Course: Perfa 1, Perceiving the Arts

1. Date of Application: 11/30/201
2. Name, Dept of Proposer: Martin Rokeach, Performing Arts
3. Name of Dept/Program housing course: Music/Performing Arts Department
4. Name of Chair/PD: Frank Murray
5. How often is the course taught: semesterly
6. Course Prerequisites: None
7. Unit value of course: 1
8. Normal Class Size: 30
9. Number of sections expected Fall 2012: 1
10. Number of sections expected Spring 2013: 1
11. Is the course appropriate for first-year students: Yes
12. Relevant Learning Goal(s): Artistic Understanding
13. Chair will oversee submission of student work: No
14. Chair will oversee instructor participation in norming/asst: Yes

15. Teaching: "1a. Perceiving the Arts is a team-taught course. Students learn the structural elements of each art form such as melody, rhythm, harmony, texture, form (in music), story, plot, theme, character, spectacle (in theatre), phrase, dynamics, gesture, motif (in dance). Students encounter numerous small works of music and theater as well as one major play, choreographic work, and two symphonies. After studying these works in class, students experience them in live performance by professional companies such as Berkeley Repertory Theatre, the Alvin Ailey Dance Company, and the San Francisco Symphony. Without fail our students are more prepared than almost everyone else in the audience. In addition to these three performances students attend at least four on-campus performances over the semester: two student music concerts, the Performing Arts mainstage theatre production, and the fall or spring dance concert.

1b: The course focuses heavily on the analysis of form and meaning in dance, music and theatre. They read and discuss the play they'll be attending, consider the relationship between a "text" and a "performance," and speculate on how directors' choices will affect the overall interpretation. They become deeply familiar with two of the works the San Francisco Symphony will play (this semester it was Beethoven's Symphony No. 8 and Dutilleux's Tree of Songs). They follow each work's form with a map called a "word score" and learn where the themes, transitions, contrasting sections are all located and the expressive unity and contrast contained within the overall structure.

1c: It is impossible to discuss structural elements, form, and meaning without using discipline based vocabulary. Students must learn how a theme differs from a transition, what a musical or dance phrase is, what a motif is, the difference between presentational and representational theatre and much more.

1d. Students learn the significance of each work in its respective historical and artistic context. For example, they'll learn playwright Bertolt Brecht was part of the modernist movement historically, how he reacted against accepted theatrical norms of his time and the extent to which his work affects playwrights today. They will learn comparable information about choreographers and composers.

2a: Not covered
2b: Not covered"

16. Learning: "1a. During class discussions, students are evaluated on their contributions
and insights in response to the works. Exams in each section (music, dance, theatre) include essay questions which ask students to integrate larger conceptual ideas with their own analyses and interpretations of the works in question.

1b: After each concert students write analytical papers (note: the papers do not address subjective reaction to the works such as "I enjoyed it," or "I was bored," but objective artistic content).

1c: Papers and essay exams cannot be written effectively without using appropriate discipline-based vocabulary. For example, students will discuss to what extent a scene a play was presentational or representational, a choreographic work was realistic or abstract, or compare the phrasing and harmony of works by Beethoven and modern composer Dutilleux.

1d: Exams assess student learning of historical and artistic context"