

Sound, Color, Shape...

Second Triennial Interdisciplinary Symposium

January 30–31, 2020

Hosted by the University of South Dakota, Department of Music



UNIVERSITY OF
SOUTH DAKOTA

Sponsored by

College of Fine Arts
College of Arts & Sciences
Department of Music
Department of Theatre
Department of English
Department of Psychology
Honors Program
Office of Diversity

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an affiliate of the National Endowment for the Humanities.



Sound, Color, Shape... is an interdisciplinary symposium meant to bring together students and faculty from all across campus. This year, there will be presenters from five of the seven USD schools and colleges. The symposium explores the human experience and how we seek to understand our environment and the world around us. The environment we explore is not just limited to our physical surroundings, but also includes our social, political, philosophical, psychological, or emotional realms.

Dr. Frank Diaz of Indiana University will give the keynote address (Thursday, January 30, 2020, 11:00–11:50, Colton Recital Hall).

All the presentations will be open to students and the public, and they will take place during normal class meeting times on the USD campus. Please join us for this interdisciplinary symposium to broaden your horizons of the world around you.

For more information, please contact Dr. Paul Lombardi (Paul.Lombardi@usd.edu).

Sound, Color, Shape...

Thursday, January 30, 2020

10:00–10:30		John A. Day Gallery	Walkthrough of The 34 th Annual Stilwell Student Awards Exhibition
10:30–10:40	Amy Fill, M.F.A., Interim Gallery Director	John A. Day Gallery	Introduction of exhibit
11:00–11:50	Frank Diaz, Ph.D. Keynote Address Assoc. Prof. of Music Ed. Indiana University	Colton Recital Hall	Irreducible Cognition: Toward an Embodied and Non-Reductive Study of Musical Experience
1:00–1:30	Jing Williams, Ph.D., Asst. Prof. of Education/ Deborah Reeves, D.M.A., Prof. of Music	FA 150	Civil War Drummer Boys: Integrating Music into Social Studies
1:30–2:00	Sean Kammer, Ph.D., J.D. Prof. of Law	FA 150	Seeing Like the Law: Or, Learning to See While Seeing Nothing at All
2:00–2:50	Core Ensemble: Dracyn Blount & Mikael Darmanic	FA 150	<i>Of Ebony Embers</i> discussion
7:00	Core Ensemble: Dracyn Blount & Mikael Darmanic	Colton Recital Hall	<i>Of Ebony Embers</i>

Friday, January 31, 2020

10:00–10:30	Darlene Farabee, Ph.D. Chair & Assoc. Prof. of English	Colton Recital Hall	Shapes and Sounds: How to See Verse in Shakespeare's Period
10:30–11:00	Lauren Freese, Ph.D. Asst. Prof. of Art	Colton Recital Hall	Hungry Minds: The Visual and Verbal Language of Taverns and Coffee Houses in Early American Periodicals
11:00–11:30	Zoli Filotas, Ph.D. Asst. Prof. of Philosophy	Colton Recital Hall	Ancient Science and Political Perception
11:30–12:00	Lee Baugh, Ph.D. Assoc. Prof. of Basic Biomedical Sciences	Colton Recital Hall	The Neuroscience Behind Synesthesia: It's Not Easy Being the Color 7
1:00–1:50	Frank Diaz, Ph.D. Keynote guest	FA 150	Workshop with Music Education
2:15–3:15	Frank Diaz, Ph.D. Keynote guest	SDU 321	Q&A with Cognitive Psychology

Keynote Address
Thursday, January 30, 11:00–11:50
Colton Recital Hall

Frank M. Diaz



Irreducible Cognition: Toward an Embodied and Non-Reductive Study of Musical Experience

Critics of scientific reductionism propose that any understanding of cognition that collapses psychological experiences to neuronal activity, while eschewing factors such as subjectivity and embodiment, is at best incomplete and at worst naïve. Conversely, competing explanations of consciousness and cognition often fall into their own version of reductionism, replacing brain-based explanations of experiential causality with paradigms that are similarly limited in their ability to bridge the explanatory gaps between brains, experience, and behavior. In this talk, I discuss the work of the Chilean biologist Francisco Varela, who rather than approach this problem from a reductionistic perspective, proposed that a process of *mutual constraint* between first- and third-person observations of psychological phenomena are best suited for addressing the nature of psychological experience. Varela called this research program *neuropsychology*, explaining that “neuro” in this sense extends beyond traditional measures of brain activity to the observable embodied, embedded, extended, and enacted (4E) totality of contexts in which an organism operates and exists. Using questions and hypothesis derived from potential studies of musical phenomena, I explain how Varela’s program might inform the study of music cognition while avoiding various forms of methodological and philosophical reductionism.

Frank M. Diaz, Ph.D. is Associate Professor of Music Education at the Indiana University Jacobs School of Music and an active scholar and teacher in the field of contemplative science and music cognition. He is also Affiliate Faculty for the Cognitive Science program and Co-Director of the Music and Mind Lab at Indiana University. Diaz is frequently engaged as a guest speaker for arts organizations, schools, and civic groups across the country, and has served extended teaching and scholastic residencies at universities such as Case Western Reserve, Florida State University, University of Michigan, University of Colorado-Boulder, University of Oregon, Ohio State University, University of Southern California, and Middle Tennessee State University. Diaz is also active as a workshop leader on topics relating to orchestral pedagogy and maintains an active schedule of guest conducting honors, civic, and collegiate orchestras. His work on mindfulness and music psychology has been published in top-tier music education and music psychology journals, and has been featured on NPR, the Huffington Post, and other local and national media outlets. Diaz currently serves on the Editorial Boards of the *Journal of Research in Music Education* and the *String Research Journal* and is Director of the Institute for Mindfulness-Based Wellness and Pedagogy, an organization he founded to promote the study and practice of contemplative methods among artists, educators, and scholars around the world.

Civil War Drummer Boys: Integrating Music into Social Studies
Jing Williams (School of Education, USD) and Deborah Reeves (National Music Museum, USD)
Thursday, January 30, 1:00–1:30, FA 150

This presentation focuses on the background information about Civil War drummer boys and their duties and demonstrates an interdisciplinary lesson, emphasizing the equal importance of music and social studies. The audience will learn about the drummer boys’ responsibilities, how they supported the war effort, examine a historical case study, and learn and practice common Civil War drum patterns.

Jing A. Williams is an Assistant Professor of Social Studies Education at the University of South Dakota. She has taught prospective and current teachers at the undergraduate and graduate levels how to teach social studies. Her research interests include global perspectives in social studies education and the integration of art/music in social studies curriculum. Dr. Williams currently serves as the President (2018–2020) of the International Assembly, an associated group of the National Council for the Social Studies. Her scholarly work has been published in the *Journal of Social Studies*

Research, International Education, Oregon Journal of the Social Studies, Social Studies and the Young Learner, Middle Level Learning, Journal of International Social Studies, and Teachers College Record.

Deborah Check Reeves is the Curator of Education and Woodwinds at the National Music Museum in Vermillion and Professor of Music at the University of South Dakota. She performs with the Sioux City Symphony Orchestra, directs Tatag, the NMM's Javanese gamelan performance ensemble, and teaches the graduate Museum Studies class. She is the author of "Historically Speaking," a quarterly column in *The Clarinet*, and has authored a number of articles in various journals, including *Oregon Journal of the Social Studies*, and *Middle Level Learning*. She has presented at several conferences including the 2019 Mountain-Plains Museum Association with "Better Together: Museum and Library Partnerships."

Seeing Like the Law: Or, Learning to See While Seeing Nothing at All

Sean Kammer (School of Law, USD)

Thursday, January 30, 1:30–2:00, FA 150

This presentation explores the question of what it means to "see like the law." It examines how the law differs from other ways of observing a complex world, one filled with an infinite variety of sounds, colors, and shapes. One key feature of the law is that law is, itself, a perfect circle. It is a conversation—one made up of adversarial arguments and opinions, some of which carry "weight," others of which are weightless—about what the law is. The law only exists in the way it does because someone with the ability (and, more importantly, the power) to see it has described it in that way. It is a phenomenon that depends upon being observed for its very existence. As for the world outside the law, that world is woven into the legal fabric only by being stripped of color and contour. The law sees the world by flattening it. The law sees the world by making itself blind.

Sean Kammer is a professor of law at the University of South Dakota. He has a law degree from Duke University and a Ph.D. in history from the University of Nebraska. He has taught here at USD for eight years, primarily in the areas of environmental and natural resources law. His research has focused on the interplay between law and culture, particularly as it relates to the exploitation or preservation of land and its resources.

Of Ebony Embers discussion

Core Ensemble: Dracyn Blount and Mikael Darmanie

Thursday, January 30, 2:00–2:50, FA 150

Of Ebony Embers:

Vignettes of the Harlem Renaissance

Core Ensemble: Dracyn Blount and Mikael Darmanie

Thursday, January 30, 7:00 p.m.

Colton Recital Hall

(see evening program brochure)

Dracyn Blount has appeared in film and TV (Late Night with Conan O'Brien, MSNBC's *The Cycle*, *The Last Straw*/Cinevid Productions) as well as in live theatre (American Theater for Action, Cleveland Public Theater, Archetype Studios). Roles have included Orestes in *Electra*, Perseus in *Medusa's Tale*, Careless in *The School for Scandal* and Soranzo in *Tis a Pity She's a Whore*. Dracyn studied acting at The University of Akron School of Theatre Arts and The New York Conservatory for Dramatic Arts. This is his third season touring with the Core Ensemble.

As a soloist Mikael Darmanie has performed throughout the Americas, Europe, and the Caribbean. He has participated and won prizes in a number of regional and international competitions. Festival appearances have included High Peaks Festival, Pianofest in the Hamptons, Mozarteum, Mainly Mozart, and L'Académie de Musique de Sion. He recently performed in master classes for Leon Fleisher, Mitsuko Uchida, Jean-Yves Thibaudet, Jerome Lowenthal and Menahem Pressler. As a member of the Warp Trio, he performs throughout the country in genres from jazz to hip hop to electronic music to DJ'ing. Since his debut as a conductor with the Carolina Chamber Symphony in 2008, he has performed throughout the U.S., conducting various piano concerti from the keyboard and symphonic works. As a composer, his works have been performed throughout the U.S. and he is a New York Foundation for the Arts Fellow. He is currently a Ph.D. student at SUNY Stony Brook under the guidance of Gilbert Kalish and teaches undergraduate piano and music history and theory.

Shapes and Sounds: How to See Verse in Shakespeare's Period

Darlene Farabee (Department of English, USD)

Friday, January 31, 10:00–10:30, Colton Recital Hall

When the astounded character Bottom awakens in Shakespeare's *A Midsummer Night's Dream* (1595), he exclaims, "The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was." In his confusion, caused in this play by a magical transformation of his own body, Bottom suggests that not even a form of synesthesia could comprehend his experiences. Poetic and dramatic verse of the sixteenth and seventeenth centuries often pushes its audience to take in verse through unusual modes of perception. This paper suggests that these engagements with our senses are foundational to the vivid and intricate imagery often noted in the verse of this period.

Darlene Farabee, Ph.D. (Associate Professor, Chair, Department of English, USD) teaches Shakespeare and other British literature of the sixteenth- and seventeenth-centuries. She has published essays on a range of early modern texts from Christopher Marlowe's plays to Milton's *Paradise Lost*. She co-edited and contributed to *Early Modern Drama in Performance* (2015) and her book *Shakespeare's Staged Spaces and Playgoers' Perceptions* (2014) is now available in paperback from Palgrave Macmillan. The College of Arts and Sciences' most recent past-recipient of the Schwartz Distinguished Faculty Award, Farabee also serves on the board of the South Dakota Humanities Council.

Hungry Minds: The Visual and Verbal Language of Taverns and Coffee Houses in Early American Periodicals

Lauren Freese (Department of Art, USD)

Friday, January 31, 10:30–11:00, Colton Recital Hall

Eighteenth-century American periodicals utilized depictions of taverns and coffee houses to aid subscribers in their navigation of complex political environments. Through a rigorous analysis of the everyday via foodways and popular imagery, I assert that many eighteenth-century artists and publishers utilized public knowledge of the significance of small variations in drinking habits, imported beverages, and tavern life as an important communication strategy. I argue that public knowledge of and interest in tavern and coffee house culture made this subject matter a particularly legible and engaging vehicle for discussions about politics, class, and identity. In spite of limited resources, the continued publication of food imagery in early periodicals confirms the relevance of the subject. Editors and artists built on public knowledge in order to affirm the status of a socioeconomically and geographically limited readership. I argue that depictions of taverns and coffee houses, in contrast with other popular subject matter, worked to reaffirm the status and ideals of subscribers during a tumultuous period in American history.

Lauren Freese is an assistant professor of Art History in the Department of Art at the University of South Dakota. Her research takes an interdisciplinary approach to the study of art history, utilizing food studies to better understand depictions of food and eating in American art. Her work has appeared in *Panorama: Journal of the Association of Historians of American Art* and she has delivered papers at the annual meetings of the College Art Association, the American Society for Eighteenth-Century Studies, and the Association for the Study of Food in Society. Her research for this paper was supported by a Jay and Deborah Last Fellowship at the American Antiquarian Society.

Ancient Science and Political Perception

Zoli Filotas (Department of Philosophy, USD)

Friday, January 31, 11:00–11:30, Colton Recital Hall

By the mid-fourth century BCE, several Greek philosophers argued that technical experts, successful politicians, and morally good human beings are all defined by the ability to *see* situations correctly. On this view, for example, doctors must not only learn the principles of medical theory, but also to "recognize" the unique qualities of this or that situation; likewise, the perceptions of a morally good person are an objective standard for everyone else's actions. I trace this aspect of moral and political theory back to some of the earliest Greek discussion of sensation, exemplified by the materialist theory of Empedocles. Like the accounts of later centuries, Empedocles takes for granted the links between human perception and that of other animals, and bases his account on the material composition of sense organs and the environment. Yet he and his successors do not strive to separate facts from values, or to isolate epistemology from moral philosophy. Rather they develop a biological theory of perception as an attempt to secure evaluative, ethical, and political goals—especially to free oneself from pain and fear; and to use pain and fear to control others.

Zoli Filotas is an Assistant Professor and Philosophy Program Coordinator at the University of South Dakota. His research revolves around social and political philosophy in classical Greece. His book, *Aristotle and The Ethics of Difference, Equality, and Friendship*, is under contract with Bloomsbury Press; it discusses the troubling connections between Aristotle's much-admired work on friendship and his notorious views on slavery and on women. Zoli is now at work on a new project on Empedocles, Xenophon, Gorgias, and their relation to better-known figures in the history of politics and social science. He teaches a wide range of courses on topics including logic, the philosophy of law, feminist theory, and the philosophy of science. Before starting at the University of South Dakota, he taught at Carleton College and McGill University, where he completed his Ph.D.

The Neuroscience Behind Synesthesia: It's Not Easy Being the Color 7

Lee Baugh (Basic Biomedical Sciences, USD)

Friday, January 31, 11:00–11:30, Colton Recital Hall

The German philosopher and political theorist Hannah Arendt once said that nothing we use or hear or touch can be expressed in words that equal what is given by the senses. Although this sentiment is certainly true, how our brain experiences the senses can (luckily!) be put into words. During this talk, I will do exactly that, and discuss the neuroscience behind our sensory experience. Whether it be interpreting photons of light bouncing off the work of a master painter, the smells and tastes emitted from the food of a critically acclaimed chef, or the longitudinal pressure waves cascading from a symphony orchestra, beauty really is in the eye of the beholder, or at least within their brain. Paying particular attention to sensory disorders observed following brain damage or abnormalities, I will highlight what the field of neuroscience has learned about the senses, and how we, as scientists attempt to explain, to understand, and to interpret something as subjective as human sensory experience.

Dr. Baugh received his B.A. from the University of Waterloo in psychology, and his M.A. and Ph.D. from the University of Manitoba in Brain and Behavior. He conducted postdoctoral work at the Centre for Neuroscience Studies, at Queen's University before joining the faculty at the Sanford School of Medicine at the University of South Dakota in 2011, where he is now an Associate Professor and Director of the Center for Brain and Behavior Research, the Governor's Research Center for Genetics and Behavioral Health, and the Human Functional Imaging Core. His work towards advancing the health of the state of South Dakota has been recognized through the receiving of the Donald S. MacKay Distinguished Professorship. Dr. Baugh's primary research interests examine how skilled actions are learned and performed, and how these processes can be affected by neurological damage, such as that observed following stroke. To do this, Dr. Baugh utilizes a multi-disciplinary approach including functional magnetic resonance imaging, electroencephalography, neuromodulation techniques and the advanced analysis of kinematic data. Dr. Baugh also is active in teaching the next generation of doctors within the state, being the director of the Pillar I medical neurosciences for the Sanford School of Medicine.