

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
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: **200**

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 200N) Explorations in the Humanities: The Quest

Course Information

Cross-Listed Courses:

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Explorations 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:

Interdisciplinary study of significant works in the humanities within the broad theme of the quest, stressing students' 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: description of the theme of The Quest and overview of works covered in the course, with discussion of critical and interpretive practices—one week.

Art and Art History (painting, sculpture, architecture)—discussion of terminology, description of critical analysis and interpretation, and analysis of important works relating to the theme of the quest—three and one-half weeks.

The Performing Arts (Theater, Film, Music, Dance)--discussion of terminology, description of critical analysis and interpretation, and analysis of important works relating to the theme of the quest—three weeks.

History—discussion of terminology, description of critical analysis and interpretation, and analysis of important works relating to the theme of the quest—one and a half weeks.

Literature—discussion of terminology, description of critical analysis and interpretation, and analysis of important works relating to the theme of the quest—three weeks.

Philosophy—discussion of basic terminology, description of critical analysis and interpretation, and analysis of important works relating to the theme of the quest—two weeks.

Interdisciplinary connections between two or more fields within the arts and humanities relating to the theme of the quest—one week.

Course Description:

The theme of this course, Explorations in the Humanities: The Quest, is a highly flexible one used to investigate a variety of historically significant works in the arts and humanities from different perspectives—moral, social, historical, literary, artistic, and philosophical. The quest is conceived as a theme involving active human inquiry and historical breakthroughs that enlarged understanding of the world in new ways. The major fields within the arts and humanities that are covered in the course include art and art history, history, literature, philosophy, mythology, and the performing arts (theater, film, music). The selected works within the disciplines exemplify the broad theme of the course. This thematic course emphasizes the development of students' interpretative and close reading skills as applied to historically significant works in the fields of the arts and humanities. The course promotes the improvement of students' writing and critical thinking. It is designed so that students investigate, analyze, and

interpret topics within the arts and humanities as they develop principles of critical practice and interpretation. 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 course also emphasizes interdisciplinary connections between these arts and humanities fields, through broadly synthetic interpretations of important works within their cultural settings. Each iteration of the course is designed by the instructor teaching it, within the framework set out here. The specific works from the arts and humanities covered in the course are selected by the instructor, and represent major works within the disciplines specified above, and as reflected in the theme of The Quest.

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

1 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 fields within the arts and humanities. They gain an understanding of the content and scope of the disciplines encompassed in the course. Students will learn strategies for reading or viewing and analyzing significant works in the arts and humanities areas of art and art history, history, literature, philosophy, mythology, and the performing arts (theater, film, music). Students acquire a number of skills in this course including interpretative and close reading competence as applied to the works covered. The course promotes critical conversation among students by raising significant issues within the theme of the quest. 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 human experience. They will learn both the enduring values that great works can teach us but also how other cultures and times have values that differ from ours today. They will learn 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 skills in critical reasoning. They will be able to conduct library and online research to support written assignments about the works studied. They will be able to write about the works studied in essay exams, formal critical essays, and structured discussions on specific works through the use of guided interpretive strategies. Students will understand how to interpret works beyond the literal level, as they learn about metaphorical, symbolic, and thematic methods of analysis. They will learn to interpret works in an interdisciplinary way, by examining how various works within the arts and humanities fit within larger cultural patterns.

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, quizzes, and exams that stress analysis, contextualization, interpretation, and clarity of expression. Evaluation may be accomplished through a combination of short quizzes, mid-term and final exams, term paper, group work, 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:

Mid-term Exam: 20%

Final Exam: 20%

Quizzes: 10%

Term Paper: 30%

Group work, class presentations: 10%

Class participation: 10%

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 a 200-level humanities course that develops students' understanding of the major theme of the quest and its cultural contexts within the humanities. It includes the disciplines of art and art history, history, literature, philosophy, mythology, and the performing arts (theater, film, music) and their interrelation. The course may be taken by students within any major, ideally in the sophomore year. The course has the prerequisite of HUM 100 Foundations in the Humanities: Understanding the Human Experience (GA/GH) and is not a prerequisite for other courses. It joins HUM 150 World Mythologies in the Arts (GH; IL) (3) as a multi-disciplinary course in the arts and humanities.

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. This is 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 one of a series of required courses for Humanities (HUM) majors, including HUM 100 Foundations in the Humanities: Understanding the Human Experience (GA/GH), HUM 300W Interpretations in the Humanities (GA/GH) (3), and HUM 400 Expressions in the Humanities (GA/GH) (3).

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 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 also 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, from the arts, art and art history (painting, sculpture, architecture) and the performing arts (theater, film, music), and, from the humanities, history, literature, philosophy, and mythology. 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. 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 develop students' abilities to critically analyze and interpret 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 literacy in the fields encompassed by these materials. The fields covered in the course include art and art history (painting, sculpture, architecture), history, literature, philosophy, mythology, and the performing arts (theater, film, music). 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 explore 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 arts and humanities. The course involves active student inquiry into historical breakthroughs that enlarged understanding of the world in new ways. 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 works studied in the course. For example, students might be asked to analyze and evaluate a particular cultural convention in a literary work focusing on the hero's quest 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), including students' development of an understanding of the terminology in these fields and the instructor's and students' investigation of important works, focusing on the roles of the arts in society, the description and practice of critical analysis and interpretation, and the understanding of the aesthetic and cultural significance of key works of art dealing with the theme of the quest.

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, Philosophy, and Mythology, including the students' development of an understanding of the characteristic terminology in these fields and the instructor's and students' investigation of important works, focusing on the practice of critical analysis and interpretation and the identification of ethical dimensions in these works. Some examples of the theme of the quest 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 develop their knowledge of the characteristics and principles of the arts (painting, sculpture, architecture), the performing arts (theater, film, music) and the humanities fields of history, literature, and philosophy, all within the theme of the quest. 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, philosophy, and mythology. 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 dealing with the theme of the quest, 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 the course is devoted to the study of Art and Art History (painting, sculpture, architecture), and to the Performing Arts (theater, film, music), including basic terminology in these fields and the instructor's and students' investigation of important works within the theme of the quest, focusing on the description and practice of critical analysis and interpretation. The other half of the course is devoted to the study of the Humanities fields of History, Literature, Philosophy, and Mythology, including 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 be the ones listed above, with specific examples from these fields varying from instructor to instructor. The assignments include quizzes on the 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. Term papers are expected to compare two works within the theme of the quest, 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. This course will be taught by one instructor who is thoroughly familiar with the two domains (GA/GH). Most of the instructors teaching HUM 200 also teach the "sister" courses HUM 100, 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 on the theme of the quest from these different fields. In their critical papers, in particular, they will 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 200) 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 2018
Tuesday & Thursday
3:05-4:20 PM
948-6194
Classroom: S-117
Educational Activities Bldg.
Tues/Thurs
School of Humanities
Penn State Harrisburg

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

HUM 200N (GA, GH) Explorations in the Humanities : The Quest

Course description: An interdisciplinary study of significant works in the humanities within the broad theme of the quest, this course encourages the development of students' interpretive skills through a close reading of texts. A special person whom we shall explore is the hero, who serves as an important element of most quest stories. Some are true heroes, such as Odysseus in Homer's *Odyssey*, but others are less sterling in character, and could be characterized as flawed anti-heroes, such as Count Ladislaus de Almásy, in Michael Ondaatje's novel from the 1990s, *The English Patient*. The artists whose lives and works we shall explore, Vincent Van Gogh, Paul Gauguin, and Georges Seurat, were heroes in a special sense—they all struggled mightily, and certainly heroically, to achieve a radically new kind of art at the end of the nineteenth century that we now call abstract modernism. Topics in the course are drawn from several different art forms, including literature, the visual arts, film, theater, and music. We shall investigate the theme of the quest through a variety of subjects within the humanities from different perspectives—historical, social, literary, artistic, spiritual, and philosophical.

General Education 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 literacy in the fields encompassed by these materials. The fields covered in the course include art and art history, history, literature, philosophy, mythology, and the performing arts (theater, film, music). 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 explore 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 arts and humanities. The course involves active student inquiry into historical breakthroughs that enlarged understanding of the world in new ways. 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.

Topics:

Week 1: Lecture—The Hero's Quest

Weeks 2 and 3: film and discussion—*Children of Men* (2006, director Alfonso Cuarón, starring Clive Owen, Clare-Hope Ashitey, Chiwetel Ejiofor, Julianne Moore, Michael Caine, 109 minutes)

Weeks 4 and 5: Homer, *Odyssey*, selections

Week 6: Vincent Van Gogh and Paul Gauguin—lecture and discussion

Week 7: Georges Seurat—lecture and discussion

Weeks 8 and 9: film and discussion—*Sunday in the Park with George* (1984, Broadway musical filmed during performance in 1985, music and lyrics by Stephen Sondheim, book by James Lapine, director James Lapine, starring Mandy Patinkin and Bernadette Peters, 146 minutes)

Weeks 10 and 11: film and discussion—*Beasts of the Southern Wild* (2012, director Benh Zeitlin, starring Quvenzhané Wallis and Dwight Henry, 93 minutes).

Weeks 12 and 13: *The English Patient*, a novel by Michael Ondaatje

Weeks 14 and 15: film and discussion—*The English Patient* (1996, director Anthony Minghella, starring Ralph Fiennes, Juliette Binoche, Kristin Scott Thomas, Colin Firth, Willem Dafoe, Naveen Andrews, 162 minutes).

Course objectives: One aim is that students achieve a broader and deeper understanding of the individual art forms covered in the course. Another is that students

develop their ability to compare and contrast the ways that various types of artistic expression within different cultures and historical periods address the powerful theme of the quest in human experience. Also emphasized are interdisciplinary connections between the humanities fields covered in the course, literature, the visual arts, film, theater, and music, through broadly synthetic interpretations of important works within their cultural settings. Critical conversation is encouraged among students, with lectures that introduce and frame topics for discussion. The course also promotes the improvement of students' writing and critical thinking.

Texts for the course:

- (1) Homer, *The Odyssey*, trans. Fitzgerald, New York: Farrar, Straus, and Giroux, 1998. Paperback: ISBN-13:978-0374525743.
- (2) Michael Ondaatje, *The English Patient*, New York: Alfred A. Knopf, 1993 (Vintage Books issued the paperback version with same pagination). Paperback: ISBN-13:978-0679745204.

Additional readings are in the form of articles or book chapters available on Canvas. Reading assignments are given below, as is information on Canvas.

Course requirements: Two in-class multiple-choice exams, a critical paper, and optional take-home quizzes on the reading assignments and films. The critical paper should be five pages and evaluates topics selected from the assigned materials presented and discussed in the course. Documents on Canvas describe these assignments in detail.

Grading system: (1) first multiple-choice exam—25%
(2) second multiple-choice exam—25%
(3) critical paper—25%
(4) optional quizzes—25% (if you opt not to take the quizzes, your course grade is divided into thirds instead of quarters)

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: In addition to the two course texts listed above, three chapters from Stephen Eisenman, *Nineteenth Century Art, A Critical History*, New York: Thames and Hudson, 2002, 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 “PennState 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* (mentioned above) 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.

IMPORTANT DATES:

Thursday February 22: First multiple-choice exam, covering all course material up to and including Week 6.

Final Exam Week—April 30-May 4 (day, time, and place to be announced when the University posts the final exam schedule): Second multiple-choice exam, covering course material from Week 7 to Week 15.

Five-page critical paper due: Thursday, April 19.

Weekly class schedule and assignments in texts and course documents:

Week 1—January 9 and 11: Introduction and plan of the course; lecture—“The Hero’s Quest.”

Assignment: take notes on the lecture and PowerPoint slides.

Week 2—January 16 and 18: film: *Children of Men* (2006, director Alfonso Cuarón, starring Clive Owen, Clare-Hope Ashitey, Chiwetel Ejiofor, Julianne Moore, Michael Caine, 109 minutes).

Assignment for Week 2: take notes on the film as you view it.

Week 3—January 23 and 25: critical lecture and discussion of film: *Children of Men*.

Assignment for Week 3: take notes on the lecture/discussion of the film, also my course documents on Canvas and PowerPoint slides.

Week 4—January 30 and February 1: Homer, *The Odyssey*, Books 1-9, pp. 1-162 (trans. Fitzgerald, New York: Farrar, Straus, and Giroux, 1998. Paperback: ISBN-13:978-0374525743). Critical lecture and discussion.

Reading assignment for Week 4: Homer, *The Odyssey*, Books 1-9, pp. 1-162, also my course documents on Canvas and on PowerPoint slides.

Week 5—February 6 and 8: Homer, *The Odyssey*, Books 10-12 and 21-24, pp. 165-225 and 391-462. Critical lecture and discussion.

Reading assignment for Week 5: Homer, *The Odyssey*, Books 10-12 and 21-24, pp. 165-225 and 391-462, also my course documents on Canvas and PowerPoint slides.

Week 6—February 13 and 15: Vincent Van Gogh and Paul Gauguin—critical lecture and discussion.

Reading assignment for Week 6:

Stephen Eisenman, *Nineteenth Century Art, A Critical History*, New York: Thames and Hudson, 2002: Chapter 17: "Abstraction and Populism: Van Gogh," pp. 340-355; and Chapter 18 (sections on Gauguin) "Symbolism and the Dialectics of Retreat" pp. 356-364; 379-388; and My course documents on Canvas and PowerPoint slides.

Week 7—February 20 and 22: Georges Seurat—critical lecture and discussion.

Reading assignment for Week 7:

Stephen Eisenman, *Nineteenth Century Art, A Critical History*, New York: Thames and Hudson, 2002: Chapter 15: "Mass Culture and Utopia: Seurat and Neoimpressionism," pp. 318-331, also my course documents on Canvas and PowerPoint slides.

Also February 22: First multiple-choice exam, covering all course material up to and including Week 6.

Week 8—February 27 and March 1: film: *Sunday in the Park with George* (1984, Broadway musical filmed during performance in 1985, music and lyrics by Stephen Sondheim, book by James Lapine, director James Lapine, starring Mandy Patinkin and Bernadette Peters, 146 minutes).

Assignment for Week 8: take notes on the film as you view it.

Week 9—March 13 and 15: critical lecture and discussion of film: *Sunday in the Park with George*.

Assignment for Week 9: take notes on the lecture/discussion of the film, also my course documents on Canvas and PowerPoint slides.

Week 10—March 20 and 22: film: *Beasts of the Southern Wild* (2012, director Benh Zeitlin, starring Quvenzhané Wallis and Dwight Henry, 93 minutes).

Assignment for Week 10: take notes on the film as you view it.

Week 11—March 27 and 29: critical lecture and discussion of film: *Beasts of the Southern Wild*.

Assignment for Week 11: take notes on the lecture/discussion of the film, also my course documents on Canvas and PowerPoint slides.

Weeks 12—April 3 and 5: *The English Patient*, a novel by Michael Ondaatje. Critical lecture and discussion.

Reading assignment for week 12: Michael Ondaatje, *The English Patient*, pp. 3-145, also my course documents on Canvas and PowerPoint slides.

Week 13—April 10 and 12: *The English Patient*, a novel by Michael Ondaatje.
Critical lecture and discussion.

Reading assignment for week 13: Michael Ondaatje, *The English Patient*, pp. 149-302,
also my course documents on Canvas and PowerPoint slides.

Week 14—April 17 and 19: film: *The English Patient* (1996, director Anthony
Minghella, starring Ralph Fiennes, Juliette Binoche, Kristin Scott Thomas, Colin Firth,
Willem Dafoe, Naveen Andrews, 162 minutes).

Assignment for Week 14: take notes on the film as you view it.

Also: Five-page critical paper due: Thursday, April 19.

Week 15—April 24 and 26: critical lecture and discussion of film: *The English
Patient*.

Assignment for Week 15: take notes on the lecture/discussion of the film, also my
course documents on Canvas and PowerPoint slides.

**Final Exam Week—April 30-May 4 (day and time to be announced
when the University posts the final exam schedule): Second in-class
multiple-choice exam, covering course material from Week 7 to Week
15.**

**Films on Library Reserve,
HUM 200N Explorations in the Humanities: The Quest
Penn State Harrisburg**

Instructor: Dr. Troy Thomas, School of Humanities
Office No.: W-356-0 Phone No.: 948-6194

Films:

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