

Polytechnic, Tempe, and West campuses

1.) DATE: <b>09/24/09</b>	2.) COMMUNITY COLLEGE: <b>Maricopa Co. Comm. College District</b>
3.) COURSE PROPOSED: Prefix: <b>HUM</b> Number: <b>251</b> Title: <b>Ideas and Values in the Humanities</b> Credits: <b>3</b>	
CROSS LISTED WITH: Prefix:                      Number:                      ; Prefix:                      Number:                      ; Prefix:                      Number:                      ;	
4.) COMMUNITY COLLEGE INITIATOR: <b>RICHARD FELNAGLE</b> PHONE: <b>480-461-7216</b> FAX: <b>480-461-7644</b>	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW:  <input checked="" type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).  POLICY: The General Studies Council (GSC-T) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA: <b>Core Areas: Humanities and Fine Arts (HU)</b> <b>Awareness Areas: Select awareness area...</b>	
6.) <b>On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.</b>	
7.) DOCUMENTATION REQUIRED <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and/or list or required readings/books <input checked="" type="checkbox"/> Description of how course meets criteria as stated in item 6.	
8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input type="checkbox"/> DEC prefix <input checked="" type="checkbox"/> Elective  Effective date: <b>2010 Spring</b> Course Equivalency Guide  Is this a multi-section course? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no  Is it governed by a common syllabus? <input type="checkbox"/> yes <input checked="" type="checkbox"/> no	
Chair/Director:	Chair/Director Signature:

AGSC Action:                      Date action taken:                       Approved                       Disapproved

Effective Date:

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	Course Comps 1, 3, 5, 9, 11. Study Units 1d, 2a, 3b, 3c, 3d, 3f, 3g, 4c, 4d, 5a, 6d, 7c, 9a, 10c, 10d, 11b, 11c, 12a, 12b, 13c, 13d
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	Course Comps 1, 2, 3, 4, 5, 6, 7, 8, 9, 12. Study Units 2b, 2c, 2d, 2e, 3e, 4b, 4f, 5c, 5d, 5e, 6c, 6d, 7d, 7e, 9b, 9c, 11b, 11e, 12a,
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	Course Comps 1, 3, 4, 5, 6, 9, 10, 11, 12. Study Units 1b, 1c, 2a, 2b, 2d, 3b, 3c, 3d, 3f, 3g, 4c, 4d, 4e, 5a, 6a, 6c, 6d, 7b, 7c, 8a, 9a, 10c, 11a, 11b, 11c, 12a, 12c, 13c
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	Course Comps 2, 4, 5, 7, 8, 9, 11, 12. Study Units 2b, 2c, 2e, 3e, 4b, 4f, 5c, 5d, 5e, 6c, 6d, 7d, 7e, 9b, 9c, 10b, 11e,

ASU - [HU] CRITERIA			
<input type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		<b>THE FOLLOWING ARE NOT ACCEPTABLE:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted <b>primarily</b> to developing a skill in the creative or performing arts, including courses that are <b>primarily</b> studio classes in the Herberger College of the Arts and in the College of Design.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted <b>primarily</b> to developing skill in the use of a language – <b><u>However, language courses that emphasize cultural study and the study of literature can be allowed.</u></b></li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses which emphasize the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted <b>primarily</b> to teaching skills.</li> </ul>	

Course Prefix	Number	Title	Designation
HUM	251	Ideas and Values in the Humanities	HU

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Emphasize the study of value, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience	Belief systems of all kinds form a major focus of this course. The focus is on essential principles in a historical context. The first unit traces the evolution of Christianity. The second unit focuses on the ideals of the Italian Renaissance, with a particular emphasis on Pico Della Mirandola's "Oration." The third unit looks at the beliefs underlying Reformation and Counter-Reformation. The fourth unit examines the effects of the Scientific Revolution, with a particular emphasis on the political ideas of Locke and Hobbes. The fifth unit explores several texts from the Enlightenment. The seventh unit looks at the evolution of ideals and values in the latter 19 <sup>th</sup> century, with an emphasis on the utopians and Marx. The eighth unit surveys the justifications for European colonialism. The ninth unit explores the values of Modernism and the values of the Impressionists and Post-Impressionists. The tenth unit explore the principles of fascism in Italy and Germany. The eleventh unit explores the foundations of the Civil Rights Movement and Women's Rights Movements in the United States. The last two units look into the ethical and moral problems underlying the East/West conflicts of the last half of the twentieth century.	Course Comps 1, 3, 5, 9, 11. Study Units 1d, 2a, 3b, 3c, 3d, 3f, 3g, 4c, 4d, 5a, 6d, 7c, 9a, 10c, 10d, 11b, 11c, 12a, 12b, 13c, 13d

<p>2. Concerns the comprehension and interpretation analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</p>	<p>All units explore the interpretation of various visual, written, and aural texts in a historical perspective. The second unit focuses on the meaning of innovations in art of the Italian Renaissance, including substantial excerpts from Renaissance music. The third unit interprets the evolution of the Mannerist style in art and how it expresses the spirit of the Counter-Reformation. The fourth unit examines closely texts by Hobbes and Locke and considers various examples of Baroque painting and Baroque music. The fifth unit focuses on significant examples of Rococo and Neoclassical art and music. The sixth and seventh units examine significant examples of Romanticism in painting and music. The ninth unit examines major work of the Impressionists and Post-Impressionists. The tenth unit focuses on Hitler's Degenerate Art show and its implications. The eleventh and twelfth units examine major examples of Modern and Postmodern art.</p>	<p>Course Comps 1, 2, 3, 4, 5. Study Units 1c, 2e, 2f, 2h, 3h, 4a, 4b, 4d, 4e, 5c, 7e, 8d, 9c, 10d, 11e, 11f, 12d, 12 e, 13e, 13f. Readings from Pico della Mirandola's "Oration," Rabelais' Gargantua and Pantagruel, Luther's "Disputation," Hobbes' "Leviathan," Locke's "Of Civil Government," Montesquieu's "Persian letters" and "The Spirit of the Laws," Mary Wollstonecraft's "Vindication for the Rights of Women," Voltaire's "Candide," and Marx and Engels' "Communist Manifesto." Online lectures on Renaissance, Baroque, Classical, and Romantic music with copious musical examples. Most units include links to many examples of representative works of art in online art galleries and major United States art museums.</p>
<p>4.a, b, and c. Concerns the development of human thought, aesthetic systems, and aesthetic experience in then visual and performing arts.</p>	<p>A major goal of this course is to introduce students to the foundation of Western values and to broaden their appreciation of those values through a contrast with non-Western value systems. Throughout the course, the focus is on the interrelationships of human values and artistic achievements in a historical context. The first unit reviews landmark achievements in thought and art preceding the Italian Renaissance. The second unit examines the foundations of the Italian Renaissance and connects those ideals with major artistic achievements. The third unit looks at the ideas underlying the Reformation and the Counter-Reformation and the works of painting, sculpture, and architecture that reflect those ideas. The fourth unit examines the philosophical and scientific thought underlying the Baroque and several major works of art and literature that evolve</p>	<p>Course Comps 1-12. Study Units 1-13.</p>

	<p>from those ideas. The Fifth unit examines the ideas of the Enlightenment and the looks at the works of literature and art that result. The Sixth unit looks at the values of the French Revolution and works of art expressing the revolutionary spirit in France and elsewhere. The seventh unit looks at the changing ideals of Europe in the 19<sup>th</sup> century and the resulting evolution of Realism in the arts. The eighth unit examines the foundations of European Colonialism and some of the effects on European art. The ninth unit connects the ideas to Modernism and the works of the Impressionists and the Post-Impressionists. The tenth unit looks at the causes of fascist movement in Germany and Italy and the consequences of the cultural exodus which those movements produced. The eleventh unit examines the intellectual unrest of the period following the Second World War and the effects on that unrest on art and literature. The twelfth unit examines the foundations of Postmodernism, and the final unit examines the clash of values that underlies the tension between the Western world and the Non-Western world in the early 21<sup>st</sup> century, with an emphasis on the effects of mass media.</p>	
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**Official Course Description: MCCCCD Approval: 10/26/99****HUM251 20006-99999**

LEC 3 Credit(s) 3 Period(s)

**Ideas and Values in the Humanities**

An historical analysis of the interrelationships of art, architecture, literature, music, and philosophy from the Renaissance to modern period, including Western and Non-Western cultures. Prerequisites: ENG101.

[Go to Competencies](#) [Go to Outline](#)

**MCCCCD Official Course Competencies:****HUM251 20006-99999 Ideas and Values in the Humanities**

1. Describe renaissance influences on the early modern world. (I)
2. Describe the characteristics of the baroque in the arts. (II)
3. Describe influences of the enlightenment. (III)
4. Describe the characteristics of neoclassicism in the arts. (III)
5. Describe the characteristics of romanticism in the arts. (IV)
6. Describe the impact of industrialization on the humanities. (IV)
7. Describe the characteristics of realism in the arts. (V)
8. Describe the characteristics of impressionism in the arts. (V)
9. Describe the impact of modernism on the arts. (VI)
10. Describe the impact of the world wars on the humanities. (VI)
11. Describe the impact of 20th Century philosophies on the arts. (VII)
12. Describe post-modern movements in the arts. (VIII)

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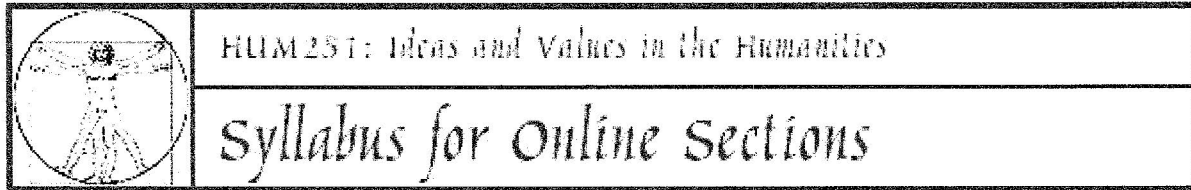
**MCCCCD Official Course Outline:****HUM251 20006-99999 Ideas and Values in the Humanities**

- I. Renaissance influences
  - A. Philosophy
  - B. The arts
- II. The baroque world
  - A. Historical overview
  - B. Philosophy
  - C. The arts
- III. The age of reason
  - A. Philosophy
  - B. The arts
- IV. Romanticism and reaction
  - A. Historical overview

- B. Philosophy
- C. The arts
- V. Toward the modern era
  - A. Historical overview
  - B. Philosophy
  - C. The arts
- VI. The early modern era
  - A. Historical overview
  - B. Philosophy
  - C. The arts
- VII. The age of anxiety
  - A. Historical overview
  - B. Philosophy
  - C. The arts
- VIII. The contemporary world
  - A. Philosophy
  - B. The arts

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**Catalog Description:**

3 Credit(s), 3 Period(s). An historical analysis of the interrelationships of art, architecture, literature, music, and philosophy from the Renaissance to the modern period, including Western and Non-Western cultures. Prerequisites: ENG101.

**Instructor:**

Your instructor is Mr. Richard Felnagle. My office is room number LO15 in the LA (Language Arts) building on the north west corner of the Mesa Community College campus at Southern and Dobson. My office hours are MWF 10:00-10:50 AM. On Tuesday and Thursday evenings from 10:00 to 11:00 PM, I am available online. My office telephone number is (480) 461-7231. I am available for conferences during my office hours and by appointment. My email address is below:

**[rfelnagle@mesacc.edu](mailto:rfelnagle@mesacc.edu)**

This course is offered through Mesa Community College, a member of the Maricopa Community College District.

**Required Materials:**

The readings and other materials required for this course are all provided online. There is no required textbook for this course, and there are no additional fees for these materials.

**Computer Requirement:**

The online course materials make extensive use of streaming media which require that you have an appropriate computer equipped with a sound card and speakers. To handle the streaming media, your connection to the Internet needs to be faster than a telephone modem.

You are responsible for your own Internet access to the course materials. If your Internet connection is inadequate to access the course materials or your computer cannot properly display the text, graphics, and media, you may use the computers available in the Information Commons of the Elsner Library.

**Assignment Schedule:**

For the weekly assigned work schedule, please click on the icon labeled "Study Units" on the course homepage. The deadlines for completing the weekly quizzes and Discussions are listed under each of the numbered section icons. For the deadlines for the two synthesis papers, please click on the icon labeled "Synthesis Papers" on the course homepage.

**Late Work:**

Computer problems will not excuse late or missing work. If your own computer or your own Internet connection is not working, then you are responsible to find one that is working in time for you to complete the course work by the announced deadline. While I am deeply sympathetic to anyone experiencing computer difficulties, please do not ask me to excuse late work because of your own computer or Internet-related problems.

**If you experience problems with your computer, your Internet connection, or WebCT, call the MCC Help Desk: (480) 461-7217. If they cannot help with your problem, then send me an email, and I will try to solve the problem, but not until you have contacted the MCC Helpdesk FIRST.**

**The Help Desk is usually open week nights until 8:00 PM, but they close earlier on Fridays, and they are usually open only during the day on weekends. Call the number given above for more information on hours of availability.**

However, I do understand that students have lives and responsibilities that often impinge on their ability to function successfully. When difficult circumstances arise, I am willing to discuss extending deadlines or making other adjustments in the course requirements, but I need to know about your problems BEFORE the work is missed, not AFTER. Please be sure you understand this point: I will only extend deadlines before the work is due, not after.

**The one exception to this policy is the deadline for the final synthesis paper. Those papers must be uploaded to the WebCT "dropbox" by the assigned deadline. No late papers will be accepted.**

### **Course Objectives:**

HUM250 and HUM251 form a two-semester sequence that surveys the history and development of the Western intellectual tradition. HUM250 covers the period from the origins of Western civilization through the early Renaissance. HUM251 starts there and continues to the present time. Both courses are self contained, and they may be taken in any order. And within the Maricopa system, both courses may be used to satisfy the six credit humanities distribution requirement.

The general purpose of these courses is to increase students' familiarity with the broad outlines of Western history. Since the subject matter is so broad and covers such a huge expanse of time, the focus in both courses is on three specific areas:

- 1.) To increase students' understanding of the ideas and values that define Western Civilization.
- 2.) To familiarize students with a body of specific information—names of important people, philosophical movements, events, works of art, etc.—which any college-educated person might reasonably be expected to recognize.
- 3.) To encourage students' desire to travel outside of the United States.

**Course Work:**

The course materials comprise a series of thirteen study units, similar to the chapters of a textbook. Each study unit contains four parts, and they should be completed in this order:

1. **The Overview.** This part introduces the scope of the unit as a whole. The overview will usually be provided in the form of a streaming video lecture, and the complete text of the overview will also be provided for reference.
2. **The Study Guide.** This part is like a table of contents for the chapter. It contains several sections. Each section begins with a list of questions to answer and names to identify; these lists represent the information to be covered on each unit quiz, Discussion entries, and the synthesis papers. Following each list is a link to the text and streaming media where the required information can be found. Each study guide also includes a link which will allow you to download all the questions and identifications as a text file, which you can use to record the answers as you work through the materials in each section.
3. **The Quiz.** This part consists of fifteen multiple-choice questions based on the names, identifications, and questions from the Study Guide. The quiz is delivered entirely online. You will have ten minutes to complete all fifteen questions, and your quiz will be scored immediately. If you are not happy with your grade on your first attempt, you may take the quiz one more time. The higher of the two scores will count towards your final grade.

If Internet or computer problems interfere with your completing a quiz once you have started, send me an email immediately, and time permitting, I will reset your quiz attempt.

**However: Computer problems will not excuse missed or incomplete quizzes. If you wait until 11:00 PM on the night a quiz expires to take that quiz for the first time and computer problems prevent you from completing that quiz, then your grade for that quiz will be a zero.**

**DON'T WAIT UNTIL THE NIGHT A QUIZ EXPIRES TO TAKE THAT QUIZ FOR THE FIRST TIME.**

4. **The Discussion:** Each week, I will present a question for online discussion. You will be responsible to post a reply containing more than 200 words which make significant use of the names and vocabulary terms from that week's study guide (see the weekly Discussion instructions for more information about the required vocabulary for that week). I recommend that you write each week's entry with a word processor so you may check your spelling and word count and then block copy your work into the Discussion. Successful Discussion entries will earn five points apiece; no partial credit will be given. In other words, you get the five points or nothing. **As with the quizzes, the entries must be posted by the announced deadline; entries posted after that deadline period will receive no points.**

The fall and spring academic terms consist of fifteen full weeks. You will have one full week to complete each of the thirteen study units, and you will have one full week to complete each of the two synthesis papers. In the fall term, no work is assigned the week of Thanksgiving, and in the spring term, no work is assigned for the week of spring break.

Students will be notified by the instructor of any changes in course requirements or policies.

### **Synthesis Papers:**

At the midpoint of the course and at the end of the course, you will be assigned to write a paper referencing the course material and reflecting your own insights and opinions. Each paper must include between 1000 and 1500 words. These are not research papers. They are intended as the equivalent of a take-home exam, and each paper will be written in response to a general question provided in the assignment instructions.

For more information and paper due dates, please click on the "Synthesis Papers" icon on the course homepage. However, the specific assignment details for each paper will not be available until exactly one week before the paper is due.

### **Missing Work Penalty:**

For each quiz that you fail to take at least once before the announced deadline, I will deduct an additional 25 points from your final point total.

For each Discussion to which you fail to post an entry before the announced deadline, I will deduct an additional 10 points from your final point total.

The announced deadlines are all listed underneath the unit icons on the table of contents page for the study units.

### **Minimum Work Requirement:**

To earn a passing grade in this course, you must successfully complete

- **both synthesis papers,**
- **a minimum of ten quizzes with ten or more correct answers, and**
- **a minimum of ten appropriate discussion entries, each consisting of more than 200 words making significant use of names and vocabulary terms from the study units.**

In other words, if after two attempts you fail to earn at least ten points on four quizzes, you will not be able to pass the course. If you fail to take four quizzes, you will not be able to pass the course. If you fail to post successfully to four Discussions, you will not be able to pass the course.

Please see the section below on Withdrawing from the Course for more information.

### **Final Course Grade:**

Assuming you have satisfied the Minimum Work Requirement explained above, your final course grade will be based solely on the number of points you earn for the work completed.

Quizzes: Included in the course are thirteen quizzes consisting of fifteen questions. The total possible number of points for all the quizzes is 195.

**Discussions:** You will be asked to post thirteen discussion entries. For each appropriate entry consisting of more than 200 words, you will receive five points. The total possible number of points is 65.

**Synthesis Papers:** At the midpoint and at the end of the course, you will write a synthesis paper. Each paper may earn up to 100 points. The total possible number of points for the papers is 200.

The total possible points to be earned in the course is thus 460 points. Your final grade will be determined according to the following scale:

400+ points: A  
350-399 points: B  
300-349 points: C  
250-299 points: D  
Less than 250: F

### **Academic Honesty:**

Besides academic performance, students should exhibit the qualities of honesty and integrity. Any form of dishonesty, cheating, fabrication, the facilitation of academic dishonesty, and plagiarism makes you subject to disciplinary action. Refer to the MCC Student Handbook for information regarding Academic Misconduct and due process procedures.

I will not tolerate any form of plagiarism in the synthesis papers. Buying a paper or acquiring one from any source and attempting to pass off somebody else's work in whole or in part as your own work is an extremely serious offense. Even if you only copy a few phrases or sentences from a webpage or from a book and change a few words and include that altered text in your paper, you are plagiarizing. Similarly, I will not tolerate any form of plagiarism in the Discussion entries, which are to be entirely your own work. If I catch any instance of plagiarism in a synthesis paper or a Discussion entry, I will drop you from the course immediately with the final grade of F. There will be no appeal and no recourse. Regrettably, I must tell you that every term, I fail several students for documented acts of plagiarism. Don't let this happen to you.

### **Saving Your Work:**

I strongly advise you to save all email messages regarding requests for deadline extensions on quizzes or papers. Also, make backup copies of the papers you upload to WebCT.

### **Learning Disabilities:**

If you have or think you have a disability, including a learning disability, please contact Disability Resources & Services to make an appointment for appropriate accommodations. 480-461-7447.

I am willing to make any reasonable accommodations for limitations due to any disability, including learning disabilities. Please contact me directly to discuss any special needs you might have. However, I cannot give extra time on any of the quizzes. WebCT does not permit me to change the amount of time for individual students. If this fact presents an

insurmountable difficulty for you, please contact me by email to discuss a possible alternative.

### **MCC Early Alert Program (EARS)**

Mesa Community College is committed to the success of all our students. Numerous campus support services are available throughout your academic journey to assist you in achieving your educational goals. MCC has adopted an Early Alert Referral System (EARS) as part of a student success initiative to aid students in their educational pursuits. Faculty and Staff participate by alerting and referring students to campus services for added support. Students may receive a follow up call from various campus services as a result of being referred to EARS. Students are encouraged to participate, but these services are optional. Early Alert Web Page with Campus Resource Information can be located at this address:

**<http://www.mesacc.edu/students/ears>**

### **Student Responsibilities:**

Registered students in this class are responsible to know and understand the syllabus. I will cheerfully answer any questions you may have concerning the syllabus or my class policies.

Registered students are also responsible to know their rights and responsibilities as defined in the college catalogue and the MCC Student Handbook.

### **Withdrawing from the Course:**

I hope you will enjoy this course and find it useful to you, but should you feel you need to withdraw for any reason, I hope you and I may discuss your situation before you take this action. Whatever you do, don't just stop doing the work without communicating with me. **If you simply stop taking quizzes and submitting Discussion entries so that you can no longer fulfill the Minimum Work Requirement, I will drop you, and your final grade will be an F, not a W or a Y.**

#### **Obtaining a Refund**

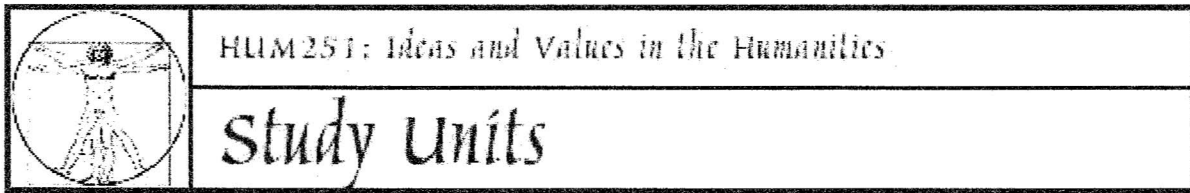
Please be aware that if you withdraw from the class after the first week, you will not be able to obtain a 100% refund of tuition and fees—even if you enrolled in the class during the drop/add period. If you have a tuition deferral to a date after the first week or if for any other reason you have not paid your tuition and you withdraw at any time **after the first week**, you will be billed for tuition and fees. That's not my policy—that's the District policy. Sorry.

I am well aware that they don't let you take these courses for free, and before you throw away your tuition money, I'd like to try to find some way to help you save your grade and complete the course successfully. Although I give no extra credit assignments and I will not give an Incomplete as a final course grade, I have helped many students in difficult circumstances to complete the course successfully and save their tuition and their GPA. However, I can't help you if I don't know what's going on, so don't be afraid to talk to me before it's too late.

The Maricopa district allows students to withdraw themselves from any 2009 fall term class through Friday, October 2. Until then, you do not need an instructor's signature or permission to withdraw from a class, but you must complete a change of schedule form and submit it to the student records office. One more time: if you simply stop doing the work and do not formally withdraw yourself or notify me of your intention to withdraw, I will drop you with the grade of F.

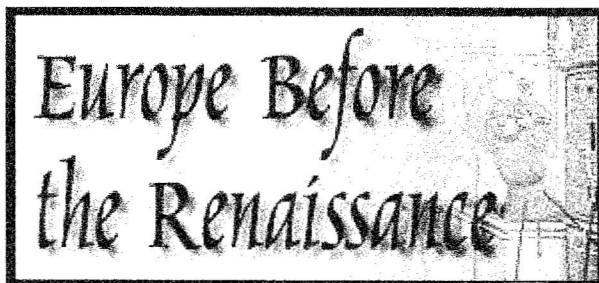
After October 2, the district does not allow students to withdraw themselves from any classes. Only instructors may withdraw students after that date. If you ask me to withdraw you from the course, I will do so; however, I will not withdraw any students from the course after Monday, November 30, which is the last day the District allows for student-initiated withdrawals from classes.

Your location: [Home Page](#) > **Study Units**



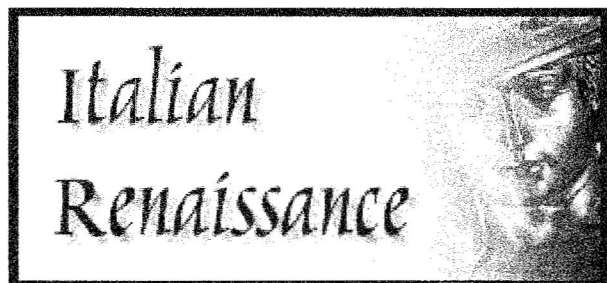
## Table of Contents

The date appearing under each icon is the last date for completing the work for that unit.  
The actual deadline is 11:55 PM on that day.



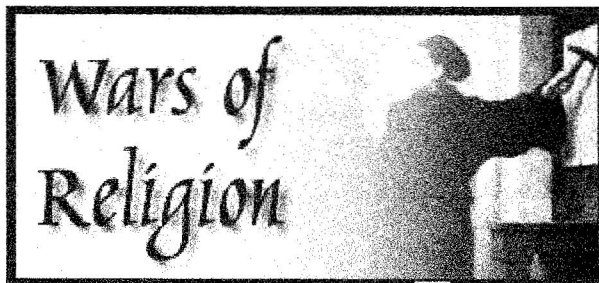
1. Europe Before the Renaissance ▾

Quiz and Discussion Due Sunday, August 30



2. Italian Renaissance ▾

Quiz and Discussion Due Sunday, September 6



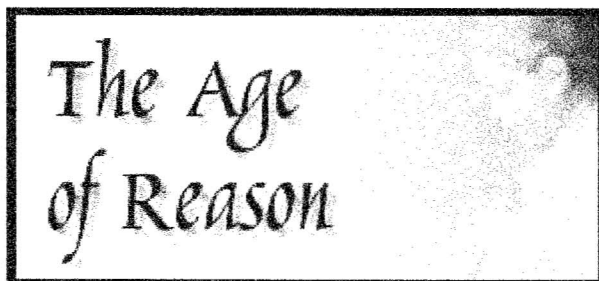
3. Wars of Religion ▾

Quiz and Discussion Due Sunday, September 13



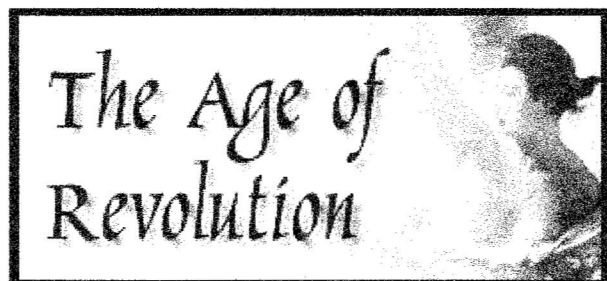
4. The Fabulous Baroque ▾

Quiz and Discussion due Sunday, September 20



5. The Age of Reason ▾

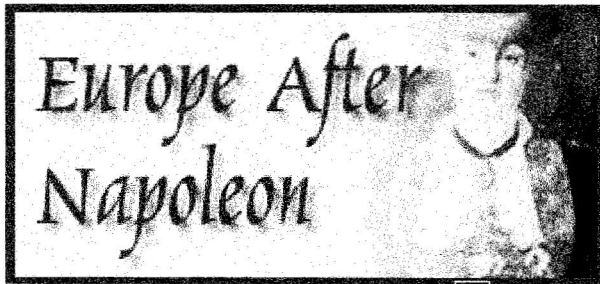
Quiz and Discussion Due Sunday, September 27



6. The Age of Revolution ▾

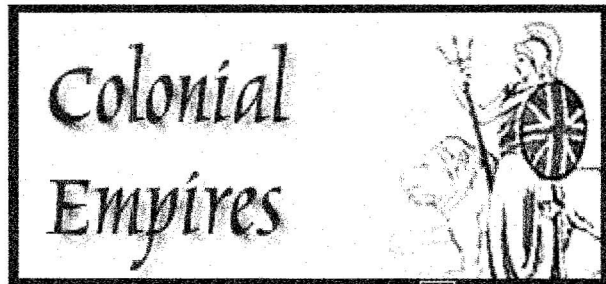
Quiz and Discussion due Sunday, October 4  
Last Unit Before the First Synthesis Paper





7. Europe After Napoleon ☺

Quiz and Discussion Due Sunday October 18



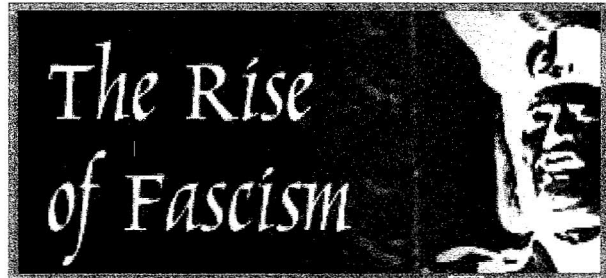
8. Colonial Empires ☺

Quiz and Discussion due Sunday, October 25



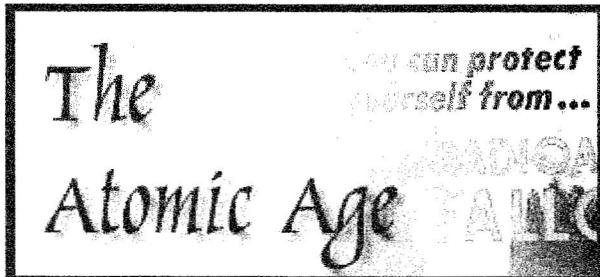
9. The Modern Age ☺

Quiz and Discussion due Sunday November 1



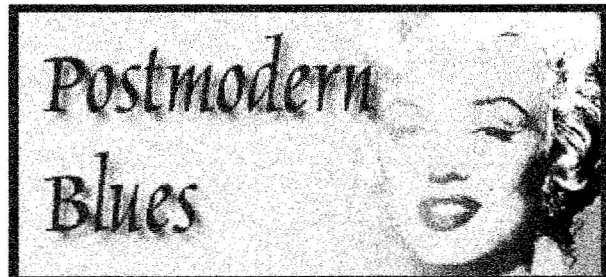
10. The Rise of Fascism ☺

Quiz and Discussion due Sunday, November 8



11. The Atomic Age ☺

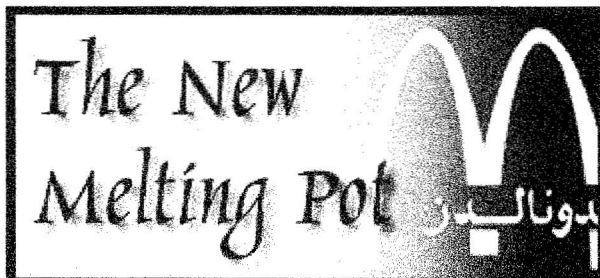
Quiz and Discussion due Sunday, November 15



12. Postmodern Blues ☺

Quiz and Discussion Due Sunday, November 22

No Work due Next Sunday: Thanksgiving Break



13. The New Melting Pot ☺

Quiz and Discussion due Sunday, December 6  
Last Unit Before Synthesis Paper #2

HUM251 Online Course Materials  
Unit Content Summaries and Sections

Unit 1: Europe Before the Renaissance

An overview of European history up to the time of the fall of Constantinople. Emphasis on reviewing the history of early civilizations, the ancient Greeks, the ancient Romans, and the development of Medieval Europe. The development of Christianity and the split that developed between the western and eastern churches. The history of the Byzantine Empire and its eventual demise, including how Byzantine culture survived in Russia. This unit also includes a brief study of the map of contemporary Europe.

- a. The Map of Europe
- b. The Ancient World—A Review
- c. The Fall of Constantinople
- d. Russia—Byzantium’s Ghost

Unit 2: Italian Renaissance

Origins of the Italian Renaissance in the development of Humanism, including Pico della Mirandola’s “Oration on the Dignity of Man.” Focus on the history of the city of Florence in the fifteenth century. The influence of the Medici family and the important innovations in art and architecture of this period, including representative works by Donatello, Masaccio, Botticelli, Michelangelo, Da Vinci, Raphael, and the Venetian painters. Characteristics of Renaissance music.

- a. Origins of Humanism
- b. Florence and the Medici
- c. Innovations in Art
- d. The High Renaissance
- e. Renaissance Music

Unit 3: Wars of Religion

The Reformation and forces that led to it, emphasizing the drain on the Church’s finances caused by the building of New Saint Peter’s Basilica. Northern Humanism and the painters associated with this movement. Martin Luther’s reforms and the conflicts that resulted. Mannerism as a stylistic movement in painting, architecture, and literature. The Counter-Reformation, and the continuing wars of religion through the Thirty-Years’ War.

- a. Building St. Peter’s
- b. Northern Humanism
- c. Reformation
- d. English Reformation
- e. Mannerism

- f. Counter-Reformation
- g. Christian vs. Christian

#### Unit 4: The Fabulous Baroque

Europe in the 17th century, with a focus on the development of absolutism as exemplified by the reign of Louis XIV in France. Survey of Baroque painting throughout Europe. Discussion of the evolution of political theory in the 17th century, with an emphasis on the theories of Hobbes and Locke. Discussion of the Scientific Revolution in the 17th century, with an emphasis on Galileo and Descartes. An introduction to Baroque music, covering Bach, Handel, Pachelbel, and Vivaldi.

- a. Louis XIV
- b. Art of the Baroque
- c. Baroque Political Science
- d. Hobbes and Locke
- e. Scientific Revolution
- f. Baroque Music

#### Unit 5: The Age of Reason

An exploration of the period known in Europe as the Enlightenment, roughly from 1700-1775. Emphasis on encountering major Enlightenment thinkers in their own words: Montesquieu, Rousseau, Voltaire, Smith, and Wollstonecraft. Historical survey of the reign of Catherine the Great of Russia. Survey of Rococo painting and interior decoration, contrasted with Neoclassical art, particularly the painting of Jacques-Louis David. An introduction to classical music, emphasizing Haydn and Mozart.

- a. Voices of the Enlightenment
- b. Catherine the Great
- c. Rococo Art
- d. Neoclassical Art
- e. Classical Music

#### Unit 6: The Age of Revolution

The origins of the French Revolution, and a comparison of key elements of the French and American Revolutions. The Rise of Napoleon and the Napoleonic wars. Neoclassical revival art, and Romantic art and literature, with an emphasis on the German philosophers and the English painters of this period.

- a. The French Revolution
- b. Napoleon
- c. Revolutionary Neoclassicism
- d. The Romantic Rebellion

### Unit 7: Europe After Napoleon

A focus on events in Europe after the Congress of Vienna in 1815. The causes and consequences of the Industrial Revolution with an emphasis on events in Great Britain. The career of Queen Victoria and the origins of the women's rights movement. Social reformers, including Karl Marx. Realism in literature and in painting. A survey of Romantic music.

- a. A New Map for Europe
- b. The Industrial Revolution
- c. The New Philosophes
- d. The Realist Painters
- e. Romantic Music

### Unit 8: Colonial Empires

Overview of colonial possessions claimed by European countries between 1500 and 1900. Emphasis on Spanish conquests in the Americas, the British in India, and the so-called Scramble for Africa. Focus areas include the destruction of the Aztec empire, the Sepoy Rebellion, and the Boer War.

- a. Europe Invades the World
- b. Empires of the Americas
- c. The British Empire
- d. The Scramble for Africa

### Unit 9: The Modern Age

Emphasis on the historical period 1880 through the end of the First World War. Discussion of the origins of "Modernism" and a survey of scientists, inventors, writers, and philosophers who contributed to this movement. Overview of the Impressionist movement in painting with an emphasis on selected works. Overview of the Post-Impressionist movement in painting with an emphasis on selected artists, emphasizing the contributions of Pablo Picasso. Historical events leading up the First World War, survey of major events of the conflict, and a discussion of the implications of the peace treaty signed at Versailles.

- a. Prophets of the Modern
- b. The Impressionists
- c. The Post-Impressionists
- d. The Great War

### Unit 10: The Rise of Fascism

A focus on events in Europe between the end of the First World War and the Second World War. The climate of disillusionment and new trends in philosophy and science that tended to portray human beings as less divine and more as puppets being manipulated by

forces beyond their control. Artistic developments in art in Germany and elsewhere and the cultural exodus of artists and intellectuals from the threat of Nazi Germany. Origins of Fascism traced in Italy, Germany, and Spain. Background of Japanese expansion in China and the reasons for the attack on Pearl Harbor. General overview of the main events of the Second World War.

- a. Shellshock
- b. Cultural Exodus
- c. Brown Shirts and Black Shirts
- d. Trouble in the East
- e. World War II

#### Unit 11: The Atomic Age

The years between 1945 (the end of the Second World War) and 1970 (the end of the Modern period.) Survey of political and military hot spots in the years following the war. Emphasis on the Civil Rights Movement and the Women's Rights Movements in the United States. History of the Russian Revolution and the evolution of the "Red Scare" in America. Popular perceptions of the nuclear threat, and a focus on major architects and artists.

- a. Aftermath
- b. Intellectual Unrest
- c. The Red Scare
- d. The Specter of Annihilation
- e. The End of Modern Art

#### Unit 12: The Postmodern Blues

Focusing on the years between 1970 and the end of the twentieth century, this unit looks first at the development of Pop Art as movement of reaction against the ideals of the Modern period. Historical events in China and Israel are covered to demonstrate the collapse of the Modernistic values. The unit ends with a look at technological developments throughout the century that culminated in satellite television and the spread of video cassette recorders as agents of cultural change.

- a. Postmodern Prophets
- b. The China Problem
- c. The Palestinian Problem
- d. The Analog Revolution

#### Unit 13: The New Melting Pot

A survey of the effects of changing demographics on the United States and Europe. Additional focus on the problems being experienced by growing Muslim populations in

Europe and the reasons why Muslims in Arab countries are angry with America and the West.

- a. America—The Remix
- b. Europe—The Remix
- c. The Headscarf Wars
- d. Loving and Hating the West

HUM251 Online Course Materials  
Readings and Supplementary Streaming Media

Note: the video excerpts and readings described here are all included in the online course materials.

Unit 1. Europe Before the Renaissance

- Video Excerpts from *Byzantium: The Lost Empire*, Discovery Communications, 1997.

Unit 2: Italian Renaissance

- Lynn Cheney's "Neoplatonism, Ficino and Pico" from *Humanism and Philosophical Background*, UMASS online.
- Giovanni Pico della Mirandola's "Oration on the Dignity of Man," trans. Richard Hooker from his World Civilizations website.
- Video Excerpts from *The Medici: Godfathers of the Renaissance*, Lion Television, 2003.
- Video Excerpts from *Art of the Western World*, PBS, 1989.
- Musical Excerpts:
  - John Taverner (1490-1545): "Magnificat" for four voices
  - Thomas Morley (1557-1602): "La Sampogna" (instrumental duet for Renaissance violas)
  - Tomás Luis De Victoria (1548-1611): "Regina Caeli Laetare" (two four-voice choirs)
  - Anthony Holborn (d. 1602): "Heigh-ho Holiday" (instrumental ensemble)
  - Josquin Desprez (1440-1521): "Ave Maria" (two four-voice choirs), "Scaramella va alla guerra" (madrigal for four voices), and "El grillo" (madrigal for four voices)
  - Giovanni Giacomo Gastoldi (1550-1622): "Amor vittorioso" (madrigal for four voices)
  - William Byrd (1543-1623): "Who made thee, Hob" (duet with consort accompaniment)
  - John Dowland (1563-1626): "Now o now I need must part" (madrigal played by an instrumental consort)
  - Giovanni Pierluigi Da Palestrina (1525-1594): "Ave Regina Caelorum" (two four-voice choirs)

Unit 3: Wars of Religion

- Video Excerpts from *Art of the Western World*, PBS, 1989
- Reading from François Rabelais' *Gargantua and Pantagruel* (the Abbey of Thélème), trans. J. M. Cohen, from *The History Guide* website.
- Martin Luther's "Disputation on the Power and Efficacy of Indulgences," trans Adolph Spaeth et al., 1915, Project Wittenberg website.
- Video Excerpts from Simon Schama's *A History of Britain*, BBC, 2002.
- Video Excerpts from David Starkey's *Elizabeth*, A&E Television Networks, 2002.

- Video Excerpts from Eugen Weber's *The Western Tradition*, episode 29, PBS 1989.

#### Unit 4: The Fabulous Baroque

- Video Excerpts from *Art of the Western World*, PBS, 1989.
- Video Excerpts from Eugen Weber's *The Western Tradition*, 1989.
- Excerpts from Thomas Hobbes' *Leviathan* (readings from Part 1, Chapter 13: "Of the Natural Condition of Mankind as Concerning their Felicity and Misery"; Part II Chapter 17: "Of the Causes, Generation, and Definition of a Commonwealth"; and Part II Chapter 30: "Of the Office of the Sovereign Representative.")
- Excerpts from John Locke's *Of Civil Government* (readings from Book II, Chapter II: "Of the State of Nature"; Chapter V: "Of Property"; Chapter VIII: "The Beginning of Political Societies"; Chapter IX: "Of the Ends of Political Society and Government"; and Chapter XVIII: "Of Tyranny.")
- Reading: "The Crime of Galileo: Indictment and Abjuration of 1633," from Paul Halsall, July 1998, rev. January 1999, website.
- Excerpts from Descarte's *Discourse*, trans. Unknown.
- Musical Excerpts:
  - Allegro from Concerto for two Violins in D minor. [Bach]
  - Allegro from Concerto for two Violins in D minor. [Bach]
  - Air from Orchestral Suite No. 3 in D Major [Bach]
  - Toccata and Fugue in D minor [Bach]
  - Presto from Harpsichord Concerto No. 5 in F Minor [Bach]
  - Prelude in C Major from The Well Tempered Clavier Book One [Bach]
  - "Jesu, Joy of Man's Desiring [Bach]
  - "Sleepers Awake" [Bach]
  - Allegro from Brandenburg Concerto No. 3 in G Major [Bach]
  - "Water Music" Suite No. 1 [Handel]
  - Cannon in D Major [Pachelbel]
  - "The Four Seasons," First movement: Spring [Vivaldi]

#### Unit 5: The Age of Reason

- Richard Hooker's "The Philosophes," from "The European Enlightenment" section of his World Civilizations website, 1996.
- Jean Le Rond d'Alembert's "Preliminary Discourse to the Encyclopedia of Diderot," trans. Richard Hooker, website.
- Excerpt from Montesquieu's *Persian Letters* [the section on the Troglodytes], trans. Unknown, from the Great Books website.
- Excerpt from Montesquieu's *The Spirit of the Laws*, trans. Thomas Nugent, 1777, from the Modern History Sourcebook online.
- Richard Hooker's "Jean Jacques Rousseau," from "The European Enlightenment" section of his World Civilizations website, 1996.



- Excerpt from Rousseau’s *The Social Contract*, trans. Paul Halsall, 1988, from the Modern History Sourcebook website.
- Excerpt from Voltaire’s *Candide* [“Chapter 1: How Candide Was Brought Up in a Magnificent Castle and How He Was Driven Thence” and “Chapter 30: Conclusion”], trans. Unknown, from the Online Literature Library website.
- Excerpt from Adam Smith’s *An Inquiry into the Nature and Causes of the Wealth of Nations*, from the Reading About the World Vol. 2 website.
- Excerpt from Mary Wollstonecraft’s *A Vindication of the Rights of Women*, chapter one, from the Modern History Sourcebook website.
- Excerpts from various writings of Catherine the Great, trans. Various, from the Modern History Sourcebook online.
- Video Excerpts from *Art of the Western World*, PBS, 1989.
- Musical Excerpts:
  - Menuetto: Un poco allegretto; Trio from Symphony No. 82 in C Major, “The Bear,” by Haydn.
  - Third movement, Finale: Allegro from Concerto for Trumpet and Orchestra in E-flat Major [Haydn]
  - First movement, allegro. from String Quartet in D Minor, Op. 76, No. 2 [Haydn]
  - Second Movement, Poco Adagio, Cantabile from String Quartet in C Major, Op. 76, No. 3 (“The Emperor”) [Haydn]
  - First movement, Andante con espressione, Sonata for Piano in C Major [Haydn]
  - Second movement, andante from Symphony No. 94, in G Major, “Surprise” [Haydn]
  - First Movement, Symphony No. 40 in G minor (“Jupiter”) [Mozart]
  - Eine Kleine Nachtmusik (“A Little Night Music”) [Mozart]
  - La Ci Darem La Mano” from *Don Giovanni* [Mozart]
  - Piano Concerto No. 21 in C Major, K 467 (“Elvira Madigan”) [Mozart]
  - “Dies Irae” (Judgment Day) from Requiem Mass [Mozart]
  - Overture to *Marriage of Figaro* [Mozart]

#### Unit Six: The Age of Revolution

- Video Excerpts from Eugen Weber’s *The Western Tradition*, PBS 1989.
- “Declaration of the Rights of Man” (1789), trans. Unknown, from the Yale Law School website.
- Video Excerpts from *Art of the Western World*, 1989.

#### Unit Seven: Europe After Napoleon

- Gerhard Rempel’s “The Industrial Revolution,” from his Western Civilization website.
- Video Excerpts from Eugen Weber’s *The Western Tradition*, PBS, 1989.
- Video Excerpts from Simon Schama’s *A History of Great Britain*, BBC, 2002.
- Excerpt from Jeremy Bentham’s *Introduction to the Principles of Morals and Legislation* (Chapter One: “The Principles of Utility”), BLTC Research website.

- Excerpt from John Stuart Mill's *On Liberty* (Chapter One: "Introductory"), BLTC Research website.
- Steven Kreis' "Karl Marx," from The History Guide website.
- Excerpts from Marx and Engels' *Communist Manifesto*, trans. Unknown, from the Reading About the World, Volume 2, website.
- Video Excerpts from *Art of the Western World*, PBS, 1989.
- Musical Excerpts:
  - Third Movement, Symphony No. 9 in C Major [Schubert]
  - Eighth Symphony, First Movement [Schubert]
  - Serenade ("Softly a Voice is Calling") for piano and cello [Schubert]
  - Piano Trio in B-flat [Schubert]
  - *Symphonie Fantastique* [Berlioz]
  - "Für Elise" [Beethoven]
  - Fifth Symphony [Beethoven]
  - "Moonlight" Sonata [Beethoven]
  - Ninth Symphony [Beethoven]

#### Unit Eight: Colonial Empires

- Gerhard Rempel's "Mercantilism," from his Western Civilization website.
- Vasco da Gama's "Round Africa to India (1497-1498 CE)," trans. Unknown, from the Modern History Sourcebook website.
- Video Exerpts from *500 Nations*, 500 Nations Productions, 1994.
- Video Excerpts from Simon Schama's *A History of Britain*, BBC, 2002.
- Video Excerpts from *The Africans*, Annenburg/CPB, 1986.

#### Unit Nine: The Modern Age

- Video Excerpts from *Art of the Western World*, PBS, 1989.
- Video Excerpts from *Great Events of the Twentieth Century*, British Pathé News, Ltd., 1995.

#### Unit Ten: The Rise of Fascism

- Woodrow Wilson's speech to Congress, April 2, 1917, History Matters website.
- Video Excerpt from *Art of the Western World*, PBS, 1989
- Gareth Jones' "Death Blow to Democracy," from *The Western Mail & South Wales News*, June 5, 1933, from the Gareth Jones website.
- Video Excerpts from *Great Events of the Twentieth Century*, British Pathé News, Ltd., 1995.
- "A Brief Summary of The Perry Expedition to Japan, 1853," Navy Department Library website, 2004.

Unit Eleven: The Atomic Age

- Video Excerpts from *Great Events of the Twentieth Century*, British Pathé News, Ltd., 1995.
- Video: “Duck and Cover,” Civil Defense film of the 1950s.
- Video Excerpts from *Art of the Western World*, PBS, 1989.
- Video Excerpts from Hans Namuth’s 1951 film about Jackson Pollock.

Unit Twelve: Postmodern Blues

- “The Communist Threat in the Taiwan Area” by John Foster Dulles and Dwight D. Eisenhower (1959), from Project Gutenberg site.
- Audio Documentary Series “The Mideast: A Century of Conflict” from the NPR website.

Unit Thirteen: The New Melting Pot

- Excerpts from Ole Rynning’s *True Account of America for the Information and help of Peasant and Commoner written by a Norwegian Who Arrived here in the Month of June, 1837*, trans. Unknow, website.
- Video Excerpts from *Hijab: An Act of Faith*, Sound Vision, 1993.
- Audio Documentary “Roots of Resentment: America, Great Britain, and the Arab World,” NPR, 2001.