

# CHAPTER 2: Things to Consider

## Humanities Course Objectives:

At the completion of this course, students will be able to:

1. become acquainted with the human tradition as expressed in its literature, philosophy, and the arts;
2. become familiar with seminal modern ideas and theories as expressed through literature, philosophy, and the arts;
3. examine underlying assumptions about and ways of seeing literature, philosophy, and the arts;
4. think critically about the humanities by looking outward at the world and formulating thoughtful and informed ideas about it; and
5. understand themselves as persons whose identities are shaped through participation in a wider community and longer history.

*The Great Migration, The Jazz Age, Harlem Renaissance, Modern Art Movement, The Great Depression, WW2*

As you explore the historical events, key figures, works of art, artistic movements, intellectual movements and political events outlined in Chapter 2, think about the following questions:

1. What discoveries did you make during your exploration of this chapter?
2. How did the discoveries you made during this chapter connect to these learning outcomes?
3. When looking at the work included in artist Jacob Lawrence's THE GREAT MIGRATION SERIES, what about the work communicates the mood and atmosphere of the period in which the paintings were created. Specifically, how does the composition (light, color, arrangement of figures) communicate the lived experiences of black Americans during that period?
4. The Modern Art Movement began at the start of Dadaism, which began in 1914, and continued on through much of the first half of the 20<sup>th</sup> century (and beyond). When looking early Modernist artists' works, such as that of Dali, or Man Ray, what connections can you make between these works and what was happening in the culture at that time?
5. While the Great Depression brought about great struggle for people across the world, it also brought about a new wave of creative arts. Take time to research at least two works of art (visual, music, poetry) that was created directly in response to the struggle of this time (eg: the song "Brother, Can You Spare a Dime").
6. The Mexican Muralist Movement was unfolding throughout much of the first half of the 1900s; David Alfaro Siqueiros' works popped up all over Mexico City in the 1950s, and earlier, works like Diego Rivera's 1935 La Historia de Mexico were created. In what ways do these works reflect the state of affairs in Mexico and the world at large? In what ways are these works of art specific to the lived experience of those living in Mexico?
7. What connections can you make between the events and art explored in this chapter with those explored in the previous chapter?