

**School of Arts and Letters**

**COURSE SYLLABUS** HUM 20103 The Humanities

# Spring 2023

# Class meets on: Monday through Friday 10:06 am – 10:50 am

Class meets at: South Gallia High School Room 143

Instructor: Dafney Davis, MEd, MS

Phone: (740) 256-1054

Email: ddavis@rio.edu

Office: South Gallia High School Room 143

Office Hours: Monday through Friday 2:45-3:45

Additional Contact Information: Kenni Horton, Department Secretary-(740) 245-7182 [hortonk@rio.edu](mailto:hortonk@rio.edu)

**GENERAL EDUCATION OUTCOMES**

Upon completion of the General Education Program, students will be able to accomplish the following:

• Communication: Demonstrate effective communications skills in reading, writing, speaking, and listening. (Skills, literate)

• Cultural Diversity: Demonstrate a scientific knowledge of human behavior and acknowledge cultural diversity of different peoples of the world. (Liberal arts and science- based knowledge, respect for people, integrity)

• Human Values: Use an understanding of the historical and philosophical development of current cultures to demonstrate respect for human values and perspectives. (Liberal arts, literate, respect for people)

• Ethical Behavior: Demonstrate understanding of ethical reasoning by constructing arguments on issues of importance of society (Self-directed, ethically responsible, concerned with integrity, respect for people).

• Technological Literacy: Demonstrate appropriate technological literacy and skills for personal and professional use. (Knowledge and skills, literate)

• Health & Well-Being: Demonstrate an understanding of behaviors that best promote personal health and psychological well-being. (Ongoing learning experience, self-directed, committed to excellence)

• Aesthetic Awareness: Identify and appreciate artistic expressions from historical, philosophical, and cultural perspectives. (Liberal arts, aesthetically aware)

• Critical Thinking: Use appropriate critical thinking skills to solve problems. (Literate, ongoing learning experience)

• Scientific Reasoning: Demonstrate an understanding of the fundamental concepts of mathematics and science, analytical ability, problem-solving capacity, and the use of the scientific method. (Science-based awareness, ongoing learning experience, literate)

**COURSE DESCRIPTION**

An interdisciplinary study of the methods, issues, and central topics significant to the disciplines

comprising the humanities. By exploring and connecting the different disciplinary ways of knowing in the disciplines, this course is designed to foster an enhanced appreciation of the distinctive nature of the humanities and a broad, integrated perspective. Topics may vary from term to term.

**CREDIT HOURS**: **3**

**TEXTBOOK AND OTHER REQUIRED MATERIALS**

Fiero, G. (2020). Landmarks in humanities (5th ed.). New York: McGraw-Hill.

Johnson, J. (2014). Global issues, local arguments (3rd ed.). New York, New York: Pearson.

**PROGRAM OUTCOMES**

This course is one of the designated general education courses for Humanities that will serve to satisfy your degree requirements. This course aims to fulfill six of the nine major learning outcomes of general education listed in our college catalogue, including: effective communication skills, understanding of human values and ethical behavior, cultural diversity, aesthetic awareness, and critical thinking. To some extent, this course will include an examination of the basics of scientific reasoning.

**COURSE OUTCOMES:**

Through this course, students gain a new set of lenses to view the reality. They

notice the connections and possibilities that have remained hidden. Students

achieve that goal through engaged exploration of different cultures through time

and space, as well as critical examination of the contemporary world and their

place in it.

**Know:** Students will be able to identify key concepts of philosophy,

religion, literature, visual arts, performing arts, and architecture

throughout the history;

**Think:** Students will be able draw connections between various cultural

phenomena and the contemporary American culture;

**Communicate:** Students will be able to defend their own ideas while

remaining respectful towards the opinions of others;

**Value:** Students will be able to critically evaluate various concepts, and

position themselves in the wider context of the human thought;

**Act:** Students will be able to apply the skills and knowledge gained

during the course to enhance their personal and professional

development.

**GRADING:**

|  |  |  |  |
| --- | --- | --- | --- |
| Category | Description | Purpose | Percent of total grade |
| Homework & Classwork | This includes weekly chapter notes, notecards and in class skill building activities. | This is heavily weighted as it is the primary way in which students gather historical content knowledge and develop disciplinary practices and reasoning skills. | 5% |
| Review | These activities can include: in class simulations, collaborative projects, online simulations and a variety of other content review assignments. Typically, these are completed at the end of each time period unit. | This category is designed for students to understand the importance of continuous content review to engrain information to their long-term memory. The breadth of 10,000 years of human history requires retention of key information from the beginning to the end of the curriculum. | 10% |
| Writing | This includes weekly writing assignments used as formative and summative assessments. These assignments will assess students abilities to analyze historical evidence and develop and support a historical argument. Writing assignments will increase in length and difficulty over time. | This category is heavily weighted to reflect the importance of mastering historical argumentation and writing skills. Students ability to develop and support their historical argument is worth 60% of their overall test score. Hence writing skills are | 25% |
| Quizzes | A chapter quiz comprising multiple choice questions will be given when chapter notes are due. Although this category is worth 0% on its own, it has a valuable incentive for students. If they earn 80% on the reading quiz, they will automatically earn 100% on the corresponding chapter quiz - excluding Stimulus based questions. | The purpose of these quizzes is to determine if students have gathered the most important information from each chapter. These quizzes prepare students for the upcoming chapter test and indicate the content from each chapter that is most difficult, which will be emphasized prior to the chapter test. | 20% |
| Exams/  Tests | Exams are typically at the completion of each unit and will test students on their content knowledge, source analysis and critical thinking skills. There will be one test for each chapter and chapter tests will also include a portion of review questions from previous chapters. | This category is designed to assess students’ ability to ascertain and retain the most important content knowledge over time. Low scores in this category would suggest a need to try new study strategies. | 25% |

**EXTRA CREDIT:** NONE

**GRADING SCALE: A = 95-100%** | A- = 90-94% | B+ = 87-89% | **B = 84-86%** | B- = 80-83% | C+ = 77-79% | **C = 74-76%** | C- = 70-73% | D+ = 67-69% | **D = 64-66%** | D- = 60-63% | F = <59%

**COURSE OUTLINE/SCHEDULE:**

**Course Outline:**

Throughout the Humanities class, students consider and evaluate multiple points of view to develop their own perspectives on complex issues and topics through inquiry and investigation. The Humanities program provides students with a framework that allows them to develop, practice, and hone their critical and creative thinking skills as they make connections between various issues and their own lives.

Chapter 1

# Key Topics

* prehistory
* Paleolithic/Neolithic cultures
* the birth of civilization
* counting/writing
* animism
* polytheism/monotheism/pantheism
* Mesopotamia: the literary epic
* Hammurabi: written law
* Egyptian theocracy
* Old kingdom tombs
* Egyptian women
* perceptual/conceptual art
* lyric poetry
* New Kingdom temples
* India: Hinduism
* reincarnation
* China: the Mandate of Heaven
* Daoism

VI. **Ideas and Issues**

**From Hammurabi’s Code**

What limits to human equality are suggested in these laws?

How would you evaluate the rights of women?

# VII. Making Connections

**Mother Earth**

Why might the “Venus” of Willendorf be considered a landmark and an inspiration to modern feminists?

**Stone Circles**

Are there any monuments or sites in your area that reflect the human fascination with the circle as a sacred symbol?

**The Invention of Writing**

Compare the Egyptian hieroglyphs, the Sumerian cuneiform, and the Chinese calligraphy. How did each of these texts serve the practical concerns of the community?

**Temple Towers**

How do the Ziggurat at Ur, the Great Pyramid of Khufu at Gizeh, and the Pyramid of the Sun at Teotihuacán compare in function and size?

**Pyramids**

In comparing I. M. Pei’s modern Pyramid to the Great Pyramid at Gizeh, how does the transposition of materials (from stone to glass) change the overall impact?

# VIII. Additional Topics of Lectures, Discussions, and Presentations

1. Tool-making as “the beginning of culture”; other ways in which our earliest ancestors extended control over nature
2. The most recent archeological discoveries of paintings in underwater caves near Marseilles, France
3. The differences between nomadic and sedentary cultures
4. The function of the “mother figurines”
5. Mother Earth imagery as treated in the writings of Carl Jung
6. The sacred mountain as womb and abode of the gods
7. The dead as messengers and intermediaries between the living world and the spirit world
8. The construction of Stonehenge
9. The Rosetta Stone
10. Iraq’s place in ancient history
11. Parallels between the *Epic of Gilgamesh* and the Hebrew Bible
12. The function of myth in ancient times; the nature of the gods in Mesopotamia
13. Compare the concept of divine right rulers in Egypt, Shang China, and Babylon
14. The introduction and consequences of iron technology in the ancient world; the relationships between technology and imperialism
15. Ancient Egyptian practices of embalming and mummification
16. Egypt’s “cult of the dead”; the role of the pharaoh; myths of rebirth (Osiris/Isis); judgment and concepts of afterlife
17. Theories of how the pyramids were built
18. The roles of men and women in ancient Egypt
19. Comparison of the geographic/economic/cultural characteristics of Mesopotamia and ancient Egypt
20. The reforms of Akhenaten
21. The meaning(s) of the *Vedas*
22. The main themes in India’s epic literature
23. “Class” (in Egypt and Mesopotamia) versus “caste” in ancient India
24. The basic features of Hinduism, such as pantheism, reincarnation, *karma*, and *nirvana*
25. Slavery in the ancient world
26. Daoist poems by Lao Zi
27. Comparison of ancient Chinese culture with that of Egypt (dynastic succession; royal monarchy; cult of the dead; tomb artifacts)
28. Differing theories/evidence for when the Americas were first settled

Chapter 2

**Key Topics**

* Aegean civilizations
* the Heroic Age
* the Greek gods
* the *polis*
* Athenian democracy
* the Olympic Games
* Greek drama
* Greek poetry
* the pre-Socratics
* Socrates
* Plato’s *Republic*
* “Allegory of the Cave”
* Aristotle’s *Ethics*
* the Classical style
* the Parthenon
* Greek music and dance
* Hellenistic culture
* Confucian thought

VI. **Ideas and Issues**

**Pericles: The Greatness of Athens**

What are the unique virtues of the Athenian citizen, according to Pericles?

**Confucius: Moral Advice**

Describe the Confucian gentleman. How might he compare with Plato’s philosopher-king?

**Plato’s Ideal State**

What role does the law play in shaping society?

What kind of ruler does Plato envision for the ideal state?

What might Plato say of our contemporary political leaders?

**The Syllogism**

Formulate a syllogism on your own. Can a deductive “proof” be false?

**Man Is a Political Animal**

What is the role of justice in Aristotle’s “political society?”

**The Battle Over Antiquities**

Should the Elgin Marbles be returned to Greece?

VII. **Making Connections**

**In the Beginning**

What is the relationship between nature and divine agency in both the Greek (Hesiod, *The Birth of the Gods*) and Hebrew versions of creation? What roles do males and females play in each?

**The Sculptured Male Form**

What are the most notable similarities and differences between the two sculptures *The New York Kouros* and the Statue of Mycerinus?

**Greek Classicism and Neoclassicism**

What stylistic features contribute to the dignity of the American landmark, Federal Hall?

VIII. **Additional Topics of Lectures, Discussions, and Presentations**

1. Discuss snake symbolism in the ancient world
2. Heinrich Schliemann and the search for Troy
3. Achilles and Gilgamesh; epic heroes compared
4. Comparison of “democracy” in the United States versus that of Golden Age Athens
5. Herodotus’s reports on Africa (ancient Egypt)
6. Aristotle’s definition of tragedy
7. *Lysistrata*: How does Aristophanes mock heroes and heroism?
8. The Greek Games: the variety of the athletic games; rewards of the competition
9. Other poems by Sappho
10. Greek canons of proportion (in sculpture)
11. Optical refinements in the Parthenon
12. New interpretations of the meaning of the Parthenon frieze
13. Plato’s views on censorship in music (the *Republic*)
14. Confucius’ *Analects* as a Chinese classic
15. Alexandria: urban metropolis of the third century B.C.E.
16. Hellenistic advances in science
17. Aegean and Mycenaean civilizations: their location and contributions to the Greek legacy
18. The lasting influence of the Greek epics: Why is the *Iliad* often called Greece’s “national poem?”
19. Compare the Greek gods with the gods of Egypt and Mesopotamia
20. The Persian Wars as a landmark event; the importance of Herodotus
21. The moral teachings of Confucius compared with those of Socrates, Plato, and Aristotle
22. What does Pericles mean when he calls Athens “the school of Hellas?”
23. Aristotle’s views on slavery
24. Egyptian influence on Archaic Greek statuary
25. Differences between Hellenic and Hellenistic cultures

Chapter 3

**Key Topics**

* the Roman Republic
* Rome’s rise to empire
* Caesar’s Rome
* the *Pax Romana*
* Roman law
* Roman literature
* Stoicism
* satire
* Roman women
* Roman architecture
* art as propaganda
* Roman portraiture
* Roman painting and mosaics
* Rome’s decline
* China’s rise to empire
* China’s royal tombs
* Han culture and technology

VI. **Ideas and Issues**

**Stoic Detachment and Acceptance**

Do you find Seneca’s advice practical or impractical?

**Horace: “*Carpe Diem*” (“Seize the Day”)**

What personal advantages or disadvantages might follow from embracing the maxim of “*carpe diem*?”

VII. **Making Connections**

**Roman Classicism and Neoclassicism**

What is suggested by the fact that Thomas Jefferson drew on a religious structure (the Roman Pantheon) as the model for the University of Virginia library, a secular building designed as the focal point of what he called the “academical village?”

# VIII. Additional Topics of Lectures, Discussions, and Presentations

1. Etruscan culture and its influence on Rome
2. Stoic writings by Seneca and Marcus Aurelius
3. Aeneas as an epic hero
4. The status of Roman women at the time of the *Pax Romana*
5. American monuments that reflect the influence of Roman sculpture and/or architecture
6. Latin pastoral poetry
7. The poems of Horace
8. Ovid’s *Art of Love*
9. Gladiators and the Roman games
10. Comparison of Rome with other ancient empires: Sargon’s Mesopotamia, Assyrian, Persian
11. A brief history of the early Republic; the roles of patricians and plebeians
12. Rome’s rise to power; the Punic Wars; Caesar’s Rome; Octavian and the *Pax Romana*
13. Landmark contributions in law: How did Roman law serve the Empire?
14. Landmarks in Roman prose and in epic and lyric poetry; how and why specific literary genres, oratory and letter-writing, served the Empire
15. Satire as a literary genre; how satire functions to “reform” society
16. The role of women in Roman society; comparison with Egyptian and Greek women
17. Comparison of Roman and Greek drama; nature of Roman comedy
18. Structural and technical innovations in Roman architecture; the function of the arch
19. Landmarks in Roman architecture: its propagandistic and commemorative functions; and Rome’s adaptations of Greek architecture
20. Roman realism in the arts; Roman art as an index to the secular, practical bias of this civilization; the role of the Roman portrait bust
21. Landscape and still life as Roman genres in the frescoes of Pompeii and Herculaneum
22. China’s rise to empire: similarities between the empires of Rome and China, and why Han China may be regarded as China’s “classical age”
23. Chinese landmarks in art, music, literature, and technology
24. The tomb of Shih Huang-ti, the “First Emperor” of the Qin dynasty
25. The importance of the Silk Road in ancient times
26. Women poets of the Han era
27. Create a definition of empire by looking at Rome and China

Chapter 4

**Key Topics**

* ethical monotheism
* the Hebrew Bible
* Babylonian Captivity
* the arts of the Hebrews
* Pharisees/Sadducees/Essenes
* mystery cults
* Jesus and Paul
* the Gospels
* Christian monasticism
* Latin church fathers
* Christian symbolism
* Early Christian art and architecture
* Byzantine art and architecture
* Muhammad and the *Qur’an*
* Muslim expansion
* Islamic art and architecture
* Islamic religious music and liturgy
* the Buddha and Buddhism
* the Spread of Buddhism

VI. **Ideas and Issues**

**The Names of God**

What names for God can be found in Christian and Muslim texts?

**Jesus’ Sermon on the Mount**

What are the qualities of the blessed, according to the Beatitudes in Jesus’ Sermon on the Mount?

**The Non-Canonical Gospels**

How does Jesus’ message to Thomas in the Gospel of Thomas compare with the Beatitudes in Jesus’ Sermon on the Mount?

**Neoplatonism**

What features of Neoplatonism remind you of Plato’s Allegory of the Cave?

**The Christian Calendar**

What is the year according to the Jewish calendar? And what is the year according to the Muslim calendar?

**The *Qur’an* in Translation**

How do the two parallel translations of *Sura* 4:34, the *Qur’an*’s instructions about how Muslim men should deal with disobedient wives, illustrate the problematic relationship between translation and interpretation?

Chapter 5

Key Topics

* Germanic tribes
* Germanic literature and art
* the Carolingian renaissance
* the monastic complex
* the medieval book
* feudalism
* medieval serfs
* the Norman Conquest
* the Bayeux Tapestry
* Norman castles
* the Crusades
* the *Song of Roland*
* *troubadour* verse
* the medieval romance
* the code of courtly love
* Japan’s court culture
* Tang and Song China
* Chinese civil service
* Chinese technology and arts

VI. Ideas and Issues

Handwriting as an Art

Why was handwriting considered an art in Japan and elsewhere in the medieval world?

VII. Making Connections

Interlace: Secular and Sacred

How does the Book of Kells reflect the synthesis of Germanic, Christian, and Classical traditions?

The Monastic Complex East and West

Why might men and women in both the East and West have chosen to withdraw from secular life to live in religious communities?

Holy Books and Manuscripts

Why might damaging, stealing, or destroying a religious book be considered sacrilegious?

Feudalism East and West

Compare Japanese samurai armor with that of medieval Europeans. Which aspects convey social status? Which reflect the function of warriors on the battlefield?

VIII. Additional Topics of Lectures, Discussions, and Presentations

1. *Beowulf* as a landmark of the early Middle Ages
2. Sutton Hoo and its treasures
3. A description of the Germanic tribes by a Roman historian: Tacitus’ *Germania*
4. The role of Saint Patrick in the early Middle Ages
5. Making a medieval manuscript: parchment, inks, and “illumination”
6. The Japanese samurai (How accurate is the film *The Last Samurai*?)
7. The development of the medieval castle
8. Who embroidered the *Bayeux Tapestry*, and why?
9. Troubadour poems and their music
10. Myth or history: King Arthur and the Knights of the Round Table
11. Women in the Middle Ages: How did class differences affect lifestyles?
12. Focus: the synthesis of three cultures—Germanic, Greco-Roman, and Christian—that contributed to the formation of a new era; the geographic shift to the European “West”
13. The contributions of the Germanic peoples and their culture
14. The influence of pagan art on Christian art
15. Charlemagne and the Carolingian renaissance, with a focus on the monastery and monastic arts
16. Monastic complexes in the East and in the West
17. Comparison of landmark holy books and their adornment
18. Comparison of Charlemagne’s court with that of feudal Japan
19. Feudalism and the feudal contract—definitions and explanation of purpose and function; and the nature of feudal society
20. The Normans and landmarks of Norman culture: architecture; castle construction; the *Bayeux Tapestry*
21. The Crusades and their impact
22. Feudal-age literature; and the *Song of Roland* as compared with earlier epic heroes, Gilgamesh and Achilles
23. Courtly love: troubadour poetry and the medieval romance
24. Early medieval music and liturgical drama
25. The landmarks of the culturally sophisticated Tang and Song China
26. Chinese civil service examinations and the bureaucratic aristocracy
27. Chinese technology and technological inventions to 900 C.E.
28. Compare and contrast the elements of feudalism in Japan and the West

Chapter 6

. **Key Topics**

* the medieval Church
* medieval mystics
* medieval towns
* medieval drama
* Dante’s *Commedia*
* medieval universities
* Scholasticism
* the pilgrimage church
* the Romanesque style
* the Gothic style
* Chartres Cathedral
* the painted altarpiece
* medieval polyphony
* instrumental music
* temple-shrines: Christian and Hindu
* religious icons: Hindu and Buddhist

VI. **Ideas and Issues**

**The Supremacy of the Church**

How does Pope Gregory VII justify the superiority of the Church over the state?

**Dante: “The Ninth Circle of Hell”**

What features in Dante’s description of Satan in “The Ninth Circle of Hell” provoke a sense of awe? For what offenses are the sinners in the ninth circle punished?

**Aquinas: Whether Woman Should Have Been Made in the First Production of Things**

Read the passage from *Summa Theologica* by Aquinas relating to whether woman should have been made in the first production of things. Based on this passage, why might women have been excluded from the medieval university?

VII. **Making Connections**

**Mysticism: Christian and Muslim**

Read the passage from Hildegard of Bingen, “The Iron-Colored Mountain and the Radiant One,” and the passage from Rumi, “The One True Light.” How does light function in each of these mystical “visions?”

**Temple-Shrines: Christian and Hindu**

What are the differences in form and function between the medieval cathedral and the Hindu temple? What are the similarities?

# VIII. Additional Topics of Lectures, Discussions, and Presentations

1. Roman Catholic sacraments; their origins and meaning
2. The Inquisition of the Middle Ages; its origins and function
3. Heresies of the 11th and 12th centuries
4. Productions (stage and film) of the medieval morality play, *Everyman*
5. The University of Bologna; its medieval origins and curriculum
6. Reading and reporting on other parts of Dante’s *Inferno*, *Purgatory*, and *Paradise*
7. Medieval images of Hell in art and literature
8. Misogyny and the role of the female in medieval towns
9. Relics held in Roman Catholic churches or cathedrals
10. Roman Catholicism today in comparison with that of the 12th century
11. The power and authority of the Roman Catholic Church in defining Christendom (ca. 1000–1300)
12. The significance of Hildegard and Rumi: What does Hildegard mean by “the guilt of Eve?” Can students put in their own words the message of Rumi?
13. The rise of the medieval town and medieval drama; how medieval dramas came to be performed
14. *Everyman* as an allegorical drama
15. Dante’s *Divine Comedy* as a medieval epic; comparison of this epic with other landmark epics discussed
16. The medieval university and its importance as a landmark institution; comparison with today’s Western universities
17. Medieval scholasticism; the importance of Aquinas
18. The Romanesque church as a pilgrimage church; the role of reliquaries; pilgrims versus modern-day tourists
19. The Gothic cathedral as urban landmark; comparison of building innovations and the sculptural program with Romanesque predecessors
20. Chartres as landmark
21. The arts of Gothic Christendom: stained glass; the painted altarpiece
22. Medieval music; discussion of the differences between Gregorian monophonic music and later medieval polyphony; the motet and instrumental music
23. Similarities and differences in the function and value of religious icons, East and West
24. Comparison of Christian and Hindu temple-shrines
25. The symbolism found in the sculpture of *Shiva Nataraja* (*Lord of the Dance*)
26. Saint Francis and mysticism. Elements of mysticism in the life and works of Saint Francis.

Chapter 6

**Key Topics**

* the Black Death
* constitutional monarchy
* the Hundred Years’ War
* the decline of the Church
* new realism in the arts
* Italy and the Renaissance
* Petrarch: Classical humanism
* Pico: individualism
* Castiglione: *l’uomo universale*
* female humanists
* the printing press
* Machiavelli: power politics
* Early Renaissance art
* Classical revivals in art
* High Renaissance art
* Venetian painting
* Renaissance music
* Renaissance dance
* Ottoman culture

VI. **Ideas and Issues**

**Pico: Free Will and Human Perfectibility**

Do you find Pico’s views on human perfectibility realistic or idealistic? Why?

What role does God play in the ascent of the individual?

**The Renaissance Gentleman/The Renaissance Lady**

How do the personalities of Castiglione’s Renaissance man and woman differ? How are they similar?

What contemporary figures fit the description of *l’uomo universale*?

**Whether It Is Better to Be Loved Than Feared**

Do you agree with Machiavelli that a ruler cannot be both loved and feared? Why might it be safer to be feared?

**Restoration or Ruin?**

What advantages might there be in restoring landmark artworks? What disadvantages?

VII. **Making Connections**

**The New Realism in Literature and Art**

Which of Chaucer’s descriptive details in “The Wife of Bath” work to create a realistic portrait?

Which visual details in the Limbourg miniature work to create a realistic scene?

# VIII. Additional Topics of Lectures, Discussions, and Presentations

1. New techniques of warfare during the Hundred Years’ War
2. Boccaccio’s introduction to the *Decameron* (a description of the plague in Florence)
3. Boccaccio’s or Chaucer’s bawdy tales
4. Ficino’s Platonic Academy
5. The Medici as patrons of the arts
6. Origins of printing and the printing press
7. Brunelleschi’s dome: how it was engineered
8. The notebooks of Leonardo da Vinci
9. The debate over restoration of landmark Renaissance paintings
10. The earliest treatises on the art of dancing
11. The iconography of the Sistine Chapel ceiling
12. The 14th–16th centuries in Western Europe; transition and transformation owing to specific events, such as the Black Death, the Hundred Years’ War, and the Great Schism
13. Landmarks of the 14th century: the “Dance of Death”; Boccaccio’s *Decameron*; the Magna Carta
14. Transition to realism in the arts: Giotto; Chaucer and manuscript illumination; *ars nova* in music; Christine de Pisan’s early feminism
15. The Renaissance in Italy; Classical humanism; secular versus spiritual concerns in Petrarch, Ficino, and Pico
16. Human perfectibility and the well-rounded personality (Castiglione)
17. Female humanist writing: poetry of Vittoria Colonna; Lucrezia Marinella’s attack of the patriarchy
18. Machiavelli and power politics
19. Early Renaissance art: innovations in architecture and sculpture; the influence of Classical models; the birth of linear perspective; the importance of the portrait as a Renaissance genre
20. High Renaissance art: the shift from Florence to Rome; landmark works by this era’s luminaries (Leonardo, Raphael, Bramante, Palladio, Michelangelo, and Titian)
21. Renaissance music: innovations in musical style; the madrigal; instrumental music; the beginnings of choreography
22. Beyond the West: the glories of the Ottoman Empire; where, when, and how these Muslim forces came to rule
23. The extravagant court of Suleiman the Magnificent
24. Illustrate linear perspective in Renaissance paintings

Chapter 7

**Key Topics**

* the Black Death
* constitutional monarchy
* the Hundred Years’ War
* the decline of the Church
* new realism in the arts
* Italy and the Renaissance
* Petrarch: Classical humanism
* Pico: individualism
* Castiglione: *l’uomo universale*
* female humanists
* the printing press
* Machiavelli: power politics
* Early Renaissance art
* Classical revivals in art
* High Renaissance art
* Venetian painting
* Renaissance music
* Renaissance dance
* Ottoman culture

VI. **Ideas and Issues**

**Pico: Free Will and Human Perfectibility**

Do you find Pico’s views on human perfectibility realistic or idealistic? Why?

What role does God play in the ascent of the individual?

**The Renaissance Gentleman/The Renaissance Lady**

How do the personalities of Castiglione’s Renaissance man and woman differ? How are they similar?

What contemporary figures fit the description of *l’uomo universale*?

**Whether It Is Better to Be Loved Than Feared**

Do you agree with Machiavelli that a ruler cannot be both loved and feared? Why might it be safer to be feared?

**Restoration or Ruin?**

What advantages might there be in restoring landmark artworks? What disadvantages?

VII. **Making Connections**

**The New Realism in Literature and Art**

Which of Chaucer’s descriptive details in “The Wife of Bath” work to create a realistic portrait?

Which visual details in the Limbourg miniature work to create a realistic scene?

# VIII. Additional Topics of Lectures, Discussions, and Presentations

1. New techniques of warfare during the Hundred Years’ War
2. Boccaccio’s introduction to the *Decameron* (a description of the plague in Florence)
3. Boccaccio’s or Chaucer’s bawdy tales
4. Ficino’s Platonic Academy
5. The Medici as patrons of the arts
6. Origins of printing and the printing press
7. Brunelleschi’s dome: how it was engineered
8. The notebooks of Leonardo da Vinci
9. The debate over restoration of landmark Renaissance paintings
10. The earliest treatises on the art of dancing
11. The iconography of the Sistine Chapel ceiling
12. The 14th–16th centuries in Western Europe; transition and transformation owing to specific events, such as the Black Death, the Hundred Years’ War, and the Great Schism
13. Landmarks of the 14th century: the “Dance of Death”; Boccaccio’s *Decameron*; the Magna Carta
14. Transition to realism in the arts: Giotto; Chaucer and manuscript illumination; *ars nova* in music; Christine de Pisan’s early feminism
15. The Renaissance in Italy; Classical humanism; secular versus spiritual concerns in Petrarch, Ficino, and Pico
16. Human perfectibility and the well-rounded personality (Castiglione)
17. Female humanist writing: poetry of Vittoria Colonna; Lucrezia Marinella’s attack of the patriarchy
18. Machiavelli and power politics
19. Early Renaissance art: innovations in architecture and sculpture; the influence of Classical models; the birth of linear perspective; the importance of the portrait as a Renaissance genre
20. High Renaissance art: the shift from Florence to Rome; landmark works by this era’s luminaries (Leonardo, Raphael, Bramante, Palladio, Michelangelo, and Titian)
21. Renaissance music: innovations in musical style; the madrigal; instrumental music; the beginnings of choreography
22. Beyond the West: the glories of the Ottoman Empire; where, when, and how these Muslim forces came to rule
23. The extravagant court of Suleiman the Magnificent
24. Illustrate linear perspective in Renaissance paintings

Chapter 8

**Key Topics**

* Christian humanism
* Luther’s reforms
* the printing press
* “Peasant Revolts”
* Calvin and Calvinism
* witch-hunts
* Erasmus and More
* satire in Northern literature
* Montaigne’s *Essays*
* Cervantes
* Shakespeare
* the Shakespearean stage
* Japanese theater
* Netherlandish painting
* printmaking
* German portraitists
* the Isenheim Altarpiece
* the Lutheran chorale
* the Elizabethan madrigal
* Albrecht Durer

VI. **Ideas and Issues**

**Luther’s Challenge to the Church**

In what ways did Luther’s theses challenge the authority of the Church of Rome?

**Calvin: Predestination**

Do you find Calvin’s worldview optimistic or pessimistic? How does he envision God?

VII. **Making Connections**

**Devotional Images: Pathos and Remorse**

What do the similarities between the two Christ images (Grünewald, *Crucifixion*; and *Crucified Christ* from Cologne) suggest about the art of the European North?

**Humanism: East and West**

Compare Hans Holbein the Younger’s *The Ambassadors* and Xie Huan’s *Elegant Literary Gathering in the Apricot Garden.* What might have been the aims of each artist in depicting these figures amid the visual evidence of intellectual achievement?

# VIII. Additional Topics of Lectures, Discussions, and Presentations

1. The movement known as the *devotio moderna*
2. The role of the printing press in the Protestant Reformation
3. Comparing the use of the printing press with that of modern technology (television, digital media, the Internet) in advancing religious movements
4. Witchcraft in the 16th century: the *Malleus Maleficarum*
5. Calvinist Geneva: rules and regulations
6. Daily life in More’s imaginary Utopia
7. Popular renderings of Cervantes’ “hero,” Don Quixote, in art and theater
8. Themes and subject matter in Montaigne’s essays
9. The Shakespearean stage: the new Globe Theater in London
10. Dürer’s study of anatomy
11. The iconography of Holbein’s *Ambassadors*
12. Deciphering Bosch’s *Garden of Earthly Delights—*a variety of interpretations
13. Performing Elizabethan madrigals
14. The court of Elizabeth I; Elizabethan music and dance
15. The unique features of Christian humanism
16. The nature of Luther’s challenge to the Church
17. Relationship of witch-hunting to female roles and misogyny
18. Hamlet as a landmark figure; the use of the soliloquy; modern interpretations in film
19. Comparison of Elizabethan and Japanese theater
20. The unique features of Northern Renaissance art, from van Eyck to Brueghel
21. The role of the portrait in global culture; humanist portraits, East and West
22. Music of the Reformation: the Lutheran chorale
23. Other uses of music as a source for religious instruction, historical to present
24. “The Floating World” and its influence on Japanese culture

Chapter 9

**Key Topics**

* European expansion
* Africa’s cultural heritage
* West African kingdoms
* African literature
* African music and dance
* African sculpture
* the impact of Europe on Africa
* Native North American arts
* Native American literature
* Maya civilization
* Inca civilization
* Aztec civilization
* the impact of Europe on the Americas
* the Columbian exchange

VI. **Ideas and Issues**

**African Myths: Explaining Death**

What cultural values are reflected in these myths?

**Mohawk Myth: How Man Was Created**

What ideas concerning race are suggested in this myth?

**The Clash of Cultures**

How might an Aztec have reacted upon visiting a Christian house of worship such as Chartres Cathedral?

VII. **Making Connections**

**Text and Image: The Oba of Benin**

What does the bronze portrait of the *oba* of Benin have in common with the sculpture of the head of Akkadian ruler Sargon I in Chapter 1?

**Africa’s Legacy**

If Cole’s sculpture, *Speedster tji wara*, no longer serves a ritual function, what might be its meaning and value?

# VIII. Additional Topics of Lectures, Discussions, and Presentations

1. Global travel and trade prior to 1450
2. Promising fledgling Chinese maritime program
3. The influence of Islam in Africa
4. The architecture of the African mosque
5. The debt of modern jazz to African music
6. Why modern sculptors find inspiration in African art
7. Native American beadwork or sand painting
8. Recent laser-enabled detections of major, buried Mayan structures, roads, and temples
9. The Maya ball game: its purpose and rules
10. The Maya myth of creation known as the *Popol Vuh*
11. Pottery production in the American Southwest
12. Reasons for European outreach after 1450
13. Focus on Africa: kinship system and tribal practices
14. West African kingdoms: Muslim impact versus European impact
15. African literature: African myths; the *oba* of Benin; *griots* and *Sundiata*
16. Unique features of African music and dance
17. Comparison of Native North American cultures with those of Africa
18. Cross-cultural encounter: the letters of Cortés; the Columbian exchange; the destruction of cultural landmarks; the creolization of peoples
19. The unique set of circumstances that allowed Cortés’s outnumbered force to conquer Tenochtitlán
20. Incan roads and *quipu* records system
21. Aztec/Olmec technological advances (the calendar)

Chapter 10

**Key Topics**

* Catholic Reformation
* Mannerism
* Bernini’s Rome
* Italian Baroque art
* English Baroque poets
* Wren’s London
* the Protestant Baroque
* Dutch art
* the Aristocratic Baroque
* Versailles and absolutism
* court theater and dance
* academic painting
* the Aristocratic Baroque portrait
* the birth of opera
* the oratorio
* Baroque religious music
* Baroque instrumental music
* courtly arts in China, India, and Japan
* Milton
* Rembrandt

VI. **Ideas and Issues**

**Loyola: The Church Militant**

In what ways do Loyola’s rules contribute to the Jesuit ideal of “the Church militant?”

**Donne: No Man Is an Island**

Identify the extended metaphors in the excerpt from Donne’s *Meditations*. How does Donne’s idea of humankind reflect the age in which he lived?

VII. **Making Connections**

**Text and Image: Saint Teresa’s Vision**

How literal is Bernini’s rendering of Teresa’s vision? What does this suggest about the Baroque style?

**Text and Image: The Book of Judith**

What textual details does Gentileschi recreate visually? What aspects of the painting are imagined by the artist, but *not* described in the biblical story?

**Absolutism and the Arts: East and West**

Does architecture in our own time still reflect the power and prestige of the ruling authority?

**Aristocratic Art: East and West**

What purpose is served by the elaborate adornment of the secular ruler? Why are references to divinity common in depictions of absolute monarchs?

# VIII. Additional Topics of Lectures, Discussions, and Presentations

1. Baroque fountains of Rome
2. The trial of Artemisia Gentileschi
3. Seventeenth-century female painters
4. The psalms in the King James Bible
5. The Great Fire of London and its aftermath
6. Symbolism in *memento mori* still-life paintings
7. The impact of religion on the Baroque
8. Louis XIV and the birth of the ballet
9. The aristocratic style in early American portrait painting
10. How the Taj Mahal was built
11. Italian violin-makers
12. Handel in England
13. Loyola and the spirit of Jesuit reform
14. Mannerism and the music of the reformed Church
15. Transformation from Mannerism to Baroque, with Rome as focus: How are the features of “piety and extravagance” manifested in the landmarks of 17th-century Rome?
16. The theatricality of Bernini’s conceptions in sculpture and architecture
17. Comparison between the Italian Baroque and the Northern Baroque
18. The landmark works of Donne and Milton
19. The Northern Netherlands in the 17th century: the landmark contributions of Vermeer and Rembrandt
20. Comparisons among Baroque styles in Italy, in Northern Europe, and in France
21. Versailles and the Forbidden City as symbols of royal power
22. Landmarks in French theater (if possible, making use of a video performance of one of Molière’s plays), dance, and the visual arts
23. The Aristocratic Baroque style, with focus on portraiture and architecture; academic art and the “Grand Style”
24. Discussion of aristocratic patronage (and comparison with the role of patronage in our own day)
25. The landmark contributions of 17th-century Japanese and Indian cultures
26. Baroque music: the importance of Gabrieli; the birth of opera
27. Focus on Monteverdi, Handel, Vivaldi, and Bach; the oratorio and the *cantata*
28. Main features and forms of Baroque instrumental music, and emphasis on the music landmarks designed for “listening pleasure” rather than for religious purposes
29. Vanitas Paintings

Chapter 11

**Key Topics**

* the Scientific Revolution
* Bacon: the empirical method
* Descartes: modern philosophy
* Locke: the social contract
* Jefferson: unalienable rights
* the *philosophes*
* the encyclopedia
* Wollstonecraft: women’s rights
* Kant and Rousseau
* eighteenth-century revolutions
* newspapers and novels
* Pope: Enlightenment optimism
* the slave narrative
* Swift and Voltaire
* the Rococo style
* Neoclassicism
* Haydn and Mozart
* the Japanese Way of Tea

# VI. Ideas and Issues

**Bacon: Science and Religion**

Is Bacon’s plea for the separation of science and religion still relevant? If so, how?

**Two Views of the Social Contract**

Compare the views of Hobbes and Locke as they relate to the social contract. Which position would you defend? On what assumptions concerning human nature does each view rest?

**Wollstonecraft: Make Women Free**

In what ways, according to Wollstonecraft, do men enslave women? How do women comply?

VII. **Making Connections**

**Love and Lovers**

What role does the landscape setting play in the formal and symbolic content of *Radha and Krishna in a Grove* and Fragonard’s *The Swing*?

**The Neoclassical Vogue**

What are the aesthetic and sociological implications of the *whiteness* ofNeoclassical sculpture?

# VIII. Additional Topics of Lectures, Discussion, and Presentations

1. Seventeenth-century advances in scientific inventions and/or mathematics
2. Development of the heliocentric solar system model based on observations by Copernicus, Galileo, and Kepler; opposition from religious institutions
3. Science and medicine in the Islamic world prior to the 17th century
4. A biographical sketch of Rousseau’s life
5. Differences between the French and American Revolutions
6. Defoe’s *Robinson Crusoe*
7. *Candide*: the novella and the (20th-century) musical comedy
8. The slave narrative as a literary genre
9. Hogarth’s “The Rake’s Progress”
10. Examples of American Neoclassical architecture and sculpture
11. A biographical sketch of Mozart (compare the play/film *Amadeus*)
12. Mozart’s *The* *Magic Flute*
13. Ritual and symbol in the Japanese Way of Tea
14. Bacon’s empiricism; science versus religion (bringing this issue into our own times)
15. Inductive versus deductive reasoning; Bacon and Descartes as landmark figures
16. Newton as the epitome of the Scientific Revolution
17. Hobbes’ and Locke’s contrasting and concurring views
18. The Declaration of Independence as an Enlightenment document
19. Assessment of Wollstonecraft’s plea to “make women free”
20. Examination of contradictions in the positions of Enlightenment thinkers (Jefferson as slaveholder; Rousseau’s misogyny)
21. The extent to which Enlightenment ideals influenced the revolutions of the late 18th century; the extent to which these ideals have survived into the present
22. Contradictions between Pope’s argument that “whatever is, is right” and the foibles satirized by Swift and Voltaire
23. The transatlantic slave trade and slave narratives
24. Archeologically inspired Neoclassicism
25. The meaning of the word “classical” in 18th-century music
26. The birth of the orchestra
27. The Way of Tea and Zen Buddhism, having students write their own *haiku* or formulate *koans*
28. Discuss examples of neoclassical architecture

Chapter 12

**Key Topics**

* the Romantic hero
* Hegel’s dialectic
* the Industrial Revolution
* Darwin and evolution
* English Romantic poetry
* Goethe’s *Faust*
* female novelists
* American Transcendentalism
* abolitionist literature
* landscape painting
* heroic themes in European art
* Neomedievalism
* nationalism and the arts
* Beethoven’s symphonies
* Romantic music
* the Romantic ballet
* grand opera and music-drama
* Africa in the 19th century

VI. **Ideas and Issues**

**Shelley: “Ozymandias”**

In what ways does Shelley’s poem “Ozymandias” reflect the Romantic imagination?

**Emerson: I Am Part of God**

How does Emerson’s approach to nature compare with Wordsworth’s?

**Thoreau: Nature as Teacher**

What were Thoreau’s aims and ambitions in retreating to Walden Pond?

**Douglass: Slave Morality**

Do you agree with Douglass that “the morality of a free society can have no application to slave society?”

VII. **Making Connections**

**Landscape: West and East**

What is the relationship between the human figures and their natural environment in the following artworks: Friedrich, *Two Men Looking at the Moon*; Zhou, *Poet on a Mountain Top*; Hokusai, *Mount Fuji Seen Below a Wave at Kanagawa*?

**Lady Liberty**

What symbolic features give meaning to the landmark works *Liberty Leading the People* by Delacroix and the Statute of Liberty (Liberty Enlightening the World) by Bartholdi?

# VIII. Additional Topics of Lectures, Discussion, and Presentations

1. Napoleon’s diaries
2. Darwin’s precursor, Jean-Baptiste de Lamarck
3. Coleridge and Wordsworth’s *Lyrical Ballads*
4. A brief biography of Shelley or Byron
5. The movie history of *Frankenstein*
6. Sojourner Truth’s *Ain’t I a Woman?*
7. Catlin’s “Indian” portraits
8. The impact of North Africa on Delacroix’s art
9. Find examples of Neomedieval architecture
10. The songs of Schubert
11. Tolkien’s *Lord of the Ring* and Wagner’s *Ring of the Nibelung*
12. Definitions of “Romanticism”
13. Napoleon as a Romantic hero
14. Hegel and Schopenhauer as Romantic philosophers
15. Darwin and subsequent misappropriations of his theories based on racially motivated ideas: social Darwinism; eugenics
16. Romantic literature: Wordsworth; nature and the sublime
17. The Romantic lives and works of Shelley, Keats, and Byron
18. “Ozymandias” and the poetry of transience; fascination with the exotic; the artist as hero and lover
19. Blake and Romantic mysticism; “The Tiger”
20. The Faustian hero
21. Historical and cultural examples of *Faustian bargains*
22. Austen and Realism
23. Mary Shelley’s *Frankenstein*—its origins and landmark significance
24. Emerson’s Transcendentalism
25. Thoreau’s nature philosophy and moral idealism
26. Thoreau’s “handbook for living” as a precursor to homesteading, back-to-the-land movement, organic farming, and present-day environmental consciousness
27. Whitman’s Romantic individualism; “Song of Myself”
28. Douglass and abolitionist literature, with review of the transatlantic slave trade and slave narratives
29. Romantic painting, sculpture, and architecture, with focus on key themes: landscape, the popular hero, contemporary issues, and the themes of liberty and nationalism
30. Feminine personifications of liberty in *Liberty Leading the People* and the Statue of Liberty
31. Comparison of styles: Romantic versus Neoclassical
32. Hallmarks of Romantic music and the Romantic symphony
33. Stylistic comparison of 18th-century classical-style music with 19th-century Romantic music
34. The Romantic ballet and opera (Verdi and Wagner) as vehicles for the expression of the Romantic sensibility; and as forms of popular secular entertainment
35. The European exploration of Africa; the lure of the exotic and its impact on both Africa and the West
36. Discuss the ideal of romantic individualism as seen through composers and their compositions

Chapter 13

**Key Topics**

* Western industrialism
* colonialism/imperialism
* socialism/capitalism
* literary Realism
* the Naturalistic novel
* Realist drama
* cast-iron construction
* the skyscraper
* photography
* lithography
* Realism in the visual arts
* Impressionism
* Japanese prints
* Postimpressionism
* sculpture and dance
* *verismo* opera
* Impressionism in music
* the lure of the exotic
* Art Nouveau
* Oceana

VI. **Ideas and Issues**

**Progress: The False Idea**

Is progress a modern idea? Is it a false idea, as Nietzsche claims?

**Dostoevsky: Lords of the Future**

Evaluate Dostoevsky’s division of humankind into two categories. Should the “lords of the future” be permitted greater liberties than the “masters of the present?”

VII. **Making Connections**

**Photographs and Paintings**

How would you evaluate the impact of photography on Degas and his contemporaries?

**Japanese Prints and European Paintings**

What specific features attest to the influence of the Japanese woodcut on the style of Toulouse-Lautrec?

**Sculpture and Dance**

In what ways might Duncan’s new dance style have influenced Rodin’s treatment of form?

# VIII. Additional Topics of Lectures, Discussions, and Presentations

1. The social realist drawings and prints of Käthe Kollwitz
2. Relationship of John Stuart Mill’s *The Subjection of Women* to the modern movement for gender equality
3. Nietzsche’s challenges to traditional morality
4. The heroine in Flaubert’s *Madame Bovary*
5. The construction and history of Paxton’s Crystal Palace
6. The Salon des Refusés: when, where, of what significance?
7. Daumier’s lithographs as commentaries on urban life
8. Japanese prints and *kabuki* theater
9. The letters of Vincent van Gogh
10. Isadora Duncan’s contribution to dance
11. America’s best-loved opera: Puccini’s *La Bohème*
12. Tattoo designs in the arts of Oceania
13. Literary Realism as manifested in Dickens, Twain, Dostoevsky, Tolstoy, Flaubert, Zola, and Ibsen
14. Nora’s liberation, the closing scene of *A Doll’s House* (make use of clips from the excellent 1973 video production directed by Patrick Garland)
15. Late 19th-century architecture: focus on cast-iron and steel as new media
16. The maxim “form follows function,” its effect on modern architecture, and skyscrapers’ dominance of the urban skyline
17. The birth of photography, and its impact on the visual arts
18. French realist painting: Courbet, Daumier, Manet, and the ways in which each developed a style that moved away from Romanticism; compare the subject matter in these artworks with the subject matter of the artworks in Chapter 12
19. The unique features of American Realist painting
20. Impressionism as a reaction to Realism, and as an “urban style” centered in Paris; landmark Impressionist works; the impact of synthetic pigments and research in optics; the influence of Japanese prints
21. Postimpressionism as a reaction to Impressionism; *Art Nouveau* and the lure of the exotic; Gauguin’s idealized view of Tahitians
22. Rodin’s style compared with Romantic and Neoclassical sculptors; Rodin’s fascination with dance and dancers
23. Landmarks in music of the late 19th century: Puccini and *verismo* opera; Debussy and impressionism
24. Beyond the West: Oceania and Europe’s fascination with the exotic, as inspired by foreign travel, advancing colonialism, and the World’s Fairs of the late 19th century
25. Matthew Brady’s photography and realism in war

Chapter 14

**Key Topics**

* the new physics
* the Freudian revolution
* World War I
* the Harlem Renaissance
* the Russian Revolution
* World War II
* the Holocaust
* Imagism and modern poetry
* modern fiction and drama
* science fiction
* Cubism/Futurism/Fauvism
* Nonobjective art
* Expressionism
* Dada and Surrealism
* photography and film
* modern architecture
* modern music
* modern dance

VI. **Ideas and Issues**

**Religion as Mass-Delusion**

Assess Freud’s claim that religion is a form of mass-delusion.

**The Mexican Revolution**

What visual details in Diego Rivera’s painting *Liberation of the Peon* might have incited revolutionary fervor?

**Yeats: “The Second Coming”**

Which lines in Yeats’ “The Second Coming” strike you as the most prophetic of the 20th century?

VII. **Making Connections**

**Harlem**

What features in form and in content are shared by Langston Hughes’ poem “Harlem” and Jacob Lawrence’s painting “Race riots were numerous . . . ?”

**“Magical Objects”**

What features in the Kota ritual mask might have influenced Picasso’s radical move away from realistic representation?

**The Birth of Motion Pictures and the Visual Arts**

Have motion pictures in our own time had a similar impact on contemporary art?

VIII. **Additional Topics of Lectures, Discussions, and Presentations**

1. Einstein’s contribution to modern physics
2. Sigmund Freud’s *Totem and Taboo*
3. The Mexican Revolution and its muralists
4. Black humor literature as a response to total war
5. The poetry and personality of Ezra Pound
6. Eliot’s landmark poem, *The Love Song of J. Alfred Prufrock*
7. Sergei Eisenstein and early Russian cinema
8. A comparison of Arthur C. Clarke’s “The Sentinel” and the film *2001: A Space Odyssey*
9. The birth of the genre known as “science fiction”
10. Kandinsky’s treatise *On the Spiritual in Art*
11. Mondrian’s writings on suprematism and theosophy
12. Ballet versions of Stravinsky’s *The Rite of Spring*
13. Russian folk tales in the work of Kandinsky and Stravinsky
14. The meaning of “Modernism”; when, where, and what new directions influenced this period
15. The new physics
16. The revolutionary work of Freud and Jung; Religion as mass-delusion
17. The early 20th century as the bloodiest in world history: two world wars and their effects; the Holocaust; Hiroshima; discussion of terms “total war,” “totalitarianism”
18. Social revolutions in Russia: Lenin’s classless society; Soviet totalitarianism
19. The Mexican Revolution; Mao’s China
20. The Harlem Renaissance
21. Comparison of Keats and Eliot to Frost’s “The Road Not Taken”
22. Selective treatment of modern fiction, drama, science fiction; assaults on traditional narrative
23. H. G. Wells’ *War of the Worlds*: public reaction to its 1938 radio broadcast; influence on science fiction, scientific predictions and accuracy; social interpretations
24. Modern art: the assault on naturalistic and representational painting; discussion of Picasso’s *Demoiselles d’Avignon* as a landmark work
25. The influence of African art
26. Video presentation of landmark works of Cubism, Futurism, Fauvism, Nonobjective art, Expressionism, and fantasy
27. Dada and Surrealism as related movements; the influence of World War I and Freud on both
28. How photography and film served to record landmark events of the 20th century; film as totalitarian propaganda
29. Modern architecture: the impact of new technology and structural principles, such as the cantilever; the impact of “form follows function”
30. Modern music: the disappearance of conventional melody and harmony in music; the landmark contributions of Stravinsky and Schoenberg
31. Modern music-drama and opera
32. The emergence of jazz
33. Modern dance: Nijinsky, Graham, Balanchine, and Dunham
34. Total war and *Guernica* by Picasso
35. Jazz and the contributions of Wynton Marsalis

Chapter 15

**Key Topics**

* the cold war
* existentialism
* theater of the absurd
* anticolonialism
* racial equality
* gender equality
* globalism
* sexual identity
* ethnic identity
* the information explosion
* Postmodernism
* contemporary literature
* Abstract Expressionism
* Pop and post-Pop art
* total art/new media art
* terrorism
* computers and the arts
* contemporary architecture
* contemporary music and dance
* 21st-century landmarks

VI.**Ideas and Issues**

**Communism Versus Capitalism**

Are communism and capitalism actually incompatible ideologies? How might political policy operate to combine aspects of each?

**Sartre: Man Makes Himself**

In what ways is choice, according to Sartre, central to one’s existence?

**White No Longer**

What might be the advantages of a world that is “white no longer?”

**De Beauvoir: Woman as “Other”**

What might be the consequences for women who “decline to be the Other?” Does the world still belong to men?

**The Multimillion Dollar Art Market**

What makes a work of art iconic? How does an artwork come to be a landmark?

VII. **Making Connections**

**Action Painting: East and West**

How might Pollock’s position above the canvas affect the “action” of the painting?

**Updating Manet**

In what ways does Morimura address the stereotypes of identity and gender in *Portrait (Futago)*? What Japanese motifs does he introduce into the photograph?

**Gehry and Serra**

In what specific ways have sculpture and architecture become similar? Is this phenomenon new to the 21st century?

**Tradition and the Global Environment**

In what ways does El Anatsui’s work conflate globalism, environmentalism, and ethnic tradition?

# VIII. Additional Topics of Lectures, Discussions, and Presentations

1. Sartre’s one-act play *No Exit*
2. Film versions of Beckett’s *Waiting for Godot*
3. Terrorism as a vehicle of anticolonialism
4. Neruda and the poetry of (Latin American) protest
5. The civil rights movement and African American identity
6. Malcolm X’s *Message to the Grass Roots*
7. The short stories of Alice Walker
8. Feminist poets: Sylvia Plath, Anne Sexton, Sonia Sanchez, Adrienne Rich
9. AIDS as a theme in the visual arts
10. The impact of computers on photography; “Photoshopping” or photo manipulation
11. The buildings of Frank Gehry
12. The Christos and the “wrapping” of the Reichstag
13. The Beatles and their impact; abandonment of touring and live performance in favor of studio work
14. Art as a response to tragic events (Vietnam, 9/11, etc.)

# 15. The difficulty of identifying landmarks from so close a vantage point

1. Anticolonial movements and the “end” of colonialism
2. The quest for racial equality; major figures in the Harlem Renaissance and the civil rights movement
3. The quest for gender equality; the “myth” of femininity
4. Beauvoir and woman as “Other”
5. Sexual and ethnic identity as contemporary themes; Muslim ethnicity and female identity as reflected in Neshat’s “Women of Allah” series
6. Landmarks in science of the last 50 years; string theory and chaos theory as efforts to establish a “theory of everything”
7. Attempts to unite theories and evidence of quantum mechanics with those of general relativity; dark matter and dark energy
8. Advances related to the mapping of the human genome
9. Language theory and deconstruction
10. Landmarks in information technology; its impact on the arts: art as information; defining Postmodernism in this context
11. The plurality (and continuity) of styles and movements beginning with postwar Abstract Expressionism; Pop art, post-Pop abstraction; New Realism; Total art
12. Electronics, computers, and the visual arts
13. Globalism and cross-cultural influence in art; Japanese responses to Western influence; China’s appropriation of Pop styles and techniques
14. The impact of electronics and computers in classical and popular music; the blurring of classical and popular music genres; the global aspects of contemporary music
15. Plurality of styles in music; Cage and minimalism
16. Landmarks in dance from ca. 1950 to the present: the impact of Cunningham; new trends in dance, and the global aspects of contemporary dance
17. Challenges of the 21st century: terrorism and environmental change; artistic responses to 9/11
18. Evolution of existentialism, current interpretations and activism, due to the climate crisis’ existential threat

**Final Exam May 1, 2023**

**INSTITUTIONAL POLICIES**

***ADA POLICY:*** *If a student wishes to be identified as having a physical, mental, or learning disability, that may or may not require reasonable accommodation(s), he/she must register with the Office of Accessibility.  These registered students should identify themselves to their instructors and provide a written statement from the Accessibility Office that indicates the appropriate accommodations.  The process of a student self-proclaiming the need for accommodation should occur as early in the semester as possible.  The Office of Accessibility phone is 245-7339 and is located in Rhodes Hall, Room 116, University of Rio Grande.*

***FERPA:*** The University of Rio Grande and Rio Grande Community College are committed to fully respecting and protecting the rights of students under the Family Educational Rights and Privacy Act (FERPA).  These rights generally include the right to inspect, review and seek amendment to the student's education records and the right to provide written consent before personally identifiable information from education records is disclosed.  Under FERPA, students have the right to file a complaint with the US Department of Education concerning alleged failures to comply with FERPA.  Please see the Student Records Confidentiality/Rights Under FERPA section of the Student Handbook for details and more information.

**MENTAL HEALTH STATEMENT**: As a student, you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. Services are available to assist you with addressing these and other concerns you may be experiencing.  Contact the office of Accessibility (740-245-7439) to learn more about the confidential mental health services available to you.

Ohio Hopeline (Center for Suicide Awareness): **Text “hopeline” to 741741 for immediate crisis counselling.**

***INCOMPLETE POLICY:*** *Incompletes will only be granted for extenuating circumstances, such as illness, accident, etc. which will prevent the student from completing the course; an incomplete grade cannot be given to avoid a failing grade in the course. To apply for an incomplete, contact the Office of the Registrar. There is a $70 fee for incompletes (may be waived in certain circumstances).*

***ACADEMIC DISHONESTY:*** *Standard university**policies, as described in the Student Handbook, apply.*

***WITHDRAWAL:*** *Standard university**policies, as described in the Student Handbook, apply. Deadlines are listed on the campus website.*

***COPYRIGHT:*** *Materials used in association with this course may be copyright protected. These items are provided for educational purposes and are intended for the use by only those students officially enrolled in the course. Individuals may not copy, duplicate, download, or distribute any of these items outside this course without first considering United States copyright law (Title 17, US Code) and Rio Grande’s copyright-related policies.*