

HRS 105 Approaches to the Humanities

Tues/Thurs 3:00-4:15
MND 1024

Professor V. Shinbrot
Office: 2014 Mendocino Hall
Office Hours: Tues. 4:30-6:30, Thurs. 4:30-5:30
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Special Note: The information in this syllabi is subject to change as issues related to furlough planning are updated and resolved

Course Description: An advanced study of interdisciplinary methods applied to the contemporary arts (literature, music, and other modes of humanistic expression). General Education Area C2 (for students with catalog rights before Fall 2002)

Course Objectives: This course aims to develop a clear understanding and vocabulary of basic stylistic principles and ideas across the disciplines (literature, art, music, history and philosophy) and to enable the student to conduct cross-disciplinary research and analysis. Additional objectives include:

- Developing keen analytical skills through close and careful readings of the texts, thoughtful, well-written essays and class discussion.
- Demonstrating the ability to use and apply a basic vocabulary of terms and principles that refer to the visual arts, literature and philosophy.
- Identifying and explaining key terms like “Romanticism” and “Expressionism” and comparing how these terms apply to the different branches of the arts and humanities and how they vary across national boundaries and historical contexts.
- Conducting thorough research using the library’s vast resources and other media such as slides, power point, recordings etc. to assist in oral and written presentations.

Required Texts:

Townsend, *Aesthetics*
The Tempest
Art Theory
English Romantic Poetry
The Basic Kafka
Going to Meet the Man

Reader, Available at University Copy and Print, 446 Howe Ave (Behind Tokyo Fro’s on Fair Oaks Blvd., 929-6147). Please purchase by the second class meeting.

Grading and Assignments: Class attendance and participation are essential requirements of the course. Students are expected to come to class prepared with their own questions, ideas, comments and creative input to discuss in an open-minded and

stimulating environment. Failure to prepare for or attend class will seriously lower your grade. Departmental Policy states that more than one week of absences from class will result in the lowering of the student's grade one-half step per each additional absence. **Please do not schedule appointments that conflict or coincide with the scheduled meeting time of this class. Leaving early for an appointment will count as an unexcused absence. In addition, doing other work in class, chatting with neighbors, answering cell phones, sending text messages, surfing the internet, falling asleep, leaving in the middle of lecture or behaving or speaking in an uncivil or aggressive manner to any member of the class including the instructor, will automatically lower your participation grade by one full grade each time you do so.**

Please Note: No make-up exams will be given. Failure to attend class will result in an F for the exam barring exemptions made by the instructor. Final Grades for the course will be assigned based on the following percentages:

Presentation: 20%

Midterm: 30%

Class Participation/Attendance: 20%

Essay: 30%

Presentations: Every student in the class is required to participate in a presentation. The schedule will be assigned on the first day of class. Presentations will involve creating a power point or slide presentation of works of art (minimum 2) or musical composition or film clips commensurate with the day's topic and historic time frame. Presenters will **demonstrate through careful analysis the works' correspondence to key concepts, ideas and concerns relating to the aesthetic/historical moment to which they belong.** Please see the list of suggested presentation topics on the second page of the Course Reader. Each presenter is required to turn in a brief summary of the presentation's key points of analysis and comparison. **Note: Using a website as the basis for your presentation rather than your own analysis and research will ensure that you receive an F for your presentation. Bibliography with at least two books and one article (not websites) required.**

Essay: You will be assigned one essay that will entail analyzing and comparing a key thematic idea in a literary work to a work of art, a musical score or a philosophical essay. **No Late Papers** will be accepted.

Plagiarism: Should you plagiarize intentionally or unintentionally regulations require that the assignment receive the grade of F and that the matter be referred to Student Affairs for further disciplinary action.

Please bring relevant books to each class meeting. Assignments must be completed by the date listed on the syllabus.

*****Please Note: Unresolved issues arising from the furlough process may likely affect the course calendar. I will update you as to possible class cancellations in class and via your saclink email accounts as soon as I have any information.**

Week One: Tuesday, Sept.,1	Introduction to the Course
Thursday, Sept.3rd	Greek Antiquity, Read Art Theory Chapter one, Aesthetics pp. 1-19 (including excerpts from Plato) and Selected Readings in Reader
Week Two: Tuesday, Sept. 8th	Greek Antiquity Continued and Middle Ages Read selections from Marie de France and “Dialogue between the body and Worms” as well as Selected Essays in Reader
Thursday, Sept. 10th	Middle Ages to start of Renaissance continued. Presentations: Classical Antiquity and/or the Middle Ages.
Week Three: Tuesday, Sept. 15th	The Renaissance. Read The Tempest Acts I-II. Also read selections from Alberti and selections from Sydney’s “Defense of Poetry pp.505-507, 518-519 in Reader.
Thursday, Sept. 17th	Read The Tempest Act III. Presentations: The Renaissance
Week Four: Tuesday, Sept.22nd	Read The Tempest Acts III-V. Presentations: The Renaissance
Thursday, Sept. 24th	The Tempest Concluded
Week Five: Tuesday, Sept. 29th	The Enlightenment. Read Art Theory Chp 3. Also read pp. 81-86 and pps.117-123, 124-126 and page 128 section 6 from Kant selection in Aesthetics. Also read selections from Longinus in Reader and Schiller’s “On the Sublime” in Reader. Also read Blake’s “The Tyger,” and Shelley’s “Hymn to Intellectual Beauty” in English Romantic Poetry.
Thursday, Oct. 1st	Continue Discussion of Readings. Presentations: The Sublime
Week Six:	Introduction to Romanticism. Read

Tuesday, Oct. 6th	Wordsworth's "Preface to the Lyrical Ballads and part of Shelley's "Defense of Poetry" (pp.946-949, 952-6) in Reader. Also Read the following poems: Wordsworth's "The Solitary Reaper," Keats's "Ode to a Nightingale," Byron's "Prometheus" (in Reader), Coleridge's "Kubla Khan" in English Romantic Poetry and excerpts from Kleist, Schlegel and Hoffman and Beethoven in Reader
Thursday, Oct. 8th	Continue Discussion of Readings. Presentations: The Romantic Imagination
Week Seven: Tuesday, Oct. 13th	<i>The Transcendental Imagination.</i> Read Selections from Emerson and Hawthorne's "Artist of the Beautiful" in Reader
Thursday, Oct. 15th	Read article "The Gothic," Goethe's "Erl Koenig," Presentations: The Gothic and/or the Transcendental Imaginations.
Week Eight Tuesday, Oct. 20th	The Mid-Nineteenth-Century. Read Chapter 4 in Art Theory. Also read Baudelaire's "The Poet and Modern Life," and poems, Wilde's Preface and poems.
Thursday, Oct.22nd	Read Ruskin's "The Stones of Venice," C. Rossetti's "In an Artist's Studio," and Tennyson's "The Lady of Shalott" and Browning poems in Reader. Presentations: PreRaphaelites, Impressionism and/or the Decadents.
Week Nine: Tuesday, Oct. 27th	Catch-up and Review for Midterm
Thursday, Oct. 29th	Midterm
Week Ten: Tuesday, Nov. 3rd	Modernism. Read Freud's "On Dreams" and Kafka's "A Hunger Artist" Also read Aesthetics pp.145-9. And pp. 173—187 from Nietzsche's <i>Birth of Tragedy and</i> further selections from Nietzsche and Munch in Reader.
Thursday, Nov. 5th	Kafka Concluded. Presentations: Expressionism

Week Eleven: Tuesday, Nov. 10th	Finish Art Theory Chapter 5 pps.171-207 and Read Tristan Tzara Dada Manifesto in Reader. Mayakosky "A Slap in the Face." Huidobro's "Eiffel Tower," and Diego Rivera's "The Revolutionary Spirit in Modern Art."
Thursday, Nov. 12th	Read Selections from Woolf, Stevens etc. Presentations: Modernism, Cubism, Futurism,
Week Twelve: Tuesday, Nov. 17th	Read Camus's "Myth of Sisyphus" pp.3-15, 93-102 and pp.119-123 and Stevens's "The Snowman."
Thursday, Nov. 19th	Read "Sonny's Blues" and selections from Hughes, Hurston, etc. in Reader
Week Thirteen: Tuesday, Nov.24th	TBA
Thursday, Nov. 26th	Thanksgiving
Week Fourteen: Tuesday, December 1st	Sonny's Blues Concluded
Thursday, December 3rd	Postmodernism. Read Baudrillard, Lyotard and Borges in reader. Presentations: Postmodernism
Week Fifteen: Tuesday, Dec. 8th	Writing Workshop
Thursday, Dec.10th	Draft Workshop
	Essays Due: Tuesday, December 15th in my office MND 2014 between 4:00 and 5:00 p.m. No Late Papers will be Accepted