

'17 FYL 100 Course Descriptions

FYL 100-1 (PE) Portland Walking Library

Faculty: Samantha Haedrich

Course description: In this section of FY-In, students will explore the Portland cityscape through the area's trail systems. Working with community partner Portland Trails, we will embark on several walks and document our experiences through the art of DIY publications. Students will produce a set of zines which will culminate in a public exhibition at the end of the semester. Assignments will require both work in the field and within a studio environment. Throughout the semester, we will discuss artists who have embraced place as a catalyst for creativity. Furthermore, students will learn how self-publishing can be used as a vital tool to circulate their work and ideas. The class will introduce students to the fundamentals of design and production including print publishing software. Students do not need to have any specialized knowledge, but will be encouraged to bring their individual skills and interests to their work.

Required Summer Reading: "Wanderlust: A History of Walking" by Rebecca Solnit

FYL 100-2 FY-IN (PE) On Earth: Rhythm and Ritual in Art Making

Faculty: Paul Gebhardt

Course description: In this section of FY-In we will explore how ritual and rhythm are essential parts of a robust and creative art practice. Working in paper, collage, mixed media and photography, students will do daily drawing, collaging and observational exercises. The focus of the class will be on creating art through repeated or rhythmic actions as well as creating art-making rituals that explore personal traditions as well as the traditions of Western and non-Western artists. Through class discussion, research and guest speakers we will explore where rhythms and rituals exist in life and how they impact us. Working collaboratively, students will also be part of a public engagement project in partnership with a local artist.

Required Summer Reading: "The Loneliness of the Long-Distance Runner" by Alan Sillitoe

FYL 100-3 FY-IN (PE) Slow Fashion: Fibers, Fashion and the Farm

Faculty: Rosie Allard

Course description: The focus of Slow Fashion: Fibers, Fashion & The Farm will be to gain perspective on the fashion and textile industry, from how fibers are produced to how they are used, and where the clothing industry stands today. We will study the history of textile techniques such as felting, spinning, and dyeing, begin to develop a sustainable studio practice, and experience how to grow and process fibers first hand. With the farm as our point of reference we will work our way through fundamental textile processes while studying contemporary clothing production. From the history and origins of early wool techniques to today's fast fashion we will cover the garment gamut, all the while keeping sustainability at the forefront of our fashion-forward studies.

Required Summer Reading: "The Sustainable Fashion Handbook" edited by Sandy Black. New York; London: Thames & Hudson, 2013

FYL 100-4 FY-IN (PE) Species of Spaces

Faculty: Annika Earley

Course description: What are the characteristics of the spaces we inhabit? How do our senses affect and predict our experiences of them? In this section of FY-IN, we will research and experiment with the intimate and immense world around us starting with the personal and ending with the communal. Through field research, drawing and writing we will rediscover the spaces that we inhabit every day and get to know those that are new to us. As we spiral outwards from personal shells, to rooms, to the streets of Portland, traditional approaches of drawing and writing will be abstracted and refracted into both visual and written work.

Required Summer Reading: “The Spell of the Sensuous” by David Abrams

FYL 100-5 FY-IN (PE) Field Guide to a New World

Faculty: Michel Droge

Course description: This course will approach new ideas and solutions for our changing environment through research and field study. Students will research local conservation and environmental issues and solutions, engaging with scientific research as well as field study. Throughout the semester we will look at the role of art and print in conservation efforts and documentation of species as an artistic practice. We will partner with a local conservation group to understand their approach to climate change and conservation. Our creative practice will include fundamental drawing, painting and book making, and will culminate in a personalized field guide to conservation detailing both field study and library research. We will take numerous field trips to local islands, fields and gardens to study a combination of urban, rural and coastal issues and ecosystems.

Field trips: *Boothbay’s Coastal Maine Botanical Gardens, Stonington, Audubon at Gilsland Farm, Scarborough Marsh, Peaks Island, Rockland Center for Maine Contemporary Art.*

Partner: *Maine Audubon Society*

Required Summer Reading: “A Field Guide to Getting Lost” by Rebecca Solnit

FYL 100-6 FY-IN (PE) Illustration: From Conception to Creation

Faculty: Joe Rosshirt

Course description: Creative block is a common frustration for every artist. The trick is knowing how to break through it. In this section of FY-In students will learn time-tested techniques on how to break through creative block with a strong sketchbook practice. We will work on drawing fundamentals as well as brainstorming techniques, cartooning, and exercises in ideation. Together, we will fill our sketchbooks and bring our favorite concepts and characters to life.

Required Summer Reading: “Understanding Comics” by Scott McCloud

FYL 100-7 FY-IN (PE) Visual Narrative: Graphic Novels and Cartoons

Faculty: Chun-Hua Chang

Course description: This course will help students develop their storytelling abilities primarily through graphic novels and comics, but also through other media, including animation and video. The course will be divided into three sections during which students will have the opportunity to use visual storytelling techniques to convey a personal narrative, to create a visual work related to a specific news story or event, and, finally, to complete a project by interviewing members of our community in coordination with our community partners.

Required Summer Reading: “Persepolis” by Marjane Satrapi

Watch: [StoryCorps animation](#)

FYL 100-8 FY-IN (PE) Oral Histories of the World

Faculty: Bernadette Esposito

Course description: “All biographies and autobiographies are fiction,” wrote journalist Joseph Mitchell. In this narrative writing course, we will explore the role memory, observation, documentation and invention play both in the crafting of our own “oral history” and in those of others. What does it mean to know yourself? Can we ever truly know someone else? Where do the intersections lie? And how do we know when we’ve found them? Through personal, historical and political exploration of exile, otherness and a nostalgia for disappearing worlds, we will examine the myriad of ways in which we—as writers, artists, and fellow humans—can imaginatively and compassionately access ourselves and others in order to tell true stories.

Required Summer Reading: “Joe Gould’s Secret” by Joseph Mitchell; S-Town (podcast) by Brian Reed

FYL 100-9 FY-IN (H- PE) Honors - Portland Arcades, Green Spaces and Ghosts

Faculty: Hilary Irons

Course description: This class will look at the outside and inside of Portland’s urban landscape, and the personal histories contained within these spaces, in the spirit of Walter Benjamin’s Arcades Project. We will explore outmoded architecture, including the covered passages and strange interior gardens of nearby office blocks, and look at how these exist in tension with older buildings and hidden green spaces, like the Longfellow Garden. We will talk about the palimpsest that emerges when cities are continually destroyed and rebuilt, and the stories of city residents seen through the lens of the past. Projects will include note-taking, drawing, flânerie, psychogeographic mapping, working with the fragment, historical research, and creative writing. With the Maine Historical Society as our community partner, we will learn about their archival research and use Maine Memory Network (with its emphasis on open-ended historical mystery documents) as a portal for exploration and community participation.

Required Summer Reading: “The Arcades Project” by Walter Benjamin.

Read the following four chapters: *Exposé of 1935*; *Exposé of 1939*; *Convolute M: The Flâneur*; *Convolute m: Idleness*. This text will also be used over the course of the semester.

Note from the instructor of FYL 100-9: *The Arcades Project* is an unfinished work; it exists in the form of semi-organized fragments (thematically grouped into “Convolutes”). For summertime, I have only assigned a small amount of the text, but you will see that the book rewards curiosity. Flipping through the pages in the spirit of idle/open observation described in Convolutes M and m, you will find individual passages that hold a greater or lesser amount of interest to you, the individual reader. Looking up references you are unfamiliar with is helpful and fun. This openness of observation, and a willingness to let idle curiosity follow its course, will be a good introduction to the work of our class.