

Eastern Kentucky University
Department of Foreign Languages and Humanities
Humanities 228 The Search for Meaning: The Modern World
Fall Semester 2013
CRN: XXXXX
Fall 2012 3 Credits

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Course Description: HUM 228 The Search for Meaning: The Modern World. (3) I, II. An introduction to the comparative and interdisciplinary study of culture in the modern world, including Western and non-Western literature, visual art, music, film, and religion/philosophy; emphasis on integrative thinking and exploration of values for living meaningfully in the modern world. Gen. Ed. E-3A, 3B.

Required Texts

The Winter's Tale, by William Shakespeare. Signet Classics, edited by Frank Kermode, 1998.

Evening in the Palace of Reason, by James R. Gaines. Harper Perennial Books, 2005.

Candide, Zadig & Other Stories, by Francois-Marie Arouet Voltaire. Translated by Daniel Frame. Signet Classics, 2009.

L'Assommoir, by Emile Zola. Translated by Margaret Mauldon. Oxford World's Classics, 1998. Note: you will have to order this text from Amazon.com

After the Quake, by Haruki Murakami. Translated by Jay Rubin. Vintage Press, 2002.

General Education Goals and the Course

HUM 228 is a general education course that is designed to help students:

1. Use appropriate methods of critical thinking to analyze works of literature, visual art, drama, and music.
2. Analyze the values, main themes, and aesthetic qualities of modern literary and artistic works.
3. Distinguish the historical and aesthetic methods that underlie the search for knowledge in the arts and humanities.
4. Integrate knowledge that will deepen understanding of the arts and inform personal choices.

Student Learning Outcomes for HUM 228

The General Education Goals identified above are achieved through the study of selected works of literature, visual arts, drama, and music. The student will:

1. Demonstrate knowledge of the content and form of selected Western and non-Western art, music and literature since the Renaissance (Comprehension).
2. Interpret works of art, music and literature according to appropriate religious, historical, social, and cultural contexts (Contextual Analysis).
3. Apply particular methods of interpretation (new critical, archetypal, deconstructive, etc.) to discover and articulate meaning in the arts (Formal/Structural, Clarity of Expression).
4. Consider the contribution of selected works of literature, art, music and other forms of expression to the human search for meaning in a series of polished reflection papers. In written work, express ideas that are clearly formulated, grammatically correct, and stylistically competent. (Clarity of Expression, Contextual Analysis)

5. Integrate through written work concepts from various media and from different cultures and ages to address issues of personal, societal, or universal importance (Integration Across Course, Contextual Analysis); and illustrate through written work.

Grading and Evaluation Policies: Your final course grade will be determined by your performance on quizzes, written examinations, and out of class writing assignments.

- a. Quizzes: these may be announced or unannounced and will typically assume the form of short answer questions over the assignment of the day; occasionally, they may involve material presented in class specifically for the purpose of the quiz.
- b. Written examinations: it is usual for this course to have two units with a written examination at the end of each unit. Written examinations will have both essay / discussion topics and short answer questions and will cover the material of the unit; however, the final exam may be cumulative, with questions that refer back to earlier works for the sake of comparison or development of ideas.
- c. Out of class writing assignments: there will be eight out of class discussion papers, or journal papers, due as assigned, over subjects selected by the student from the material under study; these papers should be two pages each, double-spaced, typewritten, with title.

Grade values Exams: 200 points Journals: 200 points Quizzes: 100 points

Grade Scale: A=90% B=80% C=70% D=60% F=below 60%

Student Progress: Students will receive written feedback regarding their performance on homework assignments, essays, discussion board activities, and exams by the middle of the term.

Attendance Policy: Attendance is a requirement, and penalties may be exacted for unexcused absences in excess of three. If you miss more than 3 classes, unexcused, you will receive a failing grade in the course. You have a responsibility to explain absences when they occur. You must provide written evidence to be excused for any absence.

Deadline to Drop: two weeks into the semester, without financial penalty; thereafter, the University will charge \$150 to drop a 3 credit course; beyond mid-term, students may not drop a course. Deadlines for add/drop, and refunds can be found at <http://colonelscompass.eku.edu/>.

Students with Disabilities: *A student with a “disability” may be an individual with a physical or mental impairment that substantially limits one or more major life activities such as learning, seeing or hearing. Additionally, pregnancy or a related medical condition that causes a similar substantial limitation may also be considered a disability under the ADA.* If you are registered with the Office of Services for Individuals with Disabilities, please obtain your accommodation letters from the OSID and present them to the course instructor to discuss any academic accommodations you need. If you believe you need accommodation and are not registered with the OSID, please contact the office in the Whitlock Building Room 361 by email at disserv@eku.edu or by telephone at (859) 622-2933. Upon individual request, this syllabus can be made available in an alternative format.

Academic Integrity Statement: Students are advised that EKU’s Academic Integrity policy will be strictly enforced in this course. The Academic Integrity policy is available at www.academicintegrity.eku.edu. Questions regarding this policy may be directed to the Office of Academic Integrity.

Official E-mail:

An official EKU e-mail is established for each registered student, each faculty member, and each staff member. All university communications sent via e-mail will be sent to this EKU e-mail address.

Unit One The Renaissance: When Everything Old Was New Again
Europe from 1400 to 1750

The Modern Era is generally thought to have begun in the early 15th century, with the advent of new and more progressive arts, sciences, and classical studies in Florence, Italy. The synthesis of Roman Catholic culture with Greek and Roman (pagan) ideas, and later the friction between Catholic and Protestant values, and religious and secular motives, led to a complex civilization with many conflicting ideals—that is, a modern world. We will study works that assert both traditional and modernist views, as do Shakespeare's plays, culminating in the European culture of the 18th century, with the confrontation of J. S. Bach, a musical genius & spiritual champion, and Frederick the Great, a representative of modern power.

- Aug. 21 The Renaissance and After: Catholicism, Classicism, Humanism
Botticelli's *Birth of Venus*
- Aug. 23 Florence, Italy, birthplace of the Renaissance
Lecture on Pico della Mirandola & Leon Battista Alberti
Music of Gabrieli, Orlando di Lasso, and Monteverdi
- Aug. 28 Renaissance art: three human narratives
Lecture on Leonardo, Michelangelo, Raphael
- Aug. 30 Luther and the Protestant spirit **Journal #1 due**
Lecture on Durer, Brueghel the Elder, and Lutheran thought
- Sep. 4 *The Winter's Tale*, by William Shakespeare
Acts I – III, a tyrant and his lurid imagination (tragedy)
- Sep. 6 *The Winter's Tale*
Act IV, a love story in a foreign land (comedy/romance)
- Sep. 11 *The Winter's Tale*
Act V, reunion, reconciliation, and a magical illusion (mystery)
- Sep. 13 *The Winter's Tale* video **Journal #2 due**
Scenes from the BBC version of the play
- Sep. 18 Baroque art and architecture
Lecture on Rembrandt, Caravaggio, and Bernini, darkness and light
- Sep. 20 *Evening in the Palace of Reason*: Chapter I and Chapter IV
Johann Sebastian Bach meets Frederick the Great at Potsdam in 1747
The Inventions for harpsichord
- Sep. 25 *Evening in the Palace of Reason*: Chapters V – VII **Journal #3 due**
Frederick's not so great youth, Bach's early career, music and the *affections*
The Goldberg Variations
- Sep. 27 *Evening in the Palace of Reason*: Chapters VIII – X
Frederick's rehabilitation, and Bach's war with the modernists, *sensus vs ratio*
The Brandenburg Concerti
- Oct. 2 *Evening in the Palace of Reason*: Chapters XI – XIII
The legacies of Frederick and J. S. Bach: the nation state & the cosmic mind
The Cantata: *Christ lag in Todesbanden*

Oct. 4 Bach's music and the principles of infinity, creation, and profound divinity
The B Minor Mass: the Kyrie
The Prelude and Fugue and D Minor, for pipe organ **Journal #4 due**

Oct. 9 Michelangelo's Moses and the Medici Chapel sculptures
Review for exam

Oct. 11 **Midterm exam**

Unit Two Modernity: Heroic Materialism
Western Civilization from 1750 to 2000

The civilization of the West from the late 18th century to the present has been marked by rapid industrial and technological progress, but the benefits of this progress have not been enjoyed equally by all, or even most, people. Voltaire's scathing satire, *Candide*, depicts a world in which survival is hard and corruption and danger abound. The Romantic era of the early 19th century sought to improve this situation by appealing to the courage and independence of the individual, the Romantic hero; but Realist artists and writers like Emile Zola saw that ordinary people seldom rose to a heroic level; instead, their lives were bound by forces they could not overcome: poverty, ignorance, addiction, meanness, and simple misfortune. Nevertheless, the struggle for dignity and security does not end, and some Renaissance optimism and faith persists, an echo of hope in a material world.

Oct. 16 Modernity and After: brutalism, materialism, & war
Voltaire's *Candide*, Chapters I–XII, the theory of disenchantment

Oct. 18 Voltaire's *Candide*, Chapters XIII to the end
Survival in an absurd world—"cultivate your garden"

Oct. 23 Romantic music as individual expression **Journal #5 due**
Schubert's *Die Winterreise*, Chopin's *Nocturnes*

Oct. 25 Romantic and Realist art: the drama and disillusion of revolution
Delacroix, Gericault, Goya, Daumier, Millet

Oct. 30 Emile Zola's *L'Assommoir*, Chapters 1 and 2
Gervaise abandoned in Paris, the fight at the laundry, and the copper still

Nov. 1 *L'Assommoir*, Chapters 3 and 4
Gervaise's wedding day, a disastrous accident, and a very helpful friend!

Nov. 6 ELECTION DAY!

Nov. 8 *L'Assommoir*, Chapters 5 through 8 **Journal #6 due**
Gervaise as a shop owner, the sad life and death of Madam Bijard,
the big dinner of a lifetime, and Goujet's desperate plea

Nov. 13 *L'Assommoir*, Chapters 9 through 11
Loss of the shop, death of Ma Coupeau, Nana the Terror, Coupeau the drunk

Nov. 15 *L'Assommoir*, Chapters 12 and 13
Deaths of Coupeau and Gervaise; Bazouge offers comfort

Nov. 20 The Natural and the Grotesque **Journal #7 due**
Impressionist, Expressionist, and Surrealist art

Nov. 22 THANKSGIVING (EVERYONE THROWS ONE BIG DINNER IN LIFE)

- Nov. 27 Modernism: Cinema, the art form of the 20th century
Eisenstein's *Battleship Potemkin*
- Nov. 29 Haruki Murakami's *After the Quake, Stories 1, 2, and 3*
Hope and mystery in the wake of disaster
- Dec. 4 *After the Quake, Stories 4, 5, and 6* **Journal #8 due**
Luciano Berio's *Visage*, music for soprano and synthesizer
- Dec. 6 Christmas opera: a Renaissance fantasy?
Gian Carlo Menotti's *Amahl and the Night Visitors*