Course information:
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>New College</th>
<th>Department</th>
<th>Subject</th>
<th>Number</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>IAP</td>
<td>Perspectives on Interdisciplinary Arts and Performance</td>
<td>202</td>
<td></td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>

Is this a cross-listed course?
If yes, please identify course(s)
No

Is this a shared course?
If so, list all academic units offering this course
No

Catalog description: Social, cultural, and historical examination of interdisciplinary art and performance and a survey of current interdisciplinary work and approaches.

In-depth description: This course will be a cultural, historical and social examination of interdisciplinary art and performance and a survey of current interdisciplinary work and approaches. Students will examine the development of art-making genres that arise from the integrating of more traditional singular genres, including sound/music, theatre/performance, visual art, movement, and digital technologies that include film.

Requested designation: Humanities, Fine Arts and Design–HU

Note- a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:
For Fall 2015 Effective Date: October 9, 2014
For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:
- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Catalog description
- Course Syllabus
- Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:
Name: Jeffery Kennedy
Phone: (602)543-6025
Mail code: 2151
E-mail: JTkennedy@asu.edu

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/ 12/11, 7/12, 5/14
Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Louis Mendoza

Date: 12/11/14

Chair/Director (Signature): [Signature]

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11, 12/11, 7/12, 5/14
Arizona State University Criteria Checklist for

HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

**HUMANITIES, ARTS AND DESIGN [HU]** courses must meet *either* 1, 2 or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a **CENTRAL AND SUBSTANTIAL PORTION** of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>![ ]</td>
<td>[ ]</td>
<td>1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.</td>
</tr>
<tr>
<td>![ ]</td>
<td>[ ]</td>
<td>2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</td>
</tr>
<tr>
<td>![ ]</td>
<td>[ ]</td>
<td>3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</td>
</tr>
<tr>
<td>![ ]</td>
<td>[ ]</td>
<td>4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:</td>
</tr>
<tr>
<td>![ ]</td>
<td>[ ]</td>
<td>a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.</td>
</tr>
<tr>
<td>![ ]</td>
<td>[ ]</td>
<td>b. Concerns aesthetic systems and values, especially in literature, arts, and design.</td>
</tr>
<tr>
<td>![ ]</td>
<td>[ ]</td>
<td>c. Emphasizes aesthetic experience and creative process in literature, arts, and design.</td>
</tr>
<tr>
<td>![ ]</td>
<td>[ ]</td>
<td>d. Concerns the analysis of literature and the development of literary traditions.</td>
</tr>
<tr>
<td>![ ]</td>
<td>[ ]</td>
<td>Course Syllabus</td>
</tr>
</tbody>
</table>

**THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, FINE ARTS AND DESIGN:**

- Courses devoted primarily to developing skill in the use of a language.
- Courses devoted primarily to the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 - Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.</td>
<td>This course will be a cultural, historical and social examination of interdisciplinary art and performance and a survey of current interdisciplinary work and approaches. Over the course of the semester, students will look at the development of art-making genres that arise from the integrating of more traditional singular genres, including sound/music, theatre/performance, visual art, movement, and digital technologies that include film. The results of these integrations include the more traditional interdisciplinary art forms of opera and other music theatre genres, movement genres, performance art, and film. Certain cultural ideas have been so strong and pervasive that they have also had an impact with interdisciplinary art-making results. These include movements like Romanticism, Modernism or unique structures and influences that come from the dynamics of specific ethnic cultures. Through lectures, presentations, readings, group discussions and video/dvds viewing, students will study the history and structural components of these and trace, when applicable, the evolution of these art-making genres to observe how they relate to current interdisciplinary ideas.</td>
<td>See &quot;Grading:&quot; Response writing assignments, Exam and quizzes, Class and group discussions, Final research paper on an interdisciplinary artist.</td>
</tr>
<tr>
<td>4c - Emphasizes aesthetic experience and creative process in literature, arts and design</td>
<td>One of the primary goals of the course is that students will develop and sharpen their power of observation and articulation, both oral and written, using vocabulary unique to the different performance and art-making genres, including theatre, visual art, music and film. Student will attend live performances and view taped performances.</td>
<td>See &quot;Grading&quot;: Written critical reviews of live and taped performances</td>
</tr>
</tbody>
</table>
Arizona State University  
New College of Interdisciplinary Arts and Sciences  
Division of Humanities, Arts and Culture Studies

IAP 202: Perspectives on Interdisciplinary Arts and Performance (3 credits)

Course Syllabus

INSTRUCTOR: Dr. Jeffery Kennedy, Office is N230L, located NW on the 2nd floor of FAB; Phone: 602-543-6025; Email: jtkennedy@asu.edu

COURSE OBJECTIVES AND LEARNING OUTCOMES:
This course will be a cultural, historical and social examination of interdisciplinary art and performance and a survey of current interdisciplinary work and approaches. Over the course of the semester, students will look at the development of art-making genres that arise from the integrating of more traditional singular genres, including sound/music, theatre/performance, visual art, movement, and digital technologies that include film. The results of these integrations include the more traditional interdisciplinary art forms of opera and other music theatre genres, movement genres, performance art, and film. Certain cultural ideas have been so strong and pervasive that they have also had an impact with interdisciplinary art-making results. These include movements like Romanticism, Modernism or unique structures and influences that come from the dynamics of specific ethnic cultures. Through lectures, presentations, readings, group discussions and video/dvds viewing, students will study the history and structural components of these and trace, when applicable, the evolution of these art-making genres to observe how they relate to current interdisciplinary ideas. One of the other primary goals is that students will develop and sharpen their power of observation and articulation, both oral and written. This will be assessed through response writing assignments, exams and quizzes, class and group discussions and a final research paper.

GRADE POLICIES: Students will be graded on a 100-point scale per assignment (or 100% possible scale in exams), 100 (or 100&) being the highest achievable on any individual assignment or exam. See the percentages for each sections of the assignments in terms of the weight they carry in the grade. The breakdown of grading scale is as follows: 100%=A+, 91-99=A, 90=A-, 89=B+, 81-88=B, 80=B-, 79=C+, 71-78=C, 70=C-, 69=D+, 61-68=D, 60=D-, 59 or lower is E/failing grade.

ABSENCE POLICIES:
- General Policy: Students must call instructor’s office and leave a message prior to being absent for any reason. Grading penalty begins after one (1) unexcused absence. Three tardies are counted as one absence. Students may submit late work, but the overall grade will be penalized. No late work will be accepted after the last in-class session.
- Excused absences related to religious observances/practices: The university is sensitive to the religious practices of the various religious faiths represented. Students should notify faculty at the beginning of the semester about the need to be absent from class due to religious observances.
- Missed Classes Due to University-Sanctioned Activities: Students who participate in university-sanctioned activities that require classes to be missed, are given opportunities to make up examinations and other graded in-class work. However, absence from class or
examinations due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence.

4) *Modern Language Association (MLA) Style Manual-7th Edition*. This is the required manual for writing all papers. There are other ways to access this information, but students will be graded by using this specific manual and edition.

ASSIGNMENTS:

**Critical Reviews:** 30% (15% each) of final grade
Each student is required to attend one live interdisciplinary performance and also review a performance on video, writing a three-to-four page critical review of each. The live performances eligible to attend will be announced by the instructor (you may also potentially attend other performances, but they must have prior approval by the instructor to qualify for this assignment). Each review will be a critical analysis of the performances you view. Attention to writing format is a high priority and the instructor will discuss format and writing style requirements for these assignments at length in class.

Review # 1 Due: Week 9
Review # 2 Due: Week 13

**Research Paper:** 20% of final grade
This is a substantial research paper and the content of this paper will be discussed in class about halfway through the semester. This paper will involve researching a topic relating to 20th or 21st Century interdisciplinary art making. This paper will be due Week 15.

**Observation/Audience Response and Other Assignments:** 20% of final grade.
The course will include a number of smaller assignments, included responses to class presentations by guest artists and installation visits, assignments to develop writing skills, responses to reading assignments and smaller research assignments. Due dates for these will always be announced when assigned.

**Exam** 20% of final grade
A mid-term exam will be given in class during Week 8 or as a take-home exam due on that day. Instructor will inform you well-in-advance which of these it will be. This exam tests you on key concepts, definitions and structures presented in the first half of the course.
Attendance and Teacher Evaluation: 10% of final grade
See policies above for attendance. This part of your grade includes an evaluation of your participation in class, including class and group discussions.

CLASSROOM BEHAVIOR: All cell phones and smartphones should be powered off during all class sessions. No texting may take place during class sessions. No phone calls may be accepted while in the classroom. Students using computers should sit near the front and have their computer batteries fully charged before class begins so that they need not be plugged in to be used for note taking. Students should not be connected to the internet to accept emails or visit web sites during the class sessions, except as they are seeking supplementary information for the topic being discussed. Note taking should be the primary use of a computer during class sessions and the instructor reserves the right to ask the student turn off their computer if found to be engaged at materials not directly connected to the class they are attending at the time, including doing homework for other courses.

ACADEMIC INTEGRITY: Students in this course will be held to the academic standards of the university in terms of student academic integrity as outlined at https://provost.asu.edu/index.php?q=academicintegrity. This policy outlines the university’s policies on plagiarism and cheating. Students should familiarize themselves with these policies and by continuing to be enrolled in this course signify that they agree to be held to these standards.

THREATENING BEHAVIOR POLICY: Students, faculty, staff, and other individuals do not have an unqualified right of access to university grounds, property, or services. Interfering with the peaceful conduct of university-related business or activities or remaining on campus grounds after a request to leave may be considered a crime. For the full details of this policy and how threatening behavior will be handled if shown, and should be handled if experienced, go to Student Services Manual at http://www.asu.edu/aad/manuals/ssm/ssm104-02.html which is where the SSM 104–02, “Handling Disruptive, Threatening, or Violent Individuals on Campus” can be read.

DISABILITIES RESOURCE CENTER (DRC): Qualified students may request accommodation for a disability, but they must first be registered with the Disability Resource Center (DRC) and submit appropriate documentation from the DRC, which is located on the West Campus in the first floor of the UCB building.

COMPUTER REQUIREMENT: Students in this course are required to utilize and access the BLACKBOARD computer system throughout the semester by logging
onto “my.asu.edu.” This system can be accessed from any computer that connects to the Internet. Students must activate their ASU West email account to use this system and obtain their ASURITE logo and password.

This system allows both students and the instructor the opportunity to post announcements or questions, initiate discussions, distribute readings, or draw attention to web information that can be sent to an individual or read by the entire class; often these include exam reviews and lists of performance opportunities for reviewing. Students must successfully access this site during the first week of class.

COURSE/INSTRUCTOR EVALUATION: The course/instructor evaluation for this course will be conducted online 7-10 days before the last official day of classes of each semester or summer session. Your response(s) to the course/instructor are anonymous and will not be returned to your instructor until after grades have been submitted. The use of a course/instructor evaluation is an important process that allows our college to (1) help faculty improve their instruction, (2) help administrators evaluate instructional quality, (3) ensure high standards of teaching, and (4) ultimately improve instruction and student learning over time. Completion of the evaluation is not required for you to pass this class and will not affect your grade, but your cooperation and participation in this process is critical. About two weeks before the class finishes, watch for an e-mail with "ASU Course/Instructor Evaluation" in the subject heading. The email will be sent to your official ASU e-mail address, so make sure ASU has your current email address on file.

Course Schedule: Topics and major assignments

Week 1: Interdisciplinarity
Week 2: Processes, Design Elements and Structures: Theatre
Week 3: Processes, Design Elements and Structures: Visual Art
Week 4: Processes, Design Elements and Structures: Music
Week 5: Processes, Design Elements and Structures: Film
Week 6: Interdisciplinary Approaches: Opera
Week 7: Interdisciplinary Approaches: Opera, continued
Week 8: Interdisciplinary Approaches: Opera, continued; Mid-Term Exam
Week 9: Interdisciplinary Approaches: Opera, continued; Review #1 Due
Week 10: Romanticism as catalyst for Interdisciplinarity
Week 11: Romanticism as catalyst for Interdisciplinarity

Week 12: Contemporary Interdisciplinary Artists;

Week 13: Contemporary Interdisciplinary Artists; Review #2 Due

Week 14: Contemporary Interdisciplinary Artists

Week 15: Creating Interdisciplinary Art; Final Research Paper due
OPERA 101
A Complete Guide to Learning and Loving Opera

FRED PLOTKIN

HYPERION
NEW YORK
CONTENTS

Foreword by Plácido Domingo vii
Acknowledgments ix
Introduction xi

1. 400 Years of Opera 3
2. Becoming an Opera Cognoscente 97
3. Going to the Opera 158
   Discography for Opera 101 184
4. Rigoletto: Learning Your First Opera 188
5. Tosca: Opera as Drama 207
6. Lucia di Lammermoor: Drama Expressed Through Music 221
7. Il Barbiere di Siviglia: Opera and Comedy 236
8. Don Giovanni: Classical Opera 256
9. Les Contes d'Hoffmann: French Opera 281
10. Eugene Onegin: Romantic Opera 296
## Contents

11. *Don Carlo*: Grand Opera 312  
12. *Tannhäuser*: Opera and Ideas 337  
13. *Die Walküre*: Epic Opera 364  
14. *Elektra*: Psychological Opera 384  
15. Opera and You: A Lifelong Love Affair 395  
   Appendix A  Suggested Reading About Opera 399  
   Appendix B  Opera Discography and Videography: Recommended Performances 405  
   Appendix C  Opera Houses Around the World: A Complete List for the Traveler 415  
Index 488
Romanticism  David Blayney Brown

PHAIION
Romanticism

Introduction 4

1 The Voice within You
   A Portrait of the Artist 17

2 Heroes, Soldiers, Citizens
   Revolutions in History Painting 69

3 High Mountains Are a Feeling
   The Religion of Nature 121

4 A Mighty War against Time
   The Romantic Sense of the Past 191

5 Rome Is No Longer in Rome
   The Lure of the Exotic 251

6 Altered States
   The Romantic Exploration of the Psyche 307

7 A Romantic Trinity
   Love, Death and Faith 361

Epilogue 407

& Glossary 426
   Brief Biographies 427
   Key Dates 432
   Map 436
   Further Reading 438
   Index 441
   Acknowledgements 446
BECOMING INTERDISCIPLINARY

An INTRODUCTION to INTERDISCIPLINARY STUDIES

Second Edition

Tanya Augsburg
Arizona State University
Contents

Preface vii
Acknowledgments ix
Introduction xi

PART ONE
Understanding Interdisciplinary Studies 1

1 What Are Interdisciplinary Studies? Some Initial Definitions and Historical Contexts 3

2 Essential Terms for Interdisciplinary Studies 19

3 Describing Interdisciplinary Studies: The Power of Metaphors 27

4 Characteristics of Interdisciplinarians 37

5 Telling Your Story as an Interdisciplinarian: Writing an Intellectual Autobiography/Personal Narrative 43

READING 1
Marilyn Berger, "Isaiah Berlin, Philosopher and Pluralist, Is Dead at 88" 46

READING 2
Daniel Lewis, "Host of Mister Rogers' Neighborhood, Dies at 74" 51

READING 3
Mary Catherine Bateson, "Construing Continuity" 56

READING 4
Thomas H. Murray, "Confessions of an Unconscious Interdisciplinarian" 63

READING 5
Richard W. Jackson, "The Celtic Question" 69

READING 6
G. Layne Gneiting, "Autobiographical Map" 72

6 Advantages and Disadvantages of Interdisciplinary Studies 75

READING 7
Thomas C. Benson, "Five Arguments Against Interdisciplinary Studies" 76

READING 8
William H. Newell, "The Case for Interdisciplinary Studies: Response to Professor Benson's Five Arguments" 81

READING 9
Joseph Allred, "Sample Integrative Process Worksheet" 100

PART TWO
Doing Interdisciplinary Studies 103

7 Understanding and Doing Research on Disciplines 105

READING 10
Hugh G. Petrie, "Do You See What I See? The Epistemology of Interdisciplinary Inquiry" 106

READING 11
Dirk Olin, "Prospect Theory" 120

8 Portfolios for Interdisciplinary Studies 129

PART THREE
Supplementary Readings 143

Cluster 1 On Methods of Integration: Transfer Skills 145

READING 12
D.N. Perkins and Gabriel Salomon, "Teaching for Transfer" 146

Cluster 2 Trends in the 21st Century Interdisciplinary Workplace 155

READING 13
Andrew Kimbrell, "Breaking the Job Lock" 155

READING 14
Randolph T. Barker, Glenn H. Gilbreath, and Warren S. Stone, "The Interdisciplinary Needs of Organizations: Are New Employees Adequately Equipped?" 159

READING 15
Richard Florida, "The Creative Class" 167

READING 16
Richard Florida, "The Machine Shop and the Hair Salon" 176

Cluster 3 Types of Intelligences for the Interdisciplinary Workplace 187

READING 17

READING 18
Jennifer James, "Mastering New Forms of Intelligence" 190

References 193
Credits 197