

Course Outline

COURSE: HUM 5 **DIVISION:** 10 **ALSO LISTED AS:**

TERM EFFECTIVE: Fall 1995 **Inactive Course**

SHORT TITLE: HUM THRU THE ARTS

LONG TITLE: Humanities Through The Arts

<u>Units</u>	<u>Number of Weeks</u>	<u>Type</u>	<u>Contact Hours/Week</u>	<u>Total Contact Hours</u>
3	18	Lecture:	3	54
		Lab:	0	0
		Other:	0	0
		Total:	3	54

COURSE DESCRIPTION:

A survey of the human condition as seen through film, drama, music, literature, painting, sculpture, and architecture, with an emphasis on the history, techniques, meaning, and evaluation of individual works of Western Art. **ADVISORY:** English 440

PREREQUISITES:

COREQUISITES:

CREDIT STATUS: D - Credit - Degree Applicable

GRADING MODES

L - Standard Letter Grade

REPEATABILITY: N - Course may not be repeated

SCHEDULE TYPES:

02 - Lecture and/or discussion

STUDENT LEARNING OUTCOMES:

1. The focus of this course is an awareness of the self through the examination of western art. It is designed to raise, as well as answer questions about man's expression of his values. Course goals relate to seven major art forms: film, drama, music, literature, painting, sculpture, and architecture. These goals are:
 An understanding of the influences on art of political,

cultural, and scientific values.

2. A knowledge of the elements and tools an artist uses to create.
3. An awareness of the different ways of "seeing" and interpreting a work of art.
4. An appreciation of the processes of criticism and evaluation.

CONTENT, STUDENT PERFORMANCE OBJECTIVES, OUT-OF-CLASS ASSIGNMENTS

Inactive Course: 11/26/2012

Original Approval Date: 10/19/1995

1 3 TELECOURSE ORIENTATION

Course outline

Registration

Telecourse information

2 3 LESSON 1: THE QUEST FOR SELF

Reading Assignment: Chapter 1, "The Humanities: An Introduction", and Chapter 2, "What is a Work of Art?" in the Martin and Jacobus text.

LESSON 2: FILM: TWENTIETH CENTURY LEGACY

Reading Assignment: Sections entitled "Griffith and Eisenstein," "The Question of Sound," and "Content" in Chapter 11 of the Martin and Jacobus text. Also, review of the section entitled "Content" in Chapter 2.

3 3 LESSON 3: FILM: THE DYNAMIC ILLUSION

Reading Assignment: The section entitled, "The Moving Image" and review of the section entitled, "The Question of Sound," both in Chapter 11 of the Martin and Jacobus text.

LESSON 4: FILM: NOT JUST THE GREAT ESCAPE

Reading Assignment: Chapter 11 of the Martin and Jacobus text, including review of earlier assignments, and article on "Style and Medium in the Motion Pictures" by Erwin Panofsky, which is reprinted with this lesson in the study guide.

4 3 LESSON 5: FILM: SEEING ALL THERE IS

Reading Assignment: In Chapter 3 of the Martin and Jacobus text, sections entitled "You Are Already an Art Critic," "Participation and the Critic," "Kinds of Criticism," "And Descriptive Criticism", in Chapter 11, section entitled "Experimentation" and review of sections on "The Moving Image" and "Content." Also, the Ingmar Bergman article, "Film Has Nothing to Do With Literature," which is printed at the end of this lesson in the study guide.

LESSON 6: DRAMA: AN IMITATION OF LIFE

Reading Assignment: The introduction to Chapter 8 in the Martin and Jacobus text and the sections entitled "Realism," "Archetype", and "Shakespeare's Romeo and Juliet".

5 3 LESSON 7: DRAMA: NUCLEUS OF A STORY

Reading Assignment: Chapter 8 of the Martin and Jacobus text, sections entitled "Genres of Drama: "Tragedy" through "The Tragic Stage", "Genres of Drama: "Comedy" through the perception key "Old and new Comedy"; and "Genres of Drama: Tragi-Comedy or the Mixed Genre" through the perception key "Tragi-Comedy".

LESSON 8: DRAMA: MEANING FOR EVERY AGE

Reading Assignment: Review of section entitled, "archetype" and the perception key "Old and New Comedy" in Chapter 8 of the Martin and Jacobus text; section entitled "Moliere's Misanthrope: Comedy of Manners with a Twist," in the same chapter.

6 3 LESSON 9: DRAMA: GREAT AGE AHEAD?

Reading Assignment: Sections entitled, "Kinds of Criticism" through "Interpretive Criticism" in Chapter 3 and review of Chapter 8, with special attention to the section entitled, "Genres of Drama: Tragi-Comedy or the Mixed Genre", George Bernard Shaw's article, "The Problem Play--A symposium, reprinted in the study guide.

LESSON 10: MUSIC: AGE-OLD SEARCH FOR MEANING

Reading Assignment: Section entitled, "A Brief Glossary of Styles and Genres--with Suggestions for Listening in Chapter 9 of the Martin and Jacobus text, noting dates associated with each period and genre listed, particularly opera's range of dates; examples and descriptions referring to music in Chapter 2.

7 3 LESSON 11: MUSIC: EMOTION AND FEELING IN SOUND

Reading Assignment: In Chapter 9 of the Martin and Jacobus text, the appendix on music: and the sections entitled, "The Subject Matter of Music" through Nontonal Music."

LESSON 12: MUSIC: MEANING THROUGH STRUCTURE

Reading Assignment: Review of section entitled "The Basic Elements of Music," in the Appendix of Chapter 9; section entitled "Musical Structures," also in Chapter 9 of the Martin and Jacobus text.

8 3 LESSON 13: MUSIC: LISTENING FOR THE UNEXPECTED

Reading Assignment: Review of the sections in Chapter 3 which describe the three approaches to criticism, noting the comments made on "historical criticism." Also, the section entitled "Beethoven's Symphony in E-flat, No. 3, Eroica" and the balance of the section on Beethoven's symphony in Chapter 9; the selection "What is Modern Music--and Why Have

People Never Liked It, at First?" at the end of this lesson in the study guide.

LESSON 14: LITERATURE: FROM WORDS, TRUTH

Reading Assignment: The introductory section of Chapter 7 in the Martin and Jacobus text; review of sections entitled "Perception" and "Abstract Ideas and Concrete Images" in Chapter 1.

9 3 LESSON 15: LITERATURE: THE SYNTHESIS OF POETRY

Reading Assignment: Sections entitled "The Lyric," "The Metaphor," and "The Symbol" in Chapter 7 and review of the Chapter 2 materials which deals with unity and organization in a work of art.

LESSON 16: LITERATURE: THE STORY BEYOND

Reading Assignment: Sections entitled "The Narrative and the Narrator," "The Episodic Narrative," "The Quest Narrative," and "The Symbol" in Chapter 7 of the Martin and Jacobus text; a selected short story by a twentieth-century writer such as Ernest Hemingway, John Dos Passos, or Dorothy Parker.

10 3 LESSON 17: LITERATURE: BEHIND THE WORDS

Reading Assignment: Review of Chapter 3, with attention to the section on "Structural Details"; Review of Chapter 7 sections on "The Image," "The Metaphor," and "The Symbol"; and the poem entitled "Polo Grounds" on pages 246-247, all in the Martin and Jacobus text. Also, the article entitled "How A Poem is Made" and the poem "Ars Poetica," printed with this lesson in the study guide.

LESSON 18: PAINTING: VISIONS THROUGH THE AGES

Reading Assignment: The introduction to Chapter 4 in the Martin and Jacobus text and section entitled "Representational and Abstract Painting."

11 3 LESSON 19: PAINTING: CREATING A POINT OF VIEW

Reading Assignment: Review of Sections entitled "The Clarity of Painting," "Representational and Abstract Painting," "Timelessness," and "Giotto and Parmigianino" in Chapter 4 of the Martin and Jacobus text.

LESSON 20: PAINTING: ROUSSEAU--THE LOVELY DREAM

Reading Assignment: Section entitled "The All-at-onceness of Painting" and the introduction to "Representational Painting"; review of section on "The Clarity of Painting," all in Chapter 4 of the Martin and Jacobus text.

12 3 LESSON 21: PAINTING: "...THINGS WE HAVE PASSED..."

Reading Assignment: Sections entitled "Comparisons of Paintings with Similar Subject Matter," "Determining the Subject Matter," and "Recent

Painting" in Chapter 4 of the Martin and Jacobus text.
LESSON 22: SCULPTURE: MIRROR OF MAN'S BEING
Reading Assignment: Sections entitled "Sculpture and Touch" through "Sculpture and Painting Compared" and "Sensory Space" through "Sculpture in the Round and the Human Body" in Chapter 5 of the Martin and Jacobus text.

13 3 LESSON 23: SCULPTURE: ELEMENTS OF DIMENSION
Reading Assignment: Sections entitled "Sunken-Relief Sculpture" through "Sculpture in the Round" in Chapter 5 of the text.

LESSON 24: SCULPTURE: MEANING THROUGH THE BODY'S FORM
Reading Assignment: Section entitled "Techniques of Sculpture" and review of the perception key "Perceiving Painting and Sculpture," all in Chapter 5 of the text.

14 3 LESSON 25: SCULPTURE: MOST DIFFICULT OF ARTS
Reading Assignment: In Chapter 5 of the Martin and Jacobus text, paragraph on "Space Sculpture"; sections entitled "Tactility, Mass and Space" and "Contemporary Sculpture," with attention to styles discussed under the headings "Truths to Materials" and "Protest against Technology"; and "Accommodation with Technology," continuing to the end of the chapter. Essay entitled "Notes on Sculpture" by Henry Moore, which is printed at the end of this lesson in the study guide.

LESSON 26: ARCHITECTURE: THE EVOLVING SKYLINE
Reading Assignment: Sections entitled "Space in General," "Centered Space," "Space and Architecture," and "Living Space" in Chapter 6 of the Martin and Jacobus text.

15 3 LESSON 27: ARCHITECTURE: FROM EARTH TO SKY
Reading Assignment: Sections entitled "Earth-Rooted Architecture" through "Earth-Resting Architecture" in Chapter 6 of the Martin and Jacobus text.

LESSON 28: ARCHITECTURE: MEANING IN A POET'S VISION
Reading Assignment: Sections entitled "The Architect" through "Revelatory Requirements of Architecture" in Chapter 6 of the Martin and Jacobus Text.

16 3 LESSON 29: ARCHITECTURE: THE SHEPHERD OF SPACE
Reading Assignment: Section entitled "City Planning" in Chapter 6 of the Martin and Jacobus text and review of previous sections dealing with architecture, space, function and revelation. Essay entitled "The Architect the Artist" by Gio Ponti, printed at the end of this lesson in the study guide.

LESSON 30: CONTINUING THE QUEST FOR SELF
This concluding program offers a review of the art forms studied in the seven units of the telecourse and reprises

the theme of the course: that the arts express life and are the artist's attempt to interpret reality. The importance of the arts to our lives is expressed succinctly by Miss Angelou: "The artist's vision gives us new perspectives on the past as well as the present and sharpens our perception of the world and our relation to it." Finally, Mill Angelou notes that "life would be meaningless and empty without the contributions of artists and their art." The last lesson has neither specific text assignments nor learning objectives.

ASSIGNMENTS: The course contains 30 individual lessons, each requiring text reading and viewing of the video-taped lectures. Students will write two papers during the course (each 4 type-written pages minimum), in which they will synthesize content and interpret artworks analyzed.

COURSE OBJECTIVES:

LESSON 1: After completing the reading assignment & viewing the program, the student will be able to: Select the appropriate definition of artistic form. State a relationship between the arts and values. State a relationship between concrete images and abstract ideas.

LESSON 2: Demonstrate an understanding of film as a unique art form by listing three techniques used by D.W. Griffith in producing his motion picture. Name at least two significant directors in addition to Griffith and explain their contributions to film. Contrast the subject matter & techniques of the earliest motion pictures with later ones.

LESSON 3: Describe how photography, lighting, & editing contribute to the illusions presented by film. Determine whether or not frame composition is crucial to artistic success of a film. Describe various aspects of a subject's or object's motion.

LESSON 4: Describe the "escape" reaction as a response to the motion picture and identify a possible contrasting reaction. Understand why film exerts such powerful influence over potent responses. Discuss two problems that make it difficult to explore form and meaning in the motion picture.

LESSON 5: Appreciate the importance of change and growth in one's critical skills. Recognize three types of criticism. List several aspects of film content that may be described in addition to the narrative story or dialogue.

LESSON 6: Identify one characteristic of comedy & two characteristics of tragedy. Name two outstanding ages of drama and a representative artist and play from each period. Briefly summarize the plots of three plays studied in this lesson.

LESSON 7: Name the elements of tragedy as analyzed by Aristotle. Describe a "tight plot" & a "loose plot." Appreciate the importance of belief in fate, or a cosmic order, to classical tragedy.

LESSON 8: Describe the general structure and arrangement of the Elizabethan theater and give examples of how various structures of the theater were used in a drama. Define the terms "aside" and "soliloquy," explaining what each represents in a drama. Explain the frequent use of the "chorus" or the "epilogue" in Elizabethan drama.

LESSON 9: Select the appropriate definitions for descriptive criticism and interpretive criticism. Suggest why interpretive criticism requires more knowledge than descriptive criticism. Name two significant elements of form.

LESSON 10: Identify the years and some composers associated with several musical periods. Describe the various approaches to harmony and consonance typical of different eras of music. Identify some developments in musical form and technique associated with the Baroque period.

LESSON 11: Define the following terms: noise, tone, timbre, consonance, dissonance, rhythm, tempo, melody, harmony, and dynamics. Describe some significant features of musical forms that treat tonality in different ways. List alternate subject matter that has been suggested for music.

LESSON 12: Select the correct description of these musical forms: themes and variations, rondo, fugue, sonata, fantasia, program music, and symphony. Identify the correct meaning of basic tempo markings. Identify the historical period of musical development in which Bach lived and worked.

LESSON 13: Briefly describe Beethoven's Symphony No. 3 in E-Flat, the "Eroica." Identify the form of criticism applied by the text to Beethoven's "Eroica." Apply some of the skills that may be employed to listen creatively to music.

LESSON 14: Understand the origins of literature from spoken language. Identify at least three distinctive qualities of literature which are more evident when read aloud than when read silently. Recognize five historical literary periods, and associate an author or work with each period.

LESSON 15: List three characteristics of poetry. identify some elements that are used in poetry. Differentiate the two levels of subject matter that poets employ.

LESSON 16: State a simple definition of "literature." Define "point of view" and identify an example of each basic type. List basic techniques of characterization.

LESSON 17: Differentiate the subject matter and content of three poems. Identify examples of imagery, symbolism, and other poetic elements in the poems and describe how their uses support the poet's meaning. Demonstrate participation in a poem and identify the emotional content or theme of the work.

LESSON 18: Appreciate the value of applying visual skills to enjoyment of an object in and of itself. State the purpose of painted frescoes in Egyptian tombs. identify some characteristics of Greek and Roman painting.

LESSON 19: Name three primary elements of the art of painting. Understand to what extent an artist's point of view is a decisive factor in use of elements to create art. State two means by which the artist may modify color.

LESSON 20: Identify the productive years of Rousseau as an artist. Name and describe some of his more notable paintings. Select from a list significant influences upon Rousseau's subject matter.

LESSON 21: Identify distinctive features of three Medieval-Renaissance paintings, indicating features which show increased attention to human values. State a criterion for differentiating between representational and nonrepresentational art. Identify simple descriptions of several modern styles of painting, such as expressionism, cubism, surrealism, and abstract expressionism.

LESSON 22: Appreciate the importance of the tactile sense in the perception of sculpture. Compare the difference experiences involved with perceiving--or "participating with" -- a sculpture and perceiving a painting. Contrast the subject matter of Egyptian, Greek and Roman sculpture.

LESSON 23: Recognize and describe the following types of sculpture: incised (or sunken) relief, flat relief, low relief, high relief, bas relief, and sculpture in the round (monolithic or free-standing sculpture). Identify a basic point of separation between the arts of sculpture, painting, and architecture. Appreciate, as a participant, the importance of "sculptural consciousness" in the creation of sculpture in the round.

LESSON 24: Describe the emotional background and content of "The Burghers of Calais." Relate examples of critical rejection of Rodin during his career, suggesting some of the features that made his contemporaries uncomfortable with his sculpture. Briefly describe the plan for "The Gates of Hell" and one or more of the figures designed for this work.

LESSON 25: Identify the two sources of shapes listed by Moore. List two possible functions of holes in sculpture. Differentiate between the terms "size" and "scale" as used by Moore.

LESSON 26: Identify examples of architecture representative of other cultures. Identify examples of architecture representative of the artistic styles of other times. List some features of modern skyscraper construction.

LESSON 27: Define earth-rooted architecture, and explain how site, gravity, and centrality are essential elements of earth-rooted architecture. List the characteristics of sky-oriented architecture. Define earth-resting architecture.

LESSON 28: Describe the architect's relationship to society and its values, according to the statements made by Abell and Panofsky in the Marin and Jacobus text. List the four "necessities" text authors Martin and Jacobus claim architecture must meet if it is to be artistically meaningful. Understand aspect of architecture.

LESSON 29: List some of the basic artistic insights (or "geneses")

of the architect. Identify which of the insights are unique to architecture as opposed to other arts. Compare Ponti's "genesis of architecture" with the elements of architecture discussed in Lesson 27.

LESSON 30: This last lesson has neither specific text assignments nor learning objectives.

METHODS OF INSTRUCTION:

This telecourse includes direct instructor contact, cable cast video programs by Maya Angelou and arts content experts, telephone and mail interaction between students and instructors, CD-ROM, slides and other technical/Learning Resources through Gavilan Television Services.

REPRESENTATIVE TEXTBOOKS:

^uThe Humanities Through The Arts,^s 4th Edition, by F. David Martin & Lee A. Jacobus

^uA Study Guide For The Televised Course The Humanities Through^s

^uThe Arts,^s 3rd Edition, by Valerie Lee

ARTICULATION and CERTIFICATE INFORMATION

Associate Degree:

GAV C2, effective 199570

CSU GE:

CSU C2, effective 199570

IGETC:

IGETC 3B, effective 199570

CSU TRANSFER:

Transferable CSU, effective 199570

UC TRANSFER:

Transferable UC, effective 199570

SUPPLEMENTAL DATA:

Basic Skills: N

Classification: A

Noncredit Category: Y

Cooperative Education:

Program Status: 1 Program Applicable

Special Class Status: N

CAN:

CAN Sequence:

CSU Crosswalk Course Department: HUM

CSU Crosswalk Course Number: 5

Prior to College Level: Y

Non Credit Enhanced Funding: N

Funding Agency Code: Y

In-Service: N

Occupational Course: E

Maximum Hours:

Minimum Hours:

Course Control Number: CCC000341893

Sports/Physical Education Course: N

Taxonomy of Program: 061200