

Contemporary Arts Adventure 01:050:301 Section H1(WMHEC)
3 Credits
Dr. Jonathon Appels
Phone: (212) 242-1664
Tuesday 10am, Freehold Campus
Summer 2012

Course Description:

Behind the scenes visits to museums, galleries, and architectural sites, as well as Off-Broadway theatre, dance, and music performances to experience the arts of our times. The focus will be on new works created in the last few decades, and how the expressive capacities of the artist transforms society into a more imaginative and agile world. We will also consider the relationship between healing and the arts.

Attendance Policies:

No more than one absence or you risk failing the course. Tardiness of more than half an hour counts as a full absence.

Students are expected to attend all classes; if you expect to miss one or two classes, please use the University absence reporting website <https://sims.rutgers.edu/ssra/> to indicate the date and reason for your absence. An email is automatically sent to me.

Grading Criteria:

All of the following assignments assume the clarification of a theoretical position.

60% Two papers and Idea Book (25 pages)

20% Class participation and attendance

20% Two oral presentations (comparing influences from at least two different artistic disciplines)

Late papers will be downgraded one grade per week late. No email submissions. Multiple grammatical errors will affect the overall grade.

Department Learning Goals Met by this Course:

- Students will be able to synthesize an interdisciplinary dialogue among the different disciplinary methodologies that compose American Studies in their investigation of American culture and in relation to the history, politics, literature, and arts of the peoples of the United States, as well as the Americas.
- Students will be able to develop their writing and speaking skills, and improve their capacity to think critically, analytically, and creatively.

Course Objectives:

- To survey the many artistic disciplines in the larger metropolitan area and to examine multiple perspectives on how those art forms have been created, and for whom
- To understand the interconnectedness of art, language, and expression
- To understand the fluidity of subjective and objective references to the history of art forms and art objects, and forms of beauty and art in nature
- To increase visual and textual literacy
- To gain exposure to a variety of perspectives, approaches, and methods of artistic creation
- To foster respect for all points of view and to promote cross-disciplinary arts dialogue
- To strengthen a wide spectrum of writing skills and oral presentation skills
- To support and diversify critical and creative thinking skills
- To enhance reading, comprehension, and analytic tools as part of research on the arts
- To enjoy the discovery of new ways of seeing and understanding art!

Required Texts:

Feldman Give My Regards to Eighth Street: Collected Writings of Morton Feldman

Rumi The Soul of Rumi (tr Barks)

Scarry On Beauty

Stein Autobiography of Alice B. Toklas

Plumly Summer Celestial

Whitman Collected Works of Walt Whitman (ed Warner)

Tranströmer Windows & Stones (tr Swenson and Sjöberg)

Wangh An Acrobat of the Heart: A Physical Approach to Acting Inspired by the Work of Jerzy Grotowski

Recommended Texts

Berger Bento's Sketchbook: How does the impulse to draw something begin?

Mary Bateson With a Daughter's Eye: A Memoir of Margaret Mead and Gregory Bateson

Van Dyck (ed) The Rehearsal of Misunderstanding: Three Collections by Contemporary Greek Women Poets (poets Galanaki, Mastoraki, Laina)

Romanucci-Ross (ed) The Anthropology of Medicine: From Culture to Method

Adams The Education of Henry Adams

Preliminary Course Outline:

The instructor reserves the right to make changes to the syllabus. It is your responsibility to stay abreast of changes in the course schedule by attending class, and checking with other students when you must be absent.

July 10

Introduction and Course Objectives, Course Requirements, Outline, and Discussion of Site Visits

July 17

Social Function of Contemporary Art-NYC Trip: Museums, Chelsea Galleries, perhaps Paris Opera Ballet at Lincoln Center

Read: Stein, Rumi, Scarry, Feldman, artists' letters

July 24

Princeton University Art Museum and Princeton Institute for Advanced Study

Meet at Princeton University Art Museum on the Princeton University campus for a tour by Dr. Caroline Harris, Director of the Department of Education

Read: Plumly, Berger, Mary Bateson, Van Dyck

Due: Idea Book (25 Pages)

Due: First Paper

Presentations Begin

July 31

Comparative Arts

Zimmerli Museum, anthropology museum, nature conservatory

Read: Romanucci-Ross, Adams

Due: Term Paper

August 7

Asbury Park Galleries and Beach

Read: Tranströmer

August 14

Review, Wrap up, Conclusion, Conferences

*Please note: Because the course will be run as a seminar, it is expected that students will come prepared with the readings. Active participation is assumed and will be reflected in the grading.

Also note: Electronics (iPods, iPads, tablets, cell phones, texting, laptops, photography, recording devices, etc.) will not be allowed during the seminar.

Policy on Plagiarism:

Please read carefully the Rutgers' policy regarding plagiarism. From the University's Policy on Academic Integrity for Undergraduate and Graduate Students:

Plagiarism is the representation of the words or ideas of another as one's own in any academic exercise. To avoid plagiarism, every direct quotation must be identified by quotation marks or by appropriate indentation and must be properly cited in the text or in a footnote. Acknowledgment is required when material from another source stored in print, electronic or other medium is paraphrased or summarized in whole or in part in one's own words. To acknowledge a paraphrase properly, one might state: "to paraphrase Plato's comment..." and conclude with a footnote identifying the exact reference. A footnote acknowledging only a directly quoted statement does not suffice to notify the reader of any preceding or succeeding paraphrased material. Information which is common knowledge such as names of leaders of prominent nations, basic scientific laws, etc, need not be footnoted; however, all facts or information obtained in reading or research that are not common knowledge among students in the course must be acknowledged.

In addition to materials specifically cited in the text, only materials that contribute to one's general understanding of the subject may be acknowledged in the bibliography. Plagiarism can, in some cases, be a subtle issue. Any questions about what constitutes plagiarism should be discussed with the faculty member.

The Rutgers Writing Program also maintains a website that defines and discusses plagiarism, which we encourage all students to visit.