HUMANITIES 102.001      SPRING 2015
WESTERN CULTURE FROM THE HIGH RENAISSANCE TO ROMANTICISM

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"Whatever else it is, humanity is an exception…..Art is the signature of humanity."
—G.K. Chesterton, British Writer, Early Twentieth Century

Required Texts:
Matthews and Platt’s Experience Western Humanities, Vol. II:
Renaissance to the Present,  8th edition

Matthews and Platt’s Readings in the Western Humanities, 8th edition


A decent college dictionary

Course Outcomes:
1. Students will correctly identify at least 30 major figures from the Western world of the
16th-19th centuries and correctly identify each one’s contribution to the history, politics,
philosophy, religion, literature, music, art, literature, or architecture of the Western world.
2. Students will correctly identify at least 20 major works of art (paintings, sculptures,
buildings) of the High Renaissance, Baroque, Augustan/Classical, and Romantic/Victorian
periods.
3. Students will correctly identify at least 10 musical compositions of the High
Renaissance, Baroque, Classical, and Romantic periods.
4. Students will demonstrate an ability to both identify and accurately describe major
Western artistic styles of the 16th-19th centuries.
5. Students will synthesize elements of Western history, economics, politics, religion,
philosophy, literature, art, music, and architecture in the 16th to 19th centuries, drawing
connections between these cultural forces in their take-home exam essays.
5. Students will utilize an integrative approach to Western culture, whereby seemingly
disparate elements are understood as directly or indirectly shaping and influencing each
other (e.g., economics influences religion and vice versa, politics shapes painting, painting
influences literature, etc.).
Course Policies and Requirements:

This quarter, all students in the class are required to attend either the CWU Theatre Department production of Moliere’s *Scapin* or the CWU Music Department production of Mozart’s *The Marriage of Figaro*.

For info on *Scapin*, go to [http://www.cwu.edu/theatre/current-productions](http://www.cwu.edu/theatre/current-productions) and scroll down. Buy tickets for *Scapin* at [https://www.vendini.com/ticket-software.html?w=587868a7397984e7c781049aaefc66ec&t=tix](https://www.vendini.com/ticket-software.html?w=587868a7397984e7c781049aaefc66ec&t=tix)

For info on *The Marriage of Figaro* and to buy tickets, go to [http://www.cwu.edu/music/event-tickets](http://www.cwu.edu/music/event-tickets) and scroll down.

There will be a quiz to ascertain whether you attended one of these productions. Failure to attend one or the other will result in a half-grade drop in your course grade.

**ATTENDANCE**

I will stop taking attendance after add-drop is over. But be warned: **There is a strong correlation between a high number of missed classes and a low course grade.** At the end of the quarter, I will drop your three lowest quiz scores on the readings, including any zeroes from missed days. After that, the quiz score you get is the score you keep—a missed quiz is a 0—and your total quiz average is 30% of your course grade. Both exams (midterm and final) are based mostly or entirely on what went on in class during our meeting time—lectures, films, discussions, presentations—and they’re worth another 40% of your course grade. So beware. Skipping class will bring down your grade.

Students are responsible for all information presented in class, including changes in assignments. If you miss a class session, be sure to promptly contact another student.

Name: ________________________ Contact ________________________ info

Name: ________________________ Contact ________________________ info

Name: ________________________ Contact ________________________ info
Coursework will include a heavy reading load, quizzes on assigned readings, some independent research, a panel presentation, a take-home essay exam, a midterm, and a final exam.

**Tentative Grade Percentages:**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Quizzes</td>
<td>30%</td>
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<tr>
<td>Panel Presentation</td>
<td>15%</td>
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<tr>
<td>Mid-term Exam</td>
<td>20%</td>
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<tr>
<td>Final Exam</td>
<td>20%</td>
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<tr>
<td>Take-Home Essay Exam</td>
<td>15%</td>
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</tbody>
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**Academic honesty** is a must. Cheating on any quiz or exam will result in a ‘0’ score on that quiz or exam. Any serious incident, or more than one incident, of dishonesty will result in failure in the course. Plagiarism in your essay is a serious form of academic dishonesty. Do not try to pass off another writer's words or ideas as your own. You will fail the course for that.

Students who have **special needs or disabilities** that may affect their ability to access the information or material presented in this course are encouraged to contact the office of Disability Support Services at (509) 963-2171 for disability-related educational accommodations. Please get your DSS information to me at the beginning of the quarter, and let me know which accommodations you'd actually like to use.
TENTATIVE HUMANITIES SCHEDULE SPRING 2015

This schedule is subject to change—WITH notice.

EH = Experience Humanities textbook (Mona Lisa on cover)
RDGS = Readings in the Western Humanities (Gateway Arch)

All readings are to be COMPLETED BY the day they appear on this schedule.

TUE, MAR 31  Course Intro

WED, APR 1  LECTURE: PRE-RENAISSANCE EUROPE
Music track 5

THR, APR 2  EH  p. xiv-xvii and Chapter 13, part one: 322-34 (stop at “Painting”)

FRI, APR 4  EH  Chapter 13, part two: 334-53
**PLEASE BRING EH TEXTBOOK TO CLASS**

MON, APR 6  RDGS  Excerpts from Castiglione’s Book of the Courtier (13-17)
and Machiavelli’s The Prince (18-21)

TUE, APR 7  Video: The Medici, Godfathers of the Renaissance

WED, APR 8  Chapter 14, part one: 354-71 (Skip Bodin, Vesalius, Montaigne, Dürer,
Grünewald, and Bosch. Stop at “The Reform of the English Church.”)
Music Track 6

THR, APR 9  EH  Chapter 14, part two: 371-81
**PLEASE BRING EH TEXTBOOK TO CLASS**

FRI, APR 10  RDGS  Excerpt from More’s Utopia (33-36)
**PLEASE BRING RDGS BOOK TO CLASS**

MON, APR 13  Elizabeth video

TUE, APR 14  Elizabeth video

WED, APR 15  Elizabeth video a

THR, APR 16  Much Ado About Nothing Act I

FRI, APR 17  Much Ado About Nothing Acts II and III
MON, APR 20  Much Ado About Nothing Acts IV and V
TUE, APR 21  Much Ado discussion  PLEASE BRING MUCH ADO BOOK TO CLASS
WED, APR 22  EH Chapter 15, part one: 382-99  (stop at “The Classical Baroque”)
               Music tracks 7, 8, and 9
THR, APR 23  EH Ch 15, part two: 399-413  PLEASE BRING EH TEXTBOOK TO CLASS
FRI, APR 24  EH Chapter 16a, 414-29  (end at “GLOBAL ENCOUNTER: EUROPEAN EXPLORATION AND EXPANSION”)

MON, APR 27  EH Chapter 16b, 429-35  Lecture: The European Conquest
TUE, APR 28  RDGS  Excerpts from Bacon’s Of Studies (123-25), Hobbes’ Leviathan (135-37), & Locke’s Second Treatise of Civil Government (138-42, ending at end of paragraph 10--“In these, and the like cases....”)  PLEASE BRING RDGS BOOK TO CLASS
WED, APR 29  EH Chapter 17a, 436-52  (skip “Encounter” box. End at “THE PRINT”)  
               Music tracks 10 and 11  (Hogarth Slide Show)
THR, APR 30  EH Chapter 17b, 452-63  (Johnson Lecture)
FRI, MAY 1   Amadeus video

MON, MAY 4   Amadeus video
TUE, MAY 5   Amadeus video
WED, MAY 6   Amadeus video
THR, MAY 7   MIDTERM EXAM
FRI, MAY 8   Discussion: The Age of Reason

MON, MAY 11  EH Chapter 18a, 464-81  (End at “Romantic Painting”)  
               Music track 12
TUE, MAY 12  EH Chapter 18b, 481-93
WED, MAY 13  RDGS  Excerpts from Jefferson’s Declaration (183-84) & Shelley’s Frankenstein (204-08)  (Art Slide Show)
THR, MAY 14  Lecture: Olaudah Equiano  and the 18th-Century Slave Trade
FRI, MAY 15  Discussion: The Revolutions of the 18th Century

MON, MAY 18  EH Chapter 19a, 494-512  (End at “Art and Architecture”)  
              PLEASE BRING EH TEXTBOOK TO CLASS
              EH Chapter 19a, 494-512  
              (End at “Art and Architecture”)  
              PLEASE BRING EH TEXTBOOK TO CLASS

TUE, MAY 19  EH Chapter 19b, 512-525  
              Music tracks 15 and 16  PLEASE BRING EH TEXTBOOK TO CLASS

WED, MAY 20  RDGS Excerpts from Marx & Engels’ Communist Manifesto 
              (213-17),  Frederick Douglass’ Narrative (237-43), and Truth’s Ain’t I a Woman? (243-44)

THR, MAY 21  Lecture: Great European Composers

FRI, MAY 22  Discussion: The Triumph of the Bourgeoisie

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MON, MAY 25  MEMORIAL DAY. NO CLASSES.

TUE, MAY 26  Video: Impromptu

WED, MAY 27  Video: Impromptu

THR, MAY 28  Video: Impromptu

FRI, MAY 29  PANEL PRESENTATIONS  (Leonardo, Elizabeth)

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MON, JUN 1  PANEL PRESENTATIONS  (Galileo, Gentileschi)

TUE, JUN 2  PANEL PRESENTATIONS  (Wollstonecraft, Marat/Corday)

FRIDAY ESSAY EXAM DUE

WED, JUN 3  PANEL PRESENTATIONS  (Antoinette, Toussaint)

THR, JUN 4  PANEL PRESENTATIONS  (Jefferson, Darwin)

FRI, JUN 5  PANEL PRESENTATIONS  (Sand, Douglass)

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FINAL EXAM  MONDAY, JUNE 8  12-2