COURSE DESCRIPTION
High and street art, tradition and experimentation, the familiar and unfamiliar, international and American creativity provide this course’s foundation. Students will attend performances and exhibitions, interact with artists, and examine core issues associated with the creative process in our increasingly complex global society. Faculty from the arts, sciences, humanities, and other domains will lead students through visual arts, music, dance, and theatre experiences at Krannert Center for the Performing Arts and Krannert Art Museum to spark investigation and dialogue. Admission to performances and exhibitions will be provided without charge to students enrolled in this course.

HOW THIS COURSE IS DESIGNED
The students and instructors in this course come from various backgrounds, experiences and disciplines, however much of what we do is, in some way, interconnected. This course is designed to allow you to examine the fractal shapes of things and the threads that bridge the various performances and artwork brought to you by the Krannert Center and Krannert Art Museum this semester. We have specifically chosen a number of ‘ingredients’ that take the form of dance, music, theater, spoken word, two-dimension & three-dimensional art, and new media; it is your job to combine the diverse themes from these ingredients and construct a creative narrative describing the interconnectedness of it all.

HUH?
We are going to put you in front of artists and their creations in hopes of blowing your minds. Most weeks we will have guest speakers to provide you with background and context to the performances you will attend.

COURSEWORK
Students will select at least 8 of the 15 possible performances listed on the course schedule, and will confirm their selections by 9 am, February 3. Changes regarding tickets after that date are strongly discouraged.

You will write one-page reactions to the eight of the performances you attend throughout the term. Each submission (12 pt. font, 1 inch margins, double-spaced, c. 250 words) will be uploaded to the peerceptiv.com peer-to-peer evaluation system no later than the first Tuesday, at noon, after each performance you plan to critique.

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We require you to submit eight papers; if you attend more than eight performances, do not feel obliged to write about more than eight. Note that we will not accept late submissions. We will also require several of you to read and evaluate your classmates’ work each week, using the peerceptiv system to upload your comments. These evaluations will be due Tuesdays at noon, one week after the assignment being critiqued was due. We will not accept late submissions.

To log in to peerceptiv.com, go to the webpage http://www.peerceptiv.com/, then click on the “login” link. On the login page enter your NetID@illinois.edu email address in the student ID field and your UIN in the password field.

GRADING
Full attendance at class meetings and performances, and the submission of all written work, will earn you an A- in this class. Higher grades will be awarded to students whose class participation and written submissions are above average. Absences and failure to submit written work will negatively impact your grade, as will failure to arrive on time to class. There will be no exceptions to this policy. For each two class activities you miss (course meetings, written submissions, evaluation of classmates’ papers) we will reduce your course grade by a half-letter grade.

While in class, and during performances, all electronic devices must be turned off.

FAA 110D WEBSITE AND SCHEDULE
Take a look at https://courses.physics.illinois.edu/faa110/ and links therein.

Here’s what we have so far for the course schedule. Naturally, there will be additions/modifications to this during the semester.

WED (Jan. 20) Weekly Meeting—Introduction
Guest: Alexander Daev, dancer and ballet master.
THURS Jan. 21. Moscow Festival Ballet: Cinderella

WED (Jan. 27) Weekly Meeting
Guest: Dmitry Kouzov (Music, cello)
SUN Jan. 31. Sphinx Competition Winner: Christine Lamprea, cello

WED (Feb. 3) Weekly Meeting
Guest: Jason Mazzone (Law).
THUR Feb. 4. Kingdom City (play: a modern retelling of The Crucible.)

WED (Feb. 10) Weekly Meeting
Guest: Charlotte Mattax Moersch (Music)
Meet in Smith 105 rather than Music Building 061a.

WED (Feb. 17) Weekly Meeting
Guest: TBA.
THUR Feb. 18. A Midsummer Night’s Dream; Benjamin Britten.

WED (Feb. 24) Weekly Meeting
Guest: John Randolph (History)
SAT Feb. 27. Polish Baltic Philharmonic, an all-Tchaikovsky concert.

WED (Mar. 2) Weekly Meeting
Possible guests: Mark Morris himself (!!)

WED (Mar. 9) Weekly Meeting
Guest: UIUC professor William Heiles.

WED (Mar. 16) Weekly Meeting, but at the Krannert Center for a KCPA tour
Guest: Felisa Reynolds (French).

SPRING BREAK

WED (Mar. 30) Weekly Meeting
Guest: TBA.
THUR Mar. 31. In the Blood. (play: a retelling of The Scarlet Letter.)

WED (Apr. 6) Weekly Meeting
Guest: Anne Heiles.
THUR Apr. 7. Trio Voce piano trio.

WED (Apr. 13) Weekly Meeting, but at Krannert Art Museum
Guest: KAM curator Amy Powell.

WED (April 20) Weekly Meeting
Guests: Nelson Lee (violin) and Daniel McDonough (cello) of the Jupiter Quartet.

WED (April 27) Weekly Meeting
Guest: Richard Tempest (Slavic Languages and Literature)
WED Apr. 27. Utah Symphony. (The concert includes pieces by Bartok and Prokofiev)

WED (May 4) Final weekly meeting and wrap-up.

FIRST TWO WEEKS

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1. Decide which performances you will attend and email us with your selections. (You are free to attend all of them.) Do this by noon, Tuesday, February 2.

2. Log into the peerceptiv site to confirm that you have access to it. Do this some time this week.

3. If you attend Cinderella, and plan to write a response to it, be sure to upload your paper to peerceptiv before the due date of noon, 1/26.