

**Professor Fay Beauchamp
Community College of Philadelphia**

Humanities 102: Cultural Traditions Since 1700

Note: Humanities 102 is required to have sections on the European Enlightenment, Romantic and Modern Periods and to also include one Non-Western Civilization. This Section of Humanities 102 emphasizes Japanese culture and history in the second half of the course and interactions between Japan and the West.

**Themes of this section of Humanities 102: Ideas of “East” and “West”:
Connections and Conflicts; Causes and effects of revolutions and wars: From the search for equality to nationalism and imperialism.**

Humanities 102 is an interdisciplinary course which studies key texts in history, art, literature, music and philosophy. Essays in-class and at home will be the primary basis for your grade.

**Grading: 25% Reading Responses in homework assignments
15 % Class participation and short-in class writings; attendance; being on time with assignments.
35% Essays
25% Two in-class tests, and Final Exam**

**Required Books: The Humanities Vol. II, Houghton Mifflin.
Mary Shelley *Frankenstein*
John Hersey *Hiroshima* or alternate from short list**

SYLLABUS

WEEK 1:

**Introduction to Humanities and the concept of “culture”
Intro. to themes of the course: Ideas of “East” and “West”: Should Europe and Asia be considered two continents? Causes and effects of revolutions and wars: From the search for equality to nationalism and imperialism.**

**Problems with lack of equality: Excerpt from Dickens’ *Tale of Two Cities*
Timeline of American and French Revolutions**

Background to the Modern Age: Scientific Revolution, (Copernicus 1473-1543, Galileo 1564-1642)

Protestant Reformation (Martin Luther, 1483-1546)

Contacts with Africa and Asia and the Americas: British East India Company 1600

Introduction to Reading Literature: Blake's poem "London" 1794

Homework assignment "Blake's "Chimney Sweeper"

WEEK 2:

Tuesday: Images of Inequality:

Discuss Blake's "Chimney Sweeper"

Short history of Louis XIV and his wars

Rigaud Portrait of Louis XIV

Architecture of Versailles

William Wordsworth, passages from "The Prelude" on the French Revolution

Thursday: Introduction to Enlightenment Period

Enlightenment Painting:

French: Jacques-Louis David: "Death of Marat" "Death of Socrates"

"Oath of the Horatii"

Homework: Read textbook: "Enlightenment"

WEEK 3. From European to American Enlightenment

Tuesday: Thomas Hobbes (1588-1679) Speculation on "mankind" in a state of nature

John Locke (1632-1704) Tabula Rasa theory of human nature

Excerpt from "Concerning Civil Government"

Thursday: Thomas Jefferson and "Declaration of Independence" How does the Declaration defend the act of military revolution? What are the assumptions? What are the most important reasons given?

Enlightenment Architecture: University of Virginia; Independence Hall, Philadelphia

Homework assignment Wollstonecraft

WEEK 4.: Search for Equality

Tuesday: Equality and Abolition of Slavery: Frederick Douglass and "Fourth of July Speech"

Chapter 1 of "Narrative of the Life of Frederick Douglass"

Thursday: Women's Rights Mary Wollstonecraft "Vindication of the Rights of Women" Biographical material: Mary Wollstonecraft and Mary Shelley

Introduce *Frankenstein*; Assign Walton Letters and Chapters 1-8

WEEK 5: Romantic Period Definitions.

**William Wordsworth “Tintern Abbey”
Art: Paintings of Blake and Turner.**

**Thursday: *Frankenstein*: Discuss Prefaces and Walton letters.
1-8 Theme of Guilt**

Coleridge: selections from “Rime of the Ancient Mariner”
“Kubla Khan”

**Thursday Feb. 16: Lecture: Views of “East” and “West” Byzantium
(Constantinople/Istanbul)**

Assignment: Finish *Frankenstein*

WEEK 6:

**Tuesday: End of *Frankenstein*
Beethoven as Romantic Hero; Beethoven’s 9th Symphony**

Thursday is Feb. 23; Faculty Development Day—no class

WEEK 7:

**Tuesday: Essay on *Frankenstein Due*
Introduction to Japanese Art: Ando Hiroshige (1797-1858) Japanese Woodcut
prints; Simplicity, Asymmetry, Transience, Suggestion
Tokaido Road in Tokugawa Japan**

Thursday: Hiroshige’s influence on Whistler, Monet, Van Gogh
Whistler (Japanese motifs, design, color, as “art for art’s sake”)
Monet (Multiple perspectives of same object; transience of color and light;
ideas about subjectivity; his use of a Japanese garden designer at Giverny)
Van Gogh (Van Gogh’s letters about Japan and idea of artistic cooperative
Utopia, his self-portrait as Buddhist “bonze”, color and emotional affect)

**MID-SEMESTER BREAK: Art Museum? Philadelphia Art Museum on Tuesday or
Friday?**

WEEK 8:

**History Lecture: Influence of China on Japan: Map,
Writing system, Emperor System, Capital City, Poetry, Buddhism**

March 16, Thursday: In-class Writing : Basho and Poetry (Essay)

WEEK 9:

**Tuesday: Japanese Kabuki: Revolt against Nobunaga (Videotape)
ESSAY on ART due.

March 23, Thursday: TEST on Japanese history and culture.

WEEK 10: Influence of Japan on U.S. Modernism

Tuesday: Influence of Japanese architecture on Frank Lloyd Wright (1876-1959):
Falling Water; Imperial Hotel in Tokyo;

Thursday: The manuscripts of Ernest Fenollosa and Ezra Pound's translations
The values of imagism: concrete, visual, suggestive, simplicity
Pound's Influence on T.S. Eliot, "Love-Song of J. Alfred Prufrock"

WEEK 11: Lecture: Causes of World War I Causes of World War I: European Imperial competition in Africa; growing dependence on raw materials; Nationalism; armament buildup; treaty system.

**Thursday: Ireland Yeats: Easter 1916 [about the Irish Rebellion of 1916]
"The Second Coming" [Written in 1919 after WWI]**

Assign: *Hiroshima*

Students to read John Hersey's *Hiroshima* or 150 pages from one of : *All Quiet on the Western Front* (German), *Good Soldier Schweik* (Czech) or *Farewell to Arms* (American set in Italy) or Ishiguro's *When We Were Ophans* (Japan's invasion of Shanghai).

WEEK 12: World War I and the Treaty of Versailles

Type of Warfare: Read Wilfred Owens: "Dulce et Decorum Est"
Trench warfare, tanks, explosives, airplanes.

Thursday 1920s in the U.S. Music: Introduction to The Blues.

WEEK 13: 1920's and 1930's

Tuesday: Harlem Renaissance, Jean Toomer's "Karintha" and the Blues, W. E. B. DuBois and Langston Hughes

Thursday: Lecture: Japanese invasion of Shanghai to Pearl Harbor Dec. 1941

WEEK 14: Essay of World War I or II book due.:

Discussion of "Victor's Justice" using excerpts from Dower Embracing Defeat (Chapter Fifteen pp. 444-484).

Excerpts from Akira Yoshimura's One Man's Justice (Japanese novel gives Japanese viewpoint on both the firebombing of Japanese cities and trial)

Thursday: Clips from Lucas's Star Wars: Episode I
War in the 21st Century.

WEEK 15 Final Exam (Open-Book Open Notes; 3 essays with choices of topics)

[The course has more assignments than those that follow; these are three that relate to Japan]

Humanities 102 Quiz

Part A. Identify on the Map 1. People's Republic of China 2. Taiwan 3. India 4. Hawaii. 5. Japan 5. Korean Peninsula 6. Vietnam

Part B.

In our course we studied Europe during the same period of the Tokugawa era in Japan. Suppose you were a samurai in 1868. You have an opportunity to give a speech to the shogun trying to persuade him to step down and open up Japan to the West and to limited democracy; or you could tell him to keep the Japan the way it has been for the last 250 years. As that samurai you might know just the amount of European culture and history as we learned in class.

Which side would you argue?

In your answer, you must take a stand, but you can recognize the opposing viewpoint. Although you might make references to Europe, your essay is primarily evaluating what you know about Japan in the Tokugawa Period.

Write your answer as an essay supporting a thesis. But I will be looking for you to identify and explain at least eight (8) of the following:

The life of the samurai in the Tokugawa period.

The role of the shogun.

Life in Tokyo (Edo) at that time for the samurai class

Ukiyo—the “floating world” of Tokyo

Kabuki—how attending the theater is part of the samurai's life—

What was that like?

Kabuki—what the play we saw (the character's name was

Mitsuhide, the rebel against Nobunaga) reflects about Japanese society in the Tokugawa period

What Japan seemed to be like based on Hiroshige's prints of the Tokaido road.

What Kyoto was like at that time.

The role of poetry (waka or haiku) in the life of the samurai class

What Japan seemed to be like in the Tokugawa period as reflected in the poetry of Basho

The tea ceremony

The development of Zen Buddhism

How westerners and Christians were treated in Japan

Essay on John Hersey's *Hiroshima* or another World War I or II Book

Choose 1

1. What are three techniques your book uses to show the problems of war and to turn the reader against war in general? Discuss three different techniques and defend which one seems most effective. Illustrate your points with discussion of details or passages from the book.

Techniques might include graphic horrifying detail or understatement and a calm tone, characterizations that make you identify with some characters and dislike others, exaggeration, humor, fantasy, developments in the plot (what actually happens), use of facts, etc.

Or or

2. "A Modern Hero is quite different from a Romantic Hero. In the modern era, disillusionment is the mark of a wise person. A hero—meaning someone to be admired, someone whose life is worth reading about—is often cynical, questioning the grandiose hopes and beliefs of the Romantic. Modern Heroes are ordinary, often full of hesitation and even fear, but believe they understand life more realistically than the idealistic Romantic Hero who was, perhaps after all, only a fantastic creation of a writer's dream."

To what extent does this definition fit the main character in the book you are reading?

The word "hero" implies that the character admired. Why after World War I or World War II would a "Modern Hero" as defined above replace a "Romantic Hero" in literature about wars?

State your thesis and support it with discussion of passages from the book.

Final Exam Humanities 102 Open-book, open notes

Directions: Answer 4 questions from A and 4 questions from B and 1 question from C. (a total of 9 (Nine) questions) If you get stuck, you may try answering more of the questions for extra credit.

Part A. Questions on W. B. Yeats' "Easter 1916" Choose 4

In the middle of the poem about revolutionaries in Ireland there is a section that starts "Hearts with one purpose alone" and ends "The stone's in the midst of all."

1. What does the stone represent? What does it mean "Too long a sacrifice/ Can make a stone of the heart"? Why is the stone troubling?
2. What does the "living stream" represent? Why (symbolically) are all the animals (the horse, the birds) splashing around in it?
3. Yeats was influenced (through Ezra Pound) to haiku by Basho and other Japanese. How does this section of the poem represent Japanese aesthetics such as simplicity, transience, suggestion and irregularity?
4. How would Monet paint this scene? What elements would he use or leave out and why?
5. In 1689, Basho wrote a haiku after climbing up "rocky steeps, [past] ancient pines and cypresses, old earth and stone and smooth moss...to profound quietness, heart/mind open clear". Can you explain the philosophy behind these three lines?

Silence itself is
In the rock absorbing
cicada sounds (cicadas are like locusts or crickets)

6. What does this section about the stream and the rock have to do with the rest of the poem about revolutionaries plotting because of the injustice done to them and Yeats' change in opinion about them? Who is it that have "hearts with one purpose alone"?