

INTRODUCTION TO THE HUMANITIES

Humanities 001 (HUM 100)

Summer 2005

MTWR 8 - 11:45 a.m., Plumas 106
Course instructor: Jeanne Lawrence
Office hours: MTWR 11:45-12:45
Office: Trinity 212 Phone: 898-6354
E-mail: jlawrence @ csuchico.edu

Course description and objectives:

This course provides a broad introduction to the major forms and types of artistic expression: visual art (drawing, painting, photography, sculpture), music, drama, cinema, dance, architecture, and literature. The first half of the course is devoted to developing an understanding of the basic principles and practices of each of these arts. The second half of the course focuses on the arts in the context of a particular time period -- the nineteenth century. This is a lecture / discussion course: lectures will incorporate slide presentations and video materials; from time to time guest speakers from various disciplines will present their work in order to illuminate a particular form of artistic expression.

Required Texts:

Dennis J. Sporre, *Reality Through the Arts*, fifth edition (Prentice-Hall, 2004).
William Shakespeare, *Hamlet* (Dover edition); first published in 1603.
Mary Shelley, *Frankenstein* (Barnes and Noble Classics); originally published 1818 & revised 1831.
(Bring the Sporre text to class each day; bring *Hamlet* and *Frankenstein* when indicated on the syllabus)

Course requirements:

Final course grade determined as follows:

Exam #1	25%	100 points
Exam #2	25%	100 points
Exam #3	25%	100 points
In-class and at-home writing assignments	25%	100 points

Total possible points: 400

("A" range = 360-400 points; "B" range = 320-359; "C" range = 280-319; "D" range = 240-279)

Writing assignments: There will be a number of **short in-class writing assignments** ("quick writes") based on the assigned reading and in-class material. Always come to class prepared to write about, and discuss, the day's reading assignments.

There will also be occasional **writing assignments to be completed outside of class** and turned in (usually) the next day. These should be typed, double-spaced, with proper attention to spelling and grammar.

In-class writing will not be marked down for spelling and/or grammatical errors, but at-home writing is expected to be of a higher calibre, and *will* be marked down for such errors.

Examinations: Each exam will consist of short answer, true/false, and multiple choice questions. **Questions will be derived from course readings, lectures, films, and appearances by guest speakers.**

POLICIES:

Missing an examination is excused only by a medical problem documented by a doctor's note.

Missed writing assignments cannot be made up However, before working out your final grade, I will drop your lowest writing assignment grade.

In order **to receive credit for in-class writing, you must stay until the end of class on the day the assignment is given** (those who exit the classroom early after completing a writing assignment will receive no credit for it, unless the early departure has already been discussed with the instructor).

Plagiarism is the act of presenting someone else's work as your own. It is a violation of the instructor's (and the University's) expectations. Plagiarized work will be given the grade of F; the act of plagiarism is grounds for failure in this course, and may result in expulsion from the University. (See p. 82 of the University Catalog).

Classroom courtesy: chatting with classmates during class lectures, exams, writing assignments or films is unacceptable behavior. The classroom is a public forum; private conversations belong outside, not in the classroom.

COURSE SCHEDULE & READING ASSIGNMENTS (subject to change)

[note: your textbook is abbreviated as Reality below]

DAY 1 (Monday, July 25)

Introduction; Drawing and Painting

Lecture: Thinking about art: what do we like, and why? Documentary, *Fresco*; Renaissance painting: Leonardo da Vinci and Michaelangelo Buonarroti.

DAY 2 (Tuesday, July 26)

Printmaking and Photography

Lectures: The history of photography. Contemporary work by guest speaker: University Art Gallery curator, Jason Tannen.

Reading: (To catch up) -- Reality Introduction and Chapter One, pp. 12-61, and 283-285.

DAY 3 (Wednesday, July 27)

Sculpture

Lectures: Classical Greek and Renaissance sculpture. Contemporary work by guest speaker: ceramics professor Sue Whitmore.

Reading: Reality Chapter Two, pp. 62 - 78.

Review for exam

DAY 4 (Thursday, July 28)

Exam: EXAMINATION #1

Dance

Film: Documentary on the ballet *Giselle*.

Lecture: Introduction to Shakespeare and *Hamlet* (begin film if there is time).

Reading: Reality, Chapter Six, pp. 132-145 and 352-53.

DAY 5 (Monday, August 1)

Theatre

Lectures: Shakespeare and his *Hamlet*. Visit to Chico's Blue Room Theater; discussion with actor/director Rob Wilson.

Film: *Hamlet*.
Reading: *Reality*, Chapter Four, pp. 98-117, and 291-292; *Hamlet* (If you cannot read the entire play, at least be familiar with Act I, Act III and Act V, scene II).

DAY 6 (Tuesday, August 2)

Cinema

Films: Early film: Charlie Chaplin's *The Floorwalker*; early animated films; clips from the *Annenberg History of Film* and *Visions of Light*. Example of "film noir" -- *Out of the Past*.
Reading: *Reality*, Chapter Five, pp. 118-131.

DAY 7 (Wednesday, August 3)

Architecture

Lectures: Case study of architecture and the society that creates it: the medieval pilgrimage church. Contemporary work: art history lecturer Jenni Spangler will discuss the memorial to victims of the bombing of Oklahoma City's Murrah Building.
Reading: *Reality*, Chapter Seven, pp. 146-176.
Review for exam

DAY 8 (Thursday, August 4)

Exam **EXAMINATION #2**

Literature

Lecture: The Romantic Movement in Literature.
Reading: *Reality*, Chapter Eight, pp. 177-192; Saki, "The Blood-feud of Toad-Water: A West-country epic," pp. 179 & 182.

DAY 9 (Monday, August 8)

The Early Nineteenth Century: Romantic Literature and Art

Lectures: *Frankenstein* as Romantic text; Romantic Art in England and America; the Romantic influence on nineteenth-century architecture.
Reading: *Reality*, pp. 328-332 and 339-355; Mary Shelley's *Frankenstein*.

DAY 10 (Tuesday, August 9)

The Second Half of the Nineteenth Century: From Realism to the Post-Impressionists

Realism, Impressionism, Post-Impressionism.
Film: *The Shock of the Nude* (on Manet's "Olympia").
Reading: *Reality*, pp. 355-367.

DAY 11 (Wednesday, August 10)

Nineteenth-Century Culture and Music: Gilbert & Sullivan and *The Mikado*

Lecture: The Japanese influence on Western art and culture in the late 19th century.
Film: *Topsy-Turvey* (1999), a British film about the life and times of composer Arthur Sullivan and librettist W.S. Gilbert and the making of their 1885 operetta *The Mikado*.

DAY 12 (Thursday, August 11) **9 AM: EXAMINATION #3**

Shakespearean Drama; The Baroque Age in Italy

Reading: A&C, Chapter 14, pp. 93-96; Shakespeare, "Hamlet," pp. 108-153 *or optional text*.
If you cannot complete the entire play, at least be familiar with Act I, Act III and Act V, scene II.

A&C, Chapter 15, pp. 154-167.

Film: *Hamlet*

Film: *The Shock of the Nude* (on Manet's "Olympia")