

## Speaking Through the Arts

**Week One: The Artistic Impulse** - As a recent *New York Times* article put it, "the artistic impulse is a human birthright, a trait so ancient, universal and persistent that it is almost surely innate." In this introductory session we'll examine the impulse at work in our own lives and place it in an historical context.

**Week Two: Poetry/Literature** - Ezra Pound said, "Literature is news that stays news." Ranging widely over poetry and prose passages that we'll read in class, we'll also listen to recordings of such poets as Dylan Thomas and Maya Angelou performing their works and look for connections between works as diverse as Andrew Marvell's "To His Coy Mistress" and Meat Loaf's "Paradise by the Dashboard Light."

**Week Three: Architecture** - Starting from Illinois architecture (Frank Lloyd Wright's Dana-Thomas house in Springfield and Mies van der Rohe's IIT campus) and projects by Illinois architects (Carol Ross Barney's Federal Building in Oklahoma City and Bertrand Goldberg's Marina City towers), we'll examine possibilities for the built environment.

**Week Four: Painting/Sculpture** - "The job of the artist is always to deepen the mystery," said the 20<sup>th</sup>-century painter Francis Bacon. Using works by Cassatt, Donatello, Monet, Nevelson, Van Gogh, and many others, we'll explore the extent to which painters and sculptors do, indeed, deepen the mystery.

**Week Five: Music** - Leonard Bernstein, asked his opinion on the most difficult instrument in the orchestra to play, promptly answered, "second fiddle." Marin Alsop likens a first rehearsal with a new orchestra to going on "a blind date with a hundred people." Dealing with musicians from Piaf to Paderewski and Mozart to Mulligan, we'll try to get a handle on just why it don't mean a thing if it ain't got that swing.

**Week Six: Still Photography** - Beginning with the artistic collaboration between Alfred Stieglitz and Georgia O'Keeffe, we'll think about photography's claim to be one of the arts and view works by Art Sinsabaugh, Annie Leibovitz, Ansel Adams, Alfred Eisenstaedt, and Art Wolfe, perhaps even moving on to shutterbugs whose first names begin with something other than "A."

**Week Seven: Cinema** - Though based on Conrad's novel *Heart of Darkness*, Coppola's film *Apocalypse Now* also incorporates motifs from *The Odyssey* in its quest story. We'll view the behind-the-scenes documentary about which Roger Ebert says, "the making of a film has never been documented with more penetration and truth than in *Hearts of Darkness: A Filmmaker's Apocalypse*." [Note: Extended class time to allow screening

**and discussion.]**

**Week Eight: Drama** - Using plays by Wendy Wasserstein, August Wilson, and others, we'll look into the connection between page and stage, between viewed and viewer. Brief scenes will be read and viewed in class; no homework will be involved.