

## Blue Marble University

### Doctor of Philosophy (Ph.D.) in Humanities

#### (3 Year Online Program)

**Admission Requirement:** Bachelor Degree or equivalent. Some basic experience using computers. No credits for prior education or work are issued; each student must complete our full curriculum. Access to an excellent library would be very helpful.

**Entry Dates:** The program starting dates are quarterly (January 1, April 1, July 1, October 1) for those applicants who have paid their tuition by 30 days in advance.

**About Our Program:** We are very proud to present to you the very finest online doctoral program in Humanities that exists today. Designed by award winning educator David Brottman PhD, we requested him to take a blank sheet, and without any constraints put upon him whatsoever by any traditional thinking, to design a masterpiece program for Blue Marble University in the Humanities.

We asked...and he delivered... an outstanding program. The fruit of his labor is now our Humanities curriculum with course descriptions, undeniably a power packed and scholarly program designed around themes rather than historical periodicity, although historical structure is built into each course.

Join us as we follow Dr. Brottman's Yellow Brick Road to Wisdom

We are excited to be at the forefront of support for the Humanities and to be able to offer affordable programs both at the undergraduate and graduate level. As Dr. Bruce Janz, Chair, Department of Philosophy at the University of Central Florida has so eloquently stated:

"The humanities today are not the humanities of the past. The image that many people have is of a pursuit that has no relation to practical human concerns. The fact is, humanities disciplines are involved in research projects of all sorts, with just about every discipline in the university. Philosophers work with scientists and engineers, historians work with medical professionals, creative writers work with digital media engineers. The fact is, every technical and scientific discipline, at some point or other, must also become a humanities discipline. Every scientific advance is an advance for humans, and is meaningful in our history, for the betterment of our lives. Every invention happens within the context of human meaning. Every business trades on human narratives and human desires as expressed through language and symbol. The humanities matter everywhere. Far from being marginal, they are central to all human life. They're that important."

And consider this about Steve Jobs (Apple Computer):

**In the world of invention and innovation, that means combining an appreciation of the humanities with an understanding of science — connecting artistry to technology, poetry to processors. This was Mr. Jobs's specialty. "I always thought of myself as a humanities person as a kid, but I liked electronics," he said. "Then I read something that one of my heroes, Edwin Land of Polaroid, said about the importance of people who could stand at the intersection of humanities and sciences, and I decided that's what I wanted to do."**

Walter Isaacson, "[The Genius of Jobs](#)", NY Times, Oct. 29, 2012

Although no dissertation is required per se, the student is expected to contribute independent original work to his/her Online Portfolio. The Online Portfolio is the online digital identity and record of the student's education, research, writings, accomplishments, and other interests organized and presented in a professional, artistic manner for all the world to see. Each student will create a web site on the blogging platform Wordpress.com and thereby learn about one of the great communication applications of our times. The concept and techniques for the Online Portfolio will be presented as a first course, and the student is expected to develop and contribute to the portfolio over the course of the program, culminating in the finalization of the Online Portfolio at the end.

Our Virtual Worlds course will introduce the student to online 3D Virtual Worlds, and how this medium can be used for artistic expression and presentation of work and writings. Heritage-key.com was one of the first websites to make use of virtual world technology to elucidate concepts and presentations of ancient history. No longer available, the essentials of heritage-key.com live on in a Youtube video collection. Click on this video link for an example:

[http://youtu.be/\\_dO2ly2NUBM](http://youtu.be/_dO2ly2NUBM)

[If the link is broken, just search "heritage- key.com" on Google YouTube videos].

Some previous knowledge and capability with computers is necessary both for the creation of the Online Portfolio and for the study of Virtual Worlds; however these parts of the program are designed for non-computer science students. The incorporation of virtual worlds methodology will get the student thinking about the presentation aspects of communication. It is not just important how one presents an idea but how it is presented.

This program is presented in semester modules which are two semesters per year without any breaks. We use the full 12 months of each calendar year. We present two courses within each semester, and each course is taken sequentially so that only one course is being studied at a time This allows for in depth consideration of the material.

**TOTAL: 75 SEMESTER CREDITS (60 Semester Credits is the USA Minimum Requirement for a Doctoral Degree)**

Year 1
Term 1
<p><b>Online Portfolio:</b> Introduction to blogging, website creation, and outline for student's online digital portfolio of education, writings, research, accomplishments, and other interests. <b>3 Credits</b></p>
<p><b>Myth and Mythical Thinking:</b> prospective topics include types of myths (examples: cosmogonies, first-parent myths, paradise/Golden Age, origins of evil); archetypes (examples: divine twins, sacrificial gods and "culture heroes", descents to the underworld); differences between Mediterranean mythology and Germanic-Scandinavian mythology; the social origins and cultural functions of myths; the modern study and application of myth: Vico, Frazer and the Victorians, psychoanalysis, Meletinsky, Blumenberg, Levi- Strauss, Eliade; popular culture as a vehicle for the recycling of archaic myths and the creation of new variations on ancient paradigms <b>6 Credits</b></p>

**The Divine-Human Interface:** prospective topics: Sumerian, Greco-Roman, Judaeo-Christian, Hindu, and Buddhist conceptions of this relation with regard to the human condition: Gilgamesh, Book of Job, Aeschylus Prometheus Bound, Euripides The Bacchae, Actaeon & Orpheus myths, Plato's cave, Augustus and self-deification, Christian theology of incarnation, Gospel of St. Matthew, Krishna and Arjuna, the Bhagavad-Gita, Buddha and the Diamond Sutra; the devotional & homiletic functions of visual scripture, metamorphosis of Christ's face, cult of Mary; eschatology & other-worldly visions: Dante The Divine Comedy, Bosch, Book of Revelations & Last Judgment in art, mandalas and tantric symbolism; Romanticism: the concept of the sublime, Blake's prophetic books and iconography, Kierkegaard Fear and Trembling, Melville Moby Dick and The Confidence Man; Nietzsche's response to the abyss: Thus Spoke Zarathustra; the recuperation of religious consciousness in the age of science: James Varieties of Religious Experience **6 Credits**

## Term 2

**Studies in Cultural Theme-Eros:** prospective topics and indicative artists/texts: lyric poetry: Sappho, Petrarch, Monteverdi madrigals, Elizabethan sonnets, Donne, Whitman, Baudelaire, Rich; autobiography: Sand, Hazlitt, Kollontai; philosophy: Plato Symposium, Stendhal, Kierkegaard Diary of a Seducer; theological allegory, idealization & sex mysticism: Cupid & Psyche, Song of Solomon, courtly love, Dante La Vita Nuova, Hindu temple sculpture, symbolism of sexual coupling in alchemy & tantra, Surrealist amor fou; tragic love & loss: folk ballads, Orpheus myth in opera & film, Shakespeare Antony & Cleopatra, Puccini Madame Butterfly, Bizet Carmen, flamenco & tango, blues & torch songs; Clement on opera; adultery: Tristan & Isolde, Shakespeare Othello, Flaubert Madame Bovary, films: The Postman Always Rings Twice (original version), Fatal Attraction; deRougemont on adultery in Western culture; obsession/compulsion: Euripides Hippolytus, Mozart Don Giovanni, Japanese love suicide pacts, Bronte Wuthering Heights, Proust Swann's Way, Nabokov Lolita; sex warfare: Euripides Medea, Blake Visions of Daughters of Albion, Lawrence Women in Love; excess and transgression: Sade & the political dimension of Enlightenment pornography, Baudelaire, femme fatale in fin de siecle painting & film noir; Victorian pornography & sexology, Sacher-Masoch, Bataille, Genet, Oshima In the Realm of the Senses, Carter's analysis of the Sadeian woman, Williams on "hard core"; art: Greek vases, Beardsley, Klimt, Schiele, Surrealists, Picasso; psychoanalysis: Freud on erotic degradation & fetishism, Reich on sexual energy & fascism, Irigaray on feminine polymorphy; critique: Barthes on desire, Foucault on containment, Doane on feminine desire in film **6 Credits**

**Studies in Cultural Theme-The Heroic Ideal:** Archetypal representations, mythic patterns socio-historical contexts, psychological & ideological functions; the beast-slayer: Theseus, Hercules, Siegfried, Michelangelo & Donatello's David, Cellini's Perseus, Hemingway's matador, Gentileschi's Judith, Alien's Ripley; the masculine ideal in classical sculpture and its Hellenistic feminization; the wounded warrior: rites of passage, the consequences of hubris, Aeschylus & Shelley's Prometheus, 18th–19th century visual iconography of the fallen hero; codes of honor/duty/noblesse oblige: Virgil's Aeneas, chivalry: Gawain and the Green Knight, Lancelot & Parzival, Durer, Tennyson, Pre-Raphaelite painters, High Noon, Kurosawa's Seven Samurai; Chandler's Marlow & the "tough guy" detective; nationalistic configurations: Joan of Arc, Beethoven's Eroica, Carlyle and 19th c hero worship, Nazi art, John Wayne & the American cowboy mythos; interrogation & critique: Homer's Achilles, Cervantes' Don Quixote, Crane's Red Badge of Courage, literary responses to W.W. I, Brecht's Mother Courage, Ford's The Man Who Shot Liberty Valance; toward the anti-hero: slyness in Indo-European & American Indian folktales, Odysseus, Byronic, Existentialist, Bogart persona & Casablanca, Kesey One Flew Over the Cuckoo's Nest **6 Credits**

## Year 2

### Term 1

**The Comic Mode:** The constituent elements of the mode: humor, comedy of manners, satire, farce, absurdist irony; the capacity of the comic mode for diagnosis and therapeutic transvaluation; the trickster figure in folklore & myth; archaic phallic rituals and celebrations; literature: Aristophanes The Clouds and Lysistrata, Wu Monkey [aka Journey to the West], Rabelais Gargantua and Pantagruel, Shakespeare A Midsummer Night's Dream, Jonson Volpone, Cervantes Don Quixote, Voltaire Candide, Dickens Bleak House, Carroll Alice books, Gombrowicz Ferdydurke, Cary The Horse's Mouth, Roth Portnoy's Complaint, Heller Catch 22; painting: Breughel, Hogarth, Gillray, Beardsley, Grosz, Surrealism; film: cartoon tricksters, Chaplin Modern Times & The Great Dictator, Keaton Cops & Sherlock Jr, Marx Brothers Duck Soup & A Night at the Opera, Tati Mon Oncle, Fellini Amarcord & The Clowns, Allen Sleeper & Zelig, Monty Python Life of Brian & The Meaning of Life; music: Rossini The Barber of Seville; theorists: Radin, Nietzsche, Bergson, Bakhtin, Freud, Langer, Kayser **6 Credits**

**Mystical Parable and Visionary Romance:** Psychological, spiritual & cultural functions of enigma, phantasm & the sublime; parables: the Gnostic mythos, New Testament, Sufi, Taoist, Rabbi Nachman of Bratslav "The Seven Beggars," Kafka "The Penal Colony" & Parables and Paradoxes, Borges Labyrinths; literary fairy tales: Apuleius "Cupid & Psyche," Shakespeare The Tempest, Hoffmann "The Golden Pot"; quests & initiations: Quest of the Holy Grail, Novalis Heinrich von Ofterdingen, MacDonald Lilith, Lewis Perelandra, Dick VALIS, Tutuola My Life in the Bush of Ghosts; vision & fantasia: Book of Revelations, Blake Book of Thel & The Marriage of Heaven & Hell, Lautreamont Maldoror, Hedayat The Blind Owl, Lessing Briefing for a Descent into Hell, Harris Palace of the Peacock; visual arts: Tarot decks, Kabbalistic & alchemical engravings, Bosch, Ernst collage novels; films: Cocteau Orpheus films, Bergman Seventh Seal, Teshigahara Woman in the Dunes, Lynch Eraserhead. Tarkovsky Stalker, Wenders Wings of Desire, Greenaway The Falls, Aronofsky Pi; opera: Mozart The Magic Flute, Wagner Parsifal; theory: Turner on the anthropology of the liminal realm, Freud on "the uncanny", Jung & Zimmer on transformation archetypes, Fletcher on allegory, Kristeva on abjection and "the powers of horror" **6 Credits**

## Term 2

**The Western Visual Tradition:** Recurring tropes and persistent typologies in Western visual culture from antiquity to present and across media: painting, sculpture, medical anatomies, posters, photography, photojournalism, film, animation, advertising; the masculine idea, the feminine ideal, the “bad girl”, race (degrading stereotypes and idealizations), animals (i.e., the metaphorical and allegorical uses to which they are put), abjection and “Otherness”, the sublime, phantasmagoria, religious iconography, political iconography, death, erotica, iconoclasm; indicative theories/theoreticians: Mâle on the Gothic, Barasch on Byzantine iconoclasm, Panofsky on Renaissance iconography, Baxendall on Florentine painting, Steinberg on the sexual coding of depictions of Christ, Bynum on the Medieval/Renaissance depictions of the body, Elkins on depiction of bodily pain, Schama on 18th-19th c. landscape painting, Burke on the sublime, Dijkstra on the 19th c. femme fatale, Gilman on anti-Semitic imagery and on the representation of AIDS, Kracauer on the cultural diagnosis of film in the pre-Nazi period, Jay on modernism’s assault on the eye, Said on “Orientalism”, Dyer on Hollywood glamour, Mulvey on the cinematic rendering of the masculine gaze, Dorfman & Mattelart on the political uses of Disney in South America, Bazin on the ontology of the cinematic image, Barthes and Sontag on photography, Williamson on the paradigmatic visual tropes of advertising **6 Credits**

**Modern Narrative and the Religious Imagination:** Assaults on faith: Dostoevsky “The Grand Inquisitor,” Greene *The Heart of the Matter*, Bernanos *The Diary of a Country Priest*, West *Miss Lonelyhearts*, Faulkner *A Fable*, Endo *Silence*; the encounter with enigma: Kafka *The Castle*; ambivalent existential response to the holy’s daemonic ambiguity: Hurston *Moses*, *Man of the Mountain*, Kazantzakis *The Last Temptation of Christ*; satires on secularization and disenchantment: Lewis *Elmer Gantry*, Powers *Morte D’Urban*; conversion and resurrection of the moribund: O’Connor *Wise Blood* and *The Violent Bear it Away*; suffering and transfiguration: Kafka “In the Penal Colony” and O’Connor “Parker’s Back”; sacramental vision: *White Riders in the Chariot*; gnosis: Dick *VALIS*; messianic hopes and new religious movements: Lawrence *The Plumed Serpent*, Coover *The Origin of the Brunists*, Singer *Satan in Goray*, Oe Somersault, Reed *Mumbo Jumbo*; intercultural dialogue: Cather *Death Comes to the Archbishop*, Forster *Passage to India*, Rao *The Serpent and the Rope*, Kerouac *The Dharma Bums*, Silko *Ceremony*, Momaday *The Way to Rainy Mountain*; indicative interdisciplinary frameworks: prophetic tradition in Judaism, James *Varieties of Religious Experience*, Weber on the Protestant ethic and on the disenchantment of the world, Freud *The Future of an Illusion*, Otto on the ambiguity of the holy, Shestov and Berdyaev on “The Grand Inquisitor”, Benjamin on Kafka’s relation to the Talmud, Ziolkowski on Christ figures in literature, Screech on Christianity and laughter, Bloom on the Gnostic character of American religion, Tillich *The Courage to Be*, Niebuhr *The Nature and Destiny of Man*, Festinger *When Prophecy Fails*, Suzuki on Zen, Zaehner on Hinduism, Deren and Hurston on Voudun **6 Credits**

## Year 3

### Term 1

**Models of Historical Understanding:** prospective range of topics: Greco-Roman cyclical conceptions; Thucydides and Herodotus; the function of the epic: justification by reference to “founding fathers” (examples: Roman, American); Judaic and Protestant conception of God’s will working through history; Enlightenment conception of progress; Hegelianism and 19th c. “great man” conception of history; social-Darwinist evolutionary conception; Max Weber’s historical formulation of “the Protestant Ethic”; revolutionary Marxist materialism; fin de siecle degeneration anxiety and 1920s Spenglerian doom; Modernist emphasis on technological innovation as the key to historical change; 20th century historiography: i.e., the study of the history of writing history, structural paradigms, and the focus on methodological bias; the French “Annales” school and postmodernist “New Historicism”: i.e., the exploration of everyday life of groups formerly written out of history. Indicative case study: American Puritan’s conception of themselves as latter-day Israelites, their divine covenant, and America as the New Jerusalem; the subsequent history of this model (for example, Manifest Destiny and continental expansion; the justification for cultural imperialism) **6 Credits**

**The Esoteric Tradition:** An investigation into the extraordinarily influential counter-current of mainstream Western culture. The Gnostic antinomian myth (i.e., the transvaluation of the Jewish Genesis myths); the institutional establishment of Christian orthodoxy, its appropriation of Gnostic tropes while making its cosmology and ethics heresies, and its correlative creation of an esoteric “underground”; Hermeticism; alchemy as a coded sign-system operating within the wisdom tradition; the Medieval doctrine of “signatures”; Kabbalah, Isaac Luria and latter-day Hasidism; the Renaissance mage (examples, Ficino, Agrippa, Paracelsus); neo-Platonism; Jacob Boehme, Germanic theosophy and the emergence of “natural science”; the scientist-as-mage: Swedenborg and Newton; the surfacing of the esoteric tradition in Romanticism: William Blake, Emerson’s conception of nature as a symbolic language, Melville; reasons for the 20th c. recrudescence of the esoteric tradition through both elite (examples: Yeats, the Surrealists, Kandinsky, Scriabin, Jung) and popular culture (examples: Philip K. Dick, film); cultural historians: Yates, Jonas, Layton, Rudolph, Walker, Goodrick-Clarke, Hanegraaff **6 Credits**

### Term 2

**Music and Society:** Social contexts & cultural functions of musical forms and performance styles. Indicative case studies: Plato’s suspicion of certain types of music; the iconographic politics of the court masque; Nietzsche’s early idealization of “the spirit of music” and his later rejection of Wagner; erotic death in 19th c. opera; the parallel emergence of the modern orchestra and the modern state; the socio- historical origins and cultural functions of African-American blues in a racist milieu; jazz as the expression of modernity; Adorno’s attack on the fetishistic nature of popular music; the political role played by music in the 1960s and after; technology’s role in the production and distribution of modern music (for example, the way the microphone changed the way songs are sung) **6 Credits**

**Finalization of Online Portfolio:** The program concludes with the student's finalization of Online Portfolio, which requires additional independent work and development. There is no dissertation requirement *per se* but in substitution thereof is required the creation of a satisfactory online digital portfolio highlighting independent works and writings. The independent works and writings must be of a professional quality and creatively presented. Faculty will guide and mentor the student throughout this process. **6 Credits**

**Credits:** This program is presented in semester modules which are two semesters per year without any breaks. We use the full 12 months of each calendar year. We present two courses within each semester, and each course is taken sequentially so that only one course is being studied at a time. This helps to ensure an in depth study and understanding of each course. Each course is assigned 6 semester credits (Fifteen clock hours of lectures/academic study = 1 semester credit). Consequently, the total number of credits for this program is 66 credits academic work and 9 credits Online Portfolio for a total of 75 Semester Credits. 60 semester credits are the minimum required for a doctoral degree from a regionally accredited USA college or university. Upon completion, and for a nominal fee, graduates will be able to obtain a Certificate of Equivalency from a foreign education credentials evaluation service approved by the USA Department of Education for employment purposes in the USA. The Certificate will state that your degree is equivalent to a degree from a regionally accredited USA college or university.