

1.) DATE: 10/29/09	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) COURSE PROPOSED: Prefix: HUM Number: 108 Title: Contemporary Humanities Credits: 3	
CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;	
Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;	
4.) COMMUNITY COLLEGE INITIATOR: BONNIE LOSS PHONE: 623-845-369 FAX: 623-845-3873	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW: <input checked="" type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area). POLICY: The General Studies Council (GSC-T) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA: Core Areas: Humanities and Fine Arts (HU) Awareness Areas: Select awareness area...	
6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.	
7.) DOCUMENTATION REQUIRED <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and/or list of required readings/books <input checked="" type="checkbox"/> Description of how course meets criteria as stated in item 6.	
8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input type="checkbox"/> DEC prefix <input checked="" type="checkbox"/> Elective Current General Studies designation(s): HU,H Effective date: 2010 Spring Course Equivalency Guide Is this a multi-section course? <input type="checkbox"/> yes <input checked="" type="checkbox"/> no Is it governed by a common syllabus? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no	
Chair/Director:	Chair/Director Signature:

AGSC Action: Date action taken: Approved Disapproved

Effective Date:

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	MCCCD Competencies 1-6 Course Description, Syllabus, Text Book Contents Page
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	MCCCD Competencies 1-6 Course Description, Syllabus, Text Book Contents Page
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	MCCCD Competencies 1-6 Course Description, Syllabus, Text Book Contents Page
<input type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
THE FOLLOWING ARE NOT ACCEPTABLE:			

Course Prefix	Number	Title	Designation
HUM	108	Contemporary Humanities	HU

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2. Concerns the comprehension and interpretation /analysis of written, aural, or visual texts, and /or their historical development.	<p>HUM 108 is an interdisciplinary course which is an exploration of human expression in contemporary arts and sciences. All units explore the interpretation of various art forms in a historical context.</p> <p>Unit 1: explores the 19th Century thought, the impact of the industrialism, Realism and Impressionism in the arts; the foundation of Modernism and trends in the arts.</p> <p>Unit 2: Early 20th Century or The Modernist Assault examines the connection between Cubism, poetry, music and the new physics.</p> <p>Unit 3: The Freudian Revolution, New Psychology and the Arts.</p> <p>Unit 4: World War I, The Depression, Rise of Fascism.</p> <p>Unit 5: World War II and the following intellectual unrest, the quest for meaning and the Zenith of Modernism</p> <p>Unit 6: The Information Age and Post Modernism, new directions in science.</p> <p>Unit 7: The 21st Century and the Global Culture, Sustainability and Futurism.</p>	<p>MCCCD Competencies 1-6 Course Description Syllabus: II.A.B.Objectives, IV.Outline of study units XIV. Calendar</p> <p>V.A.3.Text Book -The Humanistic Tradition Book 6</p> <p>Unit 1: Outline A. 1.2.3. Calendar Weeks 1-3 Text Chpt. 30, 31</p> <p>Unit 2: Outline B. 4.5. Calendar Week 4 Text Chpt. 32</p> <p>Unit 3: Outline B. 3.4.5. Calendar Weeks 5-6 Text Chpt. 33</p> <p>Unit 4: Outline B.2. Calendar Weeks 7-8 Text Chpt. 34</p> <p>Unit 5: Outline C. 1.2.4. Calendar Weeks 9-10 Text Chpt. 34, 35</p> <p>Unit 6: Outline D. 1.2.3.4. Calendar Weeks 11-13 Text Chpt. 36, 37</p> <p>Unit 7: Outline E. 1.2.3.4.5.6. Calendar Weeks 14-16 Text Chpt. 38</p>

<p>4.b Concerns aesthetic systems and values, literary and visual arts.</p>	<p>A course objective is to establish art as a way of expressing aesthetic perception, communicating cultural ideals, and as a means for self-expression.</p>	<p>MCCCD Competencies 1-6 Course Description Syllabus: II.A.B.Objectives, IV.Outline of study units Text Book The Humanistic Tradition Book 6</p>
<p>4.c Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts including architecture and design.</p>	<p>A major objective for this course is to not only open avenues of thought but experiences by having the students attend live performances of dance, theater, and music, to visit art museum, and to experiment with self expression. The goal is to increase an appreciation of the ways human beings have found and continue to find intellectual and emotional meaning for their existence.</p>	<p>Syllabus: VIII.IX. X. XI. Performance Reviews XII. A.B.C.D.</p>

Justification for HUM 108 Contemporary Humanities—Humanities and Fine Arts (HU)

HUM 108 Contemporary Humanities meets the ASU criteria for Humanities and Fine Arts (HU) in that the course focuses on the textual and artistic traditions of diverse cultures over the course of the twentieth century. As the course description and other paperwork show, students learn about multiple art forms such as literature, visual arts (including architecture), music, dance, and philosophy in the context of the major events and ideas shaping the 1900s. For example, students first learn about the major artistic trends of the nineteenth century in order to understand the level of experimentation occurring in the early 1900s. The course then examines how developments in science and the rise of psychology had an impact on the various art forms in the early 20th century. From there, the course looks at how major events such as world wars, depression/economics, civil rights issues, and technology have shaped (and been shaped by) multiple art forms across the century.

By studying the contemporary humanities, students are learning the historical traditions and contexts of the various art forms (items 2 and 4c-b on the Criteria Sheet), and they are making connections between past and present human environments. The class takes the students close to their own lifetimes chronologically, which helps them to develop an understanding of present-day issues in relation to contemporary arts. Students develop a means for investigating their own social experience as they encounter current art forms, such as films dealing with politics and war or music lyrics addressing poverty and crime. Students learn about the role of artists as questioners, those willing to confront social issues in their art, photography, film, literature, music, philosophy, etc., and they learn about the risks of public ridicule and personal danger which often come from bringing such issues to light. This kind of study helps students to see the need to analyze the aesthetic experiences they encounter daily in the context of their contemporary world. Thus, HUM 108 serves an important purpose by focusing on the 20th century and helping students to see their present world in relation to times recently passed.

Official Course Description: MCCC CD Approval: 09/27/94**HUM108 19952-99999**

LEC 3 Credit(s) 3 Period(s)

Contemporary Humanities

An exploration of human expression in contemporary arts and sciences. Prerequisites: None.

[Go to Competencies](#) [Go to Outline](#)**MCCC CD Official Course Competencies:****HUM108
19952-99999** **Contemporary Humanities**

1. Identify and explain the influence of major nineteenth century innovators on twentieth century life and thought. (I)
2. Identify and contrast early twentieth century artists and art forms. (I)
3. Synthesize and exemplify trends in the early twentieth century by citing works of major representative artists. (II)
4. Synthesize and exemplify trends in the mid-twentieth century by citing works of major representative artists. (III)
5. Synthesize and exemplify trends in the late twentieth century by citing words of major representative artists. (IV)
6. Explain the impact of technology, space travel, ecology, and psychology on the arts in contemporary society, and predict how these factors will influence the humanities in the future. (V)

[Go to Description](#) [Go to top of Competencies](#)**MCCC CD Official Course Outline:****HUM108
19952-99999** **Contemporary Humanities**

- I. Introduction to the Twentieth Century
 - A. Influential innovators
 - B. Major trends
- II. Early Twentieth Century: 1900-1940
 - A. Major representative artists
 - B. Major movements
 - C. Major art forms
- III. Mid-Twentieth Century: 1940-1960
 - A. Major representative artists
 - B. Major trends
 - C. Electronic media
- IV. Late Twentieth Century: 1960-2000
 - A. Major representative artists
 - B. Major innovations

- C. Information explosion
- V. Things to Come
 - A. Technology in the arts
 - B. Our world in space
 - C. Ecology and environment

[Go to Description](#) [Go to top of Competencies](#) [Go to top of Outline](#)

I. **INSTRUCTOR** Office Telephone Office Hours:

Ms. Bonnie Loss	05-128	623-845-3691 (voice mail)	8:00am-8:30am Mon & Wed 8:00am-9:00am Tue & Thur 1:00pm-2:00pm Tue by appointment Fri
email: bonnie.loss@gmail.maricopa.edu			

(Please identify the class HUM 108 in the subject area of your email!)

II. **COURSE DESCRIPTION**

HUM 108 Section 15554 Fall 2009 T/R 11:30am-12:45pm Room MA142

Contemporary Humanities is an interdisciplinary course which is an exploration of human expression in contemporary arts and sciences. The course provides a historical analysis of current trends and interrelationships of the visual arts, architecture, literature, music, philosophy, religion, and science.

The objectives of the course:

- A. to open avenues of thought and experiences which will increase an appreciation of the ways human beings have found and continue to find intellectual and emotional **meaning for their existence.**
- B. to establish art as a way of expressing **aesthetic perception**, communicating **cultural ideals**, and as a means for **self-expression**.

III. **COURSE TRANSFERABILITY**

The 3-hour course fulfills the Humanities and Fine Arts graduation requirement for the **AA** and **AGS** degrees for the Maricopa Community College District.

HUM 108 transfers to all state and private universities in Arizona and most out-of-state universities.

The course fulfills Humanities(**HU**)and Historical Awareness (**H**) at **ASU**; it fulfills **Elective Credit** at the **U of A**; and it fulfills the Aesthetic and Humanistic Inquiry (**AHI**) requirement at **NAU**.

IV. **COURSE OUTLINE**

- A. **The Age of Early Modernism 1871-1914**
 - 1. Nineteenth Century thought
 - 2. The Industrial Revolution
 - 3. Major trends in the visual arts
- B. **Early Twentieth Century: 1900-1940**
 - 1. The Age of Disillusionment and Reaction 1914-1939
 - 2. World War I, The Great Depression, Rise of the Masses
 - 3. The Freudian Revolution
 - 4. Major movements in the visual arts, architecture, literature and music
 - 5. Major representative artists
- C. **Mid Twentieth Century: 1940-1960**
 - 1. World War II and the Zenith of Modernism 1914-1945
 - 2. Disillusionment and reaction
 - 3. Technology and electronic media
 - 4. Major trends in the art
- D. **Late Twentieth Century: 1960-2000**
 - 1. The Post-Industrial Age--The Age of Information
 - 2. Post Modernism
 - 3. New directions in science and philosophy
 - 4. Image and sound in the information age
- E. **The Twenty-first Century: 2001-**
 - 1. A new century and the global culture
 - 2. Pluralism and the diversity of contemporary life
 - 3. Ecology and the environment
 - 4. Our world in space
 - 5. Futurism: things to come

V. COURSE REQUIREMENTS

- A. Summary of General Requirements** Students must:
1. attend **two class periods** per week: 11:30am-12:45pm TR
 2. attend **one** of the following: a **concert**, a **play**, or an **art exhibit**, and write a **critical review** of the performance.
 3. complete all **reading assignments** in the required textbook: *The Humanistic Tradition: Book 6 Modernism, Globalism and the Information Age*, McGraw Hill, 2006, **5th Edition** author Gloria K. Fiero.
The Humanistic Tradition: Volume 2 (Books 4-6) The Early Modern World (Renaissance) To the Present will be on reserve in the library.
 4. take **three exams** and **five quizzes**.
- B. Accommodations for Disabled Students** If you have a disability that may have some impact on your work in this class and for which you may require special accommodations, you need to notify the **Testing and Disability Services Office (TDS)** tel. 623-845-3080. The student must give the instructor a form from the TDS office that requests the accommodation.
- C. Electronic Devices Policy**
1. **Turn off/mute** iPods, alarms on watches, **cell phones**, and pagers. They must be **stored out of sight** in your purse/backpack or pocket. **Do not** photograph, make or answer calls, or **text message** during class!! Use of such devices constitutes an unacceptable disruption of the learning environment. You may be asked to leave class and will have an unexcused absence recorded. Note: This electronic etiquette is expected at symphonies and theaters!
 2. If you are expecting an emergency call during class notify the instructor.
 3. With the exception of disabled students, **audio taping** is also **prohibited**. Disabled students may use the tapes for personal study only.
- D. Attendance and Withdrawal Policy**
1. Attendance will be maintained with a **seating chart**. Roll will be taken at the **beginning** of each class. Not only is **tardiness** extremely disruptive to the class as a whole but may be counted as an absence. **Sleeping** in class may be counted as an absence.
 2. **Unexcused absences:** In this class you are **allowed two unexcused absences** without penalty: which includes colds, transportation difficulties, baby-sitter or work-related absences, etc. Please **do not call** or email about your unexcused absences. After the **third unexcused absence** the student may be withdrawn from the course.
 3. **Excused absences:** According to college policy *The 2009-10 Catalog/Student Handbook* (or check the GCC web site) the following are considered excused absences and shall not be counted against the number of allowed absences: Official College Absences, Religious Holidays, other official absences include jury duty and subpoenas and appropriate documentation will be required. Extended illness or a death in the family will be considered on an individual basis and the student must provide **documentation**. Prior arrangements must be made with the instructor for make-up work including make-up exams.
 4. The student should be reminded that there is a direct correlation between excessive absences, poor exam scores and the final grade. Attendance may be taken in to consideration when semester grades are on the borderline.
 5. Each student is ultimately responsible for withdrawing from the course in accordance with the current GCC Handbook for a guaranteed grade of "**W**". If you do not officially withdraw it may result in the earned letter grade which will likely be recorded as an **F**.

VI. EXAMINATION PROCEDURES

A. Exam Format

1. Exam questions may be taken from lectures, handouts, reading assignments from the text, the study guide, videos, films or websites.
2. Each exam covers specific chapters; the Final (Exam 3) does not cover the entire semester.
3. Exam formats may include short essay, slide identifications, matching of definitions to terms, and multiple choice questions about any of the topics covered.
4. Students must bring a Scantron answer sheet and a # 2 pencil to each exam.
5. Questions are based on the following course competencies:

B. Course Competencies HUM 108 The student should be able to:

1. Identify and explain the influence of major nineteenth century innovators on twentieth
2. Identify and contrast early twentieth century artists and art forms.
3. Synthesize and exemplify trends in the early twentieth century by citing works of major representative artists.
4. Synthesize and exemplify trends in the early twentieth century by citing works of major representative artists.
5. Synthesize and exemplify trends in the mid-twentieth century by citing works of major representative artists.
6. Explain the impact of technology, space travel, ecology, and psychology on the arts in contemporary society, and predict how these factors will influence the humanities in the future.

C. Quizzes Five short quizzes on textbook reading assignments will be handed out at the end of class and are due the next class period. Unless it was an excused absence, late quizzes will **NOT** be accepted. The lowest quiz grade will be dropped.

D. Preparing for Exams

1. The best way to prepare for exams is to have **perfect attendance**, take good **notes** during the lectures, watch the films attentively and keep up with your **reading** assignments. **All** reading assignments should be read the **first** time prior to the class lecture. (Remember Pop Quizzes are possible any day!)
2. Immediately after class, study related lecture notes and link to readings.
3. Review the **textbook** reading assignments and appropriate video guides and other handouts.
4. Form a study group and fill out your exam study guide.

E. Make-up Exams

1. Make-up exams will be given if the absence is excused (see the attendance policy.) It is the student's responsibility to contact the instructor about a make-up exam, if possible please call or e-mail the day of the missed exam. If it is an unexcused absence the student may make up the exam but a **10 point late penalty** will be deducted from the total exam score.
2. All make up exams will be administered in the **TDS 118** (623-845-3905) and will be available for one week following the date of the missed exam. Hours: Mon. through Thurs. 8:00am-7:30pm, Fri. 8:00am-4:30pm. Bring a scantron, #2 pencil and student ID.
3. Make-ups will NOT be given for Exam Three (the final).

F. Cheating and Plagiarism

1. These are serious offences in the academic world so please read *Copyright Act Compliance* and *Academic Misconduct 2009-10 Catalog/Student Handbook*.
2. **Cheating** includes and is not limited to use of unauthorized assistance in taking exams. Use of **cell phones** (texting) during exams may be considered cheating.
3. **Plagiarism** is taking another writer's ideas and/or words, and presenting them as your own. Ideas and data, as well as direct quotes, must be attributed to their source. All words and short phrases copied from a source must be enclosed in quotation marks. Ideas and quotes must be cited.
4. In this course plagiarism/cheating results in a **failed paper or exam**.

VII. GRADING SYSTEM

A. Record Your Grades It is extremely important that you **keep all of your exams and copies** of each review, not only for the semester you are in attendance but after the course in case a paper is misplaced or you need to request a grade change. You may check your grades on BlackBoard through out the semester and please let me know if they do not match your calculations. On the following page you can keep track of you point accumulation.

B. Grading for Required Assignments

Optional Extra Credit

Assignment (Points Possible) Points Earned

Extra Credit (Points Possible) Points Earned
(maximum of 25)

Exam One 100 _____

Exam Two 100 _____

Exam Three 100 _____

Syllabus 10 _____
Quiz # 1

Quiz # 2 5 _____

Quiz #3 5 _____

Quiz #4 5 _____

Quiz #5 5 _____

Review 1 25 _____
Title _____
Date of Attendance _____
Date card submitted _____

Review 2 or Project (20 points) _____

Title _____

Date submitted _____

Media Reviews (5-15 points each)

Media Review 1.

Title. _____

Date card submitted _____

Media Review 2.

Title. _____

Date card submitted _____

Media Review 3.

Title. _____

Date card submitted _____

Media Review 4

Title. _____

Date card submitted _____

Media Review 5.

Title. _____

Date paper submitted _____

Subtotal

Subtotal

Total Combined Points

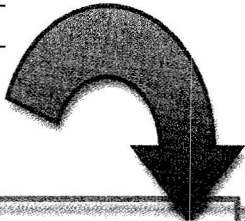
C. The Point System for Semester Grade A specific number of possible points has been assigned to each exam or report, and the grading scale will be as follows:

Semester Points	Average Percentage	Final Grade	Standards of Excellence	Grade Points per Credit Hour
350-315	100-90%	A	Excellent	4
314-280	89-80%	B	Above average	3
279-245	79-70%	C	Average	2
244-210	69-60%	D	Below Average(Passing)	1
209-000	59-00%	F	Failure	0
		W	Withdrawal (Passing)	not computed

VIII. REQUIRED CRITICAL REVIEWS

- A. Assignment objectives** The purpose is to increase student's
1. ability to make **critical evaluations** of the humanities by developing methods of inquiry and analysis.
 2. increase awareness of local **cultural resources** by visiting museums, theaters, concert venues.
- B. General instructions for All written reports**
1. All reviews and reports must be a minimum of **2 pages** (about 500 words), **typed**, double-spaced and include the proper **cover page**. Reviews must be presented in standard English and meet college writing standards.
 2. Read all instructions for the different types of reviews since has very **specific requirements** and the report must be responsive to those instructions. The review should be written as an essay, do not merely say “yes” or “no” to the questions.
 3. Information is usually provided in concert and play programs or museum notes. If you use any of this information in your report, be sure to give proper **credit for the source**. (see p. 4 Plagiarism Policy)
 3. Write a rough draft, revise the draft, and check that all parts of the assignment are included. **Proofread!**
- C. Instructions for event and performance reviews**
1. Check posted **listings** for **approved** concerts, plays, and art exhibits. Not all events are acceptable so check specific event criteria for what is approved and ask the instructor. Early in the semester start planning for the events you plan to attend. Some events might require ticket purchase.
 2. Be prepared. Read **instructions** for each type of review before the event and record your reactions during and or immediately after the event.
 3. You must provide **PROOF OF ATTENDANCE** by attaching a **ticket** from the concert, play, or art exhibit to the cover of each report. If the event was free you may attach an exhibit brochure, play program (the cover only because of bulk) from the event you attended to the cover page of your report.
 4. The **student** must **sign** the attached ticket in case it becomes disengaged from your report. This is your proof of attendance!
 5. The **art review** also requires a signed “**thumbnail**” **sketch** (drawn while you are at the museum) in addition to a ticket (or brochure). If it is small enough it can be attached to the cover page.
- D. Due dates and evaluation of reviews.**
1. Turn in the review approximately **two weeks** after attending the event
 2. The **final due date** for reviews the **15th week** of the semester (see Course Calendar for specific date). However, it is not advisable to wait until the end of the semester to attend events. After the final due date **5 points** per week will be deducted from the score.
 3. The instructor will evaluate the review on the satisfactory completion of **all parts** of the assignment which includes clarity, organization, and mechanics (acceptable spelling, punctuation, grammar, sentence structure.)
- E. Cover page for ALL reviews, reports.**
1. You must follow this format or points will be deducted!!!
 2. Include **ALL** of the following on each cover page in the **upper right hand corner**. **Do not cover up** the following information with your attachments! If your art review sketch is too large tape it on the last page and make a note of it to the instructor.
 3. No plastic covers please. I have sample cover pages and reviews for you to look at.

(See following page for format)



What you actually type on the FAR RIGHTt side of the paper.

staple

Information needed:

Your Name

Title of Report

Date of Attendance

Date Report turned in

Course

Semester

Instructor

Smith, Jaime

*Art Review:
"Boating Party"*

9/10/09

9/24/09

HUM 108

Fall 2009

Ms. Loss

Admit One
*El Greco
to Picasso*
Phoenix
Art
Museum

9/10/09

J. Smith

Ticket (signed by YOU)

Proof of Attendance

Sketch (art review only)

J. Smith

tape

IX. DRAMA REVIEWS

A. Instructions

1. Many plays are acceptable, but note the following **restrictions**:
 - a. No dinner theater
 - b. No high school or church productions
 - c. No one man/one woman readings
 - d. No musicals
 - e. No children's plays without instructor permission.
2. The newspaper's list of dramas will be posted weekly on the bulletin board. It is up to you to determine whether or not the play meets the guidelines above.
3. If you are in doubt, call the theater. (The best time to reach a live person instead of a recording is late afternoon and early evening of play days.) Do check to see if discounts are available. Sometimes student rates, group rates, or standbys apply. Some performances cost less than others. Ask when calling. Make reservations ahead.
4. Do not forget to **attach** to your review a **ticket** or **program cover** (with your signature on it).

B. How to write the Drama Review

1. Write a review of a live play, answering **ALL** the questions below.
2. Give the play **title** and **playwright**. Then discuss the **type** of play it represents:
 - a. comedy
 - b. tragedy
 - c. problem play
 - d. theater of the absurd
 - e. something else?
3. What was the **theme**—main **message**—of the play? The theme is a comment on human relations, the human divinity relationship, or the interaction between people and their society, etc.; it is not a retelling of the plot.
Explain only enough of the plot to support your comments.
4. Describe the **stage settings**. Were they effective in conveying the mood and theme of the play? Why or why not? Be very specific.
5. Discuss the **actors**.
 - a. Were the actors professionals, amateurs, a mixture?
 - b. Did they play their **roles** well? Explain in specifics.
 - c. Were the **costumes** appropriate to the characters and time frame of the play? Describe and explain
6. How did the **audience** respond to the play. Did you agree with the audience's reaction?
7. What is one **advantage** of attending a live performance in contrast to seeing television or films.

See Starter Kit Reference Guide in Syllabus
www.herbergertheater.org

www.showup.com
www.aztheatreco.org

X. MUSICAL PERFORMANCE REVIEWS

A. Instructions

1. The purpose of this assignment is to encourage you to think about music, its value to you personally, its value to society, the role it plays in your life, and the role it plays as a part of culture in general. If you are not accustomed to listening to the type of music that will be assigned, another purpose is to broaden your musical horizons.
2. Attach a **ticket** (signed by you) to the cover page of the review.

3.	Acceptable Concerts <i>Professional level only of the following:</i> Symphony Orchestra Opera / Musicals Choral Jazz Ballet Chamber Recitals	Unacceptable <i>Any amateur level performance and the following:</i> Dinner theater Elementary or high school Church or Gospel Rock Country and Western
----	--	--

4. A list of acceptable performances will be posted on the class bulletin board.

B. How to write the Concert Review

1. Write a review in **essay form** of a musical performance covering **all** of the topics set forth below (2 through 7):
2. Please comment on the following:
 - a. **Where** did the concert take place?
 - b. **Who** were the performers?
 - c. **What** type of music was performed?
 - d. **What** type of musical instruments were used?
 - e. If there was a **soloist**, how did the soloist add to the overall performance?
3. If attending a **ballet, opera or musical**: What was the theme or main message? Explain only enough of the plot to support your comments. Ballet: does the choreography fit the music? Opera: does the music dramatize the plot?
4. Discuss the role of the **conductor**. Did his or her conducting style seem to reflect the emotion within the music?
5. Comment specifically on the **program selections** from the **first half** of the concert and the program selections from the **second half** following the intermission:
 - a. How did the compositions in the second half of the concert compare or contrast with the compositions in the first half, in terms of instrumentation, tempo, mood, and dynamics?
 - b. Were there any observable differences in instrumentation (more strings, less brass, no harp etc.) between the various compositions in the first half of the concert and the second half?
6. With regard to the compositions you heard, describe
 - a. the images they evoked in your mind.
 - b. the emotional impact on you.
7. What did you learn from your experience of hearing the music at the concert.

See Starter Kit Reference Guide

www.phoenixsymphony.com

www.azcentral.com

www.showup.com

C. Hints for enjoying the symphony, avoiding an anxiety attack, and keeping you from standing out like a sore thumb:

1. **Be a few minutes early.** If you are late you will not be seated until an appropriate break in the program.
2. **Read** the program notes. It helps to know a little bit about the music you will be hearing.
3. **Stay to the end** of the concert. It is considered rude to walk out during a performance and it disturbs the other patrons.
4. Wear **appropriate attire**—that does not mean a tuxedo or full-length jeweled gown. Wear something you would wear to a nice event or to church. **Do Not** wear “grubbies” and leave cowboy and baseball hats at home.
5. Do not make noise--**never talk, whistle, sing** along or tap your feet during a performance. Don’t even unwrap candy or cough drops. (If they are necessary unwrap them before you leave home.)
6. **Turn off pagers, electronic watches, and cellular phones.** Absolutely no recording devices or cameras in Symphony Hall. This means **NO photographing** with cell phones.
7. If you are in doubt about **when to applaud**, wait until everyone else is applauding and then join in.
8. Go with an open mind and **enjoy** yourself!

XI. ART REVIEWS

A. Instructions

1. Your review must come from the **approved list** of major museums and galleries. The goal is for you to become familiar with some of our excellent local cultural centers. You may, however, select any work of art in the museum to write about.
Included in the syllabus is a suggested list. Exhibit notices will be posted on the bulletin board in the classroom.
2. Student exhibits, sidewalk or mall shows are NOT ACCEPTABLE.
3. You must provide **proof of attendance** by attaching a **ticket**, brochure, receipt, or business card from the exhibit with your signature of it
4. You are required to draw a **“thumbnail sketch”** of the work reviewed **while you are at the exhibit**. A “thumbnail” is a small drawing (minimum 2”X 2”). Stick figures and simple lines are all that are necessary. This will help you “see” the composition. It is pointless to do the sketch after you get home. Photos, post cards or images downloaded from the internet are **NOT** acceptable.

B. How to write the Art Review

1. Write a critique of a painting, sculpture, or architecturally significant building answering all of the appropriate parts of following **five questions**.
2. Summary of the **five questions** to answer in your essay.
 - a. **What is the theme of the entire art exhibit and how is the show composed?**
(or if you are writing about architecture) **What is the site like where the building is located and does the building “fit” the location?**
 - b. **What is it and how was it made?**
 - c. **How is the work of art composed?**
 - d. **How does it stimulate your senses?**
 - e. **What does the work mean?**
3. The following guidelines are to help you take **notes** and organize your thoughts when you are actually looking at the work of art.

a. What is the theme of the entire art exhibit and how is the show composed?

*How are the walls painted and the pieces displayed? Is there an “eye flow” within the space?
(or if you are writing about architecture)*

What is the site like where the building is located and does the building “fit” the location?

Does the landscaping enhance the architecture? What is the proportion or scale of this building next to the surrounding ones. Does the interior of the building deliver on the “promise” of the exterior, in other words does the form follow the function?

b. What is it and how was it made?

Select one work of art from the exhibit (or the building) and discuss specifically the material, technique, or structure of painting, sculpture, or building. For example paintings can be brushed, knifed, or dripped onto wood, plaster walls, paper, or canvas. Sculpture can be carved stone or wood, welded or cast metal, or glued “found objects.” Buildings can be constructed of steel, concrete, adobe, stone with columns, arches, or cantilevered slabs.

c. How is the work of art composed?

Describe how the elements of art are arranged into the design.

The following are **The Elements of Art** that constitute any work of art:

LINE (outline shapes, create texture, to order the composition)

COLOR (the predominant color scheme)

SHAPE (organic, geometric, distorted, abstract)

TEXTURE (actual or visual)

SPACE (the flat two-dimensional space in a picture, or the illusion of space via linear perspective; the mass or three-dimensional space of sculpture or architecture)

LIGHT AND DARK (shadows, reflections, dark or light colors, atmospheric perspective)

(Note: not every element is emphasized, so select the most recognizable ones.)

The following are **The Principles of Design** or Composition:

SYMMETRY (how the work is balanced vertically, horizontally, or radially)

REPETITION and RHYTHM (colors, shapes or textures that are repeated to create a directional “eye flow,” and harmony)

FOCAL AREA (created by contrast or variation of the elements)

HARMONY (the unity that results from all of the above;
in architecture does the form of the building reflect the function)

d. How does it stimulate your senses?

Some paintings are so “real” that they “fool the eye” (known as trompe l’oeil). Sculpture and architecture may employ a variety of actual textures as well as sounds (acoustics) and smells.

e. What does the work mean?

Attempt to understand what the artist or architect had in mind. Does the title help you interpret what you see? Was the work intended to create a specific mood, a sacred space? What is your personal reaction? What feelings, memories, or associations does this work evoke in you? Why did you like or dislike about the work of art? Was it because of the content, skill, originality, or perhaps the intensity of communication? Does the work fall into any particular theme in the history of art?

C. Approved Museums and Galleries (check bulletin board for current exhibits and the following websites:
www.azcentral.com **www.pnxart.org** **www.artlifearizona.com**
www.accessarizona.com

(NOTE : Many museums are closed on Monday and hours are subject to change so call or check website before going to the museum.)

1. **HEARD MUSEUM** 22 E. Monte Vista Road, Phoenix 602-252-8848
Ancient and contemporary art of Native Americans.
Hours 9:30-5 Mon. through Sat, 12-5 Sun
www.heardmuseum.org

2. **PHOENIX ART MUSEUM** 1625 N. Central Ave, Phoenix 602-257-1222
World class changing exhibits and a permanent collection of Renaissance through Contemporary Art.
The architecture of the museum and all exhibits are acceptable for review.
Hours: 10 am - 9 pm on Tue. with free admission for general public. 10 am - 5 pm Wed. through Sat.,
12-5 pm Sun. MCCD students are admitted free any day with id card except for some special exhibits.
www.phxart.org

3. **NELSON FINE ARTS CENTER at ASU** Tenth St. and Mill Ave, Tempe 480-965-ARTS
The architecture of the museum and all exhibits are acceptable for review.
Hours 8:30-4:30 Mon. through Fri. closed Sat and Holidays, 1-5 Sun.
www.asu.edu/visitors/museums

4. **SCOTTSDALE CENTER FOR THE ARTS** 7383 Scottsdale Mall 480-994-2301
Changing exhibits of current trends in contemporary art.
hours: 10-8 Tue. - Fri., noon -8 Sat, noon -5 Sun
www.scottsdalearts.org

5. **SCOTTSDALE GALLERIES ART WALK** Marshall Way and Main Street
Over 40 galleries of contemporary and southwest art.
7-9 pm Thursday Evenings in addition to normal day hours.
www.scottsdalegalleries.com

6. **WEST VALLEY ART MUSEUM** 17425 115th Ave., Sun City 623-972-0635
Changing exhibits of contemporary art.
Call for hours. *Formerly Sun Cities Art Museum.*
www.wvam.org

7. **SHEMER ART CENTER** 5005 E. Camelback Rd., Phoenix 602-262-4727
Changing exhibits of contemporary art.
Hours 10-9 Tue., 10-5 Wed through Fri., 9-1 Sat.
www.phoenix.gov/PARKS/shemer

8. **DOWNTOWN PHOENIX GALLERIES ART DETOUR** Various streets Phoenix
Downtown galleries of cutting edge contemporary
First Fridays of each month open in the evening addition to normal day hours.
www.artlinkphoenix.com

D. The following are recommended for architecture reviews:

1. **TALIESIN WEST** 12621 N. Frank Lloyd Wright Blvd., Scottsdale 480-860-8810
Arizona's legacy from one of the most important architects of the 20th century, Frank Lloyd Wright
Tours conducted 7 days a week. Call for hours and information about tours.
www.franklloydwright.org

2. **ARCOSANTI** On I-17 Cordes Junction 90 miles north of Phoenix 520-632-7135
Visionary architect Paolo Soleri's prototype for a city of the future that combines architecture and ecology.
Tours conducted 7 days a week. Call for times and information about tours.
www.arcosanti.org
3. **MONTEZUMA'S CASTLE** I-17 near Camp Verde about 100 miles north of Phoenix
Ancient Indian Cliff Dwelling.
See tourist map for directions and/or call AZ Parks for information.
www.nps.gov/moca
4. **BIOSPHERE II** Oracle just north of Tucson 1-520-838-6200
Self-sustaining microworld that is a prototype for space colonization.
Tours Mon. through Sat.
www.bio2.edu
5. Most churches and sports arenas are acceptable for reviews. Ask the instructor if you have other buildings in mind.

XII. OPTIONAL EXTRA CREDIT The objective is to encourage students to recognize and express their individual creative potential and to explore subjects that interest them in more depth.

- A.** Students may obtain **up to 25 points** extra credit by doing any of the following:
1. Attending a second performance event and writing second review.
(The event must be a different type from your required review.) **20 points**
 2. Creating an original work of art . **20 points**
 3. Doing a research project and writing a report. **20 points**
 4. Attending a Honors Forum Lecture and filling out the yellow media evaluation cards. (see Calendar for dates, Poster in hall for topics)
The web site includes a film list which are acceptable for extra credit viewing:
www.ptk.org/honors/guide/film-list/ **5 points each**
 5. Audio tour of the GCC Art Collection and filling out summary card **10 points**
 6. Viewing approved films (relevant to contemporary issues), DVD/videos, CDs, or web sites and filling out the yellow media evaluation cards. **5 points each**
- Just a few Suggestions:** Web sites: World War I, II, Korea, Viet Nam, Holocaust, Films: *The Birth of a Nation, Saving Private Ryan, Schindler's List, It's a Beautiful Life, The Pianist, Pollock, Frida, Angels in America, MASH. PI, Basquiat, I Shot Andy Warhol, 2001:A Space Odyssey, Macomb X, Platoon, Apocalypse Now, A Midnight Clear, Koyaanisquatsi, Full Metal Jacket, Clockwork Orange, Close Encounters of the Third Kind, The Last Emperor (of China), Raisin in the Sun, Gallipoli, Triumph of the Will*
- B. Creative Project** Create an original work of art in any media: music, poetry, dance, sculpture, painting, photography, printmaking, digital video, Power Point etc. The work must be created during this semester, art work created in high school is not acceptable. A few suggestions:
1. Small statue made of "sculpey" that represents a totem
 2. Mandala
 3. Self portrait and cultural heritage
 4. Illustrate the evolution and variations of a specific symbol such as the cross
 5. Choreograph an expressive dance
 6. Digital story telling--3 min movie -- memory Book
 7. Relief print using a collage, linoleum cut,monoprint
 8. Create an abstract painting while listening to music
 9. Write and/or illustrate a poem or an original song.
 10. Digital painting (Photoshop, Corel Paint)
 11. Computer generated art such as fractals.

- C. **Research Project** Research a favorite artist, writer, musician, or other related topics using the library or the internet. The research may be presented as a "Power Point" presentation or a typed paper. A few suggestions:
1. Research Feng Shui and analyze your home.
 2. Explore art of a specific culture such as Native American, Asia, African. Islamic.
 3. Body art: tattoos, piercing, body building, hairstyles.
 4. Art work designed specifically for the web.
- D. **Book Report** Read a biography of a specific artist or historical figure or a novel such as *The DaVinci Code*, *Angels and Demons*, *The World is Flat*, *Night*, *The Journal of Frida Kahlo*, *Art and Physics*, *All Quiet on the Western Front*, *The Communist Manifesto*.
See Suggestions for Reading at the end of each chapter in the text.
- E. **Due dates and evaluation extra credit projects**
1. The **final due date** for extra credit projects is the **15th week** of the semester. You must indicate at this time if you will be presenting your project the last week of class.
 2. The instructor will evaluate written reports on the satisfactory completion of all parts of the assignment which includes clarity, organization, and mechanics (acceptable spelling, punctuation, grammar, sentence structure.) Proper citing of sources.
 3. Creative projects will be evaluated on composition, craftsmanship and communication of meaning.
 4. Plagiarism of text (or images) results in a failed paper or 0 points.

XIII. BOOK REPORTS

A. General Instructions

1. Select any relevant book about Contemporary Humanities: the arts, technology, modern warfare, philosophy, etc.
2. After you have selected a book check with the instructor for **approval**.
3. Book reports should be about 3 type-written, double-spaced pages. They must include the following points written in essay form.

B. What to write in the report

1. Information about the **author**.
 - a. When and where did she/he work?
 - b. What country was the author from?
 - c. Has she/he written many other volumes on this subject?
2. Information about the **publisher**.
 - a. When and where was it published?
 - b. Is it a paperback or hardbound book?
 - c. Was it illustrated?
3. Describe the **content** of the book.
4. Critically **evaluate** the book.
 - a. Was it dull or was it fascinating?
 - b. Did the author dwell excessively on some selected points and brush over the other aspects or the subject?
 - c. Did the book satisfy your curiosity?
 - d. Did it stimulate you to read more on the subject?
 - e. Did you like or dislike the writing style?
5. Discuss at least two interesting things you learned about the subject or person.
6. Do not feel restricted to these points; you may **add anything of value**. After all, a book report should convince us to either take read the book or not.

XIV. COURSE CALENDAR HUM 108 Fall 2009 GCC Tue/Thurs 11:30am-12:45pm MA -142

There will be no major changes in the course requirements or policies as listed in the syllabus. The instructor reserves the right to modify the assignments/calendar in order to meet the needs of this particular group and will inform students of any changes.

August 2009

HUM 108 Section 15554

Tue. and Thurs. 11:30 am to 12:45 pm

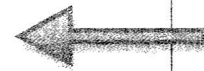
HUM 108 Contemporary Humanities

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1
2	3	4	5	6	7	8
9 Textbook:	10 <u>The Humanistic Tradition</u> By Gloria Fiero 5 th Edition	11 Book 6: <i>Modernism, Globalism and the Information Age</i>	12	13	14 Volume 2 Books 4-6 <u>The Early Modern World (Renaissance) To the Present</u>	15 On Reserve in the Library
16 <u>Unit Outlines</u> <u>Handouts</u>	17 <u>Reading Assignments</u>	18 <u>Lecture Topics</u>	19 <u>Reading Assignments</u>	20 <u>Lecture Topics</u>	21 <u>Reminders</u>	22 Fall Semester 2009 GCC Saturday classes begin
23 Week 1 Handouts Syllabus Lecture Outline The 19 th Century World: The Industrial Age and Realism	24	25 <u>Intro to Hum 108. Why the Humanities?</u>	26 Read Lecture Outline or Chapter 30 The 19 th Century World: The Industrial Age and Realism Vol. 2 on reserve Library	27 <u>The Industrial Revolution</u>	28	29
30 Week 2 Handouts Syllabus Quiz 1	31 Read 19 th C. Outline or Chapter 30	19 th Century Art and Philosophy				

September 2009

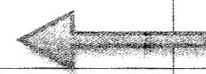
HUM 108


Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
30 Week 2 Handouts: Syllabus Quiz 1	31 Read 19 th C. Outline or Chapter 30	1 <u>19th Century Art and Philosophy</u>	2 Read Lecture Outline or Text Chapter 30 (reserve Library)	3 <u>Realism and the Modernist Turn</u>	4 Phoenix Art Museum First Fridays 6-10:00pm	5
6 Week 3 Handouts: Outline Early 20 th century Part 1	7 Labor Day No School Read Lecture Outline or Chapter 31 <i>The Move Toward Modernism</i>	8 <u>Impressionism in Art and Music</u> <u>Post Impressionism</u>	9 Read in Textbook Chapter 32 <i>The Modernist Assault</i> pp.5-9,65	10 <u>Early 20th Century Art Cubism</u> <u>Surviving Picasso</u> <i>DUE</i> <i>Syllabus</i> <i>Quiz 1</i>	11 Scottsdale Art Walks Every Thursday 7-9:00pm	12
13 Week 4 Handouts: Quiz #2 Literature	14 Chapter 32 <i>The Modernist Assault</i> pp. 10-19 Chapter 33 <i>The Freudian Revolution</i> pp.35-40	15 <u>Surviving Picasso</u>	16 Honors Forum Lecture PC 7:00 pm Herberger Theater <i>Triple Espresso</i> 7:00pm (arrive by 6pm to get ticket)	17 <u>Early 20th Century Art</u>	18	19 Phoenix Symphony Oscar Night 8:00 pm
20 Week 5 Handout: <i>Study Guide</i> <i>Exam One</i>	21 Chapter 33 <i>The Freudian Revolution</i> pp.27-35,40-46	22 <u>Freud and Jung</u> <u>A & E Biography</u>	23 Herberger Theater <i>Triple Espresso</i> 7:00pm (arrive by 6pm to get ticket)	24 <u>New Psychology: Literature</u> <u>Surrealism</u>	25	26 <i>Reminder: play or symphony reviews due 2 weeks after attending</i>
27 Week 6	28 Read Music pp. 23-25, 66-68, 89-91, 166-168	29 <u>20th Century Music</u> <u>Going to the Symphony</u>	30			



October 2009

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
27 Week 6 Handouts: Exam One	28	29	30	1 EXAM ONE Last to pay for symphony tickets	2 Phoenix Art Museum First Fridays 6-10:00pm	3 Reminder: Play Reviews due 2 weeks after attending.
4 Week 7 Handouts: Outline: Early 20th Century: Part 11 Quiz 3	5 Read Chapter 34 Total War, Totalitarianism pp. 49-50, 51-53	6 World War I <u>All Quiet on the Western Front</u>	7	8 All Quiet on the Western Front Pick up symphony tickets	9	10 Play suggestion: <i>Kite Runner</i> Oct.8-2 (see Az Theater Co. for Info)
11 Week 8 Handouts: Lecture Outline: Mid 20th Century: World War II	12 Chapter 34 Total War pp. 50-51, 56-57, 62, 67-68 Pick up symphony tickets	13 War Poets The Russian Revolution Battleship Potemkin The Communist Revolution	14 Chapter 34 Total War pp. 56-60, 63 Honors Forum Lecture GCC 7:00pm	15 Between the Wars Architecture of Doom Phoenix Symphony Tchaikovsky 7:30 pm 🎵	16	17 Phoenix Symphony Tchaikovsky 8:00pm 🎵
18 Week 9 Handouts: Quiz 4	19 Chapter 34 Total War	20 World War II The Century: Civilians at War	21 Chapter 34 Total War pp. 34, 61-65	22 The Holocaust Literature and Film If I never saw Another Butterfly They Drew Fire: Combat Artists	23 Scottsdale Art walks Every Thursday 7-9:00pm	24
25 Week 10 Handouts: Lecture Outline: Study Guide Exam Two	26 Read Chapter 35 The Quest for Meaning pp.70-78,80-83,88-89	27 Existentialism Abstract Expressionism	28 Read Chapter 38 Image and Sound in the Inform.Age pp.141-143	29 Pop Art Andy Warhol: Superstar	30	31 Reminder: Symphony Reviews due 2 weeks after attending.



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 Week 11 Handouts Exam Two	2	3 EXAM TWO	4 Read Chapter 38 <i>Image and Sound in the Information Age</i> pp. 150-154	5 Neo Expressionism <u>Basquiat</u>	6 Phoenix Art Museum First Fridays 6-10:00pm	7
8 Week 12 Handouts Quiz 5	9	10 <u>Basquiat</u>	11 Read Chapter 36 <i>Liberation and Equality</i> pp. 93-106	12 Minority Voices in Literature	13	14
15 Week 13 Handouts Outline Twentieth century Part 111	16 Read Chapter 36 <i>Liberation and Equality</i> pp. 109-119	17 Minority Voices	18 Read Chapter 37 <i>The Inform. Age : Messages and Meanings</i> pp. 3-4, 126-130	19 New Directions in Science SiFi Film <u>2001 A Space Odyssey</u>	20 Scottsdale Art Walks Every Thursday 7-9:00pm 	21
22 Week 14 Early 21st Century: The Postmodern Age	23 Read Chapter 37 pp.124-139	24 The Postmodern World Globalism	25	26 Thanksgiving Holiday	27 No School Nov. 26-29	28 The last day to turn in reviews without a late penalty is next Thursday.
29 Week 15	30 Read Chapter 37 <i>The Information Age : Messages and Meanings</i>	1	2	3	4	5

December 2009

HUM 108

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
29 Week 15 Early 21st Century: The Postmodern Age	30 Read Chapter 37 <i>The Information Age : Messages and Meanings</i> pp.20-23, 87-88, 166-169	1 <u>The Postmodern World</u> <u>Architecture</u>	2 Read Chapter 38 <i>Image and Sound in the Information Age</i> pp.154-162 Honors Forum Lecture MCC 7:pm	3 <u>The Postmodern Art</u> The last day to turn in reviews without a late penalty .	4 Phoenix Art Museum First Fridays 6-10:00pm	5
6 Week 16 Handout: <i>Study Guide Exam Three</i>	7 Chapter 38 <i>Image and Sound in the Information Age</i> pp.164-168	8 <u>Art 21</u> <u>Project Presentations</u>	9	10 <u>Art 21</u>	11	12
13 Week 17 <u>Finals week</u> Not regular classes—meet at scheduled final exam time.	14	15	16	17 EXAM THREE 11:00am - 12:50 pm	18	19
20	21 <i>Have a</i>	22 <i>Wonderful</i>	23 <i>"Winter"</i>	24 <i>Holiday!</i>	25	26
27 Campus	28 closed for	29 Winter Break	30 Dec. 25, 2009	31 Through	1 January 1, 2010	2

Series Contents

BOOK 1

The First Civilizations and the Classical World

Introduction: Prehistory and the Birth of Civilization

PART 1 The First Civilizations

- 1 Egypt, Greece, Rome, and the Iron Age
- 2 Mesopotamia, Greece, Rome, and the Social Order
- 3 India and China, Gupta, Persia, and the Social Order

PART 2 The Classical Legacy

- 4 Greece: Humanism and the Speculative Leap
- 5 The Greco-Roman World
- 6 Rome: The First Empire
- 7 China: The First Empire

BOOK 2

Medieval Europe and the World Beyond

PART 1 The Shaping of the Middle Ages

- 8 A Hierarchy of Faith: Christianity and Society
- 9 The Language of Faith: Symbolism and the Arts
- 10 Christianity, World Religion, and Culture

PART 2 The Medieval World

- 11 Patterns of Medieval Life
- 12 Christianity and the Medieval World
- 13 The Medieval Economy and the Arts

PART 3 The World Beyond the West

- 14 Asian Civilizations: The Ancient World

BOOK 3

The European Renaissance, the Reformation, and Global Encounter

PART 1 The Age of the Renaissance

- 15 Advances and Challenge: The Fourteenth-Century Transition
- 16 Creation of Manhood in the Age of the Renaissance
- 17 Renaissance Ideas: Lessons of Nature, Masters of Invention

PART 2 A Brave New World

- 18 Age of the Americas and Cross-Cultural Encounter
- 19 Protestant Reform: The Weaving of the Old World

BOOK 4

Faith, Reason, and Power in the Early Modern World

PART 1 The Age of the Reformation

- 20 The Catholic Reformation and the Baroque World
- 21 At Issue: Power and the Protestant Reformation
- 22 The Reformation in the Protestant World
- 23 The Science of Newton: Beyond the New Learning

PART 2 The Age of Enlightenment

- 24 The Fraying of Reason
- 25 The Limits of Reason
- 26 Eighteenth-Century Art, Music, and Society

BOOK 5

Romanticism, Realism, and the Nineteenth-Century World

PART 1 The Romantic Era

- 27 The Romantic Era of Nature
- 28 The Romantic World
- 29 The Romantic Style in Art and Music

PART 2 Realism and the Modernist Turn

- 30 Industry, Empire, and the Realist Era
- 31 The Move Toward Modernism

BOOK 6

Modernism, Globalism, and the Information Age

PART 1 The Fraying of Modernism

- 32 The First World War
- 33 The Russian Revolution
- 34 Culture, Globalization, and the Arts
- 35 The Quest for Meaning

PART 2 The Postmodern Turn

- 36 Religion and Ecology
- 37 The Information Age: Global Perspectives
- 38 Image and Society in the Information Age

} HUMAN 108

<p>READING 5.7 From Whitman's "Song of Myself" 688</p> <p>American Landscape Painting 689</p> <p>America and Native Americans 691</p> <p>American Folk Art 693</p> <p>Early Nineteenth-Century Thought 695</p> <p>Hegel and the Hegelian Dialectic 696</p> <p>Darwin and the Theory of Evolution 696</p> <p>Summary 698</p> <p>Quincy 698</p>	<p>Trends in Mid-Nineteenth-Century Architecture 725</p> <p>Nationalism in the West 728</p> <p>Eclecticism in Western Architecture 729</p> <p>The Romantic Style in Music 729</p> <p>The Genius of Beethoven 730</p> <p>Art Songs 732</p> <p>The Programmatic Symphonies of Berlioz 732</p> <p>The Piano Music of Chopin 733</p> <p>The Romantic Ballet 734</p> <p>Romantic Opera 737</p> <p>Verdi and Italian Grand Opera 737</p> <p>Wagner and the Birth of Music-Drama 737</p> <p>Summary 738</p> <p>Music Listening Selections 739</p> <p>Glossary 739</p>
<p>28 The Romantic Hero 699</p> <p>Nationalism and the Hero 699</p> <p>Napoleon as a Romantic Hero 700</p> <p>READING 5.8 From Napoleon's Diary 702</p> <p>The Promethean Hero 702</p> <p>The Promethean Myth in Literature 702</p> <p>READING 5.9 From Mary Shelley's <i>Frankenstein</i> 703</p> <p>Byron and the Promethean Myth 704</p> <p>READING 5.10 Byron's "Prometheus" 705</p> <p>Pushkin, The Byron of Russia 706</p> <p>READING 5.11 From Pushkin's "Napoleon" 706</p> <p>The Abolitionists' American Prometheus 707</p> <p>Frederick Douglass 707</p> <p>READING 5.12 From Douglass' <i>My Bondage and My Freedom</i> 708</p> <p>Sejourner Truth 708</p> <p>READING 5.13 From <i>The Narrative of Sojourner Truth</i> 709</p> <p>Slave Songs and Spirituals 709</p> <p>Goethe's <i>Faust</i>: The Quintessential Romantic Hero 710</p> <p>READING 5.14 From Goethe's <i>Faust</i> 710</p> <p>Romantic Love and Romantic Stereotypes 717</p> <p>READING 5.15 Helen's "You Are Just Like a Power" 718</p> <p>The Female Voice 718</p> <p>Summary 719</p>	<p>29 The Romantic Style in Art and Music 720</p> <p>Heroic Themes in Art 721</p> <p>God and the Glorification of the Hero 721</p> <p>Popular Heroism in Goya and Delacroix 721</p> <p>Delacroix and Revolutionary Heroism 722</p> <p>Heroic Themes in Sculpture 726</p>
<p>30 Industry, Empire, and the Realist Style 743</p> <p>The Global Dominion of the West 743</p> <p>Advancing Industrialism 743</p> <p>Colonialism and the New Imperialism 743</p> <p>READING 5.16 From King's "The White Man's Burden" 744</p> <p>China and the West 745</p> <p>READING 5.17 From Lin Zexu's Letter of Advice to Queen Victoria 745</p> <p>Social and Economic Realities 747</p> <p>Nineteenth-Century Social Theory 748</p> <p>The Radical Views of Marx and Engels 748</p> <p>READING 5.18 From Marx's and Engels' Communist Manifesto 749</p> <p>Men and Women's Rights 751</p> <p>READING 5.19 From M.L.'s <i>The Subjection of Women</i> 751</p> <p>The New Historicism 752</p> <p>Realism in Literature 752</p> <p>The Novels of Dickens and Twain 752</p> <p>READING 5.20 From Dickens' <i>The Old Curiosity Shop</i> 753</p> <p>READING 5.21 From Twain's <i>The Adventures of Huckleberry Finn</i> 754</p> <p>Russian Realism: Dostoevsky and Tolstoy 756</p>	

READING 5.12 From Dostoevsky's <i>Crime and Punishment</i>	757
The Literary Heroines of Flaubert and Chopin	758
READING 5.13 From Flaubert's <i>Madame Bovary</i>	758
READING 5.14 Kate Chopin's "The Story of an Hour" ("The Dream of an Hour")	759
Zola and the Naturalistic Novel	760
Realist Drama: Ibsen	760
READING 5.15 From Ibsen's <i>A Doll's House</i>	761
Realism in the Visual Arts	763
The Birth of Photography	763
Courbet and French Realist Painting	764
Dauvergne's Social Realism	766
The Scandalous Realism of Manet	768
Realism in American Painting	772
Late Nineteenth-Century Architecture	775
Realism in Music	778
Summary	778
Glossary	779

21 The Move Toward Modernism 779

Late Nineteenth-Century Thought	779
Nietzsche's New Morality	779
READING 5.16 From the Works of Nietzsche	780
Poetry in the Late Nineteenth Century	781
The Symbolists	781
READING 5.17 From Mallarmé's "The Afternoon of a Faun"	782
Music in the Late Nineteenth Century: Debussy	782
Painting in the Late Nineteenth Century	783
Symbolism	783
Impressionism	783
Monet, Pioneer of Impressionism	784
Picasso, Pissarro, and Degas	787
Japanese Woodblock Prints and Western Art	789
Cassatt and Toulouse-Lautrec	791
Art Nouveau	792
Sculpture in the Late Nineteenth Century	794
Degas and Rodin	794
The Arts of Africa and Oceania	798
Postimpressionism	800
Van Gogh and Gauguin	802
Cézanne and Cézanne	804
Summary	808
Music Listening Selection	807

Book 6

Modernism, Globalism and the Information Age

Part One

The Triumph of Modernism 811

Timeline 812

32 The Modernist Assault 813

The New Physics	813
Early Twentieth-Century Poetry	814
The Imagists	814
READING 6.1 From Pound's <i>Persuasion</i> (1920)	814
Frost and Lyric Poetry	815
READING 6.2 Frost's "The Road Not Taken" (1916)	815
Early Twentieth-Century Art	815
Picasso and the Birth of Cubism	815
Futurism	820
Matisse and Fauvism	822
The Birth of Motion Pictures	822
Clairmont and Abstraction	824
Abstraction and Photography	824
Nonobjective Art	824
Russian Constructivism	826
Early Twentieth-Century Architecture	828
The Architecture of Wright	828
The Bauhaus and the International Style	829
Early Twentieth-Century Music	832
Schoenberg	832
Stravinsky	833
The Beginnings of Modern Dance	834
Summary	834
Music Listening Selections	835
Glossary	835

33 The Freudian Revolution 836

Freud and the Psyche	836
READING 6.3 From Freud's <i>Civilization and Its Discontents</i> (1930)	837
Freud's Followers	839
The New Psychology and Literature	840
Proust's Quest for Lost Time	840

Book 6 Contents

Preface 7

PART ONE

The Triumph of Modernism 1

Timeline 2

12 The Modernist Assault 3

- The New Physics 3
- Early Twentieth-Century Poetry 4
 - The Imagists 4
- READING 11 From Pound's *Personas* (1909) 4
 - Prose and Lyric Poetry 5
- READING 12 Frost's "The Road Not Taken" (1916) 5
- Early Twentieth-Century Art 5
 - Picasso and the Birth of Cubism 6
 - Futurism 7
 - Matisse and Fauvism 7
 - The Birth of Motion Pictures 7
 - Braque and Abstraction 7
 - Abstraction and Photography 7
 - Nonobjective Art 7
 - Russian Constructivism 8
- Early Twentieth-Century Architecture 8
 - The Architecture of Wright 8
 - The Bauhaus and the International Style 8
- Early Twentieth-Century Music 8
 - Schoenberg 8
 - Stravinsky 8
- The Beginnings of Modern Dance 8
- Summary 8
 - Music Listening Selections 8
 - Glossary 8

13 The Freudian Revolution 26

- Freud and the Psyche 26
- READING 13 From Freud's *Civilization and Its Discontents* (1930) 27
 - Freud's Followers 28
- The New Psychology and Literature 28
 - Freud's Quest for Lost Time 28
- READING 14 From Freud's *Swarm's War* (1913) 28
 - The Nightmare Reality of Kafka 28

READING 15 From Kafka's "The Metamorphosis" (1915) 29

- Joyce and Stream of Consciousness Prose 29
- The New Freedom in Poetry 29
- READING 16 Cummings' (and Lang Leong's) (1926) 29
- The New Psychology and the Visual Arts 29
 - Expressionism 29
 - Metaphysical Art and Fantasy 29
 - The Dada Movement 29
 - Surrealism and Abstract Surrealist Prose, Film, and Art 29
 - Victorian Surrealists: Magritte and Dalí 29
 - The Women of Surrealism 29
 - Dada and Surrealist Photography 29
 - Dada and Surrealist Film 29
- The New Psychology and Music 29
 - Summary 29
 - Music Listening Selections 29
 - Glossary 29

14 Total War, Totalitarianism, and the Arts 49

- World War I Literature 49
 - World War I Poetry 49
- READING 17 Poems of World War I 49
 - World War I Fiction 49
- READING 18 From Remarque's *All Quiet on the Western Front* (1929) 49
- World War I Art 49
- The Russian Revolution 49
 - Experimental Film 49
- The Great Depression and the American Scene 49
- Totalitarianism and World War II 49
 - World War II Poetry 49
- READING 19 Poems of World War II 49
 - World War II Fiction 49
 - Film in the War Era 49
 - Responses to Totalitarianism 49
 - READING 20 From Welles's *Night* (1955) 49
 - The Visual Arts in the War Era 49
 - Photography 49
 - Protest in Graphics 49
 - Music in the War Era 49
 - Opera and the American Scene 49

The Communist Revolution in China 67
 Summary 68
 Music Listening Selection 68
 Glossary 68

35 The Quest for Meaning 69

Existentialism and Freedom 69
 The Philosophy of Sartre 70
 READING 1 From Sartre's "Existentialism" (1945) 70
 Christian Existentialism 72
 Literature at Mid-Century 72
 Theater of the Absurd 73
 READING 2 Beckett's *Waiting for Godot* (1948) 73
 Poetry at Mid-Century 74
 T. S. Eliot 74
 READING 3 Eliot's "The Love Song of J. Alfred Prufrock" (1915) 75
 Dylan Thomas 76
 READING 4 Thomas's "Do Not Go Gentle into That Good Night" (1951) 77
 Rabindranath Tagore 77
 READING 5 Tagore's "The Man Had No Useful Work" (1921) 77
 Islamic Poetry 78
 READING 6 Islamic Poems 78
 The Visual Arts at Mid-Century 78
 Painting 78
 Film at Mid-Century 79
 Sculpture 80
 Architecture at Mid-Century 85
 Music and Dance at Mid-Century 88
 Summary 89
 Music Listening Selection 89
 Glossary 89

PART TWO
The Postmodern Turn 91

Timeline 92

36 Liberation and Equality 93

Liberation and Literature in Latin America 93
 READING 1 Neruda's "United Fruit Co." (1923) 94

The Quest for Racial Equality 94
 The Harlem Renaissance 95
 READING 2 The Poems of Hughes and Brooks 95
 Richard Wright and the Realities of Racism 96
 READING 3 From Wright's *The Ethics of Living Jim Crow* (1938) 97
 The Civil Rights Movement 98
 READING 4 From King's Letter from Birmingham Jail (1963) 99
 READING 5 From Malcolm X's *Message to the Grass Roots* (1963) 101
 The Literature of the Black Revolution 101
 READING 6 From Ellison's *Invisible Man* (1952) 102
 READING 7 Walker's "Eletha" (1981) 103
 African-Americans and the Visual Arts 104
 African-Americans and Film 105
 African-Americans and Jazz 106
 African-Americans and Dance 108
 The Quest for Gender Equality 109
 The Literature of Feminist Thought 109
 READING 8 From Woolf's "A Room of One's Own" (1929) 110
 Postwar Feminism de Beauvoir 111
 READING 9 From de Beauvoir's *The Second Sex* (1949) 111
 Feminist Poetry 112
 READING 10 Feminist Poems 113
 Feminist Art 114
 Sexual Identity 116
 Summary 118
 Music Listening Selections 118
 Glossary 118

37 The Information Age: Message and Meaning 120

The Information Explosion 120
 New Directions in Science and Philosophy 122
 String Theory 122
 Chaos Theory 123
 The Human Genome 123
 Language Theory 123
 Literature in the Information Age 124
 Postmodernism 124
 READING 11 Post-Modernism's "To Talk" (1987) 124
 Magic Realism 125

READING 6.26 Atende's "Two Words" (1989) 126
 Science Fiction 126
 Science Fiction Film 129
 The Literature of Social Conscience 129

READING 6.29 Cates' "Ace" (1968) 129
 Globalism 131
 The Challenge of Globalism 131

READING 6.30 Achebe's "Dead Men's Path" (1972) 132
 The Global Ecosystem 133

READING 6.31 From Wilson's *The Diversity of Life* (1992) 133

READING 6.32 From Deland's *Pagan at Fyler Creek* (1974) 134
 The Literature of Globalism 135

READING 6.33 The Poems of Walcott and Szymborska 136
 Globalism and Ethnic Identity 136

READING 6.34 Cisneros' "No Speak English" from *The House on Mango Street* (1984) 137

READING 6.35 The Poems of Darwish and Amich 139
 Summary 139
 Glossary 139

38 Image and Sound in the Information Age 140

The Visual Arts in the Information Age 140
 Visual and Experimental Film 140
 Pop Art 140
 Assemblage 142
 Art Film 142
 Geometric Abstraction, Op, Minimal, Neon, and Kinetic Art 144
 New Realism 147
 New Expressionism 149
 Social Conscience Art 148
 Social Conscience Film 151
 Total Art 152
 Video Art 154
 Computers and the Visual Arts 156

The Visual Arts and the Global Paradigm 158
 Architecture in the Information Age 160
 Computers and Film 160
 Public Art 164
 Music in the Information Age 164
 Electronic Music and Computers 165
 Minimal Music 165
 Postmodern Opera 166
 Rock Music 166
 Music and the Global Paradigm 167
 Dance in the Information Age 167
 Summary 168
 Music Listening Selections 168
 Glossary 168

Suggestions for Reading 169

Credits 171

Index 172

MAPS

34.1 World War I, 1914-1918 50
 34.2 World War II: The Defeat of the Axis, 1942-1945 60

MUSIC LISTENING SELECTIONS

CD Two Selections 17 to 26

Schoenberg, *Pierrot Lunaire*, Op. 21, Part 3, No. 15, "Heimweh," 1912 23, 47
 Stravinsky, *The Rite of Spring*, "Sacrificial Dance," 1913, excerpt 23
 Copland, *Appalachian Spring*, excerpt, 1944 87
 Cage, *Sonata K*, excerpt, 1948 88
 Handy, "St. Louis Blues," 1914 106
 Hardin Armstrong, "Hotter than That," 1927 107
 "Koko" Gillespie/Parker, 1945 108
 Babbitt, *Ensembles for Symphonies*, 1951, excerpt 165
 Glass, *Einstein on the Beach*, "Kneeplay," 1977 166
 Kalhor, *Gallop of a Thousand Horses*, *The Silk Road Project*, 2005 167