Instructor:

Dr. Julianne Lindberg  
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Office: VSG 30, office E  
Office Hour: W 1:00-2:00pm, or by appointment

Prerequisites:

Courses: No prior courses are required for SOTA 101

Course Description:

This course will introduce students to the four areas of art-making contained within the School of the Arts (visual art, music, theater, and dance) and cover the basic aesthetic and structural constructs within each discipline. Our class will be structured around the philosophical questions prompted by art (What is "beauty"? How does art relate to ethics and morality?), the uses of art in culture (How does art interact with constructions of personal and cultural identity?), and the artistic practice and theories related to these four disciplines. Finally, we will look closely at interdisciplinary collaborations, interrogating the blurred boundaries between the arts. Students will develop the ability to write and speak critically about the art they observe.

Objectives and Learning Outcomes:

This course satisfies Core Objective 7 of the Core Curriculum:

CO7: Artistic Composition, Interpretations, and Expression

Students will apply techniques of critical analysis to study and interpret works of art, dance, music, and theater in the context of culture, society, and individual identity. Students may cast their interpretation in the form of creative expression.

This course will also help develop the goals outlined in Core Objectives 5, 6, and 1:

CO5: History and Culture

Students will be able to describe the processes by which past and present societies have been created and perpetuated through their history, ideas, and cultural products. Students will engage both historical and contemporary cultural texts through critical reading, analysis, and interpretation in the context of culture, society, and individual identity.

CO6: Cultures, Societies, and Individuals

Students will learn how to systematically analyze human social conditions (e.g., individuals, groups, communities, and cultures). In particular, students will learn to observe, theorize, model, experiment, and/or interpret as a means of inquiring into human social relations.
CO1: Effective Composition and Communications

Students will be able to effectively compose written, oral, and multimedia texts for a variety of scholarly, professional, and creative purposes.

The Student Learning Outcomes for this course (and their relationship to the Core Objectives), are as follows:

- You will be able to critically analyze specific examples of art through actively engaged viewing/listening (CO7)
- You will begin to evaluate the role of art in culture (CO5, CO6, CO7)
- You will begin to assess the role that institutions and arts organizations play in defining notions of “fine art” (CO5, CO6, CO7)
- You will be able to discuss the ways in which art has helped shape (and in turn is shaped by) individual and communal senses of self and other (CO5, CO6, CO7)
- You will develop your ability to write critically and effectively about the art you observe (CO1, CO7)

Required Materials:

Computer and Internet access:

We will be using online resources for this course. You will need to access our course website (under the “webcampus” link on mynevada.unr.edu), where you will be asked to enter your UNR NetId and password. Here you will find the required readings for this class, in addition to an electronic version of the syllabus, the discussion board, and other useful items. If you don’t have access to a computer off of campus, the Knowledge Center has a number of computers you can work on.

Reading:

All readings will be available through Webcampus, under “Readings/articles,” or will be handed out in class.

Viewing/Listening:

Each week, we will look at and listen to examples of art in class. Occasionally, I will ask you to view/listen to an example in preparation for class. In those instances, the examples will be available on Webcampus.

Requirements/Grade Breakdown:
Out of 1000 points, total:

1. **Discussion Posts** (200 points total [20 points per post])
   
   You are required to respond (online via the Webcampus discussion board) to **10 readings** of your choice in the course of the semester (**5 responses must be posted by the Midterm: March 13th. The remaining 5 responses must be posted by April 17th**). These responses must be posted **before we discuss the article in class**. You are free (and encouraged!) to respond to classmates' postings as well, but your required posts for each week should be original. Posts may be in a formal or informal writing style, as you wish, but regardless they need to address some issue or feature of the reading that you found thought-provoking, interesting, or problematic. Postings should be at least one substantial paragraph in length. You will receive credit for thoughtful postings that make a relevant point clearly. Credit is in the form of a √ (satisfactory; 15 points), √+ (excellent; 20 points), or √- (unsatisfactory; 0-10 points).

2. **Exams:**
   
   a. Midterm (150 points)—**MARCH 13TH**
   
   b. Final (150 points)—**MAY 13TH**

   The midterm and final exams will have a term identification component and a short answer component. The exams will test how well you have understood the reading assignments and the lecture/discussion material (including viewing/listening); the essay portion of the exams will test your ability to think and write critically about important issues raised in relation to the assignments. You will receive a study guide prior to the exams.

3. **Writing Assignments:**
   
   a. Art Visitations (1-2 page response; see prompts on Webcampus) (50 points each)
      
      i. Dance Performance
      
      ii. Musical Performance
      
      iii. Theatrical Performance

      **Two of the Performing Arts Visitation responses are due by the Midterm (March 13th)**

      **The Final Performing Arts Visitation response is due by the last day of class (May 4th)**

      iv. Nevada Museum of Art
For this assignment you are required to visit the Nevada Museum of Art, and give an assessment of the museum, and at least three exhibits. Prompt on Webcampus.

**DUE April 6th**

b. Final Paper (150 points, including abstract and outline)

Your paper will be a combination of research and analysis, based on a post 1950 artist/installment/collaboration of your choosing (excepting those we cover in class). In the coming weeks you will receive a more detailed description of this assignment. Your paper should be between 6 and 8 pages.

**DUE: May 4th**

5. **In-Class Presentation (100 points)**

You are required to give a short (10 minute) joint presentation towards the end of the semester on an interdisciplinary collaboration (I will assign these). More information will be provided in class. **Weeks 14-15**

6. **Participation (50 points)**

I will occasionally require you to complete short in-class or take-home assignments. In addition to this, your demeanor, attendance, punctuality, attitude, and preparedness are all reflections of your participation.

**Class Policies and Procedures:**

Late assignments: Late papers will not be accepted unless you have a legitimate, documented reason.

Attendance: Regular attendance is critical to your success in this class (remember, you can’t participate if you aren’t in class!). I will take attendance daily.

Unacceptable Behavior:
- Disruptive talking
- Texting, reading the newspaper, etc.
- Anything else that shows disrespect for your classmates and/or me.

**Academic Honesty:**

Plagiarism is defined by the Office of Student Conduct as “submitting the language, ideas, thoughts or work of another as one's own; or assisting in the act of plagiarism by allowing one's work to be used in this fashion”.


Don’t cheat. You will get caught, and the consequences are very serious, ranging from failure in this class to expulsion from the university. For UNR’s Academic Dishonesty Procedures, see http://www.unr.edu/student-conduct/policies/university-policies-and-guidelines/academic-standards/policy

**ADA Statement:**

Individuals with disabilities are entitled to appropriate accommodations. Please contact me, or the Disability Resource Center (Thompson Building, Suite 101; 784-6000), during the first week of classes if you are in need of such accommodations.

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The instructor of this course is committed to teaching equitably and inclusively, addressing the academic needs, concerns, and interests of every student, regardless of age, gender, race/ethnicity, religion, social class, sexual orientation, English language proficiency, or disability.

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**TENTATIVE COURSE SCHEDULE** (this outline is subject to change)

***Students are expected to read the assigned material before class meetings***

**WEEK 1: Introduction**

January 21st: What is “art”? Is *this* art?

Introduction

January 23rd: Aesthetics; Arguments, Morality

Clowney, “Philosophers and Artists on Art”

(weblink with links to philosophers and artists, and an explanation of their aesthetic viewpoints. Be prepared to discuss at least one philosopher and one artist).

**WEEK 2: Art Structures**

January 26th: Music

Reading: Small, “Prelude” from *Musicking*

January 28th: The Visual Arts
Reading: Sayre, from *A World of Art* (pgs. xxvi-35)

January 30th: Theater and Dance

Reading: Leach, “Performance” from *Theater Studies: The Basics*
Kassing, “Tools For Capturing Dance from the Past,” from *Dance History: An Introduction*

WEEK 3: Highbrow/Lowbrow

February 2nd: The Hierarchization of the Arts

Reading: Shiner, “Preface” and “Introduction,” from *The Invention of Art*

Examples: Art vs. Craft

February 4th: The Imaginary Museum of Musical Works

Reading: Scruton, “Absolute Music” (*Grove Music*);
Marsalis/Walser, “The Neoclassical Agenda”

Examples: Beethoven, Bach, Brahms; Marsalis and Lincoln Center Jazz

February 6th: Dance, Theater, and Museum Culture

Reading: DiMaggio, “Dance: from Ancillary to Art” from *Cultivating Differences: Symbolic Boundaries and the Making of Inequality*;
Shiner, “Shakespeare, Jonson, and the ‘Work’” in *The Invention of Art*

Examples: Ballet in the 20th century; Shakespeare

WEEK 4: Art and the “Degenerate”

February 9th: “Degenerate” Art in the Nazi Era

Reading: Barron, “Modern Art and Politics in Prewar Germany” from *Degenerate Art: The Fate of the avant-garde in Nazi Germany*

Examples: The “Degenerate Art” Exhibition, 1937

February 11th: “Degenerate” Art, cont.

Reading: Taruskin, “Music’s Dangers, and the Case for Control” (in the *NY Times*, Dec., 2001)

Examples: The “Degenerate Music” Exhibit, 1938; Brecht
February 13th: Giuliani vs The Brooklyn Museum

Reading: Holman, “The Art of Controversy” (PBS NewsHour)

Examples: Chris Ofili, “The Holy Virgin Mary”

WEEK 5: “Degenerate Art” Cont.

February 16th: NO CLASSES (President’s Day)

February 18th: “Degenerate” Art, cont.

Reading: Taruskin, “Music’s Dangers, and the Case for Control” (in the NY Times, Dec., 2001)

Examples: The “Degenerate Music” Exhibit, 1938; Brecht

February 19th: Giuliani vs The Brooklyn Museum

Reading: Holman, “The Art of Controversy” (PBS NewsHour)

Examples: Chris Ofili, “The Holy Virgin Mary”

WEEK 6: Art and Judgment: the Phenomenon of “Taste”; Art, Cultural Identity, and Diaspora

February 23rd: Music We Love/Music We Hate

Reading: Wilson, “Let’s Talk About Hate,” “Let’s Talk About Pop,” and “Let’s Talk About Who’s Got Bad Taste,” from Let’s Talk About Love: a Journey to the End of Taste

Examples: Celine Dion, “My Heart Will Go On”; Elliot Smith, “Miss Misery”

February 25th: Broadway vs “Legit” Theater

Examples: Pygmalion (Shaw); My Fair Lady (Lerner and Loewe)

February 27th: Asian American Experience
Reading: Lee, “Solo Performance” in A History of Asian American Theater

Examples: Dan Kwong, excerpts: “It’s Great 2B American,” “Station Wagons of Life,” “Once We Wanted”

WEEK 7: Art, Cultural Identity, and Diaspora; Gender and Art

March 2nd: Borderlands

Reading: “A Conversation with Demián Flores” (Drawn to Language; USC: Fisher Museum Guide)

Examples: Demián Flores and Lila Downs’s Pecados y Milagros

March 4th: African Diaspora in Dance

Gottschild, “Barefoot and Hot, Sneakered and Cool: Africanist Subtexts in Modern and Postmodern Dance” from Digging the Africanist Presence in American Performance: Dance and Other Contexts

Examples: Modern dancers (Graham, de Mille); Tap/Savion Glover

March 6th: The Male Dancer

Reading: Burt, “Gender Norms and Binary Ways of Thinking” from The Male Dancer: Bodies, Spectacle, Sexualities

Examples: Nijinsky; Ballets Russes; Baryshnikov

WEEK 8: Gender and the Arts

March 9th: Gender Disparity in Classical Music

Reading: Ross, “Women, Gays, and Classical Music”
“Even the Score” (both from The New Yorker)

Examples: Rosters of the top orchestras in the U.S., etc.

March 11th: The 19th Century Stage

March 13th: MIDTERM EXAM!

(**1st Two PERFORMING ARTS VISITATION PAPERS DUE BY THIS DATE**)  

WEEK 9:

SPRING BREAK!! (no classes)

WEEK 10: Art and the Brain; Art and Childhood

March 23rd: Music and the Brain

Reading: Sachs, “Music on the Brain” and “Brainworms, Sticky Music, and Catchy Tunes” from Musicophilia

Examples: Interviews/examples from Sachs’s case studies

March 25th: Art and the Brain


March 27th: The “Discovery” of Childhood

Reading: Ariès, “The Discovery of Childhood” from Centuries of Childhood

Examples: Medieval vs. Renaissance masters: Madonna and Child

WEEK 11: Art and Consumer Culture

March 30th: The Megamusical

Reading: Sternfeld, “Everything is Show Biz: The Megamusical and Broadway in the 21st Century” from The Megamusical

April 1st: The Performance-based Reality Show

Ewen, “The Marriage Between Art and Commerce,” from All Consuming Images

Examples: from So You Think You Can Dance, Dancing with the Stars, American Idol, etc.

April 3rd: TBA (tentative guest lecture)
WEEK 12: Arts Organizations

April 6th: The Art Museum

**NEVADA MUSEUM OF ART VISITATION/PAPER DUE**

Reading: Zolberg, “‘An Elite Experience for Everyone’: Art Museums, The Public, and Cultural Literacy”

April 8th: Non-Profit Organizations

Reading: Cohen, Schaffer, Davidson, “Arts and Economic Prosperity: The Economic Impact of Non-Profit Arts Organizations and Their Audiences”

April 10th: The NEA Four

WEEK 13: Art and the Postmodern; The “End of Art”: The Progress Model

April 13th: Postmodern Dance

Reading: Kassing, “New Directions in Postmodern Dance” from Dance History: An Introduction

April 15th: What Next?

Reading: Danto, “The End of Art”
Tommasini, “Lessons in a Year of Crisis”

April 17th: Intro to Interdisciplinary Collaborations

Reading: Moran, “Defining Interdisciplinarity” from Interdisciplinarity

WEEK 14: Interdisciplinarity: PRESENTATIONS

April 20th: Presentations

April 22nd: Presentations

April 24th: NO CLASSES (Jazz Festival)
WEEK 15: PRESENTATIONS

April 27th: Presentations

April 29th: Presentations/Art Salon
   TBA

May 1st: Art Salon
   TBA

WEEK 16

May 4th: Review/wrap-up

**FINAL PAPER DUE

(**FINAL PERFORMING ARTS VISITATION RESPONSE DUE BY THIS DATE**) 

May 6th: Dead Day

May 13th: FINAL EXAM