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XIII. LECTURE OUTLINES HUM 108
   To be handed out during class
I. **INSTRUCTOR**

<table>
<thead>
<tr>
<th>Ms. Bonnie Loss</th>
<th>05-128</th>
<th>623-845-3691</th>
<th>8:30-9:30 am <strong>W R</strong></th>
</tr>
</thead>
<tbody>
<tr>
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<td>8:30-9:30 am <strong>W R</strong></td>
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<td>5-6:00 pm <strong>M</strong></td>
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<td>1:30-2:30 pm <strong>T R</strong></td>
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</tbody>
</table>

(email: bonnie.loss@gcmail.maricopa.edu by appointment **F**)

II. **COURSE DESCRIPTION**

**HUM 108** (Section 2341 MW 12:00-1:15 pm Room HU 103) *Contemporary Humanities*

is an interdisciplinary course which is an exploration of human expression in contemporary arts and sciences. The course provides a historical analysis of current trends and interrelationships of the visual arts, architecture, literature, music, philosophy, religion, and science.

The objectives of the course:

A. to open avenues of thought and experiences which will increase an appreciation of the ways human beings have found and continue to find intellectual and emotional **meaning for their existence**.

B. to establish art as a way of expressing *aesthetic perception*, communicating *cultural ideals*, and as a means for **self-expression**.

III. **COURSE TRANSFERABILITY**

The 3-hour course fulfills the Humanities and Fine Arts graduation requirement for the **AA** and **AGS** degrees for the Maricopa Community College District.

HUM 108 transfers to all state and private universities in Arizona and most out-of-state universities. The course fulfills Humanities(HU) at **ASU**; it fulfills the **Tier 2 Humanities** requirement at the **U of A**; and it fulfills the Aesthetic and Humanistic Inquiry (AHI) requirement at **NAU**.

IV. **COURSE OUTLINE**

A. **The Age of Early Modernism 1871-1914**
   1. Nineteenth Century thought
   2. The Industrial Revolution
   3. Major trends in the visual arts

B. **Early Twentieth Century: 1900-1940**
   1. The Age of Disillusionment and Reaction 1914-1939
   2. World War I, The Great Depression, Rise of the Masses
   3. The Freudian Revolution
   4. Major movements in the visual arts, architecture, literature and music
   5. Major representative artists

C. **Mid Twentieth Century: 1940-1960**
   1. World War II and the Zenith of Modernism 1914-1945
   2. Disillusionment and reaction
   3. Technology and electronic media
   4. Major trends in the arts

D. **Late Twentieth Century: 1960-2000**
   1. The Post-Industrial Age--The Age of Information
   2. Post Modernism
   3. New directions in science and philosophy
   4. Image and sound in the information age

E. **The Twenty-first Century: 2001-**
   1. A new century and the global culture
   2. Pluralism and the diversity of contemporary life
   3. Ecology and the environment
   4. Our world in space
   5. Futurism: things to come
V. COURSE REQUIREMENTS

A. Summary of General Requirements
   Students must:
   1. attend two class periods per week.
   2. attend one of the following: a concert, a play, or an art exhibit.
   3. write a critical review of the performance.
   5. take three exams and four quizzes.

B. Accommodations for Disabled Students
   1. If you have a disability that may have some impact on your work in this class and for which you may require special accommodations, you need to notify the Disability Services and Resources Office tel. 623-845-3080.
   2. The student must supply the instructor with a form from the DSR office that requests the accommodations.

C. Audio Taping Policy
   1. With the exception of disabled students, taping is prohibited.
   2. Disabled students may use the tapes for personal study only.

D. Attendance and Withdrawal Policy
   1. Attendance will be maintained with a seating chart.
      a. Roll will be taken at the beginning of each class.
      b. Not only is tardiness extremely disruptive to the class as a whole but may be counted as an absence.
      c. In this class you are allowed two unexcused absences without penalty; however, the student should be reminded that there is a direct correlation between excessive absences and poor exam scores and the final grade.

   2. On the third unexcused absence, the student may be withdrawn.
      a. Prior to mid-term, if no exams are taken, or if no arrangements to take an exam are made, the instructors may withdraw the student.
      In this class you are allowed two unexcused absences without penalty;
      b. After mid-term, the student will initiate the withdrawal or will receive the earned grade.

   3. Arrangements about excused absences should be made with the instructor. Please do not call or email about your unexcused absences, which include colds, transportation difficulties, baby-sitter or work-related absences, etc.

   4. According to college policy the following are considered excused absences and shall not be counted against the number of allowed absences. Prior arrangements must be made with the instructor for make-up work including make-up exams.
      a. Official College Absences—a student is involved in an official college activity such as field trips, tournaments, athletic events, and presents an official absence excuse form to the instructor.
      b. Other official absences include jury duty and subpoenas and appropriate documentation will be required.
      c. Religious Holidays—students have the right to observe major religious holidays but must submit to the instructor at least one week before the holiday a written statement which includes both the date of the holiday and the reason why class attendance is impossible.
      d. Extended illness or a death in the family will be considered on an individual basis at the discretion of the instructor and the student must provide documentation.
VI. **EXAMINATION PROCEDURES**

**A. Course Competencies HUM 108**

The student should be able to:

1. Identify and explain the influence of major nineteenth century innovators on twentieth century life and thought.
2. Identify and contrast early twentieth century artists and art forms.
4. Synthesize and exemplify trends in the early twentieth century by citing works of major representative artists.
5. Synthesize and exemplify trends in the mid-twentieth century by citing works of major representative artists.
6. Explain the impact of technology, space travel, ecology, and psychology on the arts in contemporary society, and predict how these factors will influence the humanities in the future.

**B. Exam Format**

1. Exam questions may be taken from lectures, handouts, reading assignments from the text, the study guide, and videos or films.
2. Each exam covers specific chapters; the Final (Exam 3) **does not** cover the entire semester.
3. Exam formats may include slide identifications, matching of definitions to terms, and multiple choice questions about any of the topics covered.

**C. Pop Quizzes**

1. Four short pop quizzes on reading assignments will be given at the beginning of a class period.
2. If students are **tardy** they may **NOT** take the quiz.

**D. Preparing for Exams**

1. The best way to prepare for exams is to have **perfect attendance**, take good **notes** during the lectures, and keep up with your **reading** assignments.
2. **All** reading assignments should be read the **first** time prior to the class lecture.
3. Immediately after class, study related lecture notes and link to readings.
4. Review the **textbook** reading assignments.
5. Review appropriate video guides and other handouts.
6. Form a study group.
7. Fill out your exam study guide.

**E. Make-up Exams**

1. Make-up exams will be given only in the case of a **dire emergency** and in accordance with the attendance policy. **Arrangements** for make-up exams must be made with Ms. Loss and are the student’s responsibility. If possible please call or e-mail the day of the missed exam. **If arrangements are not made within five days no make up will be given.**
2. If it is not an excused absence the student may make up the exam but a **5 point late penalty** will be deducted from the exam score.
3. The make-up exams may be different from the one given at the scheduled time.
VII. GRADING SYSTEM

A. Record Your Grades
It is extremely important that you keep all of your exams and copies of each review, not only for the semester you are in attendance but after the course in case a paper is misplaced or you need to request a grade change.

B. Optional Extra Credit
Students may obtain extra credit (25 points possible) by attending a different kind of performance event and writing a second review.

C. Grading for Required Course Assignments

<table>
<thead>
<tr>
<th>ASSIGNMENT</th>
<th>POINTS POSSIBLE</th>
<th>POINTS EARNED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam One</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Exam Two</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Exam Three</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Pop Quiz #1</td>
<td>Reading</td>
<td>5</td>
</tr>
<tr>
<td>Quiz #2</td>
<td>Syllabus</td>
<td>10</td>
</tr>
<tr>
<td>Pop Quiz #3</td>
<td>Reading</td>
<td>5</td>
</tr>
<tr>
<td>Pop Quiz #4</td>
<td>Reading</td>
<td>5</td>
</tr>
<tr>
<td>Critical Review</td>
<td>Date of Attendance</td>
<td>Date report submitted</td>
</tr>
<tr>
<td>Optional Extra Credit</td>
<td>Date of Attendance</td>
<td>Date report submitted</td>
</tr>
</tbody>
</table>

D. The Point System for semester grade.
Students will be graded on the point system. A specific number of possible points has been assigned to each exam or report, and the grading scale will be as follows:

<table>
<thead>
<tr>
<th>Semester Points</th>
<th>Average Percentage</th>
<th>Final Grade</th>
<th>Standards of Excellence</th>
<th>Grade Points per Credit Hour</th>
</tr>
</thead>
<tbody>
<tr>
<td>375-338</td>
<td>100-90%</td>
<td>A</td>
<td>Excellent</td>
<td>4</td>
</tr>
<tr>
<td>337-300</td>
<td>89-80%</td>
<td>B</td>
<td>Above average</td>
<td>3</td>
</tr>
<tr>
<td>299-263</td>
<td>79-70%</td>
<td>C</td>
<td>Average</td>
<td>2</td>
</tr>
<tr>
<td>262-225</td>
<td>69-60%</td>
<td>D</td>
<td>Below Average(Passing)</td>
<td>1</td>
</tr>
<tr>
<td>224-000</td>
<td>59-00%</td>
<td>F</td>
<td>Failure</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>W</td>
<td>Withdrawal(Passing)</td>
<td>not computed in grade point average</td>
</tr>
</tbody>
</table>
VIII. CRITICAL REVIEWS

A. Assignment objectives

The purpose is to increase student's
1. ability to make critical evaluations of the humanities by developing methods of inquiry and analysis.
2. increase awareness of local cultural resources by visiting museums and galleries.

B. General instructions for all event and performance reviews

1. Check posted listings for approved concerts, plays, and art exhibits. Not all events are acceptable so check specific event criteria for what is approved and ask the instructor. Early in the semester start planning for the events you plan to attend. Some events might require ticket purchase.
2. Be prepared. Read instructions for each type of review before the event and record your reactions during and or immediately after the event.
3. You must provide PROOF OF ATTENDANCE by attaching a ticket from the concert, play, or art exhibit to the cover of each report. If the event was free you may attach an exhibit brochure, play program (the cover only because of bulk) from the event you attended to the cover page of your report.
4. The student must sign the attached ticket in case it becomes disengaged from your report. This is your proof of attendance!
5. The art review also requires a signed “thumbnail” sketch (drawn while you are at the museum) in addition to a ticket (or brochure). If it is small enough it can be attached to the cover page.

B. Due dates and evaluation of reviews.

1. Turn in the review approximately two weeks after attending the event
2. The final due date for reviews the 13th week of the semester (see Course Calendar for specific date). However, it is not advisable to wait until the end of the semester to attend events.
3. After the 13th week, 5 points (per week ) will deducted for late reviews
4. The instructor will evaluate the review on the satisfactory completion of all parts of the assignment which includes clarity, organization, and mechanics (acceptable spelling, punctuation, grammar, sentence structure.)
5. Plagiarism results in a failed paper or 0 points.

C. Instructions for writing reviews.

1. Each type of review has very specific requirements and the report must be responsive to those instructions.
2. Write your review in essay form. Reviews must be about 500 words or 2 pages, double-spaced, typed and include a cover page. Reviews must be presented in standard English and meet college writing standards.
3. Information is usually provided in concert and play programs or museum notes. If you use any of this information in your report, be sure to give proper credit for the source. Plagiarism is taking another writer’s ideas and/or words, and presenting them as your own. Ideas and data, as well as direct quotes, must be attributed to their source. All words and short phrases copied from a source must be enclosed in quotation marks. Ideas and quotes must be footnoted.
4. Write a rough draft, revise the draft, and check that all parts of the assignment are included. Proofread!
D. Cover page for reviews.

You must follow this format!!!

1. Include ALL of the following on each cover page in the upper right hand corner.

(Do not cover up the following information with your attachments!)

What you actually type on the right side of the paper.
(no plastic covers!)

<table>
<thead>
<tr>
<th>Information needed</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Your Name</td>
<td>Jaime Smith</td>
</tr>
<tr>
<td>Title of Report</td>
<td>Review of Renoir's</td>
</tr>
<tr>
<td></td>
<td>Boating Party</td>
</tr>
<tr>
<td>Date of Attendance</td>
<td>Oct 15, 2003</td>
</tr>
<tr>
<td>Date Report turned in</td>
<td>Oct 28, 2003</td>
</tr>
<tr>
<td>Course</td>
<td>HUM 108</td>
</tr>
<tr>
<td>MW</td>
<td></td>
</tr>
<tr>
<td>Semester</td>
<td>Fall 2003</td>
</tr>
<tr>
<td>Instructor</td>
<td>Ms. Loss</td>
</tr>
<tr>
<td>Proof of Attendance</td>
<td>Ticket (signed by YOU)</td>
</tr>
<tr>
<td></td>
<td>and</td>
</tr>
<tr>
<td></td>
<td>Sketch (art review only)</td>
</tr>
</tbody>
</table>

J. Smith
IX. DRAMA REVIEWS

A. Instructions

1. Many plays are acceptable, but note the following restrictions:
   a. No dinner theater
   b. No high school or church productions
   c. No one man/one woman readings
   d. No musicals
   e. No children’s plays without instructor permission.

2. The newspaper’s list of dramas will be posted weekly on the bulletin board. It is up to you to determine whether or not the play meets the guidelines above.

3. If you are in doubt, call the theater. (The best time to reach a live person instead of a recording is late afternoon and early evening of play days.) Do check to see if discounts are available. Sometimes student rates, group rates, or standbys apply. Some performances cost less than others. Ask when calling. Make reservations ahead.

4. Do not forget to attach to your review a ticket or program cover (with your signature on it).

B. How to write the Drama Review

1. Write a review of a live play, answering ALL the questions below. Write your review in essay form. Do not merely say “yes” or “no.”

2. Give the play title and playwright. Then discuss the type of play it represents:
   a. comedy
   b. tragedy
   c. problem play
   d. theater of the absurd
   e. something else?

3. What was the theme—main message—of the play? The theme is a comment on human relations, the human divinity relationship, or the interaction between people and their society, etc.; it is not a retelling of the plot. Explain only enough of the plot to support your comments.

4. Describe the stage settings. Were they effective in conveying the mood and theme of the play? Why or why not? Be very specific.

5. Discuss the actors.
   a. Were the actors professionals, amateurs, a mixture?
   b. Did they play their roles well? Explain in specifics.
   c. Were the costumes appropriate to the characters and time frame of the play? Describe and explain.

6. How did the audience respond to the play. Did you agree with the audience’s reaction?

7. What is one advantage of attending a live performance in contrast to seeing television or films.
X. MUSICAL PERFORMANCE REVIEWS

A. Instructions

1. The purpose of this assignment is to encourage you to think about music, its value to you personally, its value to society, the role it plays in your life, and the role it plays as a part of culture in general. If you are not accustomed to listening to the type of music that will be assigned, another purpose is to broaden your musical horizons.

2. Attach a ticket (signed by you) to the cover page of the review.

3. A list of acceptable performances will be posted on the class bulletin board.

<table>
<thead>
<tr>
<th>Acceptable Concerts</th>
<th>Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional level only</td>
<td>Any amateur level performance</td>
</tr>
<tr>
<td>of the following:</td>
<td>and the following:</td>
</tr>
<tr>
<td>Symphony Orchestra</td>
<td>Dinner theater</td>
</tr>
<tr>
<td>Opera</td>
<td>Elementary or high school</td>
</tr>
<tr>
<td>Choral</td>
<td>Church or Gospel</td>
</tr>
<tr>
<td>Orchestra</td>
<td>Rock</td>
</tr>
<tr>
<td>Ballet</td>
<td>Country and Western</td>
</tr>
<tr>
<td>Chamber Recitals</td>
<td>Musicals</td>
</tr>
<tr>
<td>Jazz</td>
<td></td>
</tr>
</tbody>
</table>

B. How to write the Concert Review

1. Write a review in essay form (two type-written double-spaced pages) of a musical performance covering all of the topics set forth below (2 through 6):

2. Please comment on the following:
   a. Where did the concert take place?
   b. Who were the performers?
   c. What type of music was performed?
   d. What type of musical instruments were used?
   e. If there was a soloist, how did the soloist add to the overall performance?

3. Discuss the role of the conductor. Did his or her conducting style seem to reflect the emotion within the music?

4. Comment specifically on the program selections from the first half of the concert and the program selections from the second half following the intermission:
   a. How did the compositions in the second half of the concert compare or contrast with the compositions in the first half, in terms of instrumentation, tempo, mood, and dynamics?
   b. Were there any observable differences in instrumentation (more strings, less brass, no harp etc.) between the various compositions in the first half of the concert and the second half?

5. With regard to the compositions you heard, describe
   a. the images they evoked in your mind.
   b. the emotional impact on you.

6. What did you learn from your experience of hearing the music at the concert.

www.phoenixsymphony.com  www.azcentral.com (for all entertainment venues and maps)
C. Hints for enjoying the symphony, avoiding an anxiety attack, and keeping you from standing out like a sore thumb:

1. **Be a few minutes early.** If you are late you will not be seated until an appropriate break in the program.

2. **Read** the program notes. It helps to know a little bit about the music you will be hearing.

3. **Stay to the end of the concert.** It is considered rude to walk out during a performance and it disturbs the other patrons.

4. Wear **appropriate attire**—that does not mean a tuxedo or full-length jeweled gown. Wear something you would wear to a nice event or to church. **Do Not** wear “grubbies” and leave cowboy and baseball hats at home.

5. Do not make noise—**never talk, whistle, sing** along or tap your feet during a performance. Don’t even unwrap candy or cough drops. (If they are absolutely necessary unwrap them before you leave home.)

6. **Turn off pagers**, electronic watches, and cellular phones.

7. If you are in doubt about **when to applaud**, wait until everyone else is applauding and then join in.

8. Go with an open mind and **enjoy** yourself!

XI. ART REVIEWS

A. **Instructions**

1. Your review must come from the **approved list** of major museums and galleries. The goal is for you to become familiar with some of our excellent local cultural centers. You may, however, select any work of art in the museum to write about. Included in the syllabus is a suggested list. Exhibit notices will be posted on the bulletin board in the class room.

2. Student exhibits, sidewalk or mall shows are NOT ACCEPTABLE.

3. You must provide **proof of attendance** by attaching a ticket, brochure, receipt, or business card from the exhibit with your signature of it.

4. You are required to draw a **“thumbnail sketch”** of the work reviewed **while you are at the exhibit**. A “thumbnail” is a small drawing (minimum 2”X 2”). Stick figures and simple lines are all that are necessary. This will help you “see” the composition. It is pointless to do the sketch after you get home. Post cards or images downloaded from the internet are NOT acceptable.

B. **How to write the Art Review**

1. Write a critique of a painting, sculpture, or architecturally significant building.

2. Include the following **five questions** in your essay:

   a. What is the theme of the entire art exhibit and how is the show composed?  
      (or if you are writing about architecture) What is the site like where the building is located and does the building “fit” the location?

   b. What is it and how was it made?

   c. How is the work of art composed?

   d. How does it stimulate your senses?

   e. What does the work mean?
3. The Following guidelines are to help you take notes and organize your thoughts when you are actually looking at the work of art.

**a. What is the theme of the entire art exhibit and how is the show composed?**

*How are the walls painted and the pieces displayed? Is there an “eye flow” within the space?*

(or if you are writing about architecture)

*What is the site like where the building is located and does the building “fit” the location?*

*Does the landscaping enhance the architecture? What is the proportion or scale of this building next to the surrounding ones. Does the interior of the building deliver on the “promise” of the exterior, in other words does the form follow the function?*

**b. What is it and how was it made?**

*Select one work of art from the exhibit (or the building) and discuss specifically the material, technique, or structure of painting, sculpture, or building. For example paintings can be brushed, knifed, or dripped onto wood, plaster walls, paper, or canvas. Sculpture can be carved stone or wood, welded or cast metal, or glued “found objects.” Buildings can be constructed of steel, concrete, adobe, stone with columns, arches, or cantilevered slabs.*

**c. How is the work of art composed?**

*Describe how the elements of art are arranged into the design.*

The following are **The Elements of Art** that constitute any work of art:

- **LINE** (outline shapes, create texture, to order the composition)
- **COLOR** (the predominant color scheme)
- **SHAPE** (organic, geometric, distorted, abstract)
- **TEXTURE** (actual or visual)
- **SPACE** (the flat two-dimensional space in a picture, or the illusion of space via linear perspective; the mass or three-dimensional space of sculpture or architecture)
- **LIGHT AND DARK** (shadows, reflections, dark or light colors, atmospheric perspective)

(Note: not every element is emphasized, so select the most recognizable ones.)

The following are **The Principles of Design or Composition**:

- **SYMMETRY** (how the work is balanced vertically, horizontally, or radially)
- **REPETITION and RHYTHM** (colors, shapes or textures that are repeated to create a directional “eye flow,” and harmony)
- **FOCAL AREA** (created by contrast or variation of the elements)
- **HARMONY** (the unity that results from all of the above;
in architecture does the form of the building reflect the function)

d. How does it stimulate your senses?

Some paintings are so “real” that they “fool the eye” (known as trompe l’oeil). Sculpture and architecture may employ a variety of actual textures as well as sounds (acoustics) and smells.

e. What does the work mean?

Attempt to understand what the artist or architect had in mind. Does the title help you interpret what you see? Was the work intended to create a specific mood, a sacred space? What is your personal reaction? What feelings, memories, or associations does this work evoke in you? Why did you like or dislike about the work of art? Was it because of the content, skill, originality, or perhaps the intensity of communication? Does the work fall into any particular theme in the history of art?

C. Approved Museums and Galleries (check bulletin board for current exhibits and the following websites:

<table>
<thead>
<tr>
<th>Museum/Center</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>HEARD MUSEUM</td>
<td>22 E. Monte Vista Road, Phoenix</td>
<td>602-252-8848</td>
</tr>
<tr>
<td>Ancient and contemporary art of Native Americans.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hours 9:30-5 Mon. through Sat, 12-5 Sun</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="http://www.heardmuseum.org">www.heardmuseum.org</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PHOENIX ART MUSEUM</td>
<td>1625 N. Central Ave, Phoenix</td>
<td>602-257-1222</td>
</tr>
<tr>
<td>Outstanding changing exhibits and a permanent collection of Renaissance through Contemporary Art. The architecture of the museum and all exhibits are acceptable for review.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hours 10 am - 5 pm Tue. through Sat., op en to 9 pm on Thurs., free admission on Thurs. 12-5 pm Sun.</td>
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<tr>
<td><a href="http://www.phxart.org">www.phxart.org</a></td>
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<td></td>
</tr>
<tr>
<td>NELSON FINE ARTS CENTER at ASU</td>
<td>Tenth St. and Mill Ave, Tempe</td>
<td>480-965-ARTS</td>
</tr>
<tr>
<td>The architecture of the museum and all exhibits are acceptable for review.</td>
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<tr>
<td>Hours 8:30-4:30 Mon. through Fri. closed Sat and Holidays, 1-5 Sun.</td>
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<td><a href="http://www.asu.edu/visitors/museums">www.asu.edu/visitors/museums</a></td>
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<tr>
<td>SCOTTSDALE CENTER FOR THE ARTS</td>
<td>7383 Scottsdale Mall</td>
<td>480-994-2301</td>
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<tr>
<td>Changing exhibits of current trends in contemporary art.</td>
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<tr>
<td>hours: 10-8 Tue. - Fri., noon -8 Sat, noon -5 Sun</td>
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<tr>
<td><a href="http://www.scottsdalearts.org">www.scottsdalearts.org</a></td>
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<tr>
<td>SCOTTSDALE GALLERIES ART WALK</td>
<td>Marshall Way and Main Street</td>
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<tr>
<td>Over 40 galleries of contemporary and southwest art.</td>
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<tr>
<td>7-9 pm Thursday Evenings in addition to normal day hours.</td>
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<tr>
<td><a href="http://www.scottsdalegalleries.com">www.scottsdalegalleries.com</a></td>
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</tbody>
</table>
6. **WEST VALLEY ART MUSEUM**  17425 115th Ave., Sun City  623-972-0635  
*Changing exhibits of contemporary art.*  
Call for hours. *Formerly Sun Cities Art Museum.*

[www.wvam.org](http://www.wvam.org)

7. **SHEMER ART CENTR**  5005 E. Camelback Rd., Phoenix  602-262-4727  
*Changing exhibits of contemporary art.*  
Hours 10-9 Tue., 10-5 Wed through Fri., 9-1 Sat.

[www.phoenix.gov/PARKS/shemer](http://www.phoenix.gov/PARKS/shemer)

8. **DOWNTOWN PHOENIX GALLERIES ART DETOUR**  Various streets Phoenix  
*Downtown galleries of cutting edge contemporary*  
First Fridays of each month open in the evening addition to normal day hours.

[www.artlinkphoenix.com](http://www.artlinkphoenix.com)

D. The following are recommended for architecture reviews:

1. **TALIESIN WEST**  12621 N. Frank Lloyd Wright Blvd., Scottsdale  480-860-8810  
*Arizona’s legacy from one of the most important architects of the 20th century, Frank Lloyd Wright*  
Tours conducted 7 days a week. Call for hours and information about tours.

[www.franklloydwright.org](http://www.franklloydwright.org)

2. **ARCOSANTI**  On I-17 Cordes Junction 90 miles north of Phoenix  520-632-7135  
*Visionary architect Paolo Soleri’s prototype for a city of the future that combines architecture and ecology.*  
Tours conducted 7 days a week. Call for times and information about tours.

[www.arcosanti.org](http://www.arcosanti.org)

3. **MONTEZUMA’S CASTLE**  I-17 near Camp Verde about 100 miles north of Phoenix  
*Ancient Indian Cliff Dwelling.*  
See tourist map for directions and/or call AZ Parks for information.

[www.nps.gov/moca](http://www.nps.gov/moca)

4. **BIOSPHERE II**  35 miles north of Tucson near Oracle on Highway 77 at mile marker 96.5  1-520-838-6200  
*Self-sustaining microworld that is a prototype for space colonization.*  
Tours Mon. through Sat.

[www.bio2.edu](http://www.bio2.edu)
X. COURSE CALENDAR