

Common Course Outline
HUM 205
Artifacts of Culture: Nineteenth Century Topics
1 to 3 Semester Hours

The Community College of Baltimore County

Description

Artifacts of Culture: Nineteenth Century Topics

Provides an intensive study of a single masterpiece, theme, or movement of world art, music, literature or architecture; focuses on topics drawn from cultures of the nineteenth-century era.

Overall Course Objectives

Upon completion of this course students will be able to:

1. develop and apply critical and analytical skills to cultural studies
2. detail and analyze comparatively selected relevant cultural artifacts
3. analyze selected relevant cultural artifacts in their cultural contexts, synchronically and diachronically
4. recognize and describe the relevant influences that shape cultural production, including factors of race, class and gender
5. view cultural artifacts with a more sophisticated intellectual appreciation
6. analyze critically the formal qualities and characteristics of selected cultural artifacts
7. assess the different cross-currents of cultural influences that have shaped cultural production in different historical and geographical milieux
8. develop a greater openness to different cultural criteria of beauty and significance
9. produce a careful and thoughtful scholarly or creative project with written and oral components
10. recognize, analyze and assess the historical importance of selected relevant cultural artifacts
11. recognize and describe the impact and influences of nineteenth century cultural production on contemporary American and world culture

Major Topics

Depending upon the specific modules offered

I. Evolution and development of literary forms in the given cultural context, in a comparative perspective.

II. Evolution and development of artistic and musical forms in the given cultural context, in a comparative perspective.

III. Evolution and development of musical and theatrical forms in the given cultural context, in a comparative perspective.

IV. Formation and role of individuals or groups crucial to cultural production in a given context.

V. Relationship of selected relevant cultural artifacts to other manifestations of the given societal context: political, economic, religious, recreational.

VI. Concepts and vocabulary relevant to the academic study of a given cultural context.

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Course Requirements

1. Regular and punctual attendance and active participation in class
2. Written essay-style examinations
3. Reading and writing assignments
4. Annotated scholarly or creative project with written and oral components

Other Course Information

Artifacts of Culture modules are team-taught interdisciplinary courses in humanities, each devoted to the intensive study of a single masterpiece,

theme or movement of world art, music, literature, or architecture.

First

implemented with the support of a National Endowment for the Humanities program grant, and subsequently selected as one of 13 nationally selected

Exemplary Humanities Programs for Adults, Artifacts of Culture was named to

the Honor Roll of Outstanding Ideas and Achievements (1987) by the Maryland

State Board for Community Colleges, and selected as Distinguished Instructional Program by the Maryland Association for Higher Education (1992). The program is of special interest to those returning to college

primarily for purposes of personal enrichment and intellectual stimulation

The Community College of Baltimore County is committed to providing a high-quality learning experience that results in a growth of knowledge, attitudes, and skills necessary to function successfully as a transfer student

ent, in a career, and as an informed and concerned citizen. To accomplish this goal, we maintain high academic standards and expect students to accept responsibility for their individual growth by attending class, completing all homework and other assignments, participating in class activities, and preparing for tests.

Artifacts of Culture: Nineteenth Century Topics
HUM 205

A series of team-taught, interdisciplinary courses in humanities, each devoted to the intensive study of a single masterpiece, theme, or movement of world art, music, literature or architecture; the Humanities 205 sequence focusses on topics drawn from cultures of the nineteenth-century era. Each semester different course modules may be offered, of from one to three semester hour credits, depending upon topic and duration of course module. Following is a sample course outline for a three credit module on "Age of Ibsen."

Age of Ibsen is an interdisciplinary study of Scandinavian culture in the nineteenth-century and turn of the century periods, focusing on such figures as Ibsen, Strindberg, Munch, Grieg, Sibelius and Nielsen. This three-credit course module will survey the rich and complex cultural landscape of Scandinavia in the nineteenth century and at the turn of the century. The course will begin with a unit on the background of Scandinavian history and culture, including its cultural geography, a historical survey of Scandinavia from prehistoric to modern times, including material especially relevant to nineteenth century romantic and nationalist interests (interest in archaic and Viking culture and artifacts, and Scandinavian folk culture including sagas, songs, folk music, costume and vernacular architecture). This earlier background will then be studied in its nineteenth century romantic revivals, in such works as Sibelius' "Finlandia" or Ibsen's "Peer Gynt" and Grieg's incidental music for that drama. Interest in folk culture and the Scandinavian past will also be studied through examples of 19th century Scandinavian architecture and painting, as well as in the 19th century interest in folklore and fairy tales, as illustrated in the work of Hans Christian Anderson, and renewed scholarly interest in the ancient sagas of

northern Europe. The focal work in this unit of the semester will be Ibsen's "Peer Gynt" and the music of Edvard Grieg, including his songs. The second half of the course will focus on the later work of Ibsen in a more naturalist mode, and on Strindberg in literature, and on Jean Sibelius and Carl Nielsen in music, and on Edvard Munch in painting, including the personal associations among these key Scandinavian cultural figures. In the case of Sibelius and Nielsen, we will be focusing on orchestral tone poems and symphonic works of a late romantic and post-romantic nature. Of particular interest are the examples of Scandinavian opera in a self-consciously nationalist mode, such as Nielsen's "Maskerade," and August Enna's "The Match Girl" in Denmark, Ole Olsen's "Lajla" in Norway and Ture Rangstrom's "Kronbruden" (The Crown Bride), based on Strindberg, in Sweden. Ibsen, in such works as "An Enemy of the People," Hedda Gabler" and "A Doll's House" helped to create the modern interest in the lives and problems of everyday people and realistic middle-class settings; and Strindberg's plays of fierce intensity border on the advent of expressionism. With Munch's paintings expressionism is a virtual introduction to the twentieth century and the age of anxiety, as exemplified most famously in Munch's "The Scream."