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: ;


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: 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

   ☒ Course Description
   ☒ Course Syllabus
   ☒ Criteria Checklist for the area
   ☒ Table of Contents from the textbook required and/or list or required readings/books
   ☒ Description of how course meets criteria as stated in item 6.

8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:

   ☒ DEC  prefix
   ☒ Elective

Current General Studies designation(s): HU,H

Effective date: 2010 Spring  Course Equivalency Guide

Is this a multi-section course? ☐ yes  ☒ no

Is it governed by a common syllabus? ☒ yes  ☐ 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 *either* 1, 2, or 3 *and* 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.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>1.</strong> Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>2.</strong> Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td><strong>3.</strong> Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
</tr>
<tr>
<td></td>
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<td><strong>4.</strong> In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
</tr>
</tbody>
</table>

THE FOLLOWING ARE NOT ACCEPTABLE:
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.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Concerns the comprehension and interpretation /analysis of written, aural, or visual texts, and/or their historical development.</td>
<td>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. 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. Unit 2: Early 20th Century or The Modernist Assault examines the connection between Cubism, poetry, music and the new physics. Unit 3: The Freudian Revolution, New Psychology and the Arts. Unit 4: World War I, The Depression, Rise of Fascism. Unit 5: World War II and the following intellectual unrest, the quest for meaning and the Zenith of Modernism Unit 6: The Information Age and Post Modernism, new directions in science. Unit 7: The 21st Century and the Global Culture, Sustainability and Futurism.</td>
<td>MCCCDD Competencies 1-6 Course Description Syllabus: II.A.B.Objectives, IV Out of study units XIV. Calendar V.A.3. Text Book - The Humanistic Tradition Book 6 Unit 1: Outline A. 1.2.3. Calendar Weeks 1-3 Text Chpt. 30, 31 Unit 2: Outline B. 4.5. Calendar Week 4 Text Chpt. 32 Unit 3: Outline B. 3.4.5. Calendar Weeks 5-6 Text Chpt. 33 Unit 4: Outline B. 2. Calendar Weeks 7-8 Text Chpt. 34 Unit 5: Outline C. 1.2.4. Calendar Weeks 9-10 Text Chpt. 34, 35 Unit 6: Outline D. 1.2.3.4. Calendar Weeks 11-13 Text Chpt. 36, 37 Unit 7: Outline E. 1.2.3.4.5.6. Calendar Weeks 14-16 Text Chpt. 38</td>
</tr>
</tbody>
</table>
| 4.b Concerns aesthetic systems and values, literary and visual arts. | A course objective is to establish art as a way of expressing aesthetic perception, communicating cultural ideals, and as a means for self-expression. | MCCCD Competencies 1-6
Course Description
Syllabus: II.A.B.Objectives, IV.Outline of study units
Text Book The Humanistic Tradition Book 6 |
<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>4.c Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts including architecture and design.</td>
<td>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.</td>
<td>Syllabus: VIII.IX. X. XI. Performance Reviews XII. A.B.C.D.</td>
</tr>
</tbody>
</table>
Justification for HUM 108 Contemporary Humanities—Humanities and Fine Arts (HR')

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 closer 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: MCCCD Approval: 09/27/94

HUM108 19952-99999

Contemporary Humanities

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

Go to Competencies  Go to Outline

MCCCD Official Course Competencies:

HUM108 19952-99999

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

MCCCD Official Course Outline:

HUM108 19952-99999

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
I. INSTRUCTOR

<table>
<thead>
<tr>
<th>Ms. Bonnie Loss</th>
<th>Office 05-128</th>
<th>Telephone 623-845-3691</th>
<th>Office Hours:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(voice mail)</td>
<td>8:00am-8:30am Mon &amp; Wed</td>
<td>8:00am-9:00am Tue &amp; Thur</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1:00pm-2:00pm Tue</td>
<td>by appointment Fri</td>
<td></td>
</tr>
</tbody>
</table>

(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: 2001-2023
   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.
   
*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 century.
2. Identify and contrast early twentieth century artists and art forms.
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 throughout the semester and please let me know if they do not match your calculations. On the following page you can keep track of your point accumulation.

B. Grading for Required Assignments

<table>
<thead>
<tr>
<th>Assignment</th>
<th>(Points Possible)</th>
<th>Points Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam One</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Exam Two</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Exam Three</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Syllabus</td>
<td>10</td>
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<tr>
<td>Quiz # 1</td>
<td>5</td>
<td></td>
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<tr>
<td>Quiz # 2</td>
<td>5</td>
<td></td>
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<td>Quiz # 3</td>
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<td>Quiz # 4</td>
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<tr>
<td>Quiz # 5</td>
<td>5</td>
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<tr>
<td>Review 1</td>
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Optional Extra Credit

<table>
<thead>
<tr>
<th>Extra Credit</th>
<th>(Points Possible)</th>
<th>Points Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>Review 2 or Project</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Media Reviews</td>
<td>5-15</td>
<td></td>
</tr>
</tbody>
</table>

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:

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

<table>
<thead>
<tr>
<th>Professional level only of the following:</th>
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<tbody>
<tr>
<td>Symphony Orchestra</td>
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<td>Opera / Musicals</td>
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<td>Choral</td>
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<td>Jazz</td>
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<td>Ballet</td>
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<td>Chamber Recitals</td>
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**Unacceptable**

Any amateur level performance and the following:

<table>
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<th>Dinner theater</th>
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<td>Elementary or high school</td>
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<td>Church or Gospel</td>
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<td>Rock</td>
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<td>Country and Western</td>
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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

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. MCCCD 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  
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, 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.
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.
   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.
# HUM 108 Contemporary Humanities

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<tr>
<td>Textbook:</td>
<td>The Humanistic Tradition</td>
<td>Book 6: Modernism, Globalism and the Information Age</td>
<td>Volume 2 Books 4-6 The Early Modern World (Renaissance) to the Present</td>
<td>On Reserve in the Library</td>
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<tr>
<td></td>
<td>The Humanistic Tradition</td>
<td>By Gloria Fiero 5th Edition</td>
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<td>Unit Outlines</td>
<td>Reading Assignments</td>
<td>Lecture Topics</td>
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<td>Reminders</td>
<td>Fall Semester 2009 GCC Saturday classes begin</td>
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<td>Week 1</td>
<td>Handouts</td>
<td>Syllabus</td>
<td>Lecture Outline</td>
<td>The 19th Century World: The Industrial Age and Realism</td>
<td>The Industrial Revolution</td>
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<td>Intro to Hum 108, Why the Humanities?</td>
<td>Read Lecture Outline or Chapter 30</td>
<td>The 19th Century World: The Industrial Age and Realism Vol. 2 on reserve Library</td>
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<td>Week 2</td>
<td>Handouts</td>
<td>Syllabus Quiz 1</td>
<td>Read 19th C. Outline or Chapter 30</td>
<td>19th Century Art and Philosophy</td>
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<td>Week 2</td>
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<td>Phoenix Art Museum First Fridays 6-10:00pm</td>
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<td>Syllabus Quiz 1</td>
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<tr>
<td>Read 19th C. Outline or Chapter 30</td>
<td>Read Lecture Outline or Text Chapter 30 (reserve Library)</td>
<td>Realism and the Modernist Turn</td>
<td>Phoenix Art Museum First Fridays 6-10:00pm</td>
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| 6     | 7     | 8       | 9         | 10       | 11     | 12       |
| Week 3 |         |         |           |          | Scottsdale Art Walks Every Thursday 7-9:00 pm |
| Handouts: |         |         |           |          |        |          |
| Outline Early 20th century Part 1 |         |         |           |          |        |          |
| Labor Day | No School |         |           |          |        |          |
| Read Lecture Outline or Chapter 31 | Read in Textbook Chapter 32 The Modernist Assault pp.5-9,65 | Early 20th Century Art Cubism Surviving Picasso DUE Syllabus Quiz 1 |
| Impressionism in Art and Music | Post Impressionism | Early 20th Century Art Cubism Surviving Picasso DUE Syllabus Quiz 1 |

| 13    | 14    | 15      | 16        | 17       | 18     | 19       |
| Week 4 |         |         |           |          | Phoenix Symphony Oscar Night 8:00 pm |
| Handouts: |         |         |           |          |        |          |
| Quiz #2 Literature |         |         |           |          |        |          |
| Chapter 32 The Modernist Assault pp.10-19 | Chapter 33 The Freudian Revolution pp.35-40 | Senior Forum Lecture PC 7:00 pm | Early 20th Century Art Cubism Surviving Picasso DUE Syllabus Quiz 1 |
| Surviving Picasso | Early 20th Century Art Cubism Surviving Picasso DUE Syllabus Quiz 1 |

| 20    | 21    | 22      | 23        | 24       | 25     | 26       |
| Week 5 |         |         |           |          | Reminder: play or Symphony reviews due 2 weeks after attending |
| Handout: | Study Guide Exam One |         |           |          |        |          |
| Freud and Jung |         |         |           |          |        |          |
| Chapter 33 The Freudian Revolution pp.27-35,40-46 | Herberger Theater Triple Espresso 7:00pm (arrive by 6pm to get ticket) | New Psychology Literature Surrealism |
| Herberger Theater Triple Espresso 7:00pm (arrive by 6pm to get ticket) | Early 20th Century Art Cubism Surviving Picasso DUE Syllabus Quiz 1 |
| A & E Biography | Early 20th Century Art Cubism Surviving Picasso DUE Syllabus Quiz 1 |

<p>| 27    | 28    | 29      | 30        |
| Week 6 |         |         |           |
| Read Music pp. 23-25, 66-68, 89-91, 166-168 | 20th Century Music | Going to the Symphony |
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<td>Handouts: Outline: Early 20th Century: Part 11 Quiz 3</td>
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<td>Read Chapter 34 Total War, Totalitarianism pp. 49-50, 51-53</td>
<td>World War I All Quiet on the Western Front</td>
<td>All Quiet on the Western Front</td>
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<td>Phoenix Symphony Tchaikovsky 8:00pm</td>
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<td>World War II</td>
<td>War Poets The Russian Revolution Battleship Potemkin The Communist Revolution</td>
<td>Chapter 34 Total War pp. 56-60, 63 Honors Forum Lecture GCC 7:00pm</td>
<td>Between the Wars Architecture of Doom Phoenix Symphony Tchaikovsky 7:30 pm 2</td>
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<td>Chapter 34 Total War pp. 50-51, 56-57, 62, 67-68</td>
<td>Pick up symphony tickets</td>
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<td>Handouts: Lecture Outline: Mid 20th Century: World War II</td>
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<td>Chapter 34 Total War pp. 50-51, 56-57, 62, 67-68</td>
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<td>Scottsdale Art Walks every Thursday 7-9:00pm</td>
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December 2009

Have a Wonderful "Winter" Holiday!

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