



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 3-6-09

- 1. ACADEMIC UNIT: Humanities, Arts and Cultural Studies Div., New Coll. of Inter. Arts/Sciences
2. COURSE PROPOSED: IAP 201 Introduction to Interdisciplinary Arts and Perf 3
3. CONTACT PERSON: Name: Dr. Jeffery Kennedy Phone: 3-6025
Mail Code: 3051 E-Mail: jtkenedy@asu.edu

- 4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.
5. 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. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
Mathematical Studies-MA CS
Humanities, Fine Arts and Design-HU
Social and Behavioral Sciences-SB
Natural Sciences-SQ SG

- Global Awareness-G
Historical Awareness-H
Cultural Diversity in the United States-C

- 6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: No Yes; Please identify courses:
Is this amultisection course?: No Yes; is it governed by a common syllabus?

Handwritten signature

Mandatory Review



ARIZONA STATE UNIVERSITY

Chair/Director (Print or Type)

Chair/Director (Signature)

Date: 3-6-09

Arizona State University Criteria Checklist for

HUMANITIES, FINE 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 fine 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 fine 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, Fine 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, Fine 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, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008

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

ASU - [HU] CRITERIA			
HUMANITIES, FINE 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. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	Course syllabus Writing Critical Reviews Packet
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	Course syllabus Writing Critical Reviews Packet
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	Course syllabus Writing Critical Reviews Packet
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	a. Concerns the development of human thought, including 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, literary and visual arts.	Course syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	Course syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		<ul style="list-style-type: none"> Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design. 	
		<ul style="list-style-type: none"> Courses devoted primarily to developing skill in the use of a language – <u>However, language courses that emphasize cultural study and the study of literature can be allowed.</u> 	
		<ul style="list-style-type: none"> Courses which emphasize the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	Designation
IAP	201	Introduction to Interdisciplinary Arts and Performance	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)
Emphasize the study...of the aesthetic experience	This course introduces students to four areas of art-making (theatre, visual art, music and film) and gives both elements and structural constructs within which each operate. After these constructs are learned, they are then asked to see the connections between the genres and how they can apply to creating or observing interdisciplinary art, utilizing an organic approach to mixing the genres studied.	Students are required to read articles, view theatre and music performances, visit a visual arts museum, and attend an art film, plus view examples in lectures, and are given contexts and information in class. Their learning is assessed through a quiz, a mid-term exam, class discussion, group work in class, and interaction with the instructor. Students also show their understanding by creating a group final collaborative artistic outworking for presentation in class.
Concerns with the comprehension and interpretation/analysis of written, aural, or visual texts...	The study of theatre, particularly the elements and structures of theatre as outlined by Aristotle in the Poetics, are viewed via video, read about, and are lectured on. Differing views to Aristotle, as well as the evolution of his views, are also taught and compared. The design and aesthetic elements of music and of film are disseminated in a similar way.	Students attend a pre-approved play and write a critical review, analyzing and interpreting the play. Much time is spent in the class in teaching the process of writing a critical review from their subjective point of view, based on their evaluation of the aesthetic use of the elements by the playwright and/or production to justify their analysis. Students perform a similar task in the study of music after viewing a symphony concert, and film after viewing an art film from a pre-approved list.
Concerns with the comprehension of and interpretation/analysis of material objects, images and spaces...	The study of visual art, and the aesthetic exploration in visual art is taught through lecture and media presentations. Design elements and structures, as well as the psychological process of assessing art, are lectured on, given media presentations and use class projects.	Students visit a major art museum and write a critical review of three works, analyzing and interpreting the design elements and structures they observe and giving personal analysis for their subjective responses.

Arizona State University
New College of Interdisciplinary Arts and Sciences
Division of Humanities, Arts and Cultural Studies
Fall 2008

IAP 201: Introduction to Interdisciplinary Arts and Performance (3 credits)

Course Syllabus

This course will introduce students to an integrated study of different genres of art-making, including theatre, visual art, music, and film, and look at how these genres can serve each other to create something unique when approached from the aesthetic idea of interdisciplinarity. First, after discussing the concept of interdisciplinarity, students will be introduced to the individual genres and the structures, theories and practices observed in each. Attention will then be paid to the practical application of those structures, theories and practices by observing and experiencing these genres in a variety of ways. One of the skills students will be asked to develop is to write and speak critically about the art they observe. Through lectures, presentations, readings, videos and visitations, students will learn terminology to better help them describe their observations and their individual responses to the art they observe. Another goal is to obtain knowledge toward the ability to recognize the structures that are used to define genres both individually and in their interdisciplinarity. Students will show their progress in obtaining these skills through a combination of writing critical reviews, exams and quizzes, class discussion, and a final group presentation that allows for a creative outworking of these concepts.

Instructor: Dr. Jeffery Kennedy, Office is S271F, located SE on the 2nd floor of FAB.
Phone: 602-543-6025 Email: jtkennedy@asu.edu
Office Hours: Mondays and Wednesdays from 1:15-2:15pm. When these times are not available for students, they should approach the instructor and an appointment time will be scheduled.

Class Meetings: Mondays, Wednesday and Fridays, 11:50a-12:40p in Sands 135

Texts: The course's required readings will either be handed out in class, available on Blackboard, or will be available for you to copy from the reserve section of the library. *Modern Language Association Style Manual (MLA)*, Sixth Edition, is required as the style manual for all papers in the class. There are copies in the university bookstore or you can typically purchase this at retail and online bookstores. It is highly recommended you purchase a copy. Other required uses of resources could include the viewing of videotapes and/or listening to recordings on reserve in the library.

Admission Purchases: Attendance at the four required potentially off-campus art activities will require students purchasing tickets or admissions. Every effort will be made to inform of student discounts, but students are individually required to plan ahead and purchase all tickets/admissions necessary to complete the assignments by their required times.

Computer Requirement: Students 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 first activate their ASU 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 assignments, 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. Blackboard items will include exam reviews and lists of performance opportunities for reviewing. Students must successfully access this site during the first week of class. Final submissions of papers are never accepted via email, but early submissions for review by the instructor may be sent via email.

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. You can check this online at the following URL: <http://www.asu.edu/epouupdate/>. Fall evaluations will be conducted between December 1 and December 10 (Reading Day).

Grading:

Critical Reviews: 40% (10% each)

You will attend four different kinds of artistic endeavors outside of class: a live theatre performance, visit an art gallery, a symphony concert, and view an "art" film. These will be chosen from an approved list given by the instructor or by obtaining approval from the instructor *before* you attend. You will be asked to write a **two-to-three page** critical review of each of these experiences, the format of which will be discussed very specifically in class. To coincide with the order in which we will study each area, reviews are due in this order:

October 8:	Theatre Review
October 29:	Visual Art Review
November 19:	Music Review
December 8:	Film Review

Course Assignments: 10%

This may include summaries or responses to reading assignments, the results of group work done in class, or short essay questions posed as a result of lecture or discussion.

Quiz: 5%

This will be a short quiz to gauge student reading and lecture intake in the early part of the semester. The date of this quiz is **Wednesday, Sept. 24.**

Exam: 15%

Mid-term only. This will be an objective exam, dealing mostly with definitions of terms and concepts covered in the first half of the course. The date of the exam is **Monday, October 27.**

Final Group Project/Presentation: 20%

This group project will be a culminating experience to the course, integrating as many art forms studied as possible in a final presentation to the class. *A one-page description of your participation in preparation for the project is due on the day of the presentation.* All presentations will be made during the final exam session on **Wednesday, Dec. 17** from **9:50-11:30am** (**NOTE: THE TIME IS DIFFERENT FROM REGULAR CLASS SESSIONS**)

Attendance, Participation and Teacher Evaluation: 10%

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. This part of your grade includes an evaluation of your participation in the class.

IAP 201: Introduction to Interdisciplinary Arts and Performance

Fall 2008

Final Group Project

Each group will be asked to give a 7-minute presentation during the Final Exam session of the course, utilizing as many different art genres discussed in the course as possible. Your presentation may be anything you want, but make sure that different art genres are not just “thrown” into the mix to say you’d done it. Work for a unity in the piece that makes sense to your group. Make sure you rehearse your piece in such a way that it does not have the possibility of going overtime; your grade will be affected if you go over the 7 minutes. Any audio-visual equipment you need for your presentation that is not available in our classroom already will need to be requested to the instructor by **Monday, December 8, 2008**. Each individual student will also submit a one-page description of your participation in preparing the project, due on the day of the presentations, which is **Wednesday, Dec. 17 from 9:50-11:30am**.

Group One:

Ayo Ajayi
Hallie Dornberg
Melissa Farley
Rae Langes
Nora Merza
Doug Stoub

Group Four:

Brett Bays
Alejandra Cordoba
Devin Jones
Mackenzie Marsh
Melanie Oviedo
Chelsea Rothe
Ezra Sanchez

Group Seven:

Karida Burts
Josh Delander
Chantelle Lafferty
Olga Matalova
Gabriela Rodriguez
Brian Saenz
Jennifer Webber

Group Two:

Danielle Arce
Kayla Elizando
Kahlid Gibson-Carter
Elena Holzer
Tara Monroe
Alan Pajazetovic
Jen Parnell

Group Five:

Alexander Beyale
Liz Ejigu
Samantha Howard
Rebecca Martos
KJ Morrow
Leslie Ramirez
Ryan Scannell

Group Eight:

Alex Chapin
Melissa Durkin
Darrell Lewis
Karin Lindstrom
Ada Matthews
Sam Moya
Suzette Swink

Group Three:

Gay Bailey
Marie Bernadette Daite
Sean Johnson
Derek Tracy
Laura Perez
Jennifer Pettit
Rebeckah Rubalcava

Group Six:

Bridget Bockhoven
Heather Harris
Jon Henriquez
Kate Madrid
Manny Mejia
Allycia Smith
Matt Wiersma

Group Nine:

Rachael Chelgren
Nic Geisler
David Johnson
Katie Little
Anton Nowels
Megan Savely
Tanya Telemaque

WRITING PAPERS PACKET

General Guidelines on Formatting:

1. First page should be a title page (**ONLY THING YOU DON'T USE MLA FOR; SEE EXAMPLE PROVIDED**). This means you do not need an MLA first page heading. Having this page allows me to keep your papers much more organized
2. **Double-space** the body of the paper (not 1.5 or higher than 2).
3. Observe format rules of MLA (Sixth Edition: It is strongly suggested that you purchase the MLA Handbook if you do not have a current copy). I prefer Times New Roman font at font size 12. Use seraphed fonts versus straighter fonts like Helvetica or Arial because it is easier on the eyes to read and to edit.
4. Do not write more than the pages allowed for your review. If you find you are writing more, begin to condense (as opposed to just cutting out) material to be more concise. Prioritize the most important information and make sure that the most important is what stands out in the paper. Reread your paper **MANY** times before submitting it, particularly from a printed version rather than just from the computer screen.
5. Remember that you must have **three (3) sentences to a paragraph**. Anything less should be tied to the paragraphs before or after the sentences.
6. There should be two spaces between a period and the next sentence.
7. Once you state a person's full name, you only use their last name throughout the rest of the paper unless you are discussing other people with the same last name.
8. Titles of songs, television shows, and magazine articles are always in quotation marks (ex. "I Will Always Love You" by Whitney Houston). Titles of plays, movies, musical works, books, newspaper and magazine names (ex. *New York Times*) and visual art pieces are always in italics or underlined (ex: *Death of a Salesman* by Arthur Miller).

Writing Critical Reviews:

1. Remember, this is an *academic* review, not a journalistic review. You are **NOT** trying to sell this to the reader to help them decide whether or not they should see it. This is your analysis, using knowledge and principles from class, of what you heard or saw and, based on these, how effective you felt the artist succeeded at what they attempted. When appropriate, you are reviewing both the artistic works **AND** the specific performance and performers you observed. Also don't use jargon of show business to describe things (ex. "the show did boffo sales").

2. Your first paragraph should set a context in a general way for the review. Think of it telescoping down from the general to the more specific so that by the last sentence of the first paragraph, you are stating your overall opinion of what you're reviewing (see page 3 and example).
3. In the first second paragraph, make sure you list **who** and/or **what** you are reviewing, **where** you reviewed it, and **when** you attended or observed it. Plot summaries for theatre pieces or work with narratives should be at the early part of the paper, but should be concise and not dominate the paper. It is NOT your objective to describe every detail of the plot. This is more about your opinion of the work.
4. Give examples to justify every point you make. Don't ever just tell me you "liked" or "didn't like" something when possible; use more descriptive words and/or always be sure to tell me *why*.
5. The final paragraph should be a summation of your paper and tie directly your comments in the first paragraph, restating the context (in "reverse telescoping," if you will) and how the work you viewed fits into that context (see example).

OPENING PARAGRAPH AND THE THESIS STATEMENT

A good opening paragraph of any paper, but particularly a critical review, needs to begin by setting a context *larger* than just the life and world of what you're reviewing. This allows you to place what you are reviewing in either a cultural, political, historical, psychological, etc. context that will be returned to at the end of the paper. This attaching shows your ability to connect up what you are reviewing or writing about to a larger world, and to one that will be easier for the reader to enter from. You need to write this assuming the reader has limited knowledge of the topic you're going to write about.

The main process of the opening paragraph is to transition from the larger context to the specific work you're reviewing. First, typically your opening sentence should have nothing specific about the topic you're writing your paper about. You should NOT begin a critical review with a statement like: "On December 2, 2002, I attended a performance of *Angels in America, Part I* at the Herberger Theatre," or a bio paper with "Pablo Picasso was born on ...". This information is important, but inappropriate to begin a paper. More typically this information will be very necessary to begin your second paragraph when you begin to give specifics.

The process continues with each sentence in the opening paragraph getting more specific and focused, transitioning to direct discussion of your topic, until you end up at a thesis statement in the final sentence of your opening paragraph. **The goal of a thesis statement is to give an overall opinion (in the case of a critical review) or statement of what you are going to prove/show/expand on throughout the rest of the paper. In a sense, you are creating a "contract," with the reader of what you're going to prove/show/expand on and, in terms of the grading process, your paper will be evaluated on how well you did just that.**

In the body of the paper you should begin to make statements (or, in a critical review, opinions) you can back up with **EXAMPLES**. If you say the sets of a play were overall drab, then describe two different scenes in which the colors, materials, lighting, etc. would back up that kind of general statement. You don't need to describe EVERY scene, just the strongest examples that will back up your statement/opinion. If three sources say that Pablo Picasso's sense of style was all the rage in Paris, then quote a couple of those (utilize the "meat" section of a source, not always the whole sentence or paragraph) to prove your point.

When using citations, never quote people or sources who are just giving **FACTS** that can be summarized because most major sources on the topic state these facts. Save quotations for a phrase or statement that has a *unique* twist or interesting way of describing a person or event that you could **NEVER** summarize or make up on your own. A paper filled with too many quotations is not heard in your voice, but the voices of others, and this is never the goal. This is **YOUR** paper and **YOUR** take on the topic. Thus, **NEVER** begin or end a paper with a quotation, thus giving up your voice to someone else. The last paragraph, then, begins by restating the thesis statement (just in slightly different words), and then, in a "reverse process" of the opening paragraph, moving back out into the context with which you began the paper. The last paragraph should never have new information in it. Then, the last sentence of the paper should resonate very clearly with the first sentence of your paper.

TITLE PAGE FOR CRITICAL REVIEWS

Critical Review of *Chicago*
by
Edgar Foresight (i.e. Your Name)

IAP 201: Introduction to IAP
Dr. Jeff Kennedy
January 30, 2008

CRITICAL REVIEW EXAMPLE

(A review of the musical *Chicago*)

Opening two paragraphs: (note, to save space I have not double-spaced as you should)

The dramatic expansion of the number of cable and satellite television stations, as well as the explosion of information that can be contained on the Internet, have positioned us in an age of media saturation, with the available minutes for news affording even the most inconsequential characters a chance for their “fifteen minutes” of notoriety. This cast of characters that float into our living rooms and onto our computer screens includes, of course, those who have become famous for being accused of crimes; the most notable of recent years include O.J. Simpson, the Menendez brothers and John and Patsy Ramsey. How some celebrities use the venues of the media for their personal causes has become a topic of much discussion. Ironically, a 1975 musical depicting just this sort of character was not a box office hit with its original production, but has, in revival, become one of the most popular musicals of the last decade. *Chicago*, complete with murderesses, truth-bending lawyers, and news-hungry reporters all singing and dancing in the 1920s, is written with amazing craft and ingenuity, but the production I attended left me wishing that some stronger performers had been given its lead roles.

I attended a performance of *Chicago* at the Orpheum Theatre on September 25, 2001. The production company presenting this musical is the Theatre League, who hires non-Equity actors, which unfortunately provided a wide-range of abilities, or lack thereof, professionally. The musical, with music and lyrics by John Kander and Fred Ebb and book by Ebb and original director Bob Fosse, is based on a real-life event that involved murderess Roxie Hart, who was accused of killing her lover. Throughout the musical we meet a quirky cast of characters, including Billy Flynn, the slick lawyer Roxie depends on to get her acquittal while making her a star; Amos, her passive milk-toast husband; Mama Morton, who “runs” the cell block of which the imprisoned Roxie is a resident; and Velma, another convict who, like Roxie, is seeking the attention of the newspapers to help her become a star. While the book structurally tells the story in chronological order of events, the style of this show presents segments and character studies (usually solo songs), leaving the audience to connect the dots of the events. Musical numbers reveal the motivation of the show’s main characters and open a window into what drives them, all performed in the glitzy, show-biz style of vaudeville and burlesque. One standout example of this is the solo “Mr. Cellophane,” when Amos, Roxie’s mousy husband, tells the audience that people “see right through me” as if he’s not there. The number is performed in Al Jolson minstrel/vaudeville style, with Amos wearing white, spangled gloves and selling the number to the audience. For moments of the song we get to see the inner fire the character possesses as he performs to the audience, but he ultimately ends the number in the tentative and weak manner of how he expresses himself in daily life, thus highlighting this trait.

In the second paragraph, I covered the facts of the actual performance, a short plot summary, and expand my overall opinion of the show's strongest/weakest elements giving examples.

THEN, I would begin to break down elements of the show: direction, choreography, performances, songs, sets, lighting, costumes, etc., **giving examples** from the show to support my **opinions** of these elements.

Closing paragraph example:

While the book and music were so strong and many moments of *Chicago* were highly entertaining, the unevenness of the performances by certain individuals left an overall disappointing evening of theatre. The strength of the relationships, particularly between Roxie and Velma, are what drives this show, yet the actresses playing these roles were not able to create the fire necessary. Still, *Chicago*, though set in the 1920s, comments on the manipulation of the media in a way that resonates loudly today and offers a unique irony not often found in musical theatre shows. Roxie could easily be seen as an earlier-day O.J., Billy Flynn as Johnny Cochran, and the news-hungry reporters as correspondents on the Fox News Network. The public's fascination with these types and the players' fascination with being famous continues to draw our attention to the airwaves where they daily hold court.

IAP 201: Intro to Interdisciplinary Art and Performance

WRITING REVIEWS ABOUT VISUAL ART WORKS

A student of mine was struggling with her thesis statement for her review of the art museum and sent me a sample. I ended up sharing my response to her email with the class that semester and share it here with you:

You write as your thesis statement:

“The entire collection was unique, each piece so different from the other, allowing me the thrill of finding my like’s one piece at a time, and the desire to know more about each of their creators! The three pieces in the collection that helped me most to express the yearning of my soul, and allow me gratitude for their being, are listed below.”

This thesis statement, as written, means that you are now going to “prove” in your paper, with examples from the works you reviewed, the following things:

- The uniqueness of the collection
- The differences between each piece from the other
- How the creation created in you the desire to know more about each of the creators
- How three of the pieces helped you most to express the yearning of your soul.

I think that the last two points would be very difficult to “prove” in a paper. Let me give you an example of what I’m looking for, utilizing this collection. Remember, the objective is to give an overall statement about the three pieces you saw, and then your overall response to it. The problem is that the word “overall” can make you think that it doesn’t mean to be specific (mistaking that overall means “general”), but it does.

Here’s a possible example:

“The exhibit *The Art of Giving Art* showed the varied artistic interests of a collector like Edward Jacobson, though not showing enough consistency in stylistic preference to allow me to see a pattern, but I found the collection had three works I was specifically drawn to, particularly from the early American modern period, and I was more interested in those works painted in color rather than the many black and white drawings.”

Now what I’m proving is:

- Varied artistic styles in the collection, no consistent pattern in the works
- Why I was drawn to certain works in the collection, emphasizing the work of the early American period
- How I was more interested to those painted in color vs. black and white, and why

I hope you see the direction I am going vs. where you were. A definitive statement needs to be made so you have something to “prove” and write about with a direction. It also must be about things you CAN prove vs. ephemeral things like “express...yearning” or “desire to know.”

From: *Interdisciplinarity* by Joe Moran, London: Routledge, 2002.

DEFINING INTERDISCIPLINARITY

As I have suggested here, the critique of the academic disciplines as limited and confining is as long-standing as the disciplines themselves. Historically, this critique has often taken the form of referring back to an older, more unified form of knowledge, usually located in an undisciplined subject such as philosophy. The term 'interdisciplinary' emerged within the context of these anxieties about the decline of general forms of education,

being first used in the social sciences in the mid-1920s and becoming common currency across the social sciences and humanities in the period immediately after the Second World War (Frank 1988: 91, 95). However, one of the arguments of this book is that there are competing impulses behind the term. On the one hand, it forms part of this traditional search for a wide-ranging, total knowledge; on the other, it represents a more radical questioning of the nature of knowledge itself and our attempts to organize and communicate it. In this sense, interdisciplinarity interlocks with the concerns of epistemology – the study of knowledge – and tends to be centred around problems and issues that cannot be addressed or solved within the existing disciplines, rather than the quest for an all-inclusive synthesis.

As Geoffrey Bennington points out, ‘inter’ is an ambiguous prefix, which can mean forming a communication between and joining together, as in ‘international’ and ‘intercourse’, or separating and keeping apart, as in ‘interval’ and ‘intercalate’ (Bennington 1999: 104). This ambiguity is partly reflected in the slipperiness of the term, ‘interdisciplinary’. It can suggest forging connections across the different disciplines; but it can also mean establishing a kind of undisciplined space in the interstices between disciplines, or even attempting to transcend disciplinary boundaries altogether. The ambiguity of the term is partly why some critics have come up with other terms such as ‘post-disciplinary’, ‘anti-disciplinary’, and ‘trans-disciplinary’. Although these terms are often not defined closely and are sometimes used interchangeably, they all suggest that being interdisciplinary is not quite enough, that there is always another intellectual stage where disciplinary divisions can be more radically subverted or even erased. Rather than flitting between these different terms in this book, though, I want to suggest that the value of the term, ‘interdisciplinary’, lies in its flexibility and indeterminacy, and that there are potentially as many forms of interdisciplinarity as there are disciplines. In a sense, to suggest otherwise would be to ‘discipline’ it, to confine it within a set of

theoretical and methodological orthodoxies. Within the broadest possible sense of the term, I take interdisciplinarity to mean any form of dialogue or interaction between two or more disciplines: the level, type, purpose and effect of this interaction remain to be examined.

However, it might be helpful to begin by distinguishing ‘interdisciplinary’ from ‘multidisciplinary’, words that, again rather confusingly, have sometimes been seen as synonymous. The latter term, though, tends to refer to the simple juxtaposition of two or more disciplines, as one finds on certain joint honours or combined arts degrees, or on individual courses that are team-taught by members of staff from different disciplines. Here the relationship between the disciplines is merely one of proximity; there is no real integration between them (Klein 1990: 56). By contrast, I want to suggest, along with Roland Barthes, that interdisciplinarity is always transformative in some way, producing new forms of knowledge in its engagement with discrete disciplines:

Interdisciplinarity is not the calm of an easy security; it begins *effectively* (as opposed to the mere expression of a pious wish) when the solidarity of the old disciplines breaks down ... in the interests of a new object and a new language neither of which has a place in the field of the sciences that were to be brought peacefully together, this unease in classification being precisely the point from which it is possible to diagnose a certain mutation.

(Barthes 1977: 155)

Barthes suggests that interdisciplinarity has the potential to do more than simply bring the different disciplines together. It can form part of a more general critique of academic specialization as a whole, and of the nature of the university as an institution that cuts itself off from the outside world in small enclaves of expertise. Interdisciplinary approaches often draw attention, either implicitly or explicitly, to the fact that what

is studied and taught within universities is always a political question.

As the composite nature of the term itself suggests, 'interdisciplinarity' assumes the existence and relative resilience of disciplines as modes of thought and institutional practices. This book will therefore be rooted in an awareness of the history, theory, methodology and subject matter of particular disciplines, and will aim to explore how exactly these disciplines are brought together, transformed or transcended in different forms of interdisciplinarity, and what new forms of knowledge are created by these interactions. In Chapter One, I examine the history of English as a discipline in order to show that it has always been driven by competing impulses: one that seeks to make it more of a 'hard' science by limiting its area of concern to a recognized phenomenon, 'literature'; and another that aims to establish it as the interdisciplinary centre of the humanities, in place of older, humane subjects such as classics and philosophy. Chapter Two discusses the role of the new paradigm of cultural studies in redefining and expanding the notion of 'culture' as an object of academic study, and critically reflecting on the nature of disciplinary and interdisciplinary knowledge. Chapter Three examines 'theory' as undisciplined knowledge, and the productive engagement between literature, philosophy and psychoanalysis which has opened up interdisciplinary questions about language, subjectivity, gender, sexuality and the body. Chapter Four analyses recent developments at the intersection between literary studies and history as part of a longer narrative of the problematic relationship between the two disciplines. Chapter Five explores the attempts to establish links between science, geography and cultural criticism in relation to issues about the body, technology, space, mapping, genetics and the environment. Finally, the Conclusion looks at the problems and limitations of interdisciplinarity and the prospects for further interdisciplinary study in the humanities.

The topics considered in these individual chapters are not meant to be mutually exclusive: the intellectually promiscuous and

interlocking nature of interdisciplinarity means that it can never finally be separated out and cordoned off. By organizing the discussion in this way, however, the book aims to provide an introduction to a range of approaches that will highlight the scope and potential for interdisciplinary study. If a university student today chose to sample a range of courses across the humanities and social sciences, they would probably be surprised at the amount of overlap between them, and the duplication of theories, conceptual frameworks, terminologies and texts. As the anthropologist Clifford Geertz has written, we are living in an age of 'blurred genres', a 'jumbling of varieties of discourse', within which disciplinary distinctions are increasingly hard to call (Geertz 1983: 20). This book is an attempt to cut through some of the confusion that this blurring of genres has inevitably engendered, while also valuing the necessarily diverse and complex nature of interdisciplinarity.

Definitions to accompany this reading:

e·pis·te·mol·o·gy *n.* The branch of philosophy that studies the nature of knowledge, its presuppositions and foundations, and its extent and validity.

in·de·ter·mi·nate *adj.* **1.a.** Not precisely determined, determinable, or established: *a person of indeterminate age.* **b.** Not precisely fixed, as to extent, size, nature, or number: *an indeterminate number of plant species in the jungle.* **c.** Lacking clarity or precision, as in meaning; vague: *an indeterminate turn of phrase.* **d.** Not fixed or known in advance: *an indeterminate future.* **e.** Not leading up to a definite result or ending: *an indeterminate campaign.*

in·de·ter·mi·na·cy *n.* The state or quality of being indeterminate.

in·ter·stice *n., pl. in·ter·stic·es.* A space, especially a small or narrow one, between things or parts: *"There is a gleam of luminous gold, where the sinking western sun has found a first direct interstice in the clouds"* (John Fowles).

jux·ta·pose *tr.v. jux·ta·posed, jux·ta·pos·ing, jux·ta·pos·es.* To place side by side, especially for comparison or contrast.

jux·ta·po·si·tion *n.* The act or an instance of juxtaposing or the state of being juxtaposed. --**jux"ta·po·si"tion·al** *adj.*

syn·the·sis *n., pl. syn·the·ses* **1.a.** The combining of separate elements or substances to form a coherent whole. **b.** The complex whole so formed. **2. Chemistry.** Formation of a compound from simpler compounds or elements. **3. Philosophy.** **a.** Reasoning from the general to the particular; logical deduction. **b.** The combination of thesis and antithesis in the Hegelian dialectical process whereby a new and higher level of truth is produced.

trans·for·ma·tion *n.* **1.a.** The act or an instance of transforming. **b.** The state of being transformed. **2.** A marked change, as in appearance or character, usually for the better. **3. Mathematics.** **a.** Replacement of the variables in an algebraic expression by their values in terms of another set of variables. **b.** A mapping of one space onto another or onto itself. **4. Linguistics.** **a.** The process of converting a syntactic construction into a semantically equivalent construction according to the rules shown to generate the syntax of the language. **b.** A construction derived by such transformation; a transform. **5. Genetics.** Alteration of a bacterial cell by introduction of DNA from another cell or from a virus. --**trans·form"ative** (-fôr"m...-t'v) *adj.*

**From *The Open Door*, by Peter Brook [excerpts from pages 8-14]
(New York: Theatre Communications Group, Inc., 1995).**

...a fundamental idea: that theatre has no categories, it is about life. This is the only starting point, and there is nothing else truly fundamental. Theatre is life.

At the same time, one cannot say that there is no difference between life and theatre. In 1968 we saw people who, for very valid reasons, tired by so much “deadly theatre”, insisted that “life is a theatre”, thus there was no need for art, artifice, structures . . . “Theatre is being done everywhere, theatre surrounds us,” they said. “Each of us is an actor, we can do anything in front of anyone, its all theatre.”...

...One goes to the theatre to find life, but if there is no difference between life outside the theatre and life inside, then theatre makes no sense. There’s no point doing it. But if we accept that life in the theatre is more visible, more vivid than on the outside, then we can see that it is simultaneously the same thing and somewhat different.

Now we add some specifics. Life in the theatre is more readable and intense because it is more concentrated. The act of reducing space and compressing time creates a concentrate.

In life we speak in a chattering tumble of repetitive words, yet this quite natural way of expressing ourselves always takes a great deal of time in relation to the actual content of what one wants to say. But that is how one must begin—with everyday communication—and this is exactly like in theatre when one develops a scene through improvisation, with talk that is much too long.

The compression consists of removing everything that is not strictly necessary and intensifying what is there, such as putting a strong adjective in the place of a bland one, whilst preserving the impression of spontaneity. If this impression is maintained, we reach the point where if in life it takes two people three hours to say something, on stage it should take three minutes. We can see this result clearly in the limpid styles of Beckett, Pinter or Chekhov.

With Chekov, the text gives the impression of having been recorded on tape, of taking its sentences from daily life. But there is not a phrase of Chekhov’s that has not been chiseled, polished, modified, with great skill and artistry so as to give the impression that the actor is really speaking “like in daily life.” However, if one tries to speak and

behave just like in daily life, one cannot play Chekhov. The actor and the director must follow the same process as the author, which is to be aware that each word, even if it appears to be innocent, is not so. It contains in itself, and in the silence that precedes and follows it, an entire unspoken complexity of energies between the characters. If one can manage to find that, and if, furthermore, one looks for the art needed to conceal it, then one succeeds in saying these simple words and giving the impression of life. Essentially, it is life, but it is life in a more concentrated form, more compressed in time and space.

Shakespeare goes even farther. It used to be thought that verse was a form of beautifying through poetry. Then, as an inevitable reaction, came the idea that verse was no more than an enriched form of everyday speech. Of course, verse must be made to sound “natural”, but this means neither colloquial nor ordinary. To find the way, one must see very clearly why the verse exists and what absolutely necessary function it has to perform. In fact, Shakespeare, as a practical man, was forced to use verse to suggest simultaneously the most hidden psychological, psychic and spiritual movements in his characters without losing their down-to-earth reality. Compression can hardly go farther.

The entire problem resides in trying to know if, moment for moment, in the writing or in the playing, there is a spark, the small flame that lights up and gives an intensity to that compressed, distilled moment. For compression and condensation are not enough. One can always reduce a play that’s too long, too wordy, and still end up with something tedious. The spark is what matters, and the spark is rarely there. This shows to what extent the theatrical form is frighteningly fragile and demanding, for this small spark of life must be present each and every second.

The artistic problem exists only in the theatre and the cinema. A book may have its dull spots, but in the theatre, from one second to the next, the audience can be lost if the tempo is not right.

If I now stop speaking . . . we hear a silence . . . but everyone is paying attention . . . For a moment I have you in the palm of my hand, and yet in the next second your minds inevitably will wander. Unless . . . unless what? It is nearly superhuman to be able continually to renew the interest, find the originality, the freshness, the intensity, that each coming second demands. That is why, compared to other art forms, there exists so few masterpieces in the world’s theatre. As the risk always exists that the spark of life will disappear, we must analyze precisely the reasons for its frequent absence.

**From *The Open Door*, by Peter Brook [excerpts from pages 60-62]
(New York: Theatre Communications Group, Inc., 1995).**

Birth is putting into form, whether one is speaking about a human being, a sentence, a word or a gesture. It is what the Indians call *sphota*. This ancient Hindu concept is magnificent because its actual meaning is already there in the sound of the word. Between the unmanifest and the manifest, there is a flow of formless energies, and at certain moments there are kinds of explosions which correspond to this term:

“*Sphota!*” This form can be called an “incarnation”.

...When one puts on a play, inevitably, at the beginning it has no form, it is just words on paper or ideas. The event is the shaping of the form. What one calls the work is the search for the right form. If this work is successful, the result can eventually last for a few years, but no more. When we did our own version of *Carmen*, we gave it a completely new form which lasted four or five years before we felt it had reached its limit. The form no longer had the same energy: its time quite simply was up.

...The form need not be something invented by the director alone, it is the *sphota* of a certain mixture. This *sphota* is like a growing plant that opens up, lasts its time, wilts, then yields its place to another plant. I insist strongly on this because there exists a big misunderstanding which frequently blocks work in the theatre, and which consists in believing that what the author or the composer of the play or opera once wrote on paper is a sacred form. We forget that the author, when writing dialogue, is expressing hidden movements deeply buried in human nature, that when he writes stage directions, he is proposing production techniques based on the playhouses of his day. It is important to read between the lines.

...We are touching here on the great misunderstanding about Shakespeare. Many years ago it used to be claimed that one must “perform the play as Shakespeare wrote it.” Today the absurdity of this is more or less recognized: nobody knows what scenic form he had in mind. All that one knows is that he wrote a chain of words that have in them the possibility of giving birth to forms that are constantly renewed. There is no limit to the virtual forms that are present in a great text. A mediocre text may only give birth to a few forms, whereas a great text, a great piece of music, a great opera score are true knots of energy. Like electricity, like all sources of energy, energy itself does not have a form, but it has a direction, a power.

Visual Art

Functions of Art

- Visual images preceded written language as a means of communication.
- Not interested in art as a vehicle for imparting information since other languages have evolved as more effective or more precise
- Interested in visual art as a means of expressing the psychological dimension of life

- Often embodies personal views of the artist's intimate life.
- But, not confined to self-revelation; doesn't deal exclusively with the private emotions and details of artist's personal life
- Basic human situations, like love death, celebration and illness constantly recur as the themes of art, but saved from banality by the uniquely personal comment by the artist

Structure of Art – Visual Elements

- Line
- Shape
- Light and Dark
- Color
- Texture

Structure of Art – Design Elements

- Unity
- Balance
- Rhythm
- Proportion

Perceiving the Elements: Aesthetic

- Empathy
- Psychic Distance
- Funding and Fusion
- Closure and "Good Gestalt"

**IAP 201: Introduction to Interdisciplinary Arts and Performance
Fall 2008**

Visual Art Experience

Structure of Art: Visual Elements

Line

Shape

Light and Dark

Color

Texture

Structure of Art: Design Elements

Unity

Balance

Rhythm

Proportion

What to Listen for in Music

to themes from famous compositions—their “solution” for the listener’s problems is beneath contempt.

No composer believes that there are any short cuts to the better appreciation of music. The only thing that one can do for the listener is to point out what actually exists in the music itself and reasonably to explain the *wherefore* and the *why* of the matter. The listener must do the rest.

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CORPAND, ARRON. WHAT TO LISTEN FOR
IN MUSIC, NEW YORK: NAL TRADE, 2009.

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How We Listen

WE ALL listen to music according to our separate capacities. But, for the sake of analysis, the whole listening process may become clearer if we break it up into its component parts, so to speak. In a certain sense we all listen to music on three separate planes. For lack of a better terminology, one might name these: (1) the sensuous plane, (2) the expressive plane, (3) the sheerly musical plane. The only advantage to be gained

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What to Listen for in Music

from mechanically splitting up the listening process into these hypothetical planes is the clearer view to be had of the way in which we listen.

The simplest way of listening to music is to listen for the sheer pleasure of the musical sound itself. That is the sensuous plane. It is the plane on which we hear music without thinking, without considering it in any way. One hears on the radio while doing something else and is not mindfully bathes in the sound. A kind of ~~pleasure~~ but attractive state of mind is engendered by the mere sound appeal of the music.

You may be sitting in a room reading this book. Imagine one note struck on the piano. Immediately that one note is enough to change the atmosphere of the room—proving that the sound element in music is a powerful and mysterious agent, which it would be foolish to deride or belittle.

The surprising thing is that many people who consider themselves qualified music lovers abuse that plane of listening. They go to concerts in order to lose themselves. They use music as a consolation or an escape. They enter an ideal world where one doesn't have to think of the realities of everyday life. Of course they aren't thinking about the music either. Music allows them to leave it, and they go off to a place to dream,

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dreaming because of and apropos of the music yet never quite listening to it.

Yes, the sound appeal of music is a potent and primitive force, but you must not allow it to usurp a disproportionate share of your interest. The sensuous plane is an important one in music, a very important one, but it does not constitute the whole story.

There is no need to digress further on the sensuous plane. Its appeal to every normal human being is self-evident. There is, however, such a thing as becoming more sensitive to the different kinds of sound stuff as used by various composers. For all composers do not use that sound stuff in the same way. Don't get the idea that the value of music is commensurate with its sensuous appeal or that the loveliest sounding music is made by the greatest composer. If that were so, Ravel would be a greater creator than Beethoven. The point is that the sound element varies with each composer, that his usage of sound forms an integral part of his style and must be taken into account when listening. The reader can see, therefore, that a more conscious approach is valuable even on this primary plane of music listening.

The second plane on which music exists is what I have called the expressive one. Here, immediately, we

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tread on controversial ground. Composers have a way of shying away from any discussion of music's expressive side. Did not Stravinsky himself proclaim that his music was an "object," a "thing," with a life of its own, and with no other meaning than its own purely musical existence? This intransigent attitude of Stravinsky's may be due to the fact that so many people have tried to read different meanings into so many pieces. Heaven knows it is difficult enough to say precisely what it is that a piece of music means, to say it definitely, to say it finally so that everyone is satisfied with your explanation. But that should not lead one to the other extreme of denying to music the right to be "expressive."

My own belief is that all music has an expressive power, some more and some less, but that all music has a certain meaning behind the notes and that the meaning behind the notes constitutes, after all, what the piece is saying, what the piece is about. This whole problem can be stated quite simply by asking, "Is there a meaning to music?" My answer to that would be, "Yes." And "Can you state in so many words what the meaning is?" My answer to that would be, "No." Therein lies the difficulty.

Simple-minded souls will never be satisfied with the answer to the second of these questions. They always

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want music to have a meaning, and the more concrete it is the better they like it. The more the music reminds them of a train, a storm, a funeral, or any other familiar conception the more expressive it appears to be to them. This popular idea of music's meaning—stimulated and abetted by the usual run of musical commentators—should be discouraged wherever and whenever it is met. One timid lady once confessed to me that she suspected something seriously lacking in her appreciation of music because of her inability to connect it with anything definite. That is getting the whole thing backward, of course.

Still, the question remains, How close should the intelligent music lover wish to come to pinning a definite meaning to any particular work? No closer than a general concept, I should say. Music expresses, at different moments, serenity or exuberance, regret or triumph, fury or delight. It expresses each of these moods, and many others, in a numberless variety of subtle shadings and differences. It may even express a state of meaning for which there exists no adequate word in any language. In that case, musicians often like to say that it has only a purely musical meaning. They sometimes go farther and say that *all* music has only a purely musical meaning. What they really mean is that no appropriate word can be found to express

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the music's meaning and that, even if it could, they do not feel the need of finding it.

But whatever the professional musician may hold, most musical novices still search for specific words with which to pin down their musical reactions. That is why they always find Tschaiakovsky easier to "understand" than Beethoven. In the first place, it is easier to pin a meaning-word on a Tschaiakovsky piece than on a Beethoven one. Much easier. Moreover, with the Russian composer, every time you come back to a piece of his it almost always says the same thing to you, whereas with Beethoven it is often quite difficult to put your finger right on what he is saying. And any musician will tell you that that is why Beethoven is the greater composer. Because music which always says the same thing to you will necessarily soon become dull music, but music whose meaning is slightly different with each hearing has a greater chance of remaining alive.

Listen, if you can, to the forty-eight fugue themes of Bach's *Well Tempered Clavierbook*. Listen to each theme, one after another. You will soon realize that each theme mirrors a different world of feeling. You will also soon realize that the more beautiful a theme seems to you the harder it is to find any word that will describe it to your complete satisfaction. Yes, you will

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certainly know whether it is a gay theme or a sad one. You will be able, in other words, in your own mind, to draw a frame of emotional feeling around your theme. Now study the sad one a little closer. Try to pin down the exact quality of its sadness. Is it pessimistically sad or resignedly sad; is it fatefully sad or smilingly sad?

Let us suppose that you are fortunate and can describe to your own satisfaction in so many words the exact meaning of your chosen theme. There is still no guarantee that anyone else will be satisfied. Nor need they be. The important thing is that each one feel for himself the specific expressive quality of a theme or, similarly, an entire piece of music. And if it is a great work of art, don't expect it to mean exactly the same thing to you each time you return to it.

Themes or pieces need not express only one emotion, of course. Take such a theme as the first main one of the *Ninth Symphony*, for example. It is clearly made up of different elements. It does not say only one thing. Yet anyone hearing it immediately gets a feeling of strength, a feeling of power. It isn't a power that comes simply because the theme is played loudly. It is a power inherent in the theme itself. The extraordinary strength and vigor of the theme results in the listener's receiving an impression that a forceful state-

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ment has been made. But one should never try to boil it down to "the fateful hammer of life," etc. That is where the trouble begins. The musician, in his exasperation, says it means nothing but the notes themselves, whereas the nonprofessional is only too anxious to hang on to any explanation that gives him the illusion of getting closer to the music's meaning.

Now, perhaps, the reader will know better what I mean when I say that music does have an expressive meaning but that we cannot say in so many words what that meaning is.

The third plane on which music exists is the sheerly musical plane. Besides the pleasurable sound of music and the expressive feeling that it gives off, music does exist in terms of the notes themselves and of their manipulation. Most listeners are not sufficiently conscious of this third plane. It will be largely the business of this book to make them more aware of music on this plane.

Professional musicians, on the other hand, are, if anything, too conscious of the mere notes themselves. They often fall into the error of becoming so engrossed with their arpeggios and staccatos that they forget the deeper aspects of the music they are performing. But from the layman's standpoint, it is not so much a matter of getting over bad habits on the

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sheerly musical plane as of increasing one's awareness of what is going on, in so far as the notes are concerned.

When the man in the street listens to the "notes themselves" with any degree of concentration, he is most likely to make some mention of the melody. Either he hears a pretty melody or he does not, and he generally lets it go at that. Rhythm is likely to gain his attention next, particularly if it seems exciting. But harmony and tone color are generally taken for granted, if they are thought of consciously at all. As for music's having a definite form of some kind, that idea seems never to have occurred to him.

It is very important for all of us to become more alive to music on its sheerly musical plane. After all, an actual musical material is being used. The intelligent listener must be prepared to increase his awareness of the musical material and what happens to it. He must hear the melodies, the rhythms, the harmonies, the tone colors in a more conscious fashion. But above all he must, in order to follow the line of the composer's thought, know something of the principles of musical form. Listening to all of these elements is listening on the sheerly musical plane.

Let me repeat that I have split up mechanically the three separate planes on which we listen merely for

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the sake of greater clarity. Actually, we never listen on one or the other of these planes. What we do is to correlate them—listening in all three ways at the same time. It takes no mental effort, for we do it instinctively.

Perhaps an analogy with what happens to us when we visit the theater will make this instinctive correlation clearer. In the theater, you are aware of the actors and actresses, costumes and sets, sounds and movements. All these give one the sense that the theater is a pleasant place to be in. They constitute the sensuous plane in our theatrical reactions.

The expressive plane in the theater would be derived from the feeling that you get from what is happening on the stage. You are moved to pity, excitement, or joy. It is this general feeling, generated aside from the particular words being spoken, a certain emotional something which exists on the stage, that is analogous to the expressive quality in music.

The plot and plot development is equivalent to our sheerly musical plane. The playwright creates and develops a character in just the same way that a composer creates and develops a theme. According to the degree of your awareness of the way in which the artist in either field handles his material will you become a more intelligent listener.

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It is easy enough to see that the theatergoer never is conscious of any of these elements separately. He is aware of them all at the same time. The same is true of music listening. We simultaneously and without thinking listen on all three planes.

In a sense, the ideal listener is both inside and outside the music at the same moment, judging it and enjoying it, wishing it would go one way and watching it go another—almost like the composer at the moment he composes it; because in order to write his music, the composer must also be inside and outside his music, carried away by it and yet coldly critical of it. A subjective and objective attitude is implied in both creating and listening to music.

What the reader should strive for, then, is a more active kind of listening. Whether you listen to Mozart or Duke Ellington, you can deepen your understanding of music only by being a more conscious and aware listener—not someone who is just listening, but someone who is listening *for* something.

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