

## PROGRAM DESCRIPTION

*Stages of Discovery: Revolutions in Art and Science* was a full-time lower-division program designed to introduce students to the tools artists and scientists use to investigate our world. We studied two historical periods—the Renaissance and the early 20<sup>th</sup> century—characterized by major revolutions in western scientific and artistic practices. We also read a contemporary play about science, in order to begin to think comparatively about what art and science have to offer each other in the 21<sup>st</sup> century. We studied primarily theater and musical forms of art, and our study of science focused on physics, including topics in Galilean physics and special relativity.

Particular emphasis was placed on helping the students develop their own learning goals for the program, but all students were asked to develop a good working knowledge of the investigative methods used by artists and scientists, and to work deliberately on improving their critical writing skills. Students participated in weekly lectures and seminars as well as performance, writing, and physics workshops. They completed three critical essays that were peer-reviewed and submitted for faculty review. Students wrote two short seminar papers and follow-up responses per week. They demonstrated their understanding of the materials covered in physics lectures and workshops through submission of problem sets and completion of an in-class final exam. Students also completed a take-home final essay exam designed to demonstrate their synthesis of learning.

The reading and viewing list included: selections from *The Essential Galileo* (ed., trans. Finocchiaro), *Galileo: A Very Short Introduction* (Drake); selections from *Relativity, The Special and General Theory* (Einstein); *The Tempest* (Shakespeare); *Hamlet, Prince of Denmark* (Shakespeare); *Life of Galileo* (Brecht); *Arcadia* (Stoppard); “*They Say/I Say: The Moves That Matter in Academic Writing* (Graff & Birkenstein); *The Tempest* (dir. Jarman); *Hamlet* (dir. Almereyda); *Rosencrantz and Guildenstern Are Dead* (dir. Tom Stoppard).

### EQUIVALENCIES:

Critical Writing – 5 credits  
Conceptual Physics – 4 credits  
Introduction to Theater Studies – 4 credits  
Topics in the Cultural History of Art and Science – 3 credits

### TOTAL CREDITS EARNED: 16