

CONTEMPLATE CREATE DEBATE

*A Journey into Love,
Beauty and Inspiration*



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REQUIRED TEXT

Art & Fear:
Observations on the Perils (and
Rewards) of Artmaking
By: David Bayles & Ted Orland

HOW TO SUCCEED

- *Have an opinion and share it
- *ENGAGE in discussion
- *be curious and ask questions
- *lean in
- *be open
- *be brave
- *be kind

COURSE OBJECTIVE:

To expose students to the breadth and depth of cultural, social and artistic life at Emory College, the greater Atlanta area, and our world at large. The student will become comfortable with artistic analysis, feel empowered to deliver his/her/their personal aesthetics and opinions, and fearlessly explore new ideas and concepts as they relate to the art of creating. Developing a discerning artistic palette is the ultimate goal. By examining the difference between truth, evidence, and personal experience, students will gain the confidence to develop and rely on inner narrative leading to outward expression, in order to find fluency and meaning in a wide range of creative communication.





COURSE DESCRIPTION

Via journeys into the environments that surround the making of dance, music, poetry, theatre, sculpture, painting, and photography, the course focuses itself upon the themes of love and beauty. The need to express and create in celebration of love and beauty will be examined from the early Greeks and Romans, to the pre-Christian era, through the Renaissance, and finally 21st century, westernized society. Students will not only act as patrons of the arts but also critics and creators, as they dive headfirst into the performing and visual arts.

COURSE EXPECTATIONS:

Lively participation in group discussions and projects, vigorous attention to performances as audience members, profound respect given to guests and honest soul searching are expected. Effort and enthusiasm are critical, as is attendance at all performances/outings. We will collectively establish a place for easy, open dialogue among curious individuals and will foster an environment where inhibitions give way to exposing vulnerabilities, in order to share and create with energy and passion.

In and out of class journaling, sketching, doodling, ponderings...

Each student will keep a journal, into which questions, thoughts, ideas, “ah-has” and other motivations for continued thinking, work and creations will be kept. It is expected that students will bring the journal to class for note-taking and the documentation of ideas that they find moving, compelling, or even controversial.



Readings from Art & Fear, Plato, Valéry and others, will provide the groundwork for further philosophical analysis as it relates to the students’ own thoughts on love and beauty and the pursuit of truth. Visits from notable, dynamic, and gifted faculty from various arts departments will provide the student with insight into the above-mentioned disciplines and introduce the student to the breadth of artistic possibilities that exist not only at Emory, but globally. In addition, the class will attend live performance events and gallery shows to gain first-hand exposure to the living arts. These visits and performances will allow the student to not only expand his/her appreciation of the arts, but will also emphasize the necessity of creative thinking as it relates to community, self- expression and preservation. Fundamentally, students will encounter pivotal and sensitive subject matter explored through many mediums, and will be asked to find evidence and honesty in the work to ultimately gauge its success.



LEARNING OBJECTIVES:

It is never easy to qualify methods, intuition, and the creative process as anything other than subjective.

However, as we explore the ideas that govern the making and criticism of art in our world, we will encounter ways to uncover biases and methods to objectify what it is we are seeing or experiencing. As you venture closer to your truth, steeped in your experiences, which serve as YOUR evidence, the course will yield comfort with mystery and unanswerable questions.

COURSE REQUIREMENTS:

In this course, students are expected to adhere to the provisions of the Honor Code. Under no circumstance may a student use another artist's words, work, format, or process to complete assignments. We will examine the difference between being "inspired" by something and direct plagiarism.

GRADING CRITERIA:

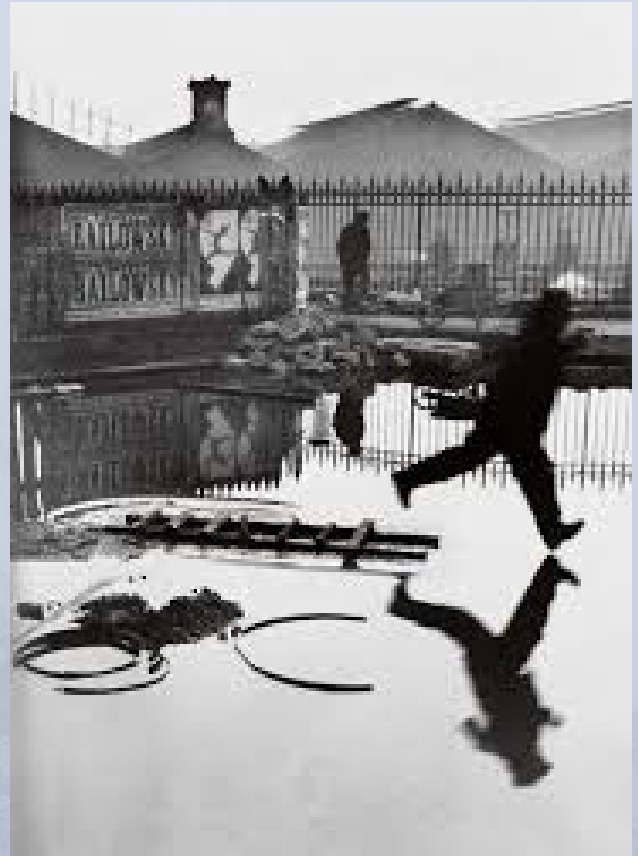
attendance	15%
participation/readings/assignments	15%
essay 1 - what gives pause	10%
essay 2 - advocating my cause	10%
essay 3 ambiguous beauty	10%
non-test	15%
final project/paper/mission statement	25%
total	100%

NUTS AND BOLTS:

- *Be on time
- *Journals out - ALWAYS
- *Journal and note-taking by hand
- *No Phones or Computers - ritualize the way you put your technology away - it helps!
- *No more than three absences

Work obligations, doctor appointments, meetings with other professors, rescheduled exams from other classes, extended vacations, etc. are not excusable and will count against the three allotted absences.

All assignments must be completed on time. For written assignments, all work will be free of grammatical, spelling, and typographical errors. Unless otherwise noted, all papers will be typed, double-spaced, and submitted with appropriate margins. Students may feel free to submit all written work electronically on the due date. Any assignments not completed on time will receive a 1/2-letter grade deduction for each late day, unless the professor and the student have agreed upon an extension.



Speak your Mind

Don't Hold Back

If you think you did a deep dive - you didn't -GO DEEPER

YOU MUST BE INVESTED in YOURSELF to SUCCEED

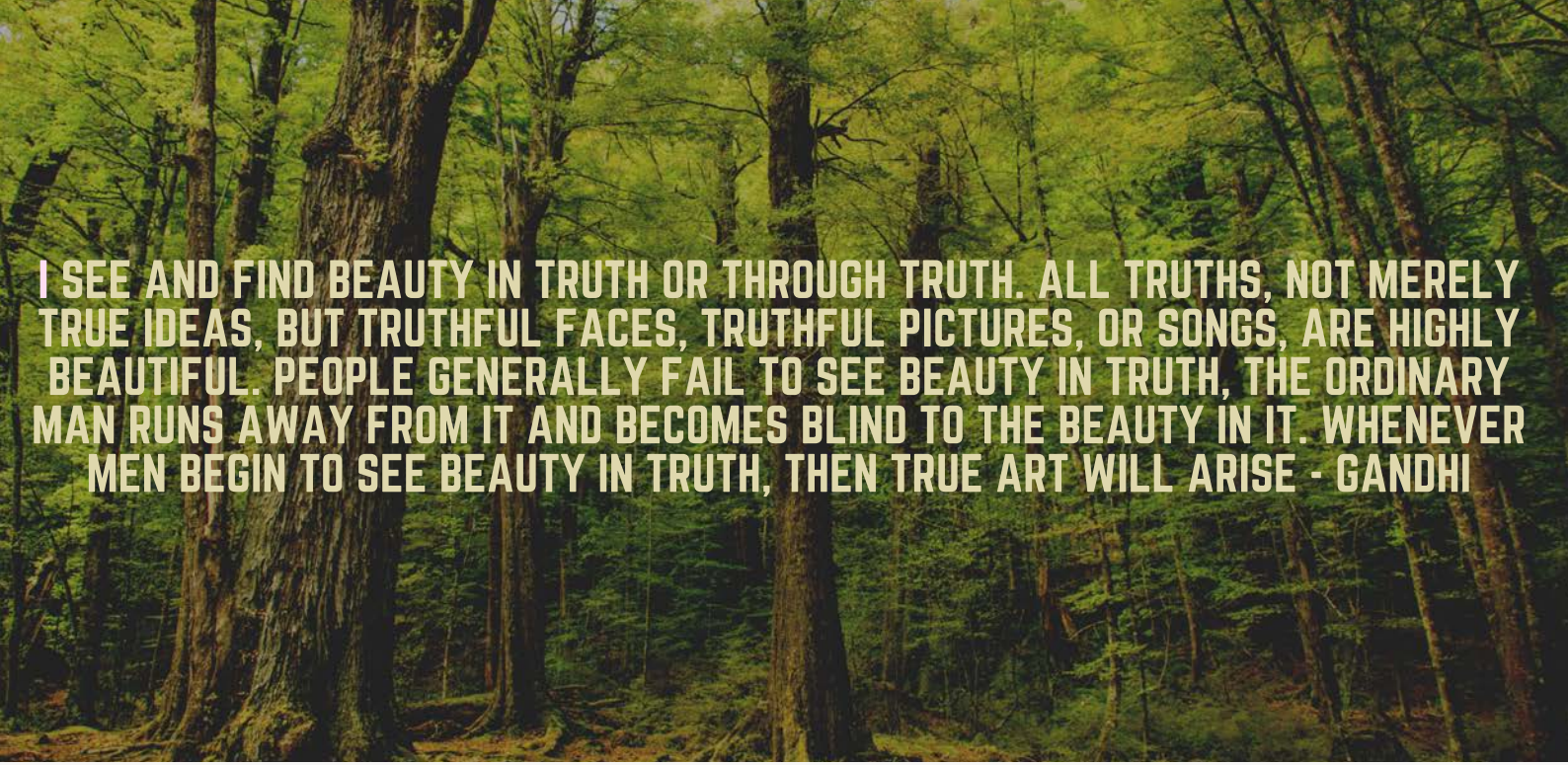
No Bullshit Allowed

Do not ask if you are missing anything "important" by being absent

TAKE THE RISK

SMILE AND REMAIN ENGAGED - WE ARE HERE FOR EACH OTHER

GOOD ACTIONS GIVE STRENGTH TO OURSELVES AND INSPIRE GOOD ACTIONS IN OTHERS. - PLATO



I SEE AND FIND BEAUTY IN TRUTH OR THROUGH TRUTH. ALL TRUTHS, NOT MERELY TRUE IDEAS, BUT TRUTHFUL FACES, TRUTHFUL PICTURES, OR SONGS, ARE HIGHLY BEAUTIFUL. PEOPLE GENERALLY FAIL TO SEE BEAUTY IN TRUTH, THE ORDINARY MAN RUNS AWAY FROM IT AND BECOMES BLIND TO THE BEAUTY IN IT. WHENEVER MEN BEGIN TO SEE BEAUTY IN TRUTH, THEN TRUE ART WILL ARISE - GANDHI

ESSAY #1 WHAT GIVES PAUSE?

DUE: TUESDAY, AUG 31- 5:00PM

Whether or not we are aware of the impact a person or event might have on our lives, we find ourselves referring to a situation, a place, a person, an image that haunts our memory. Perhaps the image has left an indelible mark on our daily lives, or maybe it is a thought we nurture and call upon infrequently. Regardless of the situation or image, this mysterious “thing” has caused us to stop, take notice, and hopefully reflect.

Artists rely on the feelings that are inherent in these sacred moments – they create from this place, they refer to the implications of the moment, they see something universal and uniquely private. What was one of these moments for you? What forced you to stop? What brought you to your earthly experience and took you away from what could have been a monotonous day? Was it a scene in a film? A song? Something someone said to you?

Tell me about this thing. What meaning does it have in your life? Can you find the words to describe it? Are there no words for it? Did you recognize the “thing” as being significant when it was happening? Do you think about it often?

Most importantly – how do you know it was pivotal? Are there psychological analyses of what happened to you? Why did you feel the way you did? Why do you feel the way you do now? Is there evidence of a similar situation in your past? In someone else’s past? Is there something tangible about the evidence? Is it a gut feeling? Is your personal truth your evidence?

THE HOW::

THIS WILL BE AN ESSAY OF AT LEAST 3 PAGES WHEREIN YOU MAY REVEAL WHO YOU ARE ARTISTICALLY SPEAKING. DO YOU WANT TO RELAY THE STORY IN A COMICAL WAY? POETICALLY? IN PROSE WITH IMAGES? THOUGH THE FORMAT ONLY ALLOWS YOU TO COMMUNICATE WITH WORDS ON PAPER – CAN YOU COME CLOSE TO BRINGING TO LIGHT THE IMPACT OF THE THING WHICH GAVE YOU PAUSE?

ESSAY/PROJECT #2 CAUSE - EFFECT - CAUSE

DUE SEPT. 14 AND 16 - IN CLASS

Having taken a glimpse into the world when our ancestors began creating, perhaps we now have an understanding of how ideas, struggles, emotions, and the notions of love and beauty have transformed over the past 5,000 years. We may even recognize themes that have not changed at all. Most importantly, we now know that beauty can be seen as a scientific, and verifiable phenomenon. The evidence supporting beauty in proportion, ratios, and symmetry has been consistently proven. But what about Now? What about the ethereal components of love and beauty? More importantly, what matters now, because of our love of _____?

Your ideas are important. There is little need to argue another side, but it is important to notice how these observations may or may not affect how you see your world.

A wondrous outcome of this project will be the honing of, or discovery of your topic/theme for your final project.



The class will be divided into pairs, joined by a common passion, cause, issue, mission in life, fascination with a societal phenomenon. With your partner you will discuss why you are engaged by your topic, what personal experiences you have had with your topic, what evidence supports your claims, what has already been said about it? This assignment will understand the underpinnings of the issue at hand. The student will also include his/her/their thoughts on the ideas. How do you editorialize? Can you recognize a bias? Can you see a progress? Are these themes antiquated? Are they still sensitive? Are they moot? Can bias taint the evidence? How can "tone" change the way anyone perceives fact? Most importantly - what facts support your ideas? The pair of students will take to a proverbial "soapbox", for 5-7 minutes collectively, to lobby for their cause, to educate and offer insight, to reveal and support. Their arguments will be steeped in factual and personal evidence.

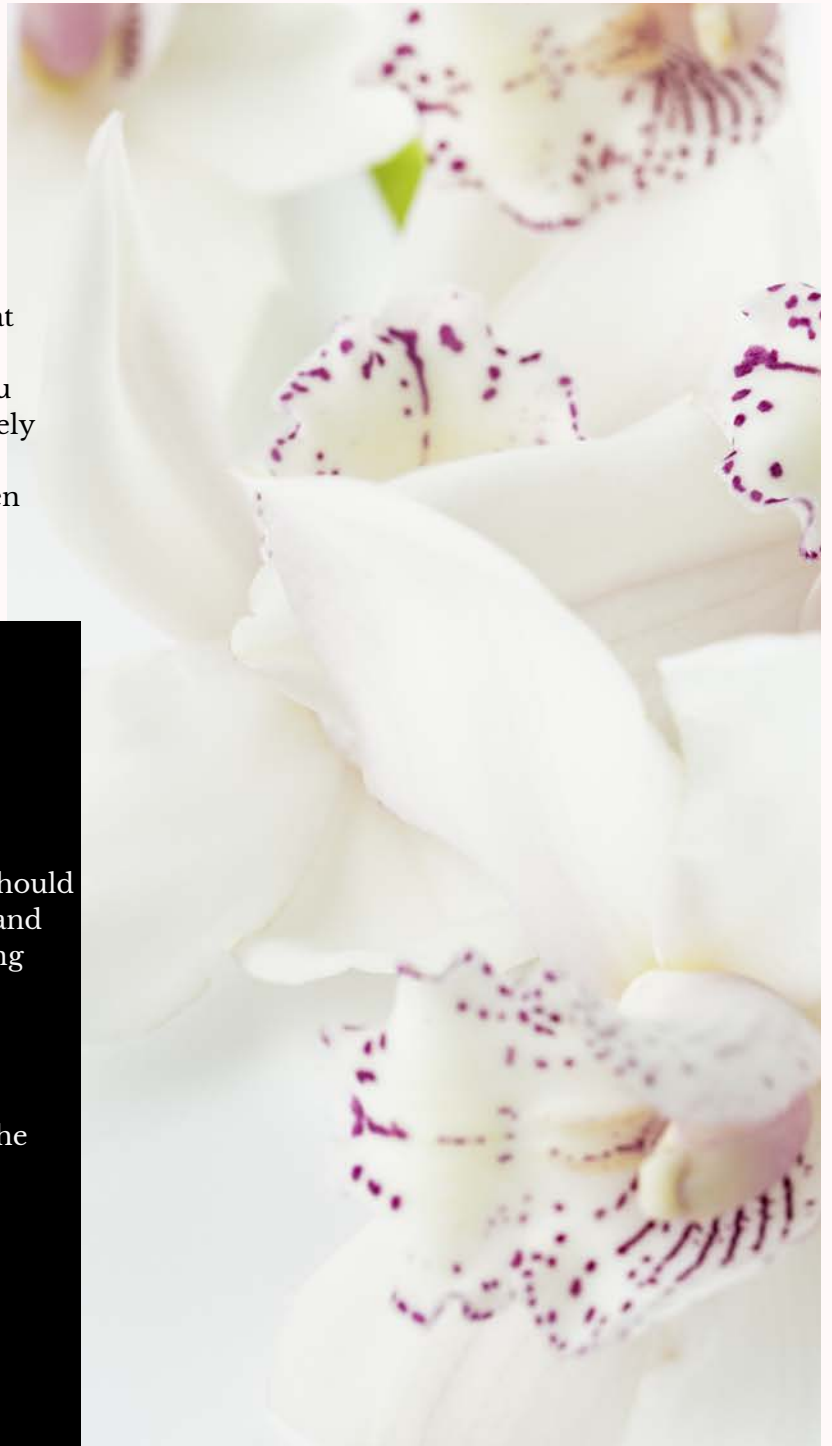
The written component is due the same day as the presentation

the elusive definition of beauty *Due November 9, 5:00*

For this assignment you must observe and discover for yourself, what art, regardless of the discipline, plays in your life. Why is it there? What does it do? Who is it for? It will be important to analyze what is beautiful to you. Can a painting of a horrible scene be beautiful? Can something so mournfully sorrowful be lovely? Can a field of brightly colored flowers be ugly? Where does the beauty lie?

Step one: keep simple journal entries of five things over five days (25 things total) that are beautiful to you. This list should include **aural, natural, man-made, interpersonal, and emotional beauty**. Describe what made the object, person, or sense so intriguing. .

Step two: write a 5-page (minimum) paper that synthesizes your personal observations on beauty and how it plays out in your life. Do you neglect it, celebrate it, take it in passively, actively pursue it, etc. Can you find a common denominator in your preferences? Are you open to new possibilities? Are you surprised by your likes and dislikes?



tips for a successful essay:

The paper should flow like a work of art itself. It should be a deep reflection on your tastes and aesthetics and highlight any transformation that took place during your pursuit of beauty.

1. Do not recite Webster's o definition of Beauty
2. Do not use the phrase " Beauty is in the eye of the beholder."
3. Do write from the heart, creatively and without excessive need to justify your perspective.
- 4 Do not write about that non-existent old couple holding hands on a park bench...



*Your final papers
will be returned to
you the week before
graduation, your
senior year.*

*We will gather for
lunch, drinks, a
reunion and to say
farewell...*

Who were you? Who are you? Who will you become?

The final paper will be a reflection of your journey. What is new to you? What have you discovered about yourself? What are your likes and dislikes? Do you see the possibility of a shift down the road? What surprised you about your own transformation? Etc.

The paper will conclude with your own mission statement for the next four years of your lives. What is your mission? Carefully consider this as though it WILL define you for your remaining seven semesters. I am not interested in what classes you plan to take or where you plan to go. I am interested in what makes you tick and what will you return to as a home base, and what you will allow to enter into your lives.

You do not have to be good.
You do not have to walk on your
knees
for a hundred miles through the
desert repenting.
You only have to let the soft animal
of your body
love what it loves.
Tell me about despair, yours, and I
will tell you mine.
Meanwhile the world goes on.
Meanwhile the sun and the clear
pebbles of the rain
are moving across the landscapes,
over the prairies and the deep trees,
the mountains and the rivers.
Meanwhile the wild geese, high in
the clean blue air,
are heading home again.
Whoever you are, no matter how
lonely,
the world offers itself to your
imagination,
calls to you like the wild geese, harsh
and exciting -
over and over announcing your
place
in the family of things.
-Mary Oliver



The Biggie!!!!

The final project for the class will be the creation of a new piece of art, based exclusively on your preferences, taste, imagination, and sense of expression. You may choose absolutely anything as a form of expression - photography, film, music, poetry, dance, etc. The caveat is - you must create within the form. Find what you want to say and say it. Say it abstractly, ambiguously, obviously, mysteriously, any way you wish.

You will present your work in a living art gallery for a living audience. You must promote, as a class, your gallery. You must advertise its opening, you must secure guests. Each student will be responsible for making sure 10 people actually come to see your work, one of which must be a faculty member of the college. (Other than me, of course!)

The guests will sign in upon arrival and then peruse the art your class made. You will also devise your own feedback forms and collect feedback from those who wish to comment on your work.

As always, no fun project goes without a written component and the final paper will be a reflection of your journey. What is new to you? What have you discovered about yourself? What are your likes and dislikes? Do you see the possibility of a shift down the road? What surprised you about your own transformation? Etc.

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1. Choose the medium in which you would like to work:

a. September ___

2. Choose a topic that is of profound interest to you – personal, political, social. And write a 1 page description of the questions you are asking yourself:

a. Early October ___

3. Find examples of inspirational versions of your medium and offer a 1 page analysis of why the work is commendable:

a. Mid-October ___

4. Artwork Ideas/in-process versions will be presented for feedback:

a. Early November ___

5. Artwork due on Saturday, November 21

Final Paper due Friday, December 13th

As a treat, I will keep these statements and will return them to you on the last day of classes your senior year. Who knows.... maybe your missions will have been fully realized!!!

SOME Course Highlights:

- Live performance by the world-renowned Vega String Quartet
- Hip- Hop class
- Group trip to Atlanta's High Museum of Art
- Viewing of "*In & Of Itself*"
- Acting Fundamentals Class
- Movement Improvisation Class
- Curated Sensory Walk
- Playwriting Class
- Talk with Dr. Paul Bhasin
- Group discussions on:
 - Love and Lust
 - "Political Correctness"
 - Censorship
 - Religion and Terrorism
- Aaron Shakelford from the Ferst Center speaks about producing art
- Anonymous **Rant Letters**
- **Creating Duets**
- The creation of your own original work of art