

Liberal Arts II : Sensitivity

UGRA_015525

Departments	Department of Society, Politics and Sustainability
Teaching Languages	English
ECTS	3
Teacher responsible	Macipe Catalán Ferran - ferran.macipe@esade.edu

Course Goals

This is a 3-ECTS course in which students must choose two elective subjects among the following four. Each one of them focuses on an artistic discipline.

MUSIC

- 1) To encourage to cultivate an appreciation of music while providing tools to keep an open, sensitive, and intelligent attitude towards music from different periods and places.
- 2) To introduce different western-music styles as well as music traditions from other cultures.
- 3) To provide resources for an active listening.
- 4) To reflect on the concept "music event?" using contributions from music anthropology and music history, especially on features that help us understand ourselves and improve as individuals and as a society

At the end of the course, students should:

- 1) Have a better understanding of what music and music history are.
- 2) Understand the social and cultural dimensions of music.
- 3) Have acquired some basic tools to think about and listen to music.
- 4) Be familiar with features of music from different times and places.
- 5) Be able to explore and expand their musical taste beyond social trends and self-imposed limitations and prejudices.

PAINTING

- 1) The students should be able to talk about painting using 'the language of painting.' i.e., they will have some of the specialized vocabulary necessary to talk about a painting in art historical terms.
- 2) The students should be able to recognise different canonical paintings and be able to fit them into a loose chronology of painting history.
- 3) The students should be able to 'pick apart' a painting and be able to talk about its formal qualities independent of the gestalt affect it may have.
- 4) The students should be able to understand why a painting looks the way it does. What were the contextual factors that lead to it looking the way it does vs. the intentions of the artist.
- 5) The students should be able to think like artists

CINEMA

Throughout the sessions participants will be encouraged to answer to the following questions:

- . How is a film created: To understand film as art demands, we must first understand how humans create the artifact.
- . How does film art change through history: How the formal aspects of films exist inside a determinable historical context.
- . How to analyze a film critically: Having some knowledge of film form and film technique, we will go on to analyze specific films as artworks.

LITERATURE

- . Learn to identify the themes in fictional works and the author's intent in his/her way of presenting them.
- . Learn to develop their own critical insight in relation to fictional works of literature (as opposed to film and documentary, for instance).
- . Learn to apply the situations depicted in fiction to real life scenarios and draw conclusions that can be helpful in developing their skills as future leaders and managers.
- . Learn to put one's thoughts in order and to express them intelligently to an audience that may or may not be sympathetic.

Previous knowledge

None is required.

Prerequisites

None.

Recommended courses

Any art related course aimed at cultivating one's appreciation of art.

Teaching methodology

MUSIC

The course will be divided among individual work, team work, and plenary work. As the main goal of the course is to explore music and reflect on music from several perspectives, the focus will be on listening and discussion. Students will be expected to listen and be familiarised with the lists of music provided below before the class sessions. This will be checked both during the course and in a final exam. During the sessions, some of the music from the lists will be used to introduce the topics and tools. New music will be introduced as well.

The first part of the every session will be mainly used to exchange ideas, introduce topics and tools, as well as for discussion, whereas the second part will have a more practical bias. For this, students will usually be asked to work in pairs or small groups. Tasks will be started in class but finished at home. Both participating in class discussions and showing engagement when performing team work will be of paramount importance.

PAINTING

At the beginning of the first class each student will be assigned a painting, chosen by a raffle. This is the painting that they will have to make a presentation about in Session Six.

The feedback they receive from myself and their peers will help them refine the short essay they have to write on the same painting and submit to me a week later.

The idea is that the topics covered in the sessions will give them the discourse necessary to talk about this painting, picking out the qualities that are relevant to them and to talk / write about them correctly with reference to the themes that have been discussed over the course and think about what the artist's intentions might have been.

Each week we will look at particular paintings through the prism of that week's topic, using this as the starting point of our discussion. Historical context will be provided and during the course will begin to be able to put the paintings seen into their own timeline of painting history.

CINEMA

Sessions will be divided into three parts: a theoretical framework - a lecture part to expose film techniques or concepts -, movie screenings or specific parts of movie viewing, and a debate about the sessions' related topic - we will analyze specific films as artworks.

LITERATURE

Sessions will be divided between the introductions provided by the professor (context, importance of the author in question, things to look for) and class discussions in which students will participate individually. Additional reading material will be provided to enrich analysis of the works and provide different angles of reflecting on them (themes like colonialism, capitalist society, feminism, mental health).

Description

Course contribution to program

The different subjects that make up this course aim at developing students' sensibility and creativity through different art forms. It will allow them to become familiar with that discipline, and to better understand each particular language.

Short description

MUSIC:

Music is a universal human skill: every culture possesses some sort of musical practice. Currently, a large part of such an immense sonic reality is accessible on the internet. Moreover, Western music has been written down for more than a thousand years and has been recovered and extensively recorded for several decades. As a result, music that is available to explore and enjoy is almost as infinite and immeasurable as the universe itself.

Curiously enough, most do not explore the extensive variants of musical genres, but rather choose to limit their musical taste to the few mainstream artists and styles that the market makes immediately consumable. There are at least two reasons for this. First of all, it is uncommon to have a basic musical education that would help guide the exploration with confidence. Secondly, and probably the most important reason, taste in music is related to identity and narratives about the self. To say "I like this music?" also means to assess "this is who I am?". Thus, daring to expand one's music culture has as much to do with having appropriate resources as with the capability of leaving aside prejudices and inherited, unconscious values. To evolve one's musical taste is to challenge the limits of one's personality. That is to say: it means to grow.

At the same time, to reflect on the music phenomenon and to learn about music from other cultures undoubtedly are great approaches to understand the human condition, both from the biological and social perspectives. As music interacts with the brain, we can learn a lot about us by understanding how this interaction works: what does music physically arise and what our neurological response to it is. On the other hand, music always (and everywhere) lies in the middle of the processes that allow societies to build collective identity. Through music, communities explain to themselves and celebrate who they are. In conclusion, to learn about music is to learn about culture.

PAINTING:

This course is designed to give students an insight into the characteristics of a painting. i.e., the things

that are said to make a painting a painting, the key attributes that separate painting from other art forms and that over the centuries have given Painting its capital "P".

Focussing primarily on Western canonical painting, (but with some sorties into other worlds,) the first five sessions each take a topic and will proceed chronologically through it, looking at this theme from more than one angle.

These five themes are:

Perspective
Colour and Material
Line
Composition
Storytelling

In the sixth session the students will each have to make a presentation about a painting.

This course is told from the perspective of a practising artist, specialised in painting: Where do I find references when I approach the well of inspiration that is the history of painting. Having said that this isn't an overly-specialised overview and will equip students with a vocabulary so that they are able to discuss painting and history of painting, but also to be able to evaluate a painting with some insight as to what the artists intention were.

I am keen that the students think about how the paintings we will look at might have been viewed when they were made, not just how they fit into a historical reading of the development of painting. To do so they will need to think like artists.

CINEMA:

In the words of Italian philosopher Umberto Eco :

"A democratic civilization will save itself only if it makes the language of the image into a stimulus for critical reflection ? not an invitation for hypnosis.?"

The first aim of this course is to introduce students into the aesthetics of film. We will survey the fundamental aspects of film as an art form. Compared to the art of painting or classical music, film appreciators have a tremendous advantage, we all hold a vast movie-going experience. Thus intuitively, we all understand when we are watching a good or bad plot. However, beyond the mere plot, there are important matters such as lighting, composition, framing, music or sound. And above all this, it is crucial to know how film editors work and how they shape our response to a movie.

Once we have the conception of film form and film technique, the second aim of the course is to introduce students in film appreciation or film criticism. How may we analyze a film critically? We will explore the various kinds of meaning in films, the purpose of film directors. When a film entertains, educates or explores critical social issues. The objective is to enrich students film viewing experience, ? which might also enrich their lives.

LITERATURE

Why read? Why, at a time in history when there are faster and more accessible ways of learning, does it still make sense to continue reading literature. Literature, "written works, especially those considered of superior or lasting artistic merit", as defined by the Cambridge Dictionary, is what we will be reading in

this course: works by some of the best writers of the twentieth century. We will explore what these fictional representations can teach us about human nature and human behavior, and how reading literature (as opposed to other types of books, which we will also discuss) is an excellent tool for developing our critical thinking.

After an introductory session in which the objectives and the methodology of the course will be explained, each session will be devoted to analyzing the different works. We will be reading three short novels by F. S. Fitzgerald, Albert Camus and Joseph Conrad, and several short stories by Alice Munro, Ernest Hemingway, E. M. Forster and Vladimir Nabokov. The professor will provide a brief introduction to these authors and the rest of the time will be devoted to analyzing content, style and intent.

The idea behind this approach is to enhance conversation and debate in order to 1) learn from others, 2) test our own views and 3) practice our persuasion skills. This is achieved through the dynamic process of exchanging perspectives, countering and defending points, developing potential decision-making scenarios and building on each other's ideas.

Activities

In-class discussions and debates

Analytical exercises

Quizzes/tests

Readings

Presentations

Essays

Content

#	Topic
1	Music
2	Painting
3	Cinema
4	Literature

Assessment

Tool	Assessment tool	Category	Weight %
Other	Music: participation, audition tests, projects, final exam	Ordinary round	
Other	Painting: participation, presentation, written assignment	Ordinary round	
Other	Cinema: participation, exercises, final exam	Ordinary round	
Other	Literature: participation, quizzes, presentation, written assignment	Ordinary round	

PROGRAMS

BITLASI22-Bachelor in Transformational Leadership and Social Impact (Undergraduates: Business)
BITLASI22 Year 3 (Optative)