

The Visual and Performing Arts:  
An International Anthology:  
Volume II

Edited by  
Stephen Andrew Arbury

ATINER  
2012



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## List of Contributors

**Susan E. Anderson**, *Professor of Dance, Director of the USC Dance Company, University of South Carolina, USA*

**Margo K. Apostolos**, *Director, Southern California School of Theatre, USA*

**Selcuk Artut**, *Faculty Member, Visual Arts and Visual Communication Design, Sabancı University Istanbul, Turkey*

**Julius Ayodeji**, *Senior Lecturer, Nottingham Trent University, UK*

**Melody Baggech**, *Associate Professor of Voice, East Central University, USA*

**Weyun Bai**, *Research Assistant, Nanyang Technological University, Singapore*

**James A. Brown**, *Lecturer in Critical, Contextual & Historical Studies, Plymouth College of Art, UK*

**Tuğba Çalışkan**, *Music Teacher, İstanbul, Turkey*

**Martha L. Carothers**, *Professor of Art, University of Delaware, USA*

**Jim Christian**, *Professor, Director of Musical Theatre Studies, Weber State University, USA*

**Sibel Çoban**, *Lecturer, Marmara University, Turkey*

**Thien Qui Tran Cong**, *Research Associate, Nanyang Technological University, Singapore*

**David Crespy**, *Associate Professor, Department of Theatre, University of Missouri, USA*

**Andrea Eis**, *Associate Professor of Art, Department of Art and Art History, Oakland University, USA*

**Anna Kwiatkowska-England**, *PhD Student, University of Wrocław, Poland*

**Daniel King Farris**, *Assistant Professor of Music, Southwestern Oklahoma State University, USA*

**Ahmet Güzererler**, *Research Assistant, Visual Arts and Visual Communication Design, Sabancı University Istanbul, Turkey*

**Anja Hatva**, *Lecturer, Non-fiction Writer, Illustrator, Finland*

**Gabriela Karin Konkol**, *Head of the School Practice Department; ECTS Departmental Co-ordinator, The Stanislaw Moniuszko Academy of Music in Gdańsk, Poland*

**Kevin Landis**, *Assistant Professor and Director, Department of Visual & Performing Arts, University of Colorado, USA*

**Shangping Lee**, *Research Manager, Nanyang Technological University, Singapore*

**Shuo Chen Liang**, *Research Assistant, Nanyang Technological University, Singapore*

**Suzanne MacAulay**, *Chair and Associate Professor, Department of Visual & Performing Arts, University of Colorado, USA*

**Maurita Murphy Mead**, *Professor of Clarinet, University of Iowa, USA*

**Evangelia Mitsopoulou**, *Fulbright Artist Scholar, Virginia Polytechnic Institute & State University, USA*

**Tatiana Evgenievna Morozova**, *Professor of Arts, State Institute of Art Science, Russia*

**Ashraf Mousavilar**, *Assistant Professor, Faculty of Art, Alzahra University, Tehran, Iran*

**William Russell Pensyl**, *Chair, Professor, Department of Art+Design, Northeastern University, USA*

**Bianca Predoi**, *PhD Student, CESI (Centre of Excellence in Image Studies), University of Bucharest, Romania*

**Gyllian Raby**, *Associate Professor, Brock University, Canada*

**P. Gibson Ralph**, *Associate Professor and Chair, Department of Theatre, The College at Brockport, State University of New York, USA*

**Beverly Redman**, *Associate Professor and Chair, Theatre and Dance Department, Ursinus College, USA*

**Zachary Simpson**, *Assistant Professor, The University of Science and Arts of Oklahoma, USA*

**Gilly Smith**, *Lecturer, University of Brighton, UK*

**Catherine Stevens**, *University of Western Sydney, MARCS Auditory Laboratories, Australia*

**Emre Tandirli**, *Instructor, Bahçeşehir University, Faculty of Communications, Visual Arts and Visual Communication Design, Turkey*

**Peaco Todd**, *Assistant Professor, Union Institute & University, USA*

**Neal Utterback**, *PhD Student, Indiana University, USA*

**Fatima Wachowicz**, *Assistant Professor, Federal University of Viçosa, Brazil*

**Stephen Weber**, *Professor, The University of Science and Arts of Oklahoma, USA*

**Patty K. Wongpakdee**, *Assistant Professor, New York Institute of Technology, USA*

**Anna Żakiewicz**, *Curator, Contemporary Prints and Drawings Department National Museum in Warsaw, Poland*

**Yihan Zhang**, *Research Assistant, Nanyang Technological University, Singapore*

**Catherine Zublin**, *Professor, Director of Costume Design, Weber State University, USA*

# 1

## **The Visual and Performing Arts: An International Anthology: Volume II: An Introduction**

*Stephen Andrew Arbury, Radford University, USA*

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This book is volume II of a collection of essays presented at the first and second conference on *Visual and Performing Arts* organized by the Athens Institute for Education and Research (ATINER) held in Athens, Greece, during 2010-2011. The thirty-four essays by a diverse body of scholars in the arts encompass a variety of issues from ancient times to the present. They embody ATINER's ideal of establishing an international forum to promote the exchange of ideas and research in the visual and performing arts. This selection of papers promotes discussion among studio arts, performing arts, art history, and arts education. The book is organized into six sections: Issues in Theatre, Contemporary Art History Criticism, Pedagogy, Dance, Music, and Illustration and Book Arts. Each section contains four to eight essays. Architecture is not included because Atiner intends to publish a separate book devoted to construction. It is hoped that this volume will be valuable for the university community as well as for the general reader with an interest in the arts.

### **Issues in Theatre**

The first section on theatre issues begins with a paper by Jools Ayodeji, who discusses the screenplay as research palimpsest. He contends that the screenplay should be seen not as a collection of word building to literal and metaphorical representation at a later stage, but as meta-fiction that emphasizes the nature of fiction, the techniques and conventions used to write it, and the role of the author. He advances an argument that to define a successful screenplay one is required not to speak in the historical 'Hierarchy of Importance' context inherited from writing for the stage but instead is required to use an experiential, creative, visual-design, research-led evaluation model. In chapter 3 Neal Utterback examines the effects of self perspective on gesture in the acting of narrative fiction. He likens gesture to thought and cites

evidence that first-person perspective leads to more concrete specific accounts in the way an actor gestures in performances. In chapter 4 David Crespy explores the practical possibilities of using dreams to provide content, form, and structure to non-realistic plays based upon the work of such dream-based playwrights as Eugene Ionesco and August Strindberg, and the writing of performance theorist, Bert O. States. Crespy presents dreamwork as an organic and creative foundation approach to a nonrealistic, nonlinear playwriting method, and offers practical exercises and techniques to tap into this resource. In a less theoretical approach, Catherine Zublin and James Christian relate their experience of a creating new musical theatre production of *Sleepy Hollow*, providing a brief plot synopsis, script analysis, production photographs, and costume drawings. In chapter 6 Kevin Landis and Suzanne MacAulay offer new perspectives on cultural performance with an interdisciplinary alliance of art history, film studies, music, theatre and the visual arts in the Department of Visual and Performing Arts at the University of Colorado at Colorado Springs. Lastly, Beverly Ann Redman documents a socially motivated project at a state prison in chapter 7. As part of a B.A. program at the prison through Villanova University, Redman worked with 26 inmates for an academic year teaching acting along with voice and speech training and scene work. The end result is the creation of an original script to be performed for the prison population.

### **Contemporary Art History Criticism**

James A. Brown's paper on creativity in the art criticism of Stuart Morgan starts off this section. Brown describes a model for art criticism that includes the aesthetic of the written word to add a valuable perspective to such criticism. Andrea Eis then explores the vein of artistic practice in which the past exists in a contextual rhyme with the present in chapter 9. She investigates negotiating the fine line between repetition and rhyme through the works of contemporary artists that integrate past and present. In chapter 10 Ashrafosadat Mousavilar reflects on traditional and modern approaches in 21<sup>st</sup>-century academic visual art research in Iran and concludes that the interaction of the two is increasing. The next two chapters deal with kitsch. Bianca Predoi presents a fresh look at kitsch in the current dynamics of visual culture, while Anna Kwiatkowska-England examines another aspect of kitsch with her paper on the influence the Catholic church has on Polish contemporary camp art. In chapter 13 Emre Tandirli delves into the landscape image and the sky theme in contemporary art and discusses the concept of ideal beauty of nature in the context of a post-Platonist philosophy. In the last chapter in this section, Anna Zakiewicz instructs the reader on Polish museum websites and compares them to those of other countries.

## **Pedagogy**

James Brown discussion on teaching curating to fine art students begins this section in chapter 15. He describes pedagogical strategies to encourage fine art students to become critically astute curators, and offers an instructional model for the 21<sup>st</sup> century. In chapter 16 Stephen Weber and Zachary Simpson probe the interrelatedness of arts and ideas as well as the interplay between emotion and reason. They examine the Interdisciplinary Arts and Ideas Performance Model, which combines the artistic and intellectual experience, couching the arts – music, art, drama, and dance – in historical, philosophical scientific or literary contexts, and bring to the audience a deep and rich understanding of the interdisciplinary nature of ideas and the arts. In chapter 17 Gyllian Raby describes the Commotion Project, a collective drama initiative involving eight groups of grade-12 students, to illustrate the fluidity and transparency of RSVP (Resource, Score, Evaluation, Participation) creativity theory. In chapter 18 P. Gibson Ralph considers the process of revising theatre design and technology courses utilizing a PBL (Problem Based Learning) pedagogy, as well as assessment methods to evaluate the effectiveness of meeting student learning outcomes. Finally, William Russell Pensyl, Weyun Bai, Shuochen Liang, Thien Qui Tran Cong, Shangping Lee and Yihan Zhang explores design and implementation of user centric content delivery using biometric data capture and intelligent analysis.

## **Dance**

The four papers in this section deal various aspects of dance. In chapter 20 Fatima Wachowicz and Catherine Stevens explain the underlying cognitive processes involved in creating, performing, teaching and perceiving dance. Margo Apostolos discusses the economic challenges dance faces in the 21<sup>st</sup> century in chapter 21. She thinks society must begin to think of dance as a catalyst to enrich the lives of many rather than merely focusing on professional performance training. As such, Apostolos proposes a new curriculum in higher education that will prepare dancers for lifelong work in their desired profession. Susan Ellenbast Anderson illustrates how historic dance photography can be used to teach dance pedagogy in chapter 22. Single photographic images can convey much about style and personality and spur the imagination of students as they conceive of the moments that shaped the history of dance. In an intriguing final paper in this section, Gilly Smith ponders the new language of writing using mobile phones and social networks and the crisis in grammar this is causing. Smith finds that a collaboration between English and dance could offer a solution. She explores how the teaching of dance equips students with the ability to ‘punctuate’ abstract concepts, bringing form to their thoughts, and asks how it might inform the teaching of English.

## **Music**

The eight papers in this section cover a wide range of musical topics. In chapter 24 Maurita Murphy Mead investigates Brazilian “choro” music, a fusion of African-based rhythms and European forms, and traces the parallels its development has to race, class and nationality in Brazil. In chapter 25 Melody Baggech examines how humans learn by establishing connections between what they already know and are interested in and what they wish to learn, and uses popular music to help teach classical voice technique and style to students. Next, Daniel Farris addresses the cultural significance of a specific battle villancico, and discusses its historical, social, and musical context within the villancico genre of the Latin American Baroque and peninsular Spanish Catholic culture. In chapter 27 Sibel Coban and Tugba Caliskan relate a study aimed at determining music teacher candidates’ motivation level for instrument learning in Turkey and offer some interesting results. Selcuk Artut then explores SonicFields, an immersed sonic experience in a virtual 3D online environment through a 2D flat screen surface in chapter 28. In chapter 29 Gabriela Karin Konkol discusses the active method of listening to music as a way to teach and learn music in Polish schools, something that research shows should be introduced at an early age. Tatiana Evgenievna Morozova then probes the relationship between theatre and dance in original Indian music traditions, tracing it back to the 2<sup>nd</sup> century BCE. She finds an exclusive correlation between the emotional concept of *rasa* in music and theatre-dance action. In the final chapter in this section, Evangelia Mitsopoulou focuses on Dante’s *Divine Comedy* in music and the arts, citing more than two hundred musical compositions inspired by the famous poem.

## **Illustration and Book Arts**

The last section contains four papers. In chapter 32 Martha Carothers details a student approach to book arts with four considerations: 1) the proportion image to text, 2) the artist-author association, 3) the integration of pictures and words, and 4) the design format of the book incorporating the images and text. In the next chapter Peaco Todd explores the concept of the graphic memoir. By incorporating illustration as well as narrative, graphic memoirs challenge the creator to think multi-dimensionally, reflect on the purpose and history, and dance down the division between visual and verbal. In chapter 34 Anja Hatva focuses on the role of pictures in thinking, especially in recognition, remembering and understanding. Using both illustration and text, she set up two test articles, one about Plato’s utopia and the other about acupuncture to see if illustrations result in better outcomes than mere text. Finally, Patty Wongpakdee discusses a new direction in graphic design where designers and artists go beyond paper and utilize surfaces such as fabric, wood, ceramics, and water while still embodying traditional design principles.