



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
TROY THOMAS	txt2	Capital College (CA)	Not Available

Academic Home: Capital College (CA)

Type of Proposal: Add Change Drop

Current Bulletin Listing

Abbreviation: **HUM**

Number: **100**

I am requesting recertification of this course for the new Gen Ed and/or University Requirements Guidelines

This proposal is for prerequisite enforcement.

Message for Reviewers:

Course Designation

(HUM 100N) Foundations in the Humanities: Understanding the Human Experience

Course Information

Cross-Listed Courses:

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Foundations Hum

Discipline: General Education

Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

Writing/Speaking (GWS)

Quantification (GQ)

Knowledge Domains

Health & Wellness (GHW)

Natural Sciences (GN)

Arts (GA)

Humanities (GH)

Social and Behavioral Sciences (GS)

Additional Designations

Bachelor of Arts

International Cultures (IL)

United States Cultures (US)

- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

- First-Year Seminar

Miscellaneous

- Common Course

GE Learning Objectives

- GenEd Learning Objective: Effective Communication
- GenEd Learning Objective: Creative Thinking
- GenEd Learning Objective: Crit & Analytical Think
- GenEd Learning Objective: Global Learning
- GenEd Learning Objective: Integrative Thinking
- GenEd Learning Objective: Key Literacies
- GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits:	3
Maximum Credits:	3
Repeatable:	NO
Department with Curricular Responsibility:	Humanities (HBCA_HUM)
Effective Semester:	After approval, the Faculty Senate will notify proposers of the effective date for this course change. Please be aware that the course change may not be effective until between 12 to 18 months following approval.
Travel Component:	NO

Course Outline

A brief outline or overview of the course content:

Introductory, interdisciplinary study of significant works in the humanities, stressing basic interpretive skills.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

This is a sample list. Not every one of the following disciplines need be covered in the course, but the instructor should aim for breadth and for a balance in the total number of weeks devoted to the arts and to the humanities.

Introduction to the arts and humanities, definition of major disciplines, and introduction to critical and interpretive practices—one week.

Art and Art History (painting, sculpture, architecture)—introduction to basic terminology, to critical analysis and interpretation, and to important works—three and one-half weeks.

The Performing Arts (Theater, Film, Music, Dance)—introduction to basic terminology, to critical analysis and interpretation, and to important works—three weeks.

History—introduction to basic terminology, to critical analysis and interpretation, and to important works—one and a half weeks.

Literature—introduction to basic terminology, to critical analysis and interpretation, and to important works—three weeks.

Philosophy—introduction to basic terminology, to critical analysis and interpretation, and to important works—two weeks.

Interdisciplinary connections between two or more fields within the arts and humanities—one week.

Course Description:

This course is an introduction to great ideas, themes, creations, and values in the arts and humanities, emphasizing the development of students' basic interpretive and close reading skills as applied to historically significant works in the various disciplines. The course introduces students to interpretive skills for analyzing and understanding historically significant works in the visual arts (painting, sculpture, architecture), the performing arts (theater, film, dance, music), history, literature, and philosophy. Students demonstrate their basic understanding of the disciplines encompassed in the course by interpreting key works in the various fields. The course stresses introducing students to these fields, as well as interdisciplinary connections between them, through broadly synthetic interpretations of important works within their cultural settings. The course will develop students' understanding of different historical periods by examining a variety of cultures, traditions, and aesthetic movements. The course promotes critical conversation among students, for example, by providing lectures that introduce and frame topics for discussion (this pedagogical practice is suggested as one possible approach, not as a requirement). The course also stresses the improvement of students' writing and critical thinking skills through such means as essay exams, group work, oral reports, and/or term papers, as deemed appropriate by the instructor.

The name(s) of the faculty member(s) responsible for the development of the course:

Name: TROY THOMAS (txt2)

Title:

Phone:

Address:

Campus: HB

City:

Fax:

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

Students learn about the content and meaning of significant works in various media in the arts and humanities. They gain a basic understanding of the content and scope of the disciplines encompassed in the course, including their terminology and general methodology. Students will learn strategies for reading or viewing and analyzing significant works in the arts and humanities areas of art history, history, literature, the performing arts, and philosophy. Students acquire a number of basic skills in this course including interpretative and close reading competence as applied to the works covered. Students learn to identify important works within the arts and humanities through selected historical and cultural frameworks. They learn the appropriate vocabulary of each discipline and use it to analyze primary works in the arts and humanities in order to form a critical grasp of their contribution to human experience. The course promotes the improvement of students' writing and critical thinking through paper assignments and exams that stress analysis, contextualization, interpretation, and clarity of expression. Students learn how the themes and modes of interpretation of the works covered provide insights into the human experience. They learn both the enduring values that great works can teach us but also how other cultures and times have or had values that differ from ours. They learn basic skills in establishing the cultural circumstances of a particular time and place and understanding its values through the use of appropriate methods of critical analysis. Students will learn basic skills in critical reasoning. For example, they might conduct library and online research to support written assignments about the works studied. They could be asked to write about the works studied in essay tests and/or short critical essays, and examine specific works through structured discussions and the use of guided interpretive strategies. Students interpret works beyond the literal level as they learn about metaphorical, symbolic, and thematic methods of analysis.

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed.

The procedures for determining students' grades should be specifically identified.

The course promotes the improvement of students' writing and critical thinking through paper assignments and exams that stress analysis, contextualization, interpretation, and clarity of expression. Evaluation may be accomplished, for example, through a combination of short quizzes; tests, mid-term and final exams; a portfolio including documentation for such exercises as group work; a short critical essay, special projects; student presentations to the class; and participation in class discussion. Exams may include slide identification, short essays responding to directed questions, or longer in-class or take-home essays based on one or more themes. Each of the above elements should be broken down into percentages that contribute to the total course grade, as in this suggested model:

Quizzes and tests: 20%

Mid-term Exam: 20%

Final Exam: 20%

Short critical essay: 20%

Class participation, group work, and class presentations: 20%

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

This course is conceived as a basic 100-level humanities course that introduces students to the disciplines of art history, history, literature, the performing arts, and philosophy, and their interrelations, and provides students with a common foundation for understanding the major themes and cultural contexts within the arts and humanities. The course can be taken by students within any major, ideally in the freshman year. The course has no prerequisites. It joins HUM 150 World Mythologies in the Arts (GH; IL) (3) as an introductory course in the humanities. It is the required first course in the Humanities major and is a prerequisite for HUM 200 Explorations in the Humanities: The Quest (GA/GH).

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

This course may serve as an elective for students in all majors, departments, and schools. The course is designed as a general education/interdomain course in the arts and humanities (GA/GH) and is suitable for students within any major to take towards fulfilling these requirements. The course is also required in the Humanities major.

A description of any special facilities:

No special facilities are needed. The only basic requirement is a room equipped with a computer, computer projector, screen, and appropriate lighting.

Frequency of Offering and Enrollment:

Each semester; enrollment = 35

Justification for Changing The Proposal:

Include a justification for each change to the course. Particular attention should be paid to the effects of the course change within the discipline and in other disciplines where the course may be required within a major or used as a service course. When a unit submits several course changes, with or without new course proposals, a general statement covering the programmatic effects of the changes should be submitted.

In addition to its current GH status, this course should be given interdomain status with an GA designation for the following reasons: the course includes material from a variety of disciplines across the arts and humanities, including art and art history (painting, sculpture, architecture), history, literature, the performing arts (theater, film, music, dance), and philosophy. Because these subjects are drawn from a broad spectrum of the arts and humanities, the course should have both GA and GH status. It is designed to be interdisciplinary and to draw from many different disciplines in the arts and humanities. Although specific content may vary from instructor to instructor, each iteration of the course will include material from each of the disciplines listed here. The purpose of the course is to introduce students to various expressions of the arts and humanities.

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

Key Literacies: In the course, students are presented with a variety of textual, intercultural, historical, and aesthetic works that enable them to achieve basic literacy in the fields encompassed by these materials. The fields covered in the course include art and art history, history, literature, the performing arts (theater, film, music, dance), and philosophy. Students develop the ability to identify, interpret, create, and communicate broad, coherent views of aesthetic, cultural, social, and philosophical significance based on these materials. These course materials are chosen with the goal in mind of encouraging students to develop their knowledge and potential, lead productive lives, and to participate fully in society. Students encounter major cultural and ideological currents throughout history by studying these course materials, and are asked to critically analyze works presented in the course in order to develop their cultural literacy and their ability to interpret the works and communicate what they have learned.

Critical and Analytical Thinking: The course develops competence in the interpretive understanding of the human condition and of the values inherent in it by encouraging students to cultivate their abilities to critically illuminate the selected works. The course teaches students techniques for the objective evaluation of works and the formulation of clear and valid responses by focusing on the critical process of careful description, analysis, and interpretation of the works at hand, by highlighting authors' and artists' critical strategies, by encouraging students to develop their own analytical approaches to texts, and by suggesting criteria by which students can develop their arguments.

Integrative Thinking: Students will be able to understand in an interdisciplinary manner the changing historical and cultural contexts in which the various selected works under study were created. Students will compare the various selected works within the different world cultures in which they were produced. Students will be asked to compare the values of the selected cultures to our own and to think about the implications of the values expressed in these works in the larger context of today's multi-cultural world. The course develops broad, coherent overviews of major cultural or ideological currents throughout history by focusing on significant works in the areas of art history, history, literature, the performing arts, and philosophy. The course involves active inquiry into historical breakthroughs that enlarged understanding of the world in new ways. The course emphasizes the enduring human values implicit in the works studied. The course examines works in various media over many centuries and evaluates them both in their specific cultural settings and in terms of the enduring human values they embody.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

Key Literacies: Students' exams will include sections where they are asked to define, describe, and comment upon key elements of the historical, cultural, and aesthetic features of the works studied in the course. For example, students might be asked to analyze and evaluate a particular cultural convention in a literary work that is quite different from experience today.

Critical and Analytical Thinking: In their assigned essays, students will be asked to develop a theme as they write on a particular text (literary work, painting, film, etc.), a theme that will require analysis and critical evaluation. Students will be judged on their ability to demonstrate critical and analytical thinking, as they pull out key ideas in the texts they study, and focus on careful analysis, interpretation, evaluation, and judgment of these ideas.

Integrative Thinking: As a concrete example, students might be asked in their essays to compare a limited number of works within different media that have been studied in the course. They would then be asked to evaluate these key works within their individual cultural settings, and, at the same time, explain how these works express principal values and themes in that culture. Students would further be asked to synthesize the knowledge they have gained through their analysis by comparing cultural conventions, ideas, and values across time and space as they study works from different moments in history or divergent cultures.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

- Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor
- Demonstrate competence in the creation of works of art and design
- Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works
- Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

Half the course is devoted to the study of Art and Art History (painting, sculpture, architecture), and to The Performing Arts (Theater, Film, Music, Dance), including introduction to basic terminology in these fields and the instructor's and students' investigation of important works, focusing on the description and practice of critical analysis and interpretation.

GH Criteria

- Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses
- Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities
- Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range
- Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

What components of the course will help students achieve the domain criteria selected above?

Half the course is devoted to the study of the Humanities fields of History, Literature, and Philosophy, including introduction to basic terminology in these fields and the instructor's and students' investigation of important works, focusing on the description and practice of critical analysis and interpretation. Some examples from these fields will be from non-Western cultures or those distant in time.

Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

Students will be introduced to the basic principles of the arts (painting, sculpture, architecture), the performing arts (Theater, Film, Music, Dance) and the humanities fields of History, Literature, and Philosophy. The fields will be defined, as will the scope, intellectual frameworks, and methods of inquiry of these fields. With faculty guidance, students will be asked to analyze and interpret key works in these fields. In the arts, principles guiding the practice and production of art will be examined, including changes in artistic practice over time and within different cultural contexts. Principles of art historical analysis will be examined, including style, meaning, and cultural context. Methods of analysis and criticism in the fields of the performing arts will be discussed, and the same will be done for history, literature, and philosophy. Special focus will be given to the investigation of these fields by students, who will be asked to supply critical analysis and interpretation of specific works, keeping in mind the different methods of inquiry in these fields and their distinctive formal qualities and content.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

Half of the weeks in the course are devoted to the study of Art and Art History (painting, sculpture, architecture), and to The Performing Arts (theater, film, music, dance), including introduction to basic terminology in these fields and the instructor's and

students' investigation of important works, focusing on the description and practice of critical analysis and interpretation. The other half of the weeks in the course are devoted to the study of the Humanities fields of History, Literature, and Philosophy, including introduction to basic terminology in these fields and the instructor's and students' investigation of important works, focusing on the description and practice of critical analysis and interpretation. The topics of the course will generally be the ones listed above, but the instructor is given some flexibility in selecting the fields to be covered, as long as the total number of weeks are evenly divided between the arts and the humanities. The specific examples from these fields are chosen by the instructor. The assignments might include quizzes on the basic terminology in these fields, exams comparing one art form to another or the illumination of one field through another, such as a historical or philosophical analysis of a work of literature. It is recommended that term papers compare two works, each from a different field.

Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

The School of Humanities at Penn State Harrisburg is the home base for Humanities (HUM) courses, although they may be taught at other campuses. Our instructors have many years (in many cases decades) of experience in teaching interdisciplinary, integrated courses in the arts and humanities. The course is taught by one instructor whose expertise includes both arts and humanities disciplines. Most of the instructors who teach HUM 100 also teach the "sister" courses HUM 200, 300, and 400. These courses integrating the arts and humanities serve as the foundation for the Humanities undergraduate program at our college. The faculty is interdisciplinary by design.

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

Students will be assessed by quizzes, exams, and critical papers, as determined by the instructor, that ask them to define the basic principles and methodologies of different fields in the arts and humanities and to compare works from these different fields. In their critical papers, in particular, students may be asked to integrate analysis of works from different fields, for example, by analyzing a literary work through a philosophic perspective, or by comparing a film and a work of literature, or by using a work of art as the basis for a historical analysis of a particular period.

Campuses That Have Offered (HUM 100) Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
----------	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

UPLOADED DOCUMENTS FOLLOW:

**HUM 100N (GA, GH): “Foundations in the Humanities:
Understanding the Human Experience”
(Glen Mazis—Tu/Th 135-2:50: Olmsted E 261)**

GenEd learning objectives:

Key Literacies: In the course, students are presented with a variety of textual, intercultural, historical, and aesthetic works that enable them to achieve basic literacy in the fields encompassed by these materials. The fields covered in the course include art and art history, history, literature, the performing arts (film, music, etc.), and philosophy. Students develop the ability to identify, interpret, create, and communicate broad, coherent views of aesthetic, cultural, social, and philosophical significance based on these materials. These course materials are chosen with the goal in mind of encouraging students to develop their knowledge and potential, lead productive lives, and to participate fully in society. Students encounter major cultural and ideological currents throughout history by studying these course materials, and are asked to critically analyze works presented in the course in order to develop their cultural literacy and their ability to interpret the works and communicate what they have learned.

Critical and Analytical Thinking: The course develops competence in the interpretive understanding of the human condition and of the values inherent in it by encouraging students to cultivate their abilities to critically illuminate the selected works. The course teaches students techniques for the objective evaluation of works and the formulation of clear and valid responses by focusing on the critical process of careful description, analysis, and interpretation of the works at hand, by highlighting authors' and artists' critical strategies, by encouraging students to develop their own analytical approaches to texts, and by suggesting criteria by which students can develop their arguments.

Integrative Thinking: Students will be able to understand in an interdisciplinary manner the changing historical and cultural contexts in which the various selected works under study were created. Students will compare the various selected works within the different world cultures in which they were produced. Students will be asked to compare the values of the selected cultures to our own and to think about the implications of the values expressed in these works in the larger context of today's multi-cultural world. The course develops broad, coherent overviews of major cultural or ideological currents throughout history by focusing on significant works in the areas of art history, history, literature, the performing arts, and philosophy. The course involves active inquiry into historical breakthroughs that enlarged understanding of the world in new ways. The course emphasizes the enduring human values implicit in the works studied. The course examines works in various media over many centuries and evaluates them both in their specific cultural settings and in terms of the enduring human values they embody.

Course Description:

Overall idea of the course: This course is an introduction to the scope and purpose of the Humanities, as well as an introduction to methods and strategies of interpreting and critically thinking of what is unique to the disciplines of literature, philosophy, art history, history and the performing and creative arts. In addition, as the introductory course to the interdisciplinary humanities major, it is an introduction to interpreting these works in each discipline in its

interrelation to works in other disciplines. It is an introduction to interdisciplinary humanities studies.

The theme for this semester that will be used to accomplish the objectives stated above, but also to show how the humanities can help us face contemporary problems is how we are facing the challenge of the technology that surrounds us, the way it shapes culture, history and the natural world. It is a time of great **change**—a time of opportunities that were unimaginable until recently, and a time of great challenges, crises, that also were unimaginable until recently. However, such times are interesting times, since they promote people to look at themselves and wonder about what is essential or what is valuable and what is to be avoided in the human experience.

We will see that such times are key times for work in the humanities. Artists in all media are motivated to express and explore the scope and depth of human possibilities; philosophers are brought to think about how these changes might reveal things about human existence that had not been noticed; historians become curious about times of other parallel changes in the past and what lessons they have to teach us about our current challenges and how recent developments might make us see the past differently; politics and economics instead of proceeding as usual are called into question by all these humanities disciplines. Artists and scholars start wondering how can they help shape these changes in culture that might help meet the basic needs of humanity. Faced with these challenges, artist and scholars in all the humanities disciplines begin to imagine what changes might lead us into utopian or dystopian trajectories.

Even more specifically, we will question what is the current relationship among humans, animals and machines, and how these relationships are changing for both the good and the bad, and not only for **humanity's**sake but also for the sake of the vitality of animals and the natural world. The changing relationships among these three realms raise a lot of questions for the humanities to face, and I have listed some of them, which are questions you might think about or use in writing your papers or your essays on the exams:

Are we becoming machines? Have we always been partly a machine? Can machines be seen to have their own kind of being? Could it be that machines might join us as thinking or feeling beings or even attaining some sort of consciousness? Are artificially intelligent machines becoming a threat to humanity? Are we animals or are we special as humans in such a way that we leave our animal nature behind? Are animals machines, as Descartes claimed? Do animals have special ways of understanding and achieving many of the same things as humans and even surpassing us in others? Is this even a fair way to look at animals, or should we just see them on their own terms? What kind of animals are we? How? Are we becoming less animal? What is our relationship to animals? Are animals our inferiors, or our teachers, or our brothers and sisters? What are our ethical duties both to animals and machines? Does the human destiny depend on their actions or their existence or our relationship to them? Do we need them to thrive? In what ways? Can they help us? How? Can all three dimensions work together in more creative and mutually beneficial ways?

In general, we will wonder how these relationships might shape our futures and lead to even bigger questions: the relationship of biology to culture, of reason to emotion, of the sensual to the rational and emotional, of intelligence to imagination, of capitalism to nature, of mechanism to freedom and responsibility, of gender to theories of **nature**?"

Many religions depend upon seeing humans as different sorts of beings entirely than animals, and yet many other religions and philosophies in global history also insist humans and animals are kin. Where do machines fit into spirituality? There are other people and thinkers, on the

opposite extreme, who find machines superior to humans and dream of escaping “the meat” and becoming one with the machine. Is there an unexplored middle ground to these differing perspectives?

Course Objectives and My Expectations of you:

In general, this is a class that requires you to participate, to give your opinions and your own examples of the ideas we're reading about in the texts. It will also focus on a careful reading of the texts (a so-called “close reading”). The more specific questions that you can bring to class about the reading, the better the class will be. The more of yourself that you “put out there,” the more you will get back for yourself.

Students often think if I come to class or not only affects me, but when any of you are absent, the discussion is less rich and we are all poorer, including me. Even an old-timer like me still learns new aspects of the philosophy from your comments in class. I will teach better, the more and better questions you ask--the more you debate the various points I raise, the better I can explain them.

This is a course that will help you learn to read carefully and critically. **YOU WILL NEED TO LOOK UP VOCABULARY WORDS THAT YOU DON'T KNOW AND YOU WILL HAVE TO THINK ABOUT WHAT THE PASSAGE MEANS—SKIMMING THE READING WILL NOT WORK.**

Reading is a **process—something** changes in you when you struggle with a well written literary or philosophical text. I **can't** do that for you. No matter how many explanations I give you, if you **haven't** struggled with the texts yourselves, you **won't** really get their meaning.

You must be prepared to offer your ideas about these topics, to do the reading and consider ideas that may be quite different from your own, and to respectfully listen to members of the class who might have very different ideas than yours. More important in some way than just having your opinions is learning how to express your opinions to other people and learning to find and express the reasons for those opinions. The class is a place to practice and learn how to do this and I will call on you perhaps, if you are not participating.

Although discussions will end with getting your opinions, first you will need to express in class the ideas of the authors expressed, and then react to them with reasons and interpretations offered. The readings have many interpretations, but not every interpretation is equally valid. It is my job to point that out. After you have mastered the material, the idea of the course is for you to integrate it into your own philosophy and have your own opinion.

This is a discussion class and the idea of a good discussion is not to take the clash of ideas as a personal insult but as an interesting array of differing ideas to give you new choices to adopt or reject new ideas.

Objectives as Foundational Interdisciplinary Humanities Course:

This is a course that will ask you to use your imagination and your feelings, to see connections where you might not have seen them without the course. You will learn to look at a painting or a poem or hear music and see how it might also say something connected to a philosophy or making a comment on history, or see how an account of history depends upon a certain view of gender relationship or of nature. This is the fun **part—keep** being a detective looking for more and more connections and learning to show and explain to others what they are. By the end of the course, I hope that you can boldly do this, and not feel shy or hesitant to make your own interpretations.

Course Texts

- Robot Visions—IsaacAssimov—ISBN—9780451450647(RV)
- He, She and It—MargePiercey---ISBN—9780449220603(HSI)
- The Cunning of History—RichardRubenstein—ISBN—9780061320682(H)
- House of Light—Mary Oliver—ISBN—9780807068113
- The Soul of Animals—GaryKowalski—ISBN—9781577315903(SA)
- Humans, Animals, Machines: Blurring Boundaries—GlenMazis—ISBN—9780791475560 (HAM)
- Turner; Life and Landscape—Olivier Meslay, J. M. Turner—ISBN—9780810992078
- Charles Scheeler and the Cult of the Machine—KarerKucic—on reserve at library and chapters in “files” on Canvas
- “The Imp of the Perverse,”Edger Allan Poe—in“files” under Canvas

Course Plan: (the assignments must be read BEFORE class—this is a DISCUSSION class)
THIS IS A TENTATIVE PLAN DEPENDING ON THE CLASS PROGRESS AND MIGHT BE MODIFIED DURING THE COURSE

T 8/22—course introduction Course introduction, opening discussion of the issues, start watching “The Nature of Man”—a Star Trek episode

TH 8/24—finish watching and comment upon the “The Nature of Man”—a Star Trek episode in which Data’s rights as an android are argued before a judicial board to determine whether he is property or a sentient being with rights to self-determination—READ—Mazis, “Approaching Humans, Animals and Machines,” pp. 1-10, chapter. 1

T 8/29—READ in Robot Visions, “Introduction,” “Too Bad!” “Robbie,” and “Reason,” (pp. 1-9 and 36-92)

-- READ—Mazis, “Approaching Humans, Animals and Machines,” pp. 10-20, chapter. 1

TH 8/31—READ in Robot Visions, “Runaround,” “Little Lost Robot,” “The Evitable Conflict” and “Whatever You Wish” as well as D.H. Lawrence poem, “Two Ways of Living and Dying” in “Files” in Canvas (pp. RV 113-34, 161-90, 191-217, and 414-6)

T 9/5—READ in Robot Visions, “Bicentennial Man” in Robot Visions (RV, pp. 245-290), and “Future Fantastic” (RV 426-31).

TH 9/7—READ 1st half of Kowalski, The Soul of Animals (SA, pp. 13-95), film clip from “Inside the Animal Mind”

T 9/12—READ—Mazis, Chap. 2 “The Common Ground between Humans and Animals,” in Humans, Animals, Machines: Blurring Boundaries

TH 9/14—READ 2nd half of Kowalski, The Soul of Animals (SA, pp. 95-158), film clip from “Inside the Animal Mind”

T—9/19—READ He, She and It, chapters 1-11

TH 9/21—READ He, She and It, chapters 12-23, look at YouTube video of AI robot interview

SUN 9/24-- first 4 page paper due in drop box on Canvas BY THE TIME OF THE WEE HOURS OF THE NIGHT

T 9/26—READ—Mazis, Chap. 3: “Machines Finding Their Place: Humans and Animals Already Live There,” in Humans, Animals, Machines: Blurring Boundaries (pp. 49-86)

TH 9/28—READ He, She and It, chapters 24-34

T 10/3—READ Poe, “The Imp of the Perverse” in “Files” in Canvas

TH 10/5—READ He, She and It, chapters 35-end

T 10/10—Discuss the materials from first half of the course—compare and integrate

TH—10/12—MIDTERM EXAM

T 10/17—READ—Mazis, chap 7: “Machines: Excellences and Boundary Markers” in *Humans, Animals, Machines: Blurring Boundaries* (pp. 209-234)

TH 10/19—READ—Rubenstein, First half *The Cunning of History: The Holocaust and the American Future* (pp. vii-47)

T 10/24—READ—Rubenstein, Second half *The Cunning of History: The Holocaust and the American Future* (pp. 48-97end)

Th 10/26—READ—first chapters of *Turner: Life and Landscape* for background, but our class discussion will be on Chapter 4 “Painting on Fire” (pp. 93-110)

T 10/31—READ—Chapter 5, “Turner’s Legacy” (pp. 111-128) in *Turner: Life and Landscape* and Mazis, “Modern Depths, Painting and the Novel: Melville and Turner at the Interstices” in “files” in Canvas

Th 11/2—READ—“introduction,” “The Machine Age in America,” “Industry and Technology” in Charles Scheeler and the *Cult of the Machine* (9-35, 75-117) —copies on reserve in the library

THUR—11/4—CLASS CANCELED—PROFESSOR GIVING PAPER AT CONFERENCE (to be made up on during Study Days or the night before your final is scheduled with a Final Exam review session at a time we can all attend—TBA)

Th 11/9—READ—Mazis, Chapter 6 “Animals: Excellences and Boundary Markers” in *Humans, Animals, Machines: Blurring Boundaries* (pp. 169-208)

Tu 11/14—first half of *Oliver, House of Light*

Th 11/16—second half of *Oliver, House of Light*

THANKSGIVING HOLIDAYS—11/19-26

Tu—“Everywhere and Forever: Mahler’s *Song of the Earth*”—a film by Jason Starr of Mahler’s “song-symphony” and critical analysis.

Th—READ—Mazis, Chapter 4 “Drawing the Boundary of Humans with Animals and Machines: Greater Area and Depth” in *Humans, Animals, Machines: Blurring Boundaries* (pp. 87-124)

Tu—12/5—Panel Presentations on Comparing Works of poetry, painting, novels, short stories, philosophies, etc. on some particular question, such as those of the type listed above, such as “Are artificially intelligent machines becoming a threat to humanity? Are we animals or are we special as humans in such a way that we leave our animal nature behind? Are animals machines? Do animals have special ways of understanding and achieving many of the same things as humans and even surpassing us in others? What is our relationship to animals? Are animals our inferiors, or our teachers, or our brothers and sisters? What are our ethical duties both to animals and machines?” I will give you a list of questions and we will divide into panel of five people who will take differing positions and argue out the questions in front of the rest of the class—the other’s will get to ask questions and join the discussion.

Th—12/7--READ—Mazis, Conclusion “Towards a Community of Humans, Animals and Machines” in *Humans, Animals, Machines: Blurring Boundaries* (pp. 235-256)

SUN 12/10 or evening before your final exam—TBA STUDY SESSION before the final exam

FINAL EXAM: during finals week (12/11-15—TIME TO BE DECIDED BY PENN STATE REGISTRAR)—TBA

Course Requirements:

Course requirements include: reading quizzes, midterm and final exams, short critical paper and a panel discussion.

1. Class attendance and participation: This is not a course intended to impart information. It is a discussion class, in which interpretation, dialogue, and finding concrete examples for abstract notions constitute much of the work and learning of the course. For that reason, each participant is expected to make a commitment to others to be in class and be prepared to discuss the material. Those who fail to attend will not receive the "benefit of the doubt" on borderline grades, and those who do participate valuably to the class can receive up to a "half grade" bonus to their average on the final grade of the course.

ALSO, BE ADVISED THAT THE MATERIAL WILL PROBABLY NOT MEAN THAT MUCH TO YOU WITHOUT THE CLASS DISCUSSION. IF YOU GO TO CLASS, THE MATERIAL THAT YOU FOUND CONFUSING AT HOME WILL SUDDENLY MAKE SENSE. IF YOU DON'T, IT PROBABLY WON'T.

STUDENTS REPORT THIS SEMESTER AFTER SEMESTER.

--IF ANYONE HAS A PERFECT ATTENDANCE RECORD, YOU WILL RECEIVE .25 GPA POINTS ADDED TO YOUR FINAL AVG. IF ANYONE HAS ONLY ONE ABSENCE, YOU WILL RECEIVE .12 GPA POINTS ADDED TO YOUR FINAL AVG. (SO A 3.30 AVG COULD BE RAISED TO A 3.55 AVG—SEE ABOVE—GO FROM "B+" TO "A-")

2. A four page paper (due 9/24) which will answer a specific question to be chosen from a list of possible topics that are posted on Canvas. The papers will ask you to interpret specific ideas in the texts that we have discussed in class and be able to think a little further about the course themes (20% of your final grade).

THESE ARE TO BE "LEAN, LEAN TO THE BONE PAPERS" - NO INTRODUCTIONS—JUST LAUNCH INTO YOUR REPLY, YOUR INTERPRETATION, NO TALKING ABOUT "I LIKE THIS" OR "I DISLIKE THAT" OR "THIS IS INTERESTING, BRILLIANT, ETC", NO ELABORATE "SCAFFOLDING", NO SEPARATE CONCLUSIONS. THE PAPER WILL BE ONE EXAMPLE PACKED, CLEARLY DEFINED ANSWER TO SOME PROBLEM THAT YOU ARE ASKED TO MAKE SENSE OF, TO THINK THROUGH WHICH DOES NOT NEED TO BE RESTATED BY THE PAPER (JUST TELL ME WHICH QUESTION # YOU CHOSE), BUT "RESPONDED TO"

3. A "reading quiz" to be administered in the first 5 minutes of most of Tuesday's classes. I AM GIVING THIS TO YOU AS A AID TO YOU TO MAKE SURE WE HAVE ALL DONE THE READING OR OTHERWISE WE CAN'T HAVE A RICH CLASS DISCUSSION. IT IS NOT TO BE COERCIVE OR AUTHORITARIAN, BUT AS "DEADLINE PROD" TO GET US IN SYNCH AND TO GIVE YOU CREDIT FOR HAVING MADE THIS EFFORT. They will be 3 very brief questions—one word "fill in the blanks" mostly—that anyone who has done the reading can answer (20% of final grade). If you miss the class you receive zero for the quiz (unless you have a doctor's note that you were incapacitated). Inform me that day, or before, and you can take a makeup quiz.

4. MIDTERM AND FINAL EXAMS (2X25=50% grade) (Thursday 10/12, AND FINAL EXAM WEEK SLOT as assigned by University registrar)—exams will be predominantly essay questions on the main concepts of the course that we have discussed in class. There will probably be essays that ask you to contrast and compare philosophies and literary works. There will be a more objective section (true/false, fill in the blanks) on MAJOR CONCEPTS discussed in the course.

5. Participating in a panel discussion the last week of class—you will be graded on both your oral presentation and the 2-page outline of points that you hand in (10% of grade).

6. EXTRA CREDIT OPTION—you can do an extra five-page paper on a topic chosen from a list of possible topics that will compare and analyze works from at least two disciplines that you can use to substitute for a bad grade that you would wish to disappear from your average—whether the midterm or quizzes or first paper—you choose (due Friday, December 1st—absolute deadline)

7. Please note that any written work that is the product of collaboration among students in the course, without the express arrangement with me to do so, or any use of a text [whether using direct passages or even paraphrased passages and ideas] as if it were the student's own writing is considered "academic dishonesty." ANY "CHEATING" OR PLAGIARIZING OF ANY SORT WILL RECEIVE AN "F." Please see the Student Handbook where this is explained. ALL PAPERS ARE SENT IN ELECTRONICALLY, SO I CAN SEND ANY SUSPICIOUS ONES TO TURN-IT-IN.COM WHICH WILL DETECT ANY PLAGIARISM FROM ANYWHERE IN THE WORLD.

Please refer to the "academic integrity" section below.

6. If you improve during the course, the later grades will be "weighted" more.

Course Rules of Etiquette:

- 1) No cell phones or smart phones may be used in class. In case of emergencies, let me know ahead of time, before class starts. Any infractions and you will have to put cell phone on my desk for the rest of the semester.
- 2) No talking when other students are talking or when I am talking to the class.
- 3) If I find you using a laptop to surf the web (once class begins), you will lose the privilege of taking notes on laptop.

Office Hours:

Please feel free to come by to ask for clarifications of terms or issues that you didn't understand in class. I can usually help students see what these abstract terms mean by helping them find concrete examples from their experience. This material lends to much further discussion and I would be glad at any time to do so. STUDENTS AT PSH HAVE OFTEN NOT USED THIS PART OF THEIR EDUCATION. IT IS A VITAL PART AND YOU PAY FOR IT. I ENJOY DISCUSSING THE MATERIAL. COME TO SEE ME, INVITE ME FOR COFFEE OR LUNCH. MAKE THE MOST OF YOUR EDUCATION!

My office is located in the "Humanities" suite entered through Olmsted W356. My office phone number is 6350 [the answering machine will take your message if I'm not there or am getting so interrupted that I'm not doing justice to the students who do have appointments.]

Office hours: Tues/Thurs: 12-1PM except on Faculty senate days: 8/22, 9/21, and 11/14—ON THOSE TUESDAYS OFFICE HOURS WILL BE 4:30-5:30 PM (office hours on 9/17 canceled), AND Wed 4:50-5:50 PM AND by appointment on other days—[I'm around the office a lot, if you'll let me know when you'd like to come by]. For example, I can usually be persuaded to meet over lunch at the university lunch facility.

"VIRTUAL OFFICE HOURS:"

I try to check my e-mail accounts a couple of times per day and invite you to ask questions, discuss, etc, that way, too. I often check at night also and on weekends. I have helped a lot of students in a quicker fashion via e-mail with particular questions. My school email is "bounced" to my home email and I check it a lot: gam7@psu.edu.

Academic Integrity:

Academic dishonesty is not limited to simply cheating on an exam or assignment. The following is quoted directly from the "PSU Faculty Senate Policies for Students" regarding academic integrity and academic dishonesty:

"Academic integrity is the pursuit of scholarly activity free from fraud and deception and is an educational objective of this institution. Academic dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating of information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students."

All University and Penn State Harrisburg policies regarding academic integrity/academic dishonesty apply to this course and the students enrolled in this course. Refer to the following URL for further details on the academic integrity policy of Penn State Harrisburg:

<http://harrisburg.psu.edu/academics/academic-guidelines-and-policies>. Each student in this course is expected to work entirely on her/his own while taking any exam, to complete assignments on her/his own effort without the assistance of others unless directed otherwise by the instructor, and to abide by University and Penn State Harrisburg policies about academic integrity and academic dishonesty. Academic dishonesty can result in an assignment of "F" or "XF" as the final grade for the student. You should be aware that if I read your assignment and it seems to me that it is suspect that I send it to Turnitin (<http://turnitin.psu.edu/>) which is a plagiarism detection tool. Sadly, I usually find out this way that indeed one or two students per semester attempted to plagiarize. **PLAGIARIZED WRITING IN PHILOSOPHY OR THE HUMANITIES IS EASY TO SPOT BECAUSE OF THE WRITING STYLES USED.**

Disability Access:

Penn State welcomes students with disabilities into the University's educational programs. Every Penn State campus has an office for students with disabilities. The Office for Disability Services at Penn State Harrisburg is located in SEC 205. The Disability Services Coordinator, Alan Babcock, can be reached via email at aub15@psu.edu or phone 717-948-6025.

In order to receive consideration for reasonable accommodations, you must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation:

<http://equity.psu.edu/student-disability-resources/applying-for-services>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with an accommodation letter. Please share this letter with me and we will discuss the accommodations you need as early in this course as possible. You must follow this process for every semester that you request accommodations.

Counseling Services:

Students may face a variety of concerns over the course of their time at PSH- depressed mood, anxiety, stress, family concerns, body image, substance use, sexuality and many others- that may interfere with their ability to focus on their studies. Counseling Services provides FREE mental health and social support for all currently enrolled students. Staff follow strict legal and ethical guidelines concerning the confidentiality of counseling. Counseling services is located in SEC 205 and can be reached by phone at (717) 948-6025. You can find more information at the Counseling Services webpage, <http://harrisburg.psu.edu/counseling-services>.

Educational Equity:

Penn State takes great pride to foster a diverse and inclusive environment for students, faculty, and staff. Acts of intolerance, discrimination, harassment, and/or incivility due to age, ancestry, color, disability, gender, national origin, race, religious belief, sexual orientation, or veteran status are not tolerated and can be reported through Educational Equity at the Report Bias site: <http://equity.psu.edu/reportbias/statement>.