Course Syllabus
AAD 251: Art and Visual Literacy
University of Oregon
Arts and Administration Program
Online – CRN 16773
Fall 2010

Instructor: David Bretz
Office: Cyberspace
Hours: Virtual office contact time occurs via email.

Messages will receive a reply within 24 hours of receipt. Please note that all email correspondence must have "AAD 251" or "Arts and Visual Literacy" in the subject listing and be signed with the name you used for registration.

Virtual Classroom: [http://blackboard.uoregon.edu](http://blackboard.uoregon.edu) – AAD 251 Art and Visual Literacy

Use your login and password information for your University email account. You can then visit the Blackboard site for AAD 251 Art and Visual Literacy. Remember to look for instructor D. Bretz. (For more information about this and other courses offered by the UO Continuation Center, go to [http://de.uoregon.edu](http://de.uoregon.edu))

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Class Website: [https://blackboard.uoregon.edu/](https://blackboard.uoregon.edu/)

Class Description:

Art and Visual Literacy is a course designed to help you become more conscious of and more adept at using visualization as part of your intuitive intelligences. Your visual experiences form an intricate and powerful way of knowing and thinking that you have used intuitively all your life, but that you may have learned to consider as part of your cognitive processes even though up to 80% of the information that your brain processes each day is visual. Visual experience involves the qualities of what is seen (materials, colors, arrangements—all the aspects of design), everything that the individual brings to the experience (body, senses, emotions, beliefs, knowledge, biases—the many aspects of being human), and the context in which experience takes place (influences of other people, histories, environments, institutions—the many aspects of our physical and cultural world). In this course students will explore the interactions of these elements of experience, and how they come together in creating interpretations and forming
judgments about the visual world. As a class and as individuals, we will attempt to explore hidden assumptions and preconceptions about the visual arts, and engage class participants in a process to more fully experience and interpret visual culture.

In this learning process we will use critical theory to explore the effect of art on our perceptions of reality and the shaping of our lives and culture with special attention to issues of culture, gender, race, sexual orientation, and age. We will use creative experiments to experience the power and effect of the application of visual theories on our conscious and unconscious faculties and to learn to use our intuitive visual cognition more effectively for our constructive purposes. This course draws upon the cultural matrix of ideas and practices associated with the arts to develop a broader understanding of the visual world and our interactions with the innumerable things we see.

AAD 251 is open to all students who have the academic requirements to enroll and commitment to learning the course materials. No previous experience is required or assumed. Absolute beginners can do well in this course. Students will need time for class, readings and writing, exercises, and projects.

Consider this course a unique opportunity to enrich your development as a student, a visual communicator, and as a human being. I ask you to open your mind to the ideas you will encounter. Embrace them for a time. Later you can keep what is appropriate for you and discard the rest. Stay open to the various ideas presented, to the ideas of your peers, and to those ideas presented in your assignments and readings. Much of what you learn as we explore this powerful, visual "way of thinking and knowing" will be of great help to you throughout your life, both personally and professionally. The goal is to introduce students to a set of conceptual skills for actively shaping and creating meanings in their visual culture. As with much of your education, many of the best lessons of this class will be revealed to you through your own experiences and thoughts as you work, create, and contribute to the group experiences.

**Course Objectives:** It is anticipated that participants in this course will:

1) articulate individual and shared beliefs about visual arts and other visual phenomena;

2) identify and articulate a variety of ideas that shape individual and
shared definitions of art;

3) identify Multiple social, cultural, psychological, and aesthetic contexts that shape the meanings of visual phenomena;

4) demonstrate ability to understand visual phenomena using interpretation models presented in the course.

Readings:
The required textbook is: Interpreting Art – reflecting, wondering, and responding. Barret, T. (2003). Additional readings are provided online (In Blackboard, Course Documents). Students will be directed to Web sites for further required reading. Students may also select library resources and/or their own Web-based readings, based on their interests and research topic(s).

Course Requirements:

NOTE: **Attendance is required.** For every three absences, instructor reserves the right to lower student's grade by one letter grade. NOTE – If you are enrolled in an online class, participation through the online "Discussion Board" and through shared communication online will determine your class participation grade.

1. Class participation, including contribution to class discussions
2. Completion of weekly readings, written assignments, and individual presentations
3. Completion of midterm
4. Completion of group research project and presentation
5. Completion of final project and presentation.

Assignments & Grading: Total Points Possible 100

1. Short activity reports, and/or papers (two total) 10 points each – Total: 20 points
2. Midterm – 30 points
3. Media Project – 20 points
4. Final Project & Presentation – 20 points
5. Class discussion and participation – 10 points

**Written work requires proper academic composition structure, spelling,**
grammar, and clarity of writing. These requirements will be a part of the grading on all written assignments and exams. Proper citing of any and all authors' quotes, ideas and/or the paraphrasing of another's quotes or ideas is required in all written work. Any and all online resources will be cited whether the author is named or not.

**Academic Honesty** Plagiarism is a serious offense. The consequences for using the words of another without quotation marks or citation, or of using the ideas and conclusions of another without citation, are severe. In this course, such academic dishonesty will not be tolerated. For further information regarding academic dishonesty, see [http://libweb.uoregon.edu/guides/plagiarism/students/](http://libweb.uoregon.edu/guides/plagiarism/students/)

Be aware that if I find evidence of plagiarism, cheating, or other incidents of academic dishonesty the offense will be dealt with as per the Student Conduct Code rules, which can be found at: [http://studentlife.uoregon.edu/programs/student_judi_affairs/conduct-code.htm](http://studentlife.uoregon.edu/programs/student_judi_affairs/conduct-code.htm)

Why you should cite sources (list compiled by L. Ettinger, 2003):

1. To demonstrate your knowledge of the work of others;
2. To build upon the ideas of others, thus extending knowledge;
3. To allow others to analyze your work in relation to a larger body of material;
4. To document your theoretical and practical perspectives;
5. To define your context and terms;
6. To join a learning community;
7. I'm sure you and others can add to this list.

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**Course Outline:** An Overview

We will explore visual culture in general and the visual arts in particular, look at examples, and practice interpreting visual works. Along the way we will explore the concept of "art" and examine many aspects of visual experience and visual culture, including objects, places, and events. Students will practice noticing and analyzing both 2-D and 3-D forms.

Our investigations will begin with The Question of Art, and work toward an understanding of Seeing / Viewing as an act of Interpretation. Along the way, this class will consider: structure and meaning in images, symbols and metaphor, contexts, history, narrative, models for
interpreting, child development & image-making, varieties of art and their many uses, and other aspects of the creation and interpretation of visual culture.

Other topic areas will include: advertising & media, how people both shape and are shaped by visual culture, and technology & the future. In the past, this class touched on subjects ranging from Tibetan Buddhist paintings to Australian rugby uniforms, Navajo sand painting, suspect identification in police work, translating visual artworks into forms the blind can experience, Voodoo rituals, and the "exhibition" of an empty gallery as an artwork. Each term is different.

Course Materials and Discussions:

Material presented in this course can be controversial and involve contentious discussion. A variety of opinions and ideas are encouraged and appreciated.

Participation in this class assumes that:

1. The dignity and essential worth of all participants is respected
2. The privacy, property, and freedom of participants will be respected
3. Bigotry, discrimination, violence, or intimidation will not be tolerated
4. Personal and academic integrity is expected

Participants with disabilities:

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. The current counselor is Hilary Gerdes at 346-3211.

Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.
WHAT IS PLAGIARISM?

An introductory note...

"If you steal from one author, it's plagiarism; if you steal from many, it's research."
Wilson Mizner, U.S. playwright (1876–1933)

Misconceptions about plagiarism abound, as you can see from the tongue-in-cheek quotation above, but it is a serious matter in academia and the professional world. Penalties for plagiarism can include receiving an 'F' for the class, academic probation, expulsion, or even degrees being withdrawn, among other consequences. In the professional world, legal suits and professional humiliation have ensued.

This web page is intended as a general primer on plagiarism, presenting definitions, examples, and resources to illustrate key concepts. In the case of differences between information presented here and UO Official Policy, UO Official Policy takes precedence. If you have further questions, please contact your Instructor/GTF, Office of Student Life (346–3216), Office of Student Advocacy (346–3722), or a Reference Librarian (346–1818).

What is Plagiarism?

The following is quoted from the Office of Student Life's Academic Dishonesty Policy:

"Plagiarism is the inclusion of someone else's product, words, ideas, or data as one's own work. When a student submits work for credit that includes the product, words, ideas, or data of others, the source must be acknowledged by the use of complete, accurate, and specific references, such as footnotes. Expectations may vary slightly among disciplines. By placing one's name on work submitted for credit, the student certifies the originality of all work not otherwise identified by appropriate acknowledgements. On written assignments, if verbatim statements are included, the statements must be enclosed by quotation marks or set off from regular text as indented extracts....

Unauthorized collaboration with others on papers or projects can
inadvertently lead to a charge of plagiarism. If in doubt, consult the instructor or seek assistance from the staff of Academic Learning Services (68 PLC, 346–3226). In addition, it is plagiarism to submit as your own any academic exercise (for example, written work, printing, computer program, art or design work, musical composition, and choreography) prepared totally or in part by another.

Plagiarism also includes submitting work in which portions were substantially produced by someone acting as a tutor or editor."

**How to Avoid Plagiarising**

When directly quoting another author, the writer must:

* Accurately quote the original author's words.
* Enclose the quotation within quotation marks.
* Follow quotation using an in–text citation [e.g., (Barrett 2003 p. 136)], the format of an in–text citation varies by citation style.
* Introduce the quotation with a 'signal phrase' (whether you are required to use a signal phrase or not varies by citation style).
* A list of references with full citation information is also required at the end of the paper. For more information on humanities or social sciences citation manuals contact the Knight Reference Desk (346–1818 or email), or for the sciences, contact the Science Library Reference Desk (346–2661 or email).
* Examples of incorrect and correct direct quotations

When paraphrasing another author, the writer must:

* Use words or have a sentence structure different from the original work, while maintaining the gist of the original author's idea. Paraphrasing or summarizing doesn't mean just changing a couple of words from the original work.
* Acknowledge the source through in–text citations immediately following the paraphrase.
* Examples of incorrect and correct paraphrasing

**Using/buying another writer's paper**

It should go without saying, but it is academically dishonest to submit a paper that someone else wrote (unless you are working on a group project). The paper should be your own work.
What is Common Knowledge (or, do I have to cite every little detail in my paper)?

Maxine Hairston and John Ruszkiewicz define common knowledge as, "...[the] facts, dates, events, information, and concepts that belong generally to an educated public. No individual owns the facts about history, physics, social behavior, geography, current events, popular culture, and so on."

Therefore, common knowledge does not need to be cited – the difficulty is knowing when something is, in fact, widely known. An added twist is that each discipline has its own common knowledge, e.g. psychologists will be familiar with the work of Jean Piaget so you do not need to establish who he was. If you are not sure whether or not something is common knowledge, ask your instructor/GTF.

**Tips on quoting:**

These tips were originally published on the Hamilton Writing Center webpage by Sharon Williams

* Select carefully. Quotations should give weight to your argument. In general, do not select quotations which only repeat points you have already made.
* Be sure to integrate all ideas from other sources into your own discussion. Introduce direct quotations with your own words. After quoting, explain the significance of quotations.
* Avoid quoting more than is needed. Most of the time, brief quotations suffice.
* Use direct quotations only when the author's wording is necessary or particularly effective. Some disciplines discourage direct quotations. Check with your professor.
* If you are using material cited by an author and you do not have the original source, introduce the quotation with a phrase such as "as is quoted in..."
* End citation alone is not sufficient for direct quotations; place all direct quotations within quotation marks. Be sure to copy quotations exactly as they appear.
To avoid any unintentional failure to cite sources, include all citation information on notecards and in your first draft.

**Citation Style Guides**

The UO Libraries have developed a quick guide to APA & MLA citation style formats, as well as citing electronic resources. The examples cover the most widely used citations formats, e.g. journal articles, books, newspaper articles, and government documents. The guide also includes information on finding the full APA and MLA handbooks in the Library in addition to other citation style manuals if you need more.

**Direct quotation examples:**

**Original source**

"Buddhadasa's conception of human beings as active controllers of their own material and spiritual progress is most clearly presented in his view of work as integrating both social and spiritual activity."


**Version A**

Buddhadasa's conception of human beings as active controllers of their own material and spiritual progress is most clearly presented in his view of work as integrating both social and spiritual activity.

**Comment:**

Plagiarism. There is no signal phrase, quotation marks, or an in-text citation to the original source. It thus appears to the reader as if the author of the paper is also the original author of the quote.

**Version B**

Jackson writes, "Buddhadasa's conception of human beings as active controllers of their own material and spiritual progress is most clearly presented in his view of work as integrating both social and spiritual activity."
Plagiarism. While there are quotation marks and a signal phrase, the original source is not cited. In addition to giving proper credit to sources, citations are a crucial link in scholarly research so that readers may find and evaluate the original source.

**Version C**

Jackson (1988) notes, "Buddhadasa's conception of human beings as active controllers of their own material and spiritual progress is most clearly presented in his view of work as integrating both social and spiritual activity." (p. 200)

Comment:

Correctly cited direct quotation in the text of a paper.

**Paraphrasing examples:**

The following examples on how to avoid plagiarizing when paraphrasing are from Humboldt College's webpage, Avoiding Plagiarism, written by Sharon Williams.

**Original source #1**

If the existence of a signing ape was unsettling for linguists, it was also startling news for animal behaviorists (Davis, 26).

**Version A**

The existence of a signing ape unsettled linguists and startled animal behaviorists (Davis, 26).

Comment:

Plagiarism. Even though the writer has cited the source, the writer has not used quotation marks around the direct quotation, "the existence of a signing ape." In addition, the phrase, "unsettled linguists and startled animal behaviorists," closely resembles the wording of the source.

**Version B**
If the presence of a sign-language-using chimp was disturbing for scientists studying language, it was also surprising to scientists studying animal behavior (Davis, 26).

Comment:

Still plagiarism. Even though the writer has substituted synonyms and cited the source, the writer is plagiarizing because the source's sentence structure is unchanged.

Version C

According to Flora Davis, linguists and animal behaviorists were unprepared for the news that a chimp could communicate with its trainers through sign language (Davis, 26).

Comment:

No plagiarism. This is an appropriate paraphrase of the original sentence.

Original Source #2

"The joker in the European pack was Italy. For a time, hopes were entertained of her as a force against Germany, but these disappeared under Mussolini. In 1935 Italy made a belated attempt to participate in the scramble for Africa by invading Ethiopia. It was clearly a breach of the covenant of the League of Nations for one of its members to attack another. France and Great Britain, the Mediterranean powers, and the African powers were bound to take the lead against Italy at the league. But they did so feebly and half-heartedly because they did not want to alienate a possible ally against Germany. The result was the worst possible: the league failed to check aggression, Ethiopia lost her independence, and Italy was alienated after all."

Source: History of the World by J. M. Roberts.

Version A

Italy, one might say, was the joker in the European deck. When she invaded Ethiopia, it was clearly a breach of the covenant of the League of
Nations, yet the efforts of England and France to take the lead against her were feeble and half-hearted. It appears that those great powers had no wish to alienate a possible ally against Hitler's rearmed Germany.

Comment:

Plagiarism. The writer has taken entire phrases from the source, and there is no citation. The writer's interweaving of his or her own language does not mean that the writer is innocent of plagiarism.

Version B

Italy was the joker in the European deck. Under Mussolini in 1935, she made a belated attempt to participate in the scramble for Africa by invading Ethiopia. As J.M. Roberts points out, this violated the covenant of the League of Nations (Roberts, 845). But France and Britain, not wanting to alienate a possible ally against Germany, put up only feeble and half-hearted opposition to the Ethiopian adventure. The outcome, as Roberts observes, was "the worst possible: the league failed to check aggression, Ethiopia lost her independence, and Italy was alienated after all" (Roberts, 845).

Comment:

Still plagiarism. Even though the writer has used two correct citations from the source, he or she has not cited other phrases.

Version C:

Much has been written about German rearmament and militarism in the period 1933–39. But Germany's dominance in Europe was by no means a foregone conclusion. The fact is that the balance of power might have been tipped against Hitler if one or two things had turned out differently. Take Italy's gravitation toward an alliance with Germany, for example. That alliance seemed so very far from inevitable that Britain and France actually muted their criticism of the Ethiopian invasion in the hope of remaining friends with Italy. They opposed the Italians in the League of Nations, as J.M. Roberts observes, "feebly and half-heartedly because they did not want to alienate a possible ally against Germany" (Roberts, 845). Suppose Italy, France, and Britain had retained a certain common interest. Would Hitler have been able to get away with his remarkable bluffing bullying in the later Thirties?
Comment:

No plagiarism. The writer properly acknowledges the one use of Roberts's ideas. (Note that the writer has chosen to use only one idea from the source and has integrated that idea into his or her own argument.)

UO Policy & Consequences

The Official UO Policy on plagiarism (among other forms of academic dishonesty) is outlined in the Policy on Academic Dishonesty. Also see the sections "What can students do to protect themselves from being charged with academic dishonesty," and "Academic Dishonesty Sanction."

UO Libraries Resources

The UO Libraries have many resources to help you improve your writing skills; below are five recommended titles to get you started. Search the UO Libraries' Catalog or ask for help at the Knight Library Reference Desk.

Wide ranging handbook covering scholarly and everyday writing, including grammar, clear and effective sentences, punctuation, and the research and writing process. Includes a glossary and an index.

This handbook covers the gamut of writing skills, issues (from grammar to effective sentences) and the process of writing a research paper. It also has sections on how writing differs among the humanities, social sciences, and sciences; preparing for essay exams; and critical reading, thinking, and argumentation. Includes a glossary and an index.

In addition to standard writing handbook information, the Riverside Handbook has lengthy sections on the writing process and critical reading, thinking, and argumentation.

The Scott, Foresman handbook for writers / Maxine Hairston, John J. Ruszkiewicz.
KNIGHT LIBRARY PE1408 .H2968 1993
This handbook covers basic writing principles and has the following special features (paraphrasing from the inside front cover): troubleshooting common problems, example essays that illustrate important concepts, tips to make composing and editing easier, summaries of major points, and a checklist of steps during the writing process. Includes an index, a glossary of terms & usage, and a guide to editorial abbreviations and proofreading symbols.

The writer's brief handbook / Alfred Rosa, Paul Eschholz.
KNIGHT LIBRARY PE1408 .R675 1994
Another fine writing handbook, it covers all the essentials from basics of grammar and punctuation to all the steps involved in writing a research paper. Includes an index and correction symbols chart.

Campus Resources

Listed below are various offices across campus that can assist you in a number of ways: from improving your writing skills to tapping into resources and services that support you as a student.

Academic Learning Services (ALS) offers learning support services to UO students to improve their academic achievement through drop-in labs, classes, and workshops.
Office: 68 Prince Lucien Campbell (PLC)
Telephone: (541) 346–3226

Office of Academic Advising advisors help students tap into the UO's abundant academic resources available across campus. Offers drop-in sessions and appointments with advisors.
Office: 364 Oregon Hall
Telephone: (541) 346–3211 TTY: (541) 346–1083
Office of Student advocacy (ASUO)
From the OSA website: "The Office of Student Advocacy (OSA) represents and advocates for students who have complaints or grievances against University policy or students who are facing disciplinary action under the Student Conduct Code. We provide individual client counseling and representation, or more broadly based advocacy at the policy making level...."
Office: 334 Erb Memorial Union
Telephone: (541) 346-3722
Email: asuoosa@uoregon.edu

Office of Student Life advisors help students work through a variety of issues so they can succeed at the UO. Offers drop-in sessions and appointments with advisors. Also the home of Student Judicial Affairs which deals with cases of alleged student misconduct.
Office: 164 Oregon Hall
Telephone: (541) 346-3216

http://libweb.uoregon.edu/guides/plagiarism/students/
Created by Robin Paynter
Maintained by Andrew Bonamici, bonamici@uoregon.edu
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