CHAPTER 7

Re-Enacting Beat Art: An Aesthetic and Pedagogical Approach to Re-Living History

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Abstract: The chapter presents the pedagogical strategies in a 10-credit course dedicated to the teaching of American Beat culture at the Faculty of Humanities and Pedagogy at the University of Agder. The course combines artistic work with an academic curriculum. It does not pretend to be an art course, but it uses an artistic way of thinking and working to enrich and expand the academic and the historical. It does history through art and is inspired by the hands-on learning-by-doing pedagogy of John Dewey. The text proposes that this method may be applicable to early modern studies as a pedagogical method for presenting, enacting, re-enacting, living, re-living and fantasising a historical past.

Keywords: learning-by-doing, Beat culture, pedagogical strategies, teaching history

Preface

A driving force behind this volume relates to the implications inherent in protecting our European cultural heritage in a broader sense than what is to be expected from a strict, insider scholarly practice. Although being neither a dedicated music nor pedagogy scholar, I was invited into this project to contribute from a very different perspective, to provide a fresh pair of eyes to scrutinise an alien (to me) established practice of which I have little prior knowledge. I hold a PhD in Renaissance art history, but in recent years, my work has been dedicated to much later art practices,

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particularly Modernism and Beat art. It is from this latter realm that I will approach the subject of interacting with earlier arts pedagogy. Although my contribution centres on visual arts rather than music, I will discuss how the model, in its broadest sense, can be transferrable to music studies. I wish to stress that I do not belong to the field of arts education. I teach art as a historical, theoretical and aesthetic subject within the humanities. I am an art historian, stressing the historian. This text is not a part of a practice-led research project, rather it describes and presents the pedagogical strategies in the Beat culture course that I have taught since 2008, with my colleague Michael J. Prince. My research interest in this chapter lies not in audience reception, performativity, nor museum pedagogy, but rather in how ideas, theories and history may function as learning strategies and assets.

Introduction

The Beat Art Collection at the University of Agder and the Kristiansand Cathedral School Gimle (KKG) in Kristiansand is a major collection of visual art from the Beat and Funk period in California between 1955 and 1965. The collection consists of approximately 850 works of art in a vast range of artistic styles: Funk sculpture, American abstract painting, California figurative art and sketches, plus a collection of African, South Pacific, Norwegian and European modernist painting. The collection was donated to the two institutions in 1971 and 1978 by the medical doctor Reidar Wennesland from Kristiansand, who lived his adult life in San Francisco (Hennum, 2007). The Beat art collection is an active part of the two institutions' public spaces, and functions as a "living art gallery". Moreover, the Wennesland/Beat collection is actively used in both marketing and teaching at the two institutions. The KKG organises a "Beat week" for the pupils each year, and the University of Agder has a 10-credit course in Beat culture organised within the Bachelor programme in English at the Faculty of Humanities and Pedagogy. This chapter presents the Beat culture course at the University of Agder, and explores the pedagogical strategies designed to communicate Beat culture. It proposes that this is a pedagogical practice that can be transferred to much

earlier artistic eras as well, such as early modern visual art and music. The pedagogical methods in the course differ substantially from the other 10-credit courses at the Faculty of Humanities and Pedagogy in that it is more experimental and practical. The course has a more "hands-on" approach to the subject matter and sees Beat culture as an active field that the students may engage in as a living field of practice. The chapter presents two main research questions: (1) What strategies are used in the course to create a place for learning, acting, mediating, and communicating a historically remote cultural practice? (2) How may this method be applicable to the early modern field as a pedagogical method to present, enact, re-enact, live, re-live, and fantasise a historical past?

What is Beat culture? The Beats and the squares: The challenges of teaching and studying Beat

The post World War II era in the United States was marked by artistic censorship and a conformist culture dominated by militarism, consumerism and racism. The Beat generation in New York, and later in San Francisco, gradually became a strong countercultural underground movement that challenged this mainstream culture (Albright, 1985; Lipton, 1959; Philips, 1995; Smith, 2009; Solnit, 1990). The Beats protested against an increasingly materialistic and conformist society, and gave a voice to the oppressed and outcast: to the communists, the gays, the drug addicts, and others who did not fit into "square" society. The Beat generation was not primarily a political activist movement, but was rather concerned with living a free life without being oppressed by the norms and values of mainstream society. The interesting thing about many of the Beat artists was that they consciously chose to live their lives anonymously, in artist collectives, hidden from the eyes of the media and society, where they could live in peace. They were not especially concerned with making money or becoming successful, but with having control over their own lives and over their own time and creativity. But this freedom also had a high price, many used alcohol and drugs in their search for freedom, and in their uncompromising artistic work, and many became heavily

addicted. Many Beats eventually failed to take care of their children, and a large majority died young and beaten down.

One of the challenges as a researcher and student of Beat art is the lack of sources and information about the artists and their works. The works were often not made to last forever, but were rather the result of spontaneous creative processes, and what has survived to the present day is often completely random. Art history as an academic discipline is traditionally a field that concentrates on the well-known periods and isms, and the well-known school-forming artists and works, and the Beat artists do not conform to these parametres. Most of the artists represented in the Wennesland Collection had few, if any, exhibitions while they lived. They received little attention in the press, or from art critics of their time, and the vast majority had no desire for a public life. It is believed that as few as 10% of Beat artists actually exhibited their work (Monroe, 1998).[1] When Jay DeFeo (1929–1989) was offered a permanent gallery in New York after her participation in Dorothy Miller's exhibition *Sixteen Americans* in 1958, she flatly declined. She was totally uninterested in linking her artistic production to commercial activity. Instead, she remained in San Francisco and worked underground in the artist collective at 2322 Fillmore Street on her monumental work *The Rose* (Levy, 2003; Miller, 2012). Most artists in this milieu did not achieve the kinds of opportunities that DeFeo was offered, but this does not seem to have been an expressed wish. The environment was organized in a collective spirit and had a spontaneous, improvised agenda. Galleries were mostly artist-run with random opening hours, and were often meeting places for painters, sculptors, poets and musicians, the most famous being The Six, The Dilexi and The Place in San Francisco (*Lyrical Vision*, 1990; *The Beat Generation Galleries and Beyond*, 1996). Their works and the environment reflected the unstable, fragile spirit of the times: the Holocaust, the world war, and the atomic bomb threat lay like dark shadows over life and made them feel unsure whether tomorrow was safe, or if it would come at all.

1 "Probably fewer than 10 percent, perhaps 150 or so in the entire country, exhibited in galleries at all" (Monroe, 1998).

The artists, musicians and poets in this environment range from well-documented and historically established names, such as the visual artists Jay DeFeo, George Herms, the poets Jack Kerouac, William S. Burroughs and Allen Ginsberg, to completely or partially undiscovered and unknown artists. In the Wennesland Collection we find artists such as Michael McCracken, Arthur Monroe, Dimitri Grachis, Jack Carrigg, Dean Fleming, Keith Sanzenbach, Joan Savo, Michael Dachmund and Dick Kiggins, all relatively undocumented in art historical contexts (Forsgren, 2013). Thanks to Reidar Wennesland, who was a friend, doctor and patron of several of the Beat artists, we have preserved a large number of their works, but in very many cases we paradoxically know very little about the artists behind the works. The works stand as strong images of a time and represent themselves, rather than a name or a talent. This is in stark contrast to the role of the artist and works of art in contemporary society, where capital often defines aesthetics, and where the name of the artist often helps to hype and sell a work. Beat artists chose a more anonymous life, less concerned with public attention or sales, but with a focus on the creative process. This differs from the cultural and societal context that the early modern artist operated in. His or her work would have been made on commission for a patron, for a particular religious, didactic or societal function. And the work would have been displayed or performed within a defined context or situation (Ames-Lewis, 2000).

When teaching the multifaceted and complex field of Beat culture to students, Michael J. Prince and I have chosen a set of diverse pedagogical strategies that combine historical-aesthetic elements, along with the development of practical artistic and literary skills. This "kit" of pedagogical strategies is presented below.

Presentation of the pedagogical strategies in "TFL 111 Beat Culture"

The curriculum: The Beat culture course presents a reading list with core texts by and about the Beat generation. The students read seminal texts, such as Jack Kerouac's *On the Road*, Allan Ginsberg's poem *Howl*,

William S. Burroughs *Junky*, as well as poems by writers such as Lawrence Ferlinghetti, Diane di Prima and Gary Snyder. In the art classes they read Erica Doss' *American Art of the Twentieth Century*, and complementary texts that contextualise the concept of Beat art (Albright, 1985; Doss, 2002). Focus is placed on visual art terms like American abstract expressionism, funk, neo-dada, Beat culture and California figuration. The literary and art historical lectures/seminars are based on powerpoint lectures and constitute approximately 70% of the course. One session is dedicated to jazz, and one session presents the aesthetic collaborations in the Black Mountain College milieu. The remaining part of the course consists of creative writing sessions, art tours and an art workshop, which introduces the students to a more hands-on and practical art experience. The Wennesland Collection is shared by the Kristiansand Cathedral School Gimle and the University of Agder, and the students are introduced to both collections during the first weeks of the semester. We take two separate art tours in which the central artists and art works are presented during a visual tour. At both institutions the art works are displayed in common areas like corridors and auditoriums. It is a living and busy school context, which provides a less formal atmosphere than the institutional and traditional white cube. Students are invited to take part in the description and analysis of the works presented, based on the art historical method of iconography. The students generally participate more actively in class during these art tours, clearly energised by the possibility of experiencing the paintings "live" rather than on a digital screen in the classroom. When they write their mid-term art essay, they are encouraged to choose a work from the Wennesland Collection, which allows them to close read the object in a similar manner as that presented during these art tours.

Seminal parts of the course are the art workshop and the creative writing session. Each year the work and methods of a contemporary artist are presented to the student groups. The idea behind the workshop is that the students meet a professional artist, and have the chance to make art themselves. The workshops may focus on diverse topics discussed in class, such as collage, funk objects, aleatory music, performance, painting, or drawing. In the autumn of 2020 the students met artist Erlend Helling-Larsen,

who conducted a course in automatic art/drawing.[2] American abstract expressionism and Beat art has a close affinity with the dada and surrealist methods of automatic drawing. This method can be described as "expressing the subconscious" based on the theories of Sigmund Freud. In art, automatism refers to creating art without conscious thought, accessing material from the unconscious mind as part of the creative process (Fløgstad, 1980, p. 107). In class, the students are confronted with images of surrealist-inspired automatic art works, and in this specific workshop, they were presented with the challenge of experimenting with automatic art as an artistic technique. Erlend Helling-Larsen presented the students with two exercises to introduce them to the medium of drawing. The first exercise focused on what drawing essentially is: making signs on a piece of paper. "Drawing is first and foremost something you do, an action that leaves traces," according to Erlend Helling-Larsen. With a ruler the students were encouraged to make a straight line somewhere on the white paper. Then they were asked to follow this straight line with a freehand drawing to observe what happened to the lines. They discovered that the lines eventually became increasingly undulous and wavy, creating individual patterns echoing the process that the hand/body had undergone. They had not "made a drawing" consciously, but the drawing had in a way made itself while they were moving their hands. The next exercise was to draw several doodles on individual sheets of paper, not to think, but just to make the doodles spontaneously. They were then asked to take the doodle they liked best and describe in words what they liked about this exact form. The exercise was a way of articulating the aesthetic qualities observed on the paper. They were then asked to make a copy of the doodle shape on a new sheet of paper. It was a difficult exercise to copy the first shape, it lost its original "flow" and it became "stiff" and "impersonal". Through these two exercises the students had a chance to focus on some of the central aesthetic features of automatic art and Beat culture. Firstly, making art might not be such a serious enterprise, fundamentally it is about daring to leave physical traces on a sheet of paper.

2 Erlend Helling-Larsen has kindly approved being a research participant and has signed a letter of consent.

The important thing is to "make the object" as Bruce Conner said (Conner, 1974). Secondly, they observed how a doodle made spontaneously had more flow and energy, than if the shape was made intentionally and copied. Flow, improvisation, and "in-the-momentness" are important aesthetic features in both Beat literature and visual art.

Also, in the creative writing session, which was conducted during autumn 2020, the students were given exercises that involved automatic and spontaneous challenges (Appendix 2). In freewriting session one, they were asked to use the requirements/method in Jack Kerouac's *Essentials of Spontaneous Prose* which meant writing for 30 minutes consecutively. In freewriting session two, they were asked to produce one complete A-4 sheet of writing of their own prose. Next they were asked to cut this piece of paper into four pieces, and subsequently put the pieces of paper next to each other paying close attention to groups of words that made interesting sense. The last step in the exercise was to collect no less than 5 phrases or sentences that resulted from the cut-up experiment. Creative writing teacher Michael J. Prince's main objective for these exercises was to encourage the students to play with language in space. Like the art workshop, these exercises too, drew attention to central features of Beat culture aesthetics: the spontaneous prose method as a way to produce free-flowing texts from the subconscious, and the cut-up technique as a way to experiment with aleatory text production like writer William S. Burroughs and composer John Cage did (Belgrad, 1998).

Also, the final exam of the Beat culture course includes a practical and creative segment. The final examination may be either an artistic or a theoretical project, but both options include a performative aspect that mimics a Beat style venue. The Beat galleries were famous for being places that combined art, music, literature and live performance – they were places to exhibit, perform and to hang-out and experiment with friends and peers. The final examination is inspired by Beat galleries such as The Six, The Dilexi and The Place that had such profiles. We call it Beat Nite and it takes place in the evening either at the student pub Østsia or a similar downtown venue. During the examination the students present and exhibit their artworks (painting, musical compositions, sculpture,

performance, films, poetry, etc.) in the provided space, and they present either their work process or a theoretical paper in a 10-minute presentation. All students attend, examinators are present, and friends and family are welcome.

The art tours, the art workshop, the creative writing session and Beat Nite are examples of different pedagogical strategies that widen students' learning experiences and extend and challenge traditionally expected learning outcomes. Why have we chosen these pedagogical strategies? Can they provide the students with better supplementary tools than traditional learning outcomes?

Method: A deeper embedded learning

The Beat culture course is designed to convey a historical, artistic and literary subject through pedagogy. In the expected learning outcomes of the course, we see that they clearly illuminate the historical definition of "Beat" culture and its artistic expressions as their main elements (Appendix 1).[3] However when we envisaged the course, we also wanted it to lead to more extended learning outcomes, what we might call a "deeper" embedded meaning. We wished that the course would be not only a place to gain content knowledge, but also a place to learn how to live. This is of course more difficult to measure than the formal learning outcomes in the university catalogue, but this vision was an important motivation behind the choices of course strategies. These methods and strategies were informed and inspired by the pedagogy of "learning-by-doing", as it was taught at Black Mountain College. Black Mountain College had no intention of training professional artists or teaching individual self-expression, but saw art education as a pedagogical method (Miller, 2018, p. 53).

3 Upon successful completion of the course the students will develop an understanding of the artistic expressions related to Beat culture, be able to account for the expression "Beat", the changes it has been through and the aesthetic parameters that have influenced these changes. They will be able to discuss and analyse artistic expression in terms of these aesthetic models.

The Beat culture course has strong elements in common with this artist-based pedagogy: We do not aim to train artists, rather we use art and poetry as pedagogical methods. Black Mountain College in North Carolina (1933–1957) was an interdisciplinary liberal arts college founded by John Andrew Rice that was profoundly inspired by the pedagogy of John Dewey. During its years of existence, it gathered the leading artists and intellectuals of the time: Josef and Anni Albers, John Cage, Robert Creeley, Merce Cunningham, Willem and Elaine de Kooning, Robert Duncan, Buckminster Fuller, Walter Gropius, Lou Harrison, Franz Kline, Jacob Lawrence, Charles Olson, Jack Tworkov, and Robert Motherwell. Guest lecturers were Albert Einstein, Clement Greenberg, Richard Lippold, and William Carlos Williams. John Dewey, Albert Einstein, Walter Gropius, and Carl Jung constituted the advisory board. At the school the students were introduced to a vast range of subjects, such as painting, photography, architecture, dance, music, sculpture, weaving, poetry, gardening, as well as biology, chemistry, physics, psychology mathematics, economics, English, French German, Latin, Greek, government, history, and philosophy. The students lived on campus and ate all meals together with their teachers. The school had a holistic approach to learning, and did not believe in the supremacy of one subject over another (Erickson, 2015; Katz, 2002; Miller, 2018). Process and collaboration were paramount, and the *centrality* of the arts was a defining feature in the curriculum, as Ruth Erickson has stressed: "What distinguished Black Mountain from other schools was the vital role that the arts played in the college's democratic aims." (Erickson, 2015, p. 80) In addition to this, the school believed in an education that not only spoke to the cognitive side of the human being, but to the body and to the senses. Artist Josef Albers, who was the first principal of the school, expressed in his "Address for the Black Mountain College Meeting at New York", how this not was a school for traditional schooling: "If education would aim more at being something instead of at getting something, then our schools would be, maybe, less intellectualistic, but less unjust to the intellectual types; I mean, for instance, the visual type, the manual type, which are just as important as intellectuals" (J. Albers, n.d.). Anni Albers, who taught weaving at the school, saw the creation of art as an important way of thinking and solving problems, also more generally:

> Art work deals with the problem of a piece of art, but more, it teaches the process of all creating, the shaping out of the shapelessness. We learn from it that no picture exists before it is done, no form before it is shaped. The conception of a work gives only its temper, not its consistency. Things take shape in material and in the process of working it, and no imagination is great enough to know before the works are done what they will be like. (A. Albers, n.d.)

What Albers describes here is physical and hands-on problem solving, which emerges as you work with a material and with your body. "The arts foster, as it were, a phenomenology of learning," as Miller describes it poignantly (Miller, 2018, p. 57). The overall objective behind the Black Mountain school was to educate students that would become good, democratic citizens (Miller, 2018, p. 55). Most teachers at the school were expatriates from a Europe devastated by war and conflict, and a central question among faculty and students alike was how education might "heal" society. John Dewey was a key figure in this humane pedagogy and in *Art as Experience* he stresses that one should use liberal education as a means to create good, humane and democratic societies: "The present function of the liberal arts college, in my belief, is to use the resources put at our disposal alike by humane literature, by science, by subjects that have a vocational bearing, so as to secure ability, to appraise the needs and issues of the world in which we live" (Trepanier, 2017, p. 14). These features – the non-cognitive, the phenomenological and democratic ideals – were elements that inspired and governed the ideas behind the Beat culture course.

A second inspiration governing the strategies in the Beat culture course was the affordances of the subject matter and the historical period itself. Aesthetic features of physicality, intersubjectivity and art as plastic dialogue are central to Beat culture. Beat culture has a distinct multimodal and experimental nature: painters wrote, poets painted, and musicians accompanied words and images. Paintings were exhibited in venues where poems were performed to jazz. Daniel Belgrad has discussed how spontaneity, improvisation and physicality were central components in Beat aesthetics, stressing the bodily and material qualities of the creative process (Belgrad, 1999).[4] He has shown how the drip paintings of Jackson

4 See particularly chapters 4, 7 and 9 where he discusses art works as plastic dialogues and spontaneous subjectivity.

Pollock, the bebop solos of Charlie Parker, and the prose of Jack Kerouac are all inspired by the same creative bodily impulse. There are striking affinities between the Beat writers' free, confessional literary style and the painters' raw improvisations on canvas, as the body of work connected to the Beat movement show (Forsgren, 2008). The Beat culture course draws inspiration from this multimodal way of working by combining art and literature with the academic curriculum.

The question now arises whether this method may be applicable to the early modern as a pedagogical method and strategy to present, enact, re-enact, live, re-live and fantasise a historical past?

"To do history through art"

The pedagogical method designed for the Beat culture course combines artistic work with an academic curriculum. It does not pretend to be an art course, but it uses an artistic way of thinking and working to enrich and expand the academic and historical. It does history through art. In this respect, it is different from a majority of the courses at the Faculty of Humanities, which are based on the academic curriculum and traditional classroom lectures. At the Faculty of Arts however, the situation is reversed: A majority of the courses are designed to train art teachers, and the students are generally exposed to fewer academic lectures and less theory. The disciplines of art history and history have a minor place in the curriculum, art-based practice is at the centre. In the Beat culture course cultural history is the core subject. The course is designed to provide the students with tools to interpret a historical period by studying historical sources. We read literary and secondary texts, mainly from the 1950s and 1960s, to enable the students to understand what Beat meant in its historical time, not primarily what is means to us today, but what it meant then, and why it meant what it did. The students are taught to develop historical thinking, which means learning to apply theoretical tools to analyse how historical knowledge is constructed. These tools are defined by Lévesque as: being able to account for continuity and change and progress and decline; to be able to scrutinise historical evidence; and finally, to have what is called historical empathy. Historical empathy is

best described as an ability to contextualise things past and present, and to understand what that means, in other words to appreciate how historical societies and historical people differed from present day societies and people (Lévesque, 2008). Another central concept we wish our students to develop is historical consciousness, which entails an ability to historicise past and present societies and cultures, by explaining continuity and change through the use of history (Rüsen, 2006, p. 72). [5] We firmly believe that students need historical thinking and historical consciousness as tools to develop critical thinking. In contemporary society there is a tendency to treat history and historical subjects as something we command and something we control, instead of trying to understand *why* and *how* historical societies and historical people differed from present day societies and people. The present climate of historical revisionism and cancel culture, i.e., the withdrawal of support for things and people who are considered objectionable, is a striking example of an increasing lack of historical consciousness. Within the field of art history cancel culture manifests itself, for instance, in the removal of monuments of historical figures considered racist, sexist, or problematic by today's standards. In Norway several thousand people have signed petitions to remove statues of Winston Churchill (racist) and Ludvig Holberg (involved in slave trade), and internationally several similar monuments have been torn down in the wake of the #BlackLivesMatter movement. There is also an increasing tendency for university students to question a curriculum that consists of problematic figures like Allen Ginsberg, William S. Burroughs or Salvador Dalì, defining them as pedophile or misogynist. Developing a historical consciousness and historical empathy may ensure that students can learn to see problematic figures as products of their historical time, instead of products of our time. It is our wish that an in-depth

5 Jörn Rüsen defines four characteristics of historical consciousness: The most basic kind of historical consciousness is the "traditional" one: history is full of repetition and all members of society are supposed to uphold what tradition dictates. The next kind is the "exemplary" one, and here history is still static, but also generates normative rules about how a person should lead her life (*historia magistra vitae*). The third kind is called a "critical" historical consciousness and a person possessing this uses history as a way of criticising contemporary society and culture. The final, and most advanced, type of historical consciousness is the "genetic" one, which conveys an ability to historicise past and present societies and cultures by explaining continuity and change through the use of history (Rüsen, 2006, p. 72).

history course such as the Beat culture course, which studies authors like Ginsberg and Burroughs in their historical time, may help develop such historical consciousness and critical thinking.

When we designed the Beat culture course, we hoped that the combination of academic curriculum with artistic practice might create a stimulating exchange between the intellect and the body. In addition, we also had the ambitious goal of helping develop students' democratic citizenship. We hoped that the study of postwar cultural and societal topics such as the Holocaust, McCarthyism, racism, anti-semitism, misogynism, and outsider-art might help students reflect on the values of a well-functioning, democratic society. In the same way that the Black Mountain College founders used their knowledge of art, history, philosophy and science as powerful learning tools during and after the rise of Nazism, we believe that the dissemination of Black Mountain College values ensures their importance for today's students. It is of course difficult to measure whether our pedagogical strategies work or not. There may be negative consequences of "doing history" in this way. And we might even risk a "flattening" of historical knowledge. My main concern in this respect is not the academic curriculum per se, but rather the art and literature workshops. The course has very few hours and resources at its disposal, and the students have little chance of acquiring the amount of serious practice needed to develop an artistic skill. We may thus risk the possibility that art as a professional craft is understood as a less serious undertaking. I have also observed a tendency that students may tend to oversimplify Beat culture and Beat artists as a standardised pack of dopeheads wearing berets, instead of grasping the deeper philosophical and societal concerns of the period. This is the risk when history is acted out, it can easily become a cliché. In order to learn more about such possible negative consequences of our method of "teaching history", we would have to conduct a thorough qualitative study involving students, but that is beyond the scope of this chapter.

Let us at last consider whether this way of teaching history and doing art are methods that could be transferred successfully to the early modern period. In the Faculty of Arts at the University of Agder one might, for instance, make use of the early modern painting collection at Gimle Gård

to create a visual counterpart to the music performed. The collection consists of paintings in Renaissance, mannerist and Baroque styles displayed in a renaissance style manor from the late eighteenth century. A pedagogical strategy might be to study similarities within art, architecture and music in the early modern period "in situ". A second strategy could be to close read early modern literature as a way of accessing historical and philosophical thinking of the time. And a third strategy might be to look at the educational strategies and functions of music in the early modern period.[6]

Concluding remarks: How may this relate to early music practice?

The Beat culture course at the University of Agder utilises pedagogical strategies that are a combination of theory and practice, emphasising literary and artistic theory and history to increase student's historical consciousness. Inspired by the pedagogy of the Black Mountain school and John Dewey's *Art as Experience,* we wish to prepare students to become good, democratic citizens. We wish for the learning outcomes to have a "deeper meaning" beyond merely knowing what Beat is. And though not aiming to train artists, we wish to teach students by using art as a pedagogical method.

As this method has interdisciplinarity at its core, there should not be any difficulty in providing a place for music performance – here, early music performance in particular – within its practice. However, a few words may be called for as to how to facilitate this from a performer's perspective. First, we must acknowledge that historical music performance is by nature both multidisciplinary and practical. Without the doing we have no sound, and without multidisciplinary approaches we do not have enough sources to provide us with any idea of where even to begin. There are, however, some pedagogical practices here that differ from the traditional "classical music performer" education that has been

6 Excursions to the Gimle Gård manor were included as a pedagogical strategy in the early modern studies course EN-210, formerly taught at the Faculty of Humanities and Education, University of Agder.

the institutional norm for centuries. First, when we work to reproduce and reestablish historical music in a hermeneutical manner, preferably as close as possible to "the composer's intention", we saw from the above Helling-Larsen exercise that such attempts may become stiff and impersonal. Moreover, that by focusing not only on constructing the historically informed performance, but also on deconstructing it, we may reveal new perspectives on the music through its fragments. Not only would this support the performers in expanding their musical vocabulary in unforeseen, intriguing ways, but it may also highlight music composition as a practice both for the author and the mediating artist. Finally, and perhaps the most important contribution, is to present the student work, not in a music centred venue where the music being performed and the quality of its performance is the sole focus, but in situations where multiple artistic expressions coincide within a social situation emphasising being together rather than displaying the student. This means emphasising the development of historical empathy before correct executions.

Of course, music performance education implies different opportunities to various sorts of learners. A higher education student would for instance have an extensive toolbox for musical performance, but many rules governing how they are used. A much younger municipal culture school pupil, on the other hand, may be less aware of the "industry standard" in early music performance, so to say, and would thus be much freer and experimental in their approach, but may at the same time have acquired fewer technical skills to express their creative efforts. Likewise, a general upper-secondary school pupil may not play an instrument or sing comfortably at all, and may only have become acquainted with early modern music and art works as anecdotal artefacts in a history class or through popular culture films, games, and the like. What unites them all, however, is whether the learning mode aims at a correct understanding of the artwork as an artefact, or if they are to become familiarised more with aesthetic-ethical processes and practices leading up to the artwork. It is here, by promoting historical empathy, social practice, and criticism by doing and exploring, that I wish to contribute my teaching experiences to all levels of music education. The practical implementation would, as mentioned, differ depending on the learning situation, but the essence

and purpose of the practice outlined above could form a unifying thread through all levels of education, ensuring that we can not only refer to and talk about art intellectually, but also acquire a better sense of our being part of history and of history being part of us. In this sense, this method would also highlight the implications of protecting our European cultural heritage as an ongoing community activity, rather than simply not forgetting the great works of the past. For a further reflection on the applicability to practice, I refer to Robin Rolhamre's chapter in this volume.

The reasoning presented in this chapter has hopefully shown a way to combine theory and practice, and may be a fruitful pedagogical model in other historical periods as well, such as the early modern. Especially in the present climate of cancel culture, an in-depth, historically rooted culture course is pertinent at any university, in order to understand *why* and *how* historical societies and historical people differed from present day societies and people.

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Appendix 1: Presentation of the Case-study: The 10-credit Course in Beat Culture at the University

The description below describes the course content, learning outcomes, teaching methods, examination requirements, assessment methods and criteria of Beat Culture TFL 111 as they are presented by the University of Agder:

Course contents:
Beat Culture is an introduction to a radical, experimental tradition in art and literature in post WW2 America. These forms of artistic expression will be studied in an aesthetic-cultural framework that takes into account the contemporary social conditions as well as its historical roots in European, American, and non-Western culture. We will emphasize ideas that are similar or run parallel in radical and avant-garde literature and art.

Learning outcomes:
Upon successful completion of the course the students will

- develop an understanding of the artistic expressions related to Beat culture
- be able to account for the expression "Beat", the changes it has been through and the aesthetical parameters that have influenced these changes
- discuss and analyze artistic expression in terms of these aesthetic models

Teaching methods:
The course includes literature and art. Instruction is in the form of lectures, seminars, workshops and excursions. The instruction combines theoretical understanding with hands-on practice, however literary or artistic abilities are not a prerequisite for taking this course. 80% compulsory attendance at seminars, workshops and excursions. The workload is estimated to 270 hours.

Examination requirements:
Students must have attended obligatory seminar groups and passed the mid-term essay assignments.

Assessment methods and criteria:
Final assessment comprises a portfolio of two assignments, one in the discipline Literature and one in the discipline Art, and a final examination. The final examination may be either an artistic or a theoretical project. The two parts each count 50% of the final grade. Both parts must be assessed as a Pass. Graded assessment.
Language is optional, English or Norwegian may be used.

Appendix 2: Presentation of the Two Spontaneous Writing Challenges Beat Culture Autumn 2020

Free-writing one: "The Weekend Challenge Spontaneous Writing"

1. Refresh your memory on Kerouac's techniques
2. Set aside 30 minutes (use a timer) and write as much as you can.
3. Still on the timer, peruse the product and correct according to Kerouac'scriteria.
4. Select up to two A-4 pages and submit them to the "Oppgave mappe" "Weekend Challenge" by Sunday night.

Free-writing two "The Weekend Challenge Spontaneous Writing #2 – Cut ups
The second weekend challenge is to produce exactly **one complete A-4 sheet of paper**, one side of the page only, space and a half, of your own prose.

This can be anything, including a page from an assignment you have handed in for another course, a totally random free-writing, another attempt at following Kerouac's method of spontaneous prose. Anything. Make sure it is PRINTED OUT, a complete A-4 sheet, 1 & 1/2 space.

You may work alone or in groups, but everyone submits some cut-up results.

Next, cut this piece of paper with scissors in four pieces: cut lengthways, and then across so you have 4 pieces.

Then, put the pieces next to each other, and move them up and down, **paying close attention to groups of words that sort of make interesting sense**.

If you need to generate more combinations, let the pieces overlap, invert them, anything: you are playing with language in space!

If you are working with someone, combine their pieces with yours; mix and match!

In a text document or on another sheet of paper, collect no less than 5 phrases or sentences (per person) that resulted from your cut-up experiment!

(Group work is submitted in each member's folder; please be sure to include all the names!)