

**THE HUMANITIES  
THROUGH THE ARTS  
A TELECOURSE**

A PREVIEW

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*The Humanities through the Arts* has been produced by the Office of Instructional Systems Development, Coastline Community College, one of three colleges in the Coast Community College District.

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## INTRODUCTION

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The purpose of this section of the faculty manual is to provide those involved in the presentation of *The Humanities through the Arts* with a basic understanding of the course and its components.

This section begins with a brief description of the course and its goals. Remaining sections cover the design of the course and provide information about the video programs, the text, and the study guide. This section concludes with summaries of each of the thirty video programs in the series, along with specific learning objectives and reading assignments for each lesson.

## A BRIEF DESCRIPTION OF THE COURSE

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### *The Humanities through the Arts*

*The Humanities through the Arts* is a 30-program 15-week telecourse designed specifically for contemporary postsecondary students who are seeking to meet transfer and general education requirements or who are interested in personal enrichment. The course is appropriate for three or more units of college-level credit.

The telecourse takes the viewpoint that, while science and technology provide us with objective information about the world around us, we must look to the humanities for the subjective insights necessary for an understanding of ourselves and our society. Among the humanities, it is the arts that reveal these values to us. *The Humanities through the Arts* stresses an awareness of self and society as it can be encouraged through a study of Western art. The telecourse is designed to help students answer, as well as raise, questions about their individual and societal expressions of values.

In this course, the humanities are approached through a study of seven major arts: film, drama, music, literature, painting, sculpture, and architecture. Each of these arts is considered from the perspectives of historical development, the elements used in creating works of art, meaning and form expressed, and criticism or critical evaluation.

*The Humanities through the Arts* is a multimedia course that includes 30 video programs, a faculty manual with a complete test bank for the course, and two required print resources: the textbook, *The Humanities through the Arts*, and *A Study Guide for the Telecourse The Humanities through the Arts*.

The course takes full advantage of the unique capabilities of video to complement, reinforce, and enhance the material in the textbook and study guide. The video programs provide students with a rich diversity of visual and aural experiences: excerpts from both early and modern films; interviews with leading producers, directors, and writers; footage of movies actually being made on location; portions of stage plays in performance; renditions of Bach by a jazz group and on the harmonica, as well as by musicians playing more traditional instruments; and readings from the work of such authors as Homer, Shakespeare, and Steinbeck, as well as a recording of Robert Frost reading his own poetry, and Maya Angelou reciting several of her own poems. Students also view paintings by Da Vinci, Raphael, Van Gogh, Monet, Rousseau, Picasso; ancient and modern sculpture, including the work of Auguste Rodin; and contrasts in architecture reflected in the work of ancient and modern artists and in structures erected by those of different cultures.

Finally, the video programs also bring to students the ideas, opinions, and approaches of the creators and critics of all seven forms of art.

## COURSE GOALS

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Four general goals have been specified for *The Humanities through the Arts*. By the end of the course, students should have attained:

1. Understanding of the historical influences of political, cultural, and scientific values upon art.
2. Knowledge of the basic elements and tools an artist uses to create a work of art.
3. Awareness of the different ways of “seeing” and interpreting a work of art.
4. Appreciation of the processes of criticism and evaluation.

## DESIGN AND PRODUCTION OF THE TELECOURSE

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*The Humanities through the Arts* owes its academic soundness and integrity of design to a team of specialists who worked together many months to determine content of the course, establish goals and write objectives, select suitable visual and print materials, produce the video programs, assemble supporting print materials, and construct test banks, creating a unity among these elements. The telecourse team included artists representing all seven of the art forms under study, teaching professionals who—in many cases—are artists as well as educators, instructional designers, writers and editors, and specialists in television production.

### *On-Camera Host*

Maya Angelou, a multifaceted American artist who has earned recognition in at least four of the seven arts considered in this telecourse, is the on-camera host for *The Humanities through the Arts*. Several volumes of her collected poems have been published and two of her works of nonfiction books were chosen as Book-of-the-Month Club selections, one of which was nominated for a Pulitzer Prize. A stage and film actress, and a Tony nominee, Miss Angelou played the role of the grandmother, Nyo Boto, in television’s *Roots* and was a consultant for creative projects for Twentieth Century Fox Studios, where she produced a film adaptation of the Anton Chekhov play *Three Sisters*. She has been a singer, dancer, and choreographer, performing in the United States and in Europe. Earlier in her career, Miss Angelou also was a reporter and editor for a Middle Eastern newspaper and wrote for several West African newspapers. She lectures frequently on college and university campuses and has been awarded honorary doctoral degrees by three American universities.

### *Content Advisors*

Eight academic and professional personnel who both teach and work in the arts shared important roles in the initial design of the course and development of the programs of *The Humanities through the Arts*. They are identified here by their area of expertise in this series.

**FILM:** **Robert Rosen**, Ph.D., professor of film history, criticism, and theory, the Motion Picture-Television Division, University of California, Los Angeles; director of the UCLA Film, Television, and Radio Archives.

**DRAMA:** **Louis Gaston Gardemal**, Ph.D., professor of theatre arts at California State University, Los Angeles; associate chairperson, Department of Theatre Arts; director of Theatre Arts Graduate Studies.

**DRAMA:** **Henry Goodman**, Ph.D., professor in the Department of Theatre Arts at the University of California, Los Angeles; member of the American Society for Theatre Research and the Society for Theatre Research in England.

**MUSIC:** **William Hutchinson**, Ph.D., pianist and musicologist; associate professor of music in the Music Department at the University of California, Los Angeles; associate dean of UCLA's College of Fine Arts.

**LITERATURE:** **Frederick B. Shroyer**, Ph.D., professor emeritus of English and American Literature at California State University, Los Angeles; former chair of the Department of Language Arts at CSULA.

**PAINTING:** **James Joseph Zigerell**, Ph.D., director, Core Curriculum for a Contemporary Course in the Humanities project from which the telecourse *The Humanities through the Arts* was developed; executive dean of the Learning Resources Laboratory and TV College, City Colleges of Chicago; assistant vice chancellor for instructional and staff development; consultant to the American Association of Community and Junior Colleges and director of the Task Force on Uses of Mass Media in Higher Education.

**SCULPTURE:** **Oliver Andrews**, sculptor, professor in the Department of Art, University of California, Los Angeles.

**ARCHITECTURE:** **Leland Martin Roth**, Ph.D., assistant professor, Department of Art History, University of Oregon; member, advisory committee, Chicago Commission on Historical and Architectural Landmarks; member of the board of directors of the Society of Architectural Historians.

### *Instructional Design and Production*

The instructional designer for *The Humanities through the Arts* was Sandra Austen Harden. She was responsible for all design elements of the video and study guide components and for the academic integrity of the course. Ms. Harden has an extensive background in educational television and public broadcasting.

Producer/director of the video programs was Harry S. Ratner, who has produced and directed numerous telecourses for Coast Community College District since 1971.

The print material developed especially for this course is *A Study Guide for the Telecourse The Humanities through the Arts*. The study guide was written by Richard T. Searles, who has considerable experience in classroom teaching and in producing audiovisual and print materials for students at the postsecondary level.

## **COMPONENTS OF THE COURSE**

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As a carefully integrated, multimedia instructional system, *The Humanities through the Arts* has three major components and several support components. The major components are the video programs, a textbook, and a study guide. The support components include the faculty manual, complete with test banks for those who will manage the course, and a media kit with promotional materials designed to stimulate community interest.

### *The Video Programs*

The video component of *The Humanities through the Arts* is available in all major videotape formats. The course is designed for presentation on open broadcast, cable, and closed-circuit television and by video playback for groups or individuals. Individual programs can be used in learning centers for independent study or as an adjunct to regular classes in the arts and humanities. The video programs were produced in the studios of KOCE-TV, a PBS television station in Huntington Beach, California, licensed to Coast Community College District.

The 30 video programs of *The Humanities through the Arts* visually explore the wide dimensions of human creativity. The first program, an introduction, explains the approach of the course and its organization. The last program, an

epilogue, provides students with a retrospective view of the knowledge acquired. The remaining 28 programs are organized into seven units, each focusing on a specific art form: film, drama, music, literature, painting, sculpture, and architecture. Each unit comprises four programs and, except for the unit on literature, the first program in each unit surveys the history of the art; the second program examines the elements used in the art; the third program explores the art's meaning and form; and the fourth program provides a critical evaluation of the art. In the unit on literature, the second program centers on poetry, the third program, on prose.

The introductory program and the seven programs on critical evaluation feature discussions between Maya Angelou and established artists and critics. These guests and the programs on which they appear are:

**Oliver Andrews**, academic content advisor for the course; writer and sculptor; former professor of art, the University of California, Los Angeles. (Program 25)

**Martin Bernheimer**, critic for the *Los Angeles Times*. (Program 13)

**Alberto Bolet**, music director and conductor of the Long Beach Symphony. (Program 13)

**Paul Dufue**, writer and master builder. (Program 29)

**Hal Marienthal**, director and professor of theatre arts at California State University, Los Angeles. (Program 9)

**Robert Rosen**, academic advisor for the telecourse; film archivist; professor of film history and criticism at the University of California, Los Angeles. (Programs 1 and 5)

**Frederick Shroyer**, academic advisor for the telecourse; writer; professor emeritus of English and American literature, California State University, Los Angeles. (Programs 9 and 17)

**Ann Stanford**, published poet and author; professor of English, California State University, Northridge. (Programs 1 and 17)

**Donna Stein**, art consultant and curator for the New York City Museum of Modern Art, the UCLA Art Galleries, and the Corcoran Gallery of Art, Washington, D. C. (Programs 1 and 25)

**Glen White**, painter; professor and chairman of Department of Art, California State University, Dominguez Hills. (Programs 1 and 21)

**Bernard Zimmerman**, designer, project architect, and master planner. (Program 29)

### *The Textbook*

The textbook for the telecourse is *The Humanities through the Arts*, fifth edition, by F. David Martin and Lee A. Jacobus, copyright 1996 by McGraw-Hill Book Company. Martin is a professor of philosophy emeritus at Bucknell University and Jacobus is a professor of English at the University of Connecticut.

This textbook was chosen by the academic advisors because its approach and organization most nearly match the format they envisioned and outlined for the telecourse. Designed for general readership, the textbook presupposes little prior knowledge of or experience in art on the part of most students. The seven major art forms that are the focus of the telecourse are identified clearly, and the book approaches each form in a manner compatible with the philosophy and goals of the course. For each art form, the book provides a brief, historical introduction. The particular elements of that art form then are identified and described, and the form and meaning of certain works or artists are discussed. Finally, while approaches to criticism of each art form are suggested, no judgments are forced upon the student; each is left free to define his or her own preferences.

## *The Study Guide*

The fifth edition of *A Study Guide for the Telecourse The Humanities through the Arts* is published by McGraw-Hill Book Company. The study guide is an indispensable document that integrates and coordinates the textbook and video components of the course.

The basic function of the study guide is to provide the student with a methodical, organized, convenient, and easily understood approach to the course. The 30 lessons in the study guide parallel the video programs. Each lesson contains the following elements:

- Overview—A summary of the highlights of the lesson placed in the total perspective of the course.
- Learning Objectives—Measurable goals the student is expected to accomplish as a result of completing all the required activities for the lesson.
- Assignments—Tasks for the student to complete, such as reading, viewing, and study assignments and a suggested sequence of completion.
- Aids for Study—Study and practice activities to reinforce the student's grasp of concepts, as well as enhance self-evaluation skills. Helps the student review material and apply and integrate knowledge.
- Review Quiz—Multiple-choice questions to test the student's understanding of the learning objectives and to prepare the student for formal examinations. Answers to these questions are provided at the back of the study guide.
- Additional Activities—Suggested activities appropriate to the lesson that may add to the student's knowledge or be assigned for extra credit.

Since the study guide was originally published, it has been revised to reflect changes in revised editions of the textbook used in the course. This fifth edition of the study guide is designed to accompany the fifth edition of the Martin and Jacobus textbook.

## *Other Components*

In addition to the three primary instructional components—the video programs, the textbook, and the study guide—two support publications are supplied to institutions offering *The Humanities through the Arts*.

The first of these publications is this faculty manual, developed specifically for the instructor who manages the course. It offers information about the course itself; suggestions for communicating with students; checklists of tasks the instructor must complete before, during, and after the course; ideas for additional student assignments; descriptions of techniques for providing support to students; references for further study; and a test bank for all lessons. Like the study guide, the faculty manual has been revised when necessary to incorporate new material in revised editions of the textbook.

With the faculty manual, institutions offering *The Humanities through the Arts* will also receive a media kit with materials that can be used to inform the community about the course. The packet includes sample press releases, photos, slides, and television and radio spot announcements.

## THE LESSONS

To provide a convenient overview of the course, the following pages contain brief descriptions of the video programs, reading assignments, and student learning objectives for each lesson in the *The Humanities through the Arts*. This section is not intended as a substitute for your own careful review of the video programs, the textbook, and the study guide. It does, however, provide a convenient summary of the basic content and objectives for the individual lessons of *The Humanities through the Arts*.

### INTRODUCTION

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#### *Lesson 1 The Quest for Self*

**PROGRAM DESCRIPTION:** This introductory program explains the organization and approach of the course: a study of how values are revealed in seven different art forms, the elements of each specific art form, different forms of the arts and the meanings of these forms, and finally—from the perspective of critical evaluation. Definitions are offered for the terms “work of art” and “artistic form,” and a beginning is made in learning how to “participate with” a work of art. Brief introductions are made to four special guests who appear in later programs on criticisms. These guests are curator Donna Stein, poet Ann Stanford, painter Glen White, and film archivist Robert Rosen.

**READING ASSIGNMENT:** In the textbook, Chapter 1, “The Humanities: An Introduction,” read pages 1-17 and Chapter 2, “What Is a Work of Art?,” pages 18-46.

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Select the appropriate definition of artistic form.
2. State a relationship between the arts and values.
3. State a relationship between concrete images and abstract ideas.
4. Appreciate the importance of one’s participation in a work of art.
5. List four essential characteristics of a work of art and suggest some relationships among them.

### UNIT ONE FILM

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#### *Lesson 2 Twentieth Century Legacy*

**PROGRAM DESCRIPTION:** “Film: Twentieth Century Legacy” is the first of four lessons that explore film, the contemporary art form that some critics believe to be the only true art form to emerge in the present century. In the debate over whether film is chiefly a harmless form of mass entertainment or a powerful vehicle of social influence, it is concluded that film fills both roles. The focus of this lesson is on the rapid development of film from a mere copy of other art forms to a mature, complex, and distinct form of its own. Some techniques, technologies, and men who made this metamorphosis possible are introduced, and clips are shown from such early classic films as *Birth of a Nation*.

**READING ASSIGNMENT:** In the textbook, Chapter 11, “Film,” read pages 325-329 (introductory material, “The Subject Matter of Film” and “Directing and Editing”), pages 339-342 (“Sound” and “Image and Action”), and pages 344-346 (“Content” and “The Context of Film History”). In the textbook, Chapter 2, “What Is a Work of Art?” review pages 29-31 (“Content”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Demonstrate an understanding of film as a unique art form by listing three techniques used by D. W. Griffith in producing his motion pictures.
2. Name at least two significant directors in addition to Griffith and explain their contributions to film.
3. Contrast the subject matter and techniques of the earliest motion pictures with later ones.
4. List two reasons film is accused of being a business rather than an art.
5. Understand social and economic conditions prevailing in America that influenced the development of film in the 1900s.
6. Appreciate the impact upon social belief and custom that is possible through film:
  - a. as demonstrated by identification of a social environment both reflected and promoted by *Birth of a Nation*.
  - b. as demonstrated by awareness of the social environments that provide the context for a film.

## UNIT ONE FILM

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### Lesson 3 *The Dynamic Illusion*

**PROGRAM DESCRIPTION:** This program opens with the identification of camera, light, and editing as the basic elements of film-making. It is emphasized that these elements alone and in themselves are not sufficient to be called “art”; art in filmmaking depends upon how the elements are used and how they converge. From this discussion of elements, the program moves through a review of filmmaking techniques such as camera placement, camera movement, angles, music, and sound effects. These techniques and their use are demonstrated in excerpts from *Rain*, *Psycho*, *The Pawnbroker*, *Citizen Kane*, *Wuthering Heights*, *My Man Godfrey*, *Battleship Potemkin*, and *The Great Train Robbery*.

**READING ASSIGNMENT:** In the textbook, Chapter 11, “The Film,” read pages 331-338 (“The Film Image” and “Camera Point of View”), and review pages 339-342 (“Sound” and “Image and Action”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Describe how photography, lighting, and editing contribute to the illusions presented by film.
2. Determine whether or not frame composition is crucial to artistic success of a film.
3. Describe various aspects of a subject’s or object’s motion.
4. Identify various types of camera motion.
5. Appreciate how each type of motion may elicit responses from the participant.

6. Consider the point at which technique may interfere with the overall effect of film.
7. Analyze the viewer response to visual and sound elements of a film.

## UNIT ONE FILM

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### Lesson 4 *Not Just the Great Escape*

**PROGRAM DESCRIPTION:** A much-honored British director, David Lean, draws upon his own extensive life's work in this program to give a colorful and absorbing insight into the ways in which an artist expresses form and meaning in film. Lean tells of his work with *Lawrence of Arabia*, *Dr. Zhivago*, *Ryan's Daughter*, and *Bridge over the River Kwai*. Several film clips of Lean and his crews filming these movies on location are shown, and Lean speaks of the importance of actors, costumes, script, scene, set construction, shooting on location, music, working with crowds, editing, and criticism. Fittingly, Lean is brought to the program through a film of which he himself is the subject. Maya Angelou prefaces the Lean film with comments about the art and craft of the film director and specific notes about Lean's stature in the medium.

**READING ASSIGNMENT:** In the textbook, Chapter 11, "The Film," read pages 329-331 ("The Participative Experience and Film"), page 339 ("Audience Response in Film"), pages 342-344 ("Film Structure"), and pages 346-354 ("Francis Ford Coppola's *The Godfather*," "Experimentation," and "Summary"). In the study guide, read pages 35-51 ("Style and Medium in the Motion Pictures").

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Describe the "escape" reaction as a response to the motion picture and identify a possible contrasting reaction.
2. Understand why film exerts such powerful influence over potential responses.
3. Discuss two problems that make it difficult to explore form and meaning in the motion picture.
4. Name at least six qualities or elements that give structure and meaning to the motion picture and briefly explain their contribution to meaning.
5. Explain film's unique capability to portray space and time relationships, according to Erwin Panofsky.
6. Give examples of the sound-visual "principle of coexpressibility" stated by Panofsky.
7. State an essential difference between a stage drama and a film.

## UNIT ONE FILM

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### Lesson 5 *Seeing All There Is*

**PROGRAM DESCRIPTION:** Once again the question of whether film is an art form is raised—this time between Miss Angelou and University of California film archivist Robert Rosen. It is affirmed that film is indeed an art form, though a complex one that has a collective nature because it involves the work of so many people. Miss Angelou begins this interesting evaluation of film with the question, “But if film is art, who is the artist?” She and Mr. Rosen discuss the relationship of the director to the film, mentioning the director’s attitudes and work patterns as important factors. Some opinions are offered to explain the evolvement of many different forms of movies in the United States and to account for the influence of such diverse factors as geography and criticism. The program closes with a judgment by Mr. Rosen that a film can be at once both a “high art” form and a popular piece of entertainment.

**READING ASSIGNMENT:** In the textbook, Chapter 3, “Being a Critic of the Arts,” read pages 47-60 (“You Are Already an Art Critic,” “Participation and the Critic,” and “Kinds of Criticism”). In the textbook, Chapter 11, “The Film,” review pages 331-338 (“The Film Image” and “Camera Point of View”), pages 344-346 (“Content” and “The Context of Film History”), and pages 351-353 (“Experimentation”). In the study guide, read pages 63-66 (“Film Has Nothing to Do with Literature”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Appreciate the importance of change and growth in one’s critical skills.
2. Identify three types of criticism.
3. List several aspects of film content that may be described in addition to the narrative story or dialogue.
4. Perform a simple critical description for one film.
5. Identify a significant difference between the arts of film and literature.
6. State one way in which increased critical skills may add to enjoyment of art.

## UNIT TWO DRAMA

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### Lesson 6 *An Imitation of Life*

**PROGRAM DESCRIPTION:** A main theme of this program is that conflict is the essence of drama. The program opens by tracing the history of drama from its beginning in tribal dances, masks, and rituals to the Greek theaters of the centuries before Christ where drama developed first as a means of honoring gods, then evolved into the play as we know it today. The program continues with an account of drama as it changed and matured through the Middle Ages, the Renaissance, and the Elizabethan Age, which produced William Shakespeare. We view scenes from *Oedipus Rex*, Shakespeare’s *Julius Caesar*, *Macbeth*, *Romeo and Juliet*, and *Hamlet*. The program closes with an examination of Ibsen’s *A Doll’s House*, which is presented as a play that is typical of modern drama’s tendency to explore human relations.

**READING ASSIGNMENT:** In the textbook, Chapter 8, "Drama," read pages 226-234 (introductory material, "Aristotle and the Elements of Drama," "The Imitation of Life," "Elements of Drama," "Archetypal Patterns," "Genres of Drama: Tragedy," and "Tragic Rhythm") and pages 236-239 ("Shakespeare's *Romeo and Juliet*").

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Identify one characteristic of comedy and two characteristics of tragedy.
2. Name two outstanding ages of drama and a representative artist and play from each period.
3. Briefly summarize the plots of three plays studied in this lesson.
4. Appreciate the type of realism that is developed within a drama and suggest the limitations within which this realism must be presented.
5. Define an archetype and recognize an example of an archetypal pattern.

## UNIT TWO DRAMA

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### Lesson 7 *Nucleus of a Story*

**PROGRAM DESCRIPTION:** George Bernard Shaw's *Pygmalion* is dissected thoroughly by Maya Angelou in this program in order to examine in detail the elements of drama. Use of language, the technique of imitating life successfully, plot, and characterization are discussed. How strong characters can upstage a plot is demonstrated. Shaw's *Pygmalion*, a tragicomedy, emphasizes characters and their relationships rather than plot, and the play ends with questions—not resolutions—leaving the audience to speculate about the playwright's message.

**READING ASSIGNMENT:** In the textbook, Chapter 8, "Drama," read pages 234-235 ("The Tragic Stage") and pages 240-242 ("Comedy: Old and New"), and review pages 226-227 ("Aristotle and the Elements of Drama") and pages 233-234 ("Genres of Drama: Tragedy" and "Tragic Rhythm").

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Name the elements of tragedy as identified by Aristotle.
2. Appreciate the importance of belief in fate, or an organized cosmic order, to classical tragedy.
3. List the three critical moments of "tragic rhythm" as described in the textbook.
4. Give contemporary (modern) examples that parallel Old Comedy and New Comedy.
5. Distinguish between tragedy, comedy, and tragicomedy.
6. Define "type character."
7. Describe the differences among the Greek, Elizabethan, and modern theaters.

## UNIT TWO DRAMA

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### Lesson 8 *Meaning for Every Age*

**PROGRAM DESCRIPTION:** Through a study of Shakespeare's artistry, which many critics believe brought greatness to the theater, this program reveals how the playwright invests a work of drama with form and a meaning that can be timeless. A film featuring a re-creation of an old English theater with performers preparing for the production of a Shakespearean play is shown so that the viewer can more fully appreciate the true artistry of Shakespeare and his contemporaries. Theater construction is discussed as it affected play production, and a somewhat detailed look is taken at Shakespeare's ingenuity in making use of limited stage and scene facilities. The program closes with a commentary upon how, in turn, the physical characteristics of the stage influenced the writing of Shakespeare's plays. In the textbook reading for this lesson, the elements of modern tragicomedy are examined through a careful study of Susan Glaspell's *Trifles*.

**READING ASSIGNMENT:** In the textbook, Chapter 8, "Drama," read pages 242-254 (Tragicomedy: The Mixed Genre"), and review pages 231-233 ("Archetypal Patterns") and page 242 (Perception Key "Old and New Comedy").

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Describe the general structure and arrangement of the Elizabethan theater and give examples of how various structures of the theater were used in a drama.
2. Define the terms "aside" and "soliloquy," explaining what each represents in a drama.
3. Explain the frequent use of the "chorus" and the "epilogue" in Elizabethan drama.
4. Identify elements of modern tragicomedy in *Trifles*.
5. Explain how tragicomic endings differ from comic or tragic endings.
6. Understand the power of dramatic irony in tragicomedy.

## UNIT TWO DRAMA

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### Lesson 9 *Great Age Ahead?*

**PROGRAM DESCRIPTION:** This program on criticism concludes the unit on drama. Hal Marienthal and Frederick Shroyer join Maya Angelou in a discussion of many aspects of theater. Dr. Marienthal is a professor of theater arts, California State University, Long Beach; he is widely published and has produced more than twenty plays for the professional stage. Dr. Shroyer is a professor emeritus of English and American Literature, California State University, Los Angeles. He also is an established author and former literary editor of the *Los Angeles Herald-Examiner*. The so-called "great ages of drama" are discussed and the importance of drama to the human spirit is stressed. Some attention also is given to the relevance of television as compared with staged drama. Dr. Marienthal concludes with the reaffirmation: "Drama is life, and it's life accentuated and polished and selectified."

**READING ASSIGNMENT:** In the textbook, Chapter 3, "Being a Critic of the Arts," review pages 49-58 ("Kinds of Criticism," "Descriptive Criticism," and "Interpretive Criticism"). In the textbook, Chapter 8, "Drama," review pages 242-243 ("Tragicomedy: The Mixed Genre"), and read pages 254-257 ("Experimental Drama" and "Summary"). In the study guide, read pages 105-110 ("The Problem Play—A Symposium").

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Select the appropriate definitions for descriptive criticism and interpretive criticism.
2. Suggest why interpretive criticism requires more knowledge than descriptive criticism.
3. Define “detail relationship” and “structural relationship.”
4. Anticipate varying interpretations from different critics.
5. Recognize an example of interpretive criticism.
6. Suggest a reason for the treatment of social problems in drama.
7. Apply descriptive or interpretive criticism to a play of your choice.

## UNIT THREE MUSIC

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### *Lesson 10 Age-old Search for Meaning*

**PROGRAM DESCRIPTION:** “From all the evidence we have, it seems that every culture, every society known to exist, has made music.” These words open the first of four programs devoted to the study of music. The program continues with a survey of the history of music, from sketchings of crude instruments made in the clay of the Middle East 6,000 years ago to the development of music in modern society. The evidence seems to indicate that, in the beginning, music was purely functional, serving as an adjunct to other arts. Not until the Renaissance did music become a distinctly separate art. The development of today’s many varied forms of music is traced, and the program offers excerpts from Beethoven’s Third Symphony, *Eroica*, for the pleasure of viewers and listeners.

**READING ASSIGNMENT:** In the textbook, Chapter 2, “What Is a Work of Art,” review pages 18-45, with particular attention to examples and descriptions referring to music. In the study guide, read pages 121-122 (“A Brief Glossary of Styles and Genres—with Suggestions for Listening”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Identify the years and some composers associated with several music periods.
2. Describe the various approaches to harmony and consonance typical of different eras of music.
3. Identify some developments in musical form and technique associated with the Baroque period.
4. Appreciate the scope of musical history and the wealth of listening experiences available from all periods of Western music.
5. Appreciate the lasting popularity of the opera form.

## UNIT THREE MUSIC

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### *Lesson 11 Emotion and Feeling in Sound*

**PROGRAM DESCRIPTION:** A Brahms symphony (No. 1 in C) at the beginning of this second program in the study of music is used with telling effect to illustrate that what we hear as music is a blend of many carefully chosen elements. As Maya Angelou points out, not all sound is music; music is constructed of elements that include pitch, scale (or tuning system), melody, harmony, rhythm, and meter. The “look” of sound is demonstrated showing waves recorded on an electronic apparatus, and the student “sees” the range of human hearing. In addition to the Brahms symphony, the student hears Beethoven’s *Appassionata*, Mahler’s Symphony No. 4 in G, and an electronic composition by Alden Ashworth. In conclusion, Maya Angelou describes the Ashworth composition as “an example of a move from the past that we know to a future that may be.”

**READING ASSIGNMENT:** In the textbook, Chapter 9, “Music,” read pages 260-276 (“Hearers and Listeners,” “The Elements of Music,” “The Subject Matter of Music,” “Feelings,” “Two Theories: Formalism and Expressionism,” “Sound,” “Tonal Music,” “Tonal Center,” “Atonality,” “Polytonality,” and “Nontonal Music”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Define the following terms: tone, consonance, dissonance, rhythm, tempo, melody, harmony, and dynamics.
2. Describe several significant features of musical forms that treat tonality in different ways.
3. List alternative subject matter that has been suggested for music.
4. Appreciate the interplay of elements that, together, create a meaningful musical work.

## UNIT THREE MUSIC

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### *Lesson 12 Meaning through Structure*

**PROGRAM DESCRIPTION:** Through an extensive probing of the life and work of Johann Sebastian Bach, this program brings to the student some understanding of the importance of form to music and of the meaning that the artist imparts in his work. Maya Angelou offers insight into the personal life of Bach, whose entire life was bound up with music. A prolific composer, he wrote more than fifty volumes of music, most of them relating in some way to religion. Prolific as he was, Bach was not recognized in his own time; the true worth of his contribution to music was discovered more than fifty years after Bach’s death by Felix Mendelssohn. In this program the student hears Bach’s music played upon many different instruments, including the lute, harpsichord, flute, and electronic synthesizer. Among performers are a jazz group, a chamber orchestra, and a dance troupe.

**READING ASSIGNMENT:** In the textbook, Chapter 9, “Music,” read pages 276–283 (“Musical Structures”), and review pages 261-267 (“The Elements of Music”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Select the correct description of these musical forms: theme and variations, rondo, fugue, sonata, fantasia, and symphony.
2. Identify the correct meaning of basic tempo markings.
3. Identify the historical period of musical development in which Bach lived and worked.
4. Enjoy a better appreciation of the perfection and potential for meaning in Bach’s works.

## UNIT THREE MUSIC

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### *Lesson 13 Listening for the Unexpected*

**PROGRAM DESCRIPTION:** Maya Angelou opens this program on criticism (which concludes the study of music) with the opinion that music seems to be the one form of human expression that has withstood the changes of time. She is joined in this program by *Los Angeles Times* music critic Martin Bernheimer and by Alberto Bolet, music director and conductor of the Long Beach Symphony Orchestra. The qualifications, responsibilities, and importance of the music critic are debated. Bernheimer offers the opinion that a critic’s first responsibility is to the reader and his second responsibility is to the artist. Bolet agrees that the critic is something of a mirror of the artist’s work. The program concludes with an agreement by all three participants that there can be no other art without music.

**READING ASSIGNMENT:** In the textbook, Chapter 3, “Being a Critic of the Arts,” review pages 49-60 (“Kinds of Criticism”). In the textbook, Chapter 9, “Music,” read pages 284-293 (“Beethoven’s Symphony in Eb major, No. 3, *Eroica*”). In the study guide, read pages 165-174 (“What Is Modern Music—and Why Have People Never Liked It, at First?”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Briefly describe Beethoven’s Symphony No. 3, in Eb Major, the *Eroica*.
2. Identify the form of criticism applied in the textbook to Beethoven’s *Eroica*.
3. Apply some of the skills that may be employed to listen creatively to music.
4. State a definition of “modern music”
5. Identify at least one reason new music often is unpopular.
6. Appreciate the need of each age for music that expresses the uniqueness of the age.

## UNIT FOUR LITERATURE

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### Lesson 14 *From Words, Truth*

**PROGRAM DESCRIPTION:** In this first of four lessons on literature, Maya Angelou introduces the topic by noting that the study of literature in this course will be confined to poetry and fiction. Then, the program traces the evolution of that tool essential to written literature—the alphabet—following its development from sketching, to petroglyphs, to symbol. The remainder of the program surveys the characteristics of literature in each of the major periods of Western culture: ancient Greece, Anglo-Saxon England, the Elizabethan Age, the Romantic Age, neoclassicism, the eighteenth century, the Victorian Age, and the twentieth century and its schools of realism and naturalism. The program also notes how the various types of literature have portrayed humankind differently. This survey is highlighted by excerpts from the works of numerous authors and poets and by film that reinforces the images conveyed by the words.

**READING ASSIGNMENT:** In the textbook, Chapter 1, “The Humanities: An Introduction,” review pages 12-16 (“Perception” and “Abstract Ideas and Concrete Images”). In the textbook, Chapter 7, “Literature,” read pages 192-194 (introductory material).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Understand the origins of literature from spoken language.
2. Identify at least three distinctive qualities of literature that are more evident when read aloud than when read silently.
3. Recognize five historical literary periods and associate an author or work with each period.
4. Identify an attitude or value important to each of four of the literary periods discussed in this lesson.
5. Appreciate the role of literature in questioning or clarifying the values held by a society.

## UNIT FOUR LITERATURE

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### Lesson 15 *The Synthesis of Poetry*

**PROGRAM DESCRIPTION:** This program centers on the elements of a major literary form—poetry—and on how those elements are fused to create a form that conveys the poet’s meaning. The principal elements of poetry that the program analyzes are rhythm, imagery, repetition, meaning, and rhyme. This discussion of poetry is supplemented with readings of a number of poems by Robert Frost, including “The Road Not Taken,” “Hushed October,” “A Leaf-Treader,” “Two Tramps in Mud Time,” “Desert Places,” “Storm Fear,” “A Patch of Old Snow,” “Design,” and “Birches.” Students also have the opportunity to hear Maya Angelou recite some of her own poems, including “Harlem Hopscotch,” “Song for the Old Ones,” “The Senses of Insecurity,” “Artful Pose,” and “Alone.” Miss Angelou also reads Carl Sandburg’s “Chicago,” William Henley’s “Invictus,” a Shakespeare sonnet, and Matthew Arnold’s “Dover Beach.”

**READING ASSIGNMENT:** In the textbook, Chapter 7, “Literature,” read pages 203–219 (“The Lyric,” “The Image,” “The Metaphor,” and “The Symbol”), and review Chapter 2 “What Is a Work of Art?” on unity and organization in a work of art.

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. List three characteristics of poetry.
2. Identify three elements used in most poetry.
3. Differentiate the two levels of subject matter that poets employ.
4. Define the term “lyric poem.”
5. Appreciate the aspect of feelings and emotions present in a lyric poem.
6. Relate several significant aspects of Frost’s thought and life.

## UNIT FOUR LITERATURE

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### *Lesson 16 The Story Beyond*

**PROGRAM DESCRIPTION:** Maya Angelou opens this program with a definition of good fiction: “a product of the creative arrangement of elements achieved through the selection of materials which the writer has accumulated.” After an overview of the history of fiction, from the papyri of ancient Egypt to the present, the program then examines the basic elements of fiction through detailed analysis of one short story: “The Lottery” by Shirley Jackson. The story told in “The Lottery” is related through film and narrative supplied by Miss Angelou. At appropriate points in the story, Miss Angelou discusses how the author developed the plot and used atmosphere and characterization to convey her meaning through the written word.

**READING ASSIGNMENT:** In the textbook, Chapter 7, “Literature,” read pages 194–203 (“Literary Structures”), and review pages 216–219 (“The Symbol”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. State a simple definition of “literature.”
2. Define “point of view” and identify an example of each basic type.
3. List four basic techniques of characterization.
4. Define atmosphere, tone, and style.
5. Describe narrative forms of literature.
6. Define symbolism and be sensitive to the tentative quality of literary symbols.
7. Appreciate and be more sensitive to the complexity that may be found within even a straightforward, short work of fiction.

## UNIT FOUR LITERATURE

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### *Lesson 17 Behind the Words*

**PROGRAM DESCRIPTION:** Two practitioners of literary forms—poet Ann Stanford and novelist Frederick Shroyer—discuss with Maya Angelou some of the questions and topics basic to the critical, analytical approach to literature. Among the areas explored in this program are the nature of the creative process; how writers approach their work and receive inspiration; the relationship between truth and fiction; the role of rhythm in poetry; and the reasons for the popularity of certain modern forms of fiction over other works, such as the classics, with perhaps greater literary value. The discussion concludes with a consideration of the features of the short story “The Lottery,” which was the subject of much of the preceding program.

**READING ASSIGNMENT:** In the textbook, Chapter 7, “Literature,” read pages 207-210 (“To His Coy Mistress” by Andrew Marvel, “The Tyger” by William Blake, “Dover Beach,” by Matthew Arnold, “After Great Pain, A Formal Feeling Comes” by Emily Dickinson, and “Coal” by Audre Lorde), and review pages 211-219 (“The Image,” “The Metaphor,” and “The Symbol”). In the textbook, Chapter 3, “Being a Critic of the Arts,” review pages 47-67. In the study guide, read pages 209-213 (“How a Poem Is Made” and “Ars Poetica”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Differentiate the subject matter and content of three poems.
2. Identify examples of imagery, symbolism, and other poetic elements in the poems and describe how their uses support the poet’s meaning.
3. Demonstrate participation in a poem and identify the emotional content or theme of the work.
4. Appreciate more fully an author’s intent in a given piece of literature.

## UNIT FOUR LITERATURE

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### Lesson 18 *Visions through the Ages*

**PROGRAM DESCRIPTION:** The program provides students with a fascinating overview of how humans—from diverse cultures and different times—have expressed, in two-dimensional forms, their unique perceptions of the world around them. While Maya Angelou describes how painting reflects the culture and values of the artist, films show cave paintings; Egyptian, Greek, and Roman frescoes; Renaissance paintings emphasizing the individuality of the person; the paintings of the Baroque; the experiments in perception of the Impressionists; and the personal visions of the modernists. Among artists whose works are shown are Raphael, Da Vinci, Michelangelo, El Greco, Velásquez, Rembrandt, Pissarro, Degas, Cassatt, Van Gogh, Toulouse-Lautrec, Kandinsky, and Pollock.

**READING ASSIGNMENT:** In the textbook, Chapter 4, “Painting,” read pages 68-73 (introductory material, “Elements of Painting,” “The Clarity of Painting,” and “The ‘All-at-Oneness’ of Painting”), and scan pages 73-78 (“Abstract Painting,” “Intensity and Restfulness,” and “Representational Painting”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Appreciate the value of applying visual skills to enjoyment of an object in and of itself.
2. State the purpose of painted frescoes in Egyptian tombs.
3. Identify some characteristics of Greek and Roman painting.
4. Contrast the subject matter and treatment of painters of the early Christian church with those of the Renaissance.
5. Recall names of some significant painters from the Renaissance, Baroque, and Modern periods.
6. Appreciate more fully the realities that painters of each age have attempted to reveal.

## UNIT FIVE PAINTING

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### Lesson 19 *Creating a Point of View*

**PROGRAM DESCRIPTION:** This program explores the major elements of painting: color, light and shadow, line, shape, and—perhaps the most critical one—the painter’s point of view. The program shows how color can have sensory impact and how light and shadow dramatize color and shapes and heighten their emotional values. Among the artists whose works are shown to illustrate specific points about the elements of painting are Monet, Delacroix, Hopper, Claez, and El Greco.

**READING ASSIGNMENT:** In the textbook, Chapter 4, “Painting,” read pages 73-78 (“Abstract Painting,” “Intensity and Restfulness,” and “Representational Painting”) and pages 85-88 (“Parmigianino”), and review pages 68-73 (introductory material, “Elements of Painting,” “The Clarity of Painting,” and “The ‘All-at-Oneness’ of Painting”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Name three primary elements of the art of painting.
2. Understand to what extent an artist’s point of view is a decisive factor in the use of elements to create art.
3. State two means by which the artist may modify color.
4. Name two artists whose use of the line element differ markedly.
5. Identify what is meant by “space” in painting.
6. Appreciate the principle that painting is never solely representational.
7. Recognize the differences and similarities between abstract and representational painting.

## UNIT FIVE PAINTING

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### Lesson 20 *Rousseau—The Lovely Dream*

**PROGRAM DESCRIPTION:** Examination of what are known as the innocent and poetic works of Henri Rousseau—the “Father of the Naïves”—provides the focus for this program on the form and meaning of painting. The program offers a biography of Rousseau as a framework within which students may understand the artist and his works. Particular attention is given to how Rousseau’s works initially were scoffed at by critics but later acclaimed, although even after his peers acknowledged his genius, he never received wide public recognition for his talents. Numerous paintings by Rousseau are shown, including *The Lion of Balfour*, *The River and Notre Dame*, *The Barges and Bridges*, *The Hungry Lion*, *The Dream War*, and *Sleeping Gypsy*. The program also includes film of paintings by many of Rousseau’s late-nineteenth and early-twentieth century contemporaries: Monet, Renoir, Gauguin, Van Gogh, Seurat, and Picasso.

**READING ASSIGNMENT:** In the textbook, Chapter 4, “Painting,” review pages 70-73 (“Elements of Painting,” “The Clarity of Painting,” and “The ‘All-at-Oneness’ of Painting”) and page 78 (“Representational Painting”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Identify the productive years of Rousseau as an artist.
2. Name and describe some of his more notable paintings.
3. Select from a list significant influences upon Rousseau’s subject matter.

4. Appreciate better the style and content of Rousseau's later works.
5. Appreciate the influence of Rousseau upon later surrealist and modern painters.

## UNIT FIVE PAINTING

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### *Lesson 21 "... Things We Have Passed ..."*

**PROGRAM DESCRIPTION:** In this program on criticism in painting, Maya Angelou and painter Glen White discuss such topics as the difference between painting and other art forms, how the viewer of a painting should prepare for and approach the experience, and the reasons behind many viewers' reactions and responses to abstract paintings. Particular attention is paid to abstract paintings, and Miss Angelou and Mr. White explain why some painters choose to portray reality by distorting it. They also discuss what a viewer is supposed to perceive in abstract paintings, and why some painters attach such complex, sometimes esoteric, titles to their works. Some differences between subject matter and content in a painting also are described.

**READING ASSIGNMENT:** In the textbook, Chapter 4, "Painting," read pages 79-85 ("Comparisons of Paintings") and pages 88-95 ("Determining the Subject Matter of a Painting," "Interpretation of the Self: Frida Kahlo, Romaine Brooks, and Rembrandt van Rijn," "Recent Painting," and "Summary"), and review pages 85-88 ("Parmigianino").

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Identify distinctive features of three Medieval-Renaissance paintings, indicating features that show increased attention to human values.
2. State a criterion for differentiating between representational and nonrepresentational art.
3. Identify simple descriptions of several modern styles of painting, such as Expressionism, Cubism, Dada, Constructivism, and Abstract Expressionism.
4. Appreciate how small details may significantly reveal content of a painting.
5. Respond to significant style characteristics of a modern painting with increased understanding of the artist's purpose.

## UNIT SIX SCULPTURE

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### *Lesson 22 Mirror of Man's Being*

**PROGRAM DESCRIPTION:** From the *Venus of Willendorf*, shaped by an anonymous carver around 30,000 B.C., to contemporary light sculpture employing lasers, this program outlines the history of yet another way in which artists express life: sculpture. From this program students will gain an understanding of the many and diverse ways humans have expressed their perception through three-dimensional forms. Representative works shown include ancient African figures and portrait heads; Amerind masks; Egyptian sculptures and low reliefs; Greek and Roman sculpture, monuments, and portrait busts; the religious sculpture of the Middle Ages; the emerging humanistic sculpture of the Renaissance; the dynamic works of the Baroque; and the evolution of modern sculpture, beginning with Rodin's works in the nineteenth century and moving forward to such sculptors as Duchamp and Calder.

**READING ASSIGNMENT:** In the textbook, Chapter 5, “Sculpture,” read pages 98–102 (“Sculpture and Touch,” “Sculpture and Density,” “Sensory Interconnections,” and “Sculpture and Painting Compared”) and pages 112–118 (“Sensory Space,” “Sculpture and the Human Body,” and “Sculpture in the Round and the Human Body”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Appreciate the importance of the tactile sense in the perception of sculpture.
2. Compare the different experiences involved with perceiving—or “participating with”—a sculpture and perceiving a painting.
3. Contrast the subject matter of Egyptian, Greek, and Roman sculpture.
4. Identify a significant difference in the subject matter of sculpture in the Middle Ages and the Renaissance.
5. Suggest two reasons for the sculptor’s preference for the human body as a subject.
6. List at least four modern innovations or experimental directions taken in the art of sculpture.
7. Name one important sculptor from the Renaissance, Baroque, nineteenth century, and modern periods, and identify at least one work by each sculptor.

## UNIT SIX     SCULPTURE

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### *Lesson 23     Elements of Dimension*

**PROGRAM DESCRIPTION:** The elements of sculpture as an art form are studied through an examination of how sculpture has evolved through time. As Maya Angelou states in the beginning of the program, “the best way to understand the relationships of methods, materials, and meaning in sculpture is to trace the progress of sculptural technique as it gradually matured over the centuries.” The program first explores the two basic forms of sculpture—relief and monolith—that preceded modern sculpture. The development of relief sculpture is traced and particular attention is given to Ghiberti’s doors for the Baptistery of Florence, which generally are considered to mark the beginning of the modern era of sculpture. The evolution of monolithic sculpture also is explained and illustrated with film of such works as ancient Egyptian statues, the lifelike works of Greek sculptors, and Donatello’s *Gattamelata*. Modern sculpture, in which some works are partially or totally executed by a person other than the sculptor, is discussed with Tony Smith’s *Die* serving as an example.

**READING ASSIGNMENT:** In the textbook, Chapter 5, “Sculpture,” read pages 102–112 (“Sunken-Relief Sculpture,” “Surface-Relief Sculpture,” “Low-Relief Sculpture,” “High-Relief Sculpture,” “Sculpture in the Round,” and “Sculpture and Architecture Compared”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Recognize and describe the following types of sculpture: sunken (incised) relief, surface (flat) relief, low (bas) relief, high relief, sculpture in the round (monolithic or free-standing sculpture).
2. Identify a basic point of separation between the arts of sculpture, painting, and architecture.
3. Appreciate, as a participant, the importance of “sculptural consciousness” in the creation of sculpture in the round.

4. Identify a limitation of materials used by sculptors and identify at least one method by which the limitation can be overcome.
5. Identify several examples of sculpture with their creators.
6. Appreciate the fact that meaning may be derived from abstractions of representational or figurative subjects.

## UNIT SIX     SCULPTURE

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### *Lesson 24     Meaning through the Body's Form*

**PROGRAM DESCRIPTION:** The third program of the unit on sculpture explores the unique ways in which sculpture conveys meaning through three-dimensional form. This exploration focuses on a detailed study of the life and works of Auguste Rodin, the sculptor who altered the art by conveying so much expression and emotion in his works. Among the many of Rodin's works students will see and hear discussed on this program are *Man with the Broken Nose*, *The Age of Bronze*, *St. John the Baptist Preaching*, *Mignon*, busts of Camille Claudel, *The Burghers of Calais*, *The Thinker*, *Eve after the Fall*, *The Crouching Woman*, *The Falling Man*, *I Am Beautiful*, *She Who Was the Helmet Maker's Beautiful Wife*, *The Kiss*, *Eternal Spring*, *The Danaïde*, *Pas de Deux*, *The Cry*, and *Hand of God*. Within this survey of Rodin's works, specific attention is given to the figures he created for *The Gates of Hell*.

**READING ASSIGNMENT:** In the textbook, Chapter 5, "Sculpture," review pages 112-116 ("Sensory Space" and "Sculpture and the Human Body"), and read pages 119-122 ("Techniques of Sculpture").

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Describe the emotional background and content of *The Burghers of Calais*.
2. Relate examples of critical rejection of Rodin during his career, suggesting some of the features that made his contemporaries uncomfortable with his sculpture.
3. Briefly describe the plan for *The Gates of Hell* and one or more of the figures designed for this work.
4. Name at least two major emotions Rodin portrayed in his works.
5. Cite examples of subject matter Rodin employed to express his concepts of beauty.
6. Appreciate some of the qualities of Rodin's works that were considered excesses by his contemporary critics.
7. Describe two sculpting techniques.

## UNIT SIX     SCULPTURE

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### *Lesson 25     Most Difficult of Arts*

**PROGRAM DESCRIPTION:** Maya Angelou and her two guests, curator Donna Stein and sculptor Oliver Andrews, explore a diversity of critical areas in this program, the last in the unit on sculpture. They discuss personal reactions to minimal sculpture; the roles of the critic in the art of sculpture and the responsibility, if any, of the critic for informing and encouraging the sculptor; whether all sculpture should be accepted as art and whether we must accept everyone who proclaims to be an artist as an artist; and, finally, where the inner vision of an artist comes from and whether an artist is motivated by an external audience or solely by himself.

**READING ASSIGNMENT:** In the textbook, Chapter 5, "Sculpture," read pages 122-144 ("Tactility, Mass, and Space," "Contemporary Sculpture," "Truth to Materials," "Protest Against Technology," "Accommodation with Technology," "Machine Sculpture," "Earth Sculpture," "Sculpture in the Open: Field Complex," "Sculpture in Public Places," and "Summary"), and review pages 98-102 ("Sculpture and Touch," "Sculpture and Density," "Sensory Interconnections," and "Sculpture and Painting Compared"). In the study guide, read pages 287-291 ("Notes on Sculpture").

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Identify the two sources of shapes listed by Moore.
2. List two possible functions of holes in sculpture.
3. Differentiate between the terms "size" and "scale" as used by Moore.
4. Appreciate the significance of shapes in abstract or surrealist sculpture.
5. Relate characteristics of a work to styles that exemplify truth to materials or protest against technology.
6. Feel greater sensitivity to the purpose of the modern sculptor, particularly in abstract work.

## UNIT SEVEN ARCHITECTURE

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### *Lesson 26 The Evolving Skyline*

**PROGRAM DESCRIPTION:** Architecture in America provides the foundation for this examination of the evolution and history of architecture. American architecture can serve this purpose because America is a nation of immigrants, and its architecture has developed as a "harmonious blending of nationalities." Thus, in this program, students will see examples of Chinese architecture, Spanish buildings, Renaissance and neo-Baroque styles, and structures influenced by the architecture of ancient Rome. The latter part of the program focuses on how technological advances in construction have contributed to the development of modern architecture. Numerous examples, such as the Lever House and Seagram Building, of how steel frame permits window walls and emphasizes the linearity of structures are shown. The program also shows how the use of concrete encourages the design of curvilinear buildings.

**READING ASSIGNMENT:** In the textbook, Chapter 6, "Architecture," read pages 146–150 ("Centered Space," "Space and Architecture," "Chartres," and "Living Space").

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Identify examples of architecture representative of other cultures.
2. Identify examples of architecture representative of the artistic styles of other times.
3. List several features of modern skyscraper construction.
4. Define the concepts "centered space" and "configurational center."
5. Appreciate the importance of a structure that reveals something about the space it contains and the activities within and about it.

## UNIT SEVEN ARCHITECTURE

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### *Lesson 27 From Earth to Sky*

**PROGRAM DESCRIPTION:** Function, soundness of construction, and aesthetic pleasure—the three main elements of architecture—form the basis for this program. As an example of how soundness of design can create aesthetic pleasure, the program shows how sculpture frequently was used as a supporting element in buildings in ancient Greece. The program also shows how purely structural elements, such as flying buttresses, ribbed vaults, and domes, were designed to make them aesthetically pleasing as well as functional. After describing the architecture typical of the Renaissance, the program then moves to the modern era and examines the materials—steel, reinforced concrete, and concrete blocks—that have allowed modern architecture to have its characteristic forms. The principle guiding much of modern architecture—“form follows function”—is explained, and numerous examples of structure based on this principle are shown.

**READING ASSIGNMENT:** In the textbook, Chapter 6, “Architecture,” read pages 163–184 (“Earth-Rooted Architecture,” “Sky-Oriented Architecture,” and “Earth-Resting Architecture”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Define earth-rooted architecture, and explain how site, gravity, and centrality are essential elements of earth-rooted architecture.
2. List the characteristics of sky-oriented architecture.
3. Define earth-resting architecture.
4. Appreciate the integrating possibilities of architecture, particularly for the area beyond the building itself.
5. Make a preliminary evaluation of a building to determine if its elements combine to reveal its contents or purpose.

## UNIT SEVEN ARCHITECTURE

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### *Lesson 28 Meaning in a Poet's Vision*

**PROGRAM DESCRIPTION:** Antonio Gaudi, one of the pioneers in the movement against the rigid lines of traditional architectural forms, is the subject of this program that considers the expression of meaning through form in architecture. Much of the program focuses on the buildings Gaudi designed and the multitude of details incorporated into each structure. Students will see his extensive use of light, color, curves, and undulating surfaces, and learn how these architectural forms expressed his belief in the absolute rightness and fitness of natural shapes and organic structures. Among the buildings shown in detail on the program are Casa Battlo, Park Guell, Palacio Guell, Casa Vicens, and Casa Mila.

**READING ASSIGNMENT:** In the textbook, Chapter 6, “Architecture,” read pages 150–163 (“Four Necessities of Architecture”).

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. Describe the architect's relationship to society and its values, according to the statements made in the text by Abell and Panofsky.
2. List the four "necessities" textbook authors Martin and Jacobus claim architecture must meet if it is to be artistically meaningful.
3. Understand the functional aspects of architecture.
4. Appreciate the ways in which architecture can be revelatory of the past.
5. Name some of the most notable works of Antonio Gaudi.
6. List three important influences upon his life that can be seen in Gaudi's work.
7. Identify unique characteristics of two of Gaudi's works.

## UNIT SEVEN ARCHITECTURE

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### *Lesson 29 The Shepherd of Space*

**PROGRAM DESCRIPTION:** Bernard Zimmerman, an architect, designer, and master planner, and Paul DeFue, a master builder, are Maya Angelou's guests for a discussion of various aspects of architecture as art. They begin by commenting on whether architecture should be considered an art form and on the related question of why architects often are not thought of as artists. They also discuss the relationship between architecture and people: Does a building influence the people who live or work in it? Should the architect consider the feelings of the people who will occupy a building he or she designs? How much control should the users of architecture have over those who create the architecture? How much responsibility does the architect have for controlling the environment? How much should he or she have?

**READING ASSIGNMENT:** In the textbook, Chapter 6, "Architecture," read pages 184-189 ("Urban Planning" and "Summary"). In the study guide, read pages 329-335 ("The Architect, The Artist").

**LEARNING OBJECTIVES:** After completing the reading assignment and viewing the program, the student will be able to:

1. List some of the basic artistic insights (or "geneses") of the architect.
2. Identify which of the insights are unique to architecture as opposed to other arts.
3. Compare Ponti's "genesis of architecture" with the elements of architecture discussed in Lesson 27.
4. Identify some of the problems encountered in city planning.
5. Speculate on an architect's consideration of psychological and emotional values while participating in architecture as art.

## EPILOGUE

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### *Lesson 30 Continuing the Quest for Self*

**PROGRAM DESCRIPTION:** This concluding program offers a review of the art forms studied in the seven units of the telecourse and reprises the theme of the course: The arts express life and are the artist's attempt to interpret reality. The importance of the arts to our lives is expressed succinctly by Maya Angelou: "The artist's vision gives us new perspectives on the past as well as the present and sharpens our perception of the world and our relation to it." Finally Maya Angelou notes that "life would be meaningless and empty without the contributions of artists and their art."

The last lesson has neither specific textbook assignments nor learning objectives.



## VII. Course Content

### Lesson Titles

1. Introduction: The Quest for Self
2. Film: Twentieth Century Legacy
3. Film: The Dynamic Illusion
4. Film: Not Just the Great Escape
5. Film: Seeing All There Is
6. Drama: An Imitation of Life
7. Drama: Nucleus of Story
8. Drama: Meaning for Every Age
9. Drama: Great Age Ahead?
10. Music: Age-old Search for Meaning
11. Music: Emotion and Feeling in Sound
12. Music: Meaning through Structure
13. Music: Listening for the Unexpected
14. Literature: From Words, Truth
15. Literature: The Synthesis of Poetry
16. Literature: The Story Beyond
17. Literature: Behind the Words
18. Painting: Visions through the Ages
19. Painting: Creating a Point of View
20. Painting: Rousseau—The Lovely Dream
21. Painting: "...Things We Have Passed..."
22. Sculpture: Mirror of Man's Being
23. Sculpture: Elements of Dimension
24. Sculpture: Meaning through the Body's Form
25. Sculpture: Most Difficult of Arts
26. Architecture: The Evolving Skyline
27. Architecture: From Earth to Sky
28. Architecture: Meaning in a Poet's Vision
29. Architecture: The Shepherd of Space
30. Epilogue: Continuing the Quest for Self

## VIII. Learning Strategies or Teaching Methods

- Lecture
- Audio tutorial laboratory
- Audio and/or visual tutorial segments available in media center or classroom
- Small group instructor
- Team teaching
- Other (specify): Open broadcast and cable television; study guide; textbook; home video viewing

## IX. Evaluation Methods

A bank of multiple-choice questions and suggestions for essay questions and longer essays will be available in the faculty manual. The test questions are suitable for quizzes or for midterms and finals. They will cover both the video and the print portions of the course.

## X. Required Course Materials

Study Guide: *Study Guide for the Televised Course The Humanities through the Arts*, by Richard T. Searles, fifth edition, 1996, for the Coast Community College District, McGraw-Hill Companies, Inc.

Textbook: *The Humanities through the Arts*, by F. David Martin and Lee A. Jacobus, fifth edition, 1996, McGraw-Hill Companies, Inc.

# Request for Preview Videocassette and Review Copies of Print Materials

Please complete this form and mail it to: **Coast Learning Systems**  
Coastline Community College  
11460 Warner Avenue  
Fountain Valley, California 92708-2597



For faster service,  
phone (800) 547-4748 or fax (714) 241-6286.

We are considering offering the telecourse *The Humanities through the Arts* and would like to receive the following preview material to aid us in making our decision:

- A sample VHS videocassette
- Complimentary review copies of the course's print materials:
  - *Study Guide for the Televised Course The Humanities through the Arts*, by Richard T. Searles, fifth edition, 1996, for the Coast Community College District, McGraw-Hill Companies, Inc.
  - *The Humanities through the Arts*, by F. David Martin and Lee A. Jacobus, fifth edition, 1996, McGraw-Hill Companies, Inc.
- Information on licensing and costs

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We are also interested in receiving the following publications:

- Please send the *Coast Learning Systems Catalog* describing other telecourses available.