1.) DATE: 11/10/11  
2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District

3.) COURSE PROPOSED: Prefix: HUM  Number: 108  Title: Contemporary Humanities  Credits: 3
   CROSS LISTED WITH: Prefix:  Number: ;  Prefix:  Number: ;  Prefix:  Number: ;
   Prefix:  Number: ;  Prefix:  Number: ;  Prefix:  Number: ;

4.) COMMUNITY COLLEGE INITIATOR: LISA K. MILLER  PHONE: 602-285-7348
   FAX:

ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.

MANDATORY REVIEW:

☐ The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).

POLICY: The General Studies Council (GSC-T) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.

AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.

5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:
   Core Areas:  Select core area...  Awareness Areas:  Historical Awareness (H)

6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

7.) DOCUMENTATION REQUIRED
   ☑ Course Description
   ☑ Course Syllabus
   ☑ Criteria Checklist for the area
   ☑ Table of Contents from the textbook required and/or list or required readings/books
   ☑ Description of how course meets criteria as stated in item 6.

8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:
   ☐ DEC  prefix
   ☑ Elective

   Current General Studies designation(s): HU and H

   Effective date: 2011 Spring  Course Equivalency Guide

   Is this a multi-section course?  ☑ yes  ☐ no
   Is it governed by a common syllabus?  ☑ yes  ☐ no

   Chair/Director:  
   Chair/Director Signature:  

   AGSC Action:  Date action taken:  ☐ Approved  ☐ Disapproved
   Effective Date:  

   District-wide course competencies online
   Emailed approval to Jeff Rick.
Proposer: Please complete the following section and attach appropriate documentation.

<table>
<thead>
<tr>
<th>ASU--[H] CRITERIA</th>
</tr>
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<tbody>
<tr>
<td>THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:</td>
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<tr>
<td>YES</td>
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</tbody>
</table>

THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses in which there is only chronological organization.
- Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.
- Courses whose subject areas merely occurred in the past.
Historical Awareness [H]

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<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
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</thead>
<tbody>
<tr>
<td>HUM</td>
<td>108</td>
<td>Contemporary Humanities</td>
<td>[H]</td>
</tr>
</tbody>
</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. History is a major focus of the course.</td>
<td>Students analyze and interpret significant human events, areas of knowledge, and achievements in their historical contexts.</td>
<td>Course description; outline items I - V; competencies 1-6; text chps 32 - 38; sample syllabus course overview, unit headings, timeline assignment</td>
</tr>
<tr>
<td>2. The course examines and explains human development as a sequence of events.</td>
<td>This course is usually organized chronologically, focusing on the sequential nature of human achievement. Asked to synthesize and exemplify trends, students must perceive the sequential nature of human achievement and thought.</td>
<td>outline items I - V; competencies 1-6; text chps 32 - 38; sample syllabus course overview, unit headings; Guterl discussion questions 1 and 2; Wadley discussion questions 1 and 2;</td>
</tr>
<tr>
<td>3. There is a disciplined, systematic examination of human institutions as they change over time.</td>
<td>While not all-inclusive, the course readings and assignments focus on selected institutions related to the humanities. These may include institutions of religion, education, entertainment, fine art, and politics. By analyzing and interpreting trends and influences, students see how these institutions evolve through time.</td>
<td>outline items I - V; competencies 1-6; text chps 32 - 38; sample syllabus course overview; Wadley discussion questions 1 and 2;</td>
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<tr>
<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</td>
<td>Students study selected works of art and creative endeavor, as well as innovations in science, technology, philosophy, and other humanities areas. They identify and analyze the interrelationships with each other and with events and developments in a larger cultural context, including the social, political, and economic environment.</td>
<td>outline items I - V; competencies 1-6; text chapters 32 - 38; sample syllabus course overview, unit headings; Guterl discussion questions 1 and 2; Wadley discussion questions 1 and 2; timeline assignment</td>
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HUM 108: Contemporary Humanities
Justification for [H] Historical Awareness

HUM 108: Contemporary Humanities meets the criteria for Historical Awareness in that the course is an examination of the development of culture, art, science, and technology over an extended time period between the waning years of the 19th century and present day. The course examines ways in which human development occurs as a sequence of events related to the development of knowledge (Criteria 2). It considers how one generation’s world view and achievements feed into and influence those of the next generation. For example, students may consider new perceptions of time and space developed in the first decade of the 20th century by Albert Einstein, the cubist painters, and jazz music. They will then follow the development of those new perceptions as they manifest in 60’s pop art, the fragmentation of social classes in the 1980’s, and the development of theories on multiple universes in the 1990’s.

Within the course, through reading, discussion, writing, experiencing art, and sometimes producing art, students learn how human institutions change over time, tracing the evolution of art forms such as architecture, music, and film, as well as studying the evolution of intellectual pursuits such as philosophy and religion (criteria 3). They analyze and interpret the effect of social, political and economic forces on the arts and culture, focusing on such relationships as form of government to styles of art or economic prosperity to religious tolerance. The effects of scientific and technological advances on the arts and cultures of the world are also studied. Thus, the course provides a systematic examination of human institutions as they change over time (criteria 4).

By allowing close analysis of individual works of art, historical events and persons, or particular technological innovations, this course invites the student to study selected subjects within the context of human history, its broad social, political, cultural, and artistic environments with emphasis on understanding the relationship among these areas of study and the sequential nature of learning and achievement in human history.

History is a major focus of this course (Criteria 1). To study culture, art, science or technology outside of its historical context would be to ignore the very forces that mold and direct these fields of endeavor. The course is usually organized sequentially according to identified “eras” within the contemporary period from modernism through the information age. Students gain a much deeper understanding of human development as a woven rope extending through time, realizing that what has happened in the past is connected to our current beliefs, values, work, and entertainment. The people, events, and ideas of the present are very real projections into the future.
Official Course Description: MCCCD Approval: 09/27/94

HUM108 19952-99999
LEC 3 Credit(s) 3 Period(s)

Contemporary Humanities
An exploration of human expression in contemporary arts and sciences. Prerequisites: None.

Go to Competencies  Go to Outline

MCCCD Official Course Competencies:

HUM108 19952-99999 Contemporary Humanities
1. Identify and explain the influence of major nineteenth century innovators on twentieth century life and thought. (I)
2. Identify and contrast early twentieth century artists and art forms. (I)
3. Synthesize and exemplify trends in the early twentieth century by citing works of major representative artists. (II)
4. Synthesize and exemplify trends in the mid-twentieth century by citing works of major representative artists. (III)
5. Synthesize and exemplify trends in the late twentieth century by citing words of major representative artists. (IV)
6. Explain the impact of technology, space travel, ecology, and psychology on the arts in contemporary society, and predict how these factors will influence the humanities in the future. (V)

Go to Description  Go to top of Competencies

MCCCD Official Course Outline:

HUM108 19952-99999 Contemporary Humanities

I. Introduction to the Twentieth Century
   A. Influential innovators
   B. Major trends
II. Early Twentieth Century: 1900-1940
   A. Major representative artists
   B. Major movements
   C. Major art forms
III. Mid-Twentieth Century: 1940-1960
   A. Major representative artists
   B. Major trends
   C. Electronic media
IV. Late Twentieth Century: 1960-2000
   A. Major representative artists
   B. Major innovations
   C. Information explosion
V. Things to Come

http://www.maricopa.edu/curriculum/D-L/952hum108.html
A. Technology in the arts
B. Our world in space
C. Ecology and environment

Go to Description  Go to top of Competencies  Go to top of Outline
HUM 108 Sample Syllabus and Assignments
Areas pertaining to ASU Historical Awareness Criteria are bolded.

HUM 108: Contemporary Humanities
Section 56202 (Honors) Spring 2011
T Th: 11:30-12:45
Phoenix College

Dr. Lisa Miller
Office: B145 602-285-7348
hrs: MWF 8-9 AM, TR 10-11 AM
lisa.miller@pcmail.maricopa.edu

Thinkers and Doers in Science, Technology, and Art

This is a college level humanities class. I like to call it a “discovery class.” Your goal in this class should be to read, experience, discuss, observe, learn, and most of all, THINK! As you study topics in science, technology, and the arts, you will not be on the all-too-familiar educational “scavenger hunt.” You will not be simply looking for someone else’s discoveries. You will not be seeking out facts and conclusions that others have compiled so that you can spit them back out on an exam or in a paper. You will, of course, study many such facts, theories, and conclusions along your way, but your real goal is to have epiphanies of your own, to ask and answer your own questions.

We will be studying the evolution of civilization and culture from the late 19th century through our own time. By juxtaposing innovations, trends, values, and knowledge from multiple areas of study, I hope to emphasize the idea that, unlike academia, the real world is not neatly divided into “categories” of science and humanities. It is one world. The past plays on the present and all disciplines of knowledge are intertwined.

Required Text:


Assignments:

a major project and presentation, which will be developed individually or in small groups. You will choose an art form or work of art from the late 19th, the 20th or the 21st century and combine it with knowledge or innovation based in science or technology. Or, you may start with an innovation in science or technology and see how it is manifested in or affects art. We will discuss this assignment in more detail soon. Each student will maintain his or her own project notebook, which will include:
working bibliography and actual bibliography
notes from research with questions and speculation
time line from late 19th c. to present, focusing on your areas of interest
vocabulary

Each student will contribute to a class timeline of science, technology, and the arts.

two or more vocabulary exams

Short essays or other small homework assignments are possible.
Class participation will be very important. We will have various readings assigned to the class as a whole. In addition, groups and individuals will be researching and reading on their own. All students must participate in debates and class discussions.

Blackboard
We will be using Blackboard in this class. Many of your reading and writing assignments will be posted there. Students will also continue discussions and pose questions in Discussion Board Forums. Using Blackboard is a requirement for the course. If you have any problems accessing or using it, please let me know immediately.

Grading

You will usually be graded on how much you seem to be learning, discovering, and sharing. Papers and projects must include original thought—insights, questions, speculations, and observations. You must go beyond simply compiling what other people have thought and done.

Required Materials and Tools

Bring to class: loose leaf paper
   pencil or pen
   project notebook

Outside of class: validated Phoenix College I.D. card for checking out materials and using resources in the PC Library
active student account for PC Computer Commons
access to computer with word processing program
and internet
access to reliable printer
Please see separate handout "Instructor's Policies" for more information.

Following is a tentative schedule. After we get going, the class will choose areas of the humanities, science and technology that we will focus on. The schedule will be continually updated on Blackboard, so check it often. However, I will try to stay close to the major due dates listed below.

Unless otherwise stated, readings are in the Fiero text: The Humanistic Tradition, Book 6

T  1/18  Introduction to the class

Unit 1: The Humanities

Th 1/20  Discussion: What are the "arts and sciences"? What is technology? What are the humanities? Why study these subjects? How are they related?

T  1/25  Questionnaire Due
       Cont. Wednesday's discussion, add to questionnaire

Th 1/27  Read Ch. 1 from Leonard Shlain's Art and Physics (in Course Links area on Blackboard). Look up allusions and vocabulary you do not know. "Study" the chapter. Think about it; respond to it. Use the Discussion Questions to get started.


Unit 2: Turn of the Century Paradigm Shift 1890 - 1940

Th 2/3  Introduction to Modernism
       Ch. 32: "The Modernist Assault (ca. 1900 -1950)"

T  2/8  Overview: Modernism in the Arts

Th 2/10  Einstein and Relativity for the layman

T  2/15  Vocabulary Quiz

Th 2/17  Discussion: "The Movement" (handout)

T  2/22  cont. discussion on cubism and how it relates to various art forms, science and technology
Th 2/24  Casual Response Paper Due: 500-1000 words on Cubism
Define and describe the cubist movement in the visual arts.
Share your insights on why it is important. If you can and
care to, explain how it is related to relativity. Explain how cubism
is a product its time. Please read the full description of this
paper assignment on Blackboard in the Course Content area.

T 3/1  Overview of Semester Project

Unit 3: The Contemporary Era: 1945 - 1990
Th 3/3  The Cold War: Science and Technology
Ch. 34: “Total War, Totalitarianism, and the Arts (ca. 1900 –
1950)

T 3/8  The Cold War: The Arts

Th 3/10  Ch. 35: The Quest for Meaning (ca. 1940 –1960)

T 3/15 – Th 3/17  SPRING BREAK, NO CLASS

T 3/22  Ch. 36: Liberation and Equality (ca. 1930 – 2000)

Th 3/24  Vocabulary Quiz

T 3/29  arts groups

Th 3/31  science & technology groups

T 4/5  Ch. 37: The Information Age (ca. 1960 – present)

Th 4/7  Casual Response Paper Due: Contemporary Era combining a
science/technology topic with an arts topic

Unit 4: The Future Is Now: 1990 – present
T 4/12  Ch. 38: Globalism: The Contemporary World (ca. 1960 –
present)

Th 4/14  Project Proposal Due
cont. above

T 4/19  arts groups
Project Notebook checks
Th  4/21   science/tech groups
     Project Notebook checks

T   4/26   Presentations

Th  4/28   Presentations

T   5/3    Semester Project Paper Due
     Presentations

Th  5/5    Presentations

T   5/10   Final Exam
Discussion Questions:

1. Guterl begins with the claim that since Einstein's paper on special relativity, the future is made "not with wars and revolutions but with scientific insights" (231). Consider that. Compare the impact of war/revolution with the impact of scientific and technological insight throughout history. What about today and in the future? Think about scientific advances currently being developed or likely to occur on the near future (genetics, alternative fuels, cloning. How might they transform society, and particularly, power in society?

2. Consider some of the recent innovations/discoveries/developments that Guterl mentions—Internet, human genome, cloning, in vitro fertilization. How have they affected civilization? The planet? The future? How are they affecting our beliefs and values?

3. Bring your own question for the class to discuss. (If we don't touch on it, you could write on it in a Discussion Board Forum.

Vocabulary:

wherewithal 232  
2 or 3 words of your choosing

genome 233
extrapolate 233
eugenics 233
constraints 233
idiosyncrasies 234
Discussion Questions for Shlain's *Art and Physics*, Ch. 1:
You may work individually or with classmates on these questions, but each student should write his own journal entry. You do not need to hand in written answers. Be prepared to discuss the chapter. Eventually, you will be tested on the vocabulary words.

1. On p. 18, Shlain says, "Visionary art alerts the other members [of society] that a conceptual shift is about to occur in the thought system used to perceive the world. John Russell, the art critic, observed: "There is in art a clairvoyance for which we have not yet found a name, and still less an explanation." Do you agree or disagree with this statement? **Can you think of instances in which artists seem to have anticipated such a cultural shift? Looking at a current art form that you are familiar with, speculate on shifts in our society that may be "predicted" in this art.**

2. Shlain has discovered a "duality" in physics and the visual arts. They became complimentary topics for him. Whatever he learned about one seemed to enhance his understanding of the other. Can you think of situations in your life when the juxtaposition of two seemingly unrelated study topics or activities enhanced your knowledge of both? For instance, studying equine behavior and training a horse really affected my ideas about teaching composition. Cooking and chemistry came together in interesting ways, too.

3. Later in his book, Shlain notes that "the process of logic depends heavily upon time" (32). Start thinking about how you perceive and describe some of the key elements of nature: time, space, energy and of humans: logic, emotion, thought, memory, culture. We will be thinking about these elements all semester.

4. Write 2 or 3 of your own discussion questions related to this chapter.

**Vocabulary**

circumscribed 15  
paradigm 22  
quantum physics 20  
a priori 22  
koan 23  
anathema 23  
zeitgeist 24

Five words of your choosing (with page #)

Before, during, and after reading this excerpt, you might want to go on line or in the library and look at works by Georges Braque, Pablo Picasso, Fernand Léger, Juan Gris, and other cubists.

1. According to Wadley, "cubist art itself is full of . . . dislocations and disorientations, shattering traditional ideals and processes and creating new technical and theoretical specialisations (sic)" (11). How is this so? Why is cubism considered so new and different? Why is it so influential? Identify examples of your own to show how innovative and influential these artists were.

2. The cubists included artists in many art areas, including literature (especially poetry), architecture, photography, and music. How do you think this cross fertilization affected the movement? Do you see a similar phenomenon occurring today? For instance, consider hip hop as a cultural and artistic movement evolving through the association of artists from many disciplines.

3. How can understanding relativity help us understand cubism, even though the cubists were not consciously using or commenting on Einstein's theory?

Vocabulary: radicalism 11 analysis allusion 13 motif 13

Primitive art synthesis inviolable 13
Timeline Assignment
Due: with your project notebook

The class as a whole has been constructing a timeline of major events, discoveries, and achievements from the 1880's to the present. For this assignment, I want you to construct your own timeline focused on the two areas that you are juxtaposing in your final project. You may limit the timeline to a shorter time period within the contemporary era, but you must cover at least two decades.

In addition to showing what happened, show how events and achievements are related. We are especially interested in seeing how your two areas are intertwined. For example, you might be looking at Einstein's Theory of Relativity and Cubism being developed by Braque and Picasso, covering 1900 - 1920. You could do parallel time lines showing the evolution of each and pointing out areas where they intersect. You should also include events and innovation in outside areas that would have affected both Einstein and the cubists (the development of photography, for instance, or the political fragmentation developing in Europe.) Do not try to put everything in your timeline. Make it very focused on just events that are directly related to your project.

The physical nature of the timeline is up to you. You may do it electronically or on paper. I have some rolls of paper suitable for this. Let me know if you would like some.
Sixth Edition

The Humanistic Tradition

Modernism, Postmodernism, and the Global Perspective

Gloria K. Fiero
Book 6 Contents

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