

San José State University
Department of Humanities
HUMANITIES 2B, WORLD CULTURES AND SOCIETIES, HONORS,
Spring 2021
SECTION 01/02 (Lindahl)

Course and Contact Information

Instructor:	James Lindahl
Office Location:	There is no office
Telephone:	There is no telephone
Email:	James.Lindahl@sjsu.edu
Office Hours:	Following the seminar Zoom, Zoom by appt.
Class Days/Time:	Tuesday and Thursday 10:30-1:30
Classroom:	Lecture: Zoom, Seminar: Zoom
Prerequisites:	Admission by the Program Director: Professor Cynthia Rostankowski.
GE/SJSU Studies:	A1, A2, A3, C1, C2; D2, D3; and all of American Institutions, US1, US2, US3. Note: GE requirements satisfied upon completion of entire 4 semester sequence with grades of "C-" or better.
UNITS:	6

Canvas learning management system

Course materials can be found on the Canvas learning management system course website. You can learn how to access this site at this web address: <http://www.sjsu.edu/at/ec/canvas/>

There is one single Canvas page for the overall course and 4 individual pages for each of the four sections. You will need to access both. The overall page has the overall class materials, the four seminar pages have materials specific to your seminar.

Course Description

Catalog Description: Seventeenth century to present. Courses cover political, historical, social-institutional, philosophical, and literary thought and the arts of the modern world.

Detailed Description: Humanities 2B is the fourth of four semesters in the Humanities Honors Program. In this semester we continue the study of the history, religion, literature, art, music, philosophy, and the social, cultural, and political ideas and structures of various cultures throughout the growth of civilization. Humanities 2B covers the world from about CE 1800 up through the present. The ideas of this time period have profoundly influenced the world in which we currently live. One must know this world to know ourselves.

The main lecture section (1030–1145) covers topics listed in the reading schedule. Seminar sections (1200-1315) cover the reading assignments also listed in the schedule. The seminar meetings will, in many ways, act as extension of, and supplement to, the main lecture. The seminar will offer you more opportunity to participate and follow up on questions you have concerning the reading and lecture material. This participation is very important and you are expected to log on to the seminar Zoom meeting ready to discuss the assigned topics. In addition to this, the seminar is the forum for developing writing and verbal skills elemental to the class.

What Requirements does HUM 2B meet?

The Humanities Honors Program satisfies G.E. Areas: A1 (Oral Communication), A2 (Written Communication 1A), A3 (Critical Thinking and Writing), C1 (Arts), C2 (Letters), C3 (Written Communication 1B), D2 (Comparative Systems), D3 (Social Issues), F1 (U.S. History), and F2/3 (U.S. Constitution/California Government). The series of courses is organized to meet the area objectives for all of these G.E. Areas. Please note that you may NOT receive credit for these requirements until you complete ALL of the sequence-1A, 1B, 2A, and 2B. Thus, this course is part of a TWO YEAR COMMITMENT to the sequence.

Requirement to Maintain a C- average

Also note that all students in the Humanities Honors Program must maintain a minimum “C-” or 1.7 GPA in the course in order to get the G.E. credit that the program provides. Should you fall below that and still pass, you will get credit for the units but not for the requirements—in other words, you will have to repeat the course or take other courses to satisfy your G.E. requirements.

Learning Outcomes

LO1 (Area A1):

Oral Communication courses should cultivate an understanding of the social, psychological, political and practical significance of communication, with special emphasis on the roles of public communication in a free society. This is assessed through student speeches and participation through all four semesters.

LO2 (Area A2):

Written communication courses should cultivate an understanding of the writing process and the goals, dynamics, and genres of written communication, with special attention to the nature of writing at the university. This is assessed through both in-class and out-of-class essay assignments over all four semesters, as well as common writing exams.

LO3 (Area A3):

Critical thinking courses should help students learn to recognize, analyze, evaluate, and produce reasoning. This is assessed through essays and critical thinking assignments based primarily, but not exclusively, on philosophy texts over the course of four semesters.

LO4 (Areas C1,2,3)

Arts and Letters courses should give students knowledge and understanding of significant works of the human intellect and imagination. Courses should enable students to participate in social and cultural communities associated with artistic and literary endeavors, enriching their personal and professional lives. This is assessed through essays focused on literature and its relation to history, political theory, art, and music throughout all four semesters, as well as required visits to museums and live performances of art and music germane to each semester’s time period.

LO5 (Area D2): Courses in this area will enable students to compare and contrast two or more ethnic

groups, cultures, regions, nations, or social systems. This is assessed through finals and essays that require comparisons between numerous differing Western and non-Western cultures over the course of all four semesters, but particularly focused on 1A and 1B.

LO6 (Area D3): Social Issues courses will enable students to apply multidisciplinary material to a topic relevant to policy and social action at the local, national, and/or international levels. This is assessed through midterms, finals, and essays focused primarily, but not exclusively, in 2A and 2B.

LO7 (Area F1,2,3):

Courses in American Institutions (US History, US Constitution, and California Government) should expose students to alternative interpretations of the historical events and political processes that have shaped the social, economic, and political systems in which we live. This is assessed through midterms, finals, and essays focused primarily on 2A and 2B—especially 2B, as well as a unique examination on California Government.

Required Texts/Readings

Stokstad and Cothren. *Art History, Portable edition vols.1-6*, 5th edition. (Pearson), ISBN 978-0205969876.

Baird, Forrest, ed. *Philosophic Classics: From Plato to Derrida*, 6th edition. (Pearson / Prentice Hall), ISBN: 978-0205783861.

Mack, M. et. Al. eds. *Norton Anthology of World Literature, vols, D, E, F* 4th edition. (Norton), ISBN 978-0-393-26591-0.

Heffner, *A Documentary History of the United States*, Expanded and Updated Edition. (Signet) ISBN 978-0451466471.

Achebe, Chinua. *Things Fall Apart*
Penguin, isbn: 978-0385474542

Gerston and Christensen, *California Government and Politics: A Practical Approach* (any recent edition [10th, 11th, 12th, 13th]). Used copies are available on Amazon for less than \$5. We recommend against buying a new copy for \$95—it is a very slim paperback.

Remarque, Erich Maria. *All Quiet on The Western Front*, Ballantine Books. ISBN: 978-0449213940

Wiesel, Elie. *Night*, Bantam. ISBN: 978-0553272536

Online readings: Numerous short reading assignments will be provided on the joint Canvas website.

Note on expense, usage, and purchase of books:

You should already own some of the texts listed in the booklist above since these were used in Hum 1A, 1B and 2A. Since 2B is the last in the series, you are free to do with the texts as you will once the semester is over. You should keep some of your books. They are good books and they make you look smart.

It is also productive to shop around. The Spartan bookstore, of course, has all of the required books. You can sometimes save a substantial amount of money ordering the books online or used. But, be careful! Many of the books have different versions and different editions. If you get the wrong edition you may be lost. The isbns are listed above to assist you in making sure you have the right book if you get it from another source. If the isbn is right, the book is right.

It should be easy to carry your books with you to class since the class meets on Zoom. Log on to the Zoom meeting near your books.

Assignments and Grading Policy (Varies by Seminar, all due dates listed in the daily schedule)

A. 15% Collective midterm short essays.

The common midterm given to all sections, based on short essays covering material in the 1st half of the course. You will choose to write on 10 short essays from a larger

B. 10% Collective final long essays.

The long essay half of the common final given to all sections, based on long essays covering the entire semester's materials. You will receive a study guide in advance to help you prepare to answer two long longer essay questions. These questions will ask you to integrate materials from throughout the course.

C. 15% Collective final short essays.

The short essay portion of the common final given to all sections, based on short essays covering material in the 2nd half of the course. Just like the midterm.

D. 10% Participation / Discussion board

Participation consists of being in attendance at lecture and seminar, reading the texts and thinking about them in advance, orally giving informed opinions on the readings to the seminar both when called upon and as a volunteer, exhibiting collegial behavior toward fellow students and the professor, and asking intelligent questions that help you and your fellow students clarify concepts. Frequency, insight, and collegiality are all considered in assigning the oral participation grade.

E. 15% Paper 1

Write a 4-5 page essay. Details will be provided well before the due date.

F. 10% Paper 2

Write a 3-4 page essay reflecting on your experience in the program. Details will be provided well before the due date.

G.5% Written critique of a museum visit, concert, or cultural event. DUE to Canvas by Monday, April 9 11:59 pm.

In order for the Humanities Program to meet your GE "Arts" requirement, you are required to attend a museum with exhibits drawn *from the period covered by Humanities 2B*, or to

attend a live performance of a play or piece of music written or composed in this period. You are looking for 1800-present as the date of composition or creation of the work.

Since we live in a world with limited travel and no permitted public gatherings, it is unlikely you will have the opportunity to “visit” anything in person. I will find a way to make the cultural report focused on a visit to some online event or resource.

Turn in a two paragraph typed critique of the visit. The assignment is short, but don’t skimp on it! I take off for extremely brief, non-detailed reports. I want you to share details and to write well, spending about ½ to 2/3 of a page for each of the two paragraphs.

The first paragraph should be a descriptive/analytical paragraph. In the descriptive paragraph I want you to focus on 1 or no more than 2 specific items that saw in the museum (or one character, or one piece of music) with enough detail so that your reader could make an informed judgment as to its importance. Identify the work, the play, give its creator and the date of composition as part of the paragraph. In most art museums you can find a descriptive tag somewhere to the side of the piece that will give you some of this information

Then, in a second and final paragraph, give what is called your “affective response.” What reaction did this piece/performance provoke in you—how did this item make you feel? How did seeing/viewing it live differ from observing a picture online or listening remotely? How did the experience of being there affect the impact on you? Since this second paragraph is important, don’t do a write up on something that has no emotional effect on you. Keep looking for something that does have an impact, and do your report on it.

H. 5% Speech in seminar

In order for the Humanities Program to meet your “oral communication” requirement, you will need to practice speaking “in front of” people. There will be sign-ups and the speeches will be scattered throughout the entire semester. On most days one or two students will help introduce the day’s reading material with short, 3-5 minute speeches. Since “in front of” means something different in our post-pandemic world, your speech will be delivered on Zoom. Try to make arrangements to be visible on the day of your speech. Your image will be pinned so everyone in the class can watch you.

1) You may only use small, 3 by 5 cards to assist you in speaking. You may NOT use a cell phone or a full sheet of paper. In addition, a typed copy of the outline for your speech must be submitted to me in class just before you deliver your speech. The outline should have the same material as you have on your speaking cards. Make sure that it is an outline—do not type out the full text of your speech. The idea is to use the outline to keep you on track but NOT to read the speech word for word.

2) The speech should be **practiced and timed** to carefully fit within a 3-5 minute period.

3) This semester, as in 1B and 2A, the speech is graded. I will put the majority of the grade on the following criteria: quality of the outline and adherence to the 3-5 minute limit, eye

contact and body language, clarity of voice, language, and rhetoric, and finally the content. Practicing your speech live (via Zoom), with friends, in advance, will almost always help improve your timing and help to get past nervous energy.

4) The speeches should focus on some aspect—no matter how loose—of that day's reading assignment. Each speech does NOT need to cover ALL the reading—just some aspect of the reading. The speech can do an interpretation of a particular quote, can examine biographical or contextual material around the reading, can take a humorous slant (for example relating the reading to a connection in modern or pop culture.) You are welcome to run an idea by me.

I. 10% Seminar quizzes

There will be five or six unannounced quizzes scattered throughout the semester. These quizzes will focus on the major reading assignment for the day. They will be ten minutes long and will count 10 points. Each quiz will consist of 5 questions that require roughly a one-sentence answer. The quizzes will take place at the end of seminar. If you arrive late you may miss the quiz or cut into your time. There are no make-up opportunities for missed quizzes.

J. 5% California Government and Politics exam

The California Government and Politics exam is a short exam given in seminar that is meant to measure your understanding of the material in the "California Government and Politics" book. The test is required for you to get area F3 GE credit for the Humanities program. You would do well to read the book over the course of the semester (rather than the night before) and pay careful attention to the lecture on that subject. Details concerning the structure of the test will be announced as it gets closer.

K. Extra Credit

There are no extra credit assignments.

Penalties for missed or later assignments.

It is the student's responsibility to make arrangements for any planned absences which will interfere with assignments, and to contact Prof. Lindahl at the first available opportunity concerning emergencies which cause a missed assignment.

- a. Exams. Students who miss an exam due to a verifiable emergency or University activity that cannot be changed will be allowed to take an alternate exam during a make-up period. Dr. Lindahl may request or independently seek verification.
- b. Essays. Essays turned in late will be deducted 3% if less than one day late, 7% if less than three days late, and 10% if less than one week late. Essays that are more than one week late will be accepted, but only after conferencing with Professor Lindahl. Papers turned in after the last day of class may not be accepted at all, resulting in a failing grade for the paper and most probably the course.

- c. Quizzes. Quizzes are given at the end of seminar. Missed quizzes cannot be made up.

Calculation of Final Grade

The final grade is determined using the cumulative percentage of the assigned points. The letter grades assigned are the standard conversion as follows:

99-100 A plus
93-98 A
90-92 A minus
88-89 B plus
83-87 B
80-82 B minus
78-79 C plus
73-77 C
70-72 C minus
68-69 D plus
63-67 D
60-62 D minus
0-59 F

Incompletes

Sometimes students need alternatives to finishing the course. I will be happy to issue an incomplete if 1) a student has made arrangements for making up the course by coming to me before the last day of class and negotiating an incomplete contract, 2) the student has completed 2/3 of the assignments and does not need to attend the course to complete it, and 3) the student offers evidence of extenuating circumstances. My own experience is that students who do not finish the work for an incomplete within a few weeks never do so, and after one year the incompletes automatically become an "F." if not finished. So be warned that this option is quite risky and should be taken only when there are no good alternatives.

Academic Renewal

An alternative for students who do not qualify for the incomplete (for example, if you have done less than 2/3 of the assignments or you need to attend a lot of lectures) is to accept a failing grade but to retake the course under academic renewal. You are limited to a certain number of courses over your college career, but this can be an excellent option in certain situations—particularly if the reasons for failing were related to life circumstances that are likely to change in a future semester.

Dropping the course and Failing Grades

I will cooperate with any student wishing to drop the course for any reason. However, the University has adopted strict rules against dropping a course after a short period at the beginning of the semester. I personally disagree with the policy but have no control over it.

I am required to issue “WU”s (Withdrawal Unauthorized) to students who do not drop the course but who stop coming to class and doing the assignments. Since I do not formally take attendance, I determine whether a student has stopped attending by looking at assignments. I give “WU”s to those students who “disappear” without doing any graded assignments in the last half of the course. A WU counts as an “F,” so be sure to officially withdraw from the course (early!) and don’t assume (falsely!) that you will be removed from the roster by me or by the University.

Classroom Protocol

Proper classroom etiquette includes:

- Logging on to Zoom at the beginning of the class and staying logged-on for the full class.
- Making yourself visible if possible.
- Muting yourself if you are not speaking so that background noise is not heard by the class.
- Using the Chat board for subject related questions and correspondence

Attendance

Regular, on-time attendance is especially important for these reasons:

- Lectures and seminars help explain the original-source readings we do. Most students report that they have a difficult time understanding the readings without this help.
- Lectures often cover materials completely independent and/or supplementary to the texts.
- Seminars provide an opportunity for questions, participation, and getting motivated to do the rest of the work.
- Often, important announcements are made in seminar--sometimes clarifying or changing assignments.
- Participation credit depends on being present and being prepared.
- You must attend seminar to do the quizzes.
- If you are absent, it is your responsibility to get notes on what you missed. If an assignment or the syllabus was changed during your absence, you are responsible for finding this out..

Reading

This is a reading course. Students should read each scheduled assignment prior to coming to class. Reading in advance helps students to be able to ask questions and to listen intelligently. You will find that this kind of reading often needs to be done twice—many students will reread parts of all of the assignments after lecture and seminar. Reading, in other words, is an iterative (back and forth) process.

Time commitment

Federal law requires that you be informed that success in this course is based on the expectation that students will spend twelve (yes, that is 12!) hours per week in addition to the lectures and seminars for reading, writing, and studying. In this case, federal law is right. Do not take this course if you cannot afford to make that significant time commitment.

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

In particular, here are a few issues that have come up in courses like this one before:

Plagiarism is a topic that can be confusing to uninformed students. For papers that you write outside of class, you should credit every source you consult by listing it in a bibliography, whether you quote the source or not. Any source you paraphrase, précis, quote or summarize must be directly credited with a footnote of some sort to prove that you are not attempting to take credit for someone else's work—note that this is not only direct quotes. In this course some footnoting shortcuts will be offered to make your job easier, but the basic principle of always giving credit to the sources you consult never changes. Note in particular that use of online sources qualifies in the same way as consultation with any other source—internet materials must be fully cited if you have consulted them. I suggest you take the excellent tutorial on plagiarism available at our Library's website:

<https://libguides.sjsu.edu/plagiarism>

“Recycling” papers from other courses, even if they are your own original work, is not acceptable. If you have written a paper on a similar topic I am willing to consult with you to find ways to adjust course requirements to incorporate, expand, and build on your previous work. Papers submitted to this class are expected not only to be original to you the author, but original to this particular class.

Collaboration. Students may collaborate in their studies and are encouraged to do so. However, no collaboration during in-class exams or quizzes will be allowed. In their studies, collaborating students should not go so far that they memorize answers cloned from a single model. Be warned that the faculty have sometimes found patterns of wrong answers on exams that can be traced to the construction of seminar or course-wide study guides that get something wrong. So study together, but be responsible for your own learning.

Life, School, and the tragedies that occasionally befall everyone:

Sometimes, bad things happen to good people. At some point during your college career, it is likely that life will impose difficulties upon you. Difficulties can interfere with your ability to study and generate the work necessary to do well in this class (as well as your others). You may be ill or someone near you may be ill; Someone close to you might pass away; financial hardships could force you to work long hours at a paying job. A global pandemic might undermine all your plans.

If you find yourself in a situation that is likely to undermine your success in this class, speak to me about it. You don't need to reveal any personal details that you do not wish to but you should keep me informed about your difficulties completing assignments and preparing for tests. During the course of the semester, there are many ways for us to deal with these difficulties and I will work with you to help you complete the class whether it be now or during a future semester. The thing you do not want to do is struggle quietly, do poorly in the class (or fail) and then come to me during finals or after the grades have been submitted and inquire what can be done then. Nothing can be done once the semester is over. I am capable of human compassion and will do what I can to accommodate your needs as you deal with what life rains upon you. Just come to me when I can accommodate you and not after the semester is over.

If you have any needs not described in the preceding or any issues that arise that interfere with your ability fulfill the requirements of this class, please speak to me as soon as possible. It is easier to accommodate your needs and solve problems when I have ample notice rather than trying to address such issues at the last minute.

Humanities 2B Reading List and Semester Plan: Spring 2021

1. Thursday January 28 Hegel and the Dialectic of History

Read: Philosophic Classics: Hegel, 907-919.

Seminar: Discuss class organization and Hegel

2. Tuesday February 2 Karl Marx and the Industrial Revolution

Read: Philosophic Classics: Marx, "Alienated Labor," pages 986-994; "Communist Manifesto," pages 995-1003.

Seminar: Discuss Marx

3. Thursday February 4 John Stuart Mill: Utilitarianism and Individualism

Read: Philosophic Classics: Mill, *Utilitarianism*, Chapters 1 and 2, pages 923-939; Mill, *On Liberty*, Chapter 2 (Link on Canvas).

Seminar: Discuss Mill

4. Tuesday February 9 Darwin and Social Darwinism

Read: Darwin, *The Origin of Species*, Chapter 4, "Natural Selection" (Canvas)

Seminar: Discuss Darwin

5. Thursday February 11 Slavery, Abolitionism and the Woman's Rights Movement in the United States

Read: Heffner: Chapter 10 "The Abolitionist Crusade," including excerpts from the first issue of "The Liberator"; Chapter 11 "The Sectional Conflict," including texts by John C. Calhoun and William J. Grayson; Chapter 12 "The Fateful Decade," including the Seneca Falls "Declaration of Sentiments" and excerpts from the U.S. Supreme Court case *Dred Scott v. Sanford*. Frederick Douglass, "What, to the American Slave, is Your 4th of July?" (Website, and video of James Earl Jones reading it can be found [here](#)).

Recommended Reading: Douglass, *Narrative of the Life of Frederick Douglass, an American Slave. Written by Himself*.

(<http://docsouThursday.unc.edu/neh/douglass/menu.html>)

Elizabeth Heyrick, *Immediate, not Gradual, Abolition*

(<https://archive.org/details/immediatenotgrad00heyr/page/n3>)

Seminar: Discuss Douglass.

6. Tuesday February 16 American Romanticisms 1: Transcendentalism and Anti-Transcendentalism (Emerson, Thoreau, and Melville)

Read: On Canvas, Ralph Waldo Emerson, *Nature* (1836) chap. 1 and selected poems (9 pages); Henry David Thoreau, excerpts from *Walden, or Life in the Woods* (16 pages) and from “Civil Disobedience,” also called “Resistance to Civil Government” (2 pages);

In Norton, vol. E: Herman Melville, “Bartleby, the Scrivener,” pages 275–303.

Seminar: Discuss Emerson, Thoreau, Melville.

7. Thursday February 18 The American Civil War and Abraham Lincoln

Read: Heffner: Chapter 13 “War,” including Lincoln's “First Inaugural Address”; Chapter 14 “The Prophet of Democracy,” including “The Emancipation Proclamation” and Lincoln's “Gettysburg Address”; Chapter 15 “The Conflict over Reconstruction,” including Lincoln's “Second Inaugural Address”.

Seminar: Discuss Lincoln.

8. Tuesday February 23 American Romanticisms, 2: Whitman and Dickinson

Read: in Norton, Vol. E, Emily Dickinson (introduction and poems), pages 388–97 and Walt Whitman (introduction and “O Captain, My Captain”), pages 548–50;

On Canvas, PDFs: “Song of Myself” from *Leaves of Grass* (1892 version) secs.1–7, 21–24, 50–52 (12 pages), and *Specimen Days*, pages 26–31 and 33–38.

Seminar: Discuss Whitman and Dickinson.

9. Thursday February 25 Realism and Impressionism in The Visual Arts

Read: Stokstad: Vol. 6, Chapter 31, “Realism and The Avant-Garde,” pages 972-987, “Impressionism,” pages 987-1007.

Seminar: Discuss Impressionism.

10. Tuesday March 2 Tolstoy and Dostoevsky: Russian Fiction

Read: Norton, vol. E, introduction to 19th-century realism and Fyodor Dostoevsky (pages 569–76); Dostoevsky, “The Grand Inquisitor” and related pages from *The Brothers Karamzov* (on Canvas, 14 pages)

Norton, vol. E, Leo Tolstoy, *The Death of Ivan Ilyich*, pages 678–721

Seminar: Discuss Tolstoy.

11. Thursday March 4 Nietzsche & Freud: Changing Conceptions of the Self at the Turn of the Twentieth Century

Read: Philosophic Classics: Nietzsche, pages 1033-1035, 1043-1047, 1057-1060; Nietzsche Excerpts (Canvas); Freud, *pdf on Canvas*

Seminar: Discuss Nietzsche and Freud.

12. Tuesday March 9 African Colonialism and Post-Colonialism

Read: Chinua Achebe, *Things Fall Apart*, Part One (pages 1–125).

Seminar: Begin discussing Achebe.

13. Thursday March 11 African Post-Colonial Writing

Read: Chinua Achebe, *Things Fall Apart*, Part Two (pages 129–209).

Seminar: Conclude discussing Achebe.

14. Tuesday March 16 Early 20th Century Art–Modernism, Post-Modernism, and Pop-Art

Read: Stokstad: Vol. 6, Chapter 32, “Early Modern Art,” pages 1017-1031, “Postwar Art,” pages 1071-1080; Chapter 33, “Pop Art” and “The Dematerialization of The Art Object,” pages 1091-1103.

Seminar: Discuss modernism.

15. Thursday March 18 Classical Music from the 20th to the 21st Century

Listen/View: Claude Debussy, *La Mer* – <https://binged.it/2M5D4wQ> (with score); <https://binged.it/2M75FC4> (with analysis); Gustav Mahler, Symphony No. 6 (watch/listen to at least the first movement through 21:31) - https://youtu.be/rypHeVr_X7c (this is Leonard Bernstein with the Vienna Philharmonic in the 1970s); Igor Stravinsky, *Petrouchka* (ballet, scene 2 in Petrouchka’s room. He is a puppet brought to life by an evil magician (seen here in a godlike portrait). Petrouchka is in love with a ballerina, but she is freaked out by his exuberance, and chooses another puppet; listen for the use of quick contrasts, dissonance, and musical gesture) - <https://youtu.be/HzcsW-RSjM> ; Stravinsky, *The Rite of Spring (Le Sacre du Printemps)* - <https://youtu.be/EkwqPJZe8ms> (London Symphony Orchestra conducted by Simon Rattle, 2017 performance; note how different the gender and ethnic dimension of the orchestra are compared to the Mahler symphony); Charles Ives, *Three Places in New England* (with score; listen to at least the first two movements) - <https://www.youtube.com/watch?v=9hKZ5tz-bKM>; John Cage interview: <https://www.youtube.com/watch?v=pcHnL7aS64Y> ; John Cage 4’33” *the 'silent' piece* ; Philip Glass, “Funeral of Amenhotop” from the opera *Akhmaten*:

<https://youtu.be/XENvMGyy4J8> ; Steve Reich, *WTC: 9/11* -
<https://youtu.be/56ZsSv75UME> (start at 1:09 after introductory poem; note that there is a pre-recorded tape that accompanies the string quartet)

MIDTERM EXAM IN SEMINAR Reading: Review course materials and notes

16. Tuesday March 23 Literatures of Resistance: African-American Writing

Read: on Canvas: W.E.B. DuBois, "Of Our Spiritual Striving," chapter 1 of *The Souls of Black Folk* (12 pages); Richard Wright, intro and "How Bigger was Born" (24 pages); in Norton vol. F, James Baldwin, "Notes of a Native Son" (1955), pages 727–43; Also, read "A Long-Lost Manuscript Contains a Searing Eyewitness Account of the Tulsa Race Massacre of 1921," *Smithsonian* (2016) and watch embedded video (5 minutes) at <https://www.smithsonianmag.com/smithsonian-institution/long-lost-manuscript-contains-searing-eyewitness-account-tulsa-race-massacre-1921-180959251>

Seminar: Discuss DuBois, and all.

17. Thursday March 25 World War I

Read: Remarque, *All Quiet on The Western Front*, pages 1-186.

Seminar: Begin discussing Remarque

Spring Break and Caesar Chavez Day: March 29 – April 2

18. Tuesday April 6 Twentieth Century Revolutions

Read: Remarque, *All Quiet on The Western Front*, pages 187-296. On Canvas: Vladimir Lenin, [State and Revolution, Chapter Three, Sections 1, 2, 3 \(Links to an external site.\)](#); for background on the Paris Commune, read Adam Gopnik, ["The Fires of Paris" \(Links to an external site.\)](#) (2014 article from *The New Yorker*); Rosa Luxemburg, [The Russian Revolution, ch. 1, 6, 7, 8](#) (Canvas)

Seminar: Conclude discussing Remarque.

19. Thursday April 8 California Government

Read: Gerston and Christensen, *California Government and Politics: A Practical Approach* (any recent edition [10th, 11th, or 12th]), Chapters 2-9.

Seminar: Study session for California Government Exam.

20. Tuesday April 13 Progressivism, the Great Depression and Fascism

Read: Heffner: Chapter 22 “Boom and Bust”; Chapter 23 “The Roosevelt Revolution,” including FDR’s “First Inaugural Address” and “A Rendezvous With Destiny.”

Read: B. Mussolini, “The Political and Social Doctrine of Fascism” (Excerpts on Canvas.)

TEST ON CALIFORNIA GOVERNMENT AND POLITICS IN SEMINAR

21. Thursday April 15 World War II and the American Homefront

Read: Heffner: Chapter 24 “The End of Isolation,” pages 386-406; article on “The Four Chaplains” found [here](#). Start reading Elie Wiesel, *Night*, pages 1-26.

Seminar: Discuss WW II and begin Wiesel

22. Tuesday April 20 The Holocaust, Genocides, and Acts of Inhumanity to Peoples in the 20th Century

Read: Elie Wiesel, *Night*, pages 27-109.

Seminar: Conclude Wiesel.

23. Thursday April 22 Post-War Divisions Bring New Wars, 1948-1973: India, Pakistan, Bangladesh; Israel, Palestine

Read: Mahatma Gandhi, the “Quit India” speech [here](#) ; Speech on the Eve of his Last Fast (January 1948) [here](#). Photos of the Partition of India by Margaret Bourke-White [here](#) . Palestine/Israel documents on Canvas

Seminar: Discuss Gandhi and world politics.

24. Tuesday April 27 French Existentialism

Read: Norton vol. F, Camus, “The Guest,” pages 754-762. Philosophic Classics: Sartre, “Existentialism is a Humanism,” pages 1156-1173. Canvas: “The Wall”

Seminar: Discuss Camus.

25. Thursday April 29 Magical Realism and Global Latin American Literature

Read: in Norton, vol. F, Jorge Luis Borges, “The Garden of Forking Paths” and “The Library of Babel,” pages 452-67, and Gabriel García Márquez, “Death Constant beyond Love,” pages 909–916.

Seminar: Discuss Latin American Literature.

26. Tuesday May 4 Pop Music

Read: Heffner: Chapter 26 “America at Midcentury,” pages 425-436.

Seminar Discuss post WWII American history

27. Thursday May 6 Equal Protection of the Law: The Continuing Struggle for Civil Rights

Read: Heffner: Chapter 27 “From the New Frontier to the Great Society,” pages 439-445, 457-476; Martin Luther King, “Letter from Birmingham Jail” [here](#), “Beyond Vietnam: A Time to Break Silence” [here](#), Malcolm X recording, Huey Newton on gay rights, and MLK’s final speech (video [here](#)); John Lewis at Washington Memorial; Combahee River Collective; Audre Lorde, ; “We Hold the Rock” video [here](#);

Seminar: Discuss King, Malcom X, and others.

28. Tuesday May 11 Japanese and World Film: Akira Kurosawa

Read: Norton vol. F, Akutagawa Ryunosuke, “In a Bamboo Grove,” pages 331–39

Watch: “Akira Kurosawa: Composing Movement” (8 minutes) on Canvas Studio playlist and *Rashomon* (1950), dir. Akira Kurosawa (89 minutes), viewable for free through the SJSU Library at <https://sjsu.kanopy.com/video/rashomon>

Seminar: Discuss Kurosawa.

29. Thursday May 13 Recent American History

Read: Heffner: Chapters 25-32 especially George Marshall “The Marshall Plan,” George F. Kennan “The Sources of Soviet Conduct,” “Dwight D. Eisenhower’s Farewell Address,” John F. Kennedy “Inaugural Address,” Lyndon Johnson “Great Society” speech, House Judiciary Committee Watergate Articles of Impeachment v. Richard M. Nixon, Reagan “Inaugural Addresses,” Obama “The Politics of Hope.”

Discuss: Course conclusion.

FINAL EXAMINATIONS:

Wednesday, May 19, 9:45 am–12 noon. Short Answer Final live on Canvas lecture site.

Friday, May 21, 9:45 am–12 noon. Long Answer Final live on Canvas lecture site.

Book List for Humanities 2B

New Books for Humanities 2B:

Achebe, Chinua. *Things Fall Apart*. 50th Anniversary Edition, Anchor Books. ISBN 978-0385-47454-2.

Gerston and Christensen, *California Government and Politics: A Practical Approach* (any recent edition [10th, 11th, 12th, 13th]). Used copies are available on Amazon for less than \$5. We recommend against buying a new copy for \$95—it is a very slim paperback.

Remarque, Erich Maria. *All Quiet on The Western Front*, Ballantine Books. ISBN: 978-0449213940

Wiesel, Elie. *Night*, Bantam. ISBN: 978-0553272536

Books used in Humanities 2B purchased for previous semesters (useful for students joining the program out-of-sequence):

Heffner, Richard. *A Documentary History of The United States*. Expanded and Updated edition. Signet/Penguin [Heffner]

Baird, F. E. and Kaufmann, W., *Philosophic Classics: From Plato to Nietzsche*, 6th ed. (Prentice-Hall). [Philosophic Classics]

The Norton Anthology of World Literature, Fourth Edition. Volumes D, E, F.
Stokstad, M. and Cothren, M.W., *Art History: Portable Edition*, 5th ed., vol. 6. (Pearson).

Online Readings [Canvas]:

Online readings will be found on the combined Canvas page for the lecture.