

**HUMANITIES 222 Arts and Ideas: Modern Period
Spring 2006**

HUMN 222, Section 01, #5949, TTH 3:30-4:45 p.m. Langdon 107

**Instructor: Professor Joel Zimbelman, Coordinator, Program in Humanities and
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COURSE DESCRIPTION

This course introduces students to the broad outlines of the intellectual and cultural history of the West, from the Reformation and Northern Renaissance of the 16th century to the end of WWII. In addition, the course will cover select developments in the development of Chinese and Japanese culture in the 16th-19th centuries. In addition to covering major historical events, figures, and cultural developments of this period, the course will give particular attention to religion and philosophy, politics, literature, architecture, art, and music. Students will develop an appreciation of “the big questions” that have occupied these cultures for the past 450 years; develop an appreciation of historical and critical perspective in the study of culture; and sharpen their reading, critical thinking, writing, note-taking, web searching, and study skills. This course is also a core requirement of the Humanities Major and Minor at CSU, Chico, and seeks to prepare those majors and minors for further study in this area.

HUM 222 is not a general education course, but it will nonetheless seek to fulfill the characteristics of a good general education humanities course, which include the following: 1) a critical historical reading of the material under study (and involving several centuries of both theistic and nontheistic metaphysical, epistemological, ethical, political, cultural, and intellectual thought); 2) an analytic study of several major problems in these areas that include reference to the history of these problems; and 3) attention to more than one major artistic, literary, or philosophical figure in relation to a significant issue of either current public or intellectual import (including biographical information, development of the problems dealt with, and critical appraisal of the figures' achievements).

COURSE OBJECTIVES

Students must demonstrate knowledge of major figures or issues in humanities; an understanding, appreciation, interpretation, and critical engagement of worldviews, institutions, symbol systems, and ethics in the context of history and culture; and knowledge of major philosophical, religious, literary, and artistic figures or issues, in historical context.

REQUIRED TEXTS (books for sale in AS Bookstore)

Required:

William Shakespeare, *Othello*

John Stewart Mill, *Utilitarianism*

Sigmund Freud, *Civilization and its Discontents*

Heinrich Ibsen, *A Doll's House*

Other required readings will be available on the portal page for this course (all students must have a portal account and access to the material for this class); on limited loan in the library (first floor); and on the Limited Loan/Electronic Reserve page of the library (accessible through the university web page, go to <http://www.csuchico.edu/library/llo/>) listed under this course and professor. You will be able to access the material on this library site with the password **tba**. The course syllabus is located on the portal WEB CT page. but the hotlinks to web sites are only “live” on the portal copy of the syllabus.

Always bring copies of required readings—and any recommended readings that you feel will assist you—as well as required handouts with you to class.

RECOMMENDED TEXTS

I am also recommending (though not requiring that you purchase) a copy of Roy Matthews and E Dewitt Platt's *The Western Humanities* (either the large volume that covers the whole of the western tradition; or the second volume that covers just the Renaissance to the present). For years I used this as the backbone secondary reading for the course; but we're shifting to more primary sources this semester. Still, there will be weekly recommended readings in this book, and occasionally we will have assignments out of this text. A copy will be on reserve, but for just a few dollars on Amazon.com you can get your own used copy. Buy an early edition (the fourth is good), they are the cheapest. ISBN numbers for earlier editions are 007-255632-3; 007-255631-5. This book comes in lots of editions (Don't buy the Readings in the Western Humanities—a different sort of book by the same authors). You can get inexpensive copies of early editions on the Amazon.com used book pages. Check out

Here are a few web sites to get you started, and that should provide some help in developing the background needed for the class, as well as places to review the slides that we will be watching.

Cal State World Art Website

<http://worldart.sjsu.edu>

Web Gallery of Art

<http://www.kfki.hu/~arthp/welcome.html>

Google Image bank and art museums listings

<http://www.google.com>

[http://directory.google.com/Top/Reference/Museums/Arts and Entertainment/Art Museums/](http://directory.google.com/Top/Reference/Museums/Arts_and_Entertainment/Art_Museums/)

fineArt forum resource directory—lots of museums

[http://www.msstate.edu/Fineart Online/art-resources/museums.html](http://www.msstate.edu/Fineart_Online/art-resources/museums.html)

University of Washington Humanities Text, volumes 1 and 2 (World Civilizations)

http://www.wsu.edu:8080/~wldciv/world_civ_reader/world_civ_reader_2/contents_vol_2.html

http://www.wsu.edu:8080/~wldciv/world_civ_reader/world_civ_reader_1/contents_vol_1.html

Domestic Museums

Cleveland Museum of Art www.clevelandart.org

The Frick Collection www.frick.org

The Getty Center, Los Angeles www.getty.edu

The Guggenheim Museum, www.guggenheim.org

The Jewish Museum www.thejewishmuseum.org

The Metropolitan Museum of Art www.metmuseum.org

The Museum of Modern Art www.moma.org

National Gallery of Art www.nga.gov

Norton Simon Museum www.nortonsimon.org

International Museum directory

Virtual library museums pages <http://vlmp.museophile.com/>

Early Renaissance Sites:

<http://darkwing.uoregon.edu/~rbear/links.html>
<http://history.evansville.net/renaissa.html>

High Renaissance Sites:

Encyclopedias:

Infoplease.com has a good basic encyclopedia for people at <http://www.infoplease.com/>
The Grove Art Dictionary Online is a great source of artists and their work, though it's a bit thin on actual photos and pictures. It can be accessed through the Meriam Library resource page at http://www.groveart.com/shared/views/search_query.html?authstatuscode=200

REQUIREMENTS

Student grades will be determined by a combination of the following:

Attendance, reading, writing, and class participation. All required reading and writing assignments, unless otherwise noted, are due at the beginning of class on the day for which they are assigned. Many students feel that they can simply skim the reading or miss one or two assignments and still do well in this class. But that is a dangerous myth. Such slack behavior inevitably results in lower grades for the class; a reduced chance of a good letter of recommendation; shame and embarrassment later in life when you don't know the things you should; and frustration, and anger (at me and at yourself) when, during the last three weeks of the course, you realize that you cannot make up for lost effort. Keep up with every assignment every day—it is a necessary prerequisite to doing well in this class. Bring questions to class and ask them; and come to office hours if you have questions or want to discuss something with me. The only stupid question in this class is the unasked question.

Academic Integrity Policy. Do you own work in this class. My experience is that collaboration on papers (either with friends, books, or websites) easily morphs into plagiarism, which is a problem that both providers of information and those taking information must deal with. It is cheating to use another person's notes for the writing of your own paper or report under any circumstances. It is permissible to use insights and sources from books, web sites, etc. provided that they are acknowledged. All students in Humanities Classes are bound by the stipulations of the University wide Academic Integrity Policy. In addition, students in this class are bound by the stipulations of the Department of Religious Studies Academic integrity policy, **which can be found at <http://www.csuchico.edu/rs/resources.html>.** The files "RS Academic

Integrity Policy," "Plagiarism Tutorial," and Plagiarism Tutorial—Answers" are available to you on the Hum 222 WebCT page in the Portal. You are required to read this policy and its tutorial, take the required quiz, and grade the quiz (turning your quiz paper in to your instructor) by the date indicated on the syllabus. Students who do not complete this assignment will be dropped from the class.

Now for the breakdown of grading....

1. Attendance, quizzes, in-class assignments, memory work, and participation--20%

You must attend class. Missing class without a physician's note or prior permission from the instructor could result in your being dropped from the class. All students are given one "free" day of missing class and not having it count against you. Use it wisely.

Quizzes will occur occasionally and will cover material from the reading. Occasionally (especially on art analysis projects and musical analysis assignments) we will work on in-class group or individual assignments. These will be collected at the end of class, and will be factored into your grade. Makeups are generally not given for any of this work.

In addition to doing the reading and attending class, students will be required to memorize several dozen important pieces of art or music that they will be required to identify on periodic quizzes and/or the final exam. The materials to be memorized are so indicated in shaded boxes in the syllabus and labeled "Memory Assignment". **All materials that you will need to memorize can be found on the web and will be shown in class.** Memorize the names of the artist and the piece, the century (or the year) of its creation, and why it is important (one or two distinctive characteristics, perhaps including the era to which it belongs, e.g. High Renaissance, Enlightenment, etc). Extra credit if you can tell the present location of the object (doesn't count for architectural creations). The memorization of these pieces is not nearly as difficult as you think, since all of them will be discussed in class, slides studied, and for the most part they are the core pieces of art in the tradition. You will have plenty of help in this endeavor.

Finally, all of the participants in this class will need to sign up to do short oral presentations/overviews on one or at most two paintings that we will be analyzing in class. Details will follow. But you will be expected to work with texts and a painting to develop an overview that you will share with your classmates.

2. 4 three-page papers, 40%

You will be given short (three page) writing assignment that will be linked to your reading assignment for the day. Assignments are due at the beginning of the class period indicated. They must be proofread and typed, double spaced, with student name, class name, period/session number, and title on the top of the first page. **Give me one copy at the start of class, and bring a copy for yourself to refer to during the discussion.** The purpose of these papers is to promote a careful reading and understanding of the material. For each paper I will ask several questions (see syllabus or handouts I will give you in class the session before the assignment is due) that I want you to address. These papers should get you to think seriously about the reading; help you formulate questions, concerns, and criticisms that you have with the reading; and assist you develop a stronger, leaner, writing style. Grading of these assignments is based on paper content, language skills (including grammar, spelling, syntax, standard English usage) and the seriousness with which the student undertook the assignment, determined by judging, among other things, the time and attention the assignment reflects. **Consult the “guide to writing assignments” on the WebCT site on the portal for general guidance.** No makeups on these assignments, and no late papers accepted. You can only turn in such a paper for credit if you actually read the material, and the writing must be your own.

3. Four film viewings, discussions and reviews-10%

You are required to watch four films that are listed in the syllabus. Films will either be on reserve in the Limited Loan Room on the First floor of the library, or will need to be checked out from the BMU or other video stores in town—at your cost. Costs will be minimal, since none of these films are first-run. Team up with others to view. **Consult the “Guide to film reviews” on the portal for general guidance.**

4. Four precis that report on assigned extra-curricular activities (ideally one lecture, one concert, one play, one art exhibit)--10%

These activities should consist of any activities, announced in class or highlighted in the syllabus (see the gray shaded boxes) *that I have designated as legitimate for this part of the course.* You are required to attend four events from a list of approximately 30 that I will give you). Some of the concerts and plays will cost a few dollars; others are free. Your report should consist of one single space page that summarizes quickly the gist of the activity, provides some background information/material (from books, record jackets, the web, etc.) and then critically analyses or compares it with themes, reading or presentations discussed elsewhere in the class. The precis should include your name, the date, the title of the video, concert, lecture, etc., You can only turn in such a report for credit if you actually participated in the event, and the report must be your own.

My experience is that collaboration on such reports easily morphs into plagiarism, which is a problem that both providers of information and those taking information must deal with. It is cheating to use another person's notes for the writing of your own report under any circumstances. Such reports are due one week from the day they are assigned, or from the day the event took place. Materials submitted after this date cannot be accepted. **Consult the “Guide to the writing of a precis” on the WebCT site of the portal for general guidance.**

5. Final Examination 20%

Students are required to take a final exam during finals week. The exam will consist of two parts: an art identification quiz and some written component to be decided on by the class.

6. Special Sessions of out-of-class activities

As announced. Students will need to take a plagiarism tutorial and quiz. In addition, students whose written work is not meeting the standards of the class will be required to meet with me, and attend paper writing workshops when requested to do so by the instructor. An exam review session, and other discussions sessions—including some film viewings--will be held periodically.

GRADES

The following scale will be used to calculate your final grade:

95-100 A;
90-94 A-;
87-89 B+;
84-86 B;
80-83 B-;
77-79 C+;
74-76 C;
70-73 C-;
67-69 D+;
60-66 D;
0-59 F.

Failing grades are given to students who cheat, plagiarize, or otherwise engage in improper acknowledgment of sources in the preparation of papers or exams. Incompletes are only given to students who have kept up with all assignments, and only for compelling medical reasons. If you must take incompletes or not do your work, make sure that it is in a class other than this one.

STUDENTS WITH CERTIFIED DISABILITIES.

If you have a documented disability that may require reasonable accommodations, please contact Disability Support Services (DSS) for coordination of your academic accommodations. DSS is located in University Center, behind Kendall Hall. The DSS phone number is 898-5959 V/TTY or FAX 898-4411. Visit the DSS website at <http://www.csuchico.edu/dss/>.

Please notify me of any special need relating to your disability within the first two weeks of the semester. I will make every reasonable effort to facilitate your success in this course. Please note that you may be required to show documentation for your disability.

RIGOR AT CSUC

I seek to meet the requirements of a rigorous course as laid out in the recent document released by the Committee On Rigor at CSUC. See a copy of that document on the WEB CT site.

ID CARDS

I will give each of you a 3x5 index card the first day. Place on the card your LAST NAME, FIRST NAME, local address, permanent address, ss#, phone #, internet address, and major. By the end of the first week deliver to me, in person in my office (239 Trinity Hall), the card with a passport-type picture of yourself in the upper right corner.

COMMUNICATING WITH YOUR PROFESSOR

Please be sure that I have your email address on your id card. And if you use an email account other than the one given you by the university, be sure that mail received on your university account and through WEB CT is forwarded to your other email account(s) or that you check it frequently. Increasingly, your faculty will be communicating with you through web mailing lists developed for the portal; and unless you link your mail accounts, you run the risk of missing out on important information, for which I take absolutely no responsibility.

SCHEDULE OF CLASSES, TOPICS, READINGS, ASSIGNMENTS

Session 1 Tuesday January 24

Topic: Introduction to the Course; Church, State, and Society in the Middle Ages; Cosmology; Theology, social structure. The Waning of the Middle Ages; Theocracy, Church and State Relationships;



Vezelay Cathedral (Pilgrimage), Burgundy, France 1120-1132



Chartres Cathedral, Chartres, France, 1300



Bernini, Baldacchino, St. Peter's Cathedral, Rome; and a Christian Altar (unknown)



Hubert and Jan van Eck, Ghent Altarpiece, Ghent, Belgium 1432

Film Viewing: Ladyhawk, with M. Pfeiffer, R. Hauer, M. Broderick

Session 2 Thursday January 26

Topic: The Idea of the Renaissance and the Early Renaissance in Florence: 1400-1494.

Required Reading:

G. Pico della Mirandola, On the Dignity of Man (on hard copy reserve, limited loan room of Meriam Library; or go to

http://www.wsu.edu/~wldciv/world_civ_reader/world_civ_reader_1/pico.html

Other Required/Recommended Reading (On Reserve): If you have not yet taken HUMN 221 or read a comparable overview, read Matthews and Platt, *The Western Humanities*, Chapter 11: The Early Renaissance: Return to Classical Roots, 1400-1494.

For Class today: Pico is a proponent of the Renaissance (though he didn't call it this). Read his oration. Based on our discussion of last period and your reading, your task will be to determine what the Renaissance was about: what it saw as its presuppositions, task, purpose, and direction. Why is Pico writing this oration? How could this be understood as a reaction against or a declaration of independence from the medieval worldview that we discussed last period? What idea or perspective or attitude/worldview does he want to reject? What is Pico trying to convince his readers of? What claims about humans' relationship to God and of human nature is Pico making? What virtues does Pico think human beings ought to embody? Give three or four. What ideas seem to be "modern" or shared by some thinkers in our own culture?

Extra Curricular Activity: A Midsummer Night's Dream (Ballet), Laxson Auditorium. Runs 26-29th. Single précis credit for attending. May substitute a three page paper on Shakespeare's Midsummer Nights Dream if you go to the ballet, read the play, and write the paper.

Session 3 Tuesday January 31

Topic: Art and Architecture in the Renaissance

Required Reading: If you did not read it as part of your assignments in HUMN 221, Read Matthews and Platt, *The Western Humanities*, Chapter 12, The High Renaissance and Early Mannerism.

Memory Assignment:

Brunelleschi, Cathedral Dome of Florence Cathedral (Santa Maria del Fiore), 1420-36; Pazzi Chapel, 1420-36; ; Masaccio, The Expulsion (Brancacci Chapel, 1427); Donatello, David, 1430; Leonardo Da Vinci, The Annunciation, 1472; Botticelli, Primavera, 1480-2; Birth of Venus, 1485; Michelangelo, Pieta (1498), Ceiling of the Sistine Chapel (1508-12); Raphael, The School of Athens (1509-11).

Film Assignment: "The Agony and the Ecstasy" with Charlton Heston

Extra Curricular Activity: Children of Uganda: Tour of Light, Wed. Feb 1 7:30 Laxson.

Session 4 Thursday February 2

Topic: Northern Humanism, and Religious Reformations, 1500-1603.

Required Reading: Matthews and Platt, Western Humanities, Chapter 13: Northern Humanism, Northern Renaissance, Religious Reformations, and Late Mannerism, 1500-1603. (reserve library or your own copy)

Required Assignment (for some):

Note: Student reports on the particular paintings designated below should follow the rough form and intent of the analysis that I did for the Ghent Altarpiece and Botticelli's Birth of Venus (sessions 1 and 3). Your best source will be some web sites listed in the syllabus, Matthews and Platt, your own background research and (most importantly), the volumes of What Great Paintings Say by Rose-Marie and Rainer Hagen, on reserve in the library.

Student Art Report 1 on Durer's Melancholia I

Student Art Report 2 on Grunewald's Eisenheim Altar

Student Art Report 3 on Hans Holbein, The Ambassadors

Student Art Report 4 on Pieter Bruegel the Elder, Peasant Wedding Feast

Memory Assignment: Durer, Melancholia I (Student Report), The Four Horsemen of the Apocalypse; Grunewald, The Eisenheim Altar (Student Report); Holbein the Younger, Ambassadors (Student Report); Bruegel, Wedding Dance (Student Report);

Extra-Curricular: Leahy (celtic fiddle), Friday, Feb 3, 7:30 Laxson.

Film Recommendation: "A Man for All Seasons"

Session 5 Tuesday February 7

The Reformation in Europe

Required Reading:

Begin Martin Luther, "On the Freedom of a Christian" (On hard copy reserve, Miriam Library, or go to <http://www.fordham.edu/halsall/mod/luther-freedomchristian.html>
Read at least the first half.

Session 6 Thursday 9 February

Luther and the Reformation

Required Reading:

Complete your reading of Luther if you have not already done so. Your first three page paper is due today. Bring Luther reading with you to class.

First three-page paper due today (required of everyone): According to Luther 1) what “problem” or “burden” do human beings suffer under? 2) human beings can be “saved,” experience “salvation,” or experience “grace” and “freedom.” Describe what this is and how it is attained. Who makes this freedom possible, and how is it brought about? What role does a person him or herself play in this process? 3) Luther talks a lot about “spirit” and “flesh.” He seems to suggest that these dimensions of human existence are different; that we have different sorts of control of them; and that salvation effects them differently. What’s going on here? 4) How can a person have what they desire, according to Luther? What does this require in terms of the goals, actions, and character traits that ought to be embraced? What are a person’s worst enemies or things to be avoided?

Extra Curricular: Alfred Loeffler New Music Symposium, Friday 2/10, Sat 2/11, and Sunday 2/12 at 2 p.m. (the last one is FREE). Info in Kaleidoscope.

Extra Curricular Activity: Stephen Sondheim and John Weidman, “Assassins” at the Blue Room, 9th-26th of Feb.

Session 7 Tuesday February 14

Topic: Renaissance and Northern Renaissance: Music, 1500-1603

Required Reading:

Start Shakespeare, Othello (read through at least Act II).

Film Assignment: “Othello” (with Lawrence Fishburn); “Hamlet” (with Mel Gibson and Glen Close) or Hamlet with Kenneth Branagh; or “A Man for All Seasons”; Other classical Shakespeare performances (with Gilgud, others) on film may be substituted.

Extra Curricular Activity: CAPE Colloquium, “Culture Wars in the Classroom: The Intelligent Design Controversy,” Wednesday 15 February 7:30 p.m. PAC 144.

Session 8 Thursday February 16

Topic: Northern Renaissance Literature

Required Reading:

Shakespeare, *Othello*, complete your reading of the Play.

Second Three Page Paper (optional – but highly recommended). In Class: You should be prepared to discuss in some detail the main characters: Othello, Iago, or Desdemona. Choose one or two of these three characters for the focus of your paper. What are they like as characters—their traits, their virtues, their vices? What drives and motivates them? What are they after in life? The themes of honest and self-deception are central to this play. In what way are the characters honest with themselves or each other; in what way are they self-deceived? And what might be the reasons for their self-deception? Who is the most tragic figure in this play. What are the two or three most crucial scenes in the play in terms of character and plot development? Be specific. What makes them so important and decisive to the development of character or to the outcome of the play?

Extra-curricular activity Hot Swing Trio with Mark O'Connor. Thursday Feb 16, 7:30 p.m. Grammy winning fiddler; not to be missed.

Extra Curricular Activity: Masterworks for Winds and Piano (chamber music), Sunday, Feb 19, 2 p.m. Bach, Dring, Mozart. Highly Recommended

Session 9 Tuesday 21 February

Arts and Ideas: Ming and Qing China I

Required Reading:

Carolyn Heinz, Asian Cultural Traditions, 221-279 (reserve, library)

Art memory images tba.

Extra Curricular Activity: Moscow Circus; A Russian Winter's Tale. Thursday Feb 21, 7:30 p.m.

Extra Curricular Activity: Kruschke Piano Competition, Wed, Feb 22.evening, Highly Recommended.

Session 10 Thursday 23 February

Arts and Ideas: Ming and Qing China II

Required Reading:

Cunningham, Culture and Values, Chapter 19, pp. 364-377 (skip sections on India) (reserve library)

Additional Reading TBA

Art memory images tba.

Extra Curricular Activity: Radio Theater, Prisoner of Second Avenue, Thursday the 23d, 7:30 p.m.

Extra Curricular Activity: La Guitara, International Guitar Festival, Friday the 24th at 7:30 in Paradise; Saturday the 25th at 7:30 in Laxson. Best guitar music in the North State.

Extra Curricular Activity: Young Artists Auditions, Sunday, the 26th at Noon. FREE.

Session 11 Tuesday 28 February

Arts and Ideas: Japan I

Required Reading:

Carolyn Heinz, Asian Cultural Traditions, Chapter 8, pp. 281-327 (reserve library)

Art memory images tba.

Session 12 Thursday 2 March

Arts and Ideas: Edo Japan II

Required Reading:

Cunningham, Culture and Values, Chapter 19, pp. 377-381 (reserve library)

Additional Reading TBA.

Art memory images tba.

Extra Curricular Activity: Music for an Early Spring: Young Lovers and Young Musicians. North State Symphony. Saturday the 4th at 7:30 in Laxson; Sunday the 5th at 2 p.m. in Redding. Tickets are 16 dollars, but you really should see the symphony once.

Session 13 Tuesday 7 March

Topic: The Baroque Age, 1600-1715: Architecture and Art.

Required Reading: Matthews and Platt, Chapter 14, The Baroque Age: Glamour and Grandiosity, 1600-1715. (on Reserve)

Assignments: Student Art Reports.

Student Art Report 5: Caravaggio, Judith and Holofernes, 1599.

Student Report 6: Rubens, Henry IV Receives the Portrait of Marie de' Medici, 1622/1625.

Student Report 7: Rembrandt, The Anatomy Lesson of Dr. Tulp, 1632.

Student Report 8: Rembrandt, The Night Watch, 1642.

Student Report 9: Diego Velasquez, Las Meninas, 1656.

Memory Assignment: Tintoretto, The Last Supper; El Greco, Burial of Count Orgaz; Caravaggio, Conversion of St. Paul, Judith and Holofernes; Artemisia Gentilischi, Judith Slaying Holofernes; Louis Le Vau and Jules Hardouin-Mansart, Palace of Versailles; Peter Paul Rubens, the Marie de' Medici Cycle (The Education of Marie de' Medici, Henry Receiving the portrait); Bernini, Ecstasy of St. Theresa, Piazza and Collonade of St. Peters at the Vatican, Fontana dei Fiumi (Piazza Navona); Rembrandt, Anatomy Lesson of Dr. Tulp, Night Watch; Velasquez, Las Meninas; Vermeer, The Lacemaker, Girl with Pearl Earrings; Maderno, New Façade of St. Peters; Wren, St. Paul's Cathedral.

Film: "Girl with a Pearl Earring" dir. Peter Webber (required)

Film Assignment: "Elizabeth"; "Cromwell" with Richard Harris; "The Mission" with Robert Di Nero; "Artemisia" (1997).

Extra Curricular Activity: Wednesday 8 March, 7:30 p.m. Pac 134 "Environmental Responsibility, Ethics, and the Bottom Line,"

Session 14 Thursday 9 March

Baroque: Political Theory: Absolutism and Liberalism

Required Reading:

Selections of Thomas Hobbes, Leviathan, and John Locke, Of Civil Government (electronic reserve, library).

Third Three Page Paper Due Today. Note. Those who choose not to write this paper Must write their next paper on the Scientific Revolution, due on 24 March.

Hobbes and Locke are taken to be definitive of two very different views of political polity: Absolutism and Liberalism, respectively. What are the central beliefs or tenets of these two contrasting political options? What were (or are) concrete political examples of each? What does each suggest is the ground of political obligation—that is, what compels a person, living in each system, to be part of and to follow the “rules of the game” of the political order?

According to Hobbes, what is the problem that human beings face? What is the solution to the problem? What is the Leviathan, and how does it get its power? Why would anyone want to live under a Leviathan? What are the limits of its power, and of the larger civilian population.

John Locke introduces us to the state of nature and then gives us an argument about why and how we should depart this state for civil society. What is the state of nature; what rules govern human interactions in this state; and what moral rules bind persons in this state? How do people get into the state of civil society, and what are its supposed benefits (in other words, why would they want to “quit” the state of nature)? How do Locke’s presuppositions concerning human nature, the state of nature, and the social contract that moves people into civil society differ from the position(s) advanced by Hobbes? How do Locke’s presuppositions about moral values and political arrangements in civil society differ from the position(s) advanced by Hobbes? Where is God in all of this, according to Locke?

Spring Break: See you back in Class Tuesday 21 March

Extra Curricular Activity: Keeping Dance Alive, Friday and Saturday the 10th and 11th at 7:30; and Sunday the 12th at 2 p.m.

Extra-curricular Activity: Blue Room Theater, Jerome Lawrence and Robert E. Lee, “The Night Thoreau Spent in Jail” March 9-26th.

Extra curricular activity: Saturday March 18, Three Musketeers (Alexandre Dumas), Saturday the 18th at 7:30 p.m.

Extra Curricular Activity: Shakespeare's Macbeth, Sunday, March 19 at 7:30 p.m. Can be coupled with a reading of Macbeth and a longer paper for multiple credits. See me.

Session 15 Tuesday 21 March

Topic: The Baroque Age. Music

Required Reading: None

For class: Bach, organ stuff. Vivaldi, "The Four Seasons: Spring: Violin Trio with Bird Songs, Zephyrs, and Thunderstorm and Lightning;" Bach, "'Little' Fugue in G minor;" Cantata 140 "Wachet auf," first movement; Purcell's "Dido and Aneas: 'Aria: When I am laid in earth'"

For Class: Mozart, Symphony #40, selections from the 4th movement; Haydn, Symphony 94, variations.

Extra Curricular Activity: March 21-26th. Chico Bach Festival. Includes:

Bach Birthday Concert, the 21st 7:30 p.m.

Lecture, 2 p.m. March 22, FREE

Mozart Birthday Concert, the 23d at 7:30 p.m.

Lecture on Mozart's Magic Flute, March 24 at 1 p.m. FREE

Extra Curricular Activity, Friday March 24 at 7:30. Julliard String Quartet, Classical repertoire.

Don't miss this.

North State Symphony performance of Mozart, Bach, and Zwillich, the 25th at 6:30 p.m. and the 26th at 1 p.m. in Redding

Extra Curricular Activity: "Conducting Ethical Research: The Question of Human Subjects," Wednesday 22 March, 7:30 p.m. PAC 134

Session 16 Thursday 23 March

Topic: The Baroque Age, 1600-1715: The Scientific Revolution

Required Reading:

New secondary reading; Francis Bacon, The New Scientific Method; and Rene Descartes, Discourse on Method (excerpts, electronic reserve, library);

Required Reading: Matthews and Platt, Chapter 15: The Baroque Age II: Revolutions in Scientific and Political Thought, 1600-1715.

Extra Curricular Activity, Friday March 24 at 7:30. Julliard String Quartet, Classical repertoire. Don't miss this.

Extracurricular activity: HFA Symposium will be on Wednesday, April 26 at 6 p.m. in PAC 134. Free.

Session 17 Tuesday March 28

Topic: The Baroque Age, 1600-1715: The Scientific Revolution

Required Reading:

Stillman Drake, Synopsis of Galileo's *Dialogue Concerning the Two Chief World Systems*" (electronic reserve and WebCT site on portal); Galileo, "*Dialogue Concerning the Two Chief World Systems*" (excerpt, electronic reserve); Albert Einstein "On Galileo's Dialogue" (tba)

Fourth Three Page Paper Due Today (note, you MUST write this paper if you did not write on Hobbes and Locke; optional if you did write on Hobbes and Locke). Based on your reading of these materials, I want you to write a convincing apologia for the importance of Galileo to the way that we look at and understand the world. What important ideas and reigning ideas of the 17th century does Galileo overturn? Who takes the brunt of his attacks? What assumptions about the way the universe is structured and works are put into question by his work? Describe the Ptolemaic and Copernican views of the universe. What is the method that Galileo uses to attack his critics? What experiments does he introduce to make his points? What "breakthroughs" did he make? What errors did he continue to labor under that we now know were wrong? Why was his description of the world and the cosmos seen as problematic for common persons and the Church? What does Einstein have to say about Galileo's work? Be sure that in answering these questions you use materials from the reading to illustrate your points.

Session 18 Thursday 30 March

Topic: The Age of Reason and the Enlightenment, 1700-1789: Art, Architecture

Required Reading:

Required Reading: Matthews and Platt, Chapter 16: The Age of Reason, 1700-1789 (on reserve, library).

Student Art Presentations:

Presentation 10: Hogarth, Marriage A La Mode; the Toilette, 1743.

Presentation 11: Watteau (french), the Music Party, 1718

Presentation 12: Watteau, Shop-sign for the Art Dealer Gersaint, 1720

Presentation 13: Boucher, Rape of Europa, 1747

Presentation 14: Gainsborough (english), Mr. and Mrs. Andrews, 1749

Presentaion 15: Joshua Reynolds (english), George Clive and his Family and an Indian Maidservant, 1765

Memory Assignment: Dominikus Zimmerman, Wiese Kirche; Newmann, Residenz in Wurzburg, Robert Adam, Kenwood House; Hogarth, Marriage a la Mode—including The Toilette; Gainsborough, The Blue Boy, Mr. and Mrs. Andrews; Joshua Reynolds, George Clive and Family and an Indian Maidersvant; Boucher, Nude on a Sofa, Rape of Europa; Fragonard, The Lover Crowned; Watteau, The Music Party; Shop Sign for the Art Dealer Gersaint

Film: “The Mission” with Robert de Niro and Jeremy Irons or “Amadeus”.

Film: “Immortal Beloved”

Session 19 Tuesday 4 April

Topic: Revolution, Reaction, and Cultural Response, 1760-1830: Politics and Government

Required Reading:

Thomas Jefferson, “The Declaration of Independence,”

(<http://www.law.indiana.edu/uslawdocs/declaration.html>)

The National Assembly of France, “Declaration of the Rights of Man and Citizen,”

(<http://www.yale.edu/lawweb/avalon/rightsof.htm>);

Mary Wollstonecraft, A Vindication of the Rights of Woman (selections, electronic reserve, library)

Recommended Reading: Matthews and Platt, Chapter 17: Revolution, Reaction, and Cultural Response, 1760-1830.

Fifth Three Page Paper Due Today. Write on one question:

1) Compare Jefferson's D. of E. with the French National Assembly document. What are the most important moral and philosophical assumptions in the documents? What is it about the British Monarchy that Jefferson finds so problematic? List three or four things, and relate them to his central concerns (that is, show how his central concerns and commitments inform his diatribes against the British). What is God's role in helping get these governments established; and what is his role in keeping the monarchy intact? How do the central themes of the French Declaration compare to the American one? Highlight two similarities and two differences.

2) Wollstonecraft (1759-1797), in *A Vindication of the Rights of Woman* (1792) wants to argue for rights and for women's rights. What is a right, according to Wollstonecraft? Where do rights originate? What claims does she make (and what assumptions does she take for granted) concerning the existence of rights in general and women's rights in particular? What would recognition of these rights give women that are missing in the society she lived in? Is this a religious argument? In what way?

Extra Curricular Activity: CAPE Forum: "The Free Market: Liberated but not Wild"
Wednesday 5 April, 7:30 p.m.

Session 20 Thursday 6 April

Topic: Topic: Revolution, Reaction, and Cultural Response, 1760-1830: Neoclassic to Romantic Literature and Poetry

Required Reading:

Romantic Poetry: Wordsworth, Keats, Heine, Whitman (electronic reserve, library)

Extra Curricular Activity: Miro Quartet plays Beethoven, Shubert. Friday, 7 April 7:30 p.m.

Extra Curricular Activity: Ballet and Orchestra, Tchaikovsky Ballet Swan Lake, Monday 10 April 7:30 p.m.

Extra Curricular Activity: Blue Room Theater, David Davalos, *Daedalus*" April 6-23, Highly Recommended!

Session 21 Tuesday 11 April

Topic: Revolution and Culture, 1760-1830: Neoclassic to Romantic Art and Music.

Required Reading:

John Stewart Mill, *Utilitarianism*, first half

For Class (if we have time); Beethoven, String Quartet in C minor, Op. 18, selections; String quartets in B, C; and Violin Sonata. Schubert, selections.

Student Presentations

J. Louis David, Death of Marat

Goya, Execution of the Third of May, (refer to The Private Life of a Masterpiece, reserve in the library)

Delacroix, Liberty Leading the People, 1831

Memory Assignment: Louis-David, Louis-David, The Death of Socrates, Death of Marat; Coronation of Napoleon I; Houdon, Voltaire; the Coronation of Napoleon and Josephine; Jefferson, Monticello, Rotunda of the University of Virginia; Constable, The Hay Wain; Goya, The Execution of the Third of May, 1808; Delacroix, Liberty Leading the People, 1831. Chagrin, Arch of Triumph; Nash, Royal Pavillion Brighton.

Session 22 Thursday 13 April

Topic: The Triumph of the Bourgeoisie, 1830-1871: Liberalism

Required Reading:

Mill, John Stewart Utilitarianism, first half

Elizabeth Cady Stanton et. al., The Declaration of Sentiments;

Sojourner Truth, "Ain't I a Woman?"

Frederick Douglass, selection from The Narrative of the Life of Frederick Douglas (All electronic reserve, library)

Recommended Reading: Matthews and Platt MP, Chapter 18, The Triumph of the Bourgeoisie, 1830-1871.

Sixth three page paper due today. J. S. Mill's Utilitarianism is considered by many people to be the most important moral treatise of the 19th century. What are its basic tenets? What "problem" does it seek to overcome? What does it assume about human

nature? What are several defining characteristics of this philosophy? What is its view about the nature of society and its laws and conventions? Where does God figure in all of this? Is moral society possible? Why?

Extra Curricular Activity. Cape Forum: "Should High Profile Athletes be Considered Society's Role Models?" Tuesday 18 April 7:30 p.m. PAC 144

Extra curricular activities: Tinariwen (Tourareg musical performance,) Saturday 15 April 7:30 p.m. Laxson

Session 23 Tuesday 18 April

Topic: The Triumph of the Bourgeoisie, 1830-1871: Liberalism

Karl Marx and F. Engels, The Communist Manifesto (excerpts, electronic reserve, library)

Seventh Three Page Paper (optional: you will have one more chance to do your last paper): Marx and Engels reject much of what Mill affirmed concerning the nature of human beings, their relationship with other human beings, and the nature of the state, money, and moral behavior. List what you take to be the five defining characteristics of Marx and Engels' philosophy. What two or three points or assumptions are most in tension between Marx and Engels, on the one hand, and Mill on the other?

Session 24 Thursday 20 April

Topic: The Triumph of the Bourgeoisie, 1830-1871: Romantic to Realist Art and Music: Delacroix, Courbet, Millet, Manet, and Photography;

Required Reading:

Start Ibsen, *Doll's House*.

For Class: Beethoven, Fifth Symphony, selections; Schumann, "Im wunderschönen Monat Mai;" Liszt, Hungarian Rhapsody, #2; Chopin, "Scherzo in E Major," Op. 54; Verdi, "La traviata Libiamo;" Wagner, "Die Walküre: Ride of the Valkyries;"

Student Presentations:

Courbet, The Studio

Manet, Olympia (refer to Private Life of a Masterpiece, on reserve in library)

Ingres, The Turkish Bath, 1863

Memory Assignment: Barry and Pugin, The Houses of Parliament; Turner, the Slave Ship; Ingres, The Turkish Bath; Nash, Detail of the Crystal Palace, 1851; Courbet, The Studio; Millet, the Gleaners; Manet, Olympia; Matthew Brady, Abraham Lincoln.

Extra Curricular Activities:

Session 25 Tuesday 25 April

Topic: Early Modernism, 1871-1914: Cultural changes and Literature

Required Reading:

Finish Ibsen.

Eighth three-page Paper Due today In her introduction to the Everyman edition of Ibsen's plays, Fay Weldon suggests that Ibsen was a critic of bourgeois society. Weldon argues that "Conformity to the ideal, in Ibsen's eyes, led to misery, madness, death ... The only Golden Rule to living, Ibsen suggested, was that there was no Golden Rule. To conform to ideals of virtue, to the high moral standards people set themselves, produced results more tragic even than doing without them... Ibsen himself... can stand accused of helping [to create] a culture profoundly suspicious of notions of virtue..." (pp. xxviii-xxix). Discuss how these assertions are borne out or supported by the text and action of "A Doll's House." What character best exhibits this reality? What three or four events or exchanges of dialog in the play might Weldon most productively use to bolster her claim or make her argument about Ibsen? Do you think Weldon's claim is accurate or not?

Nora undergoes a transformation in this play. What is the nature of that transformation? Discuss four or five stages in that transformation, providing textual support for your claim that these are important steps in her development or changed view of the world.

Session 26 Thursday 27 April

Topic: Early Modernism, 1871-1914: Culture and Philosophy

Reading: Sigmund Freud, Civilization and its Discontents, first half.

Recommended Reading: Matthews and Platt, Chapter 19, The Age of Early Modernism, 1871-1914

Session 27 Tuesday 2 May

Topic: Freud, Cultural Criticism, and Psychoanalysis

Reading: Sigmund Freud, Civilization and its Discontents, second half.

Session 28 Thursday 4 May

Topic: Early Modernism, 1871-1914: Art and Music

For Class: Debussy, Schoenberg, "Pierrot Lunaire: Mondestrunken;" Copland, "Rodeo: Hoe-down;" Penderecki, "Threnody for the Victims of Hiroshima."

Student Presentations:

Van Gogh, Sunflowers (see Private Life of a Masterpiece)

Munch, The Scream (see Private Life of a Masterpiece)

Monet, Camille Monet on a Garden Bench, 1873 (check on slides)

Edgar Degas, The Rehearsal on Stage, 1873

Renoir, Au Moulin de la Galette

Renoir, Luncheon of the Boating Party

Seurat, A Sunday Afternoon on the Island of La Grande Jatte

Picasso, Les Demoiselles D'Avignon

Memory Assignment: van Gogh, Self Portrait, Sunflowers; Munch, The Scream; Van Monet, Camille Monet on a Garden Bench; Degas, The Rehearsal; Renoir, Au Moulin de la Galette; Luncheon of the Boating Party; Seurat, A Sunday Afternoon on the Island of La Grande Jatte; Picasso, Les Desmoiselles d'Avignon;

Film Assignment: Camille Claudel

Film Assignment; "All Quiet on the Western Front;" "1984" with Richard Burton; "1984" with John Hurt; "Reds" with Warren Beatty.

Extra Curricular Activity: Blue Room Theater. Eric Coble's "Bright Ideas" May 4-21st.

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Session 29 Tuesday 9 May

Topic: Age of the Masses and the Zenith of Modernism, 1914-1945:

Required Reading:

T.S. Eliot, Love Song of J. Alfred Prufrock (electronic reserve, library); Charlotte Perkins Gillman, The Yellow Wallpaper electronic reserve, library)

Recommended Reading MP, Chp. 20, pp. 576-589

Ninth Three Page Paper Due Today: Write on either Eliot or Gillman. Use the following questions to guide your reading:

1. Questions on Poems by T. S. Eliot, Written and adapted from various sources by [Tina L. Hanlon](#), Associate Professor of English, [Ferrum College](#), and then further edited by Joel Zimbelman, RS, CSU, Chico, January 2005

Note: “The Love Song of J. Alfred Prufrock” may be understood as a stream of consciousness passing through the mind of Prufrock. The “you and I” of line 1 may be different aspects of his personality. Or perhaps the “you and I” is parallel to Guido who speaks the epigraph and Dante to whom he tells the story that resulted in his damnation—hence, “you” is the reader and “I” is Prufrock. In either case the poem is an inner monologue. Eliot himself said the “you” was an unidentified male companion (which would make the poem a dramatic monologue), but most readers think of it as Prufrock's public self, which can be differentiated from the sensitive, thinking inward “I.” The poem is disjointed because it proceeds by psychological rather than logical stages.

Apparently, Prufrock is on his way to a tea and is pondering his relationship with a certain woman. What does he seem to be hesitating about in this relationship? What reactions does he expect to encounter from women?

How do Eliot's innovations in the uses of images, language, and poetic form help convey his views on modern society?

To what social class does Prufrock belong? How does Prufrock respond to the attitudes and values of his class? Does he change in the course of the poem?

What else can you tell about Prufrock as a person and about his view of himself? What does his full name suggest about him? What is he afraid of? What makes his life trivial or meaningless?

Prufrock uses two seemingly opposite strategies in his monologue: the trivializing of what is important (“I have measured out my life with coffee spoons”) and absurd overstatements (“Do I dare/Disturb the universe?”). How does this fact help define his personality?

How is description, especially of the cityscape, used in "Prufrock"? What unusual images are used to depict the streets?

Eliot often uses "expressionist" imagery, in which objects are projections of psychological states. The image of the evening as an etherized patient is an example. Find others in these poems.

In l. 82 Prufrock compares himself to the beheaded John the Baptist. Is he ridiculing himself or the Bible? What is the effect of the Biblical allusions in the poem?

Is Prufrock an emotional freak or does he embody problems many of us have?

What might the song of the mermaids (l. 124) signify, and why does Prufrock think they will not sing to him (l. 125)? What do the other references to heroic or historical figures reveal about Prufrock's view of himself? Consider the last line of "Prufrock." Does this mean that we unfortunately have to settle for real women instead of sex-fantasy mermaids, or can the line be read more positively?

What types of images in Prufrock suggest that people are dehumanized in modern life?

Session 30 Thursday May 11

Topic: The Age of Anxiety and Beyond, 1945-2001. Postmodernism

The Art of Picasso, Dali, Duchamp, Mondrian, and modern architecture

Required Reading: none

Required Reading: Matthews and Platt, Chapter 21, The Age of Anxiety and Beyond, 1945.

Student Presentations

Pollock, Autumn Rhythm (see Private Life of a Masterpiece)

Memory Assignment: Wright, Marin Convention Center Center;
Khalo, Self-Portrait; thinking of death; Picasso, Guernica; Mondrian, Broadway Boogie Woogie; Dali, The Persistence of Memory, The Last Supper (not 2002), Christ St. John of the Cross;

Memory Assignment: Warhol, Marilyn Monroe; Pollock, autumn rhythm; Judy Chicago, The Dinner Party; Rothko, untitled (1961); Frankenthaler, Jacob's Ladder; van der Rohe and Johnson, Seagram Building; Wright, Marin Convention Centre, Congregational Church, Redding; World Trade Center;; Rogers and Piano, The Georges Pompidou Center for Art and Culture, Paris; Johnson/Burgee; ATT HQ Ghery, Guggenheim Museum in Bilbao, Disney Centre in LA.

Film Assignment: "Pollock" with Ed Harris; "Dr. Strangelove" and "A Clockwork Orange," directed by Stanley Kubrick; "Gattaca," directed by.....; Bradbury's "Fahrenheit 451;" "Cross of Iron," directed by Peckenpau

Final Examination: TBA.