

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

[CLASS]

[MUSIC]

Expanded Course Outline

Course Subject Area:	MU
Course Number:	4250
Course Title:	Life and Death in the Arts
Units:	3
C/S Classification #:	04
Component:	Lecture
Grading Basis: (graded only, CR/NC only, student's choice)	Graded only
Repeat Basis: (may be taken once, taken multiple times, taken multiple times only with different topics)	Taken once
Cross Listed Course: (if offered with another department)	
Dual Listed Course: (if offered as lower/upper division or undergraduate/graduate)	
Major course/Service course/GE Course: (pick all that apply)	GE
General Education Area/Subarea: (as appropriate)	C-4 (synthesis)
Date Prepared:	Dec. 2014
Prepared by:	Janine Riveire

I. Catalog Description

Examination of aesthetic expressions in music, art, architecture, dance, literature and theater that express common human experiences: birth, daily life, spirituality, love, and bereavement. Consideration of cultural contexts of all works studied. Collection of works that carry personal meaning. Attendance at arts events. Course fulfills GE Synthesis C4. 3 lecture/discussion.

II. Required Coursework and Background

Prerequisite: Completion of GE Area A and GE Area C (1, 2, and 3)

III. Expected Outcomes

At the end of instruction, students will be able to:

1. discuss orally and in writing the use of music and the other arts in at least one religious practice not their own.
2. identify three important visual artworks, musical compositions, literary/theater works or dances from Western European post-renaissance culture, and explain their significance.
3. identify three important visual artworks, musical compositions, literary/theater works or dances from ancient or modern world cultures, and explain their significance.
4. discuss and evaluate the role of tradition in the evolution of human artistic expression.
5. discuss and analyze how advancing technology influences and is influenced by the arts,

particularly from 1900 to the present.

6. discuss and analyze music's power to create or enhance connection, community, and meaning.

7. create and catalog a personal collection of artworks around a theme.

RELATED DEPARTMENTAL LEARNING OUTCOME:

The individual completing a GE course in music will be able to discuss and appraise the role of music in a balanced life, using appropriate vocabulary and examples from the course just completed.

RELATED UNIVERSITY GE GOALS

1a) Write effectively for various audiences. *Students in this course write for themselves (journals), write academic reports on experiences (concert/museum reports) and write an exhibit catalog for a theoretical audience of museum-goers (Collection and Catalog).*

1b) Speak effectively for various audiences. *Students in this course discuss in small groups and make collaborative presentations to the whole class.*

1c) Find, evaluate, use and share information effectively and ethically. *Students in this course must research works of art, analyze them, and present the most relevant aspects of the artwork—with appropriate citation of sources.*

1d) Construct arguments based on sound evidence and reasoning to support an opinion or conclusion. *Students in this course are asked to write well-reasoned essays on the significance of arts in human culture.*

2b) Analyze major literary, philosophical, historical or artistic works and explain their significance in society. *Students in this course will examine at least 6 major works from a variety of historical/cultural contexts and provide a written discussion of both the creator's use of the elements and its historical or cultural context.*

2d) Integrate concepts, examples, and theories from more than one discipline to identify problems, construct original ideas, and draw conclusions. *Students discuss and explain the roles of all the arts in common human purposes: building community, coordinating work efforts, enacting political or social change; expressing the most emotionally charged experiences.*

3a) Analyze the historical development of diverse cultures and the role they play in shaping core institutions and practices of individuals and societies. *Students discuss the influence of tradition in the arts, and by extension in culture.*

As an upper division synthesis course in the humanities, this course will

- emphasize the humanistic or expressive aspects of culture;
 - this course's operative assumption is that all humans engage in arts behaviors: this is explored in the readings and the actual artworks and arts traditions examined.
- provide temporal and cultural context that will illuminate contemporary thought and behavior—global, regional, and local;
 - comparisons are made with regard to the changing techniques in creating arts over many generations; students explore the ways that artists both embrace and reject traditions.
- show the bonds between the past, present, and future.
 - of particular effectiveness is the tracing of love songs and myths/legends of great love stories that can be found in all historical periods and across all cultures.

As an upper division synthesis course in the humanities, this course will emphasize the humanistic or expressive aspects of culture;

** this course's operative assumption is that all humans engage in arts behaviors: this is explored in the readings and the actual artworks and arts traditions examined.

**provide temporal and cultural context that will illuminate contemporary thought and behavior—global, regional, and local.

**comparisons are made with regard to the changing techniques in creating arts over many generations; students explore the ways that artists both embrace and reject traditions.

** show the bonds between the past, present, and future.

**of particular effectiveness is the tracing of love songs and myths/legends of great love stories that can be found in all historical periods and across all cultures.

As an upper division synthesis course, students are required to synthesize what they know *about* the arts and their role in human culture with what they know *through* their own aesthetic experiences, and challenges them to integrate new points of view from neuroscience, politics, and sociology and to arrive at a reasoned argument with regard to the role of music and the other arts in a balanced life.

Furthermore, It meets the GE Sub-area C-4 in the following ways: there is a significant writing component, of both formal and informal writing, to which feedback is given at least twice during the quarter. The final project integrates the student's collection and analysis of major works of art with the interpretive narrative of the significance of those artworks to themselves as individuals (1a). Students make presentations (1b); research works of art, analyze them, and present the most relevant aspects of the artwork—with appropriate citation of sources. (1c); Research and write well-reasoned essays on the significance of arts in human culture. (1d); examine at least 6 major works from a variety of historical/cultural contexts and provide a written discussion of both the creator's use of the elements and its historical or cultural context. (2b); discuss and explain the roles of all the arts in common human purposes: building community, coordinating work efforts, enacting political or social change; expressing the most emotionally charged experiences. (2d); discuss the influence of tradition in the arts, and by extension in culture. (3a).

IV. Instructional Materials

Portions of

• Dalrymple, William (2010) *Nine Lives: In Search of the Sacred in Modern India*, Vintage Press

• Dissanayake, Ellen

○ (2012) *Art and Intimacy: How the Arts Began*, University of Washington Press

○ (2012) “The Earliest Narratives Were Musical” *Research Studies in Music Education*

○ (2012) “‘Parasitic’ is a Lousy Way to Describe the Active Nature of Art,” *Rock Art Research*

○ (2011) “The World in Six Songs: How the Musical Brain Created Human Nature,” *Psychomusicology*

○ (1995) *Homo Aestheticus: Where Art Comes From and Why*, University of Washington Press

• Mackinlay and Baker (2008), “Methodological Challenges Amidst Musical Food for the Soul: Reflections on Singing Lullabies as a Mother.” *Hecate*, May 2008.

- Mackinlay and Baker (2005) “Nurturing Herself, Nurturing Her Baby: Creating Positive Experiences for First-time Mothers through Lullaby Singing,” *Women and Music: A Journal of Gender and Culture - Volume 9*, pp. 69-89
- Masters, Edgar Lee (1915) *Spoon River Anthology*, New American Library and public domain
- Moore, Thomas (1994) *Care of the Soul*, Harper Perrenial.
- Reagon, Bernice Johnson (2001) *If You Don't Go, Don't Hinder Me: The African American Sacred Song Tradition*, eBook, Lincoln: University of Nebraska Press.

Important Video resources for instructors:

- *How Art Made the World*, (2006) DVD series featuring Nigel Spivey and distributed by BBC Warner.
- *The Songs are Free*, (1991) Bill Moyers interviewing Bernice Johnson Reagon, PBS.
- *Behind the Scenes* (2002) PBS video series on how the various arts are created, featuring interviews with David Hockney, Julie Taymor, Wayne Thiebaud, David Parsons, Max Roach and others. DVD distributed by First Run Features.
- *Amandla!* (2003) a film by Lee Hirsch, distributed by Artisan

Additional readings may be drawn from:

- Copland, Aaron (1999) *What to Listen for in Music*, Penguin.
- Dewey, John (1980) *Art as Experience*, Perigee, 1980
- McDowell, John H *Poetry and Violence* (2000) University of Illinois Press.
- Menuhin, Yehudi and Davis, Curtis (1984) *The Music of Man*, Simon & Schuster. [also a video series: 1987 CBC Enterprises, Public Media Home Video]
- Ortega y Gasset, Jose (1972) *The Dehumanization of Art* Princeton University Press.
- Rubin, Ruth *Voices of a People* (2000) University of Illinois Press.
- Venturi, Scott-Brown, and Izenour (1977) *Learning from Las Vegas*, MIT press.

Specifically recommended examples of works of art, music, etc., are included in the course outline rather than in the learning materials.

V. Minimum Student Material

Textbook/custom reader, Notebook, Sketchbook and colored pencils; parking and admission fees to class- related arts events. CD or cassette tape player, or computer audio capacity; access to computer for internet research and word processing.

VI. Minimum College Facilities

Classroom with space for performance demonstrations; computer, slide and video projection capacity either built-in or portable on cart; audio playback system; library access to art images and music and dance recordings of many times and cultures, either physically or via the internet.

VII. Course Outline

Week 1: Self-definition of each class member: discussion of family traditions, U.S. regional differences (example: the children's game "Operator" is called "Gossip" in Texas, communicating a moral message); “music you grew up with;” the elements of the arts (as

discovered in examination of masterworks in weeks 2-5).

Weeks 2-5 Elements of the arts and artworks depicting Aspects of Daily Life: work, play, food preparation, child rearing, etc. How the arts are used to build a sense of community and to give meaning and purpose to daily life. Examination of art works and what they tell about the lives of those cultures. (some suggested works are listed below)

MUSIC: lullabies, work songs (Native American and African-American, and English sea chanteys), children's song games ('scissors, rock, paper' from Japan, "Obwisana" from Africa, etc.), today's use of music in background.

ART/ARCHITECTURE: ancient artifacts, , furniture design of various eras and countries, paintings in various styles reflecting daily life (such as Van Gogh's *Three Pairs of Boots*, Fragonard's *The Swing*, Bruegel's *Hunters in the Snow* and Hopper's *Nighthawks*); the Chinese "chop" (a carved block with a person's ideogram signature)

DANCE: folk dances as connections to community/heritage, e.g. the Japanese "Tanko Bushi;" modern dance compositions that explore daily experience, e.g. David Parsons' "Sleep."

THEATER: storytelling of numerous cultures (incl puppet theater, myths and legends dramatized)

Weeks 5-7 The Spirit World and Worship

Brief review of world religions and their artistic expressions. Stories of Origins and Cosmologies from numerous cultures. Specific masterworks that reveal human perceptions of the divine or the spiritual, such as

MUSIC: the use of chant in numerous religions; singing as a path to altered states; Haydn *The Creation*;

ART: Michelangelo's *Sistine Chapel ceiling (God giving life to Adam)*; sculptures of Shiva; Muslim use of word as ornament; the caves at Lascaux and Altamira

ARCHITECTURE: Consideration of worship spaces over the millennia, close examination of at least one UNESCO world heritage site; Muslim use of word (calligraphy) as ornament

DANCE: liturgical dance/traditional dances of Hindu regions; dancing as a path to altered states; Obon dances in the American Buddhist tradition.

LITERATURE: creation stories

Weeks 8-11 Love, Courtship, Marriage

Discussion of erotic vs. romantic love. Common uses of the many arts (and why we include them) in contemporary weddings. Consideration of some of the following:

MUSIC: Debussy's *Prelude to the Afternoon of a Faun* and Mallarmé's poem which inspired it, love songs of many generations from "Greensleeves" to today; Monteverdi's *L'Orfeo*

ART/ARCHITECTURE: the brothel paintings in Pompeii; Hindu depictions of human sexuality (Jagdish temple in Udaipur as an example);

DANCE: *Romeo and Juliet* (choose from several versions) and *West Side Story*

LITERATURE: Elizabeth Barrett Browning's *Sonnets from the Portuguese*, Shakespeare's *Sonnets*, *Pyramis and Thisbe*, other love stories.

THEATER: A consideration of the tragedies of *Romeo and Juliet* and *West Side Story* as a segue into the consideration of death.

Weeks 12-14 Death and Bereavement. A discussion of how different cultures have dealt with death, from prehistoric cultures to the present day. War and its influences on artistic expression. Consideration of some of the following:

ART: Picasso's *Guernica*; death masks; Clausen's *Youth Mourning*.
 MUSIC: Schoenberg's *A Survivor from Warsaw*; Brahms' *A German Requiem*;
 LITERATURE: Edgar Lee Masters' *Spoon River Anthology*
 THEATER: *What Dreams May Come*; *Philadelphia*.
 Students will create their own epitaph.

Week 15 Student presentations of their own thematic collections of artworks (the final project).

VIII. Instructional Methods

Lecture-presentation; group discussion; open-ended journal writing prompts (“why do you think xxx...?”); socratic questioning; student small group presentations of minor research projects; viewing (or listening) and critique/analysis of art presentations/performances (live and video).

IX. Evaluation of Outcomes

Student participation in discussions will reflect and refer to other class reading and discussions; student work will connect broadly across cultures and course topics; students will probe thoughtfully into their chosen topic in the final project. Particular attention is paid to student connection to and examination of artistic expressions. Ongoing student journal, building on writing prompts that encourage reflection and connection beyond the classroom. Quizzes on or discussions of assigned reading; reflective essays on attendance of arts events; student small-group presentations on assigned topics (small-scale research); student creative expressions. The final project with essay (Collection and Catalog) will consist of a compilation of images and performances from a variety of cultures, treating a single topic in some depth (such as marriage, rain, war, or sacrifice), chosen by the student and approved by the instructor. The essay will identify and explain each item’s cultural and historical context, analyze it as a work of art, and discuss the personal aesthetic meaning of the pieces—functioning much like the catalog of a major museum exhibit. Final Essay Examination with writing prompts that require both analysis and synthesis of material from the course.

“Meaningful Writing Assignments” Informal: journal writing (journals are graded in week 3 and in week 8, with feedback given week 3)
formal: Concert/Museum reports (2-3 pages each) (first report is graded with significant feedback with regard to proper discipline-specific vocabulary and other writing issues);
Collection and Catalog (the equivalent of a 9-15 page essay) (an early draft is submitted week 5-6 for feedback as to writing mechanics as well as content)

Evaluation Matrix

Outcome	Discussion	Journal	Small group project	Concert/museum report	Collection and Catalog	Final Essay Exam
1	x	x				
2			x	x	x	x
3			x	x	x	x
4	x	x				
5	x	x				x

6	x	x				x
7					x	
DEPT	x					x
GE 1a		x		x	x	x
GE 1b	x		x			
GE 1c			x		x	
GE 1d		x				x
GE 2b			x		x	
GE 2d	x	x			x	x
GE 3a	x	x				x
GE 4b	x	x				x
GE 4c	x	x				x