



by Andy Warhol

Course Syllabus

Course Description

The creative re-use of pre-existing musical materials has been an important sub-current throughout the history of western art music. In this course we will examine the ways that musicians have used and transformed existing materials as a creative feature of their musical practices and the resulting aesthetic, cultural, ethical, and even legal implications.

The course will be focused on 20th century music, but will also investigate previous historical models, cross-cultural borrowing/influence, and contemporary issues related to sampling and digital technologies.

Basic Information

Instructor: David Bithell

Office: Music 108

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Email: dbithell@music.unt.edu

Seminar Meeting Times: T/TH 9:30-11am

Location: MEIT - MUSIC 1001

Office Hours: T 11am-12pm (or by appointment)

Course Materials

Library Reading Carrel: 408

(scores and books)

Course Website: <http://www.davidbithell.com/mucp6465.html>

(links to online readings and recordings)

Musical Borrowing - An Annotated Bibliography: <http://www.chmtl.indiana.edu/borrowing/>

Assignments, Presentations, and Papers

There will be regular daily assignments including listening + score analysis, readings, and written responses. These assignments are described in the daily outlines included in this syllabus.

Students will prepare 2 presentations on individual works or topics - one at midterm and one at the end of the term. See the "Student Presentations" page for more details.

A substantial research paper (~15-20 pages) is due at the end of the semester. Students will submit graded drafts prior to handing in the final version. See the “Research Paper” page for complete details.

Grading

Seminar Participation - 30%

Daily Assignments - 20%

Midterm Presentation - 15%

Final Presentation - 15%

Research Paper:

Rough Draft - 5%

Final Draft - 15%

Weekly Schedule

Dates	Tuesday	Thursday
1 - August 28, 30	Introductions	The Basics I - History and Theory
2 - September 4, 6	Satie	Ives
3 - September 11, 13	“Writing Down the Bones”	Early 20th C - Grainger, Bartok, Beach
4 - September 18, 20	Early 20th C - Grainger, Bartok, Beach	East/West I - Issues + Overview
5 - September 25, 27	East/West II - Colin McPhee + Lou Harrison	East/West III - Partch + Kagel + Oliveros
6 - October 2, 4	East/West IV - Takemitsu	East/West V - Ung, Dun, et al
7 - October 9, 11	Midterm Presentations	Midterm Presentations
8 - October 16, 18	Midterm Presentations	Old/New I - Schnittke + Gubaidulina
9 - October 23, 25	Old/New II - Finnissey	Old/New III - Cage
10 - Oct. 30, Nov. 1	Old/New IV - Berio	Old/New V - Lachenmann
11 - November 6, 8	Postmodernism + Humor	Final Project Prep. - (Bithell out of town)
12 - November 13, 15	Final Project Prep. - (Bithell out of town)	Postmodernism + Humor (Reschedule Time)
13 - November 20, 22	Digital / Remix Culture I	Thanksgiving - No Class
14 - November 27, 29	Digital / Remix Culture II	Legality + Illegality
15 - December 4, 6	Final Presentations	Final Presentations
Finals Week	Final Presentations	

The Basics

Readings

Burkholder, J. Peter. "The Uses of Existing Music: Musical Borrowing as a Field" *Notes*, 2nd Ser., Vol. 50, No. 3. (Mar., 1994), pp. 851-870. Please read pp. 851-852 and 861-870.

R. Hatten: 'The Place of Intertextuality in Music Studies', *American Journal of Semiotics*, iii (1984-5), 69-82

Tarnawska-Kaczorowska, Krystyna (1998) 'Musical quotation an outline of the problem', *Contemporary Music Review*, 17:3, 69 - 90

* Metzger. *Quotation and Cultural Meaning in 20th Century Music*

* Keppler, Philip Jr. "Some Comments on Musical Quotation " *The Musical Quarterly*, Vol. 42, No. 4. (Oct., 1956), pp. 473-485.

* C. Rosen: 'Influence: Plagiarism and Inspiration', *Nineteenth Century Music*, iv (1980-81), 87-100

* Supplemental reading

Assignments

Please write responses to the following 3 questions:

1 - What additions or revisions would you propose for Burkholder's taxonomy of musical borrowing (found at the end of his article)?

2 - Describe briefly the differences in approach and attitude of Burkholder and Tarnawska-Kaczorowska. What distinctions do they each make that the others do not?

3 - What is the relationship of Hatten's concept of intertextuality to the topic of musical quotation?

Satie

Readings

* Whiting, Steven Moore. "Musical Parody and Two "Œuvres posthumes" of Erik Satie: The Rêverie du pauvre and the Petite musique de clown triste" *Revue de musicologie*, T. 81e, No. 2e. (1995), pp. 215-234.

* Supplemental reading

Listening and Score Analysis

Title	Score	Recording
Sonatine Bureaucratic	http://imslp.org/wiki/Category:Satie%2C_Erik_Alfred_Leslie	Naxos Online Resources - Saite Piano Music, Vol 1-4
<i>Croquis et Agaceries d'un Gros Bonhomme en Bois I. Tyrolienne Turque</i>	“ “	“ “
<i>Embryons desséchés I, II, III</i>	“ “	“ “

* Supplemental listening

Assignments

- Map the placement of materials in one of the works or movements above. Label quotations, probable quotations, allusions, etc. Use either the categories devised by Burkholder or Tarnawska-Kaczorowska (in the articles from last session) to label quotations.

Ives

Readings

Burkholder, J. Peter. "Quotation" and Emulation: Charles Ives's Uses of His Models" *The Musical Quarterly*, Vol. 71, No. 1. (1985), pp. 1-26. Stable URL: <http://links.jstor.org/sici?sici=0027-4631%281985%2971%3A1%3C1%3A%22AECIU%3E2.0.CO%3B2-C>

Ives is a clear contender for the title of "Grandfather" of contemporary usage of quotation - certainly in the United States.

Listening and Score Analysis

Title	Score	Recording
<i>West London</i> (song)	Carrel 402--MUGC 4890/5890 or M1 .N55 v.7 no.1 (on shelves)	LPCD 49709
<i>Cleansing Fountain</i> (traditional American hymn tune)	PDF available online	MIDI available online
<i>Concord Sonata</i>	http://imslp.org/wiki/Category: Ives%2C_Charles_Edward	LPCD 95311
* <i>Three Places in New England - III. The Housatonic at Stockbridge</i>	Carrel 433--MUCP 1180/3080	LPCD 95981- 95982

* Supplemental listening

Assignments

- Choose one of the movements of Ives' *Concord Sonata*. Using the musical borrowings cited on <http://webtext.library.yale.edu/xml2html/music.ives-sinclair.nav.html> find the quotations and the original sources materials. With reference to the appropriate article in "Essays before a Sonata" what role do you think the quotations play in the movement. How do the quotations function across the four movements?

"Writing Down the Bones" - Notation+Transcription

Readings

Seeger, Charles. "Prescriptive and Descriptive Music Writing" *The Musical Quarterly* Vol. 44, No. 2. (Apr., 1958), pp. 184-195.

England, Nicholas (moderator). "Symposium on Transcription and Analysis: A Hukwe Song with Musical Bow." *Ethnomusicology* 8:223-77, 1964. (read all articles in this section).

Assignments

- Critique the four transcriptions of the Hukwe song. I will provide you with the recording used in the transcriptions. What does each one show about the music, what does it not show? What aspects are privileged?

- For discussion: How is ethnomusicological transcription relevant to how a composer transforms existing materials?

Early 20th Century: Grainger, Bartok, Beach

Readings

Grainger article on folk-song collecting

Block, Adrienne Fried. "Amy Beach's Music on Native American Themes" *American Music*, Vol. 8, No. 2. (Summer, 1990), pp. 141-166.

Suchoff, B. "Ethnomusicological Roots of Béla Bartók's Musical Language", *World of Music*, xxix/1 (1987), 43-65. (Hardcopy in Willis Library - not available online)

Porter, James. "Bartók and Grainger: Some Correspondences and a Hypothesis", *Studia Musicologica Academiae Scientiarum Hungaricae*, T. 25, Fasc. 1/4. (1983), pp. 221-228.

Listening and Score Analysis

Title	Score	Recording
Grainger <i>Lord Melbourne</i> (in <i>Lincolnshire Posy</i>)	M1203.G72 L5	LPCD 31358
George Wray <i>Lord Melbourne</i> (as transcribed by Grainger)	Journal, Folk-Song Society n.12	-none-
Finnissy <i>Lord Melbourne</i>	M1621.3.F55 L6 1998 (bindery prep)	-none-
* Grainger <i>Valley of the Bells</i> (arr. of Ravel <i>Mirrors</i>)	-none-	Personal Copy
Trad. <i>e Porondos viz martján</i> (as transcribed by Bartok)	Handout	Personal Copy
Bartok <i>Hungarian Sketches</i>	M1060.B28 M7 1971	LPCD 82241
Bartok <i>44 Duos for 2 Violins</i>	M287.B37 D8 V. 1-2	LPCD 53281 (selections)
Beach <i>Eskimos</i>	http://imslp.org/wiki/Eskimos,_Op.64_(Beach,_Amy_(Mrs._H._H._A.))	LPCD 86344
* <i>Field Guide to Wild Birds and their Music</i>	Personal Copy	-none-

* Supplemental listening

Assignments

- Transcribe (take musical dictation) approximately 30 seconds worth of Bartok's Hungarian song. Compare with the transcriptions of Grainger and Bartok - what do the differences tell you?

East Meets West I - Issues + Context

Readings

Everett, Yayoi Uno. "Intercultural Synthesis in Postwar Western Art Music: Historical Contexts, Perspectives, and Taxonomy" in *Locating East Asia in Western Art Music*, Yayoi Uno Everett and Frederick Lau, ed. Wesleyan University Press, 2004, pp. 1-21.

In addition, each student will read a different chapter from the remainder of the above book (with the exception of Chapter Eleven which will be read later in the course).

Assignments

- Write a 1-2 paragraph chapter summary of the unique chapter you read. Present your summary to the seminar.

East Meets West II - Colin McPhee + Lou Harrison

Readings

R. Mueller: 'Bali, Tabuh-Tabuhan, and Colin McPhee's Method of Intercultural Composition', *Journal of Musicological Research*, Vol. 10 (1991), 127–75; xi (1991), 67–92

Leta E. Miller, Fredric Lieberman. "Lou Harrison and the American Gamelan" *American Music*, Vol. 17, No. 2 (Summer, 1999), pp. 146-178

Sorrell, Neil. "Issues of Pastiche and Illusions of Authenticity in Gamelan-Inspired Composition" *Indonesia and the Malay World*, Volume 35, Issue 101 March 2007 , pages 31 - 48.

Listening and Score Analysis

Title	Score	Recording
McPhee <i>Balinese ceremonial music : transcribed for two pianos, four-hands</i>	M215.M44 B3 1940 v. 1-3	Personal Copy
McPhee <i>Tabuh-tabuhan: toccata for orchestra and 2 pianos</i>	M1045.M437 T3 1960	Personal Copy
Harrison <i>Various Works for Gamelan</i>	Personal Copies	LPCD 79542, LPCD 100,570
Harrison <i>Concerto for Piano and Gamelan</i>	M947.H29 C6 1991	LPCD 49573

Assignments

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East Meets West III - Partch + Kagel + Oliveros

Readings

Partch, Harry. "No Barriers", "The Ancient Magic", and "Delusion of the Fury" in *Bitter Music*.

Mantano, Linda. "Ritual/Death - Pauline Oliveros" in *Performance Artists Talking in the Eighties*.

* Sheppard, W. Anthony. *Revealing Masks - Exotic Influences and Ritualized Performance in Modernist Music Theater*.

Kagel, Mauricio. *Exotica*. Performance/program notes in score.

This selection of composers and compositions all invoke ritual in some way - and the transplanted of ritual from one context to another.

Listening and Score Analysis

Title	Score	Recording
Partch <i>Delusion and the Fury</i>	-none-	Video - Personal Copy
Kagel <i>Exotica</i>	M686.K34 E9 1974	???
Oliveros <i>Spiral Mandala and Rose Moon</i>	M1625.O45 S6 1979	-none-
Oliveros <i>Rose Moon</i>	M1470.O45 R67 1984	-none-
This is Noh (video)	-none-	MV 8873 - media library

* Supplemental listening

Assignments

- Compare the video the first half of Partch's *Delusion and the Fury* with the video of traditional Japanese Noh drama. How does Partch quote elements of Noh?

- Pauline Oliveros' rituals draw on no single referent, rather, they seem to be quoting freely from the concept of "ritual". What does the creation of new rituals invoke? How can it play into contemporary culture?

- Kagel's *Exotica* creates a ritual out of imagined cultures. How does this compare to the practices of Partch and Oliveros? What message if Kagel trying to convey? Does the message or material of the composition seem valid or offensive?

East Meets West IV - Takemitsu

Readings

Takemitsu, Toru. "Sound of East, Sound of West" in *Confronting Silence*

Galliano, Luciana. *Yogaku - Japanese Music in the 20th Century*.

Takemitsu, Toru. "On Sawari" in *Locating East Asian Music In Western Art Music*.

Toru Takemitsu was a Japanese composer who combined Japanese aesthetics with the western musical tradition in which he was trained. The following selection of music reflects this process in an externalized manner - through the use of traditional Japanese instruments alone or in combination with western instruments.

Listening and Score Analysis

Title	Score	Recording
<i>November Steps</i> for shakuhachi, biwa, and orchestra (1967)	M1045.T13 N6 1967	LPCD 71629
<i>In an Autumn Garden</i> for gagaku ensemble (1973)	-none-	LPCD 96547
<i>Autumn</i> for shakuhachi, biwa, and orchestra (1990)	M1040.T15 A9 1990	LPCD 96547 (excerpts)
Traditional Gagaku - JVC	-none-	Personal Copy
* <i>Eclipse</i> for biwa and shakuhachi (1966)	-none-	LPCD 96547
* <i>Voyage</i> for three biwas (1973)	-none-	LPCD 96547

* Supplemental listening

Assignments

Be prepared to discuss the following questions:

- Compare the recording of Takemitsu's *In an Autumn Garden* with the recordings of traditional Gagaku repertoire. How does Takemitsu use the traditional instrumental practices in his work?

- In what ways, if any, is referencing a non-western cultural practice similar to quotation or transcription?

- What difference, if any, does it make if a musician references a culture that he or she is a part of versus one from which they are more removed? Where is the line between insider and outsider?

Old Meets New I - Schnittke + Gubaidulina

Listening and Score Analysis

Title	Score	Recording
Gubaidulina - <i>Offertorium</i> (1967)	M1012.G9 O3 1986b	LPCD 41903
Bach - <i>Fuga (Ricercata) a 6 voci, no. 2 aus dem Musikalischen Opfer</i>	M3.1.B2 K8 1992	
Webern - Transcription of Bach's <i>Fuga (Ricercata) a 6 voci, no. 2 aus dem Musikalischen Opfer</i>	M1060.B22 M895	LPCD 82458-82463
Schnittke - Concerto Grosso N.1	???	LPCD 49752
Schnittke - Concerto Grosso N.2	???	Personal Copy

* Supplemental listening

Assignments

- Trace the presence of Bach's fugue through Gubaidulina's *Offertorium*.

Old Meets New II - Michael Finnissy

Readings

Barret, Richard. "Michael Finnissy - An Overview" *Contemporary Music Review*. Vol IV Part 1 (1995) pp. 23-43.

Listening and Score Analysis

Title	Score	Recording
<i>Gershwin</i>	-none-	
<i>Verdi Transcriptions</i>	-none-	
Collected Shorter Piano Pieces	M22.F48 C6 1991 v.2	Personal Copy

* Supplemental listening

Assignments

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Old Meets New III - John Cage

Readings

Bernstein, David. "Techniques of appropriation in music of John Cage" *Contemporary Music Review*, Volume 20, Issue 4 2001 , pages 71 - 90.

Listening and Score Analysis

Title	Score	Recording
<i>Credo In Us</i>	M1470.C24 C7	Personal Copy
<i>Quartets I-VIII</i> (1976)	-none-	Personal Copy
<i>Some of the Harmony of Maine</i>	M11.C22 S6 1980	Personal Copy
Belcher <i>The Harmony of Maine</i>	M1495.B42 H4	-none-
Europeras I-IV	-none-	LPCD 67658- 67659
<i>Apartment House 1776</i>	-none-	Personal Copy
<i>Cheap Imitation</i>	M25.C25 C4 M44.C33 C4	LPCD 55117
Satie <i>Socrate</i>	M215.S27 S6 1984	LPCD 82560-82561

* Supplemental listening

Assignments

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Old Meets New IV - Berio

Readings

Osmond-Smith, David. *Playing on Words: A Guide To Luciano Berio's Sinfonia*. London : Royal Musical Association, 1985. Chapters 1 and 4. (ML410.B4995 P5 1985)

Hicks, Michael. "Text, Music, and Meaning in the Third Movement of Luciano Berio's Sinfonia". *Perspectives of New Music*, Vol. 20, No. 1/2. (Autumn, 1981 - Summer, 1982), pp. 199-224.

Luciano Berio and Helmut Lachenmann have used quotation in significant ways in major works. Berio's *Sinfonia* is likely the most well-known instance of musical borrowing in the contemporary repertoire and is, at times, a glorious homage to musical history. Lachenmann's use of quotation seems rooted in a critique of history (musical and non-musical).

Listening and Score Analysis

Title	Score	Recording
Berio <i>Sinfonia</i> (19???)	M1528.B48 S5	LPCD 94245- 94249
* Berio <i>Laborintus II</i>	M1531.B482 L32	LPCD 94069
* sfSound/Berio <i>Laborintus III</i>	Personal Copy	Personal Copy
* Berio <i>Folk Songs</i>	M1613.B498 F6 1973	LPCD 49669

* Supplemental listening

Assignments

- Compose a short (1-2 minutes) collage etude a la Berio's *Sinfonia*. This should be done in musical notation and consist of almost entirely found materials (from any sources you deem appropriate).

Old Meets New V - Lachenmann

Readings

Lachenmann, Helmut. "On Structuralism".

Luciano Berio and Helmut Lachenmann have used quotation in significant ways in major works. Berio's *Sinfonia* is likely the most well-known instance of musical borrowing in the contemporary repertoire and is, at times, a glorious homage to musical history. Lachenmann's use of quotation seems rooted in a critique of history (musical and non-musical).

Listening and Score Analysis

Title	Score	Recording
Lachenmann <i>Tanzsuite mit Deutschlandlied</i> (19??)	M1040.L32 T3 1980	Personal Copy
Lachenmann <i>Das Mädchen mit dem Schwefelhölzern</i> (19??)	Personal Copy	Personal Copy
* Lachenmann <i>Accanto</i>	M1024.L32 A2 1984	Personal Copy
* Lachenmann <i>Five variations based upon a theme by Franz Schubert : for piano</i>	M27.L115 V3 1980	LPCD 100,195

* Supplemental listening

Assignments

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Postmodernism, Memory, and Humor

Readings

Pasler, Jann. "Postmodernism, Narrativity, and the Art of Memory" in *Contemporary Music Review*, Vol. 7, 1993, pp 3-32.

Locating East Asia in Western art music / edited by Yayoi Uno Everett and Frederick Lau. "John Zorn and the Postmodern Condition"

Huron, David. "Music-Engendered Laughter: An Analysis of Humor Devices in PDQ Bach"

Listening and Score Analysis

Title	Score	Recording
Zorn - <i>Roadrunner</i>	Personal Copy	LPCD 48432
Zorn - <i>Carny</i>	M25.Z67 C3 2004	LPCD 81754
Zorn <i>Cat 'o Nine Tails</i>	M452.Z77 C3 2000	LPCD 50591
Zorn <i>For Your Eyes Only</i>	M1045.Z77 F6 1999	-none-
Weird Al, Dr. Demento, Spike Jones	-none-	Choose your favorite
Carl Stalling	-none-	videos on YouTube.com (ex. "Falling Hare")
Schikele, Peter -(as PDQ Bach) - <i>The Dreaded PDQ Bach Collection</i>	-none-	Personal Copy?

* Supplemental listening

Assignments

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Digital Remix Culture

Readings

Metzer. "Chapter 5: Sampling and Thievery" in *Quotation and Cultural Meaning in 20th Century Music*.

Guy, Nancy. "Trafficking in Taiwan Aboriginal Voices" in *Handle with Care: Ownership and Control of Ethnographic Materials*, edited by Sjoerd R. Jaarsma. Pittsburgh, PA: University of Pittsburgh Press, 2002.

Holm-Hudson, Kevin. "Quotation and Context: Sampling and John Oswald's Plunderphonics" *Leonardo Music Journal*, Vol. 7. (1997), pp. 17-25.

DJ Spooky website: <http://www.djspooky.com/art.html>

Listening and Score Analysis

Title	Score	Recording
DJ Spooky - <i>Rebirth of A Nation</i>	http://www.djspooky.com/art/birth.html	http://www.djspooky.com/art/birth.html
Enigma <i>Return To Innocence</i>	-none-	search on YouTube.com
Deep Forest <i>Sweet Lullaby</i>	-none-	search on YouTube.com
Various Artists <i>Messiah Remix</i>	-none-	LPCD 96023
Oswald <i>Plunderphonic</i>	-none-	LPCD 41711
Various Artists <i>Reich Remixed</i>	-none-	LPCD 78059
Applebaum <i>Intellectual Property</i>	-none-	LPCD 94906
Tenney <i>Collage 1 (Blue Suede)</i>	-none-	Personal Copy

* Supplemental listening

Assignments

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Legality, Illegality

Readings

Frith, Simon and Lee Marshall. *Music and Copyright*. New York: Routledge, 2004. (ML3790 .M69 2004)

Creative Commons: <http://creativecommons.org/about/>

Assignments

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Midterm Presentations

Overview

Each student will present a topic to the seminar during weeks 7-8. Your topic might be an analysis of how existing materials are used in a single composition, in a composer's oeuvre, or in a genre of music. Other topics you might devise that are relevant to the seminar are welcomed.

Proposal

By **Tuesday, September 18th** you need to submit a proposal for your midterm presentation. This should be a typed document (hard copy or email is acceptable). In the proposal I ask that you include:

- A description of the topic
- A description of the methodology you plan to employ in investigating this topic
- A preliminary bibliography relevant to the topic (including Scores and Recordings - you don't want to commit to a topic for which there are little or no materials!)

Presentation

Each student will have approximately 25 minutes for their presentation and subsequent discussion. I expect that about 15-20 minutes of your time to be filled with active presentation, the remainder for follow up questions and discussion.

Due to the compressed time, your audience may benefit from having prepared readings or listening assignments before your presentation. If your topic calls for this, please hand out a listening/reading list to the seminar one week prior to your presentation. I can facilitate putting those items on reserve.

For the presentation, you should bring in materials as warranted by your topic. Diagrams, score analysis, handouts, musical examples (on CD or on the keyboard), etc. are all appropriate.

At the time of the presentation you need to hand in the following items to the instructor:

- An outline of the presentation
- Supplemental materials (handouts, etc.)
- A full annotated bibliography (i.e. bibliography with a paragraph summary of each item)

Grading

This presentation counts for 15% of the total seminar grade.

Final Paper and Presentations

Overview

Each student will research and write a substantial paper investigating a topic relevant to the seminar. Students will also give a presentation to the seminar on the same topic.

Proposal

By **Thursday, November 1st** you need to submit a proposal for your final paper/presentation topic. This should be a typed document (hard copy or email is acceptable). In the proposal I ask that you include:

- A description of the topic
- A description of the methodology you plan to employ in investigating this topic
- A preliminary bibliography relevant to the topic (including Scores and Recordings - you don't want to commit to a topic for which there are little or no materials!)

Paper

The paper needs to be a thoroughly researched and documented project - between 15-20 pages. The paper should provide original insight into your topic and refer to both primary and secondary sources. You may wish to devote space to a brief summary of existing research on the topic, but, generally speaking, the bulk of the paper should consist of original analysis.

You need to submit a graded draft of the paper for comments and feedback by **Thursday, November 29th**.

The final version of the paper is due at the Final Exam time - **Tuesday, December 11th**.

Presentation

Each student will have approximately 35 minutes for their presentation and subsequent discussion. I expect that about 25-30 minutes of your time to be filled with active presentation, the remainder for follow up questions and discussion.

Presentations will take place **December 4th, 6th, and 11th**.

Your audience will benefit from having prepared readings or listening assignments before your presentation. If your topic calls for this, please hand out a listening/reading list to the seminar one week prior to your presentation. I can facilitate putting those items on reserve.

For the presentation, you should bring in materials as warranted by your topic. Diagrams, score analysis, handouts, musical examples (on CD or on the keyboard), etc. are all appropriate and encouraged. Use prepared materials to aid in efficiency.

At the time of the presentation you need to hand in the following items to the instructor:

- An outline of the presentation
- Supplemental materials (handouts, etc.)
- A full annotated bibliography (i.e. bibliography with a paragraph summary of each item)

Grading

The final presentation counts for 15% of the total seminar grade.

The graded draft of the research paper counts for 5% of the total seminar grade.

The final draft of the research paper counts for 15% of the total seminar grade.

Loose ends:

- The Five Obstructions (film) - one idea translated to 5 new contexts/limitations (Chilton DVD 3542)

- Christian Bök - Eunoia - translation of one idea into a new language for each vowel

- Found Art

- Peter Weiss - The Investigation - translation of court transcript into play

-OuLiPo

-Barthelme?

-Roy Lichtenstein - Painting in Envisioning information