



GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

College/School New College of Interdisciplinary Arts and Scien Department School of Humanities, Arts & Cultural Studies
Prefix IAP Number 301 Title Energetic Systems of Art: Collaboration in the Arts Units: 3
Is this a cross-listed course? No If yes, please identify course(s) N/A

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

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Course description: Identifies and explores the energetic systems at work in the creation, performance, and perception of art.

Requested designation:

Mandatory Review: No

Humanities, Arts and Design-HU

Note- a separate proposal is required for each designation.

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.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

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.

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 (SO/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Jeff Kennedy E-mail jtkennedy@asu.edu Phone 602-821-2409

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Louis Mendoza Date: 10/1/16



ARIZONA STATE UNIVERSITY

Chair/Director (Signature):

Luddy

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 <i>either</i> 1, 2 or 3 <i>and</i> 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.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus, TOC
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus, TOC
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus, TOC
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus, TOC
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus, TOC
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
IAP	301	Energetic Systems of Art: Collaboration in the Arts	HU

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.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	Studying of dramatic criticism from Aristotle to John Cage, which examines the values precipitated by the philosophies of different eras that led to the aesthetic precepts that informed the art-making of these periods. This will be done through the variety of readings and lectures, punctuated with viewing, reading and listening examples.	Course Objectives and Learning Outcomes: Students will be provided with and compare historical and contemporary aesthetic theories and structures, as well as examples of collaboration in a variety of artistic and cultural contexts; these will include Aristotelian axioms for theatre, various evolving dramatic critics after Aristotle, all the way to the influence of Einstein's theories and the aesthetic ideas of John Cage." Assignments: Biography Paper, Observation/Response assignments, Mid-Term Exam.
2	Viewing and listening to artistic works and reading of scripts, as well as articles from the two texts that pertain to the creation process and lectures connecting processes of analyzation through the various aesthetic ideas.	Course Objectives and Learning Outcomes: "Contemporary and experimental artworks and art-making for the performance stage will be viewed in terms of their compositional properties that keep them open to numerous realizations and interpretations." Also: "The course will survey connections between experimental theatrical art and contemporary views of culture with the complex, non-linear contemporary philosophies of the sciences, including the theories of quantum physics, and how these have affected the "goals" for artists in their creation." Assignments: Observation/Response Assignments, Monologue Project, Final Group Presentation
3	Applying the theories to analyzing various artistic performances and identifying the many energetic systems at work within a single performance and where that performance lies in a "chronology," if you will, of evolving aesthetic practices.	Course Objectives and Learning Outcomes: "Students will identify and explore the many energetic systems at work in the creation, performance, and perception of contemporary theatre/performance art and focus on how these work in collaboration to create unique works or performances." Also: "This will include examining contemporary performance genres, including those written from autobiographical experience, single-person performed works, non-linear works, environmentally-based and interactive works, and variations on traditional."

		<p>designs and structures."</p> <p>Assignments: Critical Review, Observation/ Response Assignments</p>
<p>4b</p>	<p>Studying of dramatic criticism from Aristotle to John Cage, which examines the values precipitated by the philosophies of different eras that led to the aesthetic precepts that informed the art-making of these periods. This will be done through the variety of readings and lectures, punctuated with viewing, reading and listening examples.</p>	<p>Course Objectives and Learning Outcomes: "Students will be provided with and compare historical and contemporary aesthetic theories and structures, as well as examples of collaboration in a variety of artistic and cultural contexts; these will include Aristotelian axioms for theatre, various evolving dramatic critics after Aristotle, all the way to the influence of Einstein's theories and the aesthetic ideas of John Cage. The course will survey connections between experimental theatrical art and contemporary views of culture with the complex, non-linear contemporary philosophies of the sciences, including the theories of quantum physics, and how these have affected the "goals" for artists in their creation."</p>

**Arizona State University
New College of Interdisciplinary Arts and Sciences
Division of Humanities, Arts and Culture Studies**

IAP 301: ENERGETIC SYSTEMS OF ART (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.

Office Hours: Tuesdays and Thursdays from 2-4pm or by appointment as needed. Contact me via email above to set an appointment.

Course Objectives and Learning Outcomes:

Students will identify and explore the many energetic systems at work in the creation, performance, and perception of contemporary theatre/performance art and focus on how these work in collaboration to create unique works or performances. Contemporary and experimental artworks and art-making for the performance stage will be viewed in terms of their compositional properties that keep them open to numerous realizations and interpretations. Students will be provided with and compare historical and contemporary aesthetic theories and structures, as well as examples of collaboration in a variety of artistic and cultural contexts; these will include Aristotelian axioms for theatre, various evolving dramatic critics after Aristotle, all the way to the influence of Einstein's theories and the aesthetic ideas of John Cage. The course will survey connections between experimental theatrical art and contemporary views of culture with the complex, non-linear contemporary philosophies of the sciences, including the theories of quantum physics, and how these have affected the "goals" for artists in their creation. This will include examining contemporary performance genres, including those written from autobiographical experience, single-person performed works, non-linear works, environmentally-based and interactive works, and variations on traditional designs and structures. Students will examine this information through extensive readings, online lectures, video and audio online viewing and listening, discussion with other students and the instructor in the course online classroom format, various exercises and the viewing and critical reviewing of performances outside of class. Through exposure to specific artworks that exemplify creative action, and through the application of learned techniques to individual and collaborative work, one of the primary goals is that students will develop and sharpen their power of observation and articulation, both oral and written.

Students will show their progress in learning this objectives through a combination of written exercises, response to reading and viewing/listening assignments via discussion boards, writing critical reviews, an exam and quiz, and a final group creation of a Power Point presentation that allows for a creative outworking of these concepts.

Grade Policies: Students will be graded on a 100% scale per assignment (or 100% possible scale in exams), 100% being the highest achievable percentage 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. When this course is online-only, students are expected to check the online course delivery system (typically Blackboard) at a minimum four times a week, while encouraged to check it daily. The instructor will monitor this consistent logging onto the course site.
- **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.

Required Texts: Schmitt, Natalie Crohn. *Actors and Onlookers: Theatre and 20th Century Views of Nature*. Northwestern University Press, 1990.

Huxley, Michael and Witts, Noel, eds. *The Twentieth-Century Performance Reader*. 2nd Edition. Routledge, 2002.

Modern Language Association (MLA) Style Manual. 8th Edition. Modern Language Association of America, 2016.

Other readings will be made available digitally via Blackboard: These include excerpts from:

Schechner, Richard. *Performance Theory*. Routledge, 1994.

Aronson, Arnold. *American Avant-Garde Theatre: a History*. Routledge, 2000.

Brook, Peter. *The Open Door: Thoughts on Acting and Theatre*. Anchor (Reprint edition), 2005.

Kushner, Tony. *Thinking About the Longstanding Problems of Virtue and Happiness*. Theatre Communications Group, 1995.

Roose-Evans, James. *Experimental Theatre: From Stanislavsky to Peter Brook*. Routledge, 1984.

Artaud, Antonin. *The Theatre and its Double*. Grove Press, 1958.

Harrison, Charles and Wood, Paul, eds. *Art in Theory, 1900-2000, an Anthology of Changing Ideas*. Blackwell, 2002.

Admission Purchases: The Course requirement for attendance at one (most often off-campus) contemporary performance activity will likely require students to purchase a ticket or admission. Every effort will be made to inform of student discounts, but students are individually required to plan ahead and purchase their tickets/admissions necessary to complete the assignments by their required times. The pre-approved lists of these can be found in the “Course Information” section on the course’s online site.

Assignments:

Biography Paper: 10%

This is a four-to-five page paper about an important early 20th Century artistic figure, to be chosen from a list that the instructor will provide (students may suggest a figure they would like to study to the instructor for approval). Students should also be prepared to share the information they find with the class via discussion boards.

Paper Due: Fourth Week of Course

Observation/Response to readings and viewing/listening, Discussion Board, Journal and other assignments: 15%

The course will include a number of smaller assignments, included responses to viewing and listening assignments, assignments to develop writing skills, responses to reading assignments and smaller research assignments. Due dates for these will always be announced when assigned.

Critical Review: 15%

Each student is required to attend one live performances of contemporary theatre or performance art and write a two-to-three page critical review of each. The performances eligible for viewing 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 performance you attend. 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. **Paper Due: Tenth Week of Course**

Quiz 5%

This will be given early on in the course to help students gauge if they are gleaning the most important ideas and concepts from the course and to give them a indication of the type of exam the Mid-Term Exam will be.

Mid-Term Exam**15%**

This will be given in class during **Eighth Week of Course**. This exam tests on key concepts, definitions and structures presented in the first half of the course.

Monologue Project**15%**

Over the period of the course, students will develop a monologue that will be presented to the class. The process and schedule of this project will be explained in detail in class. The final aspect of this project from each individual is due **Thirteenth Week of the Course**.

Final Group Presentation**15%**

Students will be placed into groups for the creating of a final Power Point presentation that reflects the performance theories studied in the course. *A one-page description of your participation in preparation for the project is due on the day of the presentation.* These presentations will be given due during the **Final Examination Week**.

Attendance and Teacher Evaluation:**10%**

This part of your grade includes an evaluation of your participation in course.

Classroom Behavior: All cell phones and/or 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 or surrender their cell phone if found to be engaged with materials not directly connected to the class they are attending at the time, including doing homework for other courses (cell phone will be returned after the class session is over).

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.

IAP 301: Energetic Systems of Art

List of Required Texts and Additional Readings

Required Texts (copy of table of contents for each follows):

Schmitt, Natalie Crohn. *Actors and Onlookers: Theatre and 20th Century Views of Nature*. Northwestern University Press, 1990.

Huxley, Michael and Witts, Noel, eds. *The Twentieth-Century Performance Reader*. 2nd Edition. Routledge, 2002.

Modern Language Association (MLA) Style Manual. 8th Edition. Modern Language Association of America, 2016.

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Artaud, Antonin. *The Theatre and its Double*. Grove Press, 1958.

Harrison, Charles and Wood, Paul, eds. *Art in Theory, 1900-2000, an Anthology of Changing Ideas*. Blackwell, 2002.

Actors and Onlookers

Theater and Twentieth-Century Scientific Views of Nature

Natalie Crohn Schmitt

Northwestern University Press
Evanston, Illinois

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**The
Twentieth-Century
Performance
Reader**

2nd edition

Edited by

Michael Huxley

and

Noel Witts



ROUTLEDGE



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