

Introduction to the Humanities

HU1101.01 Fall 2007

Contact Information

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Class Time: MW 1:30 – 2:45
Room: Bedford NA 117

3 Credits

Course Information:

Landmarks in Humanities by Gloria K. Fiero
McGraw Hill 2006

Sophocles: The Three Theban Plays Trans: Robert Fagles
Penguin Classics 2000

Hamlet by William Shakespeare
Folger Shakespeare Library 2003

A Doll's House by Henrik Ibsen
Faber & Faber 1996

Course Description

A general introduction to the Humanities, music and theatre; the visual and plastic arts (architecture, sculpture, painting, photography, and film); literature and philosophy. Surveys some major works and requires some experiential learning – trips to museums and galleries, musical and dramatic performances. Although the primary focus is on the Western tradition, some works from other world cultures are included. Note: This course satisfies the Written Communication and Values or Ethics or Social Policy Intensive Value. Prerequisite: Placement above or successful completion of EN2103 and completion of EN1103. Recommendation: Concurrent enrollment in EN2122 or EN2131 if CPT reading placement test is between 68 and 75.

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The Master said, “Set your sights on the way (*dao* 道), sustain yourself with excellence (*de* 德), lean upon authoritative conduct (*ren* 仁), and sojourn in the arts.”
Analects 7.6 (Ames and Rosemont trans.)

The Master said, “I do not open the way for students who are not driven with eagerness; I do not supply a vocabulary for students who are not trying desperately to find the language for their ideas. If on showing students one corner they do not come back to me with other three, I will not repeat myself.”

Analects 7:8 (Ames and Rosemont trans.)

Course Objectives

This course is designed to give you an introduction to the humanities. Other objectives include

- learning about the various art forms and their styles that comprise the humanities
- gaining awareness that you, too, share thoughts and feelings with the makers of the humanities
- understanding the social, aesthetic, and personal value of the arts, literature, and philosophy
- analyzing how and why the aesthetics of ratio and proportion in the visual and plastic arts change over time
- realizing cross-cultural similarities and differences, with particular reference to China
- reading with literacy and insight
- researching and writing analytical papers about works and philosophical ideas
- expanding your ideas and personal philosophies through group, online, and class discussion
- using e-mail and web resources
- looking at art, watching plays, and reading literature for pure enjoyment

Since I'll present material through a variety of formats -- lecture, homework, and discussion -- grades will be based on:

- two writing assignments (40%)
- final exam (20%)
- quizzes (20%)
- participation in class, any on-line discussions, and attendance at a theatrical and a musical performance, and a visit to the Museum of Fine Arts (20%)

In evaluating your writing, I will look for a thorough knowledge of your subject, creativity in thought and writing, a logical presentation of material, and...the dreaded "G" word--grammar. Yes, you have to follow the accepted grammar rules!

Check out the attached handy grading rubric for writing. It's even in technicolor on the Blackboard site.

Essay Writing

“Good writing is clear thinking made visible” – Bill Wheeler

Two analytical six-eight page papers (minimum 1,500 words) are due throughout the semester – one on an aspect of Asian influences within the Humanistic tradition and the other paper detailing your Museum of Fine Arts visit. Don't worry; there will be plenty of time to procrastinate, write a rough draft, show it to me, procrastinate some more, and even hand it in on time.

Homework and In Class Discussion

Homework involves reading the assigned material, reviewing a theatrical and musical performance, and participating in any class discussions. In our discussion assignments

I'll pose a series of questions or observations based on the lecture and readings, and you'll take this opportunity to look closely at the work, comment and ask questions, as well as respond to other students' comments. If you have a question during the week, drop by my office, phone, or e-mail me. I'll try to respond within twenty-four hours to an e-mailed question or post a general response on the Blackboard announcement page. So...volunteer your insights. WOE be to him who hides behind his neighbor's opinions. He will be found out!

Exams

What about them? Don't miss the quizzes or final. You can't make up an exam unless you contact me and provide a valid reason before the exam date. Otherwise, you'll receive a -0- for that grade, and no one wants that. On the day of the exam, just bring your trusty #2 pencil; I'll supply the test.

Late Work

Due dates are important, and you must turn the assignment in on time or its grade will suffer. To help keep you connected and up-to-date in case of a missed class, our class is on Blackboard. Just check the syllabus for assignments, due dates, and announcements. However, if a work is one class late, I will deduct one half grade level from that work's final grade (ex. A to A-). If a work is more than one class late, I will deduct one grade level from that work's final grade (ex. A to B) each day it is late. I don't accept the fact that your dog chewed up your "ruff" draft. Next time, fill him up with doggie biscuits. Finally, all electronically submitted essay or homework assignments must be in Word or Rich Text Format or the assignment will be considered late.

You Want the Grade When?

"I'm not a machine!" she screamed.

Once you've turned in your assignments, I'll try to have your graded papers back to you within the week. I need to read, think, and procrastinate just as much as you do, but I'll do my best to get them back to you in a timely manner.

Absences

If you miss any handouts or returned papers, check with me. To ensure that you get attendance credit, make sure I sign you in before each class. Perfect attendance throughout the semester earns two percentage points added to your final grade (i.e. an 81 average becomes an 83 average). One absence throughout the semester earns an extra one percent. As always, on-time attendance is essential because four (4) tardies equal one (1) absence, and two (2) unexcused absences will gain you a polite chat with me concerning your grade and future status in the class. Sounds final? It is!

Classiquette and Netiquette

Common courtesy also prevails in my classroom. I expect you to be polite, not only to me but to your fellow classmates. I will not tolerate rude or disruptive behavior in class

or on-line. If necessary on-line, I'll remove any disruptive postings as well as issue a written warning. For a second offense, I'll administratively withdraw the author from the course. To be net safe, check out this netiquette site:

<http://www.albion.com/netiquette/corerules.html>

Bottom line--be polite, play nicely, and do not run with scissors.

Plagiarism

Right--now onto the nasty but ultimately necessary housekeeping duty of...plagiarism. One word. Don't! --Either deliberately ("Ohhh, this sounds really good. I think I'll use it in a paper. She'll never know where I got it.") or accidentally ("Oops! Did I forget the quotation marks? What do you mean I just can't use this idea? After all I found it!"). Plagiarism is stealing, and what we learned academics call a big authoritative finger shaking No-No! Find something useful? Fine -- use it, but give the author or site credit with MLA style documentation. The watchdog site Turn It In searches the web and essay sites for plagiarism and lets me know the results in seconds, soooo to be safe, look at the sites below that detail the no-no's of plagiarism:

<http://mciunix.mciu.k12.pa.us/~spjvweb/mla.html>

and

<http://www.indiana.edu/~wts/wts/plagiarism.html>

If caught plagiarizing, you get a hefty -0- on the paper. Second offense--see you later and have a nice life.

And on that cheerful note for this semester in Introduction to the Humanities, let us continue our shared journey of being human – acknowledging the past, reflecting, growing, and participating fully in the present.

Zixia said, “A person can said to truly love learning (*haoxue* 好學) who, on a daily basis, is aware of what is yet to be learned, and who, from month to month, does not forget what has already been mastered.” *Analects* 19.5 (Ames and Rosemont trans.)

Assignment Schedule

9-5 Introductions

Modes of Artistic Expression

“The Dragon Beards Versus the Blue-Print” by Xiao Qian

9-10 Chapter 1: The First Civilizations: Mesopotamia, Egypt, China (1-27) Creation Myths and Mystical Practices

From the *Epic of Gilgamesh*

- 9-12** Chapter 2: Classicism: The Greek Legacy and Modern Perspectives (28-63)
“The Classical Mind” by W.T. Jones (109-146)
From the *Poetics* by Aristotle
From the *Iliad* by Homer
From *Antigone* by Sophocles
Discussion groups
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- 9-17** The Numbers Add Up: Form and Function
From the “Allegory of the Cave” - *The Republic* by Plato
From *Principles of Symmetry* by Vitruvius
Guest Presenter Professor DelMonaco
Ratio and Proportion: The Golden Ratio

- 9-19** *Oedipus Rex*
Quiz on plot of *Oedipus Rex* by Sophocles
Discussion/video Stravinsky’s *Oedipus Rex*
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- 9-24** *Oedipus Rex*
Discussion of Themes and Film Techniques
Clips from the Great Performances and Pasolini versions

- 9-26** Chapter 3: Empire: The Power and Glory of Rome (64-89)
From the *Aeneid* by Virgil
Poems of Horace
Poems of Catullus
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- 10-1** China’s Rise to Empire (84-87)
Confucius – Field and Focus
From the *Great Learning* - the philosophical narrative
From *Zhongyong* in *Focusing the Familiar* - trans. Ames and Hall (8-15) #2, 3
From The *Analects of Confucius* - trans. Ames and Rosemont 4.10, 4.11, 4.12, 13.18
From *Dao De Jing* “*Making This Life Significant*” - trans. with commentary by Roger Ames (13-27) Chapter 8

- 10-3** Confucianism and Daoism
From the *Analects* 1:12
From *Dao De Jing* Chapters 47, 18
From the *Zhuang Zi* – “Free and Easy Wandering” Sect. 1
DB - *The Emperor and the Assassin* and *Hero*
Note historical inaccuracies

10-8 Columbus Day – No Day Classes

- 10-10** Chapter 4: Revelation: The Flowering of World Religions (90-121, 174-5)
From the “Gospel of Matthew”
From *Sermon at Benares* by Buddha
From *Chan Buddhism* by Peter Herschok (7-29)
From the *Quran*
Poems by Rumi

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- 10-15** Chapter 5: Synthesis: The Rise of the West (122-145)
From *Beowulf*
- Beyond the West: China - Tang and Song - The Arts & Education
Landscape Paintings
“The Three Character Classic” by Sanzi Jing

- 10-17** Chapter 6: Christendom: Europe in the Age of Faith (146-177)
From *The Divine Comedy* by Dante – Canto 1 and 34
From *Everyman*

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- 10-22** Chapter 7: Rebirth: Classical Humanism (178-194)
From *The Canterbury Tales* by Chaucer
From *The Prince* by Machiavelli

- 10-24** Rebirth: Disciples of Nature, Masters of Invention (194-217)
From *Notes* by Leonardo da Vinci
Guest Presenter Professor DelMonaco
The Golden Ratio revisited

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- 10-29** Rebirth: Disciples of Nature, Masters of Invention continued
The Ming Dynasty: Limits of Aristocracy - The Arts
The Examined Life
Forbidden City

- 10-31** Chapter 8: Reform: The North– A Waning of the Old Order (118-241)
From *Utopia* by More
Sonnets by Shakespeare

11-5 Hamlet

- Discussion/Video Zeffirelli’s *Hamlet*
Critical Readings Packet

11-7 *Hamlet*

Discussion/Video of clips from several versions
The Dao of the Dane
Analects 1.12, 13.18, 6.22

11-12 Veteran's Day – No Day Classes

11-14 Chapter 10: Baroque: Power, Style, and Music (266-299)
Handel, Bach, Vivaldi
Analects 7:14
Guest Presenter: I will be at a conference

11-19 The Baroque continued
China: The Qing Dynasty – The Manchus and Imperialism
From *The Dream of the Red Mansions*

11-21 Chapter 11: Enlightenment: The Science and Reason (300-331)
From *Discourse on Method* (Part IV) by Descartes
From *Essay Concerning Human Understanding* by Locke
From *On Civil Government* by Locke
From *Discourse on the Origin of "Inequality Among Men"*
by Rousseau
From *A Vindication of the Rights of Women* by
Wollstonecraft
Analects 9.8, 9:11

11-26 China and European Imperialism
Neoclassicism: Eighteenth-Century Art, Music, and Society
Haydn – The Surprise Symphony # 94

11-28 Mozart and the Sonata
Guest Presenter: Professor Peralta
Meet in the North Academic Concert Hall

12-3 Chapter 12: Romanticism: The Romantic Hero & Transcendentalism (334-361)
Poems by Wordsworth
From *The Origin of the Species* by Darwin
From *Frankenstein* Chapter 4 and 5 by Shelley
Poems by Whitman
The Romantic Style in Art and Music
Beethoven - Symphony # 3 (Eroica) and # 5
Ballet

12-5 Chapter 13: Materialism: Industry, Empire, and Realist Style (362-389)
From the Communist Manifesto by Marx and Engels
Imperialism and Revolt
Lin Zexu's "Letter to Queen Victoria"
Rulers and the *Analects* 9:4, 9:26
A Doll's House by Ibsen
Discussion and clips

12-10 Chapter 14: Modernism and Revolution (392-423)
Clips from *Battleship Potemkin* and *Citizen Kane*
"The Hollow Men" by Eliot
"The Road Not Taken" by Frost
"Houses and People and Tables and Chairs" - David Kidd
Guest Presenter Professor DelMonaco
The Golden Ratio Redux

Essay on the MFA visit due today

12-12 Chapter 15: Globalism (424-461)
From *Death of a Salesman* by Miller
Zhongyong #33

TBA: The due date for your essay on Asian influences and cross-cultural connections (philosophy, art, and/or film). Film list option TBA.