

Suffolk Community College, Selden, New York 11784

HUM 115 - 100: HNR -- IMAGINATION AND CREATIVITY

Instructor: Dr. Gertrude Postl
 Spring 2011, CRN: 24069
Time: T/R 9:20-10:50
Location: Annex 103

Office H120, Southampton Building
 Tel: 451-4513 (Main Office: 451-4093)
postlg@sunysuffolk.edu
Office Hours: M 11:00 - 12:00 a.m.
 W 10:00 - 11:00 a.m.
 T/R 12:30 - 1:30 p.m.

OBJECTIVES

This course should enable students to

- Understand imagination as a basic human activity that has an impact on every aspect of human life;
- Distinguish the different forms of imagination and creativity as they are employed within philosophy, art, literature, music, and religion;
- Demonstrate an understanding of the different forms of imagination and creativity as they manifest themselves during different historical periods and different cultures;
- Demonstrate an understanding of the interconnections between art, literature, philosophy, and religion;
- Relate historically based insights concerning imagination and creativity to current social and cultural developments as well as to their own life experience;
- Demonstrate skills of information management (basic on-line and library research).

Procedures for accomplishing these objectives: Lectures, class discussion, group discussion, student projects and presentations, written assignments;

TEXTS:

- * Plato, *Republic*, trans. G. M. A. Grube, Hackett, 1992.
- * Sigmund Freud, *Leonardo da Vinci and a Memory of His Childhood*, trans. Alan Tyson, Norton, 1989.
- * James Joyce, *A Portrait of the Artist as a Young Man*, Pinguin Classic, 2003.
- * Thomas More, *Utopia*, trans. Paul Turner, Pinguin Classics, 1965.
- * Gabriel Garcia Marquez, *The Autumn of the Patriarch*, Perennial Classics, 2006 (Reprint Ed.).
- * Handouts;

REQUIREMENTS:

1) MIDTERM EXAM (3/17) AND FINAL EXAM (5/12)

Both exams will consist of one essay and brief essay questions. **No make-up exams!**

2) PORTFOLIO PROJECT (due 5/5)

See separate handout for details.

3) READING JOURNAL (due 4/14)

See separate handout for details.

4) CLASS PARTICIPATION, READING ASSIGNMENTS AND BEHAVIOR

This means **participating** in the common effort of discussion in order to complement the reading material and to accomplish the aims stated in the course objectives. Unwillingness to participate will result in a lower final grade. "Talking a lot" is not necessarily participation. **Reading assignments** have to be completed **before** class meetings. It is not enough to read a text; one should also be able to talk about it.

Disruptive or inconsiderate **behavior** (including walking in and out of the classroom during class time) will affect the grade. Cell phones and beepers have to be switched off during class time.

5) ATTENDANCE POLICY

The college defines excessive absence or lateness as more than the equivalent of one week of class meetings during the semester. In this course, students are allowed **no more than three absences!** Any additional absence will affect the grade. Excessive absence or lateness may lead to failure in the course or removal from the class roster. If a student is late, the time will be added up and will thereby also contribute to the amount of absences. It is the **student's obligation to sign the sign-up sheet** which will be passed around. If a student misses a class due to sickness or other justifiable reasons, **evidence needs to be shown as soon as possible!** In this case the absence will be excused. If a student drops the class **after** the official withdraw-date (March 24) without justifiable reason, he/she will receive an "F" for the course. No "W" will be given after the official withdraw-date.

GRADING

<u>Midterm and Final:</u>	40% of the final grade
<u>Portfolio:</u>	25% of the final grade
<u>Reading Journal:</u>	20% of the final grade
<u>Class Participation:</u>	15% of the final grade

Excessive absence will lower the final grade!

PLAGIARISM

"In writing, students must fully credit the source of any quoted, paraphrased, or summarized passages and any ideas which they have borrowed. Failure to conform to these academic standards is plagiarism and may result in a failing grade for the course and/or serious disciplinary sanctions as outlines in the Code of Conduct" (SCCC Catalog, p.69). Plagiarism of any kind will result in a "0" for the assignment in question and in repeated cases in an "F" for the course.

SCHEDULE:

- Tu 1/25: Introduction: humanities vs. sciences and social sciences; the individual humanities disciplines; historical periods; Western and global perspective; preliminary definitions of imagination and creativity;
- Th 1 /27: Introduction continued: What is imagination?

CONCEPTUAL FOUNDATIONS -- HISTORY

- Tu 2/1: Imagination vs. understanding; images vs. factual reality; imagination as obstacle for knowledge;
Reading: Plato, from *Republic*, (pp. 180-190 [506d-518b], pp. 265 - 274 [595a - 602b]);
- Th 2/3: Plato continued;
- Tu 2/8: The romantic concept of imagination: imagination as central human faculty; imagination in the service of the arts; imagination, fantasy, hallucination, fancy;
Reading: Samuel Taylor Coleridge, selected writings and poems (handout);
- Th 2/10: Romanticism continued;
PORTFOLIO OUTLINE DUE!

Tu 2/15: Imagination vs. perception and thought;
Reading: Jean-Paul Sartre, from *The Psychology of Imagination* (handout);

Th 2/17: Sartre continued;

ARTISTIC IMAGINATION AND THE CREATIVE PROCESS

Tu 2/22: Psychoanalytic account of the artistic experience; art as result of repressed childhood memories;
Reading: Sigmund Freud, *Leonardo da Vinci and a Memory of His Childhood* (entirely);

Th 2/24: Freud continued;

Tu 3/1: The artist's own account of the artistic experience;
Reading: James Joyce, *The Portrait of the Artist as a Young Man* (entirely);

Th 3/3: Joyce continued;

Tu 3/8: Joyce continued;

Th 3/10: An artist's view of another artist; cinematic account of the life of an artist;
Film: *Basquiat* by Julian Schnabel;

Tu 3/15: *Basquiat* continued;

Th 3/17: **MIDTERM EXAM**

Tu 3/22: **No Class** (Professional Development Day)

RELIGIOUS IMAGINATION

Th 3/24: Imagining the afterlife; images of heaven, hell, and purgatory in Catholicism;
Reading: Dante Alighieri, from *The Divine Comedy*, Inferno, cantos 1, 4, 5 (handout);
LAST DAY TO WITHDRAW WITH GUARANTEED W!

Tu 3/29: Dante continued;
PORTFOLIO PROGRESS REPORT DUE!

Th 3/31: Imagination within the cosmology of the Hindu tradition;
Reading and Film: from *Mahabharata* (Peter Brook's production);

Tu 4/5: *Mahabharata* continued;

Th 4/7: Imagination within African myth and folklore;
Reading: from Ben Okri, *The Famished Road* (handout)

Tu 4/12: Okri continued;

SOCIAL AND POLITICAL IMAGINATION

- Th 4/14: Political utopias; imagination in the service of an ideal society; imaginative creation of a social counter-reality; art as danger for political stability; art as means for political liberation;
Reading: Plato, from *The Republic* (pp.159-180 [449a-464e]);
READING JOURNAL DUE!
- 4/19, 4/21: **No Class** (Spring Recess)
- Tu 4/26: Plato continued;
- Th 4/28: Reading: Thomas More, *Utopia* (sections will be announced);
- Tu 5/3: More continued;
- Th 5/5: Magical realism and issues of political conflict; literature and politics in Latin America;
Reading: Gabriel Garcia Marquez, *The Autumn of the Patriarch* (sections will be announced);
PORTFOLIO PROJECT DUE!
- Tu 5/10: Student Presentations;
- Th 5/12: **FINAL EXAM**
- Tu 5/17: Student Presentations