



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: **400**

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 400N) Expressions in the Humanities

Course Information

Cross-Listed Courses:

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Express in Humanit

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:

Students synthesize and apply approaches to a topic in creative expression and knowledge. Culminating experience in the study of Humanities.

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

1. A specific period, theme, or topic including works of various creative and scholarly humanities disciplines and interdisciplinary work, including analysis of works within the fields of art (painting, sculpture, architecture) and the performing arts (theater, film, music), and humanities, including history, literature, and philosophy. The course should also include interdisciplinary connections between two or more fields within the Humanities (10 weeks).
2. Two to four different approaches to interpretation of works in the humanities (theoretical perspectives, integrating questions, comparative criticism) (4 weeks)
3. A culminating creative project: one week.

Course Description:

Advanced interdisciplinary study of a particular theme, period, or topic including materials from various arts and humanities disciplines and interdisciplinary works. Students will identify and apply several approaches to interpretation of such works--theoretical perspectives, integrating questions, comparative criticism--and express their understanding in class discussion, formal and informal writing, and creative expression. The course investigates the humanities from different perspectives--moral, social, historical, literary, artistic, and philosophical. The major fields within the arts and humanities that are covered in the course include, from the arts, the visual arts (painting, sculpture, architecture) and the performing arts (theater, film, music), and from the humanities, art history, history, literature, philosophy, and mythology. 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, through the framing of topics for discussion. 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 humanities covered in the course are selected by the instructor, and represent major works within the disciplines specified above.

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.

This course carries out the interdisciplinary philosophy of the School of Humanities, articulated in its Mission Statement, by offering students an experience of integrating their learning acquired in various disciplines and applying interdisciplinary approaches to the study of a particular theme or period. The course will develop interdisciplinary analytical skills and instill in-depth knowledge of a particular topic. 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, with lectures that introduce or frame topics for discussion. 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 make a culminating creative project, as they express arts and humanities content in creative form, in addition to the written analysis they do in other components of the course. Students 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.

This course will emphasize significant reading, viewing, listening, and writing assignments, dealing with creative, critical, and scholarly work in the humanities, and expressed in class discussion and activities; in formal and informal writing assignments; and in expressive or creative work. The course promotes the improvement of students' writing, critical thinking, and creative expression through paper assignments, quizzes, exams, and a culminating creative project that stress analysis, contextualization, interpretation, clarity of expression, and creativity. Evaluation may be accomplished through a combination of short quizzes, mid-term exam, term paper, group work, student presentations to the class, participation in class discussion, and a culminating creative project. 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%

Culminating creative project: 20%

Quizzes: 10%

Term Paper: 30%

Relationship/Linkage of Course to Other Courses:

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

This course will build on HUM 300W (which is a prerequisite) and students' backgrounds in their various disciplines. It will provide an advanced-level opportunity for synthesis of various approaches to learning and expression.

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 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 200 Explorations in the Humanities: The Quest (GA/GH), and HUM 300W Interpretations in the Humanities (GA/GH). This is the fourth of four courses designed for all majors both within and beyond the School of Humanities. It will allow students from various programs to develop advanced modes of interdisciplinary learning and exchange perspectives acquired in their varied majors.

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.

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, 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. 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 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, within the arts, art and art history (painting, sculpture, architecture) and the performing arts (theater, film, music), and, within the humanities, history, literature, and philosophy. Students develop the ability to identify, interpret, create, and communicate broad, coherent views of aesthetic, cultural, social, and philosophical significance based on these materials. These course materials are chosen with the goal in mind of encouraging students to develop their knowledge and potential, lead productive lives, and to participate fully in society. Students encounter major cultural and ideological currents throughout history by studying these course materials, and are asked to critically analyze works presented in the course in order to develop their cultural literacy and their ability to interpret the works and communicate what they have learned.

Critical and Analytical Thinking: The course develops competence in the interpretive understanding of the human condition and of the values inherent in it by encouraging students to cultivate their abilities to critically illuminate the selected works. The course teaches students techniques for the 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. Students will make a culminating creative project, as they express arts and humanities content in creative

form, in addition to the written analysis they do in other components of the course. 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 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 from 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. Students will make a culminating creative project, as they express arts and humanities content in creative form, in addition to the written analysis they do in other components of the course.

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.

GH Criteria

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

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

Half the course is devoted to the study of the Humanities fields of History, Literature, and Philosophy, including 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 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. 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, 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 terminology in these fields and the instructor's and students' investigation of important works, focusing on the description and practice of critical analysis and interpretation. The other half of the course is devoted to the study of the Humanities fields of History, Literature, and Philosophy, 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, each from a different field. Students will make a culminating creative project, as they express arts and humanities content in creative form, in addition to the written analysis they do in other components of the course.

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 400 also teach the "sister" courses HUM 100, 200, and 300. 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. 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. Students will make a culminating creative project, as they express arts and humanities content in creative form, in addition to the written analysis they do in other components of the course.

Campuses That Have Offered (HUM 400) 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 2016
Tuesday 6:00-9:00 PM
Classroom: C-211
Olmsted Building
School of Humanities
Penn State Harrisburg
Fax: (717) 948-6724

Dr. Troy Thomas
Office: W-356-0 Olmsted
Phone: (717) 948-6194
E-mail: txt2@psu.edu
Office Hours:
Tues/Thurs 3:00-5:50 PM
& by appointment

HUM 400N (GA, GH) Expressions in the Humanities section 1: Magical Worlds

Course description: This course includes works of fine art, literature, film, theater, and music that have magical, mystical, spiritual, fantastic, mythical, or occult dimensions. In learning how cultures past and present have seen the world as magical, we also understand how humanity conceptualizes experience in ways that go beyond the rational. Because of the way the human mind functions, cultures have always seen in the world more than meets the eye. The magical is a way of understanding and organizing experience and reality, and is fundamental to all human societies, including our own. Topics and works included in the course are the mythology of the mother goddess; Joseph Campbell on matriarchal and patriarchal myths; Carl Jung's archetypes; Mozart's *Magic Flute*; the art and theology of William Blake; the film *Dead Man* with Johnny Depp; fantasy and symbolism in the paintings of Bosch, Redon, Moreau, Ernst, Dali, and Kiefer and in the poetry of Mallarmé; the film *Lost Highway* by David Lynch; the installation art and films of Matthew Barney; and the film *The Matrix* by Larry Wachowski.

Course objectives: In this course, students experience different ways in which the magical is expressed across various art forms. Students learn about some of the psychological, social, and cosmological ways in which magical and mythical systems have operated in the human mind and culture. One of the most important things students can learn in this course is that the magical is inherent in human thought, in our present "scientific" culture as well as in all of human history. The magical is not merely "superstition," but continues to function as it takes on ever-evolving forms in our daily lives and in our understanding of the world. In examining the magical in various societies and artists over time, students arrive at larger understandings of our own time and place. Students learn in an interdisciplinary manner, by applying critical processes to the study of the magical in the differing art forms of literature, visual art, music, and film. Students improve their skills in analysis, criticism, and interpretation by participating in class discussion and by writing scholarly papers. They also gain experience in exercising their imaginations and their talents by undertaking a significant creative project due near the end of the course.

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, within the arts, art and art history (painting, sculpture, architecture) and the performing arts (theater, film, music), and, within the humanities, history, literature, and philosophy. Students develop the ability to identify, interpret, create, and communicate broad, coherent views of aesthetic, cultural, social, and philosophical significance based on these materials. These course materials are chosen with the goal in mind of encouraging students to develop their knowledge and potential, lead productive lives, and to participate fully in society. Students encounter major cultural and ideological currents throughout history by studying these course materials, and are asked to critically analyze works presented in the course in order to develop their cultural literacy and their ability to interpret the works and communicate what they have learned.

Critical and Analytical Thinking: The course develops competence in the interpretive understanding of the human condition and of the values inherent in it by encouraging students to cultivate their abilities to critically illuminate the selected works. The course teaches students techniques for the 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. Students will make a culminating creative project, as they express arts and humanities content in creative form, in addition to the written analysis they do in other components of the course. 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.

Breakdown of equal division between the arts (GA) and the humanities (GH):

This course is a complex combination of arts and humanities subjects. The breakdown of the equal division of the arts (GA) and humanities is as follows:

Arts (GA):

Weeks 1 and 2: Slides of works of art relating to the mother goddess, the myth of the labyrinth, and the palace of Knossos on Crete: 50%

Week 3: *Mozart's Magic Flute* (film). 100%

Week 5: William Blake—his poetry and art. 50%

Week 6: *Dead Man* (film). 100%

Week 8: *Lost Highway* (film). 100%

Week 10: Study of paintings and poetry: Bosch, Gustave Moreau, Odilon Redon, Stephan Mallarmé. 50%

Week 11: Study of surrealist paintings: 50%

Week 12: *The Matrix* (film). 100%

Week 14: The art of Anselm Kiefer and Matthew Barney. 50%

Weeks 15 and Final Exam Week: student projects presented to the class must include an art form (painting, video, poetry, music, etc.). 50%

Humanities (GH):

Weeks 1 and 2: mythological study of the mother goddess and the labyrinth; discussion of Carl Jung's concepts of the collective unconscious, the archetypes, and the animus and anima; the concept of the hero: 50%

Week 4: discussion of *Mozart's Magic Flute* from a historical and mythological perspective. 100%

Week 5: William Blake—his theology and philosophy. 50%

Week 7: Discussion of William Blake's philosophy and theology as represented in the film *Dead Man*. 100%

Week 9: Discussion of the psychological and philosophical ideas in *Lost Highway*. 100%

Week 10: Mythology and symbolism as revealed in works of Bosch, Gustave Moreau, Odilon Redon, Stephan Mallarmé. 50%

Week 11: The *Surrealist Manifesto* by Andre Breton; surrealist poetry. 50%

Week 13: Discussion of science, philosophy, mythology, and religion in *The Matrix*. 100%

Week 14: Myth, politics, and religion in the works of Anselm Kiefer and Matthew Barney. 50%

Week 15 and Final Exam Week: Student projects presented to the class must include analysis by the student presenter of the philosophical, mythological, religious, psychological, historical, political, and/or symbolic content of the project. Explanation of the relation of the project to the course content must be provided by the student. 50%

Texts for the course: This course has no textbook. All readings will be in the form of articles or book chapters on electronic online library reserve or on Canvas, Penn State's course information and communication system. Reading assignments are given below. Online library reserve items are available for you to read on Canvas.

Course requirements: In addition to writing two critical papers, students do a creative project relating to the course material. Details on these requirements are as follows:

Required essays (critical papers): Students are asked to write two 5 to 8 page critical papers. The papers evaluate material presented and discussed in the course. You will find documents on Canvas that describe these assignments in detail.

Student creative projects: During the last two weeks of the course, students present creative projects to the class that they have prepared. This course was designed to include creative work by students (note the course title, 'Expressions in the Humanities'). These creative projects should relate in some way to the themes and works discussed in the course. Therefore, these projects should be made specifically during and for this course, not recycled from some earlier course or personal project. The projects may be done singly or in small groups. Student projects may include such things as a dramatic presentation of original material loosely based on the course materials and assigned readings; a musical or other creative performance; the making of a video or a work of art in any medium, creative writing based on the course content, or any other creative activity. Students are encouraged to make use of their own special talents. The projects are expected to involve a substantial commitment in time and effort and to be a significant contribution to the course. A separate document on Canvas describes the creative project in more detail.

Grading system:

- (1) first critical essay—33.3%
- (2) second critical essay—33.3%
- (3) creative project—33.3%

Class participation and attendance: Class participation is a vital part of this course. Your required essays 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 images: all course images and captions (PowerPoint slides), shown in class via computer projector, are available to you for study as files on Canvas.

Canvas—course information and communication on line, and e-mail: Course materials and updates will be posted on the course Canvas website. If you wish to contact me, please use my e-mail address, txt2@psu.edu; if you contact me through Canvas, please make sure that your message is forwarded to my email address. 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-mail forwarding address', and follow the prompts. 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 honesty: Simply put, it is dishonest to state ideas of others as your own. If, when writing an essay, research paper, or exam, 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 Writers of Research Papers* (available at the school bookstore at modest price or in the reference section of the library) on 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 internet, 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. You may consult the SARI (Scholarship and Research Integrity) program of Penn State at www.research.psu.edu/orp/sari.

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, call my office phone, 948-6194, and listen to the message. I will also 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. If you want to leave, wait for the break about half-way through the class (if this is an evening course).

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.

IMPORTANT DATES:

First Critical Paper due: Tuesday, March 1 (Week 8)

Creative Project due: Week 15 and final exam week—Tuesday, April 26 and Tuesday, May 3

Second Critical Paper due: Tuesday May 3 (final exam week).

Weekly class schedule and assignments in texts and handouts:

Week 1—January 12: Introduction: themes and issues in the course and course overview. Mother Goddess cults, the myth of the labyrinth, the palace of Knossos on Crete. (Weeks 1 to 4 are a unit on the Mother Goddess.)

Week 2—January 19: Mythographer Joseph Campbell on matriarchal and patriarchal myths; psychiatrist Carl Jung on the archetypes and the animus and anima. Readings for week 2:

1. Joseph Campbell, *The Mythic Image*, Princeton: Princeton U. Press, 1974, pp. 6-13.
2. Joseph Campbell, *The Masks of God: Occidental Mythology*, New York: Viking Press, 1964, pp. 9-31, 53-65, 68-80, 85-86, 148-160.
3. Carl Jung, *The Portable Jung*, ed. Joseph Campbell, New York: Penguin Books, 1977, pp. 30-46, 51-53, 56-58, 59-69, 144-145, 147-162, 334-336, 337-342, 344-346, 351-354.
4. Three study guides on Canvas: Mother Goddess; Joseph Campbell—The Hero; Carl Jung—Collective Unconscious & Archetypes.

Weeks 3 and 4—January 26 and February 2: Mozart's opera *The Magic Flute* (Ingmar Bergman's film version, 1975, 135 minutes). Film and discussion. Readings for Weeks 3 and 4:

1. Edward J. Dent, *Mozart's Operas, A Critical Study*, Oxford: Oxford U. Press, 1970, pp. 209-212, 215-217, 218-224, 228-232, 242-243, 243-244, 249-255, 259-263, 264-265.
2. Peter Branscombe, W.A. Mozart, *Die Zauberflöte*, Cambridge: Cambridge U. Press, 1991, pp. 10-12, 17, 20-24, 25, 26-27, 38-39, 40, 45-66, 106-110, 111-113, 120-121, 122, 139-141, 152-154, 158-159, 177, 205-207, 216-217.
3. Mozart, *Magic Flute*, Lecture/Discussion Study Guide, on Canvas.

Week 5—February 9: William Blake—his theology, philosophy, poetry, and art; his influence on a strange film Western. (Weeks 5 to 7 are a unit on the poet/artist William Blake and the film *Dead Man*.)

Reading for Week 5:

1. Troy Thomas, "William Blake and *Dead Man*," *Adaptation* (Oxford University Press journal), vol. 5, no. 1 (2012), pp. 57-87;
2. Four study guides on William Blake and *Dead Man* on Canvas.

Weeks 6 and 7—February 16 and 23: An unusual American film Western influenced by Blake ideas: view film *Dead Man* (1995, director Jim Jarmusch, starring Johnny Depp, 121 minutes). Film and discussion.

Reading for Weeks 6 and 7:

Same as week 5.

Weeks 8 and 9—March 1 and 15: The bizarre world of David Lynch: View film *Lost Highway* (1997, director David Lynch, starring Bill Pullman and Patricia Arquette, 135 minutes). Film and discussion.

Readings for Weeks 8 and 9:

Todd McGowan, *The Impossible David Lynch*, New York: Columbia Univ. Press, 2007, chapter 7, pp. 154-176: "Finding Ourselves on a Lost Highway"; also pp. 10-25: "The Proximity of David Lynch" and "The Impossible David Lynch." First Critical Paper due: Tuesday, March 1 (Week 8)

Week 10—March 22: Fantastic and mythological symbolism in paintings and poetry: Bosch's *Garden of Earthly Delights*; Symbolist paintings by Gustave Moreau and Odilon Redon; Stephan Mallarmé, "Herodias" and other Symbolist poems.

Readings for Week 10:

1. (for Bosch): Marilyn Stokstad, *Art History*, Rev. 2nd edition, vol. 2, New York: Prentice Hall, 2005, pp. 708-709.
2. (for Symbolist poetry): Stéphane Mallarmé, "Hérodiade" ("Herodias—Scene"), in J. and M. Houston, *French Symbolist Poetry*, Bloomington: 1980, pp. 24-27.
3. (for the Symbolist art of Moreau, Redon, Gauguin, and Van Gogh): Sam Hunter, John Jacobus, Daniel Wheeler, *Modern Art*, 3rd edition, New York: Prentice Hall, 2004, chapter 3, "Gauguin, Van Gogh, and the Language of Vision," pp.

34-53.

4. Symbolism study guide, on Canvas.

Week 11— March 29: Surrealist Art and Poetry; the *Surrealist Manifesto* of Andre Breton. Salvador Dali, Max Ernst, Rene Magritte.

Reading for Week 11:

1. Sam Hunter, John Jacobus, Daniel Wheeler, *Modern Art*, 3rd edition, New York: Prentice Hall, 2004, chapter 12, "Surrealism, The Resolution of Dream and Reality," pp. 178-195.

2. Surrealism study guide, on Canvas.

Weeks 12 and 13—April 5 and 12: Postmodern occult: View film *The Matrix* (1999, director Larry Wachowski, film starring Keanu Reeves, 136 minutes). Film and discussion.

Reading for Weeks 12 and 13:

1. *Taking the Red Pill: Science, Philosophy, and Religion in the Matrix*, ed. Glenn Yeffeth, Dallas: BenBella, 2003, Read M. Schuchardt, "What is the Matrix?," pp. 5-21; James L. Ford, "Buddhism, Mythology, and the Matrix," pp. 125-144.

2. Three study guides on Canvas: (1) The Matrix, study guide; (2) The Matrix, script excerpts; (3) The Matrix, Christianity and Buddhism.

Week 14— April 19: The art of myth and politics: Anselm Kiefer, the Third Reich, and the Jewish Kabbalah; Matthew Barney, *The Cremaster Cycle*, based on sculpture, installation art and films at 2003 exhibition at the Guggenheim Museum, New York.

Reading s for Week 14:

1. (for Anselm Kiefer): Required: Sam Hunter, John Jacobus, Daniel Wheeler, *Modern Art*, 3rd edition, New York: Prentice Hall, 2004, pp. 394-395; also document on Canvas: Anselm Kiefer, Image List and Notes. Optional: text as pdf. file on Kiefer by Daniel Arasse on Canvas, selected pages.

2. (for Matthew Barney): Required: Document on Canvas on Matthew Barney, *Cremaster Cycle*, synopsis. Optional: text as pdf. file on Canvas: *Matthew Barney, The Cremaster Cycle*, Nancy Spector and Neville Wakefield, contributors, New York: Guggenheim Museum, 2002, pp. 5-6; 12-14; 30-73; 76-89.

Week 15 and Final Exam Week—April 26 and May 3: Student presentations of creative projects.

Second Critical Paper due: Tuesday May 3 (final exam week).

Library Reserve, HUM 400N Expressions in the Humanities, section 1:

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Matthew Barney, The Cremaster Cycle, Nancy Spector and Neville Wakefield, contributors, New York: Guggenheim Museum, 2002. N6537.B223A4 2002 Q. Pages 5-6; 12-14; 30-73; 76-89.

Ingmar Bergman's *The Magic Flute* [Mozart, *The Magic Flute*], (1975, director Ingmar Bergman, film, 135 minutes). DVD.

Peter Branscombe, *W.A.Mozart, Die Zauberflöte*, Cambridge: Cambridge U. Press, 1991. ML410.M9B76 1991. Pages 10-12, 17, 20-24, 25, 26-27, 38-39, 40, 45-66, 106-110, 111-113, 120-121, 122, 139-141, 152-154, 158-159, 177, 205-207, 216-217.

Joseph Campbell, *The Masks of God: Occidental Mythology*, New York: Viking Press, 1964. BL311.C27 v.1. Pages 9-31, 53-65, 68-80, 85-86, 148-160.

Joseph Campbell, *The Mythic Image*, Princeton: Princeton U. Press, 1974. BL311.C274. Pages 6-13.

Dead Man (1999, director Jim Jarmusch, film starring Johnny Depp, 121 minutes). DVD.

Edward J. Dent, *Mozart's Operas, A Critical Study*, Oxford: Oxford U. Press, 1970. ML410.M9D32 1960. Pages 209-212, 215-217, 218-224, 228-232, 242-243, 243-244, 249-255, 259-263, 264-265.

J. and M. Houston, *French Symbolist Poetry*, Bloomington: 1980. PQ1170.E6F69 1980. Pages 24-27.

Sam Hunter, John Jacobus, Daniel Wheeler, *Modern Art*, 3rd edition, New York: Prentice Hall, 2004, pages 23-53; 163-195; 394-395.

Carl Jung, *The Portable Jung*, ed. Joseph Campbell, New York: Penguin Books, 1977. BF173.J743 1971. Pages 30-46, 51-53, 56-58, 59-69, 144-145, 147-162, 334-336, 337-342, 344-346, 351-354.

Lost Highway (1997, director David Lynch, starring Bill Pullman and Patricia Arquette, 135 minutes). DVD.

The Matrix (1999, director Larry Wachowski, film starring Keanu Reeves, 136 minutes) DVD C00014.

Todd McGowan, *The Impossible David Lynch*, New York: Columbia Univ. Press, 2007. PN1998.3.L96M34 2007. Chapter 7: "Finding Ourselves on a Lost Highway." Pages 154-176; also pp. 10-15: "The Proximity of David Lynch" and "The Impossible David Lynch."

Marilyn Stokstad, *Art History*, Rev. 2nd edition, vol. 2, New York: Prentice Hall, 2005, pages 708-709.

Troy Thomas, "William Blake and Dead Man," *Adaptation* (Oxford University Press journal), vol. 5, no. 1 (2012), pp. 57-87.

Glenn Yeffeth, ed., *Taking the Red Pill: Science, Philosophy, and Religion in the Matrix*, Dallas: BenBella, 2003, pp. 5-21; 125-143.