



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: **150**

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 150N) World Mythologies in the Arts

Course Information

Cross-Listed Courses:

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: World Myth in Arts

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:

Interdisciplinary, cross cultural, historical, and contemporary study of world mythologies as represented in the visual arts, literature, and film.

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

The following is an example of a typical iteration of this course; other topics and themes are possible, but every iteration should focus on myths as they are exemplified in literature, history, and the arts. This course is not a survey of mythology, but focuses selectively on myth in literature, history, philosophy, the visual arts (painting, sculpture, architecture), and the performing arts (theater, film, music) including contemporary interpretations.

Introduction to world mythology and to themes in the course; mythologies of the Ancient Near East and Crete, with a focus on Mother Goddess cults, as represented in history and the visual arts--1 week

Later (including modern) mythological works in literature, the arts, and music, based on the Mother Goddess tradition--1 week

Non-Western mythologies as represented in films (such as Whale Rider, director Niki Caro, starring Keisha Castle-Hughes, 101 minutes, 2002)--2 weeks

Film based on the art, literature, poetry, philosophy, and theology of William Blake: Dead Man, director Jim Jarmusch, starring Johnny Depp, 121 minutes, Miramax, 1999; also Blackfoot and Makah beliefs shown in the film--1 week

William Blake—his mythological/religious system, as reflected in his art, literature, poetry, philosophy, and theology--1 week

Ancient Greek and Roman mythology as represented in ancient art and literature--2 weeks

Ancient Greek and Roman mythology as represented in European Renaissance and seventeenth-century art, literature, and poetry--2 weeks

Historical accounts of myths of creation in non-Western cultures, including Africa, Asia, and pre-Columbian America--1 week.

Fantastic and mythological symbolism in painting and poetry, 1880 to the present, as in the 19th century Symbolist movement, in Surrealism, and in contemporary works--2 weeks

Postmodern mythical creations (such as Matthew Barney's Cremaster Cycle, sculpture, installation art, and films, Guggenheim Museum, New York, 2003, and the contemporary art of Anselm Kiefer--1 week

Students present their creative projects based on course material to the class--1 week

Course Description:

This course is an interdisciplinary, cross-cultural, historical, and contemporary examination of myth as it appears in the visual arts, literature, and film. Each iteration of the course covers myths in the arts of at least several of the following cultures—Greek and Roman, Celtic, Norse, European, Egyptian, Near Eastern, Indian, Chinese, Pacific, African, and Native American. The course is thematic and intercultural, for example in the way myths are told in historical cultures and then retold and transformed in art, literature, and films in later cultures. Thus, the course considers in what ways myths are reconceived and altered when they appear

in later cultures and in different media within the arts. The course is not a survey of world mythologies, but an interdisciplinary examination of myths and mythic themes and images in the arts (such as painting and film) and literature, with an emphasis on the interpretations and transformative processes applicable to myths as they are (sometimes radically) altered and embodied in art forms that may be far removed in time, place, and meaning from the original contexts of the myths themselves. The course is intended to familiarize students with the ways that different cultures have interpreted the world in which they live—how cultures created their own explanations for phenomena they could not understand, and how contemporary culture gives new life to older myths. The course examines such questions as the meanings of myths as represented in the arts, the various purposes of myths in the arts, such as the functions of creation myths and myths of the hero; theories of how myths originate; and ways that myths have been analyzed, interpreted, and adapted in other cultures through the arts. Students learn to compare and contrast myths in the arts, discuss common elements in myths in the arts, and to interpret the meaning of the myths both within the cultural and historical context in which they were created and the ways they are reinterpreted in later cultures in the arts.

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.

Mythological Awareness: Students will be able to discuss the ways in which the themes and patterns of myths as they appear in the arts can provide insights into human experience.

Interdisciplinary and Cultural Awareness: Students will be able to describe the ways in which cultural circumstances and values are reflected in myths as they appear in the arts. In doing so, students will be able to identify the relationship between myths, their cultural settings, and the transformative process that takes place when myths are recreated in different media within the arts in later cultures.

Historical Awareness: Students will be able to understand the differing historical backgrounds in which myths have been created and recreated in various arts at different times.

Critical Reasoning: Students will analyze and interpret and critique myths through systematic reading, writing and discussion assignments about mythology in the arts.

Research: The students will be able to conduct library and online research to support written assignments about myths as they appear in the arts.

Writing: Students will be able to write about mythology in the arts, in essay tests, a formal research essay, and several structured discussions on specific mythological topics and issues.

Students will be able to:

- read and interpret myths and some of the ways they function in societies, cultures, and the arts;
- read and interpret mythic metaphors symbols, and analogies within the arts;
- compare and contrast significant characters, events, symbols, and actions in one story or art form with similar events in another story or art form;
- describe and discuss the cultures that produced the myths and the processes of transformation as the myths appear in later cultures and in different arts;
- improve analytical, conceptual, connective writing skills;
- discover what these stories have to do with our lives today and our contemporary values;
- compare and contrast common elements of myths in the arts from different cultures;
- write their own myths and/or create them in various media within the arts;
- write research papers and create written and oral reports on myths from around the world for presentation to their peers;
- conceive, design, and make a creative project based on the course material.

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.

Evaluation may be accomplished through a combination of short quizzes, mid-term and final exams, term paper, and the making of a creative project reflecting a theme in the course, in literary, visual, or video form. Exams may include slide identification, short essays responding to questions in class, or longer in-class 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 the following example:

Quizzes: 20 %

Mid-term Exam: 20%

Final Exam: 20%

Term Paper: 20%

Creative project: 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 is an interdisciplinary humanities course stressing the expression, interpretation, and transformation of world mythologies in the literary, visual, and film arts, and is not a general course in world mythology, which already exists (CMLIT 108 Myths and Mythologies). CMLIT 108 focuses on literary, social, geographic, political, and religious contexts, whereas HUM 150 focuses on

the arts and, in part, the synthesizing of differing mythological traditions in recent arts that are adapted and combined from older traditions. HUM 150 also has a different focus from other CMLIT courses offered in Folktales, Native American Myths, Arthurian Legends, and the Hero, and is also different from CAMS 045 Classical Mythology. HUM 150 is a 100-level beginning level course, has no prerequisites, and is not a prerequisite for other courses.

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 is designated as a general education course in the Arts (GA) and Humanities (GH), and may be used as a course counting toward a Humanities (HUM) major, but has no connection to a minor. The course may serve as an elective for students in other majors, departments, and schools. It has no prerequisites and is not a prerequisite for other courses.

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:

Once per year; 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.

The course must be recertified according to the new General Education objectives. This course should be given both GA and GH (interdomain) designation for the following reasons: the course includes material from a variety of disciplines across the arts and humanities, including, from the arts, art and art history (painting, sculpture, architecture) and the performing arts (theater, film, music), and, from the humanities, history, literature, and philosophy, as reflected in the mythological structures of particular cultures. Because these subjects are drawn from a broad spectrum of the arts and humanities, the course should have both GA and GH status. The course is designed to be interdisciplinary and to draw from many different disciplines in the arts and humanities. Students will make a culminating creative project, as they express arts and humanities content in creative, artistic form, in addition to the written analysis they do in other components of the course. Although specific content may vary from instructor to instructor, each iteration of the course will include material from most or all of the disciplines listed here. The purpose of the course is to develop students' abilities to critically analyze and interpret various expressions of the arts and humanities through mythological systems and examples.

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 in relation to mythological traditions that enable them to achieve literacy in the fields encompassed by these materials. The fields

covered in the course include art and art history (painting, sculpture, architecture), history, literature, film, and mythology. Students develop the ability to identify, interpret, create, and communicate broad, coherent views of aesthetic and cultural significance based on the analysis of myths in the arts and their transformation in time and space. The 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: Students will analyze, interpret and critique myths through systematic reading, writing and discussion assignments about mythology in the arts. Students will be able to describe the ways in which cultural circumstances and values are reflected in myths as they appear in the arts. In doing so, students will be able to identify in an interdisciplinary manner the relationship between myths, their cultural settings, and the transformative process that takes place when myths are recreated in different media within the arts in later cultures. Students will be able to read and interpret mythic metaphors symbols, and analogies within the arts. Students will be able to compare and contrast significant characters, events, symbols, and actions in one story or art form with similar events in another story or art form. Students will be able to describe and discuss the cultures that produced myths and the processes of transformation as the myths appear in later cultures and in different arts. Students will be able to compare and contrast common elements of myths in the arts from different world cultures. 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 course materials. 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 explore in an interdisciplinary manner the changing historical and cultural contexts in which the various selected mythological works under study were originally created and then transformed by later cultures. Students will compare the various selected mythological works within the contexts in which they were produced with the reworking of these myths in later cultures, including our own. 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 mythological works and traditions. Students are encouraged to seek out the enduring human values implicit in the works studied, and, in examining various media over many centuries, to evaluate key works in their specific cultural settings, but also to synthesize the knowledge they have gained across historical periods and multiple domains.

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 mythological works studied in the course and how they are transformed in later, different cultures. For example, students might be asked to analyze and evaluate a myth from a particular culture that is later transformed in a literary work from a quite different culture.

Critical and Analytical Thinking: In their assigned essays, students may be asked to analyze and critically evaluate a particular myth in its artistic and cultural manifestation and to show how it is transformed in a later cultural context. Such a discussion will require students to demonstrate critical and analytical thinking with respect to both cultural manifestations of the myth. Students will be asked to comment on how the different cultural frames of the two versions of the myth (the original version and its later manifestation) set conditions and contexts that can account for the apparent mythical transformation.

Integrative Thinking: As a concrete example, students might be asked in their essays to analyze a mythical structure in its original cultural setting and then to synthesize the knowledge they have gained through that analysis by comparing the selected myth to its later manifestation within the different cultural conventions of another society at a later time. Such a project would require the student to engage in integrative thinking as the same mythical structure is analyzed within two different cultural settings.

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 myths in Art and Art History (painting, sculpture, architecture), and in The Performing Arts (theater, film, music)--please see the section above where the roles of these disciplines in the course are described: "A listing of the major topics to be covered with an approximate length of time allotted for their discussion." There, works in the following disciplines are indicated: the visual arts (painting, sculpture, architecture), and the performing arts (theater, film, music). The arts and humanities disciplines are integrated in most weeks of the course, but the total amount of time devoted to the arts is half. Students develop an understanding of the terminology in these fields as they investigate important mythological works in the arts and the roles of the arts in society. Students practice describing mythological works in the arts, and engage in critical analysis and interpretation

as they endeavor to understand the aesthetic and cultural significance of these key works. By studying and analyzing the arts through mythology, students expand their knowledge of the roles the arts play in the human endeavor. By close analysis of myth in the arts through time, students develop their skills in critical thinking and interpretive reasoning. The study of the arts through mythology helps students enlarge their sense of the historical, aesthetic, social, and cultural significance of art and their detailed study of these works allows students to hone their skills in analysis and interpretation of culturally significant works.

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 myths in the humanities fields of literature, history, philosophy, and theology. Please see the section above where the roles of these disciplines in the course are described: "A listing of the major topics to be covered with an approximate length of time allotted for their discussion." There, works in the following disciplines are indicated: literature, poetry, history, mythology, philosophy, theology. The arts and humanities disciplines are integrated in most weeks of the course, but the total amount of time devoted to the humanities disciplines is half. Mythology itself is a humanities discipline; that fact makes up for the appearance that the arts constitute slightly more than half of the course. Students develop an understanding of the characteristic terminology and methodology in these fields as they study important mythological works in their literary, historical, and philosophical dimensions. The focus is on students' practice of critical analysis, interpretation, and the formulation of well-reasoned responses as they evaluate the manifestations of mythological structures through time and space; also on the identification of ethical dimensions in these works as they study the moral dimensions of myths; and on the stretching of their intellectual range as they explore examples of myths 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.

Through their study of world mythologies in the arts and humanities fields, students will, along the way, and as a byproduct, be exposed to and develop their knowledge of the characteristics and principles of the arts (painting, sculpture, architecture), the performing arts (theater, film) and the humanities fields of history, literature, philosophy, and theology. 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 through mythic examples. In the arts, principles guiding the practice and production of art will be examined, including changes in mythic representations over time and within different cultural contexts. Principles of art historical analysis will be examined, including style, meaning, and cultural context, within the framework of the mythical systems they contain. Mythical systems within the fields of the performing arts will be discussed, and the same will be done for history, literature, and philosophy, as revealed through mythical systems. 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 from these fields within the mythical expressions of a culture.

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 the course is devoted to the study of Art and Art History (painting, sculpture and architecture) and to The Performing Arts (theater, film), including basic terminology in these fields and the instructor's and students' investigation of important works, focusing on the practice of critical analysis and interpretation through representative examples in the mythologies of particular cultures. The other half of the course is devoted to the study of the Humanities fields of History, Literature (including poetry), Philosophy, Theology, and Mythology, as illuminated through examples of mythical systems within different cultures. Mythology itself is a humanities discipline; that fact makes up for the appearance that the arts constitute slightly more than half of the course. Mythological systems, including appropriate terminology, are investigated by the students, as they scrutinize important works, focusing on critical analysis and interpretation. Specific examples of myths from these artistic and humanistic fields varying from instructor to instructor. The assignments include quizzes on the terminology in these fields, exams comparing mythologies as manifested in one art form or another or the illumination of one field through another, such as a historical or philosophical analysis of myths in a work of literature. In their term papers, students are expected to compare mythological systems from different cultures and artistic or humanistic fields.

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. This course will be taught by one instructor who is thoroughly familiar with the two domains (GA/GH). Most of the instructors teaching HUM 150 also teach the "sister" courses HUM 100, 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 that ask them to define the principles and methodologies of different fields in the arts and humanities and to compare works from these different fields as they are represented in the mythical

structures of particular cultures. In their critical papers, in particular, they will be asked to integrate analysis of mythical systems within different arts and humanities fields, for example, by analyzing a literary work through a mythological perspective, or by comparing a film and a work of literature sharing similar mythical structures, or by using a work of art as the basis for a historical/mythological analysis from a particular period. Students are also expected to do a creative project in this course, based on the mythical material studied. The creative project is very broadly defined, and may include the production or creation of such things as videos, musical or dramatic performances, works of art, or other projects that demonstrate a creative understanding of the course focus on art, architecture, philosophy, literature, or other area of achievement within ancient cultures, through examples of their myths.

General Education Designation Requirements

Intercultural Requirements:

HUM 150: IL Justification

This section explains how the course meets the definition of an international cultures course.

This section explains how the course meets the following criteria:

How the course sees nations, cultures, and/or social identities not in isolation, but in relation to each other;

How the course cultivates awareness of the pluralism and diversity within the United States and international cultures;

How the course increases knowledge of different cultural values, traditions, beliefs and customs;

How the course increases knowledge about the range of cultural achievements and human conditions through time;

How the course encourages students to recognize and be sensitive to the different ways social identities have been valued;

How the course increases students' ability to locate and evaluate information and gain knowledge about other peoples of the world.

Students will be able to understand in an interdisciplinary manner the changing historical and cultural contexts in which myths have been created and recreated in various arts at different times. Student will be able to read and interpret myths and some of the ways they function in societies, cultures, and the arts. Students will compare the treatment of myths in the arts within different world cultures.

The IL content is achieved through analysis of myths in the arts of various world cultures, including the Minoan (Ancient Mediterranean), Maori (Eastern Polynesian), Blackfoot (Plains Indian), and Makah (Northwest Indian) civilizations; also ancient Norse and Near Eastern myths in contemporary art; in addition, myths in the arts from the nineteenth century to the present in England, the U.S., Italy, France, and Germany.

The following is an example of a typical iteration of this course; other topics and themes are possible, but every iteration should focus on myths as they are exemplified in the arts. This course is not a survey of mythology, but focuses selectively on myth in the arts, including contemporary interpretations.

Week 1: Introduction; Analysis of ancient Minoan civilization as example of the ways myth, religion, and history intersect. Focus on the mother goddess, the moon, and the snake/serpent. International component = 100%.

Week 2: Mythographer Joseph Campbell on matriarchal and patriarchal myths; psychiatrist Carl Jung on the archetypes and the animus and anima. The connections of these theories to Minoan Culture. International component: 75%.

Week 3: View film *Whale Rider*, director Niki Caro, starring Keisha Castle-Hughes, 101 minutes, Sony Pictures, 2003. International component = 100%.

Week 4: discuss film *Whale Rider* and its relation to Maori tradition and contemporary feminism. International component = 100%.

Week 5: William Blake—his art and theology. Discussion of Blake's unique religion as a departure from Judeo-Christian tradition, including his creations and concepts of Urizen, God, Job, neoplatonism and Swedenborgianism, matter, rationality, and spirit, Songs of Innocence and Experience. International component = 100%.

Week 6: View film *Dead Man*, director Jim Jarmusch, starring Johnny Depp, 121 minutes, Miramax, 1999. International component = 75%.

Week 7: Discuss the film *Dead Man*; William Blake's mysticism and symbolism and connections between his thought and Jim Jarmusch's film. Also a discussion of Blackfoot and Makah mythology in the film. International Component = 75%.

Weeks 8 and 9: Classical myth in Western high art: Sandro Botticelli's paintings of *Venus*; the fantastical symbolism in Bosch's *Garden of Earthly Delights*; Titian's paintings based on Ovid's *Metamorphoses*; Bernini's sculptures based on Ovid; Nicolas Poussin and his paintings based on Ovid and other ancient Greek and Roman myths. W. H. Auden, "Musée des Beaux Arts," William Carlos Williams, "Landscape with the Fall of Icarus," and Pieter Brueghel, *Landscape with the Fall of Icarus* (ca. 1568). International component = 100%.

Week 10: Fantastic and mythological symbolism in paintings and poetry, 1880 to the present: Symbolist paintings by Gustave Moreau and Odilon Redon; Stephan Mallarmé's poem "Herodias" and other Symbolist poems; Surrealist paintings by Max Ernst, René Magritte, and Salvador Dali; Postmodern paintings by Anselm Kiefer, including elements from Norse, German, and Near Eastern myths. International component = 100%.

Week 11: View film *The Matrix*, director Larry Wachowski, starring Keanu Reeves, 136 minutes, Warner Bros., 1999. International component = 50%.

Week 12: Discuss film *The Matrix*; postmodern techno-occultism; the concept of the archetypal hero; connections to Buddhism, Christ and Alice in Wonderland. International component = 50%.

Week 13. Matthew Barney's postmodern mythical creation, *The Cremaster Cycle*, based on sculpture, installation art and films at 2003 exhibition at the Guggenheim Museum, New York. Includes *Isle of Man*; myth of the Giant's Causeway, Northern Ireland; Budapest; International component = 25%.

Weeks 14 and 15: students present their creative projects to the class.

IL aspects in the long course description:

This course is an interdisciplinary, cross-cultural, historical, and contemporary examination of myth as it appears in the visual arts, literature, and film. Each iteration of the course covers myths in the arts of at least several of the following cultures—Greek and Roman, Celtic, Norse, European, Egyptian, Near Eastern, Indian, Chinese, Pacific, African, and Native American. The course is thematic and intercultural, for example in the way myths are told in historical cultures and then retold and transformed in art, literature, and films in later cultures. The course is not a survey of world mythologies, but an interdisciplinary examination of myths and mythic themes and images in the arts such as painting, film, and literature, with an emphasis on the interpretations and transformative processes applicable to myths as they are (sometimes radically) altered and embodied in art forms that may be far removed in time, place, and meaning from the original contexts of the myths themselves. The course is intended to familiarize students with the ways that different cultures have interpreted the world in which they live—how cultures created their own explanations for phenomena they could not understand, and how contemporary culture gives new life to older myths. The course examines such questions as the meanings of myths as represented in the arts, the various purposes of myths in the arts, such as the functions of creation myths and myths of the hero; theories of how myths originate; and ways that myths have been analyzed, interpreted, and adapted in other cultures through the arts. The course considers in what ways myths are reconceived and altered when they appear in later cultures and in different media within the arts. Students learn to compare and contrast myths in the arts,

discuss common elements in myths in the arts, and to interpret the meaning of the myths both within the cultural and historical context in which they were created and the ways they are reinterpreted in later cultures in the arts.

This course encourages students to develop an understanding of international cultural values through its design, content, and approach.

Nations and cultures are seen in relation to each other through the ways in which myths in the arts are adapted and transformed from earlier societies to later ones and from one locality or civilization to another. Diversity is exemplified through examination of myths in the arts of non-Western countries and cultures and through feminist interpretations of myths, such as the mother goddess of ancient

Crete and her contemporary reinterpretation. Different cultural values and beliefs are studied through comparisons of myths in the arts of various world cultures. The historical dimension of the course, ranging from ancient to contemporary, allows for study of a number of mythological traditions in the arts through time. Ethnicity, race, class, gender, religion, and cultural stereotyping are examined, for example, in the films Whale Rider and Dead Man. The course will help students to evaluate and gain knowledge of other peoples through examination of their differing values and beliefs as represented in myths and the arts.

IL component of evaluation methods:

Students write papers on an aspect of a culture's myths in literature and the arts. International component = 100%

Students take exams on aspects of several cultures' myths in literature and the arts. International component = 100%

Students create creative projects on aspects of a culture's myths and present to the class. International component = 75%.

Campuses That Have Offered (HUM 150) 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
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UPLOADED DOCUMENTS FOLLOW:

Spring Semester
Tuesday & Thursday
3:05-4:20 PM
Classroom: S-117
Educational Activities Bldg.
School of Humanities
Penn State Harrisburg

Dr. Troy Thomas
Office: W-356-0 Olmsted
Phone: (717) 948-6194
E-mail: txt2@psu.edu
Office Hours: Tues/Thurs
2:15-2:55 & 4:30-5:50 PM
& by appointment

HUM 150: World Mythologies in the Arts (GA, GH, IL)

Credits: 3

Prerequisites: none

Course description:

This course is an interdisciplinary, cross-cultural, historical, and contemporary examination of myth as it appears in the visual arts, literature, and film. Each iteration of the course covers myths in the arts of at least several of the following cultures—Greek and Roman, Celtic, Norse, European, Egyptian, Near Eastern, Indian, Chinese, Pacific, African, and Native American. The course is thematic and intercultural, for example in the way myths are told in historical cultures and then retold and transformed in art, literature, and films in later cultures. Thus, the course considers in what ways myths are reconceived and altered when they appear in later cultures and in different media within the arts. The course is not a survey of world mythologies, but an interdisciplinary examination of myths and mythic themes and images in the arts (such as painting and film) and literature, with an emphasis on the interpretations and transformative processes applicable to myths as they are (sometimes radically) altered and embodied in art forms that may be far removed in time, place, and meaning from the original contexts of the myths themselves. The course is intended to familiarize students with the ways that different cultures have interpreted the world in which they live—how cultures created their own explanations for phenomena they could not understand, and how contemporary culture gives new life to older myths. The course examines such questions as the meanings of myths as represented in the arts, the various purposes of myths in the arts, such as the functions of creation myths and myths of the hero; theories of how myths originate; and ways that myths have been analyzed, interpreted, and adapted in other cultures through the arts. Students learn to compare and contrast myths in the arts, discuss common elements in myths in the arts, and to interpret the meaning of the myths both within the cultural and historical context in which they were created and the ways they are reinterpreted in later cultures in the arts.

General Education learning objectives:

Key Literacies: In the course, students are presented with a variety of textual, intercultural, historical, and aesthetic works in relation to mythological traditions that enable them to achieve literacy in the fields encompassed by these materials. The fields covered in the course include art and art history (painting, sculpture, architecture), history, literature, film, and mythology. Students develop the ability to identify, interpret, create, and communicate broad, coherent views of aesthetic and cultural significance based on the analysis of myths in the arts and their transformation in time and space. The 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: Students will analyze, interpret and critique myths through systematic reading, writing and discussion assignments about mythology in the arts. Students will be able to describe the ways in which cultural circumstances and values are reflected in myths as they appear in the arts. In doing so, students will be able to identify in an interdisciplinary manner the relationship between myths, their cultural settings, and the transformative process that takes place when myths are recreated in different media within the arts in later cultures. Students will be able to read and interpret mythic metaphors symbols, and analogies within the arts. Students will be able to compare and contrast significant characters, events, symbols, and actions in one story or art form with similar events in another story or art form. Students will be able to describe and discuss the cultures that produced myths and the processes of transformation as the myths appear in later cultures and in different arts. Students will be able to compare and contrast common elements of myths in the arts from different world cultures. 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 course materials. 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 explore in an interdisciplinary manner the changing historical and cultural contexts in which the various selected mythological works under study were originally created and then transformed by later cultures. Students will compare the various selected mythological works within the contexts in which they were produced with the reworking of these myths in later cultures, including our own. 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 mythological works and traditions. Students are encouraged to seek out the enduring human values implicit in the works studied, and, in examining various media

over many centuries, to evaluate key works in their specific cultural settings, but also to synthesize the knowledge they have gained across historical periods and multiple domains.

Course outline and topics:

Week 1: Introduction to world mythology and to the themes in the course; mythologies of the Ancient Near East and Crete, with a focus on Mother Goddess cults, as represented in history and the visual arts. GA component = 50%; GH component = 50%; IL component = 100%.

Week 2: Later (including modern) mythological works in literature, the arts, and music, based on the Mother Goddess tradition. GA = 50%; GH component = 50%; IL component = 75%.

Weeks 3 and 4: Non-Western mythologies as represented in the film *Whale Rider*, director Niki Caro, starring Keisha Castle-Hughes, 101 minutes, 2002. GA = 50%; GH component = 50%; IL component = 100%.

Week 5: Film based on the art, literature, poetry, philosophy, and theology of William Blake: *Dead Man*, director Jim Jarmusch, starring Johnny Depp, 121 minutes, Miramax, 1999; also Blackfoot and Makah beliefs shown in the film. GA = 50%; GH component = 50%; IL component = 100%.

Week 6: William Blake—his mythological/religious system, as reflected in his art, literature, poetry, philosophy, and theology. GA = 50%; GH component = 50%; IL component = 75%.

Weeks 7 and 8: Ancient Greek and Roman mythology as represented in ancient art and literature. GA = 50%; GH component = 50%; IL component = 100%.

Weeks 9 and 10: Ancient Greek and Roman mythology as represented in European Renaissance and seventeenth-century art, literature, and poetry. GA = 50%; GH component = 50%; IL component = 100%.

Weeks 11 and 12: Historical accounts of myths of creation in art and literature of non-Western cultures, including Africa, Asia, and pre-Columbian America. GA = 50%; GH component = 50%; IL component = 100%.

Weeks 13 and 14: Fantastic and mythological symbolism in painting and poetry, 1880 to the present, as in the 19th century Symbolist movement, in Surrealism, and in contemporary works. GA = 50%; GH component = 50%; IL component = 100%.

Week 15: Postmodern mythical creations—Matthew Barney's *Cremaster Cycle*, sculpture, installation art, and films, Guggenheim Museum, New York, 2003; and the contemporary art of Anselm Kiefer. GA = 50%; GH component = 50%; IL component = 50%.

Final Exam Week: Students present their creative projects based on course material to the class.

Course requirements:

Evaluation will be accomplished through a combination of short quizzes, mid-term and final exams, a term paper, and the making of a creative project reflecting a theme in the course, in

literary, visual, or video form. Exams will include slide identification, short essays responding to questions in class, or longer in-class essays based on one or more themes. Papers and exams specifically address the GA, GH, and IL components of the course. These elements are explained in detail in Canvas and are reflected in the following percentages contributing to the total course grade:

Quizzes: 20 %

Mid-term Exam: 20%

Final Exam: 20%

Term Paper: 20%

Creative project: 20%

Class participation and attendance: Class participation is a vital part of this course. Your exams, quizzes, and required critical essay will suffer if you are absent, because you will be missing material, lectures, and discussion essential to their successful completion. Participation in class discussion will improve your grade and absenteeism will harm it. In general, your grade will be lowered by one letter grade for every two weeks of unexcused absences. Excused absences for health or personal reasons should be discussed with me on an individual basis.

Learning Center: If you need help with your writing skills, please visit the Learning Center at W-117 Olmsted Bldg. I expect student papers to be well written.

Course readings on Canvas: Several course readings assigned to students are on the “module” page of Canvas (for Canvas, see below). Reading assignments are given below in this syllabus. In addition, you will need to read the course documents that I have written for the course, on Canvas.

Course images and films on reserve: all course images and captions (PowerPoint slides), shown in class via computer projector, are available to you for study on Canvas. The films for the course are available on DVDs on library reserve. You may sign out the films on CDs for study purposes.

Canvas—course information and communication on line, and e-mail: Course materials are posted on the course Canvas website. Google “canvas psu” and click on “Penn State Canvas Login” or click on the link on your desktop. Log in using your PSU Access Account ID and password. Go to the link for this course. All course documents, including syllabus, are on the “modules” page.

If you wish to contact me, please use my e-mail address, txt2@psu.edu. If you use another e-mail address off campus, please arrange to have your PSU messages forwarded to it; go to <<http://www.work.psu.edu>>, choose ‘Change e-mail forwarding address,’ and follow the prompts. I will communicate with you only through your Penn State e-mail address. If your

outside e-mail address changes during the semester, please update your forwarding information for your Penn State e-mail to the other e-mail account.

Academic Integrity : Simply put, it is dishonest to state ideas of others as your own. If, when writing your term paper, you use the ideas of another author, either through direct quotation or paraphrase, you must cite the work of this author within the text or as endnotes and include a bibliography. Students should consult the *MLA Handbook* for matters of form and citation in term papers. Plagiarism will not be tolerated and may result in academic sanctions such as failure in the course or expulsion from the university. Examples of plagiarism include the fabrication of information and citations, submission of other students' papers, copying and pasting from the web, purchasing term papers, using others' writing without citations, and submitting previously graded papers from other courses. Please see me if you would like more information on the requirements for proper citation of sources. For more information, go to <http://harrisburg.psu.edu/academics/academic-guidelines-and-policies>.

Disability Access: Penn State welcomes students with disabilities into the University's educational programs. Student Disability Resources Office: SEC 205; phone 717-948-6025. SDR can provide students with an accommodations letter to give to professors.

Counseling Services: Counseling Services provides FREE mental health and social support for all currently enrolled students. Office: SEC 205; phone (717) 948-6025. For more information, see Counseling Services webpage at <http://harrisburg.psu.edu/counseling-services>.

Educational Equity : Penn State fosters a diverse and inclusive environment. 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>.
Nondiscrimination policy is available at <https://harrisburg.psu.edu/webform/office-student-conduct-incident-report-form>.

General Education (GenEd) courses : In General Education (GenEd) courses, including this one, students acquire knowledge through critical information gathering, reading and listening, and computer-assisted searching. They integrate knowledge from a variety of sources and fields; make critical judgments in a logical and rational manner; and communicate effectively, both in writing and orally. They seek and share knowledge, independently and in collaboration with others. They gain understanding of international interdependence and cultural diversity and develop consideration for values, lifestyles, and traditions that may differ from their own. They comprehend the role of aesthetic and creative activities expressing both imagination and experience.

Weather policy: To find out if the entire campus is closed because of weather, use TV or radio stations or call 948-6000. If I decide to cancel my classes even if the campus remains open, I will send an e-mail message to all students through Canvas. Please make sure that your Penn State e-mail account is functioning properly, as that is your only e-mail address I will use.

Please make sure that your Penn State e-mail is forwarded to any other e-mail account that you may use. I will also post a notice on the classroom door if I decide to cancel class because of weather.

Mutual courtesy: Turn off your cell phone and do not make or take calls in class. Do not leave the classroom during class, as doing so is disruptive and is disrespectful of your fellow students and your professor.

Office hours: Tues/Thurs 2:15-2:55 & 4:30-5:50 PM & by appointment, W-356-0 Olmsted Bldg. I prefer that you make an appointment for these or other more suitable times, or at least let me know that you plan to visit during office hours. If you are having difficulty with the course material, critical paper, exams, or quizzes, it is advisable that you see me.