**HUM 2020:   
Honors Introduction to the Humanities  
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Wilkes Honors College**

**Course Description  
HUM 2020** fulfills one three-hour component of the Honors College Humanities Core. In the words of Dennis J. Sporre, author of the primary text, *Perceiving the Arts*: “This class presents the basic formal, technical, experiential, and contextual qualities of the arts. Students will develop confidence in approaching the arts and will gain skills that encourage life-long artistic and cultural engagement. Intended to provide a basic overview of the major artistic disciplines - drawing, painting, printmaking, photography, sculpture, architecture, music, theatre, cinema, dance, and literature.” The class provides a study of various arts and their interdisciplinary connections via critical analysis of their aesthetic elements. It also provides an introduction to the understanding of the arts in historical context.

**Note of Honors Distinction:** This course differs substantially from the non-Honors version. First, and most importantly, the course is an agreement between the student and instructor that they will work together collaboratively to ensure a significantly enriched learning experience in a manner consistent with other Honors-designated courses at FAU. This means the course will produce substantive work that reflects interdisciplinarity and connections among academic fields, research and direct access to sources of knowledge pertinent to the field, leadership, creative and critical thinking, and engagement with the world outside the university. Secondly, the writing component of the course will be much more demanding, and will prepare students for upper-division college writing and for work on the **Honors Thesis**. Students will be exposed to vocabulary of a specifically theoretical nature, and will be expected to comprehend new concepts and to deploy these new terms in their own critical thinking and writing. In addition, we will begin professionalizing our own readings and analyses of these texts. Students will be expected to familiarize themselves with the history and the ongoing critical and scholarly conversation about these works, and will give in-class presentations about critical history and about the living scholars in the field as it now stands. Students will also engage with the theoretical tools used by today’s reading community. Thus students will be challenged not only to learn factual material regarding the arts, but also to engage in interpretation and evaluation through critical writing and discussion. A final project will be required, moreover, in which each student will be expected to write an interdisciplinary paper providing a coherent understanding of at least three art forms in historical context. Examples of what this paper will entail are given below.

**Course Objectives:**1) to provide an introduction to the critical interpretation and evaluation of the arts including a study of aesthetic elements and selected historical contexts;  
2) to provide a multicultural understanding of artistic creativity and its contributions to the global human community;  
3) to develop skills in critical thinking, writing, and dialogue;  
4) to provide intellectual foundations for further study in specific areas of the humanities covered by the interdisciplinary curriculum;  
5) to contribute to the critical judgment, enlightened understanding, and open mind of the value-conscious, liberally educated individual.

**Course Requirements:** the principal forms of evaluation of your performance in this class will be in terms of analytical writing, discussion, and oral presentation: specific requirements include:

**1) a series of *four* short essays** in response to problems in the criticism and interpretation of the arts: **60% of final grade**;

2) **regular attendance and informed participation** in class discussion, including occasional **quizzes and a brief class presentation,** covering assigned materials: **15% of final grade;**

3) **a final essay** providing an interdisciplinary analysis of at least three art forms in historical context: **25% of final grade. There will be two options (see weeks 14 and 15):**   
 a) an essay discussing the aesthetic qualities and historical setting of German Romanticism as evidenced in Johann W. von Goethe’s [The Sorrows of Young Werther,](http://en.wikipedia.org/wiki/The_Sorrows_of_Young_Werther) Ludwig van Beethoven’s [Piano Sonata No. 8 in C minor, Op. 13 (*Pathétique*, 1798)](http://en.wikipedia.org/wiki/Piano_Sonata_No._8_(Beethoven)), and Caspar David Friedrich’s [Man and Woman Contemplating the Moon c. 1824](http://www.caspardavidfriedrich.org/Man-and-Woman-Contemplating-the-Moon-c.-1824.html).

b) an essay discussing the aesthetic qualities and historical setting of [The Pillow Book](http://en.wikipedia.org/wiki/The_Pillow_Book) by [Sei Shōnagon](http://en.wikipedia.org/wiki/Sei_Sh%C5%8Dnagon) (1002) in relation to the arts and music of late 10th and early 11th century Japan (the Heian Period), e.g. the [Byōdō-in (Phoenix Hall)](http://en.wikipedia.org/wiki/By%C5%8Dd%C5%8D-in) in Heian-kyõ (Kyõto), and images of women on the [Genji Monogatari Emaki / Tale of Genji Hand Scroll](http://chnm.gmu.edu/wwh/modules/lesson2/lesson2.php?s=8) (1120-1140), or, as an alternative, the roles of women in [Dance of "Maiko" [Half Geisha] Kyoto, Japan](https://www.youtube.com/watch?v=VTNdHCPfM9w) (see [Geisha](http://en.wikipedia.org/wiki/Geisha)).

**Required Texts:**Goethe, J. W. [The Sorrows of Young Werther (Oxford World's Classics)](http://www.amazon.com/Sorrows-Werther-Oxford-Worlds-Classics/dp/0199583021/ref=sr_1_2?s=books&ie=UTF8&qid=1423344433&sr=1-2&keywords=sorrows+of+young+werther) Jean-Paul Sartre, [No Exit](http://www.amazon.com/No-Exit-Three-Other-Plays/dp/0679725164/ref=sr_1_1?ie=UTF8&qid=1423343350&sr=8-1&keywords=Sartre+no+exit)Shõnagon, Sei, [The Pillow Book](http://www.amazon.com/Pillow-Book-Penguin-Classics/dp/0140448063/ref=sr_1_1?s=books&ie=UTF8&qid=1423344234&sr=1-1&keywords=shonagon+pillow+book)Dennis J. Sporre, [**Perceiving the Arts: An Introduction to the Humanities, 11/E**](http://www.pearsonhighered.com/pearsonhigheredus/educator/product/products_detail.page?isbn=9780205995110&forced_logout=forced_logged_out)Sophocles,[Oedipus the King](http://www.amazon.com/Oedipus-King-Sophocles/dp/0226768686/ref=sr_1_1?ie=UTF8&qid=1423343471&sr=8-1&keywords=Oedipus+the+king) **Library Reserves:** key ancillary sources for writing the final essay (on German Romanticism and Heian Japanese arts) will be available on reserve in the library.

**Late Work and Make-up Policy:** Unexcused late work will be downgraded in accordance with the degree of lateness at the professor’s discretion. Excused late work (supported by a doctor’s note or other appropriate documentation) must be made up at the earliest possible opportunity after the due date; it is the student’s responsibility to arrange a schedule for completion of work with the professor and to finish the work accordingly.

**Students enrolled in this course agree to abide by the** [**Honors College Honor Code**](http://www.fau.edu/divdept/honcol/students/honorcode.html) and the [**FAU Code of Academic Integrity**](http://wise.fau.edu/regulations/chapter4/Reg_4.001_5-26-10_FINAL.pdf)**:** please review these documents.

**Classroom Etiquette:** Students in Honors College classrooms are to maintain an atmosphere of cordiality and collegiality. Each of you should feel free to raise questions, comment on issues under consideration, and join in a group conversation. Each person is expected both to speak her or his mind freely and to listen to the views of others politely. Please keep in mind that ideas are open to debate but that personal criticisms of individuals (ad hominem arguments) are bad etiquette as well as poor logic. Let’s maintain an open democratic culture here with respect for everyone’s opinions.

**Students with Disabilities:** *In compliance with the Americans with Disabilities Act(ADA), students who require reasonable accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880); in Davie, LA240 (954-236-1222); in Jupiter, SR 110 (561-799-8010); or at the Treasure Coast, CO 117 (772-873-3441) – and follow all OSD procedures.*

**Assignments**

**Week 1**  
T: What are the Arts and How do we Respond to and Evaluate them? **Sporre, ch. 1**  
R: Lecture, discussion, study of examples.

**Week 2**  
T: Elements of the Visual Arts: Drawing, Painting, Printmaking and Photography: **Sporre, Ch. 2.**  
R: Study of Examples: line, color (hue, value, intensity), texture, perspective, medium.

**Week 3**  
T: Elements of the Visual Arts Drawing, Painting, Printmaking and Photography: detailed study of examples.  
R: **Critical Essay 1 Due**: Provide a detailed visual analysis and critical interpretation of a painting, drawing, print, or photograph.

**Week 4**  
T: Elements of Sculpture: Thinking critically about tectonic forms: **Sporre, Ch. 3**  
R: Elements of Sculpture: Detailed study of examples.

**Week 5**T: Elements of Architecture: Thinking critically about three-dimensional habitable forms and spaces: **Sporre, Ch. 4**  
R: Elements of Sculpture: Detailed study of examples:

**Week 6:**T: **Critical Essay 2 Due:** how critically to discern, evaluate, and re-imagine our architectural ecology.   
R: **Discussion of essays.**

**Week 7**T: Elements of Music: melody, harmony, rhythm, timbre, texture, structure:  
R:Study of Examples: monophony, polyphony, homophony, classical, sonata, orchestral sonata; theme and variation in atonal music and jazz.

**Week 8**T:Elements of Literature: plot, character, diction, figures of speech (metaphor, simile, metonymy), elements of sound (rhyme, rhythm, alliteration, consonance, assonance).  
R: Study of Examples: prose and poetry: short story, “The Guest” by Albert Camus; poem, Sappho 31 (several translations) and a lost fragment.   
  
**Week 9**T: Literature & Music: Beethoven’s String Quartet in A Minor (Op. 132), “Heiliger Dankgesang” (“Holy Song of Thanks”) and Aldous Huxley’s *Point, Counter Point,* ch. 37.   
R: Inter-arts criticism and interpretation.

**Week 10**T: **Critical Essay 3 Due:** How do Beethoven’s Quartet and Huxley’s account of Maurice Spandrell’s final hours convey a similar theme in musical and literary forms?   
R: Discussion of essays.

**Week 11**  
T: Elements of Theatre: Sporre, ch . 7  
R: A classical example: Sophocles’ [*Oedipus the King*](http://classics.mit.edu/Sophocles/oedipus.html)*;* Aristotle on the elements of Tragedy (selections from the [*Poetics*](http://classics.mit.edu/Aristotle/poetics.html)*)*  
  
**Week 12:**   
T: Elements of Film: Sporre, ch. 8  
R: Inter-arts criticism: Literature, Theatre & Film make Philosophy: Jean-Paul Sartre’s [*No Exit (Huis Clos):*](http://www.openculture.com/2012/09/harold_pinter_stars_in_jean-paul_sartres_no_exit_.html)(Harold Pinter’s rendering in English):   
**Week 13**T: Discussion of *No Exit:*R: **Critical Essay 4 Due:** Philosophy in Multiple Artistic Forms.

**Week 14:**T: Case Study 1 of Inter-arts criticism in historical context: Goethe’s [The Sorrows of Young Werther,](http://en.wikipedia.org/wiki/The_Sorrows_of_Young_Werther) Ludwig van Beethoven’s [Piano Sonata No. 8 in C minor, Op. 13 (*Pathétique*, 1798)](http://en.wikipedia.org/wiki/Piano_Sonata_No._8_(Beethoven)), and Caspar David Friedrich’s [Man and Woman Contemplating the Moon c. 1824](http://www.caspardavidfriedrich.org/Man-and-Woman-Contemplating-the-Moon-c.-1824.html) R:Discussion:Goethe, Beethoven, Friedrich.

**Week 15:**T: Case Study 2 of Inter-arts criticism in historical context: [The Pillow Book](http://en.wikipedia.org/wiki/The_Pillow_Book) by [Sei Shōnagon](http://en.wikipedia.org/wiki/Sei_Sh%C5%8Dnagon)*,* [Genji Monogatari Emaki / Tale of Genji Hand Scroll](http://chnm.gmu.edu/wwh/modules/lesson2/lesson2.php?s=8), [Dance of "Maiko" [Half Geisha] Kyoto, Japan](https://www.youtube.com/watch?v=VTNdHCPfM9w) (see [Geisha](http://en.wikipedia.org/wiki/Geisha)) R:Discussion:Shõnagon, Gengi, Maiko

**Week 16: Final Essay Due. Discussion of Papers.**