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I. INSTRUCTOR

<table>
<thead>
<tr>
<th>Ms. Bonnie Loss</th>
<th>Office</th>
<th>Telephone</th>
<th>Office Hours:</th>
</tr>
</thead>
<tbody>
<tr>
<td>05-128</td>
<td>623-845-3691</td>
<td>10:00-11:00 am M &amp; W</td>
<td></td>
</tr>
<tr>
<td>(voice mail)</td>
<td>5-6:00 pm M</td>
<td>1:00-2:00 pm R</td>
<td></td>
</tr>
<tr>
<td>email: <a href="mailto:bonnie.loss@gcmail.maricopa.edu">bonnie.loss@gcmail.maricopa.edu</a></td>
<td>by appointment T &amp; F</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

II. COURSE DESCRIPTION

HUM 108  Section 2711  T/R 8:30-9:45am  Room MA142

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 art

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, and write a critical review of the performance.
4. take three exams and four quizzes.

B. Accommodations for Disabled Students

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. The student must supply Ms. Loss with a form from the DSR office that requests the accommodations.

C. Class Notebook

Students are advised to keep a well-organized class notebook to file Unit Outlines and lecture notes.

D. Audio Taping/Cell Phone Policy

1. With the exception of disabled students, taping is prohibited. Disabled students may use the tapes for personal study only.
2. Please turn off cell phones and pagers or put on silent mode and they should be stored out of sight in your book bag or pocket. It is rude and disruptive to the entire class to hear ringing phones and for students to get up and take a calls during lectures or films. If you are expecting an emergency call during class notify the instructor.

E. Attendance and Withdrawal Policy

1. Attendance will be maintained with a seating chart. Roll will be taken at the beginning of each class. Not only is tardiness extremely disruptive to the class as a whole but may be counted as an absence. Sleeping in class maybe counted as an absence.
2. In this class you are allowed two unexcused absences without penalty: which includes colds, transportation difficulties, baby-sitter or work-related absences, etc. Please do not call or email about your unexcused absences. After the third unexcused absence the student may be withdrawn from the course.
3. According to college policy (see p. 46-47 of The 2004-05 Catalog/Student Handbook) 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
   b. Other official absences include jury duty and subpoenas and appropriate documentation will be required.
   c. Religious Holidays
   d. Extended illness or a death in the family will be considered on an individual basis and the student must provide documentation.
4. The student should be reminded that there is a direct correlation between excessive absences, poor exam scores and the final grade. Attendance may be taken in to consideration when semester grades are on the borderline.

VI. EXAMINATION PROCEDURES

A. Exam Format

1. Exam questions may be taken from lectures, handouts, reading assignments from the text, the study guide, videos, films or websites.
2. Each exam covers specific chapters; the Final (Exam 3) does not cover the entire semester.
3. Exam formats may include short essay, slide identifications, matching of definitions to terms, and multiple choice questions about any of the topics covered.
4. Students must bring a Scantron answer sheet and a #2 pencil to each exam.
5. Questions are based on the following course competencies:
B. **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.

C. **Pop Quizzes**  Four short pop quizzes on textbook reading assignments will be given at the beginning of a class period. 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, watch the films attentively and keep up with your reading assignments. All reading assignments should be read the first time prior to the class lecture. (Remember Pop Quizzes are possible any day!)
2. Immediately after class, study related lecture notes and link to readings.
3. Review the textbook reading assignments and appropriate video guides and other handouts.
4. Form a study group and 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 it is not an excused absence the student may make up the exam but a **10 point late penalty** will be deducted from the total exam score.
2. If the take-home essay part of exams are turned in late a **5 point late penalty** will be deducted from the essay exam score.
3. If arrangements are not made within a week of the missed exam no make up will be given.

F. **Cheating and Plagiarism** are serious offences in the academic world so please read Academic Misconduct p. 330 Copyright compliance p. 322-323 in the 2004-05 Catalog/Student Handbook. Cheating includes and is not limited to use of unauthorized assistance in taking exams. 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 cited. In this course plagiarism/cheating results in a failed paper or exam.

VII. **GRADING SYSTEM**

A. **The Point System for Semester Grade**  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>350-315</td>
<td>100-90%</td>
<td>A</td>
<td>Excellent</td>
<td>4</td>
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<tr>
<td>314-280</td>
<td>89-80%</td>
<td>B</td>
<td>Above average</td>
<td>3</td>
</tr>
<tr>
<td>279-245</td>
<td>79-70%</td>
<td>C</td>
<td>Average</td>
<td>2</td>
</tr>
<tr>
<td>244-210</td>
<td>69-60%</td>
<td>D</td>
<td>Below Average(Passing)</td>
<td>1</td>
</tr>
<tr>
<td>209-000</td>
<td>59-00%</td>
<td>F</td>
<td>Failure</td>
<td>0</td>
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<tr>
<td></td>
<td></td>
<td>W</td>
<td>Withdrawal (Passing)</td>
<td>not computed</td>
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</table>
B. Grading for Required Course Assignments

<table>
<thead>
<tr>
<th>ASSIGNMENT</th>
<th>POINTS POSSIBLE</th>
<th>POINTS EARNED</th>
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</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>Quiz # 1</td>
<td>Syllabus</td>
<td>10</td>
</tr>
<tr>
<td>Pop Quiz # 1</td>
<td>Reading</td>
<td>5</td>
</tr>
<tr>
<td>Pop Quiz #3</td>
<td>Reading</td>
<td>5</td>
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<tr>
<td>Pop Quiz #4</td>
<td>Reading</td>
<td>5</td>
</tr>
<tr>
<td>Critical Review 1</td>
<td></td>
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<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Title</td>
<td>Date of Attendance</td>
<td></td>
</tr>
<tr>
<td>Date paper submitted</td>
<td></td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Optional Extra Credit</th>
<th>(maximum of 25)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critical Review 2 or Creative Project</td>
<td>20</td>
</tr>
<tr>
<td>Title</td>
<td>Date submitted</td>
</tr>
<tr>
<td>Video Review</td>
<td>(5 points each)</td>
</tr>
<tr>
<td>Title.1</td>
<td>Date card submitted</td>
</tr>
<tr>
<td>Title.2</td>
<td>Date card submitted</td>
</tr>
<tr>
<td>Title.3</td>
<td>Date card submitted</td>
</tr>
<tr>
<td>Title.4</td>
<td>Date card submitted</td>
</tr>
<tr>
<td>Title.5</td>
<td>Date card submitted</td>
</tr>
</tbody>
</table>

| Total Points          |                 |

C. 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. You may check your grades on MIDAS and please let me know if they do not match your calculations.
VIII. REQUIRED 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, theaters, concert venues.

B. General instructions for All written reports
1. All reviews and reports must be about 3 pages typed and double-spaced and include the proper cover page. Reviews must be presented in standard English and meet college writing standards.
2. Read all instructions for the different types of reviews since has very specific requirements and the report must be responsive to those instructions.
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. (see p. 4 Plagiarism Policy)
4. Write a rough draft, revise the draft, and check that all parts of the assignment are included. Proofread!

C. Instructions for 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.

C. 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 16th 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. 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.)

D. Cover page for ALL reviews, reports.
No plastic covers. 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! If your art review sketch is too large tape it on the last page and make a note of it to the instructor.

You must follow this format!!!

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 500 words (two double-spaced type-written pages) review of a live play, answering ALL the questions below. Do not merely say “yes” or “no.” Write your review in essay form. Reviews must meet acceptable college writing standards.
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. | Acceptable Concerts | Unacceptable |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<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>Jazz</td>
<td>Rock</td>
</tr>
<tr>
<td>Ballet</td>
<td>Country and Western</td>
</tr>
<tr>
<td>Chamber Recitals</td>
<td>Musicals</td>
</tr>
</tbody>
</table>

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

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 7):

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. If attending a ballet or opera: What was the theme or main message? Explain only enough of the plot to support your comments. Ballet: does the choreography fit the music? Opera: does the music dramatize the plot?

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

5. 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?

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

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

See Starter Kit Reference Guide handout

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. You MUST 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. Photos, post cards or images downloaded from the internet are NOT acceptable.

B. How to write the Art Review
1. Write a 500 word (two double-spaced typed-written pages) 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?

See Starter Kit Reference Guide handout

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

<table>
<thead>
<tr>
<th>Website</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.azcentral.com">www.azcentral.com</a></td>
<td>22 E. Monte Vista Road, Phoenix</td>
<td>602-252-8848</td>
</tr>
<tr>
<td></td>
<td>Ancient and contemporary art of Native Americans.</td>
<td></td>
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<td></td>
<td>Hours 9:30-5 Mon. through Sat, 12-5 Sun</td>
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</tr>
<tr>
<td></td>
<td><a href="http://www.heardmuseum.org">www.heardmuseum.org</a></td>
<td></td>
</tr>
</tbody>
</table>

(Note: Many museums are closed on Monday and hours are subject to change so call or check website before going to the museum.)

1. HEARD MUSEUM

2. PHOENIX ART MUSEUM

3. NELSON FINE ARTS CENTER at ASU

The architecture of the museum and all exhibits are acceptable for review.
4. **SCOTTSDALE CENTER FOR THE ARTS** 7383 Scottsdale Mall 480-994-2301
   *Changing exhibits of current trends in contemporary art.*
   hours: 10-8 Tue. - Fri., noon-8 Sat, noon-5 Sun
   www.scottsdalearts.org

5. **SCOTTSDALE GALLERIES ART WALK** Marshall Way and Main Street
   *Over 40 galleries of contemporary and southwest art.*
   7-9 pm Thursday Evenings in addition to normal day hours.
   www.scottsdalegalleries.com

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

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

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

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

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

4. **BIOSPHERE II** Oracle just north of Tucson 1-800-828-BIO2
   *Self-sustaining microworld that is a prototype for space colonization.*
   Tours Mon. through Sat.
   www.bio2.edu

XII. **OPTIONAL EXTRA CREDIT** The objective is to encourage students to recognize and express their individual creative potential and to explore subjects that interest them in more depth.

A. Students may obtain up to 25 points extra credit by doing any of the following:

1. Viewing approved films (relevant to contemporary issues), DVD/videos, CDs, or web
sites and filling out the yellow media evaluation cards.  

A few Suggestions:

2. Attending a Honors Forum Lecture Popular Culture: Shaping and Reflecting Who We Are and filling out the yellow media evaluation cards. (see Calendar for dates)

3. Attending a second performance event and writing second review. (The event must be a different type from your required review.)

4. Creating an original work of art.

5. Doing a research project and writing a report.

B. Creative Project Create an original work of art in any media: music, poetry, dance, sculpture, painting, photography, printmaking, digital video, Power Point etc. The work must be created during this semester, art work created in high school is not acceptable. A few suggestions:
1. Small statue made of "sculpey" that represents a totem
2. Mandala
3. Self portrait and cultural heritage
4. Illustrate the evolution and variations of a specific symbol
5. Choreograph an expressive dance
6. digital story telling--3 min movie
7. Relief print using a collage, linoleum cut, monoprint
8. Create an abstract painting while listening to music
9. Write and/or illustrate a poem or an original song
10. Digital painting (Photoshop)
11. Computer generated art such as fractals.

C. Research Project Read a biography, novel or research a favorite artist, writer, musician, or other related topics using the library or the internet. The research may be presented as a "Power Point" presentation or a typed paper. A few suggestions:
1. Research Feng Shui and analyze your home.
2. Explore art of a specific culture such as Native American, Asia, African. Islamic.
4. Art work designed specifically for the web.
5. Book report: biography of a specific artist or historical figure or a novel such as The DaVinci Code, The Girl in the Pearl Earring, The Journal of Frida Kahlo, Art and Physics, The Mind in the Cave. See Suggestions for Reading at the end of each chapter in the text.

D. Due dates and evaluation extra credit projects
1. The final due date for extra credit projects is the 15th week of the semester.
2. The instructor will evaluate written reports on the satisfactory completion of all parts of the assignment which includes clarity, organization, and mechanics (acceptable spelling, punctuation, grammar, sentence structure.) Proper citing of sources.
3. Creative projects will be evaluated on composition, craftsmanship and communication of meaning.
4. Plagiarism of text (or images) results in a failed paper or 0 points. (See Policy on p. 4)

XIII. BOOK REPORTS

A. General Instructions

1. Select any relevant book about Contemporary Humanities: the arts, technology, modern warfare,
philosophy, etc.

2. After you have selected a book check with the instructor for approval.

3. Book reports should be about 3 type-written, double-spaced pages. They must include the following points written in essay form.

B. What to write in the report

1. Information about the author.
   a. When and where did she/he work?
   b. What country was the author from?
   c. Has she/he written many other volumes on this subject? If you cannot find anything about the author, say so!

2. Information about the publisher.
   a. When and where was it published?
   b. Is it a paperback or hardbound book?
   c. Was it illustrated?

3. Describe the content of the book.

   a. Was it dull or was it fascinating?
   b. Did the author present what you thought he or she should?
   c. Did the author dwell excessively on some selected points and brush over the other aspects or the subject?
   d. Did the book satisfy your curiosity?
   e. Did it stimulate you to read more on the subject?
   f. Did you like or dislike the writing style?

5. Discuss at least two interesting things you learned about the subject or person.

6. Do not feel restricted to these points; you may add anything of value. After all, a book report should convince us to either take read the book or not.

XIV. COURSE CALENDAR  Tue/Thurs Class Spring 2005
Read your text assignment before class. Pop Quizzes may be given any day.

<table>
<thead>
<tr>
<th>Week 1)</th>
<th>Contemporary Humanities</th>
<th>Handouts: Syllabus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>Topic</td>
<td>Reading Assignments</td>
</tr>
<tr>
<td>Date</td>
<td>Topic</td>
<td>Notes</td>
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<tr>
<td>Jan. 18</td>
<td>Introduction to HUM 108</td>
<td>Preface in textbook <em>The Humanistic Tradition</em> by Fiero</td>
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<tr>
<td>Jan. 20</td>
<td>The Industrial Revolution</td>
<td>19th Century Outline</td>
</tr>
<tr>
<td>Week 2)</td>
<td>The 19th Century World</td>
<td>Handouts: 19th Century Outline</td>
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<tr>
<td>Jan. 25</td>
<td>19th Century Philosophy and Art</td>
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<tr>
<td>Jan. 27</td>
<td>Realism and the Modernist Turn</td>
<td>19th Century Outline</td>
</tr>
<tr>
<td>Week 3)</td>
<td>Early Twentieth Century</td>
<td>Handouts: Early 20th Century Part I Outline, Syllabus</td>
</tr>
<tr>
<td>Feb. 1</td>
<td>Early 20th Century Art</td>
<td>Chapter 32-- The Modernist Assault pp.5-19</td>
</tr>
<tr>
<td>Feb. 3</td>
<td>Early 20th Century Art</td>
<td>Chapter 32-- The Modernist Assault pp.5-19</td>
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<tr>
<td>Week 4)</td>
<td>The Freudian Revolution</td>
<td>Handouts: Early 20th Century</td>
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<tr>
<td>Feb. 8</td>
<td>Surviving Picasso</td>
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<tr>
<td>Feb. 10</td>
<td>Freud and Jung</td>
<td>Chapter 33-- The Freudian Revolution pp.27-35</td>
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<td></td>
<td>A &amp; E Biography</td>
<td>DUE: SYLLABUS QUIZ</td>
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<tr>
<td>Week 5)</td>
<td>The Freudian Revolution</td>
<td>Handouts: Early 20th Century Part I Outline</td>
</tr>
<tr>
<td>Feb. 15</td>
<td>Expressionism</td>
<td></td>
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<td></td>
<td>pp.37-47</td>
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</table>
| Wed. -- Feb. 16 | Honors Forum Lecture 7:00 pm Phoenix College Bullpit | Conductor Robert Moody “Back to the Future: Hear The Difference?"
<p>|            | Future: Hear The Difference?                   |                                                            |
|            | Note: All students not just Honors are welcome to attend these lectures. |                                                            |
| Feb. 17    | Surrealism                                     | Chapter 33-- The Freudian Revolution pp.37-47              |
|            | New Psychology and Literature: Kafka           | pp.31-35                                                  |
| Week 6)    | World War I                                   | Handouts Early 20th Century Part I Outline                |
| Feb. 22    | EXAM ONE                                       | Dada and Surrealism in Film p.48                          |
|            | Un Chien Andalou                               |                                                            |
|            | World War I                                    | Chapter 34--Total War pp. 51-55                          |
| Week 7)    | World War I Film and Poetry                    | Handouts: 20th Century Part I                              |
| Mar. 1     | All Quiet on the Western Front                 |                                                            |
|            | p.53-54                                        |                                                            |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Details</th>
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<tbody>
<tr>
<td>Mar. 3</td>
<td><em>All Quiet on the Western Front</em></td>
<td><em>War Poets</em></td>
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<td></td>
<td><strong>Week 8</strong> Between the Wars</td>
<td><strong>Handouts: 20th Century Part I Outline</strong></td>
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<td></td>
<td>Mar. 8 The Russian Revolution</td>
<td><em>Chapter 34—Total War</em></td>
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<td><em>The Battleship Potemkium</em></td>
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<td><em>The Communist Revolution</em></td>
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<td>Mar. 10 Between the Wars, The Great Depression</td>
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<td>Totalitarianism</td>
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<td></td>
<td><strong>Week 9</strong> Spring Break</td>
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<tr>
<td></td>
<td>Mar. 14-20, 2005 This would be a good time to attend events, make art,</td>
<td>read a novel for your class project.</td>
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<td></td>
<td><strong>Week 10</strong> World War II</td>
<td><strong>Handouts: 20th Century Part II Outline</strong></td>
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<tr>
<td></td>
<td>Mar. 22 <em>The Architecture of Doom</em></td>
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<td></td>
<td><strong>Week 11</strong> WW II Art, Literature and Film</td>
<td><strong>Handouts: 20th Century Part II Outline</strong></td>
</tr>
<tr>
<td></td>
<td>Mar. 29 The Holocaust</td>
<td><em>If I never saw Another Butterfly</em></td>
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<tr>
<td></td>
<td>Mar. 30 Literature and Film</td>
<td><em>They Drew Fire: Combat Artists of WW II</em></td>
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<td></td>
<td><strong>Week 12</strong> The Quest for Meaning</td>
<td><strong>Handouts: 20th Century Part II</strong></td>
</tr>
<tr>
<td>April 5</td>
<td>EXAM TWO</td>
<td>Existentialism</td>
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<tr>
<td>April 7</td>
<td>Existentialism</td>
<td><em>Chapter 35—The Quest for Meaning</em></td>
</tr>
<tr>
<td></td>
<td>Theater of the Absurd:</td>
<td><em>Waiting for Godot</em></td>
</tr>
</tbody>
</table>
### Week 13) Music in the 20th Century

**Outline**

| April 12 | Preparing for the Symphony | Syllabus pp. 9-10 | Starter Kit handout pp.7-9 |
| April 14 | Music | text | pp. 23-25, pp.66-68, pp. 89-91, pp.166-168 |

**Handouts:** 20th Century Part II

| Thurs. April 14 | The Phoenix Symphony 7:30 pm | The Orpheum Theater |
| Pre Concert Chat 6:30-7:00 pm |
| Friday April 15 | The Phoenix Symphony 8:00 pm | The Orpheum Theater |
| Pre Concert Chat 7:00-7:30 pm |

Student price $12.00 per ticket

### Week 14) The Quest for Meaning

**Outline**

| April 19 | Abstract Expressionism | Sister Wendy’s Story of Painting | Chapter 35-Quest | pp. 80-83, 88-91 |

**Handouts:** 20th Century Part II

| Wed.--April 20 | Honors Forum Lecture 7:00 pm | Phoenix College Bullpit |
| Auditorium | Popular Culture? | Marcyliena Morgan “Can Hip Hop Survive” |

| April 21 | Pop Art, Neo Expressionism | Chapter 38--Image and Sound | pp. 141-153 |

### Week 15) The Post Modern World

**Essay**

| April 26 | Minority Voices | Basquiat | Jazz |
| | Chapter 36-Identity and Liberation | pp.93-125, 107-110, p.109, p.106-111 |
| April 28 | New Directions in Science | Science Fiction Film | 2001: A Space Odyssey |
| | Chapter 37- Information Age | pp. 126-130(p.3-4), p. 140 |

**Handouts:** 20th Century Part III Outline, Exam Two

### Week 16) Total Art

**Two Study Guide**

| May 3 | Earth Works | Chapter 38--Image and Sound | pp. 154-162 |
| May 5 | Modern to Post Modern Architecture | Soleri’s Cities | pp.19-23, pp. 87-88, pp. 166-169 |

**Handouts:** 20th Century Part III Outline, Exam Two

### Week 17) Finals Week

**Regular classes are not held this week**

| May 10 | EXAM THREE | 8:00 am- 9:00am |

**Disclaimer:** The instructor reserves the right to change the schedule in order to meet the needs
of this particular group and will inform students of any changes.
### Week 1) Contemporary Humanities

**19th Century Outline**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading Assignments</th>
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</thead>
<tbody>
<tr>
<td>Aug.23</td>
<td>Introduction to HUM 108</td>
<td>Preface in textbook <em>The Humanistic Tradition</em> by Fiero</td>
</tr>
<tr>
<td>Aug.25</td>
<td>The Industrial Revolution</td>
<td>19th Century Outline</td>
</tr>
</tbody>
</table>

### Week 2) The 19th Century World

**Handouts: 19th Century Outline**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading Assignments</th>
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<tbody>
<tr>
<td>Aug.30</td>
<td>19th Century Philosophy and Art</td>
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<tr>
<td>Sept.1</td>
<td>Realism and the Modernist Turn</td>
<td>19th Century Outline</td>
</tr>
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</table>

### Week 3) Early Twentieth Century

**Part I Outline**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading Assignments</th>
</tr>
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<tbody>
<tr>
<td>Sept.6</td>
<td>Labor Day Holiday no classes</td>
<td></td>
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<tr>
<td>Sept.8</td>
<td>Early 20th Century Art</td>
<td><em>Chapter 32-- The Modernist Assault</em> pp.5-19</td>
</tr>
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<td></td>
<td>DUE: SYLLABUS QUIZ #1</td>
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</table>

### Week 4) Early Twentieth Century

**Part I Outline**

<table>
<thead>
<tr>
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<th>Topic</th>
<th>Reading Assignments</th>
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<tbody>
<tr>
<td>Sept.13</td>
<td>Early 20th Century Art</td>
<td><em>Chapter 32-- The Modernist Assault</em> pp.5-19</td>
</tr>
<tr>
<td>Sept.15</td>
<td>Architecture</td>
<td><em>Surviving Picasso</em> pp. 19-23</td>
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### Week 5) The Freudian Revolution

**Exam 1 One Study Guide**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading Assignments</th>
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<tbody>
<tr>
<td>Sept.20</td>
<td>Freud and Jung</td>
<td><em>Chapter 33-- The Freudian Revolution</em> pp. 27-35</td>
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<tr>
<td>Sept.22</td>
<td>Expressionism</td>
<td>pp.37-47</td>
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### Week 6) The Freudian Revolution

**Century Part I Outline**

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<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading Assignments</th>
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<tbody>
<tr>
<td>Sept.27</td>
<td>Surrealism</td>
<td><em>Chapter 33-- The Freudian Revolution</em> pp.37-47</td>
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<td>New Psychology and Literature: Kafka</td>
<td>pp.31-35</td>
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<tr>
<td>Sept.29</td>
<td>EXAM ONE</td>
<td>Un Chien Andalou</td>
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<td></td>
<td>Dada and Surrealism in Film</td>
<td>p.48</td>
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<tr>
<td>Week 7) World War I</td>
<td>Handouts: 20th Century Part I Outline</td>
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<td>Oct.4</td>
<td>World War I</td>
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<td>Oct. 6</td>
<td><em>All Quiet on the Western Front</em></td>
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<td><em>Chapter 34--Total War</em></td>
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<td>pp. 51-55</td>
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<th>Week 8) World War I Film and Poetry</th>
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<tr>
<td>Oct.11</td>
<td><em>All Quiet on the Western Front</em></td>
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<tr>
<td>Oct.13</td>
<td><em>The Russian Revolution</em></td>
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<td><em>Chapter 34--Total War</em></td>
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<td></td>
<td>pp. 56-57</td>
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<td><em>The Battleship Potemkim</em></td>
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<td><em>The Communist Revolution</em></td>
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<td>p. 64</td>
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<td>p. 68</td>
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<table>
<thead>
<tr>
<th>Week 9) Between the Wars</th>
<th>Handouts: 20th Century Part I Outline</th>
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<tbody>
<tr>
<td>Oct.18</td>
<td>Between the Wars, The Great Depression</td>
</tr>
<tr>
<td>Oct.20</td>
<td><em>The Architecture of Doom</em></td>
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<td>pp. 58-69</td>
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</tbody>
</table>

Sat.Oct.23 **The Phoenix Symphony** 8:00 pm **The Orpheum Theater**
Pre Concert Chat 7:00 pm   Student price $12.00

<table>
<thead>
<tr>
<th>Week 10 World War II</th>
<th>Handouts: 20th Century Part II Outline</th>
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<tbody>
<tr>
<td>Oct.25</td>
<td>World War II</td>
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<tr>
<td>Oct.27</td>
<td><em>The Century: Civilians at War</em></td>
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<td>Oct.27</td>
<td><em>The Holocaust</em></td>
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<td>Oct.27</td>
<td><em>Chapter 34</em></td>
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<td>Oct.27</td>
<td>pp. 60-69</td>
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<table>
<thead>
<tr>
<th>Week 11) WW II Literature and Film</th>
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<td>Nov.1</td>
<td>Literature and Film</td>
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<td>Nov.3</td>
<td><em>Exam Two</em></td>
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<tr>
<td>Nov.3</td>
<td><em>Existentialism</em></td>
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</tbody>
</table>
### Week 12) The Quest for Meaning

**Outline**

**Nov. 8**
- Existentialism
- Theater of the Absurd: Waiting for Godot

**Nov. 10**
- New Directions in Science
  - Science Fiction Film
  - 2002: A Space Odyssey

Handouts: 20th Century Part II

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### Week 13) The Quest for Meaning

**Outline**

**Nov. 15**
- Abstract Expressionism

**Nov. 17**
- Pop Art, Neo Expressionism

Handouts: 20th Century Part II

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### Week 14) The Quest for Meaning

**Essay**

**Nov. 22**
- Minority Voices
  - Basquiat
  - Jazz

**Nov. 24**
- 20th Century Music

Handouts: 20th Century Part III Outline Exam Two

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**Nov. 25-28**

**Thanksgiving Holiday** no classes

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### Week 15) Total Art

**Two Study Guide**

**Nov. 29**
- Earth Works

**Dec. 1**
- Modern to Post Modern Architecture
  - Soleri’s Cities

Handouts: 20th Century Part III Outline Exam Two

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### Week 16) Art in the 21st Century

**Outline**

**Dec. 6**
- Project Presentations

**Dec. 8**
- Art 21

**DUE:** All extra credit reports

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### Week 17) Finals Week

**Guide**

Handouts: Exam Two Study
EXAM THREE

Disclaimer: The course content may vary from this outline in order to meet the needs of this particular group.