1. **COURSE TITLE\*:** Introduction to the Fine Arts
2. **CATALOG – PREFIX/COURSE NUMBER/COURSE SECTION\*:** FNAR 1104
3. **PREREQUISITE(S)\*:** None **COREQUISITE(S)\*:** None
4. **COURSE TIME/LOCATION: (*Course Syllabus – Individual Instructor Specific*)**
5. **CREDIT** **HOURS\***: 3 **LECTURE** **HOURS\***: 3

**LABORATORY** **HOURS\***: 0 **OBSERVATION** **HOURS\***: 0

1. **FACULTY CONTACT INFORMATION: *(Course Syllabus – Individual Instructor Specific)***

1. **COURSE DESCRIPTION\*:**

Creators of art, regardless of the chosen form, share many concepts. In this course, the student will explore these similarities and experience the creative process in each of the artistic disciplines thereby enhancing personal interest in and understanding of the literary, musical, theatrical, and visual arts.

1. **LEARNING OUTCOMES\*:**

The objective of this course is to gain a knowledge of art forms of various types. Students will study masterpieces of works of art including literature, music, theatre, and visual arts representative of different periods in the development of our culture. At the completion of this course, the student will be able to:

1. Identify works of art from various disciplines and artistic periods.
2. Understand aesthetic principles that guide artistic production and relate them to the culture from which they were created.
3. Gain a familiarity with artistic works that are keystones of our cultural development.
4. Have a basic knowledge of the arts that will serve as a foundation for further study in literature, music, theatre, and visual art.
5. Understand basic concepts in the literary, musical, theatrical, and visual arts.
6. Communicate effectively concepts related to the arts and personal experiences in the arts.
7. **ADOPTED TEXT(S)\*:**

*Perceiving the Arts: An Introduction to the Humanities*

Dennis J. Sporre

Pearson, 2015

ISBN for Follett Inclusive Access: 978-0-205-99521-9

ISBN for students who do not want Inclusive Access: 978-0-205-99511-0

OR

Selections from the following OER titles:

***Exploring the Arts: A Brief Introduction to Art, Theater, Dance, and Music*** by Doris Hall, Kimberly Berkley, Nubia Nurian Khan, Darius Spieth, and Laura Kamath. <https://louis.pressbooks.pub/exploringarts/>

***A World Perspective of Art Appreciation*** by Deborah Gustlin and Zoe Gustlin. <https://human.libretexts.org/Bookshelves/Art/A_World_Perspective_of_Art_Appreciation_(Gustlin_and_Gustlin)>

***Compact Anthology of World Literature***by Laura Getty and Kyounghye Kwon. <https://alg.manifoldapp.org/projects/compact-anthology-of-world-literature>

***Compact Anthology of World Literature II*** by Anita Turlington, Matthew Horton, Karen Dodson, Laura Getty, Kyounghye Kwon, and Laura Ng. <https://alg.manifoldapp.org/projects/compact-anthology-of-world-literature-ii>

1. **OTHER REQUIRED MATERIALS: (SEE APPENDIX C FOR TECHNOLOGYREQUEST FORM.)\*\***
2. **GRADING SCALE\*\*\*:**

Grading will follow the policy in the catalog. The scale is as follows:

A = 90 – 100

B = 80 – 89

C = 70 – 79

D = 60 – 69

F = 0 – 59

1. **GRADING PROCEDURES OR ASSESSMENTS: (*Course Syllabus – Individual Instructor Specific)***

A variety of assignments will be used to evaluate student learning. Types of assignments should include but need not be limited to those listed below. A recommended distribution of grades is also indicated.

|  |  |  |
| --- | --- | --- |
| *Category* | ***EXAMPLE ONLY***  *Total Points* | *% of Grade* |
| Analytical Assignments | 400 | 40% |
| Discussions | 300 | 30% |
| Quizzes | 200 | 20% |
| Fine Arts/Humanities Project | 100 | 10% |
| Total | 1000 | 100% |

1. **COURSE METHODOLOGY: *(Course Syllabus – Individual Instructor Specific)***

Lecture, discussion, and projects related to literary, performing, and visual works of art may be used at the discretion of the instructor.

1. **COURSE OUTLINE: *(Course Syllabus – Individual Instructor Specific)***

**\*\*SAMPLE COURSE OUTLINE\*\***

**Week 1 – Learning Outcomes (LO#s): 1, 2, 3, 4, 5, 6**

Course Overview, Syllabus

**Defining “the Humanities”**

Topics:

Being Fully Human; ­Studying the Humanities and the Importance of Critical Thinking; Gifts of the Humanities: Beauty, Aesthetic Pleasure, Beautiful Movement, Language, Appreciating Variety, Everyday Speech, Ideas, Teaching by Asking, Deeper Sense of the Past; and Becoming an “Infinite” Person: Leonardo da Vinci as a Model

**Artists/Works:**

Leonardo da Vinci’s *Mona Lisa*, Edgar Degas’s *The Dance Class*, Shakespeare’s *Hamlet*, Chaucer’s *The Canterbury Tales*, Wilde’s *The Importance of Being Earnest*

**Assignments:**

Quiz and Discussion over Week 1 Topics, Artists/Works

**Week 2 – LO#s: 1, 2, 3, 4, 5, 6**

**The Humanities and Critical Thinking**

**Topics:**

The Importance of Critical Thinking, Apollonian and Dionysian Responses to the Humanities: The Popcorn Syndrome, Empathy and Alienation; The Importance of Responding Critically; Exercising the Mind: Defining and Solving Problems, Challenging Assumptions, Recognizing Contexts, Historical Contexts; Accepting Adaptations; A Guide to Critical Viewing

**Artists/Works:**

Michelangelo’s *David* and Donatello’s *David*; Bertolt Brecht, Beethoven: *Symphony No. 9 in D. Minor, IV*; Puccini’s *Madame Butterfly*, Fleming’s *Gone With the Wind*

**Assignments:**

Quiz and Critical Thinking Discussion over Week 2 Topics, Artists/Works

**Week 3 – LO#s: 1, 2, 3, 4, 5, 6**

**Myth and the Origin of the Humanities**

**Topics:**

Defining “Myth” and “Mythology”: The Role of Myth in the Humanities; Archetypes in Mythology: the hero as world myth, the power of numbers, the circle, the journey, the garden, gods as human beings; Myth as Explanation: creation, the natural world, human suffering, cursed by fate; Myths of Childhood; Popular Mythology; How Myth Influences the Humanities: myth, death, and visions of an afterlife, myth as teacher, myth in the world today

**Artists/Works:**

Carl Jung, Joseph Campbell’s *The Hero with a Thousand Faces*, Dante’s *The Divine Comedy*, Mark Twain’s Mississippi River, selections from the Bible (the land of Canaan, the Garden of Eden, etc.), Sophocles’ *Oedipus* trilogy, selections of fairy tales, Tolkien’s *The Lord of the Rings*

**Assignments:**

Quiz and Discussion over Week 3 Topics, Artists/Works

**Weeks 4 & 5 – LO#s 1, 2, 3, 4, 5, 6**

**Disciplines in the Humanities: Literature**

**Topics:**

Classics and Masterpieces; Literature as History; Poetry: Lyric Poetry, the Sonnet, the Italian Sonnet, the Shakespearean Sonnet, Haiku, Simple Forms, Religious Poetry, Modern Poetry, The Harlem Renaissance, The Novel: The Early Novel, The Golden Age of the Novel, The Modern American Novel, The Post-Modern Novel; The Short Story: Magazine Fiction, the Short Story Today

**Artists/Works:**

Homer’s *Iliad*, selections from Shakespeare’s sonnets, selections from Blake’s *Songs of Innocence* and *Songs of Experience*, Gerard Manley Hopkins’ “God’s Grandeur,” Emily Dickinson, Langston Hughes, Audre Lorde, Washington Irving, Toni Morrison, Gabriel García Márquez, John Updike

**Assignments:**

Quizzes, Discussion, and Analysis Papers over Literature

**Weeks 6 & 7 – LO#s 1, 2, 3, 4, 5, 6**

**Disciplines in the Humanities: Visual Art**

**Topics:**

Art as Imitation: The Need to Imitate, Styles and Media; Key Characteristics of Classical, Medieval, and Renaissance Art: Classical Art, Early Islamic, Indian, and Asian Art; Early Western Art; Medieval Art; Renaissance Art; Classical Discipline and Individual Expression; The Human Body; Major Art Movements in 18th and 19th Centuries: Impressionism, Post-Impressionism; Expressionism, Cubism, Surrealism, Abstract Expressionism, Pop Art, Performance and Installation Art; Photography and Digital Art; Architecture: Religious Architecture, Secular Architecture

**Artists/Works:**

*Artemision Bronze, The Charioteer*, The Parthenon, Giotto’s *The Lamentation of Christ*, Filippo Lippi, Leonardo da Vinci, Michelangelo, Donatello, Raphael, Sofonisba Anguissola, Artemisia Gentileschi, Rembrandt, Goya’s *The Third of May, 1808*, Manet, Monet, Mary Cassatt, Vincent Van Gogh’s *The Starry Night*, Kandinsky, Duchamp’s *Nude Descending a Staircase*, Picasso’s works, Georges Braque, Dali’s *The Persistence of Memory*, Frida Kahlo, Georgia O’Keeffe, Aaron Douglas, Jackson Pollock, Louise Bourgeois, Andy Warhol, Marina Abramovic’s *The Artist is Present*, Christo and Jeanne-Claude’s *The Gates*, Alfred Stieglitz, Cindy Sherman, Franklin Lloyd Wright, Frank O. Gehry, Zaha Hadid

**Assignments:**

Quizzes, Discussion, and Analysis Papers over Visual Art

**Weeks 8 & 9 – LO#s 1, 2, 3, 4, 5, 6**

**Disciplines in the Humanities: Music**

**Topics:**

The Basic Elements of Music: Tone, The Scale, Pentatonic, Diatonic, and Chromatic Scales, Major and Minor Scales, Scales in Non-Western Cultures, Rhythm, Melody, Romantic Melody, Melodic Variations, Dissonance and Minimalism, Harmony and the Orchestra, The Symphony, Silence; A Bach Fugue, A Beethoven Symphony, Art Songs, The Musical Avant-Garde; Folk Music, Accumulation and Narrative Songs, Songs of Protest and Social Justice, Folk Themes in Concert and Ballet, Spirituals and Gospel Music, Ragtime, Jazz, Blues, Popular Songs, Rock and Roll, Hip-Hop and Rap

**Artists/Works:**

Beethoven, *Symphony No. 9 in D Minor, Op. 125,* Claude Debussy’s “Clair De Lune,” Brahms, Tchaikovsky, Rachmaninoff, the “Funeral March” of Beethoven’s *Symphony No. 3 and Symphony No. 9,* Bach’s *Toccata and Fugue in D Minor,* Franz Schubert’s “Ave Maria,” Alma Schindler Mahler, Igor Stravinsky’s *The Rite of Spring*, Arnold Schoenberg, Edgar Varèse, Bob Dylan, Joan Baez, Aaron Copland’s “Simple Gifts” for the ballet *Appalachian Spring,* Mahalia Jackson, Scott Joplin, Louis Armstrong, Charlie Parker, Duke Ellington, George Gershwin, Miles Davis, Billie Holliday’s “Strange Fruit,” Irving Berlin, Frank Sinatra, Bill Haley and the Comets’ “Rock Around the Clock,” Little Richard, Elvis Presley, The Beatles, The Rolling Stones, Woodstock, Tang Dynasty, Khaled

**Assignments:**

Quizzes, Discussion, and Analysis Papers over Music

**Weeks 10 & 11 – LO#s 1, 2, 3, 4, 5, 6**

**Disciplines in the Humanities: Theatre**

**Topics:**

Greek Tragedy and Elizabethan Tragedy; Drama and Tragedy in Theatre History; Comparison of Greek Classical Theatre and Elizabethan Theatre; The Use of Masks and a Chorus; Aristotle and the Nature of Tragedy; The Parts of Drama; Shakespeare’s Use of Verse; Shakespeare’s Use of Imagery; Shakespeare and the Elements of Drama: Theme, Plot, Setting; Neoclassical Tragedy; Modern Tragedy; Melodrama and Tragedy; Comedy in Theatre History; Satire; Comedy of Character; Modern Comedy of Character; Farce; Parody; The 19th Century: The Roots of Modern Theatre; The Rise of Realism; Naturalism; 20th and 21st Century Theatre; Modern Genres and Conventions; Expressionism; New Ways of Staging; New and Old Ways of Speaking the Speech; The Modern Theatre of Ideas; Racial Themes

**Artists/Works**:

Sophocles’ *Oedipus the King* and *Antigone*, Shakespeare’s *The Tempest*, *Othello, King Lear*, Euripides’ *Medea*; Racine’s *Phedra*; George Buchner’s *Woyzeck*; Arthur Miller’s *A View from a Bridge*; Aristophanes’ *Lysistrata*; Shakespeare’s Falstaff; Kaufman and Hart’s *You Can’t Take It With You*; Neil Simon’s *The Odd Couple*; Moliere’s *The Would-Be Gentleman* and Artuffe; Wilde’s *The Importance of Being Earnest*; Tom Stoppard’s *The Real Inspector Hounds*; Ibsen’s *A Doll’s House*; Shaw’s *Pygmalion*; Anton Chekov’s *The Three Sisters*, Konstantin Stanislavsky, Tennessee Williams’ *The Glass Menagerie*; Eugene O’Neill’s *A Long Day’s Journey into Night*; David Mamet’s *Glengarry Glen Ross*; Bertolt Brecht’s *Theater of Alienation*; Tom Stoppard, Clifford Odets’ *Waiting for Lefty*; Lorraine Hansberry’s *A Raisin in the Sun*; August Wilson’s *Fences*; Samuel Beckett’s *Waiting for Godot*

**Assignments:**

Quizzes, Discussion, and Analysis Papers over Theatre

Theatre Experience: Students attend SSCC Theatre Production

Assign Fine Arts/Humanities Project – Due Week 16

**Week 12 – LO#s 1, 2, 4, 6**

**Themes in the Humanities – Religion & Morality**

**Topics:**

Religion: The Importance of Religion in the Humanities; Religion and the Arts; Defining; Morality: Moral Systems; Morality and Religion; Morality and the Arts

**Artists/Works:**

Dante’s *Divine Comedy*, Milton’s *Paradise Lost*, John Donne’s Holy Sonnets, Whitman’s *Leaves of Grass*, Wordsworth’s works, Socrates’ Rebuttal; Thoreau’s *Civil Disobedience*, Emerson’s “Self-Reliance,” Ayn Rand’s works, Swift’s “A Modest Proposal,” The Biblical Moral Code, Hawthorne’s *The Scarlet Letter*, James Joyce’s *Ulysses*

**Assignments:**

Quizzes, Discussion, and Analysis Papers over Week 12 Topics

**Week 13 – LO#s 1, 2, 4, 6**

**Themes in the Humanities - Happiness & Love**

**Topics:**

Happiness: Models of the Happy Life; Happiness and Unhappiness in the Arts; Love: Love’s Origins; Agape, Family and Friendship, Romantic Love, Love and Marriage

**Artists/Works:**

Diego Velázquez’s *Los Borrachos*, Robert Herrick’s “To the Virgins, to Make Much of Time,” Andrew Marvell’s “To His Coy Mistress,” Hemingway’s “In Another Country,” Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, Anne Frank, Martin Luther King, Jr., Mahatma Gandhi, Shakespeare’s *A Midsummer Night’s Dream*, Cervantes’ *Don Quixote*, Miller’s *Death of a Salesman*, Hugo’s *Les Miseràbles,* Song of Solomon from the Bible, Shakespeare’s *Romeo and Juliet,* Alfred Uhry’s *Driving Miss Daisy,* Twain’s *Huckleberry Finn*, Gabriel García Márquez’s *Love in a Time of Cholera*

**Assignments:**

Quizzes, Discussion, and Analysis Papers over Week 13 Topics

**Weeks 14 & 15 – LO#s 1, 2, 4, 6**

**Themes in the Humanities – Life-Affirmation, Nature, Freedom**

**Topics:**

Life-Affirmation: Being Mortal-How We Portray and Celebrate Death, Death in the Popular Arts, Dealing with Death, Life-Affirmation in the Humanities; Nature: Early Views on Nature, Nature and the Romantics, Asian Versions of Nature, The Rise of Urbanism, The Force of Nature, Leaving an Imprint; Freedom: Early Views of Freedom, Determinism, Free Will, Existentialism, Freedom within Limitations

**Artists/Works:**

Shakespeare’s *King Henry V*, Wilfred Owen’s *Dulce et Decorum Est*, Aubrey Beardsley’s *The Pestilence*, A Vision of Hell, from an Arabic manuscript, *The Tales of Luqmann*, John Donne’s “A Valediction Forbidding Mourning,” Katherine Paterson’s *Bridge to Terabithia*, Richard Strauss’ *Death and Transfiguration*, Goethe’s *Faust*, Whitman’s “Song of Myself,” Melville’s *Moby Dick*, Wagner’s operas, Emerson’s “Nature,” Thoreau’s *Walden*, Shelley’s *Frankenstein*, Conrad’s *Heart of Darkness*, Homer’s *The Gulf Stream*, Smithson’s *The Spiral Jetty*, Hicks’ *The Peaceable Kingdom*, Rousseau’s “A Discourse on the Origin of Inequality,” Tennessee Williams’s *A Streetcar Named Desire*, Kierkegaard, Camus, Wordsworth’s “Nuns Fret Not”

**Assignments:**

Quizzes, Discussion, and Analysis Papers over Weeks 14 & 15 Topics

**Week 16 – LO#s 1, 2, 3, 4, 5, 6**

Fine Arts/Humanities Project Due

1. **SPECIFIC MANAGEMENT REQUIREMENTS\*\*\*:**

Instructors will inform students of policies on attendance, late-work or make-up, and plagiarism. Instructors will provide links to or copies of any additional readings or materials not found in the text.

1. **FERPA: \***

Students need to understand that your work may be seen by others. Others may see your work when being distributed, during group project work, or if it is chosen for demonstration purposes. Students also need to know that there is a strong possibility that your work may be submitted to other entities for the purpose of plagiarism checks.

1. **ACCOMMODATIONS: \***

Students requesting accommodations may contact the Academic Affairs office administrative assistant, Barb Fleming, at bfleming@sscc.edu or 937-393-3431 X-2620.

Students seeking a religious accommodation for absences permitted under Ohio’s Testing Your Faith Act must provide the instructor and the Academic Affairs office with written notice of the specific dates for which the student requires an accommodation and must do so no later than fourteen (14) days after the first day of instruction or fourteen (14) days before the dates of absence, whichever comes first.  For more information about Religious Accommodations, see the full policy at <https://www.sscc.edu/services/accessibility-services.shtml#religious-accommodations>

or contact the Academic Affairs office administrative assistant, Barb Fleming, at [bfleming@sscc.edu](mailto:bfleming@sscc.edu) or 937-393-3431 X-2620.

**18. OTHER INFORMATION\*\*\*:**

**SYLLABUS TEMPLATE KEY**

**\*** Item cannot be altered from that which is included in the master syllabus approved by the Curriculum Committee.

**\*\*** Any alteration or addition must be approved by the Curriculum Committee

**\*\*\*** Item should begin with language as approved in the master syllabus but may be added to at the discretion of the faculty member.