

# TWENTIETH CENTURY HUMANITIES

HUM 2250

Tuesdays and Thursdays 4:00-5:15 p.m.

Building 1, Room 370

Fall 2016

CRN 10602

**Professor:** Nadia Garzon

**Email:** [ngarzon@valenciacollege.edu](mailto:ngarzon@valenciacollege.edu) **Do not contact me via Blackboard**

**Office hours:** As needed by request

## **Required Text:**

Henry Sayre, *The Humanities: Culture, Continuity and Change*. Volume 5

ISBN: 10: 1-269-78039-5

ISBN: 13: 978-1-269-78039-1

**Other Readings:** All other reading materials will be provided on Blackboard or in class.

- \* You cannot pass this class without reading your textbook and other assigned readings. ***You must bring the book to class and a printed copy of the other assigned readings.***
- \* ***Bring paper and a writing utensil for note taking*** (I recommend a pen, a pencil, and a highlighter). I also recommend you get a one-inch binder to store written materials and handouts.

## **COURSE DESCRIPTION:**

**Prerequisites:** Minimum grade of C in ENC 1101 or ENC 1101H or IDH 1110.

Gordon Rule course which requires multiple *college-level* writing assignments.

Minimum grade of C required if used to satisfy Gordon Rule requirement. Credit

Hours: 3

This course provides an integrated examination of dominant ideas in Western culture expressed in art, literature, music, philosophy and religion during the 20<sup>th</sup> century. Covers period from turn of century to present. Focuses on creative forces which have shaped contemporary consciousness from pioneering work of Einstein, Picasso, Stravinsky and Wright through dominance of objective consciousness to newly emerging guiding myths of today.

## **COURSE OBJECTIVES:**

Students will use their critical thinking skills to approach material covered and to make connections between it, the world today and their personal lives. In each class meeting, we will discuss the readings assigned and explore examples drawn from different areas of the humanities that illustrate the major ideas examined.

**By the end of the semester, students will be able to:**

- identify and explain the main movements, figures, and works of the different areas of the humanities in the twentieth century, and the context in which they emerged;
- identify and explain the dominant ideas expressed in the humanities over the course of the twentieth century;
- make meaningful connections between those ideas and their own lives; and
- explain how the big ideas expressed in the humanities influence social life, and vice versa.

**VALENCIA CORE COMPETENCIES:**

This course seeks to reinforce the following Valencia Student Competencies: *Think* clearly, critically and creatively by analyzing, synthesizing, integrating and evaluating symbolic works and truth claims.

Reflect on your own and others' *values* from individual, cultural and global perspectives.

*Communicate* by reading, listening, writing and speaking effectively.

*Act* purposefully, reflectively and responsibly by implementing effective problem solving and decision making strategies.

In this course, through lecture and discussion, group work, and other learning activities, you will further develop your mastery of those competencies.

**ATTENDANCE/TARDINESS:**

- It is important to attend *every* class. Education is a right and a service you are paying for. Be aware of this! Use your time wisely and take advantage of all learning opportunities.
- If you *must* miss a class, email the instructor *as soon as you know* you have a conflict. *Do not wait until last minute.*
- Students may only have *three* excused class absences without penalty, so long as they have a *valid excuse* (per the instructor's interpretation) and have emailed the instructor prior to the absence, and turned in any work due (absence emails and work due should be received at least *one hour before the beginning of class*).
- *You are responsible for any and all material covered during your absence.*
- Attendance will be added to and calculated with "Participation and Preparedness."
- Attendance means *on time arrival* to class for the *entire* class period, *prepared* to engage your peers in respectful discussion, and with *all your readings and assignments done*.
- If you are *more than 15 minutes* late or if you *leave before the end of class*, it *will count as ½ an absence* (See "Participation and Preparedness" section on this syllabus for more information).
- All assignments *must* be turned in *on time*, unless an *earlier* date is requested and approved prior to the scheduled due date.
- *Late work will not be accepted. Assignments are due during class time.*

- Attending the first class is mandatory. If you *do not attend the first class meeting* and/or do not complete the first week's assignment, it may *count as an absence* and points *will* be deducted.

### **WITHDRAWAL POLICY:**

“WITHDRAWAL Per Valencia Policy 4-07 (Academic Progress, Course Attendance and Grades, and Withdrawals), a student who withdraws from class before the established deadline for a particular term will receive a grade of “W.” A student is not permitted to withdraw after the withdrawal deadline of November 11, 2016. A faculty member MAY withdraw a student up to the beginning of the final exam period for violation of the class attendance policy. A student who is withdrawn by faculty for violation of the class attendance policy will receive a grade of “W”. Any student who withdraws or is withdrawn from a class during a third or subsequent attempt in the same course will be assigned a grade of “F”. For a complete policy and procedure overview on Valencia Policy 4-07 please go to:

<http://valenciacollege.edu/generalcounsel/policydetail.cfm?RecordID=75> ”

Withdrawal deadlines for Fall 2016 can be found here:

[http://valenciacollege.edu/calendar/importantdates\\_withdraw.cfm](http://valenciacollege.edu/calendar/importantdates_withdraw.cfm)

### **METHOD OF INSTRUCTION:**

This course will be taught through a combination of lecture, films/videos, hands-on classroom exercises, presentations, discussions, and homework assignments.

*Reading at home is crucial.* Students should not assume that there will be class time to complete homework assignments, nor should they ask to go home early.

Supplementary materials/readings are provided on Blackboard ([learn.valenciacollege.edu](http://learn.valenciacollege.edu)) for your convenience. You must bring the book to class and a printed copy of all other assigned readings.

- \* Some of the films and/or material we will examine may contain nudity and/or violence, or may deal with sensitive issues such as race, sexual identity/orientation, or gender. If you have a problem with this, *come talk to me immediately* (you may want to consider taking a different class).

### **EXAM AND GRADING POLICY:**

Final grade is calculated with the following:

- Participation and Preparedness = 10 points (includes attendance)
- Presentations on Specific Movement or Figure = 25 points
- Midterm = 10 points
- Short Essays = 20 points (Total for all four)
- Main Paper = 25 points
- Final = 10 points

Total possible points: 100

90-100 points = A  
80-89 points = B  
70-79 points = C  
60-69 points = D  
59 points and below = F

\*Extra credit *may* be offered occasionally and will consist of visiting specific sites, attending art exhibitions, movies and/or plays and writing or otherwise recording the experience.

**Make-up work** is *not* allowed.

A class absence *does not* excuse assignments due. Submit assignments on their due date or an earlier approved date. *Assignments are due during class time.* Please refer to the “Attendance/Tardiness” section on this syllabus for additional information.

### **1. Participation and Preparedness (includes attendance) (10 points)**

*Class discussion is critical and will be graded. You are expected to read and complete your assignments, so that you are prepared to answer questions about the readings, plus participate in class discussions.*

“Participation and Preparedness” *includes attendance* and will be graded using the following system:

#### **Everyone starts with 10 points**

If you attend class, arrive on time, stay the whole class period, read, participate in discussions and are prepared for class, you will get *all* 10 points at the end of the semester;

OTHERWISE, *POINTS WILL BE DEDUCTED AS FOLLOWS:*

- Missing class (unexcused absence): 1 point will be deducted per class missed
- Tardiness (more than 15 minutes): 0.5 points will be deducted per class
- Leaving early: 0.5 points will be deducted per class
- Being unprepared (not knowing the material/not reading, not participating, not answering the professor’s questions): 0.5 to 1 point may be deducted per class

### **2. Presentations on Specific Movement or Figure (25 points)**

Working in pairs or individually, students will prepare one presentation during the semester. Each group will choose a topic from the list provided by the professor. Presentations should be 30 minutes long (allow time for questions) and use visual aids *and* at least one participatory element such as a group activity, game or exercise that includes the *whole* classroom. Creative presentations are encouraged. For example, students might wear costumes relevant to the theme, invent a board game, make a video, produce a visual art piece, or write a sketch, a poem, a rap or a song. You must use your book as a source, but should also include at least *three more credible sources*. Two must be an online source and another one should be a book. **You will not receive *any* points if you are absent the day of your**

**presentation.** Topics (and pairs if applicable) will be assigned the first day of class. Each student will indicate their topic preference (1,2,3) and the instructor will try to accommodate everyone's desires as much as possible. The instructor reserves the right to assign students to a specific topic or group (in cases such as –but not limited to- the student being absent when groups are created and topics assigned). The number of people presenting per topic depends on the number of students and *will be determined by the professor.* **Changes to the topics or dates are not allowed.** Check topics and dates *before* you sign up for them. Any issues must be reported by the third class meeting. *You will receive additional guidelines for this project and should follow them.*

### **3. Short Essays** (20 points)

Students will write short essays based on a prompt provided by the professor. Essays must be *one page long* and *must use the class book as a source*, and if applicable, can also use the additional class readings as sources. **Do not use outside sources.** Papers must have a clear thesis and supporting statements, and must follow MLA style. *The improper (or no use) of citations might be understood as plagiarism.* Please *cite your sources and do it correctly.* Papers *must* be proofread. Grammar, syntax and spelling *will* be graded. These essays are 20 points total for *all* four essays. This is a short essay; *quotes should be limited to one or two.* **The use of multiple quotes will result in the deduction of 1 to 2 points**, as determined by the professor.

*You will receive a prompt and additional guidelines for these essays, and should follow them for all 4 essays.* Please note that a checklist will be provided and *must be attached to the essay when you turn it in.* **Essays that do not have this checklist attached will not be accepted.**

*Due dates for all assignments appear on the calendar below.* It is the student's responsibility to *know these dates* and to *submit work on time.* *Late work will not be accepted.* Late work will immediately receive zero (0) points. *Assignments are due during class time.*

### **4. Main Paper** (25 points)

Students will write a Main Paper *exploring connections* between a specific historical context and the emergence of a movement, work or idea in the humanities. Papers should be 750-1250 words. Papers must have a clear thesis and supporting statements, and must follow MLA style. *The improper (or no use) of citations might be understood as plagiarism.* Please *cite your sources and do it correctly.* Papers *must* be proofread. Grammar, syntax and spelling *will* be graded.

**You will receive additional guidelines for this paper and should follow them.**

Please note *this paper must be submitted electronically* (you will receive instructions) **and** *a paper copy should be brought to class as well.* Also a checklist will be provided and *must be attached to the paper when you turn it in.* **Essays that do not have this checklist attached will automatically be deducted 5 points.** *Due dates for all*

*assignments appear on the calendar below.* It is the student's responsibility to *know these dates* and to *submit work on time*. *Late work will not be accepted*. Late work will immediately receive zero (0) points. *Assignments are due during class time.*

#### 5. **Midterm and Final** (10 points *each*)

There will be a midterm and a final.

Midterm will be taken during class time.

*No one* will be allowed to leave the classroom and return during the midterm or the final.

There is absolutely no use of phones, laptops or any other electronic devices during the midterm or the final. The unauthorized use of these devices will result in earning *zero* points in the test.

Any use of non-authorized materials such as notes, books, etc., will result in earning *zero* points in the test.

Any cheating or attempt to cheat during the midterm or the final (as deemed by the professor) will result in earning *zero* points and may result in earning an F as a final grade for the class, as well as be subject to possible academic disciplinary action.

Midterm and final should be taken during the assigned date and time.

Midterm and final appear in the calendar below. *It is the student's responsibility to know these dates and times.*

Final exams calendar can be found here:

<http://valenciacollege.edu/calendar/documents/FallFinalExams-2016-17.pdf>

**Any student who doesn't take the midterm or final on the date assigned will receive zero (0) points.**

#### **IMPORTANT:**

- All written assignments require the use of *credible sources* (sources such as Wikipedia, will *not* be accepted).
- Additional instructions and guidelines will be provided for the assignments. These must be followed in order to obtain all possible points.
- *Due dates for all assignments appear on the calendar below.* It is the student's responsibility to *know these dates* and to *submit work and present tests on time*. Assignments are due during class time.
- **Late work will not be accepted.** Late work and/or not showing up for a presentation will immediately receive *zero* (0) points. *Assignments are due during class time.* Please refer to the "Attendance/Tardiness" section on this syllabus for more information.
- All tests *must* be taken on or before dates assigned. **No makeup tests are available** without explicit consent of instructor which will *only* be granted in case of *documented extreme emergency*. The final exam *must* be taken on the date published for final exams. *It is the student's responsibility to know the date and time of the final exam.* Final exams calendar can be found here: <http://valenciacollege.edu/calendar/documents/FallFinalExams-2016-17.pdf> Please refer to the "Attendance/Tardiness" section on this syllabus for more information.

- Please *do not “assume” anything*. Refer to this syllabus and if you still have questions, ask me.

\* I value *all* of my students and want to set you all up for success. If you have issues, questions, concerns, doubts etc., *talk to me!* I cannot help you if I do not know what is going on. *If you do not reach out to me on a timely manner, I may not be able to help you* (on a timely manner means, do not reach out to me last minute).

### **EXPECTED STUDENT CONDUCT:**

“Valencia College is dedicated not only to the advancement of knowledge and learning but is concerned with the development of responsible personal and social conduct. By enrolling at Valencia College, a student assumes the responsibility for becoming familiar with and abiding by the general rules of conduct. The primary responsibility for managing the classroom environment rests with the faculty. Students who engage in any prohibited or unlawful acts that result in disruption of a class may be directed by the faculty to leave the class. Violation of any classroom or Valencia’s rules may lead to disciplinary action up to and including expulsion from Valencia. Disciplinary action could include being withdrawn from class, disciplinary warning, probation, suspension, expulsion, or other appropriate and authorized actions. You will find the Student Code of Conduct in the current Valencia Student Handbook.”

- The use of cell phones during class is prohibited.
- All cell phones, smartphones, ipods, laptop computers (unless you have paperwork from the OSD) and other technological gadgets *must be turned off* prior to entering the classroom and *remain off* and *put away* while class is in session. If a phone rings or vibrates (loudly) during class, or if anyone is seen texting during class, it will be understood that this policy has been violated, and after the second warning, the student will be asked to leave class and incur an unexcused absence.
- If for whatever reason the instructor allows students to use their electronic devices, these should *only* be used as instructed. Any student who uses the device for other purposes such as (but not limited to) checking social media, working on other classes, or accessing unauthorized websites, will be deducted 5 points from attendance and may be subject to receiving an F as a final grade for the class.
- Class meetings are only 1 hour and 15 minutes. Students are *not* allowed to leave the classroom and return during the class meetings. Students are expected to remain in the classroom during the *whole* class meeting. If a student leaves the classroom while class is in session, the student should take their possessions with them and not return. This will count as ½ an absence.
- Anyone who habitually interrupts the instructor while she is talking by talking to others or by exhibiting any other type of discourteous behavior, and/or anyone who is rude or disrespectful towards the instructor or his/her peers, will be asked to leave the classroom and receive an unexcused absence. In extreme cases this person may be subject to receiving an F as a final grade for the class.

- Students are expected to contribute to a safe and respectful learning environment.

\*I am committed to fostering an inclusive learning environment that focuses on respect and understanding. An environment of respect and understanding allows students to feel comfortable and included in the learning process. If at any point a student feels that peers are creating a class environment that is hostile or not conducive to learning, *the student must speak to me immediately.*

### **ACADEMIC HONESTY:**

**Students who plagiarize material *will* receive zero (0) points for the assignment** and may be withdrawn from the course and/or get an F as a final grade for the class, as well as be subject to possible academic disciplinary action.

### **STUDENTS WITH DISABILITIES**

“Students with disabilities who qualify for academic accommodations must provide a notification from the Office for Students with Disabilities (OSD) and discuss specific needs with the instructor, preferably during the first two weeks of class. The Office for Students with Disabilities determines accommodations based on appropriate documentation of disabilities. The East Campus Office is located in Building 5, Room 216.”

### **COMPUTER/EQUIPMENT USE POLICY:**

“Use of computers in the Business, IT, and Public Service classrooms at Valencia College is restricted to those activities designated by the instructor to enhance the class materials. Any other use is strictly forbidden. Inappropriate use includes, but is not limited to:

Use of computer to send E-mail or access Internet sites not specifically assigned in class.

Use of computer for job, internship, homework or other activities not assigned in class.

Modifying any hardware or software system configuration or setting.

Activities not in accordance with the Valencia Student Code of Conduct

Use of computers in the departmental open lab is limited to those activities involved with preparing homework or coursework in this department and is subject to the same restriction as listed above.

Computer use is remotely monitored; any student using computers inappropriately may be subject to dismissal from class or banishment from the lab. Subsequent offense may be sent to the campus administration for further disciplinary action.”

### **VALENCIA I.D. CARDS**

“Valencia ID cards are required for Library, Testing Center, and IMC usage. No other form of ID at those locations will be accepted. Possession and utilization of a Valencia ID is mandatory in order to obtain these services.”



## COURSE SCHEDULE

Students are responsible for checking Blackboard each week for possible changes or additional supplemental readings.

Dates	MAJOR THEME	READINGS AND ASSIGNMENTS
August 30 <sup>th</sup>	<p><b>Welcome!</b> Class Introduction Syllabus Review</p> <p><b>It All Started Here: Modernism Begins (I)</b></p> <p>Realistic &amp; Symbolist Drama: Henrik Ibsen</p> <p>New Moral World: Friedrich Nietzsche</p>	<ul style="list-style-type: none"> <li>▪ Start reading: <b>Sayre, CH1</b> (At least <b>pages 3-11</b>) <i>The Fin de Siècle: Toward the Modern.</i> <ul style="list-style-type: none"> <li>○ Pay especial attention to <i>Exposing Society's Secrets: The plays of Henrik Ibsen and The symbolist imagination in the Arts</i> on <b>Pgs.7-8</b></li> </ul> </li> </ul> <p>*In-class Handout: <i>Henrik Ibsen and Guide for Interpreting: A Doll's House, Act I, II and III and The Slamming of the Door in A Doll's House</i></p>
Sept 1 <sup>st</sup>	<p><b>It All Started Here: Modernism Begins (II)</b></p> <p>New Moral World: Friedrich Nietzsche (Con't)</p> <p>Symbolism to Post-Impressionism</p>	<ul style="list-style-type: none"> <li>▪ <b>FINISH Sayre, CH1 (Pages 3-23)</b> <i>The Fin de Siècle: Toward the Modern. Also read</i> Questions 1-4 on <b>page 28.</b> <ul style="list-style-type: none"> <li>○ Pay special attention to The New Moral World of Nietzsche on <b>Pgs. 21-22.</b></li> </ul> </li> <li>▪ <b>AND READ:</b> Nietzsche, <i>The Madman and Beyond Good and Evil</i> (Selections in your book, <b>Sayre Pgs.29-30</b> –also in Ch1-)</li> </ul>
Sept 6 <sup>th</sup>	<p><b>The Unconscious: What Does Freud Have To Do With ThArt? (I)</b></p> <p>Freud Stream of Consciousness</p> <p><b>PRESENTATION: Dadaism</b> (Focus on Duchamp)</p>	<ul style="list-style-type: none"> <li>▪ <b>Sayre, CH2</b> <i>The Great War and its Impact: A lost Generation and a New Imagination (Pgs. 35-63)</i></li> <li>▪ Wolf, <i>A Room of One's Own</i> (selection in your book <b>Sayre, Pg.63</b>)</li> </ul>

<p>Sept 8<sup>th</sup></p>	<p><b>The Unconscious: What Does Freud Have To Do With ThARt? (II)</b></p> <p>Un Chien Andalou</p> <p><b>PRESENTATION: Surrealism (Focus on Dali)</b></p>	<ul style="list-style-type: none"> <li>▪ Sayre, <i>Freud and the Unconscious</i>, <b>CH1, Page 27</b></li> <li>▪ Freud, <i>A difficulty on the Path of Psychoanalysis (Psychoanalysis and Man's Sense of his Own Importance)</i> (<b>Available on Blackboard</b>)</li> </ul>
<p>Sept 13<sup>th</sup></p>	<p><b>Contradictions of the Modern World: Out of the Box and into an Abstract, Colorful, Futuristic, Expressionistic Cube (I)</b></p> <p>Picasso: Beyond Cubism</p> <p><b>PRESENTATION: Fauvism (Matisse) and Futurism (Boccioni)</b></p>	<ul style="list-style-type: none"> <li>▪ <b>Sayre, CH3</b> <i>The Era of Invention: Paris and the Modern World (Pgs. 67-91)</i></li> </ul>
<p>Sept 15<sup>th</sup></p>	<p><b>Contradictions of the Modern World: Out of the Box and into an Abstract, Colorful, Futuristic, Expressionistic Cube (II)</b></p> <p>Stravinsky The Cubist Poets (Focus on Guillaume Apollinaire)</p> <p><b>PRESENTATION: Expressionism (Munch) and Abstract Art (Kandinsky)</b></p>	<ul style="list-style-type: none"> <li>▪ Kandinsky, <i>Concerning the spiritual in Art</i> (<b>Available on Blackboard</b>)</li> <li>▪ <b>First Short Essay Due</b></li> </ul>
<p>Sept 20<sup>th</sup></p>	<p><b>Einstein: The Path to the Atomic Bomb?</b></p> <p>Einstein and How I See the World</p>	<ul style="list-style-type: none"> <li>▪ Gregory, <i>The Nuclear Age</i> (<b>Available on Blackboard</b>)</li> </ul>

<p>Sept 22<sup>nd</sup></p>	<p><b>Modernism finds a home in the U.S. (I)</b></p> <p>Music in the Harlem Renaissance</p> <p><b>PRESENTATION:</b> Architecture (Focus on Skyscrapers and Lloyd Wright)</p>	<ul style="list-style-type: none"> <li>▪ <b>Sayre, CH4</b> <i>New York, Skyscraper Culture, and the Jazz Age: Making it New</i> (Pgs. 95-131)</li> </ul>
<p>Sept 27<sup>th</sup></p>	<p><b>Modernism finds a home in the U.S. (II)</b></p> <p>Eugene O’Neil Georgia O’Keeff</p> <p><b>Golden Age of Silent Film:</b> Charlie Chaplin</p>	<ul style="list-style-type: none"> <li>▪ O’Neil, <i>The Hairy Ape</i> (Available on Blackboard)</li> </ul>
<p>Sept 29<sup>th</sup></p>	<p><b>It’s an Evil World: Responding to Angst and Despair (I)</b></p> <p>Fascism and WWII Franz Kafka Picasso’s Guernica</p>	<ul style="list-style-type: none"> <li>▪ <b>Sayre, CH5</b> <i>The Age of Anxiety: Fascism and Depression, Holocaust and Bomb</i> (Pgs.135-169)</li> <li>▪ <i>Franz Kafka and Guide for Interpreting The Metamorphosis</i> (Available on Blackboard)</li> <li>▪ Kafka, <i>The Metamorphosis</i> (in your book, <b>Sayre, Pg.170-171</b>)</li> </ul>
<p>Oct 4<sup>th</sup></p>	<p><b>It’s an Evil World: Responding to Angst and Despair (II)</b></p> <p>Bertolt Brecht</p> <p><b>PRESENTATION:</b> Mexican Muralists (Focus on Rivera /Kahlo)</p>	<ul style="list-style-type: none"> <li>▪ Brecht, <i>The Good Woman of Szechwan</i> (Available on Blackboard)</li> </ul>

<p>Oct 6<sup>th</sup> College Night No Class</p>	<p>-----</p>	<ul style="list-style-type: none"> <li>▪ <b>Readings TBA</b></li> </ul>
<p>Oct 11<sup>th</sup></p>	<p><b>The Aftermath: Where to now? (I)</b></p> <p>Minimalism in Design Consumerism</p> <p><b>PRESENTATION:</b> Pop Art (Focus on Warhol)</p>	<ul style="list-style-type: none"> <li>▪ <b>Sayre, CH6</b> <i>After the War: Existential Doubt, Artistic Triumph, and the Culture of Consumption</i> <b>(Pgs.175-201 and Read Questions on 203)</b></li> </ul>
<p>Oct 13<sup>th</sup></p>	<p><b>The Aftermath: Where to now? (II)</b></p> <p>Existentialism (Focus on Sartre and Camus)</p> <p><b>PRESENTATION:</b> Abstract Expressionism (Focus on Pollock, Rothko, Calder)</p>	<ul style="list-style-type: none"> <li>▪ <i>Albert Camus, and Guide for Interpreting, and Camus, The Myth of Sisyphus</i> <b>(All in one PDF; Available on Blackboard)</b></li> <li>▪ <i>Review: The Philosophy of Sartre: Atheist Existentialism and Reading 1, No Exit</i> (in your book <b>Sayre, Pg.177</b>)</li> </ul>
<p>Oct18<sup>th</sup></p>	<p><b>The Absurd: Meaningless of Existence</b></p> <p>Existentialism Con't.</p> <p>Theater of the Absurd: Samuel Beckett's <i>Waiting for Godot</i></p>	<ul style="list-style-type: none"> <li>▪ Beckett, <i>Waiting for Godot</i> <b>(Available on Blackboard)</b></li> </ul>
<p>Oct 20<sup>th</sup></p>	<p><b>Midterm Review</b></p>	<ul style="list-style-type: none"> <li>▪ <b>Readings TBA</b></li> <li>▪ <b>Second Short Essay Due</b></li> </ul>

<p>Oct 25<sup>th</sup></p>	<p><b>Witness: Art and Civil Rights in the Sixties</b></p> <p>Civil Rights Movement Arts During the Civil Rights Movement</p> <p style="text-align: center;"><b>MIDTERM</b></p>	<ul style="list-style-type: none"> <li>▪ <i>The Civil Rights Movement</i> (in your book, <b>Sayre, Pg.202</b>)</li> <li>▪ King, <i>I have a Dream...</i> (<b>Available on Blackboard</b>)</li> </ul> <p style="text-align: center;"><b>MIDTERM</b></p>
<p>Oct 27<sup>th</sup></p>	<p><b>Postmodernism (I)</b></p> <p>Pluralist thought and Postmodern Theory</p> <p><b>PRESENTATION:</b> Postmodern Architecture (Focus on Frank Gehry and Santiago Calatrava)</p>	<ul style="list-style-type: none"> <li>▪ <b>Sayre, CH7</b> <i>Without Boundaries: Multiple Meanings in a Postmodern World</i> (<b>Pgs.209-240</b>)</li> <li>▪ Balkin, <i>Deconstruction</i> (<b>Available on Blackboard</b>)</li> </ul>
<p>Nov 1<sup>st</sup></p>	<p><b>Postmodernism (II)</b></p> <p>Postmodern Fiction (Focus on Umberto Eco) Postmodern Poetry</p> <p><b>How I Learned to Stop Worrying and Love the Bomb (I)</b></p>	<ul style="list-style-type: none"> <li>▪ Eco, <i>Misreadings</i> (selection) (<b>Available on Blackboard</b>)</li> <li>▪ Article: <i>Almost Everything in Dr. Strangelove is True</i> (<b>Link available on Blackboard</b>)</li> </ul>
<p>Nov 3<sup>rd</sup></p>	<p><b>How I Learned to Stop Worrying and Love the Bomb (II)</b></p>	<ul style="list-style-type: none"> <li>▪ <i>Out loud: "Dr. Strangelove" was right</i> (<b>Audio link available on Blackboard</b>)</li> <li>▪ Article: <i>How Dr. Strangelove Taught us to Stop Worrying and Love the End of the World</i> (<b>Link available on Blackboard</b>)</li> </ul>

<p>Nov 8<sup>th</sup></p>	<p><b>Multiplicity of media and new technologies: Conceptual Art, Video Art, Installation Art and Performance Art (I)</b></p> <p>Chris Burden New media music: Matmos</p> <p><b>PRESENTATION:</b> Rebecca Horn (Body Art and Installation Art)</p>	<ul style="list-style-type: none"> <li>▪ Lewitt, <i>Paragraphs on Conceptual Art</i> (<b>Available on Blackboard</b>)</li> <li>▪ TATE, <i>Conceptual Art</i> (<b>Link available on Blackboard</b>)</li> <li>▪ TATE, <i>Performance Art</i> (<b>Link to video available on Blackboard</b>)</li> <li>▪ Article and Video: <i>Watch Chris Burden get Shot in the Name of Art</i> (<b>Link available on Blackboard</b>)</li> </ul>
<p>Nov 10<sup>th</sup></p>	<p><b>Multiplicity of media and new technologies: Conceptual Art, Video Art, Installation Art and Performance Art (II)</b></p> <p>Marina Abramović</p>	<ul style="list-style-type: none"> <li>▪ TATE, <i>Installation Art</i> (<b>Link available on Blackboard</b>)</li> <li>• Video Art: <i>TateShots: Bill Viola – Martyrs</i> (<b>Link to video available on Blackboard</b>)</li> <li>▪ <b>Third Short Essay Due</b></li> </ul>
<p>Nov 15<sup>th</sup></p>	<p><b>Pluralism and Diversity: Latinxs in and Outside the U.S. (I)</b></p> <p>Chicanxs civil rights, Cesar Chavez, and Zoot Riots</p> <p>Luis Valdez: Teatro Campesino</p>	<ul style="list-style-type: none"> <li>▪ <i>Zoot Riots, The American Experience</i> (<b>Link available on Blackboard</b>)</li> <li>▪ Huerta, <i>Zoot Suit: Introduction</i> (<b>Available on Blackboard</b>)</li> <li>▪ READ PLAY OR WATCH MOVIE (1981): Valdez, <i>Zoot Suit</i> (<b>Play available on Blackboard. Movie instructions TBA</b>)</li> </ul>

<p>Nov 17<sup>th</sup></p>	<p><b>Pluralism and Diversity: Latinxs in and Outside the U.S. (II)</b></p> <p>Magical Realism (Focus on Garcia Marquez) Jorge Luis Borges</p> <p>*Ana Mendieta</p>	<ul style="list-style-type: none"> <li>▪ <i>Garcia Marquez: Reading Critically</i> <b>and</b> Garcia Marquez, <i>The handsomest Drowned Man in the World</i> <b>and</b> Gabriel Garcia Marquez's Nobel Address (<b>All in one PDF; Available on Blackboard</b>)</li> <li>▪ <i>Jorge Luis Borges, and Guide for Interpretation</i> <b>and</b> Borges, <i>The Garden of Forking Paths</i> (<b>All in one PDF; Available on Blackboard</b>)</li> <li>▪ Borges, <i>Borges and I</i> (in your book <b>Sayre, pg. 241</b>)</li> </ul>
<p>Nov 22<sup>nd</sup></p>	<p><b>Pluralism and Diversity: Black Identity, Vietnam War, and Land Art (I)</b></p> <p>Yinka Schonibare Ralph Ellison</p> <p><b>PRESENTATION:</b> Carrie Mae Weems (Photography)</p>	<ul style="list-style-type: none"> <li>▪ <b>Sayre, CH8</b> <i>Multiplicity and Diversity: Cultures of Liberation and Identity in the 1960's and 1970's</i> (<b>Pg. 245-275</b>)</li> <li>▪ King, <i>Letter from Birmingham Jail</i> (<b>Available on Blackboard</b>)</li> </ul>
<p>Nov 24<sup>th</sup> Thanksgiving No class!</p>	<p>-----</p>	<ul style="list-style-type: none"> <li>▪ <b>Finish your Main Paper</b></li> </ul>
<p>Nov 29<sup>th</sup></p>	<p><b>Pluralism and Diversity: Black Identity, Vietnam War, and Land Art (II)</b></p> <p>Lorraine Hansberry *Andy Goldsworthy</p> <p><b>PRESENTATION:</b> Music and Art and the Vietnam War</p>	<ul style="list-style-type: none"> <li>▪ Hansberry, <i>A Raisin in the Sun</i> (<b>Available on Blackboard</b>)</li> <li>▪ <b>MAIN PAPER DUE</b></li> </ul>

<p>Dec 1<sup>st</sup></p>	<p><b>Gender Games: Feminist Era &amp; Gender Roles/Identity</b></p> <p>Caryl Churchill Cindy Sherman</p> <p><b>PRESENTATION:</b> Judy Chicago</p>	<ul style="list-style-type: none"> <li>▪ Churchill, <i>Top Girls</i> (<b>Available on Blackboard</b>)</li> <li>▪ REVIEW: The Birth of the Feminist Era <b>and</b> The Theoretical Framework: Betty Friedan and NOW Friedan, <b>and</b> Reading 7, <i>The Feminine Mystique</i> (in your Book Sayre, pg.265-266)</li> </ul>
<p>Dec 6<sup>th</sup></p>	<p><b>What Darwin Never Knew: Modern Genetics</b></p> <p>Social Darwinism and European Imperialism Modern Genetics</p>	<ul style="list-style-type: none"> <li>▪ <b>Sayre, CH1, Pages 24-26</b> and Reading 5 (Conrad, <i>Heart of Darkness</i>) on <b>pages 30-31</b>.</li> <li>▪ Young, <i>Concepts in History: Imperialism</i> (<b>Available on Blackboard</b>)</li> <li>▪ Gregory, <i>Eugenics and Explaining Social Behavior</i> (<b>Available on Blackboard</b>)</li> <li>▪ Gregory, <i>Genes and People: The Human Genome Project; Ethical, Legal, and Social Issues</i> (<b>Available on Blackboard</b>)</li> </ul>
<p>Dec 8<sup>th</sup></p>	<p><b>Wrap up and Final Review</b></p> <p>The World Today: Bates Motel</p>	<ul style="list-style-type: none"> <li>▪ Watch Alfred Hitchcock's <i>Psycho</i>, 1960 (<b>Movie instructions TBA</b>)</li> <li>▪ <b>Fourth Short Essay Due</b></li> </ul>
<p>Dec 13<sup>th</sup> 5:00 -7:30</p>	<p><b>FINAL</b></p>	<p><b>FINAL</b></p>

**DISCLAIMER STATEMENT:** The instructor reserves the right to make changes to this syllabus, as she deems necessary. All changes will be informed to the students *during class time*.