



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

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

Academic Home: Capital College (CA)

Type of Proposal: Add Change Drop

Current Bulletin Listing

Abbreviation: **HUM**

Number: **300**

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 300N) Interpretations in the Humanities

Course Information

Cross-Listed Courses:

Prerequisites:

ENGL 015, ENGL 202

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Interpretations in the 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:

A study of selected themes, topics, or periods that develops students' interdisciplinary approaches to knowledge, interpretation, and creative expression.

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

Introduction to the course and to interdisciplinary humanities study: 1 week
 First interpretive approach (chosen by instructor): 5 weeks
 Second interpretive approach: 4 weeks
 Third interpretive approach: 4 weeks
 Conclusions and comparisons among the three approaches: 1 week

Course Description:

Two to four (usually three) different interpretive approaches to understanding creative and/or scholarly works in the arts and humanities, as exemplified by the study of specific works organized by theme, topic, or time period(s). The interpretive approaches chosen will be applied to a variety of arts and humanities content drawn from the arts, including the visual arts and art history, the performing arts, including theater, film, and music, and the humanities, including literature, history, and philosophy. The core course will develop students' abilities to employ advanced interpretive strategies appropriate to upper-division study in a range of fields of study within the School of Humanities. Students will learn to interpret and analyze primary texts or creative works using several different methods, will exchange views with one another, and will develop skills in writing and expression through a variety of assignments. The course is designed to be taken at the junior level, because it presupposes a preliminary knowledge of the disciplines, before an interdisciplinary study can be undertaken. It is a writing-intensive course that requires substantial writing and revision. This course is designed to familiarize students with several different approaches to understanding creative and scholarly works in a range of humanities areas; to expose them to the viewpoints of others and encourage dialogue among students; to reinforce the interdisciplinary connections among arts and humanities fields; and to improve students' abilities to formulate, express, and defend their own interpretations using the approaches studied. Individual instructors select the particular interpretive methods to be studied, along with appropriate primary works or texts and examples of the scholarly or critical methods chosen. Instructors will typically organize their sections around specific themes, periods, or topics, which will vary from time to time. Ideally, students should take the course in the junior year.

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

Name: TROY MELVIN 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 is designed to help students learn about interdisciplinary ways of learning. It will familiarize students with advanced interpretive approaches appropriate to the junior and senior levels of college study, and will help them link their majors with interdisciplinary approaches to learning. Students will focus their interpretive approaches on works drawn from the arts and humanities, including the visual arts and art history, the performing arts, including theater, film, and music, and the humanities, including literature, history, and philosophy. Although not a survey course, it will intensify students' background knowledge in humanities areas and will offer the possibility of linking Western cultural traditions with a global context.

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 quizzes, exams, and three essays, with drafts, re-written versions, peer-editing workshops, and a final comparison of the three approaches used in individual essays. Students' responses in these forms stress analysis, contextualization, interpretation, and clarity of expression. Each of the above elements should be broken down into percentages that contribute to the total course grade, as in this suggested model:

- (1) participation in first peer-editing workshop: 5%
- (2) first critical essay—20%
- (3) participation in second peer-editing workshop: 5%
- (4) second critical essay—20%
- (5) 3-page reaction paper—10%
- (6) quizzes—10%
- (7) first exam—15%
- (8) final exam—15%

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 the third of a series of four courses (HUM 100, HUM 200, HUM 300, HUM 400) that are available to students of all majors as interdomain (GA/GH) courses. In addition, HUM 300W may be applied to the writing (W) requirement. Students should take it after completing ENGL 015 and ENGL 202 and preferably in their fifth semester or later. The course develops students' abilities to undertake interdisciplinary modes of interpretation and study.

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 the third of a series of four courses (HUM 100, HUM 200, HUM 300, HUM 400) that are prescribed for Humanities majors and available to students of all majors as interdomain (GA/GH) courses. In addition, HUM 300W may be applied to the writing (W) requirement. Students should take it after completing ENGL 015 and ENGL 202 and preferably in their fifth semester or later. The course develops students' abilities to undertake interdisciplinary modes of interpretation and study.

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 already has a "W" (writing intensive) designation; the justification that follows addresses the appropriateness of an interdomain status (GA/GH) for the course. The course warrants interdomain status for the following reasons: As the students write their three required papers stressing interpretive approaches, they will focus these approaches on the analysis of content drawn from several different areas in the arts and humanities. These areas include the arts: art history (painting, sculpture, architecture) and the performing arts (theater, film, music) that fall under the GA designation. The areas investigated by students also include the humanities disciplines of history, literature, philosophy, and scholarly critical essays that fall under the GH designation. These are the content areas covered by the instructor in the course, so that students will have the necessary background required in order

to write their papers. 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 are drawn from the arts, including art and art history (painting, sculpture, architecture) and the performing arts (theater, film, music), and from the humanities, including 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 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 teaching criteria and interpretive methods within scholarship by which students can set frameworks and develop 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 and by teaching students interpretive approaches and methods of analysis. 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 and to apply scholarly approaches and methods within their analyses of works from the arts and humanities. They will be asked to pull out key ideas from the texts they study, as they 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). The course includes discussion of terminology in these fields, the ways in which these works are culturally significant, and the instructor's and students' analytical investigation of key works. Particular attention is paid to the practice of critical interpretation and the use of recognized scholarly methods and approaches when analyzing works in the arts.

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 scholarly critical essays. The course includes discussion of terminology in these fields, the ways in which these works are culturally and ethically significant, and the instructor's and students' analytical investigation of key works. Particular attention is paid to the practice of critical interpretation and the use of recognized scholarly methods and approaches when analyzing works in the humanities. 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, partly through scholarly critical essays. 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 basic terminology in these fields and the instructor's and students' investigation of important works, focusing on the description and practice of critical analysis and interpretation. The other half of the 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, partly through the use of scholarly critical essays. 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. Students' critical papers are expected to compare works from different fields, using recognized scholarly, analytical methods and approaches.

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 300W also teach the "sister" courses HUM 100, 200, and 400. These courses integrating the arts and humanities serve as the foundation for the Humanities undergraduate program at our college. The faculty is interdisciplinary by design.

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

Students will be assessed by quizzes, exams, and critical papers that ask them to define the principles and methodologies of different fields in the arts and humanities and to compare works from these different fields. 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.

Writing Across the Curriculum (W,M,X,Y course suffixes)

A copy of the course syllabus:

List of files uploaded follow. These files can be viewed by viewing the print preview as a PDF (button at the top of the print preview page) or navigating to the request consultation page for this proposal.

1 300 HUM-Syllabus-Sp 2017-CurriculumProposal-6-2018.pdf uploaded on 6/3/2018 at 3:59 PM

A concise explanation of how the proposed course will fulfill each of the following criteria:

Both informal and formal writing assignments should relate clearly to the course objectives and should serve as effective instruments for learning the subject matter of the course. Instructors should communicate to students the requirements of formal, graded writing assignments in writing, not just orally. In writing-intensive courses, writing assignments are characteristically designed to help students investigate the course subject matter, gain experience in interpreting data or the results of research, shape writing to a particular audience, or practice the type of writing associated with a given profession or discipline. Much of the writing may be informal and ungraded, yet meaningful, so students are encouraged to think and discover through a process in which mistakes are a natural part of learning. Examples of such writing include one-minute papers at the beginning, middle, or end of class; reactions to lectures, labs, and readings; journals, logs, and notebooks of observations, readings, and other experimental activities; letters to classmates; weekly digests; e-mail dialogues; records of peer group discussions; and stories of one's thinking on a problem.

No Change. This course already has been approved for "W" status.

Students will be afforded opportunities to practice writing throughout the semester, with emphasis given to writing as a process that develops through several iterations. Typically, writing-intensive courses require multiple writing assignments, a sequence of preparatory writings (outline, formulation of thesis, first draft) leading to a final product, or informational writing assignments (e.g., regular journal entries, field notes, short in-class papers, revision of first draft) that aid students in developing other written documents. Experimentation with assignments is encouraged.

No Change. This course already has been approved for "W" status.

Opportunities for students to receive written feedback from the instructor and to apply the instructor's feedback to their future writing will be built into the course. The instructor will clearly identify and explain the type of writing required in the course and will provide guidance as needed. A writing-intensive course may also include peer review Of written work, tutorial assistance, instructor conferences, Group writing projects, the use Of writing Or learning centers, teaching assistant feedback, And classroom discussions Of assigned readings about writing. The use Of diverse feedback mechanisms Is encouraged, but none Of these mechanisms should substitute For the instructor As the principal source Of written feedback To the student.

No Change. This course already has been approved for "W" status.

Writing will be evaluated by the instructor, And writing quality will be a factor in determining each student's final grade. Before students begin writing, instructors will communicate to students the criteria by which their writing will be evaluated. Sound criteria for assessing writing quality include, but are not limited to, the writer's ability to direct the material to an intended audience, the employment of organizational strategies, the development of both content and reasoning, adherence to conventions of a particular discipline, accuracy of the information presented, citation and integration of sources, grammar, diction and syntax, and spelling. Writing assignments should be worth at least 25 percent of each student's final grade.

No Change. This course already has been approved for "W" status.

One or two examples of the actual writing assignment sheets the instructor plans to use in the course.

No Change. This course already has been approved for "W" status.

Campuses That Have Offered (HUM 300) 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 2017
Wednesday, 6:00-9:00 PM
Classroom: E-254
Olmsted Building
School of Humanities
Penn State Harrisburg

Dr. Troy Thomas
Office: W-356-0 Olmsted
Phone: (717) 948-6194
E-mail: txt2@psu.edu
Office Hours:
Tues/Wed/Thurs
4:00-5:50PM
& by appointment

HUM 300W,N (GA, GH) Interpretations in the Humanities , Section 1: Politics, Race, and Gender in the Arts

Course description: The themes of this writing intensive course are politics, race, and gender as they are expressed in the arts and humanities. Among the most important issues of our time, these themes are examined in the visual arts, literature, and film. In broad terms, these different media support interdisciplinary approaches to knowledge and interpretation in the humanities. This course features the visual artists Mary Cassatt, Frida Kahlo, Barbara Kruger, Robert Mapplethorpe, Anselm Kiefer, Jean-Michel Basquiat, Chris Ofili, and Andreas Serrano. We read and discuss one of the great political novels of the twentieth century, Milan Kundera's *The Unbearable Lightness of Being*. We analyze the films *Frida*, *The Unbearable Lightness of Being*, and *Basquiat*. These works address the issues of politics, race, and gender in Europe and America from the 1870s to today. Course requirements: assigned readings, films, slides of art works, class discussion, two critical, peer-edited (revised) 5-page papers, a 3-page reaction paper, quizzes, and two exams.

Course objectives: Among the most significant developments since the 1960s has been the desire to reform traditional and entrenched attitudes about politics, race, and gender across world cultures. Great progress has been made in redressing the wrongs of past cultures that were patriarchal, racist, colonialist, and misogynistic. But recent political and cultural history has also reminded us of the great difficulties in overcoming continuing prejudice, mistrust, and brutality.

In recent times, the arts have been profoundly influenced by new sensitivities to politics, race, and gender. The most important goal of this course is to examine how changing attitudes to politics, race, and gender have gained powerful expression in the arts of our time, both in terms of progress made and of the unfortunate persistence and reemergence of past attitudes.

In examining the political, racial, and gender issues of our time, students arrive at larger understandings of our own time and place in world culture. Students learn in an interdisciplinary manner, by applying critical processes to the study of the themes of the

course in the differing art forms of literature, visual art, and film. Students improve their skills in analysis, criticism, and interpretation by participating in class discussion and by writing scholarly papers that they revise.

GenEd learning objectives:

Key Literacies: In the course, students are presented with a variety of textual, intercultural, historical, and aesthetic works that enable them to achieve literacy in the fields encompassed by these materials. The fields covered in the course are drawn from the arts, including art and art history (painting, sculpture, architecture) and the performing arts (theater, film, music), and from the humanities, including 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 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 teaching criteria and interpretive methods within scholarship by which students can set frameworks and develop 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 and by teaching students interpretive approaches and methods of analysis. 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.

Course goals: Each section of this course varies depending on the choices made by the instructor of the themes or topics and works to be studied. All sections of this course are designed to familiarize students with several different approaches to understanding creative and scholarly works in a range of humanities areas; to encourage the viewpoints of others and invite dialogue among students; to reinforce the interdisciplinary connections among humanities fields; and to improve students' ability to formulate, express, and defend their own interpretations of the works studied. This is a "W" course (HUM 300 W) that puts special emphasis on writing. Therefore, students are expected to work on their writing skills by reviewing good writing habits and resubmitting papers after peer editing and editing by the instructor. Students should take the course at the beginning of their upper-division study in the major, ideally in the junior year.

Required texts:

- (1) Milan Kundera, *The Unbearable Lightness of Being*, Harper Perennial Modern Classics, 1999 (reprint edition). ISBN: 9780061148521
- (2) Michael C. Milam, *A Practical Handbook for Writing in the Humanities*, Belmont, California: Wadsworth/Thomson, 2003. ISBN: 9780155050150

(Note: You can buy used editions of these texts if you wish.)

Course readings on Library Electronic Reserve: Most course readings (except for Kundera's novel, Milam's *Handbook*, are on electronic reserve through our campus library. Go to Canvas (the course information and communication system) and click on the Library button. Hardcopies of the course readings are also available and are on reserve for this course and your use at the library. Reading assignments are given below in this syllabus. The course documents on Canvas, listed by topic, including such items as paper assignments, study guides, and worksheets, are essential to your successful completion of this course.

Course images: all images (PowerPoint slides) and the caption information that goes with them, shown in class via computer projector, are available to you for study on Canvas.

Course requirements: Requirements include the course readings (the two required books, electronic library reserve items, and the course documents on Canvas), in-class lecture-discussions, three films, art images in class, two critical 5-page papers that you revise in two peer-editing workshops, a 3-page reaction paper (not peer-edited), quizzes, and two exams. Details on the essays are as follows:

Required critical essays: students are asked to write two 5-page essays. Two documents are available on Canvas describing these assignments in detail. Because this course is designated as writing intensive (a "W" course), each of your essays must be peer-edited by other students in small groups and revised before you hand it in to me for further editing and grading. You are then given an opportunity to revise it again. In

addition, you write a 3-page reaction paper (not peer edited) for which a document on Canvas on guidelines and theme is provided.

Grades are based on:

- (1) participation in first peer-editing workshop: 5%
- (2) first critical **essay**—20%
- (3) participation in second peer-editing workshop: 5%
- (4) second critical **essay**—20%
- (5) 3-page reaction **paper**—10%
- (6) **quizzes**—10%
- (7) first **exam**—15%
- (8) final **exam**—15%

--The grades of students who fail to read assignments or take part in class discussion will be lowered

--The grades of students who establish a pattern of absenteeism will be lowered

--(also see next section on the effect of absenteeism on your grade)

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, other required readings 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, such as study guides, 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 are on the “modules” page or the “library” 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 world wide 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>.

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 ANGEL. 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: Tuesday, Wednesday and Thursday, 4:00 to 5:50 PM and by appointment, room 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, it is advisable that you see me.

Weekly class schedule and assignments in texts, online library electronic reserve, and course documents on Canvas :

(NOTE: assigned readings (except the two required texts) are available on electronic online library reserve for this course on Canvas under the 'Library' section; some course documents such as study guides and assignments are on Canvas under 'Modules')

Week 1, January 11: Course overview and introduction to themes and topics.

SECTION 1: GENDER APPROACHES TO TEXTS

Week 2, January 18: Lecture/discussion of feminist issues in the art and lives of Mary Cassatt and Berthe Morisot.

Readings for week 2:

- (1) Stephen Eisenman, *Nineteenth Century Art, A Critical History*, New York, 2002, chapter 14 (by Linda Nochlin)—Issues of Gender in Cassatt and Eakins, pp. 299-317.
- (2) Griselda Pollock, *Vision and Difference, Femininity, Feminism and the Histories of Art*, London, 1988, chapter 3—Modernity and the Spaces of Femininity, pp. 50-90.
- (3) Course document on ANGEL: Study Issues/Questions on Cassatt and Morisot. (Quiz on this material)

Week 3, January 25: View the film *Frida* (2002, director Julie Taymor, starring Selma Hayek, 122 minutes), Penn State Harrisburg library # DVD C00056 (on course reserve).

Week 4, February 1: Discussion of the film *Frida* and readings on the artist's life and work, focusing on feminist, political, nationalistic, and racial issues.

Readings for week 4:

- (1) Frida Kahlo, *The Diary of Frida Kahlo*, introduction by Carlos Fuentes, New York: Harry N. Abrams, 1995, pp. 7-24.
- (2) Terri Hardin, *Frida Kahlo, A Modern Master*, New York: Todtri, 1997, pp. 29-49; 57-72; 86-87; 93-94; 99-108 (read text and study pictures carefully).

(3) *The Blue House, The World of Frida Kahlo*, ed. Erika Billeter, Frankfurt and Houston: Schirn Kunsthalle Frankfurt and Museum of Fine Arts, Houston, 1993, pp. 101-105; 115-117; 120-121; 128-129; 142-143; 154-157; 166-167;

(4) Janice Helland, "Culture, Politics, and Identity in the Paintings of Frida Kahlo," in *The Expanding Discourse, Feminism and Art History*, ed. Norma Broude and Mary Garrard, Westview Press, 1992, pp. 396-407.

(5) Course documents on ANGEL: two study guides on Frida Kahlo.
(Quiz on this material)

Assignment of 1st Paper:

Choice 1: discuss feminist issues in the art and lives of Mary Cassatt and Berthe Morisot

Choice 2: discuss the feminist and political aspects of the art of Frida Kahlo and the film *Frida*. See two course documents on ANGEL: first paper assignment.

SECTION 2: POLITICAL APPROACHES TO TEXTS

Weeks 5 and 6, February 8 and 15: Milan Kundera, *The Unbearable Lightness of Being* (completed 1982; published in French translation 1984; English translation 1985), reading and discussion.

Reading for week 5, February 8:

(1) *The Unbearable Lightness of Being*, parts 1 through 3, pp. 1-127;

(2) Course documents on ANGEL: six study guides & reviews.

Reading for week 6, February 15:

(1) *The Unbearable Lightness of Being*, parts 4 through 7, pp. 129-314;

(2) Course documents on ANGEL: six study guides & reviews.

(Quiz on this material)

Week 7, February 22: Peer Editing. Bring **two typed drafts** of 1st paper to class for group editing. Your group will edit one copy; you hand in the second copy to me. Read and bring to class Milam's *A Practical Handbook for Writing in the Humanities* (one of our required texts). Participation in each peer editing workshop is worth 10% of your **grade**—**don't miss this important course activity!** As a reward, your participation in each of the two peer-editing workshops will result in an "A" for 20% of your course grade.

Readings for week 7:

(1) Michael Milam, *A Practical Handbook for Writing in the Humanities* (one of the two required texts for this course). Read as much of it as you can, and especially focus on the following pages: pp. xi, 1, 2, 3, 27, 28, 38, 39, 44, 81.

(2) Course documents on ANGEL: peer editing, peer evaluation, grammar, grade rubric.

WEEK 7 (FEBRUARY 22): FIRST TAKE-HOME EXAM DUE (see "EXAMS" document on Canvas for details)

Week 8, March 1: View the film *The Unbearable Lightness of Being* (1988, director Philip Kaufman, starring Daniel Day Lewis, Juliette Binoche, Lena Olin, 171 minutes).

1st Peer Edited Paper Due March 1.

Week 9, March 15: Discussion of politics and sex in the film *The Unbearable Lightness of Being*.

Assignment of 2nd Paper:

Discuss the political and feminist aspects of Kundera's novel, *The Unbearable Lightness of Being*. See course document on ANGEL: second paper assignment.

SECTION 3: RACIAL APPROACHES TO TEXTS

Week 10, March 22: View the film *Basquiat* (1996, director Julian Schnabel, starring Jeffrey Wright, 106 minutes), Penn State Harrisburg library # DVD C00058 (on course reserve).

Week 11, March 29: Discussion of issues of race in the art of Jean-Michel Basquiat; discussion of the film *Basquiat*.

Readings for Week 11:

(1) *Jean-Michel Basquiat*, ed. Richard Marshall, New York: Whitney/Abrams, 1992, pp. 15-49; 60-67; 233-249 (contains the following essays: Richard Marshall, "Repelling Ghosts"; Robert Farris Thompson, "Royalty, Heroism, and the Streets: The Art of Jean-Michel Basquiat"; Dick Hebdige, "Welcome to the Terrordome: Jean-Michel Basquiat and the Dark Side of Hybridity"; Rene Ricard, "World Crowne: Bodhisattva with Clenched Mudra"; Basquiat chronology.

(2) Course document on ANGEL: Basquiat Study Questions.

(Quiz on this material)

Assignment of 3rd Paper:

Discuss race and politics in the art of and film on Jean-Michel Basquiat in a three-page reaction paper. See course documents on ANGEL: third paper assignment.

Week 12, April 5: Peer Editing. Bring **two typed drafts** of 2nd paper to class for group editing. Your group will edit one copy; you hand in the second copy to me. Read and bring to class Milam's *A Practical Handbook for Writing in the Humanities* (one of our required texts). Participation in each peer editing workshop is worth 10% of your **grade**—don't miss this important course activity! As a reward, your participation in each of the two peer-editing workshops will result in an "A" for 20% of your course grade.

Readings for week 12:

(1) Michael Milam, *A Practical Handbook for Writing in the Humanities* (one of the two required texts for this course). Read as much of it as you can, and especially focus on the

following pages: pp. xi, 1, 2, 3, 27, 28, 38, 39, 44, 81.

(2) Course documents on ANGEL: peer editing, peer evaluation, grammar, grade rubric.

SECTION 4: MORE EXAMPLES OF POLITICAL AND GENDER (INCLUDING SEXUAL ORIENTATION) APPROACHES TO TEXTS

Week 13, April 12: The politics of Nazism and postwar guilt in the art of Anselm Kiefer.

Readings for Week 13:

(1) Daniel Arasse, *Anselm Kiefer*, New York, 2001, pp. 17-23 (“Labyrinth”); 24-45 (“Venice, 1980”); 65-95 (“Arts of Memory”); 115-153 (“Acts of Mourning”).

(2) Course documents on ANGEL: Kiefer Image List with Notes; Concepts of Poststructuralism.

(Quiz on this material)

2nd Peer Edited Paper Due April 12.

Week 14, April 19: Issues of gender and sexual orientation in the art of Barbara Kruger and Robert Mapplethorpe.

Readings for Week 14:

(1) B. Kurtz, *Contemporary Art, 1965-1990*, Englewood Cliffs, NJ, 1992, pp. 193-195 (on Barbara Kruger).

(2) P. Wood, et al, eds., *Modernism in Dispute, Art Since the Forties*, New Haven and London: 1993, pp. 237-244 (“The Idea of the Postmodern”; “The Critique of Difference: Class, Race and Gender”; “Originality and Appropriation”)[with examples of Barbara Kruger].

(3) Richard Marshall, *Robert Mapplethorpe*, Whitney Museum of American Art and New York Graphic Society, 1988, pp. 8-15 (“Mapplethorpe’s Vision”); pp. 76-88 (“A Society Artist”).

(Quiz on this material)

Week 15, April 26: Discussion of issues of censorship, politics and government control in the art of Chris Ofili, Andreas Serrano, and Robert Mapplethorpe.

Readings for Week 15:

(1) Donald J. Cosentino, “Hip-Hop Assemblage: The Chris Ofili Affair,” *African Arts*, vol. 33, no. 1 (Spring 2000), pp. 40-51+95-96.

(2) Steven C. Dubin, *Arresting Images: Impolitic Art and Uncivil Actions*, Routledge, 1994, pp. 96-101 [“Cascade of Criticism”—on Serrano]; 170-81; 184-90 [“Gay Images and the Social Construction of Acceptability”—on Mapplethorpe].

(3) Peggy Phelan, “Serrano, Mapplethorpe, the NEA, and You: ‘Money Talks’: October 1989,” *TDR*, vol. 34, no.1 (Spring 1990), pp. 4-15.

(4) Judith Tannenbaum, “Robert Mapplethorpe: The Philadelphia Story,” *Art Journal*, vol. 50, no. 4 (Winter 1991), pp. 71-76.

(5) course document on Canvas: Censorship Questionnaire.

Also: summing up of three critical approaches (Gender, Race, Politics)
(Quiz on this material)

**3-page reaction paper on race and politics in art of and film on
Jean-Michel Basquiat due April 26.**

**FINAL EXAM WEEK (MAY 3): FINAL TAKE-HOME EXAM DUE
(see “EXAMS” document on Canvas for details)**

Library Reserve

Course: HUM 300W,N: Interpretations in the Humanities (section 1): Politics, Race, and Gender in the Arts

Instructor: Troy Thomas

Phone: 948-6194

Office No.: W-356-0 Olmsted Bldg.

Program: Humanities

FILMS (VIDEOS AND DVDS—LIBRARY USE ONLY):

Basquiat (film, 1996, director Julian Schnabel, starring Jeffrey Wright, 106 minutes), PSH # DVD C00058

Frida (film, 2002, director Julie Taymor, starring Selma Hayek, 122 minutes), PSH # DVD C00056

The Unbearable Lightness of Being (film, 1988, director Philip Kaufman, starring Daniel Day Lewis, Juliette Binoche, Lena Olin, 171 minutes), PSH # DVD C01026

LIBRARY ELECTRONIC RESERVE (ARTICLES AND BOOKS ON LINE) AND BOOKS AND ARTICLES ON LIBRARY RESERVE (HARD COPIES—3-DAY RESERVE):

Arasse, Daniel, *Anselm Kiefer*, New York: Abrams, 2001, pp. 17-23 (“Labyrinth”); 24-45 (“Venice, 1980”); 65-95 (“Arts of Memory”); 115-153 (“Acts of Mourning”) PSH call no: N6888.K43A9513 2001

Billeter, Erika, ed., *The Blue House, The World of Frida Kahlo*, Frankfurt and Huston: Schirn Kunsthalle Frankfurt and Museum of Fine Arts, Houston, 1993, pp. 101-105; 115-117; 120-121; 128-129; 142-143; 154-157; 166-167

Cosentino, Donald J., “Hip-Hop Assemblage: The Chris Ofili Affair,” *African Arts*, vol. 33, no. 1 (Spring 2000), pp. 40-51+95-96

Dubin, Steven C., *Arresting Images: Impolitic Art and Uncivil Actions*, Routledge, 1994, pp. 96-101, 170-81; 184-90

Eisenman, Stephen, *Nineteenth Century Art, A Critical History*, New York, 2002, chapter 14 (by Linda Nochlin)—Issues of Gender in Cassatt and Eakins, pp. 299-317

Hardin, Terri, *Frida Kahlo, A Modern Master*, New York: Todtri, 1997, pp. 29-49; 57-72; 86-87; 93-94; 99-108

Helland, Janice, "Culture, Politics, and Identity in the Paintings of Frida Kahlo," in *The Expanding Discourse, Feminism and Art History*, ed. Norma Broude and Mary Garrard, Westview Press, 1992, pp. 396-407.

Kahlo, Frida, *The Diary of Frida Kahlo*, introduction by Carlos Fuentes, New York: Harry N. Abrams, 1995, pp. 7-24

Kurtz, B., *Contemporary Art, 1965-1990*, Englewood Cliffs, NJ, 1992, pp. 193-195

Marshall, Richard, ed., *Jean-Michel Basquiat*, New York: Whitney/Abrams, 1992, pp. 15-49; 60-67; 233-249 PSH call no: N6608.B276A4 1992

Marshall, Richard, *Robert Mapplethorpe*, New York: Whitney Museum of Art and New York Graphic Society, 1988, pp. 8-15, 76-88 PSH call no.: TR647.M365M37 1988

Ofilio, Chris, *Chris Ofilio: Afromuses, 1995-2005*, The Studio Museum in Harlem, 2005

Phelan, Peggy, "Serrano, Mapplethorpe, the NEA, and You: 'Money Talks': October 1989," *TDR*, vol. 34, no.1 (Spring 1990), pp. 4-15

Pollock, Griselda, *Vision and Difference, Femininity, Feminism and the Histories of Art*, London, 1988, chapter 3—Modernity and the Spaces of Femininity, pp. 50-90

Tannenbaum, Judith, "Robert Mapplethorpe: The Philadelphia Story," *Art Journal*, vol. 50, no. 4 (Winter 1991), pp. 71-76.

Wood, P., et al, eds., *Modernism in Dispute, Art Since the Forties*, New Haven and London: 1993, pp. 237-244 ("The Idea of the Postmodern"; "The Critique of Difference: Class, Race and Gender"; "Originality and Appropriation") [with examples of Barbara Kruger]