

HRS 105 Approaches to the Humanities

Tuesday 6:00-8:50 MND1020 , Fall 2008

Instructor: Professor V. Shinbrot

Office: 2014 Mendocino Hall

Office Hours: Tues.5:00-6:00, 2:00-3:00/Thurs. 4:30-5:30

Email: vshinbrot@csus.edu

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

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. In

addition, doing other work in class, chatting with neighbors, answering cell phones, falling asleep 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.

Week One	
Tuesday, Sept.2nd	Introduction to the Course
Week Two: Tuesday, Sept. 9th	Greek Antiquity, Read Art Theory Chapter one, Aesthetics pp. 1-19 (including excerpts from Plato and Aristotle) and read excerpt from Hesiod’s Theogony and Ovid’s Pygmalion in Reader Presentations: Classical Antiquity

Week Three: Tuesday, Sept.16th	Middle Ages to start of Renaissance. Read selections from Marie de France and Chaucer's "Nun's Priest's Tale" in Reader. Also read selections from Sydney's "Defense of Poetry pp.505-507, 518-519- in Reader. Presentations: the Middle Ages.
Week Four: Tuesday, Sept. 23rd	Renaissance. Read selections from Alberti and Shakespeare's Sonnets and Read the Tempest Acts I-II. Presentations: The Renaissance
Week Five: Tuesday, Sept. 30th	Read The Tempest Acts III-V. Presentations: The Renaissance
Week Six: Tuesday, Oct. 7th	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. Presentations: The Sublime
Week Seven: Tuesday, October 14 ^h	Introduction to Romanticism. Read 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" and Shelley's "Ode to the West Wind" in English Romantic Poetry and "Julian and Maddalo" (in Reader). Presentations: The Romantic Imagination
Week Eight Tuesday October 21st	<i>The Gothic and the Transcendental Imaginations.</i> Read article "The Gothic," Goethe's "Erl Koenig," Hoffman's Rath Krespel. Also read Emerson's "On

	Beauty” and Hawthorne’s “Artist of the Beautiful” in Reader.
Week Nine: Tuesday, Oct. 28th	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, Ruskin’s “The Stones of Venice,” C. Rossetti’s “In an Artist’s Studio,” and Tennyson’s “The Lady of Shalott” in Reader. Presentations: PreRaphaelites, Impressionism and/or the Decadents.
Week Ten: Tuesday, November 4 ^h	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 . Presentations: Expressionism
Week Eleven: Tuesday, November 11 th	Veterans Day. No Class
Week Twelve: Tuesday, November 18th	Midterm. Study for this Exam!
Week Thirteen: Tuesday, November 25th	TBA
Week Fourteen: Tuesday, December 2nd	Read Chapter 5 in Art Theory. Read Woolf’s “Professions for Women,” Stevens’ “The Idea of Order at Key West.” “Thirteen Ways of Looking at a Blackbird,” Eliot’s “The Love Song of J. Alfred Prufrock,” Diego Rivera’s “The Revolutionary Spirit in Modern Art,” Mayakovsky’s “A Slap in the Face,” Trotsky’s “Literature and Revolution” Huidobro’s “Eiffel Tower” Tzara’s Dada Manifesto in Reader. Presentations: Modernism (Cubism, Futurism etc).
Week Fifteen: Tuesday, December 9th	Draft Workshop. Please bring four copies of the first two pages of your essay to class. Please have them ready at

	the start of class. Failure to participate will seriously affect your final essay grade.
Essay Due: Tuesday December 16th in my office Mendocino 2014 by 6:00 p.m	No late papers will be accepted. Please remember to turn in your draft with your final essay along with a list of at least 3 significant changes you have made to your essay.