

**Reflective Tutorial (RFT) for First-Year Learning Community 15**  
***Art, Music, and Technology:***  
***Spirit Meets Practice in the Visual and Performing Arts***

Class meetings: Tuesdays and Thursdays, 11:20–12:50, Campus Hall, Room 104

Instructors: Prof. Andrew Needle (aneedle@wagner.edu) and Prof. David Schulenberg (dschulen@wagner.edu)

Office hours

Prof. Needle: Monday, 1–2:30; Wednesday, 1–2:30; Spiro Computer Lab

Prof. Schulenberg: Tuesday, 1:00–2:30; Wednesday, 9:30–10:30; Campus Hall, Room 110

This course is part of a first-year Learning Community (LC). It serves several purposes. It includes *experiential learning* in the form of trips to museums, galleries, and musical performances in New York City. It also includes *reflection and discussion* on experiences gained during those trips, as well as reading and writing related to the two other courses, AR 203 and MU 102, that comprise LC 15. In addition, it provides an *introduction to skills and practices* essential to successful college study, including use of the library, online research, and effective speaking and presentation of ideas.

The special theme of this RFT is “Breakthroughs”: how changes in technique, technology, and practice have led to innovation in art and music. We shall focus on specific developments in the history of art and classical music from the Middle Ages to the present. Our exploration of this subject will include reading, research, and writing, as well as aural and written responses to concerts and museum trips.

**Course objectives.** At the completion of this course, students should be able to:

- select, attend, and discuss art, including its display and exhibition
- classical music and its performance
- read and understand serious writing about art and music
- summarize and respond to writings on art and music, both aurally and in your own writing
- write a research paper on a topic in art or classical music, and give an aural presentation based on your paper

**Work for the course** includes the experiential learning described below as well as reading, written assignments, and presentations to the class. Reading assignments will be distributed in class or made available through Wagner's online reserve system (“Moodle”). Assigned readings will include reviews, journal and encyclopedia articles, and book chapters, all serving for class discussion and as models for your own writing. You will receive more information about each assignment in class or in separate sheets or files.

Written assignments are listed below; please note that the number of required pages for each assignment represents the *minimum* number of *double-spaced, printed* pages that you will hand in. For each written assignment you will first submit a preliminary draft, which you will then revise after receiving comments from Prof. Needle or Schulenberg. When you submit revised versions of papers, be sure to return the original (marked) draft as well.

two “summary” papers (1 page each) based on a poem and an encyclopedia article (*Grove Art* or *Grove Music Online*, respectively), that relate to music from the MU 102 listening assignments or to artworks, artists, or techniques studied in AR 203

two “response” papers (2 pages each) based on (1) a published review of a show or concert and (2) a journal article, summarizing the point of view of the article or review and presenting your own response to it

one “analytical” paper (3 pages) in which you write at greater length on a “breakthrough” of some sort that took place within a work or composition studied in AR 203 or MU 102; your paper will include a summary and critical evaluation of at least three relevant sources of distinct types: an encyclopedia article, a journal article, and a printed book

one research paper (6 pages) in which you investigate two or three further works of visual art or music that reflect another “breakthrough”; or you may investigate the biography and lifework of an artist or composer responsible for important innovations in his or her field. Research for this paper must include multiple examples of the types of sources listed above. In place of a final exam, we will hold a “final symposium” in which each class member gives a formal presentation to the class, based on his or her research paper.

**Experiential learning.** You will be expected to make a number of trips into Manhattan to museums or galleries as well as concerts or other musical performances. Destinations for these trips will be selected by the professors. Although some are free, others will require you to pay for admission. Transportation *will not* be provided (except for the Wagner College shuttle van to the Staten Island Ferry). *It is your responsibility to arrive at the assigned destination on time.* You will receive directions and additional information about each of these trips in class.

**Class policies.** All assignments are due *in class* on the dates shown below. Please come to class prepared to discuss and ask questions about any reading or listening assigned for that day. Work received late will earn a reduced grade unless you have made prior arrangements with the instructors, or in case of a documented medical excuse or other emergency. *Laptop computers may be used by those seated in the first three rows only, to take notes or, when prompted, to conduct class-related web searches.* All students must abide by Wagner's Student Honor Code, which forbids plagiarism.

*Email and internet.* Please do not submit work as email attachments unless we specifically ask you to do so. Also, please do not send email messages to either instructor asking questions about matters that have been covered in class or in handouts and assignment sheets. Although you may use downloads and websites for some purposes of the course, successful completion of assignments will require you to obtain information that is available only from printed books and articles, CD recordings, and other hard-copy sources. Websites are not acceptable sources for papers except as noted below.

**Grades and attendance.** The final grade is given at the discretion of the instructor. It will be based on the six papers (5%, 5%, 10%, 10%, 20%, and 25%, respectively). Class participation is

worth 25%. Attendance is mandatory, and missing more than two classes will result in a lowered grade; four missed classes will result in a failing grade. A grade of “Incomplete” (I) will not be given except under extraordinary circumstances at the discretion of the instructors. You must participate in *every* assigned museum or concert trip unless you have made a *prior* alternate arrangement with the instructors, or in case of documented medical or other emergency. *Anyone arriving to class late or leaving early will be marked absent. You will also be marked absent if you use a cellphone or text messaging in class, or if you leave the room more than once during a class period.*

**The course calendar** below lists topics of class sessions and due dates for written assignments, as well as dates of concert and museum trips. *Please note: all dates are subject to change, and additional assignments or required concert and museum trips may be announced in class.*

### Course Calendar

1	Aug. 26	Course introduction
2	Aug. 28	FIRST SUMMARY PAPER (DRAFT) DUE
3	Sept. 2	What is art?
4	Sept. 4	FIRST RESPONSE PAPER (DRAFT) DUE
5	Sept. 9	What is art (2)?
6	Sept. 11	SECOND SUMMARY PAPER (DRAFT) DUE
7	Sept. 16	How people are portrayed
8	Sept. 18	SECOND RESPONSE PAPER (DRAFT) DUE
9	Sept. 23	How people are portrayed (2)
10	Sept. 25	REVISED SUMMARY AND FIRST RESPONSE PAPERS DUE INITIAL STATEMENT OF ANALYTICAL PAPER TOPIC DUE
		<b>Sept. 25 at 7:30 p.m.: concert of French Baroque chamber music by ensemble House of Time at Holy Trinity Lutheran Church, 3 West 65th St.</b>
11	Sept. 30	Breakthroughs in architecture REVISED SECOND RESPONSE PAPER DUE
12	Oct. 2	ANALYTICAL PAPER TOPIC AND BIBLIOGRAPHY DUE
13	Oct. 7	Writing workshop on analytical papers ANALYTICAL PAPER (DRAFT) DUE
14	Oct. 9	Library visit
		[Oct. 14—no class, fall break]
		<b>Oct. 15 at 8 p.m.: concert of music of Bach, Prof. Schulenberg and ensemble at Wagner (Campus Hall Performance Center)</b>
15	Oct. 16	[no class: concert trip]

**Oct. 16 at 10 a.m.: open rehearsal of music by Beethoven and Stravinsky and others, New York Philharmonic Orchestra conducted by Esa-Pekka Salonen, with Jeremy Denk, piano, Avery Fisher Hall (Lincoln Center)**

16 Oct. 21 Library visit (2)  
REVISED ANALYTICAL PAPER DUE

17 Oct. 23 Color theory  
*DS away: performance at Idaho Bach Festival*

18 Oct. 28 Social commentary in art

19 Oct. 30 Creating a research paper outline

RESEARCH PAPER TOPIC AND BIBLIOGRAPHY DUE

**Oct. 30 at 8 p.m.: concert of music by Mozart and others, Juilliard 415 at Alice Tully Hall (Lincoln Center)**

**Nov. 3 at 7:30 p.m.: *The Magic Flute* by Mozart, Metropolitan Opera (Lincoln Center)**

20 Nov. 4 Protest art

21 Nov. 6  
RESEARCH PAPER OUTLINE, REVISED BIBLIOGRAPHY DUE

22 Nov. 11 Dichotomies in art

23 Nov. 13  
RESEARCH PAPER (DRAFT) DUE

24 Nov. 18 New materials in art

25 Nov. 20  
**Nov. 22 at 11:00 a.m.: guided visit to Metropolitan Museum of Art**

**Nov. 24 at 8 p.m.: concert of 20th-century works, including music by Cage and Noncarrow, performed by Axiom at Alice Tully Hall (Lincoln Center)**

26 Nov. 25 Turning a paper into a presentation

REVISED RESEARCH PAPER DUE

[Nov. 27—no class, Thanksgiving]

Dec. 9 Final exam: Symposium (presentations based on research papers)