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ABSTRACT During October and November of 1975, course outlines were solicited from the sixteen Florida community colleges offering an integrated humanities course. Ten colleges provided outlines, which were subsequently reviewed in terms of the textual materials used, the teaching approach employed, and stated objectives. The review showed that all of the colleges emphasized cognitive content, and taught knowledge of "great" art (the aesthetics approach) or historical periods and influences (the cultural history approach) to increase the students' appreciation and improve their ability to make value judgments, on the assumption that knowledge precedes taste. All but one of the courses had behavioral objectives, but most of the objectives were directed toward development of the cognitive domain; those dealing with affective behavior were not supported by unit objectives. Although several of the courses required students to become involved in a creative process, evaluation was too often based on the product rather than the process. Lastly, all but one of the courses focused exclusively on the humanistic achievements of Europe. It was concluded that the integrated humanities courses reviewed were less than integrated and emphasized facts at the expense of process.
 (JDS)

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Integrated Humanities in Florida
Community Colleges

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A common element of the two-year general education requirement throughout the country is a course in the Humanities. In Florida, it is required of both community college transfer and terminal students in varying amounts. Our university system requires Humanities in its general education program. More and more, secondary schools include Humanities in their curriculums.

Such a pervasive and common course might be assumed to deal with common elements of curriculum. If it is not a content course, then surely it deals with similar processes. Humanities' common presence in the curriculum suggests that most members of the community agree on its necessity, perhaps even on its purposes. Not true! Perhaps no area of our curriculum is so common and so ill-defined at the same time.

By surveying what is going on in Florida's community colleges, I am attempting a normative definition of integrated Humanities courses. In effect, I will be attempting to define what it is in terms of course content, what its purposes are as expressed in the stated objectives of various courses, and the appropriateness of current practice for a general education course. Finally, I intend to suggest what I feel it should be.

Integration as a principal

The thrust of the development in Humanities curriculum has been toward integrative models. In Florida this has been encouraged from an early date. Graeffe (1951) wrote one of the first major books on integrated Humanities. As he was at the University of Florida at the time, his approach was influential not only on the program at the University, but also on community colleges throughout Florida, which tended to be adoptive of the University's general education curriculum. Graeffe's approach to

the Humanities was not designed for the community college student of this decade, but reflected the intent and purpose of liberal arts colleges of the Thirties and Forties.* His idealized curriculum, as well as his practice, assumes culture with a large German K, that is a Hegelian concept of aesthetics as behavior improvement. The irony of Graeffe's position was that he had witnessed the fallacy of Kultur, which had become a German national pastime by 1939; hardly a landmark year for Humanism.

Integration in the Humanities since Graeffe has taken two primary directions. The first is the re-integration of the disciplines. Note that the reference is to re-integration and not to integration. This proceeds from the notion that all academic disciplines and all creative arts are rooted in philosophy, especially the Natural Philosophy of the Greeks. In the Twentieth Century, some of the impetus for this concept derives from psychoanalytic and relativistic models of human experience; Jung and Einstein, in other words. In this view, history is not a discipline, but a synoptic view of experience and philosophy is a synoptic view of cause (Jarrétt, 1973).

The other integrative drive has been to synthesize the aesthetic experience with the growth of technologies. In colleges this is often represented as a values course. Our current text is titled Search for Personal Freedom and claims to aid the student in developing personal values. The presumption in these courses tends to be that students do not have developed value systems. The inappropriateness of this is obvious when one considers the number of older students attending community colleges.

The schism between human values and technological influence was most notably documented by C. P. Snow in The Two Cultures (1964). Several more recent works have lamented the disintegration of human authority and identity, a notable example being Toffler's Future Shock (1970). The emphasis of literary creativity in this century has been on alienation and loss of identity almost exclusively.

None of the drives toward integration have been wrong, but most have been partial. The recent college and university cult book, Zen and the Art of Motorcycle Maintenance (Pirsig, 1974), reflects the attitudes of many students who, having grown up with nothing but themes of alienation, experience no sense of loss but react very favorably towards themes of integration. Pirsig deals directly with the problem facing Humanities; "The way to solve the conflict between human values and technological needs is not to run away from technology." (p. 284) His resolve is to break down dualistic thinking.

Which brings us to where we are today. Dualistic thinking is more pervasive than we realize, whether our dualism be Classic and Romantic, Liberal and Conservative, or even Summer and Winter à la Northrop Frye. A more serious kind of dualistic flaw occurs when our intentions in education do not parallel our practices.

Philosophical patterns of Humanities courses

Integrated Humanities courses tend to be presented in a limited number of patterns. At the secondary level and occasionally at the college level the approach is one of appreciation/exposure.

The operating assumption in the instances I have observed is that the student is glad he saw a film today since he saw a film today: A common criticism of this approach is that students "don't know anything."

The application of this approach at the college level results in the aesthetic approach. If critical methods are added, and they usually are, the student will presumably learn to discriminate between "good" art and "bad" art. The apparent need for this is so students will choose good art. This assumes knowledge precedes choice. If these courses were successful, the "bad" artists would go out of business. Underlying all this presumption is the problem of "good." For instance, Shakespeare was common in his own day, disreputable a century later. The Gothic cathedral was synonymous with bad taste in the Eighteenth Century. Both examples are now taught as good art in aesthetics courses.

One alternative to this problem has been to completely reject the question of taste. Two approaches have developed over the last two decades which do reject taste as a function of the Humanities course. The least acceptable among traditionalists has been the pop culture course. There was a brief flurry of activity in this during the late Sixties. The other approach has been more enduring and has continued to develop even though it is not well understood. For lack of a better name, I call this the psycho-sociological approach.

The psycho-sociological mode appears to have its roots in structural criticism or New Criticism in this century and in Kant's "Der Dinge an Sich" of the last. Creative processes are studied as both psychological and sociological experiences on the assumption that the artist and his cultural milieu are intermixed in such a way that the creative process communicates both personal and societal values.

Sophisticated approaches even take cognizance of our perceptive limitations because of distance in time and culture. Works are treated as artifacts and response as a function of art may be neglected.

The most university oriented mode is the straight cultural history approach. Characteristic of this approach is an emphasis on names, places, and dates. Once again the function of art may be neglected. Students who have had this course often "know" culture and are great fun at parties. These courses cover vast territory, provide a useful perspective, but are soon forgotten or only remembered with distaste. Teachers for this approach are easy to find however, since they can pass judgment on what one must "know" to be cultured.

In addition there is the values course which has already been mentioned. Most of the time the approach is implicit in the aesthetics approach.

The internal organization of any of the structural patterns has several possibilities. The organization may be chronological. In cultural history it almost always is, but it is common in other approaches as well. All of the currently available Humanities textbooks have a chronological organization and the text probably determines the organization of the course as often as not. Combined with chronology is usually an area limitation. This is indicated in course titles such as American Humanities, Western Humanities, Oriental Humanities. Another organizational pattern that may be included and combined with the above is the thematic approach. Sometimes called the problem approach, this is most often a response to questioned relevancy.

Genre approaches separate the creative mediums but are not necessarily dis-integrative. Finally, the tempers approach is usually organized around "isms" such as Classicism, Romanticism, and to cut it really fine, Expressionism, Impressionism, Naturalism, and Realism - all of which occur at the same time. It is possible to have, it appears, an aesthetics course based on thematic genre modes dealing with the principal tempers in American Humanities. No wonder, common definition is difficult.

Patterns in Florida community colleges

During October and November of 1975, course outlines were solicited from the sixteen Florida community colleges offering an integrated Humanities course. Ten colleges responded, including Polk Community College, where the survey was based. These course outlines were intended to make up a data bank for the use of the Humanities Study Group, a group of Humanities teachers interested in revising their own curriculum. The revision process is still active, but to date no one had analyzed all of the responses for common characteristics or significant differences.

Florida's community colleges are not universal in their acceptance of the integrated principal. Sixteen of the twenty-eight colleges offer an integrated Humanities course. Two of the sixteen permit the Humanities general education requirement to be met in alternative ways. The remaining twelve colleges allow students to meet the Humanities requirement through courses in art and music appreciation, philosophy, and literature. These

courses reflect generally the values of earlier concepts of liberal education and tend to emphasize cognitive content despite the frequent inclusion of appreciation in the title.

The typical Humanities course covers two semesters and is a three credit hour, three contact hour course in each semester. Normally it begins with the Greeks and continues chronologically through the Renaissance. The second half of the course continues chronologically to the present. Based on the syllabi, most of the courses are lecture courses. Virtually all have objectives written. The most common patterns of presentation are aesthetic and cultural-history. Only one school breaks the Western mold, only one school avoids chronology, only one school does not have written objectives. All deal almost exclusively with the Fine Arts: Music, Art, Theatre, Architecture, Philosophy, and Literature.

Rather than report or record all of the information contained in each course syllabus, the salient points for each will be pointed out individually and a summary chart provided.

Brevard. A two semester 200 level course is offered. The second half begins at the Renaissance. Brevard's outline is unusual in that it specifies a competency at the end of the course and identifies the course as integrated in the college catalogue. The student will "understand creativity." Other objectives deal with affective behavior, also, stating such goals as "respect for individual heritage," and, "respect for fellow man," or, "better understanding the world we live in." The course follows Fleming's Arts and Ideas (1975) very closely and is a combination of cultural history and aesthetic patterns. Evaluation processes are not outlined.

Central Florida. Humanities 101, Introduction to the Humanities, is a one semester course dealing with Classical Antiquity, Renaissance/ Reformation, Enlightenment/Baroque and the 19th Century as one set of units, and The Western Cultural Tradition, Aesthetics, and The Creative Individual as Integrator of Meaning, Form and Purpose. There are three texts. Major objectives are spelled out, but each objective includes the phrase "knowledge of" indicating an almost exclusive reliance on cognitive processes. The approach is aesthetics. Evaluation is based on quizzes, examinations, and a formal research paper.

Chipola. The announced aims of the Humanities 211-212 sequence cover a broad area; the first is to increase appreciation through knowledge, the second is to increase enjoyment through knowledge, and the third is to increase vocabulary in the arts. Specific aims of 211 are content related and predominantly cognitive, though statements are included to indicate what affective changes should occur. Phrases such as "greatest works" appear with regularity. Hm 212 presents the same kinds of objectives, but relates them to post-16th Century culture. Cognitive emphasis in testing, aesthetics and culture history are the major facets of this program. Ironically, after two full semesters of acquiring facts, the student winds up with Camus who argues in The Stranger that the connection between facts and the truth is nebulous and that society makes its own truths. Attendance at cultural events is required.

Edison. Humanities 205-206 is one of the more innovative approaches in the state. The first semester course is Humanities in Contemporary Life. The objectives of the course involve cognitive and affective processes. The student is not told, for instance, that he will know the evaluation of a philosophy but that he will evaluate it according to certain criteria.

Very complete unit objectives exist for each unit. Each unit requires the student to establish a relationship between the theme and other units in the course. Evaluation is based on critiques of cultural events, a formal research paper is required, as is a Humanistic Action Project which has the student apply his classroom experience to community environment. Cognitive testing takes place and is carefully outlined in a modular syllabus. This is an integrative approach more than the others studied and fits mostly under psychosociological. The second semester introduces a brief cultural history which would appear to be more relevant to the student once he has dealt with humanistic processes.

St. Johns. Humanities 201 covers from prehistoric man through the Medieval period. While there are performance objectives, they are presented narratively. An objective is included which charges the student to learn the vocabulary of the arts. The Twentieth Century is presented as a cultural continuation. "The student will view the arts as visible symbols or representations of the culture from which they derive," is an example of a performance objective in this course. The objectives are presented interestingly, but it is difficult to discover how they will be attained and evaluated. Unit objectives tend to be cognitive "student will know" type. Criteria for evaluation is objective testing in the psycho-sociological approach.

St. Petersburg. Humanities 262-263 is an interesting approach. The first course is a historical survey, but the objectives cover several areas. For instance, the student will "express his own ideas creatively" through a creative project, "show relationships orally, written, and creatively," and "participate in the cultural life of the community."

One of the clearer statements of purpose is found in this course; "to aid the student to develop his own standards of excellence so that he will be able to make enlightened value judgements." Activities include projects and cultural events. The second half of the course, East-West Synthesis, explores Oriental culture, but maintains the same objectives. The course outlines suggest more emphasis on factual information than do the objectives, however. This sequence is difficult to classify but appears on paper to be primarily aesthetic.

Santa Fe. Two levels of courses are offered at Santa Fe. The 100 level course has general objectives relating to several areas of art, literature and philosophy. Course objectives include cognitive and affective objectives. "The student will be made aware of the cultural relationship that exists between the artist and the world in which he lives," is an example of the "made aware of" kind of objective that prevails at Santa Fe. Additionally, the course outlines promise to meet student needs in vocabulary, knowledge of the main ideas and figures in our cultural history, and attitudes or values in the areas of tolerance, open-mindedness, and curiosity. The topical outline is thematic. Creative projects and attendance at cultural events are included in methods of instruction. Approaches are suggested to the instructor, and content is also suggested rather than specified. The outline suggests a new category, the eclectism described by Schroeder (1972, p. 21) in which the instructor is found, "passim it produces thirty-week courses in Man, God, and the Universe -- with pictures."

Santa Fe hedges its bets somewhat by also offering a 200 level American Humanities course which appears to be a cultural history, and by offering a "chronological approach which is similar to the University of Florida's." (Lambert, 1975) All three courses have evaluation based on several factors beside testing.

Seminole. This was the only school sending material without stated objectives. Two instructors sent course outlines and the differences were considerable. One outline promised objective tests as well as essay tests in which the student explored relationships between the arts and interpreted creative works. Either activity could be a more innovative objective than many of those reported. Both instructors required creative projects. Both courses appear to be more oriented towards aesthetics than anything else.

Valencia. The course sent was Humanities in a Technological Age, which is also the title of a text on which the department chairman collaborated (Patterson, et al, 1975). "The table of contents is the outline," he assured me, and "every artist reflects the reality of his time and that his formal expression is the attempt to give evidence to that reality." (Schlegel, 1975) The contents are organized according to discipline for half of the book and by time for half of the book, thus the table of contents should be considered two outlines. "The emphasis of the course is on how to think rather than what to think" suggests that this is not what it first purported to be, but rather a course in logic or critical methodology. This is not meant as criticism,

for either approach has as much validity as the approaches currently being used elsewhere. No indication of evaluation procedures or student activities is presented. I suspect this course is for terminal students; as word has reached me that the same team which authored this book is at work on another to be called Commitment and Creativity. This course falls into the "who knows" category.

Miami-Dade. While this paper was in progress, I received unsolicited a curriculum outline from Miami-Dade. The outline is a product of a National Endowment for the Humanities grant to Miami-Dade, Coast Community College, Costa Mesa, California, and the City Colleges of Chicago. Two guiding concepts are present in the development of this course: (a) the New student is the audience, and (b) man is a symbolizing animal. The first concept is recognizable as Pat Cross' influence from Beyond the Open Door (1972); the second comes from Ernst Cassirer, The Logic of the Humanities (1961). The successful development of this curriculum is going to create a truly innovative model for Humanities based on personal growth and attitude change.

Polk. I have saved Polk for last, for while I know our announced intentions through the course outline, reality keeps intruding in the knowledge of what goes on in class. The announced intention of the Humanities course at Polk is to acquaint the student with the arts. The structure of the course attempts to present an understanding of Classicism and Romanticism. Creative projects and attendance at Cultural activities are required. The course has a heavy emphasis on cognitive items. I would characterize the course as a combination of aesthetics and cultural history.

What really goes on in the classroom here I suspect goes on in classrooms elsewhere. Some of the instructors lean heavily on their particular discipline so that one student is taught - presented with would be a better term - Baroque Music, another French literature, and a third Medieval Scholasticism. Few teachers are prepared in all disciplines, and even fewer teachers are prepared to deal with the processes which are involved in their discipline. Finally, very few teachers are prepared to teach the suspension of judgment.

Summary Table

<u>School</u>	<u>Course Level</u>	<u>Text</u>	<u>Approach</u>	<u>Comment</u>
Brevard	200	Fleming	Culture History and Aesthetics	Traditional
Central Florida	100	Several	Aesthetics	Overly ambitious
Chipola	200	Fleming	Culture History	
Edison	200	Fleming	Psycho- Sociological	Most innovative
Polk	200	Cross	Aesthetics	Traditional
St. Johns	200		Psycho- Sociological	
St. Pete	200		Aesthetics	Includes Oriental
Santa Fe	100	Varies by section		Do your thing
Seminole	200	Cross	Aesthetics	
Valencia	100	Their own		May be terminal

Inferences from the survey

All ten of the colleges reported courses with an emphasis on cognitive content. Two schools depart from this pattern; Edison offers a process oriented course first and goes on to cognitive content, while St. Petersburg's outline deals with art as interaction and the student as audience. The content of the courses in Western Humanities appears to be very similar, but this may be a product of the common texts, Fleming (1974) and Cross, Lamb and Turk (1972), rather than a product of course design.

Knowledge of "great" art or historical periods and influences is taught, according to the various syllabi, to increase the student's appreciation and improve his ability to make value judgments. The operating assumption is that knowledge precedes taste. Interestingly, the Greeks are studied for their taste, none of whom had a Humanities course and all of whom had very little knowledge of artistic principles before them. There is very little evidence that knowledge has any affect on taste or artistic judgment (Bloom, 1964).

Part of the problem seems to be knowledge of performance objectives and Bloom. Only one of the courses did not have behavioral objectives, yet the student activities in that course were as affective as most of the other objectives reported. Too many teachers know just enough about writing cognitive objectives to be able to create limitations for themselves and the courses they teach. Since that is what they know, that is what they do. The instructional development person I was exposed to was not aware that there was a second hand-book on affective objectives.

The result of cognitive emphasis tends to result in a course in cultural snobbery. This is compounded by having the course taught by those who were successful in cultural snobbery in the university. "Knowing" as used in these courses means knowing the product. Since the arts are a process, real knowing would involve the process and the most affective (used intentionally) way to do that is have the student participate in creative activities.

Several of the courses surveyed do require the student to become involved in process. Creative projects were required in about half the courses. This is admirable if process is the concern, and not product. Personal experience indicates that evaluation is based on product more often than not. Students as consumers of the arts are involved as audience members at several schools. The evaluation of this tends to be either limited to simple evidence of attendance or critical analysis of the presentation.

In the arts we often refer to "the seven lively arts." Nothing in the course outlines suggests that they are lively. Some portion, perhaps all, of a course offered to non-majors should deal with creativity as a process. It is a process which can be taught, but usually is not. Humanities courses in Florida tend toward culture by regurgitation, making Humanities both elitist and irrelevant.

Chauvinistic should be another term applied to our Humanities courses. Only one of the required programs breaks out of the Western mold. Reading the outlines, one might assume that only European man had been creative. Even then, we include only certain European men. Why, in Florida, do we have no general education courses in Hispanic Humanities? Our most immediate cultural neighbors are also our most ignored.

Why do we not have courses developed around our own local cultures? Indian River Community College is currently offering Humanities of the Sea, to my knowledge the only course in the state that deals with the relationship of culture and environment. Anthropology teachers have done this for years. They may have been teaching more Humanities than the Humanities teachers. History seems to be our inclination. Maybe we should swap places and put Humanities in the social sciences. Those schools offering a psycho-sociological course have in effect done this; only the name stays the same.

By design, the survey was limited to those courses called integrated. The survey turned up little integration, however. Most aesthetics and culture history approaches are not integrated, but deal with common concepts in the different arts separately. This week painting, next week music. Few deal with the interrelationships between the arts. That these same relationships exist between the sciences and the arts is ignored by these outlines. Common elements of organization, common principles of relationship, and especially the common experience of creativity mean discipline integration puts all subjects in the Humanities. An encouraging trend in this direction was the success of both the television series and the book by J. Bronowski, The Ascent of Man (1973). Several Florida community colleges offered the television course and granted Humanities credit for it.

In summary, integrated Humanities courses in Florida are rarely integrated with anything else. They emphasize facts rather than processes. Objectives for the courses do not deal with affective behavior; or, if they do, the unit objectives do not support them.

The purposes of the courses are often valid, but the practice may not be. Consistency does exist in course content in terms of periods and works studied.

What needs to be done

First of all, Humanities teachers need to talk to each other. Florida has no professional association for Humanities teachers in the community college. They need to talk to their colleagues in the sciences and social sciences. They need to go through the shop areas and see creativity from a technological point of view. They need to read, not just what they assign, but what the students read, too. They need to create, and maybe they will find that talent is only a small portion of successful creativity.

Secondly, Humanities teachers need to become more process oriented, not only in terms of teaching strategy, but also as a means of dealing with the culture around them. The relevant questions should be concerned with how art works. Artificial distinctions between art and science should be avoided.

The courses need to become integrative from the viewpoint of the disciplines. At the same time, courses need to become integrated from the viewpoint of how the creative experience fits into the whole of human experience. Questions need to be recognized as more significant than answers, and a major part of the instruction should be directed toward how to ask the right questions. Philosophy becomes the core of the course.

Students and teachers need to learn to suspend value judgment, for until they have examined both process and product they do not know the

object of their judgment. Suspending judgment might give them time to discover that other value judgments make sense, too.

Humanities needs to be taught in an environment that encourages creativity. Classroom lectures should be de-emphasized and alternative activities encouraged. Too often today's schools, as well as the Humanities class areas, become collections of cubicles in which thought is categorized and compartmentalized. No wonder we turn out square minds from these square rooms.

From these classes should come students who are attuned to the constant presence of change in things, tastes, and values and to the relative stability of the processes underlying change. Someone has suggested that we have a greater affinity with the man of Pericles' Greece than we have with man at the beginning of the 21st Century, yet our younger students today will only be in their early forties when that time arrives.

The danger lies in trying to do everything, cover every period, recognize every major work in fifteen weeks. We can't machine gun our students to death with all of our cognitive bullets. We can aim for the uomo universale of the Renaissance who not only knows of the world, but is in it. By focusing on change we can prepare ourselves and our students for it. By focusing on the process of change we can make it creative and help prepare our students to control it. (Hardison, 1972)

How do we achieve this? Remember, to the philosopher the question is more significant than the answer. To the artist, the challenge is more significant than the work. What we can do is ask the question and accept the challenge!

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