HUMANITIES PROGRAM
UPPER-DIVISION INTEGRATIVE STUDIES
COURSE DESCRIPTIONS

HUMANITIES 310: KEY CONCEPTS

DEATH AND DYING
This course is designed to introduce students to basic concepts related to death and dying. This course will offer a historical and cross-cultural survey of the varieties of perceptions regarding death and afterlife found in different religio-cultural settings. Students will have the opportunity to appreciate the death customs and beliefs of their own personal attitudes toward the issues discussed, including but not limited to psychological, medical, legal, ethical, religious and cultural aspects of death, dying and bereavement. The course will incorporate both informational lectures and student projects designed to aid students in personally relating to the materials presented. Following the completion of the course, students should be able to begin critically examining and articulating their own and others’ views on death and dying.

GARDENS OF DELIGHT
We will examine the garden and the pastoral impulse as it operates in our cultural psyches. Gardens are tremendously accommodating sites both geographically and conceptually, so we will be able to stir up quite a lot of dirt in this course as we poke around at the inhabitants of the garden and their relationships with each other. All the participants of the garden are fair game for interrogation, but let’s not use the old trusty gardening tools to go mucking about; let’s try to forge some new, maybe more useful, ones.

GREAT CITIES IN HISTORY & LITERATURE (IDEA OF CIVILIZATION)
In this course we will explore and experience several great cities of the world primarily through characteristic works which to some extents define them and contribute to a way of living, thinking, and seeing unique to that place and time. After a brief introduction to the idea of great cities and how they evolved, we will focus on encountering four great cities—Athens, Ch’ang-an, Florence and Los Angeles—through works of the humanities: art and architecture, philosophy and literature.

HEROES AND ANTIHEROES
Course objectives: 1) to investigate the cultural assumptions and implications lying behind the archetypes of heroism and antiheroism: 2) to sharpen students’ aptitudes as critical readers, interpreters, and writers. Our odyssey through literary myth and cultural history begins in classical antiquity, whose heroes mirror the consensual values of their society, and then traces the transformations of heroism and development of antiheroism amid the modern world’s more problematic and paradoxical value-systems. Texts drawn from mythology, literature, stage drama, and film, with sideglances at philosophy and psychology. Class meetings are divided into two discussion sessions separated by a break, with a brief quiz at the beginning and sometimes a writing session at the end.
JAPANESE CULTURE
This course examines the arts, literature, religion, and history of Japan from the ancient period to the twentieth century.

LITERARY UTOPIA
This course will explore the notion of what constitutes a “utopia” and its dysfunctional cousin, the “dystopia,” through the readings found in five texts: three older classics—Plato’s *Republic*, More’s *Utopia*, and Bacon’s *The New Atlantis*, as well as two newer, more science-fiction oriented works—Huxley’s *Brave New World* and Orwell’s *1984*. We will primarily focus on the following themes found in most utopian literature: geography, society, education, science, religion, economics and government.

LIVES OF FAUST
Since its development in the sixteenth-century, the theme of Dr. Faustus, who sells his soul to the devil, has fascinated artists of all kinds—writers, poets, scholars, painters, composers, and, most recently, filmmakers. Naturally, the artists’ interpretations of this legend have varied from one age to another and from one society to another. In this course we shall analyze the major Faustian textual conventions while considering how they have evolved over the centuries.

MODERN CULTURE (AND THE ARTS)
This course will focus on changes that took place within the areas of the visual arts, literature and music in Western Europe during the period 1870-1930 (although most emphasis will be placed on the visual arts, continual reference will be made to the other two disciplines, especially literature). These changes included a new emphasis on the illogical, subjective and irrational; the influence of “primitivism”; simultaneity and new views of space and time; the increasing influence of science and technology; the decline of “mimesis” or representation; artistic rebellion, pessimism, alienation and social criticism; the influence of city life, and an increasing complexity in all the humanities which demanded more responsibility for understanding and interpretation from the viewer/reader/listener.

MYTH AS REALITY
This course will explore the nature of myth, its relationship to ritual, dream, and folktale, and its manifestations in literature and the individual. Although the course will have a primary literary focus, it will draw on the disciplines of philosophy, religious studies, anthropology, and psychology.

POWER OF MASKS
This course covers the significance and function of ritual masks in African, European, American and Asian/Pacific societies; mask usage in literature, and the visual and performing arts; and the integration of psychological masking in human behavior.

RELIGION AND SCIENCE
The study of science and religion is one of the most fascinating areas of human inquiry. This course aims to introduce the students to the main themes and issues in the study of religion and the natural sciences. Although traditionally science and religion have been known for the conflicts between them, increasing attention is now being given to their shared interests. In this
course we will explore these conflicts and interests and examine the range of ways in which science and religion interact before comparing their respective approaches, including methods, language, symbols and models. The aim of the first part of the course is to probe the responses of some theologians and philosophers of the 19th and 20th Centuries to important scientific developments of their era. We will consider some of the basic themes in the work of some influential thinkers, such as Sigmund Freud, Mircea Eliade, William James, and Max Weber. In the second half of the course, we will study the sacred texts from non-Western religious traditions in order to better understand the relation between their religious beliefs and religious outlook and the scientific developments of their era.

SUCCESS AND VALUES IN THE U.S.
Through history, literature, poetry and film, this course is an analysis of the American character. In particular, we will delve into how success and values have been defined in American culture throughout the last three centuries, and specifically, what has prompted changes to the original definitions.

THEATRE OF REVOLT
This course investigates the revolutionary impulse that has promoted modern drama in African, European, American and Asian/Pacific societies. Through the analysis of international plays and drama criticism, discussion of their relevance to modern life, and the production of thesis-based written and oral compositions, student will learn how modern playwrights have continually crossed boundaries to break with traditions and sculpt new conventions.

WAR & HUMAN EXPERIENCE
In looking at history, it seems that war has been ever-present, a virtually unavoidable part of the human experience. To the military historian, war may be viewed as a series of battles, or tactical engagements, or glorious triumphs (or, alternatively, tragic failures). But at the heart of warfare lies its effect on individuals, whether they be generals or ordinary infantry soldiers, guerrilla fighters or dashing cavalrymen, civilians working in munitions plants or families waiting for their men to return. Though we will look at wars in many contexts and time periods, our major focus will be on modern warfare—because it is this type of war that has most totally engaged all members of society, not just soldiers on the battlefield.

HUMANITIES 312: KEY MOVEMENTS

AFRICAN LITERATURE AND CULTURE
This is a survey course that introduces students to both African literature and culture. The course provides students with an opportunity to study and appreciate major African political, cultural, and historical issues and experiences through the lenses of African literature.

AGE OF REVOLUTION
This course is an interdisciplinary study of key developments in European and British literature, art, music, philosophy, and history of the late eighteenth and early nineteenth centuries in relationship to the major political and social changes of the period and early modern movements
in Western civilization. Topics include the French Revolution and Its Impact, the Napoleonic Phenomenon, Romanticism, the Enlightenment, the Baroque, and the Reformation.

**ANCIENT GREECE AND ROME**
This course provides an introduction to and perspective on the ancient classical world and an understanding of the relationship of classical antiquity to the modern world.

**ARTS & RELIGION IN AFRICAN WORLD CULTURES**
This course will examine the historical and contemporary manifestations of the sacred and secular continuum in African Diaspora Arts and Religion. It has been designed to introduce the multidisciplinary connections which define the arts and religion in African World Cultures. The course will study examples of music, dance, drama, literature and visual arts expressions of religion and theological values within varying communities of the African Diaspora. The focus for this semester will be upon the connection between African and African American cultures.

**ASIAN LITERATURE, ART, AND CULTURE**
This course surveys the literature, art, belief systems, and history of India, China, and Japan from antiquity to the early modern period.

**CHICANA/O AND LATINA/O ARTISTIC AND LITERARY PERSPECTIVES**
This course offers an overview of key Chicano and Latino artistic and literary perspectives. Selected artistic perspectives and literary and historical narratives are closely examined and compared with the political, historical, social, and cultural context which gave rise to these forms of cultural production.

**CHINA AND EUROPE**
This course will explore similarities (common points) and differences (contrasts) between China and Europe in terms of cross-cultural studies. We will focus on philosophy and literature with occasional appreciation of art and music. We address issues such as Confucianism, Daoism, Christianity, gender bias in Chinese culture, and European invention of Lady Worship. In this course we will learn about cultural and historical contexts of various European and Chinese literary and artistic works and compare them.

**CLASS AND ETHNICITY IN WESTERN SOCIETY**
The civilizations of ancient Greece and Rome have had an enormous affect on the nature of Western society. Since their impact on the West continues, we can better understand our society if we understand its roots. But modern society is quite different from classical civilization in many respects. This makes a comparison of the two useful as well, since we can be more objective about the strengths and weaknesses of our own society when we compare it to a very different society. In addition, the Roman empire, like the United States, encompassed many diverse cultures, languages, ethnic groups, and religions. An examination of the how the ancients dealt with cultural pluralism can be instructive today.

**DECADE OF THE 1960’s, THE**
This history of the 1960’s is often seen through the fog of misconception or the mist of nostalgia. The events of that decade (and the early 1970’s) changed the way America looked at herself.
forever; therefore it was one of the seminal decades in our history. What really happened? What was historically significant about the events and movements of the 1960’s? What remains of the 60’s legacy? How did the movements of 60’s permanently alter American life? We will first analyze the great events of the 1960’s and then, in class, and in student projects, we will evaluate the way the 60’s is reflected in later cultural promotions.

FUTURISM, DADA, SURREALISM
Separate movements at the times of their beginning, Futurism, Dada and Surrealism share many interconnecting streams of thought and expression. I will be dealing with such “streams,” in addition to features particular to each of these 20th century movements. In contrast to many previous art movements of the modern era, such as Impressionism, “Cubism,” etc., these movements were cultural and interdisciplinary, for they were not limited to art, but were also involved with literature, philosophy, theater, film, politics, and (in Futurism and Dada) Music.

HARLEM RENAISSANCE
From 1919 to 1935, there was a rich outpouring of art, literature, music, and theatrical performance by African Americans living in (or spiritually connected to) the neighborhood in upper Manhattan called Harlem. Prominent African American leaders, and many of those who participated in the movement, believed that they could prove their essential equality by producing original art. This course surveys visual art and literature produced as part of this important artistic movement.

JAZZ AGE, THE
In this course students will learn about the history, art, music, and literature of the 1920’s and 1930’s in the United States.

LITERATURE AND SOCIAL PROTEST IN MODERN CHINA
This course will explore the role of writers & intellectuals in 20th century Chinese society & politics, especially their use of fiction as a form of dissent. We will examine short stories from the May 4th Movement (1915-1921) through the establishment of the People’s Republic of China (PRC) in October 1949 within the context of China’s major historical events & trends, so that students can synthesize literature & history.

MEDIEVAL JAPAN AND EUROPE
This course is designated to help students learn about the medieval period in Japan and Europe through the study of the art, literature, and religion from those times. Students will read primary sources, view various images of art and culture from slides and films, and study the religious traditions in order to gain a comprehensive and comparative understanding of the rich and dynamic medieval period in Japan and Europe. Class sessions are primarily lecture with discussion. Thought papers encourage critical analysis of the readings, both primary and secondary sources.

MODERNISM (ARTS AND POLITICS)
First, students will be introduced (a) to modernism as a distinctive movement in the arts from the 1860’s to the 1950’s. Secondly, students will be introduced (b) to the concept of modernity as the expression for a process of social and political change in society which swept Europe and
America in the late 19th and early 20th century and which forms parts of the backdrop to modernism, the artistic movement. Finally, understanding the (c) crisis of modernity will suggest some connections between an artistic response to modernity and a political response to modernity.

NATIVE AMERICAN AND CHICANA WOMEN'S NARRATIVES
This course will explore contemporary cultural and historical narratives written by and about Native American and Chicana women in North America.

POST MODERNISM
For the most part, we will focus on recent developments in art, music, literature and philosophy in order to see what role the “humanities” play and what effects they have on contemporary culture. The term “postmodernism” has become one around which numerous aesthetic, economic, philosophical and political issues have been debated. Using materials from cultural theory, literature, art, video, music and film, we will discuss some of these issues raised by the term “postmodernism” in the arts.

PROMISE OF THE WEST
The course looks at the history, literature, and film of the American West. In response to the New Western History, we first examine the core question of contemporary western history studies: is the west a process, as Frederick Jackson Turner contended, or a place? We then consider the established icons of western literature and film and move to revise this limited vista by examining the presence and efforts of women and other minorities. The course concludes by looking at the landscape as a force in the creation of both the myth and the reality of the American West.

SIXTIES: SECOND BLACK RENAISSANCE, THE
Prior to the 1960’s the status of African Americans in this country was clearly defined by its public policy. Rooted in the disingenuous notion of “separate but equal,” segregated public schools, facilities, and transportation ensured second class citizenship for a large segment of the American populace. The Sixties: The Second Black Renaissance explores the dismantling of the overt practice of segregation by exploring the roles of the Civil Right Movement and the Black Power Movement, as well as the literature, art and music which contributed to their vitality.

ROOTS OF WESTERN VALUES
Some key Western values include individualism, humanism, capitalism, materialism, freedom, democracy, romantic love, and the nuclear family. Some of these originated in the ancient world, while others evolved in medieval Europe and, particularly, during the Renaissance. In this course we will trace the origin and evolution of the most significant of these values and ideas, explore how they are related to and influenced each other, and investigate their impact on past and current societies. Since this is a humanities course, the primary focus will be upon philosophy, literature, and history, with some discussion of art and music.

HUMANITIES 314: KEY ISSUES
AMERICAN DREAM, THE
From the very beginning of European settlement in what eventually became the United States, a variety of “American Dreams” have existed. These dreams have various faces: religious freedom, home ownership, racial equality, gender equality and wealth to name just some of them. Through readings, lectures, and films this course will explore some of these American Dreams. Our goal will be to discover how the American Dream plays out in a modern, multicultural America.

AMERICAN DREAM: IN THE SHADOWS, THE
A course in the American culture of success and values, this particular topic (“In the Shadows”) examines cultural experiences of those who have historically been “outcasts” of the American Dream—African-Americans, Asians, Mexican-Americans and the Irish. In particular, we shall study the degree to which they were affected by the American Dream and how they too pursued that Dream in the shadows of the dominant “white” culture.

ARTS AND SOCIAL PROTEST, THE
This course will examine the phenomenon of the arts and social protest from a humanistic perspective. It will provide students with an understanding of historical and contemporary views of social protest in the voices of musicians, dancers, visual and media artists, and poets. The course will study examples of music, dance, drama, literature, poetry, film, photography and visual arts expressions of social protest within global communities. Students will study classic and contemporary texts that have influenced or exemplified the thinking about the general subject of arts and social protest.

ART AS SOCIAL PROTEST
This course will acquaint students with the visual arts as a force for social change. Students will learn to place the development of social activism in the arts within a historical context, examine contemporary political and social issues, and discuss strategies of art as a vehicle for cultural change. Students will have an exposure to the nature, vocabulary, media and history of art, and will cultivate their powers of imagination and synthesis through aesthetic and intellectual activities.

ENCOUNTERING THE OTHER
All cultures and societies have a vision of themselves and the Other; this vision may be expressed in a variety of ways, including ideas, stories and behavior. In this course we will explore the idea of the Other, ways in which the Other is perceived, and ways in which the Other is encountered. We will conduct this exploration primarily through reading works of fiction and non-fiction, the latter including memoirs and historical description and analysis; we will also view some films in and outside of class. After some initial discussion and some historical perspective on this topic, we will focus specifically on three kinds of encounters: between Europeans/Anglos, Native Americans and Latinos; between Europeans/Anglos and Africans; and between Europeans/Anglos and Asians.

FRENCH PERSPECTIVE ON ENLIGHTEMENT
The eighteenth century is commonly known as the Age of Enlightenment. During this period a
new light was shed on man’s thinking about the arts and sciences, about his personal and social
relations, about the purpose of his existence, and about the kind of social and political
institutions required to realize it. To Americans this period is of special interest, since our
country and its institutions are in so many ways the products of the social, political and
intellectual revolutions begun at this time. How were Enlightenment ideas reflected in the
literature of the time? How did Enlightenment ideas bring about radical changes in government
and social order? How do these ideas affect us today? We will seek the answers to these
questions and raise many others during this course.

INTERNATIONAL FILM & CULTURE: ART, IMAGE, REALITY
An American traditional middle-class view is that the movie is to be viewed merely as
entertainment. For some there is no consideration given to the idea that film should be included
among the arts. Conversely, when a motion picture does invoke special attention by disturbing
its viewers on moral or social grounds, it frequently becomes an object of censorship. Therefore,
for some, film assumes a schizophrenic dimension: it is both there to be ignored and, at the same
time, feared.

LITERATURE AND THE RIGHTS OF WOMEN
This course covers the experience of women’s roles and their rights in America as it has been
expressed in a variety of different literary resources. Students will be exposed to the wide range
of experiences and circumstances of women in America. This will include gender and racial
conflicts, gender and cultural conflicts, and gender and political conflict in all their complexities
as they are expressed in the literature of women’s experience in America.

MOTHERHOOD IN LITERATURE AND ART
Beginning with an overview of mother images in the ancient, medieval, and renaissance periods,
this course focuses on 19th and 20th century European and American literature, art, and film that
takes women’s ability to bear and responsibility for raising children as its subject. Questions
raised will include the difference race and class make to constructions of women as mothers.

ROMANTIC LOVE
In this course we evaluate the construct of romantic love in western culture using historical,
aesthetic, psychological and social perspectives. The concept of romantic love, as we will see,
defines social patterns, develops styles in literature, is the center of some philosophical
approaches, and is linked to values and ethical definitions in contemporary social movements.
Classical through modern works of philosophy, literature, visual arts, and music are examined to
appreciate the emergence, historically, of the concept of romantic love. Discussion includes how
idealized love is communicated through texts and to what extent idealized love is expressed in
social practices in selected historical periods, including contemporary life. The following themes
will be covered: individual and society, feminism, married love vs. Romantic love, and
sentimentality vs. Passion.

VISIONS OF LOS ANGELES
This is a course that looks at Greater Los Angeles from the perspective of the humanities. The
experiences and perspectives of students in the class will play an important role in the
development of the following topics: neighborhoods, architecture, and ethnic history. In addition to other course requirements, students will complete two projects (their own neighborhoods and their choice of an architecturally-designed house), combining what they have learned in class with what they personally experience.