Teaching through Art and Expression at UW-Madison
a survey and summary report for the UW Arts Institute

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It’s a Friday afternoon, and a group of Horticulture students is walking to a “World Vegetable Crops” lab. But today, instead of making their way to the Plant Sciences building, they’re headed to the Chazen Museum of Art. At the museum, the students meander around the European: 1300‐1600 collection searching for vegetables in the still-life Renaissance paintings, exploring how the shapes, colors, and sizes of European vegetables have evolved over time.

A few blocks down University Avenue, students are settling into their “Advanced Organic Chemistry” class. In the background, opera music from Wagner’s Tristan and Isolde is playing. The room begins to quiet as the music volume increases, and the professor explains the use of “leitmotifs” in Wagner’s opera, smoothly transitioning into a discussion of pattern recognition as a tool for synthetic chemists.

Over in Grainger Hall, a professor is reviewing the required writing assignment for his graduate-level General Business course. This week, like every other week, students have submitted free-verse poems exploring the course topic of “Systems Thinking and Sustainable Businesses.” The weekly poetry flexes the students’ writing skills and creativity in preparation for their capstone project: writing and illustrating a children’s book that captures and connects their learning.

These are just a few examples of the many ways arts activities infuse the curriculum across the UW-Madison campus. Whether the art is used to represent a specific course subject, provide a creative perspective on a complex concept, build empathy and connection, or encourage student learning and retention through personal expression, arts activities provide essential tools to faculty and academic staff in advancing their curricular goals.

This briefing paper and survey for the UW Arts Institute was developed to begin to identify and inventory these connections. It is not intended to be a comprehensive or exhaustive effort, but rather a first step toward understanding the scope, scale, and reach of curricular arts activities outside traditional arts courses, and defining a possible role for the Arts Institute in fostering these efforts in the future.

Our focus was not on the established and overt initiatives that engage university goals through the arts (these initiatives are summarized in Appendix A). Nor did we ask about curriculum that includes the arts as a significant portion of its subject (these cross-listed courses are included in Appendix B). Rather, we were interested in uncovering the unexpected and the unknown, in finding those small pockets of faculty or curriculum that are not part of a larger initiative or program, or are not easily identified by their timetable listing. This focus was not intended to suggest such courses were more important or more impactful, but that they would be harder to find. The search was also motivated by specific elements of the UW Arts Institute strategic planning process, which made additional exploration a productive next step.
The Survey

Our process began with the distribution of a short and informal survey to 4,100 members of the faculty and teaching staff of UW-Madison. The goal of the survey was to identify credit-bearing courses that use arts-related activities to advance their non-arts curriculum. For example: science classes that include creative writing assignments; history classes that include museum visits, theater performances, or essays on artistic works that relate to the topic; any courses that include artists as guest speakers or project advisors; and so on. In the survey narrative, we defined our terms as follows (a copy of the survey is included as an attachment to this report):

- “Non-arts” courses include any timetable-listed, credit-bearing course that is not primarily focused on arts and culture.
- “Arts-related activity” is broadly defined to include any expression, participation, observation, or reflection of an artistic process including, but not limited to, the examples offered above.

From our distribution list, a small but passionate cluster responded (174 individuals). But those few described a rich and interesting connection between art and curriculum already well formed in UW-Madison classrooms. From these responses, we identified seven broad categories of integration. Each is described below with specific course examples, and quotes from the survey respondent.

Art as an Example or Reference

Many science and medicine courses use art, particularly visual art, in the classroom to illustrate and give examples of course material.

- **Horticulture 370—World Vegetable Crops**: "We have a section on vegetables in art and in addition, have a class laboratory at the Chazen Museum of Art. In the two-hour 'laboratory' at the Chazen, we study Renaissance art and look for vegetables in the still life paintings. We then discuss the occurrence of this vegetable in the year, season and context of the painting and the artist. We also discuss how color, size and shape of many European vegetables have evolved over time."

- **Comparative Biosciences 675—Basic Veterinary Pharmacology**: "I use fine art paintings and different painting styles to illustrate some basic pharmacological principles. For example, I use Leonardo da Vinci’s painting 'Lady with an Ermine' to demonstrate the principles of drug glucuronidation in the feline family. In addition, I use A Nano-Camel Story with animation to demonstrate the ability of drugs to cross highly lipophilic membrane barriers. I show students 'Thinker', the sculpture by Rodin and 'Nano-Thinker', the size of two red blood cells, to illustrate molecular pharmacology working on a nano-scale level."

- **Atmospheric and Oceanic Sciences 100 & 101—Introduction to Weather and Climate**: "I visit the Chazen museum with the course honor students and we discuss how various artists represent weather phenomena and how it is similar (or different) to how scientists might represent the phenomena. Students are required to visit the museum before we meet at the museum to get credit as taking the course for honors credit. We also sometimes use paintings to demonstrate climate variations in lecture."

Art to Deepen Exploration

Many professors give assignments that involve arts-related activities, such as writing, drawing or performing, to stimulate alternative ways of looking at a subject and broadening understanding of course content.

- **Botany 332—Fungi**: “Students are required to keep a lab notebook where they draw macroscopic and microscopic illustrations of fungi and present a group of fungi for review."
They are encouraged to be creative in their presentation. Some students make beautiful, full-color detailed drawings and have produced projects such as fairy tales illustrating the fungi.

- **Languages and Cultures of Asia 413-414—Intermediate Khmer**: “Students are required to write, design, rehearse and act in a play using a mix of pop culture and traditional Khmer theater forms based on content they are currently reading in a modern Khmer novel.”
- **General Business 600—Environmental Strategy and Sustainability**: “Students are required to write a haiku every week.”

**Art to Enhance and Frame**
Art is commonly used as a supplement to heighten the classroom experience and frame lectures or discussions for students beyond an outline of the topic content.

- **Chemistry 841—Advanced Organic Chemistry**: “I typically begin lecture with a piece of music. Whenever appropriate, I try to draw a thematic connection between the music and the chemistry we’re discussing that day. For instance, I play Borodin’s Polovtsian Dances before the lecture on the chemical reaction that he discovered; I describe "leitmotifs" in Wagner’s operas before I talk about pattern recognition as a tool for synthetic chemists; I use the Well-Tempered Klavier as a way of introducing the idea of how technological advancement changed the way chemists practiced synthesis.”
- **Biology 151 & 152—Introduction to Biology**: “I recite poetry that connects to the topic and/or the students.”
- **Materials Science and Engineering 350—Introduction to Materials Science**: “The works of M.C. Escher involving regular division of space are used to introduce students to the science of crystallography.”

**Art for Modeling**
Art is often inherent in non-arts coursework when it involves understanding and depicting physical spaces and/or three-dimensional imaging.

- **Chemistry 109—Advanced General Chemistry**: “I use perspective drawings in writing chemical reactions. Molecules live in three dimensions and the art of understanding reactions hinges critically on the ability to convey the three-dimensional shape of molecules in two-dimensional line drawings. I also discuss the origins of color and pigments and their relationships to the German dye industry and to modern pharmaceuticals.”
- **Clinical Laboratory Science—Cytotechnology**: “Cytotechnology is the study of cells in relationship to normal and disease states. The program trains students in morphologic study of cells that includes color, form (size/shape), architecture, foreground and background. We consistently use fine art as examples when teaching to help understand and remember visually. We translate this into the anatomy and physiology and pathology of disease, especially carcinogenesis. It is interesting to know how many professionals in the field of cytology are actually artists in some form. Our main national professional society provides an ‘Advocacy for Art’ auction each year. The art is created by the members and proceeds go to an educational fund.”

**Art to Evoke Empathy**
As seen in many Nursing, Speech Pathology and Psychology courses, art can be used as a tool to evoke empathy in students and stimulate emotional understanding in course topics. The use of classical and contemporary films seems to be a common activity, as it can be a useful tool for illustrating a particular disorder or condition related to the course of study.
• **Communicative Disorders 318—Speech Pathology II:** "I use clips from movies containing stuttering not only to illustrate classical signs and symptoms, but also to expose underlying lay-person assumptions about the nature of this speech disorder. Students bring such assumptions to the class, and part of the instructional goal is to lay open the assumptions (in a non-judgmental way) and replace them with evidence/research-based information."

• **Psychology 411—Exploring Autism:** Beyond the Myths and Misconceptions: “Students are required to conduct a term project, which demonstrates their mastery of the course content. Students are allowed to use the medium that they prefer for conducting and presenting this project. Suggestions include arts-related projects such as: a) watch five Hollywood movies that depict autism, and critique each with regard to the information that was learned in this course; b) construct a children’s book explaining autism to children; c) construct a website, informational and extensive Power Point presentation, or other medium that conveys the information learned in this course to parents, either those with autistic children or without, to teachers, or to other members of society. These are only examples; the term project can hypothetically be constructed or presented in any medium that the student feels most advantageous using.”

• **Human Development and Family Studies 474—Racial/Ethnic Families in the US:** “I use poetry, music, paintings, feature film clips, and documentary film to bring experiential meaning and deepened ethnographic understanding to the material.”

**Art through Guest Speakers**
Professors and teachers will often bring in guest speakers that have a career or history in the arts when appropriate for the course topic.

• **Medical History & Bioethics 529/729—Culture and Ethics of Body Modifications:** “Performance artist Stelarc was invited to give a public presentation and class demo. Visual arts are used to demonstrate both representations of ability/disability and bodily enhancements, as well as expressiveness of persons afflicted with illnesses and/or those utilizing prosthetics or enhancements.”

**Art in a Shared Course Topic**
There are many cross-listed courses between the art departments, such as theater & drama, art, music or dance, and other non-arts departments, such as physics, education or women’s studies, that make for compelling and integrated topics of studies.

• **Physics 109—Physics in the Arts:** “We teach the physics of light, color and sound through the power of example in the visual arts. Examples include additive color mixing in computer graphics, cinema projection, stage lights; subtractive color mixing in painting; optics and lenses in photography; oscillations in music: vibration of chords in musical instruments, vibrations of air in pipe instruments, harmony, musical scales, room acoustics. The students are also divided up into 16 two-hour labs per week and get to experiment with reflection, refraction, lenses, photography, additive color mixing, subtractive color mixing, oscilloscope, hearing, Fourier analysis, musical scales, and musical instruments.”

• **Curriculum and Instruction 354—Teaching Music in Elementary School:** “The course is for elementary classroom pre-service teachers and strives to help them understand how they can use music in an integrated curriculum to support learning across all subject-content areas. All assignments involve integrating music with teaching other content areas.”
What’s Next?

This survey and summary report were intended to uncover just a first glimpse at the unexpected but well-established connections between arts activities and curriculum not traditionally associated with the arts. In the process of the survey, and the communications that followed, there emerged a clear enthusiasm for more insights, examples, and connections among those who were already teaching in this way. And there was also interest from faculty and teaching staff who hadn’t yet incorporated the arts into their teaching, but would like to do so.

A more thorough and focused identification process would likely find other pockets of innovation. A thoughtful effort to connect these individuals to each other and to the arts may also make room for improved curriculum and integrated resources. A more general awareness of the arts on campus, and their ability to enhance learning, teaching, and student experience would also foster more connections and initiatives.

The curricular initiatives discovered through this process were essentially “home grown.” A faculty or teaching staff member with an expertise in their discipline, but an affinity for the arts, had encoded those connections into their syllabus, their assignments, or their pedagogy. With a little light, and some attention, there seems to be a productive future for engaging a full range of subjects through artistic expression and experience. Now that we’ve found some examples, we’re eager for that conversation to begin.
Appendix A: Arts-Focused Campus Initiatives

This survey and summary report did not specifically explore the overt and on-going initiatives on the UW-Madison campus that advance social and learning goals through the arts. But we include descriptions of prominent examples of these programs here as a reference.

Office of Multicultural Arts Initiatives, School of Education
http://www.omai.wisc.edu/

The Office of Multicultural Arts Initiatives' (OMAI) mission is to provide cutting-edge, culturally relevant and transformative arts programming and outreach initiatives that promote positive social dialogue across perceived boundaries of race, class, gender, culture and sexual orientation. OMAI's programs foster a greater awareness and appreciation of diverse art forms. Its youth-centered programs empower students and institutional partners to find, share, and apply their voices through spoken word, hip-hop, and diverse art forms while also developing them as artists, scholars and leaders.

Programs

First Wave Spoken Word and Urban Arts Learning Community
The First Wave Spoken Word and Urban Arts Learning Community is a cutting-edge multicultural artistic program for incoming students at the University of Wisconsin-Madison. Bringing together young artists and leaders from across the U.S., the First Wave offers students the opportunity to live, study, and create together in a close-knit, dynamic campus community. Administered by the Office of Multicultural Arts Initiatives (OMAI), the First Wave Learning Community is the first university program in the country centered on spoken word and hip-hop culture.

Spoken Word in the Schools
Spoken Word in the Schools is the First Wave Spoken Word and Hip Hop Pre-Collegiate Program and is OMAI's signature school program. The First Wave Pre-Collegiate clubs meet 1-2 times per week and are part-writing circle, part-freestyle cypher, and part-vibe session. Facilitated by a teacher and a leading Madison poet-mentor, the spoken word groups are an avenue for artistic self-expression and academic growth. Student poets speak their truth about the world around them and discover the power of language, history, and the arts.

Summer Teacher & Community Training Institute
A summer session taught jointly by OMAI staff and School of Education faculty, "The Art and Science of Using Spoken Word and Hip-Hop in the Classroom and in the Community" is an annual institute that shows teachers and youth mentors the history, culture, and educational potential of the urban arts and how to integrate them into their curriculum.

Wisconsin Initiative for Science Literacy, Bassam Z. Shakhshiri
http://scifun.chem.wisc.edu/

Science, the Arts, and Humanities
The Initiative for Science Literacy helps people explore, discuss, and cultivate the intellectual and emotional links between science, the arts, and the humanities. People can value, appreciate, and enjoy science without a deep understanding of specific details, just as they can appreciate music
without a specialized knowledge of music theory, or appreciate literature, the theater, and the visual arts without being experts in those fields. Programs of the Initiative focus on the relationships, similarities, and differences in inquiry, creativity, and personal expression among scientists, artists, and humanists. A specific goal is to give musicians, artists, writers, and performers – present and future – an appreciation of science and enable them to see and understand the connections between science and the arts.

Theater for Cultural and Social Awareness, Patrick Sims
http://www.theatre.wisc.edu/Outreach.htm

TCSA (Theatre for Cultural & Social Awareness) is a service learning/outreach initiative of the Department of Theatre & Drama that fuses live theatre performances with staff training efforts to address sensitive subject matter for U.S. businesses and institutions. Students engage in critical analyses of plays, films, personal experiences and current events surrounding race, gender, sexual orientation, power and privilege, as well as theoretical frameworks for facilitation. The program is dedicated to providing quality theatrical trainings that are effective and non-threatening experiences for schools, communities and workplace environments in preparation for living in an authentically inclusive world.

Courses: Introduction to Theatre for Cultural & Social Awareness 357 & Advanced Theatre for Cultural & Social Awareness 557

Past Collaborations: Harley Davidson, Miller Brewing, WE Energies and Blood Center of SE Wisconsin. UW-Madison collaborations include Yale University, UW Hospitals & Clinics, National Conference On Race & Ethnicity (NCORE), UW School of Business, Wisconsin Alumni Association and The Overture Center.

Entrepreneurial Residential Learning Community, John Surdyk
http://www.housing.wisc.edu/erlc/

The ERLC is located in Sellery Hall and committed to the celebration of entrepreneurship, creativity, and innovation in society. Meet students with intellectual curiosity and a passion for entrepreneurial undertakings. Be ready for late night brainstorming in this entrepreneurial "think-tank." Exchange ideas with people like you and become a part of a campus and city wide network of social, business, and artistic entrepreneurs.

Courses

Fall ERLC Course—An essential, 3-credit cutting-edge course on entrepreneurship held at Sellery Hall—This course helps students:

- Gain conceptual frameworks, as a world citizen, for exploring entrepreneurship in society
- Gain practical tools for being entrepreneurial in managing and shaping your own career
- Get insight into entrepreneurial careers in business, arts, science, engineering, and law
- Practice creating and recognizing opportunities, enlisting others, finding funds & pursuing vision
- Meet top-ranked UW professors in Business, Music & Arts and nonprofits & community leaders
- The arts are very often incorporated in seminar (e.g. speakers, improvisation games and activities in the classroom)
Spring ERLC Course—A 1-credit experimental seminar:
Helps residents continue to deepen their ability to act entrepreneurially and their ability to think analytically about how entrepreneurship affects society.

The spring seminar focuses on short readings or attending actual events, and related discussion and debate. In some class sessions discussion will center around resident assessment of an event such as the Schoofs competition or the Burrill competition.

The arts are almost always inherent in these competitions, as they encourage creativity, imagination and inventiveness.

Activities

- Dinners with prominent faculty and area business and government leaders
- Tours of Madison-area incubators and companies
- Fund for ERLC special activities – trips to Chicago, dinners on the town, apprentice style competitions
- Went on a field trip to Second City in Chicago
- Did a class in the University Theater to look at scenic lighting and the tech behind the arts.
- ‘Angel Funds’—Students get experience going to investors to ask for funds to support a special activity they come up with. In the past the majority of the projects that have received funding have been music related.
Appendix B: UW-Madison Cross-Listed Courses

This partial list of cross-listed courses, drawn from timetable listings, captures just some of the curriculum that’s specifically designed to integrate arts, culture, and expression with other areas of learning. While these courses were not a specific focus of our survey, they offer an important part of the larger connections between the arts, humanities, and sciences.

Art

674 Selected Topics on Afro-American Artists. (Crosslisted with Afroamer) Works of Black artists in the U.S. discussed historically in terms of movements which they created and in terms of trends evolving on an international scale. Jr st and cons inst.

Art Education

322 Teaching Art. (Crosslisted with Curric) Designed to acquaint elementary education students with the visual arts; establish a rationale for teaching art; develop an elementary art curriculum; understand the developmental stages of artistic growth and the evaluative process in art education.

323 Art in Elementary Education. (Crosslisted with Curric) Basic principles and problems in teaching art; basis for an understanding and evaluation of children’s art work.

324 Art in Secondary Education. (Crosslisted with Curric) Methods and philosophies of teaching art; problems in implementing theories in practical situations in junior and senior high schools.

423 Student Teaching in Art in Elementary Schools. (Crosslisted with Curric)

424 Student Teaching in Art in Secondary Schools. (Crosslisted with Curric)

470 Practicum in Elementary School Art. (Crosslisted with Curric) Selection of appropriate instructional materials and their application to a practical problem in teaching to selected students.

493 Practicum in Secondary School Art. (Crosslisted with Curric) Observation and instruction of elementary and secondary pupils in a laboratory setting. Lecture and discussion of topics related to art instruction.

570 Art in Exceptional Education. (Crosslisted with Curric) Approaches to developing programs and teaching art to exceptional students in public schools, special schools, and community institutions.

Dance

153 Asian American Movement. (Crosslisted with Asian Am) Techniques of exercises and movement forms derived from several Asian cultures as taught in the United States. Studied in the context of the construction and expression of ethnic and cultural identity.

326 Introduction to Asian Performance. (Crosslisted with Theatre, Folklore) Issues in the study of Asian performance. Principal genres of Asian performance through study of techniques and aesthetics, and plays; East West theatre relationships.
353 **Javanese Performance.** (Crosslisted with Folklore, Theatre) Technique and practice of classical Javanese dance in its musical, historical and cultural contexts.

377 **Cultural Cross Currents: West African Dance/Music in the Americas.** (Crosslisted with Afroamer, Music) The influence of traditional West African dance/music heritage in historical, artistic, social contexts in the development of new hybrid forms of music/dance created by cross-pollination of cultures of Africans, Europeans and indigenous peoples in the New World.

453 **Javanese Performance Repertory.** (Crosslisted with Folklore, Theatre) Introduction to Javanese theatre performance in a Javanese epic tradition. Includes use of Javanese gamelan music as accompaniment for dance drama.

**Music**

103 **Introduction to Music Cultures of the World.** (Crosslisted with Folklore) Music in various parts of the non-Western world (Africa, Middle East, India, Southeast Asia, East Asia).

308 **Black Music (1920-Present): Rhythm Section and Combos.** (Crosslisted with Afroamer) Introduction to the history of jazz; traces Black American music from African origins.

309 **Black Music (1920-Present): Vocalist/Trombone/Misc Instrumental.** (Crosslisted with Afroamer) Introduction to the history of jazz: traces Black American music from African origins.

310 **Black Music (1920-Present): The Trumpet.** (Crosslisted with Afroamer) Introduction to the history of jazz: traces Black American music from African origins.

311 **Black Music (1920-Present): The Saxophone.** (Crosslisted with Afroamer) Introduction to the history of jazz: traces Black American music from African origins.

316 **African-American Music in Historical Perspective.** (Crosslisted with Afroamer) Explores the impact of race in the historical formation of African-American music. Emphasizes repertory building and development of skills in historical analysis. Broad musical coverage from nineteenth-century to present.

317 **Gender and Music.** (Crosslisted with Women St) Examines how cultural notions of gender have affected and influenced music in its genres, institutions and performance practices.

354 **Teaching Music.** (Crosslisted with Curric) Development of musical skills and understandings. Ways of including music in the curriculum.

377 **Cultural Cross Currents: West African Dance/Music in the Americas.** (Crosslisted with Dance, Afroamer) The influence of traditional West African dance/music heritage in historical, artistic, social contexts in the development of new hybrid forms of music/dance created by cross-pollination of cultures of Africans, Europeans and indigenous peoples in the New World.

400 **Music Cultures of the World: Africa, Europe, the Americas.** (Crosslisted with Afroamer) Explores the performance, transmission, and consumption of traditional and popular musics of Africa, Europe, and the Americas. Employs musical-analytic and critical approaches to trace transnational musical circulation.

401 **Musical Cultures of the World.** (Crosslisted with Folklore) Survey of selected musical cultures in Southeast Asia, Africa, East Asia, the Middle East, and the folk music of Europe and the Americas. Classification of musical instruments, theoretical systems, scale structures, role of music in society, relationship of music to other arts in their cultures.

402 **Musical Cultures of the World.** (Crosslisted with Folklore) Continuation of 401.
403 Music Cultures of the World: China, Korea, and Japan. (Crosslisted with Folklore). Considers major musical traditions of China, Korea, and Japan in relation to historical and contemporary contexts. Covers indigenous music theories, instrumental and vocal practices, intra- and inter-regional interactions, broadcast and recording media representations.

404 Music of S.E. Asia: Tradition, Innovation, Politics, and Religion. (Crosslisted with Folklore) Considers major musical traditions of Southeast Asia in relation to historical and contemporary contexts, emphasizing religion and politics. Covers indigenous music theories, instrumental and vocal practices, cross-cultural interactions, broadcast and recording media representations, and role of music in religious and political dynamics.

509 Seminar in Afro-American Music History and Criticism. (Crosslisted with Afroamer) Introduction to historical research in and critical interpretation of Afro-American music. Consideration of standard musical and critical sources.

535 American Folk and Vernacular Music. (Crosslisted with Folklore) An ethnographic, historical examination of immigrant and indigenous "roots" musical genres (blues, hillbilly, powwow, polka, conjunto, etc.) in relation to technological, commercial, artistic, and socio-political forces in American life.

539 The Folklore of Festivals and Celebrations. (Crosslisted with Folklore, Anthro, Theatre) Survey of interdisciplinary literature on social/performative folklore aesthetics and environments by in-depth study of three festivals and ceremonies. Required field trips.

Theater & Drama

326 Introduction to Asian Performance. (Crosslisted with Folklore, Dance) Issues in the study of Asian performance. Principal genres of Asian performance through study of techniques and aesthetics, and plays; East West theatre relationships.


335 In Translation: The Drama of Henrik Ibsen. (Crosslisted with Littrans)

336 In Translation: The Drama of August Strindberg. (Crosslisted with Littrans)

349 In Translation: Modern Scandinavian Drama. (Crosslisted with Littrans) Examination of the theater of Scandinavia in the wake of Henrik Ibsen and August Strindberg that places modern Nordic theater in a wider European context.

353 Javanese Performance. (Crosslisted with Dance, Folklore) Technique and practice of classical Javanese dance in its musical, historical and cultural contexts.

362 Drama in Education. (Crosslisted with Curric) Introduction to philosophy, methodologies, and practice of drama in education. Includes demonstrations and practice teaching with children.

410 The Holocaust Theme in Western Drama. (Crosslisted with Jewish) Major dramatic works on the Holocaust theme; theatrical forms and aesthetic problems; moral implications of dealing with the Holocaust through art.

415 Introduction to Contemporary Feminist Theatre and Criticism. (Crosslisted with Women St) Introduction to the history, literature and theory of feminist theatre and of feminist criticism of mainstream theatre in the United States from 1960 to the present.
426 History, Theory, and Dramatic Criticism in Theatre for Young Audiences. (Crosslisted with Curric) Historiographical perspectives in theatre for young audiences; analysis of plays for young people, theoretical implications, assumptions, current developments.

453 Javanese Performance Repertory. (Crosslisted with Dance, Folklore) Introduction to Javanese theatre performance in a Javanese epic tradition. Includes use of Javanese gamelan music as accompaniment for dance drama.

462 Theatre for Young Audiences: Production. (Crosslisted with Curric) A practical class: preparation and performance of a production for young audiences, with development and implementation of accompanying educational material.

520 Survey: Theories of Drama. (Crosslisted with English) Selected major critical and theoretical sources, from Aristotle to the present day; the influences of theories upon playwriting and modes of theatrical production.

523 Postcolonial Theatre. (Crosslisted with English) Study of drama, dramatic theory and theatrical practices in postcolonial cultures, primarily in Asia, Africa and the Caribbean. Course considers status of drama/theatre in postcolonial studies and focuses on issues of form, language, intertextuality, trans-culturation, material organization and reception.

525 Theatre in Education. (Crosslisted with Curric) Theory and practice of theatre in elementary and secondary educational settings. Students in this course devise, script, and present programs as actor-teachers and interact with audiences.

532 History of Russian Theatre. (Crosslisted with Slavic) The history of Russian theatre and related arts (including opera and ballet) with emphasis on performance history.

538 British Drama, 1914 to Present. (Crosslisted with English) Plays and playwrights from the first World War to the present, including movements leading to the "revolt" of 1956 and subsequent proletarian and absurdist drama. Plays by Shaw, O’Casey, Maugham, Coward, Eliot, Osborne, Beckett, Pinter, Stoppard, Arden, Wesker, Bond, Churchill and others.

539 The Folklore of Festivals and Celebrations. (Crosslisted with Folklore, Anthro, Music) Survey of interdisciplinary literature on social/performative folklore aesthetics and environments by in-depth study of three festivals and ceremonies. Required field trips.

549 Modern Indian Theatre. (Crosslisted with LCA, Littrans) Study of drama, dramatic theory, and performance in modern India. Course considers interpenetration of Indian and Western systems of dramaturgy, relation between colonial and postcolonial institutions, socio-cultural and political contexts, and major modern dramatic genres.

560 Lighting Design for Architecture. (Crosslisted with ETD) An aesthetic and practical application of theatrical and commercial lighting techniques to architectural installations.

562 Drama in Education: Advanced Studies. (Crosslisted with Curric) Advanced studies in theories and practices of drama in education.
This survey, from the UW Arts Initiative, seeks to identify faculty and academic staff who currently use arts-related activities to advance their non-arts curriculum. For example: science classes that include creative writing assignments; history classes that include museum visits, theater performances, or essays on artistic works that relate to the topic; any courses that include artists as guest speakers or project advisors; and so on.

For the purpose of this survey:

“Non-arts” courses include any timetable-listed, credit-bearing course that is not primarily focused on arts and culture.

“Arts-related activity” is broadly defined to include any expression, participation, observation, or reflection of an artistic process including, but not limited to, the examples offered above.

Based on the criteria described, do you currently teach or have you recently taught a NON-ARTS course that includes ARTS-RELATED activities?

- Yes
- No
- Maybe

Please select the school in which the course is housed:

School: 

Please list the department, course number and course name:

Department

Course Number

Course Name

Is this course being taught during the spring 2009 semester?

- Yes
- No

Please briefly explain how you bring the arts into the course curricula.

Does participation in this activity inform the final grade of the student? (e.g. as a graded assignment, as an extra credit
Do you currently teach or have you recently taught additional NON-ARTS courses that include ARTS-RELATED activities?

- Yes
- No
- Maybe

Please select the school in which the course is housed:

School: [Dropdown]

Please list the department, course number and course name:

- Department: [Textbox]
- Course Number: [Textbox]
- Course Name: [Textbox]

Is this course being taught during the spring 2009 semester?

- Yes
- No

Please briefly explain how you bring the arts into the course curricula.

[Textbox]

Does participation in this activity inform the final grade of the student? (e.g. as a graded assignment, as an extra credit opportunity, etc.)

- Yes
- No

Do you currently teach or have you recently taught additional NON-ARTS courses that include ARTS-RELATED activities?

- Yes
- No
Please select the school in which the course is housed:

School: 

Please list the department, course number and course name:

Department

Course Number

Course Name

Is this course being taught during the spring 2009 semester?

Yes

No

Please briefly explain how you bring the arts into the course curricula.

Does participation in this activity inform the final grade of the student? (e.g. as a graded assignment, as an extra credit opportunity, etc.)

Yes

No

If No, Last Question

Are you aware of other faculty or academic staff members that are incorporating the arts into their non-arts curricula? If so, please list their names and departments, and include e-mail addresses if you know them (optional).

Please provide any additional comments or questions you would like to share (optional).
Are you interested in learning more about this initiative (if so, you will be asked for your email address on the next screen)?

- [ ] Yes
- [ ] No

Email address

Please enter your email address below: