

Course: Humanities 100.02, .04, and .05: Introduction to the Humanities
Spring 2006 – CSU, Chico
MWF 9:00 -- .04 –Langdon 303
MWF 11:00 -- .05–Butte 229
MWF 12:00.02 – Butte 103

Professor: Dr. M.L. Bryant
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e-mail: mbryant@csuchico.edu
Office Hours: M: 2:30 – 4:00
 W: 2:30 – 4:00
 and by appointment

Texts:

Homer, **The Odyssey**, translated by S. Lombardo
Sophocles, **The Theban Plays**, translated by Woodruff and Meineck
Fiero, **The Humanistic Tradition** – Books 1 and 4 (McGraw-Hill)
Moliere, **Tartuffe**, translated by R. Wilbur (Harcourt)
Shelley, Mary, **Frankenstein** (Penguin)
Sayles, John, **Lone Star** (a film)
Packet from Mr. Kopy , #64
Kaleidoscope – free in the Union. HFA Public Events catalogue – drama, music, art exhibits, history lectures, poetry readings. In this course, you are required to attend **three events** and to write descriptions of these events. Guidelines will be made available. (Note: some events are free.)

Course Description and Objectives:

We shall begin by looking at the California State Curriculum Framework and the way in which this class can address the California Student Academic Content Standards. Throughout the course, students are responsible to ask about and to show how the course’s content fits into the objectives of the various programs and class levels in the state. In other words, how might this material be taught effectively at various levels in school. (Keep in mind, here, class assignments, group projects, and extracurricular activities.)

See SCORE/History-Social Science Website supporting California Framework and Standards at : <http://score.rims.k12.ca.us/about.html>

This course introduces students to studying the humanities in Western Culture by examining each of the major forms of artistic expression: literature, music, dance, film, two-dimensional and three-dimensional art. Emphasis will be placed upon two different cultural periods: the world of classical Greece and the late seventeenth- and eighteenth-century western world of reason and sensibility – the neoclassical age, sometimes known as the age of the Enlightenment. The course aims to enrich our historical and aesthetic

appreciation of these cultural periods along with helping us to know ourselves as a part of humanity that is greater than ourselves. We shall begin by exploring the representations of the image of the heroic personality. Related to his image is the very old motif of the journey, which we'll discuss as (1) a source to the past, (2) a record of the different culture, and (3) an artistic statement.

Format:

The class consists of lectures, discussions, slides, and films. Its benefits and success depend on the contributions, careful reading, and intellectual effort of each class member. The syllabus is a tentative outline of the plan of study, and students should make every effort to keep up with it and are responsible for keeping abreast of any changes or modifications made.

Requirements:

1. All required reading and writing assignments, unless otherwise noted, are due **at the beginning of class** on the day for which they are assigned. Keep up with all assignments; at times, the reading is quite rigorous – especially in the beginning weeks. If the class is a bit behind schedule, I'll catch up.
2. All members of the class should have copies of the texts. Always bring the appropriate one for the daily class discussion.
3. **Three Art Events** or extracurricular activities found in **Kaleidoscope** should include one lecture, one concert, one play, dance, or opera, and/or one film. Four particular Fridays are used as class time for these events. Everyone must do an arts event for the first assigned date. You can then choose your last two dates from the “assigned dates” sheet.
4. A class presentation is required of everyone. With 2-3 classmates, you are responsible for a 10-15 minute presentation of an assigned work. Also, you will hand in a one-page written description of your presentation, showing your understanding of a particular work. A sign-up sheet with dates will circulate the first week of classes. More details in class.
5. Research assignments and/or two papers:
 - A. Photocopy of a representation of a character, god, event, motif, etc. found in **The Odyssey**.
 - B. Longer paper comparing an aspect of **The Odyssey** or **Oedipus Rex** with **Lone Star**.
 - C. A shorter paper on **The Odyssey**, **Oedipus Rex**, **Tartuffe**, one print of Hogarth, or **Frankenstein**. Choice of due dates depending on your choice of work.
6. Possible quizzes and two exams
7. In your longer essay, compare an aspect of two works studied this semester: **The Odyssey**, **Oedipus Rex** or **Lone Star**. You could work with an explication of a scene or the examination of the function of particular character(s), theme(s), cultural periods or use of language (imagery). You could also address issues like virtuous action, heroic nature, or human destiny. We should talk about the ideas

for this paper throughout the semester. It's up to you to bring your questions and suggestions to class discussions.

ALL paper grades are based upon content (thesis, organization, supporting evidence) and skills (grammar, syntax, standard English usage.)

8. **Three** journal entries as cited on the schedule. These entries must be at least one-typewritten (PC) page or two hand-written pages.

Note well: Issues of Courtesy --

Please be on time for class and avoid early departures from class. Use the facilities before class, not during class. **It's rude to disrupt a class.** Also, always respect what others are contributing to the class.

Attendance:

You are expected to attend class. Exceptions will be made for a family crisis or critical illness. Please contact/call me. Three (3) or more unexcused absences will undoubtedly lower your grade. With seven absences, you'll be dropped from the course.

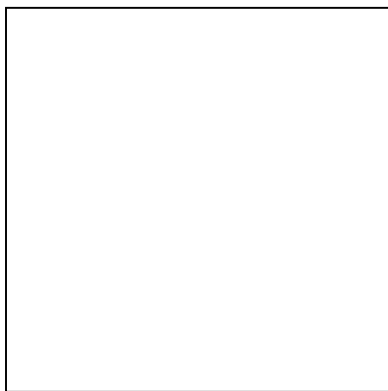
Grading:

Your final grade will be added together from the following items:

- | | |
|---|-----|
| 1. Attendance, class presentation, general participation -- | 15% |
| 2. Short paper assignments -- | 15% |
| 3. Longer paper -- | 25% |
| 4. Arts Events descriptions and journal entries -- | 15% |
| 5. Exams and pop quizzes -- | 30% |

Some tool kits (or terminology) for judging different disciplines in the Humanities:

Criticism/evaluation/function: formal, contextual, political and social commentary --
entertainment, artifact, communication



Painting: medium, form, color, subject, linear perspective

Sculpture: materials, forms, dimension, casting

Architecture: materials, structural forms, methods of construction, decorations

Dance: type (genre), form, expressiveness, choreography

Literature: genre, plot, character, theme, types of language and imagery

Film: camera work, staging scenes, cinematography (the shot), director, actors, screenwriter, plot, special effects

SCHEDULE

Jan. 23 – Introductory Remarks, SCORE, **Kaleidoscope**, Fiero 1, p. 77 (Wed.)

25— **Odyssey**, Book 1 (come to class having read Book 1); Mr. Kopy, pp. 1-7
27 – **Odyssey**, Book 2

Hum 100

Dr. M. L. Bryant

Assignment Dates:

Class Presentation Days:

- | | |
|-------------------------------|---------------------------------|
| 1. Feb. 10: Odyssey | 5. Apr. 3: Lone Star |
| 2. Feb. 17: Odyssey | 6. Apr. 7: Tartuffe |
| 3. Feb. 24: Odyssey | 7. Apr. 17: “A Modest Proposal” |
| 4. Mar. 6: Oedipus Rex | 8. Apr. 19: Candide |
| 9. May 3: Frankenstein | |

Note Well: one-page descriptions are due the class after your presentation; if other assignments are due on the day of your presentations, please see me to reschedule a due date.

Journal Dates:

1. Feb. 13: **The Odyssey**
2. Mar. 29. 17: **Lone Star**
3. Apr. 21: “A Modest Proposal,” **OR Tartuffe, OR Candide**

Arts Events Days:

1. Feb. 3
2. Mar. 3
3. Mar. 24
4. May 5

Reports Due:

- Feb. 6
Mar. 6
Mar. 27
May 8

Papers and Research Assignments:

1. Feb. 20: photocopy of a representation from **The Odyssey**
2. Apr. 12: comparative paper on **Lone Star** and a choice of **The Odyssey** or **Oedipus Rex**
3. Choose one of the following works and dates for your short paper.
Mar. 22: **The Odyssey** or **Oedipus Rex**
Apr. 28: “A Modest Proposal,” **Tartuffe, OR Candide**
May 8: Hogarth or any other work of art studied the second half of the semester
May 15 or 17: **Frankenstein**

Exam Schedule:

1. Midterm: Mar. 10
2. Finals’ Week: May 15 – 19

MWF 9:00 – Mon. May 15—10:00 – 11:50

MWF 11:00 – Mon. May 15 – 12:00 – 1:50

MWF 12:00 – Wed. May 17 --12:00 --1:50

Note Well: the readings are particularly heavy the first few weeks. If you think that you'll have difficulty keeping in step with the schedule, please drop the class now and make room for those on waiting lists.

****SCHEDULE****

(ALWAYS SUBJECT TO CHANGE)

Jan. 23 – Introductory Remarks, SCORE, **Kaleidoscope, Humanistic Tradition 1**

(hereafter, **Text 1**), p. 77 (for Wed.)

25 – **Odyssey**, Book 1 (come to class having read Book 1)

27 -- **Odyssey**, Book 2

The Divisions of the Books of *The Odyssey*

Note: we are reading all 24 books of **The Odyssey**. **Always read ahead of the schedule if possible.**

Books 1-4	--The Education of Telemachus
5-8	--Odysseus and the Phaeacians
9-12	--Tales of the Wanderings
13-16	-- The Hut of Eumaeus
17-20	-- The Beggar in the Palace
21-24	-- Revenge and Reunion

Jan. 30 – **Odyssey**, Books 3 and 4

Feb. 1 -- **Humanistic Tradition 1**, 67-74; 77-80

3 – Arts Event Day – No class

Feb. 6 -- **Odyssey**, Books 5-8

8 -- **Odyssey**, Books 9-1

10 --**Odyssey**, Books 12-13; class presentation

Feb. 13 -- **Odyssey**, Book 14; journal entry due

15 -- **Odyssey**, Books 15-16

17 – **Odyssey**, Books 17-18; class presentation due

Feb. 20 -- short assignment due. Bring a photocopy of a representation of a god, character, motif, etc. found in **The Odyssey**. The representation may be from any period in history (Roman, Renaissance, early twentieth century). (1) Give the exact bibliographical data (including your Internet source) and (2) identify the place in **The Odyssey** that inspired your choice of a representation.

22 – **Odyssey**, Books 19-20

24 – **Odyssey**, Books 21-24; class presentation

Feb. 27 – **text 1**, read 19-54: “Mesopotamia and Hebrews” (**Old Testament and Odyssey**)

Mar. 1 -- **text 1, 82-83; Theban Plays**, read **Oedipus Tyrannus**
3 – Arts Event Day – no class

Mar. 6 – **Oedipus Tyrannus Rex**; class presentation

8 -- **Text 1**, 106-22

10 – mid-term exam: material in **text 1, The Odyssey, Oedipus Tryannus**

SPRING BREAK – MARCH 13 -- 17

Macbeth: Sun., March 19th, an arts event

Mar. 20 – view the film, **Lone Star**

22 – view the film **Lone Star**;

paper on **The Odyssey OR Oedipus Tyrannus is due:** 500-700 words PC and double-spaced

1. Choose an object or scene from one of these works and show how it helps to build interest in the work. You may work both forwards and backwards in the work. Make sure that you use textual evidence to support your observations.
2. Select a character in a particular scene that intrigues you. What would be lost if the character were missing from the scene. In other words, why is the character important in the scene? Again, use textual evidence to support your observations and discussions.
3. A topic that appeals to you, but you must clear it with me, before you start writing

24 – Arts event day – (conference out of town)

Mar. 27 – view the film **Lone Star**

29 – view **Lone Star**; **Lone Star** journal due

31 – Cesar Chavez Day – No class

Apr. 3 -- **Lone Star**; class presentation

5 -- **Tartuffe**, Acts 1-3

7 -- **Tartuffe**, Acts 4-5; class presentation

Apr. 10 -- class pre-writing/drafts of comparative paper between **Lone Star and The Odyssey OR Oedipus Tyrannus**

12 -- comparative paper due; **COMPARE ONE ASPECT OF LONE STAR WITH EITHER THE ODYSSEY OR OEDIPUS TYRANNUS**

14 -- **Humanities Tradition 4 (hereafter text 4):** 25-40, 75-93 (art), 95-98,

106-08

- Apr. 17 -- **text 4:** 111-13; Swift, "A Modest Proposal" 118-21; class presentation
19 -- **text 4:** 121-132, excerpts from Voltaire's **Candide**; class presentation
21 -- **text 4:** rococo/neoclassical styles; Hogarth, 132-33; **Tartuffe, Candide, OR**
"A Modest Proposal" **journal due**
- Apr. 24 -- Hogarth slide lecture
26 -- Hogarth
28 -- Hogarth
28 -- Hogarth; for those of you who have chosen to write your essay on Moliere, Swift, or Voltaire, follow the suggestions given earlier for **The Odyssey or Oedipus Tyrannus**. You may also consider the following possibilities:
1. Show how Swift, Moliere, or Voltaire sets up an object of satire in his particular work.
 2. Discuss how a character or an object complements a writer theme or satiric purpose.
- May 1 -- finish Hogarth; read Mary Shelley, **Frankenstein**, vol. 1
3 -- **Frankenstein**, vol. 2; class presentation
5 -- Arts Event Day – no class
- May 8 – for those who have chosen to write on Hogarth or any work of art studied the second half of the course, a 5-7 paragraph response to a singular Hogarth print is due.
Frankenstein, vol. 3
10 -- finish **Frankenstein**; round table discussion on course and discussion of final exam
12 – day of grace – I'll be in my office from 2:00 – 4:00 to answer questions

For those of you who are writing a paper on **Frankenstein**, it is due on the day of your exam.

Final Exam Week: May 15 – 19

MWF 9:00 -- Mon., May 15 from 10:00 – 11:50

MWF 11:00 – Mon. May 15 from 12:00 – 1:50

MWF Noon – Wed. May 17 from 12:00 – 1:50

Bonnes Vacances and have a “Humanities” experience over the summer.