

## Graduate Colloquium

Varies: Tue 3:00 - 4:20 and/or Th 3:00 - 5:50

Tues - PH A19D & Thur - BH 235B

Spring 2014

Instructor: Larry Shea

Office: PCA 335

ph: 412 - 268 - 7220

Email: lshea@cmu.edu

### **Course Overview:**

This class is designed to provide an in depth exposure to theoretical concepts and perspectives that have shaped the course of *the criticism* of Western Artistic production for the last century. From the 1930's debates surrounding German Expressionism emerged critical/political perspectives that resonate to this day. Through short reading response papers and a longer final paper students will explore the relationship between these ideas and their artistic production.

Ideas about Realism, Modernist Experimentation, the Avant-Garde, Mass Vs. High Culture and American Postmodernism will be explored contextually and historically. Readings and lectures are structured to expose students to a variety of artworks (early 1900's German Expressionist set designs and films, the paintings of Vincent Van Gogh and Andy Warhol etc.), and the classic critical texts that evaluate these works. In-class discussion will help students assimilate conceptually difficult ideas in a way that demonstrates the power criticism has to connect the artistic production of a wide variety of artists in many medias, across time.

### **Learning Objectives:**

The goal of the class is to help students better understand the ways artistic production has been discussed and debated for the last Century, fortifying their creative process and perspective as contemporary theater-makers. At the end of the course students will have a clearer understanding of the meaning and implications of the movements/perspectives of Naturalism, Realism, Modernism, Post-Modernism the concept of the Avant-Garde, and the differing ideas about the function of artistic production in Mass culture. Students will be able to place these theoretical concepts in a historically informed context, and use specific artworks, critics and movements to illustrate their understanding.

### **Course Requirements:**

**Reading and Re-reading:** The readings in this class are long arguments that demand a lot from the reader. These individuals were extremely educated by today's standards (we can discuss why that may be), and they were extremely well read and active in many spheres of culture, from artistic production in multiple forms to critical writing and political activism. Almost all of these readings are excerpted from the full text. For the first few readings (Bloch, Lukács, Brecht), I'm providing the full text with red-lined excerpts. You should read the selected sections and, if you are feeling energetic, you should go back and re-read the entire work (including the crossed out sections). Hopefully, this will be the best of both methods for your exposure to this type of writing. The other excerpted readings are from an anthology; the sources for the full text of each article are included. The CMU library has the full text of all articles.

### **Reading Response papers: (40% of your grade)**

- Students are divided into two groups, and each week one group will have Reading response papers due. Each student will have to deliver 5 response papers total.
- Response Papers should be 1 - 3 page (double spaced) responses to that week's reading. They are a chance to get some of your thoughts down on paper before class discussion.
- **Some ideas:** Pull a quote from the text and react to it. Draw connections from the current reading to previous ones, class discussions, art or theater works, and/or contemporary world events. Highlight ideas in the text that were confusing and flesh out why you are confused; mention the conflicting ideas and outline possible avenues for a better understanding.

- **DON'T SPEND MORE THAN 2 HOURS ON YOUR RESPONSES!** They are meant to be critical, intelligent engagements with the readings, but not classically structured arguments. Get the ideas and thoughts down while fresh, and then proofread and re-work a bit afterward.
- Response papers are due at the END of each class (you can use them during the discussion), and feel free to mark them during class if you have an epiphany. Each Paper counts 10 points. Late papers lose 2 points per day. Papers will also lose points if they are particularly poorly written, miss the point of the article entirely or are simply lazy.

### **Discussion Questions: (10% of your grade)**

Each Student will submit 3 Discussion Questions about the reading for that week by 10 AM on the day of class. Groups alternate each week, look at the syllabus to see if you have to submit questions each week.

### **Class Presentations: (10% of your grade)**

Each Student will prepare a 10-minute presentation on a piece of theater, art or other cultural product and use the ideas introduced in class to analyze the work. We will discuss this assignment in Class.

### **Final Reflection papers: (20% of your grade)**

The Final Reflection Paper should be a 6 – 8 page (double spaced) written response to the course content. This should be a formally structured piece of writing, with introduction, presentation of evidence, paragraphs organized by idea, and a conclusion.

You can do one of several things with this paper.

1. You can expand on your class presentation, and use ideas covered in the class to analyze a work of Theater, Art, Music etc.
2. You can discuss which readings/concepts from the class most affected the way you conceive of your goals, mission or methods of creation as a theater artist.
3. You can discuss which readings/concepts from the class most affected your understanding of Philosophy, Culture, or the role of Artistic production.

### **Active and informed classroom participation: (20% of your grade)**

This includes the two "Discussion Questions" that are due via email to me by 10am the day of class.

### **Tuesday Jan 14<sup>th</sup> - Expressionism Vs. Realism (the gift that keeps on giving)**

**Screenings:** Excerpts from "From Morn to Midnight" & "The Cabinet of Dr. Calgari" & Opening of "Saving Private Ryan"

### **READINGS: German Expressionism - Available in PDF on Blackboard:**

- 1 - "For me there is no other work of Art" The Expressionist Total Artwork – Utopia & Practice – Ralf Beil
- 2 - Setting the Soul in Vibration! Expressionist Concepts of the Total Artwork - Thomas Anz
- 3 - "When the External Supports Threaten to Collapse"  
Breakup and Solidarity in Expressionism before 1914 - Astrid Becker
- 4 - From Storm to Revolution, Politics and Art after World War 1 - Justin Hoffmann
- 5 - Ecstasy is Reality. Cocaine, Pleasure, and Death in Freud's Psychoanalysis - Petra Gehring
- 6 - Pain Becomes Space Here. Expressionist Theater as Total Artwork - Gerald Kohler

### **WORK ASSIGNMENTS:**

**Reading Response papers:** – Please prepare a 1–3 page response to this week's readings. These are meant to be quick responses to the reading. Since these are basically history essays, react to anything you find interesting, unusual or unexpected. Mention things that were confusing, and any thoughts the reading may have stimulated. You might want to discuss ways that creating work today seems similar to or different from that time period.

**2 Discussion Questions:** – Submit by email by 10AM on the day of the class 2 questions about the readings, to prompt class discussion.

**Thursday Jan 16<sup>th</sup> – No class meeting (keep reading!)**

**Tuesday Jan 21<sup>st</sup> – Germany 1890-1918**

**Response Papers Due:** ALL

**Discussion Questions Due:** ALL

**Lecture:** Germany before during & after WW1

– The problem of the “consumer” & Government response.

**READING ASSIGNMENT: for discussion next class**

“Capital and Nature” by Daniel Faber

“Base and Superstructure in Marxist Cultural Theory” by Raymond Williams

**Thursday Jan 23<sup>rd</sup> - The “Brecht/Lukács Debate”**

**Response Papers Due:** NONE

**Discussion Questions Due:** ALL

**Lecture:** Why Marxism?

**READING ASSIGNMENT:**

“Presentation 1” & Ernst Bloch “Discussing Expressionism” (22 pages)

“Realism in the Balance” - Georg Lukács – (38 pages- excerpted)

“Ideology and Ideological State Apparatuses” - Louis Althusser (5 page excerpt)

**Tuesday Jan 28<sup>th</sup> – PLAYGROUND – NO CLASSES**

**Thursday Jan 30<sup>th</sup> PLAYGROUND – NO CLASSES**

**Tuesday Feb 4<sup>th</sup> – Political Criticism**

**Response Papers Due:** NONE – (but you can do them early if you will be busy in following weeks)

**Discussion Questions Due:** ALL

**READING ASSIGNMENT:**

“Presentation 2” & Bertolt Brecht “Against Georg Lukács” (30 pages- excerpted)

“Conclusion: Political Criticism” by Terry Eagleton, from Literary Theory: an introduction

**Thursday Feb 6<sup>th</sup>**

**Response Papers Due:** GROUP A

**Discussion Questions Due:** GROUP B

**READING ASSIGNMENT:**

“Reflections on the Brecht-Lukacs Debate” (1977) by Frederic Jameson – (2 page excerpt) **and:**

“1908” Chapter in “art since 1900 – modernism, antimodernism, postmodernism

“Social Environment and Theatrical Environment” by Raymond Williams

**Thursday Feb 13<sup>th</sup> – The Realism debate in visual art**

**Response Papers Due:** GROUP B

**Discussion Questions Due:** GROUP A

**READING ASSIGNMENT:**

Walter Benjamin – “The Author as Producer” -1934 (6 page excerpt), **and:**

Theodor Adorno - from “Commitment” (1962) (5page excerpt)

Walter Benjamin – “The Work of Art in the Age of Mechanical Reproduction”-1936 (8 page excerpt)

### **Thursday Feb 20<sup>th</sup> – The Crisis of Art from War & Technology**

**Response Papers Due:** NONE

**Discussion Questions Due:** GROUP A

#### **READING ASSIGNMENT:**

“CH 1 Psychoanalysis in modernism and as method” chapter in [“art since 1900 – modernism, antimodernism, postmodernism](#)

“1924” Chapter from [“art since 1900 – modernism, antimodernism, postmodernism](#)

### **Thursday Feb 27<sup>th</sup> - Modernism & Surrealism**

**Response Papers Due:** GROUP B

**Discussion Questions Due:** GROUP A

#### **READING ASSIGNMENT:**

Clement Greenberg – “*Avant-Garde and Kitsch*” - 1939 (11 page excerpt)

Theodor Adorno - Introduction to “*On Popular Music*” (1941) (6 page excerpt)

“1942” Chapter from [“art since 1900 – modernism, antimodernism, postmodernism](#)

### **Tuesday March 4<sup>th</sup> - Jump to America – Mass Culture and the refusal of the Political**

**Response Papers Due:** GROUP A

**Discussion Questions Due:** GROUP B

#### **READING ASSIGNMENT:**

Hal Foster – “Postmodernism- A Preface” (1983) (7 pages)

Frederic Jameson – “Postmodernism and Consumer Society” (1982) (6 page excerpt)

Frederic Jameson – “The Deconstruction of Expression” (1984) (6 page excerpt)

### **Thursday March 6<sup>th</sup> – The Postmodern**

**Response Papers Due:** GROUP B

**Discussion Questions Due:** GROUP A

#### **READING ASSIGNMENT:**

Hal Foster – “Homo Imagio” (from “The First Pop Age, 2012)

Hal Foster – “Andy Warhol: or the Distressed Image” (from “The First Pop Age, 2012)

### **March 9<sup>th</sup> -16<sup>th</sup> SPRING BREAK – NO CLASSES**

### **Thursday March 20<sup>th</sup> – Pop Art & American Culture**

**Response Papers Due:** GROUP A

**Discussion Questions Due:** GROUP B

#### **READING ASSIGNMENT:**

“Ch 2 *The Social History of Art*” from [“art since 1900 – modernism, antimodernism, postmodernism](#)

### **Tuesday March 25<sup>th</sup> - WQED PROJECT – NO CLASSES THIS WEEK**

### **Thursday March 27<sup>th</sup> - WQED PROJECT – NO CLASSES THIS WEEK**

### **Thursday April 3<sup>rd</sup>**

**Response Papers Due:** GROUP A

**Discussion Questions Due:** GROUP B

#### **READING ASSIGNMENT:**

Selections from “*The Uprising*” (2012) By Franco “Bifo” Berardi

**WORK ASSIGNMENT:** Prepare a rough outline for your Final Reflection Papers.

Also decide on 2 possible presentation ideas, to be discussed in class.

**Tuesday April 8<sup>th</sup> – Berardi’s “Semio-Finance” & Final Assignments Discussion**

**Response Papers Due: GROUP B**

**Discussion Questions Due: GROUP A**

**Final Papers – Outline Due and Rough Draft Discussion**

**Thursday April 10<sup>th</sup> – SPRING CARNIVAL NO CLASSES**

**Tuesday April 15<sup>th</sup>**

**Artwork Critiques: 10 min Presentations: GROUP A**

**Thursday April 17<sup>th</sup>**

**Artwork Critiques: 10 min Presentations GROUP B**

**READING ASSIGNMENT:**

Christian Thorne – *“The Revolutionary Energy of the Outmoded”* (2003)

**Thursday April 24<sup>th</sup>- Buffer class**

**Final Papers DUE**

**Discussion of Course content**

**Artwork Critique: 10 min Presentations - Overflow**

**Thursday May 1<sup>st</sup> -**

**Screening: “Delicatessen” (1991- France)**

**Discussion of Thorne Essay**

**GROUPS:**

**Group A:** Arterberry; D'Errico; Jigour; E. Lee; Meyer; D. Zhang, Su

**Group B:** Beynon; Giles; C. Lee; Loney; Potter; S. Zhang, Gernon.

**Attendance:** All students are expected to come to class on time and prepared. One unexcused absence will be allowed, any subsequent absences will result in a drop of ½ a letter grade. Attendance will be taken 15 minutes after class time begins.

## GRADES

The University Undergraduate Grading Standard is as follows:

A	4.0	Excellent
B	3.0	Good
C	2.0	Satisfactory
D	1.0	Passing
R	0.0	Fail

Graduates may receive +/-

Undergraduates may not receive +/- for the final grade.

## GRADES

The School of Drama has adopted the policy of giving letter grades in most courses. Mid-term and final grades are available to students on-line. To conform to the Privacy Act (see below), the School makes grades available to students, and not to parents. It is the responsibility of the student, not that of the University or the School, to keep parents informed. You can opt, through Student Information Online (SIO) to allow parents access to your academic records.

The University does not use a plus or minus system for undergraduates. Midterm grades will allow “plus/minus” designations for the purpose of instructor/student evaluations.

The University undergraduate student Grading Standard is as follows:

Grade Quality Points	
A	4.0 Excellent
B	3.0 Good
C	2.0 Satisfactory
D	1.0 Passing
R	0.0 Failure
X	0.0 Conditional Failure
P	Non-Factorable Passing
N	Non-Factorable Not Passing
O	Non-Factorable Audit
W	Non-Factorable Withdrawal
I	Non-Factorable Incomplete

This grading standard is for all students classified as seeking an undergraduate degree and special students taking undergraduate courses.

Grades in the School of Drama measure your progress toward mastery in your field. Expectations of progress a level of the curriculum. In addition, the School of Drama expects its students to maintain a “B” average in their major area. Faculty consider specific factors in determining grades. Individual rubrics and requirements are made available on a course-specific basis. The following are areas of competency the School of Drama evaluates on a school wide basis: artistic and professional aptitude and potential, skills mastery, professional conduct and engagement, innovation and positive collaboration.

## INCOMPLETES

An “incomplete” is granted exclusively at the discretion of the course instructor. Once the decision has been made to grant a grade of “incomplete,” it is your responsibility as a student to arrange a deadline for work completion with the instructor. University policy dictates that any “incomplete” grade will automatically be changed to the default grade entered by the course professor by the end of the following semester if the coursework is not completed.

## CONFERENCES AND CRITIQUES

Conferences and critiques are held at the end of each semester and upon request. Evaluations for many courses will be written at the end of each semester. Please pay careful attention to what is written. If anything is unclear, make sure to discuss the evaluation with your instructor.

## HONORS

University Honors are given to those students who have completed four years of training within the School of Drama with an overall grade point average of 3.50 and above. These honors are automatic and based solely on QPA.

College Honors will be given upon graduation if the student has a QPA average of 3.30 and has achieved artistic excellence, professional promise and/or innovation and entrepreneurship.

Dean's List In order to qualify, a student must have a semester average in the top 30% of the School and have carried a full-time load of at least 36 units. An incomplete grade or missing grade disqualifies a student from the Dean's list.

## THE PRIVACY ACT

The following is a quote from the "Buckley Amendment" to the *Family Educational Rights and Privacy Act of 1974*: "Whenever a student has attained eighteen years of age, or is attending an institution of post secondary education, the rights accorded to and the consent required of the parent of the student shall there after only be accorded to and required of the eligible student." In effect, the law provides for:

- inspection of all records by a student.
- the opportunity, through a hearing, to challenge the contents of the records.
- the permission of the student for release of the records.
- maintenance of a record of all persons, including the student, who inspect the file.

As a result of this law, the Registrar's office sends parents copies of grade reports only during the freshman year. The School of Drama does not send any copies of notices to parents. All notices, evaluations or action letters are sent directly to the student. The full university interpretation of the policy is available in the Registrar's Office, Warner Hall 201.

## ACADEMIC ACTIONS

You will be informed during a private conference if you are making inadequate progress towards your degree, which may result in an academic action. If you do not progress within a reasonable amount of time, a further academic action may be taken. The decision to impose an academic action is first initiated by the School of Drama, and then presented at the end of the semester to the Academic Actions Committee of the College Council for confirmation. The academic actions listed below do not follow a particular sequence; any of the actions may be appropriately imposed at any time upon recommendation of the School of Drama and confirmation by the Academic Actions Committee.

### WARNING

Intention of the Action: A warning is intended to notify the student of unsatisfactory performance and to suggest that the student take steps to determine and correct the cause of the difficulty. It indicates a moderate concern on the side of the faculty for problems that are considered circumstantial and can be promptly rectified by the students. A student may be issued a warning for failure to maintain professional standards in a required course; or insufficient evidence of serious application to the professional standards of the School of Drama; or one or more grades of "C" or below in the student's major area of study.

Warning action is intended to notify the student of unsatisfactory performance, and to suggest that the student take steps to determine and correct the cause of the difficulty.

### PROBATION

Intention of the Action: Probation is intended to notify the student of severe and/or continuous performance issues and to suggest that immediate steps are taken to correct the cause of the difficulty. Probation may be imposed for a more severe academic problem; *i.e.* a student currently on an action who receives a grade of "C" or below, or a student not currently on an action who receives more than one "C" in his/her major area of study. A student on probation may be required to achieve a specified quality grade point average and improve scholastic and/or artistic standing to an acceptable level in order to be removed from the action. Unless significant progress is made the action will remain, could escalate to Final Probation, Suspension or Drop from the School of Drama.

### FINAL PROBATION

Intention of the Action: Final probation is intended to notify the student of significantly poor performance issues and continued failure to meet the professional standards of the School. It indicates significant concern on the side of the faculty on the ability of a student to rectify the causes of the problems. For a student on Final Probation, in the next semester in residence, the student must receive no incomplete grades and no grades less than a C. If expectations are not met, the student may continue on Final Probation, or depending on individual performance issues, the action could escalate to Suspension or Drop from the School of Drama.

### *SCHOOL SUSPENSION*

For poor performance or for personal problems that create an impediment to professional achievement in the School of Drama, a student may be suspended from the School of Drama. A student is suspended from the School of Drama, but not the university, when it is deemed in the best interest of the student to allow continuation of study outside of the School of Drama during the period of the suspension. The student is not permitted to take courses in the School of Drama for a period to be determined by this faculty action, but will be readmitted at the end of the period of Departmental Suspension specified by the faculty after the condition of the Departmental Suspension is satisfied. It is imposed if the student is not making significant progress towards his/her degree; or following a significantly poor semester (or previous semester(s)) during which the student was on academic action; or if faculty feel that a student with the potential for success needs to address the issues impeding his/her academic achievement while taking classes in another department at Carnegie Mellon.

### *DROP FROM THE SCHOOL OF DRAMA*

This is an action imposed by the School of Drama in the case of any student whose progress in the professional training offered is considered insufficient to warrant continuing in the current professional field of study in this college. This action is taken when a student is lacking an essential requirement for the profession, but whose general scholastic ability, habits, and character justify an opportunity in some other field of education. This action terminates the student's enrollment in the School of Drama, but is not intended to prejudice admission to another school or college of the university, or to another institution.

This academic action allows the student three choices:

1. Transfer to another Carnegie Mellon University department/school. A student must contact that school or department.
2. Request for Transitional Student status in the College of Fine Arts for one semester. A student must make an appointment with Carnegie Mellon Resource Advising Center (CMARC) to discuss this.
3. Withdraw from Carnegie Mellon University. An application for Withdrawal form is available at [www.cmu.edu/hub](http://www.cmu.edu/hub).

We strongly encourage contact with CMARC ([www.cmu.edu/CMARC](http://www.cmu.edu/CMARC)) to determine what is the student's best course of action.

### *WITHDRAWAL OR LEAVE OF ABSENCE*

A student who withdraws or takes a leave of absence from the university, at any time up to and including the last day of classes and excluding the final examination period, does so with the understanding that no grades will be recorded for the semester. In some cases the student's department or school may choose to state the time at which or the conditions under which the student may be permitted to return. Withdrawal or voluntary leave of absence requires that a student file a Withdrawal/Leave of Absence form with the HUB, after securing the appropriate signature approvals. Return from withdrawal or voluntary leave of absence requires department or school approval through a Request for Return from Leave of Absence form. ([www.cmu.edu/hub](http://www.cmu.edu/hub))

Students should keep the following in mind when considering a Withdrawal/Leave of Absence:

- The training process is such that it is not possible for students to take only a semester away from the School (unless on an agreed internship, or semester abroad).
- Students are encouraged to take a Leave of Absence if they feel the need to take a break from the intense training experienced during their studies.
- Students in good standing in all courses and on no academic action when taking the leave will be reinstated into the School at the level of training they were about to take when requesting the leave of absence.
- Students in poor standing or on academic action who request a leave of absence will be required to re-audition and/or interview when the leave is up before being permitted to re-enter the School. Students who, due to illness or personal problems, need to take a Leave of Absence during a semester will be discussed on an individual basis. A student might be asked to repeat the incomplete semester's study or, if the academic progress is excellent, be allowed to return and continue with their class.

### *APPEAL PROCEDURE*

Students are free to appeal all actions through a letter to the Dean of the College of Fine Arts and copied to the Head of the School of Drama.