1.) DATE: 2/28/19  
2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District

3.) PROPOSED COURSE: Prefix: HUM Number: 251 Title: Ideas and Values in the Humanities
    Credits: 3

    CROSS LISTED WITH:
    Prefix: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;

4.) COMMUNITY COLLEGE INITIATOR: RODNEY FREEMAN  PHONE: 623-935-8451  EMAIL: rodney.freeman@estrellamountain.edu

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:

- 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) 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:
Core Areas:  Literacy and Critical Inquiry (L)  
Awareness Areas:  Select awareness area...

6.) REQUIRED DOCUMENTATION
- Cover Form
- Course Syllabus
- Course Description
- Criteria Checklist for the area
- Table of Contents from the textbook required and list of required readings/books

7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:
- DECARA prefix  
Elective

Current General Studies designation(s): HU, H, L

Requested Effective date: 2018 Spring  Course Equivalency Guide

Is this a multi-section course? Yes

Is it governed by a common syllabus? Yes

Chair/Director: RODNEY FREEMAN, HUMANITIES INSTRUCTIONAL COUNCIL CHAIR  
Chair/Director Signature:
Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence in written and oral discourse. Critical inquiry involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [L] CRITERIA

**TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE -- AS EVIDENCED BY THE FOLLOWING CRITERIA:**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td><strong>CRITERION 1:</strong> At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <em>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report.</em></td>
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<tr>
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<td>Syllabus with grading breakdown: See attached Exams (300/1000 points=30%), Mini-Analyses (300/1000=30%), and Museum Analysis (150/1000=15%) Criterion 1 Assignments</td>
</tr>
</tbody>
</table>

1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.

2. Also:

   - **Please circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the grading process--and label this information "C-1".

### CRITERION 2: The composition tasks involve the gathering, interpretation, and evaluation of evidence

1. Please describe the way(s) in which this criterion is addressed in the course design.

   - Course competencies shown through official District Competencies and in the Syllabus (see attachments)
   - Guidelines for students in Course Syllabus
### CRITERION 3:
The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams.

Note Syllabus and attached: Three Mini-Analyses (300/1000=30%), and Museum Analysis (150/1000=15%).

<table>
<thead>
<tr>
<th>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</th>
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<td>2. Also:</td>
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Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3". |
<table>
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<th>Identify Documentation Submitted</th>
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<tr>
<td></td>
<td></td>
<td>Syllabus statement on feedback and note class schedule</td>
</tr>
</tbody>
</table>

**CRITERION 4:** These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. *Intervention at earlier stages in the writing process is especially welcomed*

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".

C-4
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.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations.</td>
<td>More than 50% of the total points possible in HUM251 are earned through analytical compositions critically analyzing the interrelationships of art, architecture, literature, music and philosophy.</td>
<td>See Syllabus: &quot;Percentages of points in the course by category&quot; and attached Exams (300/1000 points=30%), Mini-Analyses (300/1000=30%), and Museum Analysis (150/1000=15%)</td>
</tr>
<tr>
<td>CRITERION 2: The composition tasks involve the gathering, interpretation, and evaluation of evidence.</td>
<td>The composition tasks for the course: syllabus criteria and specific directions for each of the 3 exams, 3 mini-analyses, and the museum analysis (an beyond).</td>
<td>COURSE COMPETENCIES: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 See Syllabus and, again, assignments and criteria for: Exams (300/1000 points=30%), Mini-Analyses (300/1000=30%), and Museum Analysis (150/1000=15%)</td>
</tr>
<tr>
<td>CRITERION 3: The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams.</td>
<td>The Course Syllabus and Schedule of Classes and attached assignments demonstrate exceeding the minimum tasks/assignments -- substantial writing assignments other than in-class essay exams.</td>
<td>See Syllabus with &quot;Calendar of Assignments&quot; and attached Exams (300/1000 points=30%), Mini-Analyses (300/1000=30%), and Museum Analysis (150/1000=15%)</td>
</tr>
<tr>
<td>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments.</td>
<td>Schedule of classes is organized and the policy for timely feedback are in place and included (including emphasis on soliciting and utilizing Writing Center feedback prior to submissions)</td>
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</tbody>
</table>

**Course Prefix** | **Number** | **Title** | **Designation**
--- | --- | --- | ---
HUM | 251 | IDEAS AND VALUES IN THE HUMANITIES | L

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HUM251
Justification for Literacy and Critical Inquiry

Literacy and critical inquiry are essential foci of this course. Communicative competence is an essential life skill, necessary for academic success, and critical in the workplace. Through the analysis of visual, auditory and written materials covered throughout this course (for example art, drama, poetry, prose, music, and speech) students investigate issues in the human condition by gathering evidence, interpreting that evidence, incorporating this with the other information they have acquired, evaluating what they have learned, and then communicating their findings.

This course focuses upon analyses of the human processes of creation, communication and thinking through history; investigation into how humans create and compose; understanding of the resulting artifacts and their impact on the present; and successfully and effectively communicating these conclusions through a series of essays and written assignments throughout the course reinforcing the importance of competency in critical reasoning and communication. These composition tasks receive prompt feedback to foster continuous improvement in critical reasoning and composition.
Course Description:
HUM251 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.

Course Attribute(s):
General Education Designation: Historical Awareness - [H]
General Education Designation: Humanities and Fine Arts - [HU]
General Education Designation: Literacy and Critical Inquiry - [L]

Course Competencies:
HUM250 Ideas and Values in the Humanities

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

Course Outline:
HUM250 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
HUM 251: IDEAS AND VALUES IN THE HUMANITIES II
Course Syllabus

CHANDLER-GILBERT COMMUNITY COLLEGE (PECOS)
HUMANITIES 251 (SPRING 2019)
Wednesday 4:00-6:40

Dr. Yvonne Reineke

Office: CGCC Pecos Campus, Estrella Building, Office EST221

Phone: 480-732-7237

Email: yvonne.reineke@cgc.edu
Office hours: MW 9:00-11:00 (ESTRELLA 221)
TH 12:00-1:00 (Writing Center)

COURSE DESCRIPTION

This course analyzes “the interrelationships of art, architecture, literature, music, and
philosophy from the Renaissance to the present, including western and non-western
cultures. Prerequisites: ENG101

COURSE COMPETENCIES

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 postmodern movements in the arts. (VIII)

REQUIRED TEXTS
Henry Sayre. The Humanities: Culture, Continuity, and Change. Vol. II: 1600-Present (Books 4-
Selected readings may be given as handouts: links to Youtube or other readings may also be used.

REQUIRED MATERIALS
You will need a BLUE three-ring soft plastic or paper cover folder for all your homework, exams, and class assignments that will culminate in your final portfolio due at the end of term. **KEEP ALL RETURNED CHAPTER OVERVIEWS, GRADED EXAMS, READING RESPONSES, DVD/VIDEO NOTES, QUIZZES, AND ESSAYS IN THIS FOLDER until you receive your final grade.**

INSTRUCTIONAL FORMATS and CLASSROOM ENVIRONMENT
You are responsible for reading and being aware of the information in this syllabus and for college policies on campus/classroom behavior. I will notify you of any changes in course requirements or policies.

Expect discussion and in-class workshop activities and possible attendance at campus and cultural events. We will be using mini-lectures, seminar discussions, active learning groups, e-port, Blackboard and/or Canvas. You must come prepared for full-class, small group, individual, and paired discussion and writing.

You must also be prepared to share and discuss your essays, homework, and ideas with all of us and to contribute thoughtfully to creating a challenging, yet supportive and respectful atmosphere.

SYLLABUS STATEMENT ON COURSE CURRICULUM AND MATERIAL
The course material, including the textbook, additional readings, activities, assignments, projects, etc., has been carefully planned to provide a direct match to course goals, competencies, and campus-wide and district outcomes of critical thinking, literacy, personal development, and communication. Topics, assignments, projects, films, etc. are the result of professional decision making by your instructor and/or a committee of instructors that are intended to provide a heightened awareness of relevant topics and an exchange of diverse ideas as is expected in a adult college-level course. Objection to sharing ideas, viewing artworks, reading alternative views, hearing those of others, or speakers, or to participating in course activities is detrimental to the intellectual work and spirit of open inquiry in a public college environment. With particular respect to artworks, if you cannot view the human nude, you will need to find another Humanities course to meet your transfer requirements. **For reasons of consistency, focus, and coherence, NO alternative material or assignments exist as options in this course.**

ACADEMIC INTEGRITY and PLAGIARISM POLICY
Plagiarism is defined as presenting the work of another as one's own. More than four consecutive words from a source other than the writer constitute plagiarism when the source is not clearly identified in appropriate documentation format. The **CGCC STUDENT HANDBOOK** notes that “plagiarism includes, but is not limited to, the use of paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.” I take plagiarism seriously. The consequences are as follows:
1. If you turn in a significantly plagiarized work (essay or exam copied in large part or composed of chunks from another student, website, article, book, or any outside source) with similar wording, similar structure (essay, sentence, or paragraph level), rhythm, ideas, etc. with or without citation, I will use my judgment and either fail the writing, and/or I reserve the right to issue an F or withdraw you with a Y, indicating a failing withdrawal. Please note this failure and/or withdrawal applies even if you have or have not cited the actual source(s). You can copy an entire paper and cite it, but this is still plagiarism. Plagiarized papers at the end of term will automatically result in an F grade for the entire course, regardless of earlier essay grades/improvement. If you have another person write your essay and it comes to light, you will fail the course.

2. I will ask you to revise work with minor citation errors and minor, unintentional plagiarism (a meeting with me may be required). A second paper or exam with similar evidence of incorrect citation/plagiarism will be subject to the consequence of meeting and failure and/or withdrawal listed in #1 above. Know that my intention is for you to understand how to express your own thinking.

3. I will provide you with timely feedback on each assignment in time for you to use the feedback to improve on future assignments. Please feel free to utilize the Writing Center, contact me directly or come to my office for posted office hours.

DUE DATE POLICIES
No late homework. You must have completed chapter overviews before or by the beginning of class. You must be on time for in-class unless you have contacted me if there is an emergency.

NO EXTRA CREDIT. BE HERE ON TIME AND BE PREPARED. DO YOUR WORK.
REQUIRED ASSIGNMENTS AND GRADE PERCENTAGE BREAKDOWN

C-1/C-2/C-3

1. Three In-Class Exams: short answer and short analytic essay: 10% each (30% TOTAL or 300 points)
2. One Analytic research essay: Phoenix Museum of art (15% or 150 points)
3. Three typed mini-analyses (may not be turned in late—only before class if absence necessary) (30% or 300 points)
4. Ongoing Chapter overviews (20% or 200 points)
4. DVD/Video detailed notes/group presentations/group work participation (5% or 50 points).

ABSENCE and LATE and/or EARLY EXIT POLICY:
You are allowed up to three absences (but note that they may affect your grade somewhat with respect to exam review/preparation/familiarity with material). Please note that you cannot miss two consecutive classes; I may drop you after your second absence. Please do know that I am willing to work with you if you inform me of a major emergency/illness immediately (with documentation) and have already proven yourself to be a conscientious, serious college student. Please be on time and ready to participate.

If you must be late or must leave early for a good reason, you need to inform me BEFORE class. If you pack up and leave class without informing me ahead of time, I reserve the right to drop you. Do exchange email addresses and phone numbers with some class members whom you trust to take good notes and to pick up any handouts. Texting and cell phone use in class disrupts your learning and that of others, so please desist.

UNPROFESSIONAL BEHAVIOR
If you are attending, but are being disruptive by talking over me or other students, playing on a computer or messing around on your cell phone (texting/talking), I will ask you to leave and meet with me as soon as possible to discuss these concerns, and you will not be allowed back to class until you done so. A meeting with the Dean of Students may also be required. You will be counted as absent until that time. You are responsible for knowing the policies and consequences regarding disruptive and inappropriate student behavior outlined in the CGCC Student Handbook.

SYLLABUS DATES
The course outline dates may be subject to change; it is your responsibility to find out about changes by checking with your classmates or me via email, especially if you have been absent. The dates can change for various reasons: sometimes, we need to spend more time on a particular reading and assignment; sometimes, new, productive directions emerge from our discussions, and it’s good to be able to follow through on those. Sometimes, the possibility of a special event, guest speaker, or field trip may arise.
SPRING 2019 HUM251 COURSE OUTLINE
Subject to change


WEEK 1
Wed. Jan. 16
Introductions, syllabus, textbook issues, introduction to Humanities and assignment expectations—chapter overview samples.

WEEK 2
Wed. Jan. 23
Chs. 21 and 22 chapter overviews paper copies are due in class (at start) or by email attachment no later than 11:59 p.m. of date due. Chs. 21/22 in-class activities.

C-3/C-4

WEEK 3
Chs. 23 overview In-class activities. Mini-analysis #1 (Baroque: Caravaggio and Rembrandt)
Wed. Jan. 30

WEEK 4
Wed. Feb. 6
Chs. 24 and 25 chapter overview paper copies are due in class (at start).
Note essay exam choices. Exam Feb. 20.
Chs. 24 and 25 in-class activities. Co-lecture on science/scientists/Scientific Revolution and art (Professor Angel Fuentes) or next week (TBD) –Mini-analysis #2 (Locke/Hobbes) due next week.

C-3/C-4

WEEK 5
Ch. 26 chapter overviews. In-class activities. Guest lecture possible (Angel Fuentes).
Exam next week. Mini-analysis #2 (Locke and Hobbes) due.
Wed. Feb. 13

UNIT 2: 1800-1900: Romanticism, Realism, and Empire

C-3/C-4

WEEK 6
Wed. Feb. 20
Chs. 27 and 28 chapter overview—Essay exam #1

WEEK 7
Wed. Feb. 27
Phoenix Art Museum visit/Begin preliminary work for museum essay--Curator

C-3/C-4

Week 8
Wed. Mar. 6
Museum discussion. Chs. 29 and 30 overviews Mini-analysis #3
(Options: Shelley’s Frankenstein or Wordsworth’s “Tintern Abbey”)

SPRING BREAK March 11-15
WEEK 9

WEEK 10
Wed. Mar. 27  Ch. 32 and 33 overview—Museum choices/library research

UNIT 3: 1900-Present: Modernism and the Globalization of Cultures

WEEK 11
C-3/C-4  Wed. April 3  Chs. 34 overviews--possible library or computer lab research—Exam #2

WEEK 12
Wed. April 10  Ch. 35 and 36 overview.

WEEK 13
Wed. April 16  Chs. 37 overviews drafts due for Phoenix Art museum analytic research essay

WEEK 14
Wed. April 24  Chs. 38 and 39—drafts returned

C-3/C-4  Friday, April 26  (Final Museum essay due). Ch. 40 Review topics/guidelines essay exam#3 for May 1.

WEEK 15
C-3/C-4  Wed. May 1  Ch. 40 reflection/course evaluations Essay exam #3

WEEK 16 (FINALS WEEK)
Wed. May 8 4:00-5:30 (FINAL GRADE DISCUSSION)
HUM251 Baroque: Mini-Analysis #1 (100 points)

For your homework next week, do the following (you are doing two paintings). PLEASE FOLLOW THE SENTENCE WORDING FORMAT I AM ASKING YOU TO USE—see bottom of handout. Your two paragraphs should be about between a half page or page based on this paragraph format.

1) Caravaggio’s Conversion of St. Paul on p. 702. (Italian Baroque)
2) Rembrandt’s The Anatomy Lesson of Dr. Tulp, p. 733 (Northern Baroque)

For this, you will type up a short analysis (double-spaced) of the paintings in the following format.

1. In a sentence or two STATE the essential meaning of the painting—what is the message it is conveying? Be as precise in your wording in these sentences as possible.
2. In more sentences (i.e. at least two to three) ELABORATE this meaning—the implications for the viewer.
3. Using detailed description of the painting, draw examples/details/features (EXEMPLIFY) from the painting that support your interpretation above. This paragraph should be very descriptive and detailed and show how the details from the painting support your claim above. This should be at least four to six sentences.
4. Finally, CONNECT this painting to the concept of the Baroque—what makes this painting an example of the Italian or Northern Baroque. This should be about two to four sentences.

Look closely at the painting and write down what you notice—actually, do this before even reading the book. This way, you are truly working on developing your own analysis/visual /descriptive/connective skills. Look at the colors, the lighting focus, the darkness, the bodily gestures, the facial expressions, what is happening, where and what things are located in the painting, the composition of the painting, the kinds of people in it, colors, moods those colors evoke, lines, etc.

Please type the homework. It will be due at the beginning of class next week.

PARAGRAPH FORMAT INFO
Here is what you are doing in brief:
1. STATE (The essential message this painting conveys is . . . )
2. ELABORATE (In other words, . . . )
3. EXEMPLIFY (For example, . . . )
4. CONNECT (This painting is connected to the Baroque because . . . )

EXAMPLE OF PARAGRAPH FORMAT
The essential message this painting conveys is . . . (1-3 sentences). In other words, the painting shows how . . . (2-3 sentences). For example, the (you describe the details/evidence from painting here—4-6 sentences). This painting is characteristic of the Baroque because of its . . . (2-4 sentences).

This SEXC is modified/adapted from Linda Elder’s and Richard Paul’s critical thinking
SEXI analysis structure.
HUM251 Locke and Hobbes: Mini-Analysis #2 (100 points)

Please write a mini-analysis contrasting Hobbes and Locke; analyze Hobbes in first body paragraph and then Locke in second body paragraph and demonstrate contrast in idea of government. Please quote relevant material from both writers. Your paragraphs should be structured as follows: PIE (TIE).

FIRST PARAGRAPH—you do not need to set up introductory material—just do what follows here—USE THE WORDING I HAVE PROVIDED:

The essential difference between Hobbes’ and Locke’s view of human nature is________________________________________. This leads to differing views of government; in particular, Hobbes argues for ______________________________, whereas Locke asserts that______________________________.

POINT = your topic sentence (can be more than one sentence at start of paragraph). ILLUSTRATION = the passage that is evidence to support the claim of the topic sentence (in this case, you need to choose relevant quotes (quotes that concisely serve as evidence for readers) EXPLANATION: the explanation of the significance of the quote in relation to your point/topic sentence (usually at least several sentences drawing out the connections/ideas/things you want the reader to notice/consider). The explanation should be longer than your quote because this is where you are really drawing reader’s attention to your point and how the quote reflects that and the implications of it.

TRANSITION to another illustration regarding same point if you are trying to develop paragraph beyond PIE ILLUSTRATION that is further evidence of the same point as above—builds the case. EXPLANATION of that illustration as well as above and perhaps explicitly referring to how it builds on earlier example/illustration.

FOUR PARAGRAPHS. Typed/indented/double-spaced (Paragraph one is the opening claim/focus) and then one paragraph on Hobbes and the other on Locke.

Concluding paragraph should thoughtfully reflect on your own view of human nature OR best government and what specific event or experience makes you see it this way.

The Writing Center at CGCC can also help with PIE and developing your analysis.
HUM251 Wordsworth (Option): Mini-Analysis #3 (100 points)

Please complete a draft of the following mini-analysis for next Wed.: the final version will be due on Friday for upload to Canvas.

We began identifying key features of Romanticism last week, including self and nature, emotion vs. reason, exterior landscapes as mirrors of internal landscape (subjectivity). One poem that stands as a quintessential Romantic text is William Wordsworth’s “Lines Composed a Few Miles Above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour, July 13, 1798” or as known as “Tintern Abbey,” for short. Please review your notes on the sublime from my discussion/board notes, as well as pp. 894-95 in your textbook. For this mini-analysis, please explore how the sublime and picturesque

Please complete reading prompts for Chs. 28 and 29, and please bring a mini-analysis draft of the following:

A two-page double-spaced analysis of William Wordsworth’s Romantic poem “Tintern Abbey" and its relationship to the picturesque and sublime: the poem is on pp. 916-17. You may, if you like, draw upon relevant information from this link: https://www.bl.uk/romantics-and-victorians/articles/an-introduction-to-tintern-abbey (Links to an external site.) from the British Library, but the focus should still be on your close reading (close analysis) of picturesque/sublime imagery in the poem.

STATE: The essence of William Wordsworth's Romantic poem, "Tintern Abbey" is (or lies in)__________ (idea statement that says something you will prove about the relationship between picturesque and sublime and transformation in the poem--develop a thesis/claim in your own words). ELABORATE: In other words, the speaker of the poem ______________________________(3-4 sentences--essentially this will be a mini-thesis paragraph).

THEN your body paragraphs should follow this PIE format (Writing Center has handouts on this and can help, too). Indent opening paragraphs and both PIE body paragraphs.

POINT,

ILLUSTRATION,

EXPLANATION

or PIETIE:

POINT, ILLUSTRATION, EXPLANATION, TRANSITION SENTENCE TO ADDITIONAL ILLUSTRATION AND FURTHER EXPLANATION.

The POINT is the topic sentence that begins to address a part of the thesis (probably something about the picturesque in first body paragraph). The ILLUSTRATION is EVIDENCE--quoted lines or a passage from the poem which support that idea/point, and then EXPLANATION is where you discuss specific material (imagery, word choice, sentence rhythms, contrasts) in the quote/lines you chose and explain the significance of whatever you have focused on and how this evidence relates to the point of the paragraph.
You may have multiple pieces of evidence/explanation, but only one main point per body paragraph (PIE). If you are confused, google PIE paragraph strategies; numerous examples to be found on the web--Writing Center can help--we will also do some draft feedback on Wed.

The final version will be due Friday, Feb. 24 for upload to Canvas.
HUM251 Frankenstein (Option): Mini-Analysis #3 (100 points)

DIRECTIONS

Please choose ONE passage (of at least three to five sentences—they could be clauses with semi-colons) from the excerpt from Mary Shelley’s *Frankenstein*.

Please use the SEXC mini-analysis format.

Type your selected passage single-spaced at the top of your essay.

Then analyze how the quoted passage you chose exemplifies ONE of the concepts: Prometheus as Romantic hero, dark side of Enlightenment, the sublime, or Enlightenment.

For the CONNECT piece, please choose one other primary text (poem, novel excerpt, or artwork) and explain fully how it relates to the concept you chose to analyze in *Frankenstein*. Explain how it is similar and why it is significant. This may be a separate paragraph if you wish or it can remain as part of the mini-analysis paragraph: the key thing is that the connection should be thoughtfully explained and well developed, referring back to *Frankenstein*; you must go beyond mentioning that they are similar.

You may use the bolded STATE, ELABORATE, EXEMPLIFY, CONNECT. Please use the wording of the format below, too.

1-2 sentences (indent start of paragraph here):
STATE: The essential meaning of the above excerpt from Mary Shelley’s novel *Frankenstein* is ____________________________________________________________.

3-4 sentences:
ELABORATE: In other words, __________________________________________________

3-6 sentences
EXEMPLIFY: For example, ________________________________________________
(you should draw on specific elements (words/images/metaphors) in the quoted passage you chose and explain them in relation to essential meaning.

5-7 sentences
CONNECT: Choose own connect wording—transition sentence to connection or if new paragraph, a topic sentence to set up idea of connection.__________________________
HUM251 In-Class Exam 1 (100 points)

Here are the two main essay choices for the in-class exam. You will be choosing one, but I will provide the choices of texts you can use in class. You will write on two (for example, a painting and a philosophical text, or a sculpture and a painting, etc.) and show how they connect and exemplify (reflect) the idea in one of the essay options below.

BACKGROUND TO ITALIAN BAROQUE ART: One response to the Protestant Reformation on the part of the Catholic Church during the period known as the Baroque (1600-1750) was to engage in what is now known as the Catholic Reformation (also known as the Counter Reformation)—this Catholic Baroque took place especially in such countries as Italy and Spain (and in the Americas where Spain held sway at the time). In Baroque Catholic art, writing, and architecture, this Counter-reformation spirit was characterized by dramatic expressiveness, staged theatricality, and intensely personal, profound, and passionate expressions of religious experience in order to win back those who had joined Protestant churches and also inspire new people to convert.

THESIS: Despite the different media being used, both of the following texts (PUT THE AUTHORS, PAINTERS, ARCHITECTS’ NAMES AND TITLES OF WORKS IN HERE) similarly engage their viewers AND/OR readers alike in the drama of experiencing a personal and religious connection to God and to the Catholic Church.

YOUR TASK ON THE EXAM IS TO WRITE THE ABOVE THESIS AS IT IS AND THEN SUPPORT THIS THESIS by choosing two of several texts I will give you. You should have a minimum of three to five paragraphs.

Write the thesis above and fill in the names of artists and titles of texts you’ve chosen.

Then move immediately into body paragraphs with topic sentences that relate to the above thesis and that use evidence (quotes or painting details) that support the point in the paragraph, followed by analysis of those quotes/details.

ESSAY QUESTION #2

2) BACKGROUND: The Scientific Revolution during the period known as the Baroque (1600-1750) gave rise to what we now know as the empirical method: observation and measurement of natural phenomena and experimentation and drawing conclusions through either deductive or inductive reasoning. Part of what characterizes the writing of such thinkers
and painters as Bacon, Locke, Galileo, Rembrandt, Wright, Vermeer, and Descartes is a consistent willingness to consider things anew in a systematic and scientific way: to question or even set aside altogether the knowledge of ancient classical authors, the church, even set aside our perception of reality through our senses or even explore how we know what we know. As noted in your book, the Scientific Revolution shifted the European worldview from one of geo-centrism (earth and humans at center of universe) to a heliocentric (sun-centered) universe, one in which humans and the earth were de-centered (no longer at the center of everything). This de-centering also allowed for the possibility to study natural things and even to study oneself objectively.

THESIS: The willingness to question old wisdom regarding knowledge (how we know what we know) and to observe both nature and the self characterizes the Scientific Revolution. This scientific method can be seen in the following two works by (name authors/painter, philosopher, and title, etc.). These works, with their focus on studying the material world through observation, along with posing questions about reality and human nature, all demonstrate the growing power of science.

YOUR TASK ON THE EXAM IS TO WRITE THE ABOVE THESIS AND THEN SUPPORT THIS THESIS by choosing two of several texts I will give you. You should have a minimum of three to five body paragraphs.

Write the thesis above and fill in the names of artists and titles of texts you've chosen.

Then move immediately into body paragraphs with topic sentences that relate to the above thesis and that use evidence (quotes or painting details) that support the point in the paragraph, followed by analysis of those quotes/details.
HUM251 In-Class Exam 2 (100 points)

CHOOSE ONE of the following thesis statements for your essay. Copy out the full thesis, be sure you plug in which texts you are comparing/contrasting as indicated in the thesis directions, and be sure to support the thesis as fully as possible with details from your texts.

1. The emotional expression found in the Romantic movement still has a presence in realism (the reaction to romanticism). However, Francisco Goya's Third of May, 1808 (p. 1098), Theodore Gericault's Raft of the Medusa (p. 1104) and Eugene Delacroix's Liberty Leading the People (p. 1132) have been described as reflecting romantic realism because of the emotional intensity of the compositions of their paintings, combined with the realistic detail. (choose two above to compare and prove the thesis). You'll need to discuss what exactly gives them emotional intensity and what makes them realistic and how this combines into the concept of romantic realism.

2. In William Wordsworth's poem, “Tintern Abbey,” the speaker of the poem finds that I have felt
   A presence that disturbs me with the joy
   Of elevated thoughts; a sense sublime
   Of something far more deeply infused,
   Whose dwelling is the light of setting suns,
   And the round ocean and the living air,
   And the blue sky, and in the mind of man;
   A motion and a spirit that impels
   All thinking things, all objects of thought,
   And rolls through all things. Therefore am I still
   A lover of... And
   mountains; and of all that we behold.
This same sentiment of nature offering something spiritually and emotionally uplifting can also be seen in (pick one) John Constable's painting, Landscape and Double Rainbow (p. 1059) or Caspar David Friedrich's painting, The Wanderer Above the Mists (p. 1067). Apply certain lines of the poem and show where this happens in the painting—what details in the painting and its subject matter echo the ideas connecting nature and human spirit from the poem?)

1. The painting career of neoclassicist painter, Jacques-Louis David spanned three different regimes; in particular, his art served as a tool of propaganda for both the French Revolution and for Napoleon's empire; in both cases, his art presents images of idealized, heroic masculinity or heroic martyrdom (in the case of The Death of Marat). In particular, the paintings, (choose two of the following) The Oath of the Horatii (p. 1026), The Death of Marat (p. 1036), or Napoleon Crossing the Saint Bernard (p. 1040) demonstrate the heroic sacrifice of the individual for the greater good of the state, whether it be pre-revolutionary Paris, revolutionary Paris, or Napoleon leading France into victory against all odds. (Be sure you notice which painting goes with which regime
2. The Enlightenment rhetoric of liberty and the pursuit of happiness as manifested in the Declaration of Independence by Thomas Jefferson (p. 1001) sharply contrasts with the actual unenlightened historical practices and conditions of slavery as depicted in (choose two to compare) William Blake’s poem, “The Little Black Boy (p. 1013), William Blake’s etchings (choose one or both, p. 1010 or 1011), or Phyllis Wheatley’s poem, “Twas mercy brought me from my Pagan land” (p. 1011), which criticize the prevailing social and political order that does not extend life and freedom to all. (choose evidence from poems—quotes—or discuss details in etchings—be sure to discuss Declaration quotes and apply to either poems/images) to show where they are not met.
HUM251 In-Class Exam 3 (100 points)

REVIEW FOR FINAL EXAM: TUESDAY, MAY 12-- 7:00-8:30

Section I: Identification of key terms
Fifteen of the following terms or names will appear on your exam. You will be asked to define 10 of them using complete sentences. You will need to provide a specific example where applicable, place it in historical and geographical context, and explain its cultural significance.

Chapters 37+

Haussmanization   Collage
Impressionism      Dali
plein-air          Surrealism
Monet             Guernica
Manet             Holocaust
Impression:        Matisse
Sunrise           Fauvism
Renoir           Boccioni
Eakins            DuBois
Agnew Clinic      Double-conscious
Manifest Destiny  Kahlo
imperialism       Rivera
Ibsen             Chrysler Bldg.
Nationalism       Ness
George Seurat     Bauhaus
Cezanne           Abstract
Rodin             Rothko
The Kiss          Pollack
Boccioni          Expressionism
Futurism          Existentialism
Cubism            A Sunday on La Grande
Picasso           Art Deco
Les Demoiselles   de Kooning
Pointillism       Jatte
Van Gogh          Harlem Renaissance
D’Avignon         New Deal
Art Nouveau       Dali
Symbolism         Bourgeoisie
Eliot             Social Darwinism
The Wasteland     Fetish
Sartre            Monte Sainte-Victoire
Becket
Jarret
fin de siècle
impasto
Toulouse –Lautrec
A Doll’s House
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