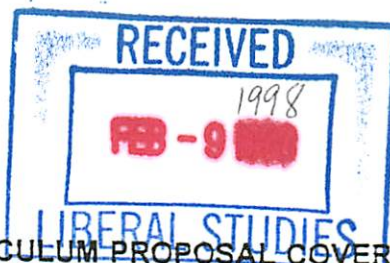


LSC Use Only
Number: _____
Submission Date: _____
Action-Date: _____



UWUCC USE Only
Number: _____
Submission Date: _____
Action-Date: _____

97-29

App. 10/28/97

Senate Approval 12/2/97

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person JANET GOEBEL Phone x 4971
Department ROBERT E. COOK HONORS COLLEGE

II. PROPOSAL TYPE (Check All Appropriate Lines)

COURSE HONORS CORE I / HONORS CORE II / HONORS CORE III
Suggested 20 character title

New Course* HC 101, 102, 201 HONORS CORE I, II, III
Course Number and Full Title

____ Course Revision _____
Course Number and Full Title

____ Liberal Studies Approval+ _____
for new or existing course Course Number and Full Title

____ Course Deletion _____
Course Number and Full Title

____ Number and/or Title Change _____
Old Number and/or Full Old Title

New Number and/or Full New Title

____ Course or Catalog Description Change _____
Course Number and Full Title

PROGRAM: _____ Major _____ Minor _____ Track

____ New Program* _____
Program Name

Program Revision* HONORS COLLEGE
Program Name

____ Program Deletion* _____
Program Name

____ Title Change _____
Old Program Name

New Program Name

III. Approvals (signatures and date)

Department Curriculum Committee Department Chair

College Curriculum Committee College Dean

+Director of Liberal Studies (where applicable) *Provost (where applicable)

Members of the Honors College Ad Hoc Committee for Core Course Development:

Margie Arnett, Interim Dean of Fine Arts
Sherrill Begres, Philosophy & Religious Studies
Gail Berlin, English
Barb Blackledge, Theater
Dan Boone, Philosophy & Religious Studies
Charles Cashdollar, History

Tim Clarke, student
Bernadette Cole-Slaughter, Prof. Stud. in Ed
Janet Goebel, English (chair)
Beth Harper, student
Jonathon Kraszewski, student
Kwasi Yirenki, Religious Studies

Bob Curey, English

Member of the Honors College Committee (in charge of curriculum approval):

Barkley Butler, Biology
Norman Bier, student
Brenda Carter, Dean HSS
Mia Barker, Food and Nutrition
Andy Snyder, student
Janet Goebel, English (chair)

Betsy Joseph, Housing and Residence Life
Rick Kutz, Asst. Director Honors College
Barb Blackledge, Theater
Ron Juliette, Communications Media
Sherrill Begres, Philosophy
Chris Zimmerman, Criminology

Carleen Zoni, Assc. Dean Health and Human Services

III. Approvals (signatures and dates)

Laura L. Burwell
Art Department Curriculum Committee

Anthony G. DeFuria
Art Department Chair

Yea Mascello
English Department Curriculum Committee

D. S. McClure 5/12/97
English Department Chair

C. O. ... 4/2/97
History Department Curriculum Committee

Neil ... 05 ... 11/2/97 vote in day
History Department Chair

Cabrin ...
Music Department Curriculum Committee

John ...
Music Department Chair

Sherrill J. Begres
Philosophy & Religious Studies Curr. Comm.

Albert E. Boufford
Philosophy & Religious Studies Chair

Michael ...
Theater Department Curriculum Committee

Ann-Laurie Wheeler
Theater Department Chair

Janet ...
Fine Arts Curriculum Committee

Janet ...
Dean of Fine Arts

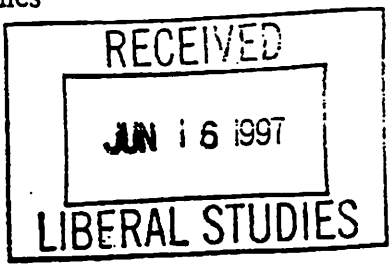
Paul ... 6/11/97
Humanities & Social Sciences Curr. Comm

Paul ... 6/11/97
Dean of Humanities and Social Sciences

Honors College Committee

Darlene Richardson 6-30-97
Director of Liberal Studies

Provost



ROBERT E. COOK HONORS COLLEGE

TABLE OF CONTENTS

What's in the Packet--An Overview.....	1
Program Revision.....	6
Course Proposals.....	17
Preface and List of Eight Core Questions.....	18
HC 101 Honors Core I.....	19
HC 102 Honors Core II.....	31
HC 201 Honors Core III.....	42
Honors College Approval Forms.....	52
Liberal Studies Approval Forms.....	56
Appendixes.....	71
A. Sample History, Fine Arts, Literature, and Philosophy-Religious Studies Units for HC 101, HC 102, and HC 201.....	72
B. Visual Representation of Core Course Disciplinary Groups.....	141
C. Table Showing Progression of Course Objectives for HC 101, HC 102, and HC 201.....	145
D. Writing Evaluation Sheet Used 1996-97 and Sample Paper Assignment Sheet (Spring 1997).....	151
E. Letter of Support From Provost..	155

WHAT'S IN THIS PACKET?--AN OVERVIEW

The Two Major Components of the Packet

1. A "Program Revision" that recommends adjustments in the overall Honors College curriculum that was approved in the 1992 document, *An IUP Honors College* [hereafter referred to as *Honors/92*].
2. Three new course proposals which comprise the 14sh humanities-fine arts core: HC 101 Honors Core I (5sh), HC 102 Honors Core II (5sh), HC 201 Honors Core III (4sh).

Background/History

On December 1, 1992, the University Senate approved *Honors/92*, a document prepared by a planning committee of fourteen people representing a broad cross section of the campus and chaired by Charles Cashdollar (then Director of Liberal Studies). In approving this document, the Senate established the rules and regulations, governance structure, and curriculum outline for the Honors College. Part of the approved curriculum outline was an integrated humanities-fine arts core (14sh) to be taught by faculty from English, fine arts, history, and philosophy-religious studies. The Senate also accepted this "integrated" core as an "alternate track" through 16sh of the Liberal Studies requirements--the fine arts, three humanities and the first composition courses.

The Senate's 1992 vote called for a next step--writing specific course proposals for the humanities-fine arts core--to be carried out by representatives of the disciplines involved. The results are the three new course proposals you are receiving in this packet. (By establishing the curriculum structure first and requesting specific course proposals in a second phase, the Senate was following the same two-step model it had used successfully for the Liberal Studies program in the 1980s.)

It is worth recalling that the Senate-approved *Honors/92* did not expect the new core courses merely to consolidate the existing Liberal Studies courses or match them on a point-by-point basis; the unequal number of semester hours, if nothing else, would have underscored the necessity of a different approach. The new core courses were to be innovative integrations of the disciplinary perspectives and were to embody goals that were distinctive to honors work. *Honors/92* provided the following directives:

This core will provide students with a more unified view of knowledge and of their own behavior. Team teaching can be a powerful demonstration that knowing is itself a social process that happens among people. The core will also emphasize learning skills,

especially writing, but also verbal communication and discussion skills and critical thinking habits. It will serve to introduce students to campus fine arts events. It will help to establish a "community of scholars" that extends through the classroom and residence hall and sets expectations and tone for life within the College. It will also show students how to learn and encourage them to take responsibility for their own learning.

How Did the Three Course Proposals Come into Being?

Honors/92 forecast the arrival of the first class of honors students in September 1994. It was soon evident that this was much too optimistic not only for recruitment and housing, but also for the development of the innovative, integrated core curriculum which the Senate prescribed. Even the more realistic, actual opening date of September 1996 put tremendous pressure on the curriculum writers. Conceiving and implementing an integrated, team-taught course that involved six departments and two colleges proved to be no easy task. Fortunately, the faculty who participated were willing to contribute long hours for committee meetings, conversations with colleagues, and negotiations among constituencies--and they were able to bring unusual creativity and insight to the task.

Although every effort was made to complete these proposals and submit them in finished form to the UWUCC during the 1995-96 academic year, it turned out to be impossible to settle all the issues in time. Fortunately (since a superb entering class of honors students did arrive on schedule in September 1996!), the Honors College was permitted to teach the courses on a trial basis. While this was not a situation which anyone would have chosen, it may have turned out, in retrospect, to be a blessing in disguise. The chance to pilot the plan with real, rather than imagined, students helped to expose difficulties and to suggest revisions that would not and could not have been anticipated. The three course proposals are the better for the delay.

Work on the conception and design of the courses began in 1994 when Honors College director Janet Goebel assembled representatives of the participating departments. As the course development meetings progressed over the next two years, the roster of participants changed as sabbatical leaves and other duties drew people in and out of the group. The following representatives were present for part or all of the work: Gail Berlin and Robert Curey (English), Marjorie Arnett, Barbara Blackledge, Richard Thorell, and Annie Laurie Wheat (Fine Arts), Charles Cashdollar, Neil Lehman, Holly Shissler, and Tamara Whited (History), and Dan Boone, Sherrill Begres, and Kwasi Yirenkyi (Philosophy-Religious Studies). The Honors College is grateful to them all.

The faculty who piloted the core during Fall 1996 were Professors Robert Curey and Janet Goebel (English), Barbara Blackledge (Theater/Fine Arts), Tamara Whited and Holly Shissler (History), and Sherrill Begres (Philosophy-Religious Studies). In Spring 1997, the same team taught teaching with the exception that Professor Charles Cashdollar became the History member. This year when both freshman and sophomore courses are offered, Professors Richard Thorell (Music/Fine Arts), Larry Miller (History), and Joel Mlecko (Philosophy-Religious Studies) will join the group.

The Basic Design of the Three Core Courses--A Quick Overview

The basic design chosen for the three core courses is simple and straightforward: the courses are organized around eight questions that have been of perennial and central significance to humanists and fine artists.

- Question A. What Do We Know? What Do We Believe?
- Question B. Do Humans Need Art?
- Question C. How Do We Tell the Good From the Bad?
- Question D. Do Humans Need God/Spirituality?
- Question E. How Do We Create and Use the Past?
- Question F. What is Language?
- Question G. Must the Need for a Stable Social Order Conflict with
 the Need for Individual Liberty?
- Question H. Who Am I? What Makes Us Human?

Each question provides focus for one unit (or module) of work--eight in all. The first three units (Questions A, B, and C) are in HC 101, the next three (D, E, and F) are in HC 102, and the final two (G and H) are reserved for the sophomore course, HC 201. As students move from unit to unit, they work with different professors, each of whom has organized a case study or selection of texts which demonstrate how that discipline might bring its content and methodology to bear on the unit question. Over the three courses, students achieve not only insight into each of the eight questions but also experience with the materials and methods of the different disciplines.

That's the basic three-course format--eight units of work organized around eight perennial questions, with students rotating among professors to experience the participating disciplines. But, as you will see when you examine the three course proposals themselves, the courses are richer and more subtle than this quick look suggests. You will see that--among other things--they also involve significant experience in writing and speaking and in critical thinking as well as integrative activities to ensure exchange of information and insight across disciplinary lines.

We should note parenthetically that the planners of these courses considered, but ultimately rejected, a fairly common alternate model that would have integrated material around a specific movement or broad time period or event--such as "romanticism" or "the Renaissance" or "the First World War." There were both pedagogical and practical reasons for this decision.

Pedagogically, choosing questions as the central organizing vehicle seemed more likely to send a powerful signal to students that while mastery of content is important, they would be expected to engage material critically rather than merely absorb it. Many faculty also pointed out that while any

specific theme or block of content might work well for certain disciplines, it might present a very unbalanced exposure to others. Moreover, the Senate's charge had been to create an integrated approach to the humanities as a whole, not to send students out with a series of specialized studies that were more appropriately reserved for upper division or synthesis course work later on.

On a very practical level, the designers knew that faculty would be moving in and out the courses as their departments could spare them, and that they would be coming without release time for course preparation. Regardless of which specific block of content was chosen, the chances of every member of the team being able to claim ready expertise was remote. The greater flexibility of core questions, therefore, not only seemed preferable pedagogically, but it also gave faculty the freedom to choose case studies or texts that drew upon their strengths and experience.

As it has turned out, the decision to organize the core around questions has drawn the interest of other honors programs across the country. About dozen programs, who heard about IUP's courses through the National Collegiate Honors Council network, have contacted us for more information, and one college has asked IUP representatives to come to its campus to explain our core courses.

Proposal for Review of the Three Core Courses at the End of Two Cycles

Despite the very considerable effort that has already been put into the three core courses, they are still very much "works in progress"--as they should be at this point. They are evolving as the current faculty gain more experience, and they will continue to reshape themselves as other professors join the core faculty next year. While integrated, team-taught honors cores can be found on other campuses and we can benefit to a certain extent from their experience, no two campuses are ever the same. In short, this is a new venture for us at IUP. The professors now teaching the course make no apologies for the quality of what they are doing; they are offering strong and challenging courses, but undoubtedly they will be a lot wiser and the courses will be a lot better after we have gone through the full sequence once or twice.

Therefore, we request that the Senate approve these three courses with the provision that after the end of the second three-course cycle (that is, during the Spring 1999), the Honors College will engage in conversations both internally and with the participating departments and colleges about the three core courses and on the basis of this interim assessment will submit to the UWUCC either a reaffirmation of what appears in these proposals or recommended changes; and that a more substantial review and report to the UWUCC occur during the Honors College's fifth year (2000-2001)--that is, after the first class of Honors College students graduates in May 2000. The request is not for provisional approval but for approval with the proviso that these evaluations will occur.

Why is the Honors College Committee Also Proposing Revisions to the Overall Honors College Curriculum Outline?

These are attempts by the Honors College Committee to clean up certain details in the Senate-approved *Honors/92* which during implementation turned out to be ambiguous or undefined, and to deal with certain other matters that *Honors/92* did not anticipate. Considering that the 1992 document dealt with a very wide range of complicated, interconnected issues--from curriculum to admissions, from governance to housing and residence life--it would be a surprise if there were not adjustments to be made. (In a parallel way during the late 1980s, the Senate made modifications in the Liberal Studies Program as it proceeded through the realities of implementation.)

These recommendations, which are spelled out in proper UWUCC "Program Revision" format on pages 6 to 15, will achieve five things: (1) simplified reporting of credit hours for the 14sh core; (2) clear definition for the previously unspecified final 4sh of the core; (3) a requirement that core faculty have training in how to help students write well; (4) improved distribution of honors courses across the students' four years and among university disciplines; and (5) clarification of rules for honors students entering after the freshman year.

PROGRAM REVISION

PROGRAM REVISION

Part I. Cover Sheet (attached to front of packet)

Part II. Description of Curriculum Change

1. Catalog Description

The Robert E. Cook Honors College is IUP's university-wide honors program for undergraduate students of all majors who are accepted into the program. Its goal is to provide a unique educational environment in which students of high ability and motivation can achieve their potential in a nurturing learning community of fellow students and professors. The Honors College makes an intentional effort to see that students and faculty are provided with integrated courses, an appreciation for multiple perspectives on important issues, and common learning experiences wherever possible; it strives to see that the learning community remains cohesive with both academic and co-curricular components throughout the four years of the student's honors experience.

The Robert E. Cook Honors College will provide a challenging opportunity for academic and personal development through an integrated program of curriculum, residence, and co-curricular activities. Plans for the renovation of Whitmyre Hall into a combined honors residential/academic facility which will include classrooms and program offices as well as student rooms and co-curricular spaces are complete, with renovation scheduled in two phases to be ultimately completed in Fall 1997.

Students in any academic major may apply for admission to the Honors College. Students may enter the program as freshmen or later as sophomore "transfer" students from either another university or from IUP. An application is required and is evaluated by the Honors College Admissions Board.

Requirements of the Program:

Students accepted into the Robert E. Cook Honors College as freshman are required to live in Whitmyre Hall during the freshman year and are encouraged to remain in the honors residence hall throughout their undergraduate career as space permits. Exceptions to the freshman residency requirements will be made only for non-traditional students (students 25 or older or students who are married and/or have children) or for students who reside at home with their legal guardians in the Indiana area while at IUP. Application for exemption from the freshman residency requirement should be made in the form of a letter to the Honors College Director at the time of application to the program.

Students in the Honors College are required to maintain an overall QPA of 3.25.

A student who falls below the 3.25 QPA will have one semester of Honors College probation during which he/she may attempt to raise the QPA to 3.25 and remain in good standing. Students who are dismissed from the Honors College due to QPA may apply for readmission after having raised the QPA to acceptable honors standards.

Course Requirements for Students Admitted as Freshmen:

Students admitted as freshmen are required to complete 23 hours of honors work including:

14 hours: Honors College Core I, II, and III (HC 101, 102, and 201) -- a three semester "core" sequence of 14 credit hours which replaces Liberal Studies requirements for EN 101, EN 121, FA 100, HI 195 and either RS 100 or PH 120.

3 hours: Honors LS 499 Senior Synthesis

6 hours: An additional 6 hours of Honors College courses which must fulfill the following requirements:

- A. At least one advanced honors course (300 level or above) in addition to LS499
- B. At least one honors course in a non-humanities area (the same course might meet requirements A and B)
- C. An honors course during every academic year (requirement may be waived for students participating in study abroad or off-campus internships)

Students are also encouraged to complete an undergraduate thesis for graduation from the Honors College with distinction.

Course Requirements for Students Admitted as Sophomores:

Sophomore "transfer" students are required to complete 18 hours of honors work and must meet the same course requirements as freshmen with the exception of HC 101 and 102 from which they are exempted.

2. Summary of Changes:

2. a. Table Comparing Program Previously Approved versus Proposed Revision

Program Previously Approved:

[Honors/92, approved by Senate
December 1, 1992]

1. "This [first-year humanities/fine arts] core will be taught by a team of faculty from English, fine arts, history, and philosophy-religious studies.... Four semester hours each semester will be devoted to Humanities I and II. One semester hour each semester will be in a fine arts colloquium.... Humanities I and II and the Fine Arts Colloquium will be integrally connected and under the guidance of the same faculty team." (*Honors/92*, p. 20)

2. "In order that honors students will fulfill their Liberal Studies requirement with approximately the same number of credits as other students, students will take another 1sh of fine arts colloquium during their sophomore year (for a total of 3sh in fine arts). They will also be required to take an additional 3sh humanities course at some point before they graduate. Depending on course availability, this additional 3sh may be an honors humanities course or it may be a 300 or 400 level course in one of the humanities disciplines." (*Honors/92*, p. 21)

3. [No reference to criteria for faculty teaching HC 101, HC 102, HC 201]

Proposed Revision:

1. While the principles described here are still intact, we suggest that the fine arts 1sh per term not be separated from the 4sh core course, but that the two parts be combined into one 5sh course.

2. A proposal that the "additional 3sh humanities course" described in the *Honors/92* be combined with the already required 1sh of fine arts colloquium to create a third semester of core (HC 201) for 4sh.

The intention is to retain the "integrated" model of HC 101 and 102 for HC 201, with all honors students sharing a version of the same intellectual experience.

Students entering the Honors College as sophomores will be required to take HC 201; this course can be substituted for an appropriate Liberal Studies course or counted as elective credit depending on course work previously completed--see rationale below for more detail.

3. Faculty teaching HC 101, HC 102, HC 201 must hold Liberal Studies "professor commitment" writing intensive approval. Note: HC 101, HC 102, and HC 201 will NOT be designated as Liberal Studies writing-intensive (/W/) courses--see rationale below.

Program Previously Approved:

4. Minimum Requirements for graduation from the Honors College: QPA of 3.25 plus the following courses/credits:

- a. Students entering as first-year students:
23sh of honors course work including core course (11sh), honors section of LS 499 (3sh), additional honors work (9sh),
- b. students entering after the first-year:
18sh of honors course work (including honors section of LS 499 (3sh), additional honors work (15sh))

The schedule for student entering as freshman would look like this:

Year	Fall	Spring	
1st	Core 4+1	Core 4+1	= 10sh
2nd	Honors FA 1sh		= 1sh
3rd	[undefined]		
4th	Honors LS499		= 3sh
Total defined			= 14sh

plus an additional, undefined nine hours of honors and an additional three hours of humanities to meet liberal studies requirements (see #2 above) which might be included in the total of nine remaining honors hours--total of 23 hours.

Proposed Revision:

4. QPA requirement and total honors hours remain the same.

The following additional requirements are proposed:
A. Honors students must have at least one honors experience per year from the time they enter the honors college, except in cases where study abroad or an internship makes this impossible.

B. Honors students must take at least one honors course in a non-humanities area. This could be an advanced course or a Liberal Studies course.

C. Honors students must take at least one advanced (300 or above) honors course besides the senior synthesis course. Where possible, this course should relate to the student's major. Advanced independent study or an undergraduate thesis may meet this requirement.

The schedule for student entering as freshman would look like this:

Year	Fall	Spring	
1st	HC 101 5sh	HC 102 5sh	=10sh
2nd	HC 201 4sh		= 4sh
3rd	at least one honors course unless off-campus		= 3sh
4th	Honors LS 499		= 3sh
Total defined			=20sh

plus an additional 3sh of honors (6sh if junior year requirement is waived). Total hours must include at least one non-humanities honors course and one advanced (300 or above) honors course--total of 23 hours.

Program Previously Approved:

The schedule for a student entering as a sophomore would look like this:

Year	Fall	Spring	
1st	[not in Honors College]		
2nd	[undefined]		
3rd	[undefined]		
4th	Honors LS499	=3sh	
Total defined		=3sh	

plus an additional 15sh in undefined honors courses--total of 18 hours.

5. Concerning the admission of transfers to Honors College:

Earliest transfer date:
A student from IUP or elsewhere may apply for admission to the Honors College after completing at least one semester (12sh) of college work. A student applying during the second semester of the freshman year could begin as an Honors student in the fall of the sophomore year.

Latest feasible transfer date:
Unspecified in 1992 Plan.

Proposed Revision:

The schedule for a student entering as a sophomore would look like this:

Year	Fall	Spring	
1st	[not in Honors College]		
2nd	HC 201	= 4sh	
3rd	at least one honors course unless off-campus	= 3sh	
4th	Honors LS 499	= 3sh	
total defined		=10sh	

plus an additional 8sh of honors (11sh if junior year requirement is waived). Total hours must include at least one non-humanities honors course and one advanced (300 or above) honors course. Total of 18 hours.

5. Concerning the admission of transfers to Honors College:

Earliest transfer date: no change

Latest feasible transfer date:
The Honors College Committee does not believe it will be financially or logistically feasible to admit students as transfers after the sophomore year because of difficulties in guaranteeing 18sh of honors work which (a) does not duplicate courses already taken by the student and (b) does not impede progress in the student's major course of study.

2. b. Associated Course Changes.

The only NEW courses which are essential to the implementation of the program are the three core courses:

HC 101 Honors Core I -- 5sh (attached)
 HC 102 Honors Core II -- 5sh (attached)
 HC 201 Honors Core III -- 4sh (attached)

Note: Other program needs can be met by honors sections of existing courses, which are approved by departments, colleges, and the Honors College Committee and forwarded for information to the Liberal Studies Committee and UWUCC (*Honors/92*, p. 31). Examples of courses approved or in process:

MA 101h -- Honors Foundations of Math (approved for Fall 1997)
 MA 127h -- Honors Calculus (proposed by Francisco Alarcon)
 PY 101h -- Honors Energy and Our Environment (offered Spring '97)
 EN 202h -- Honors Research Writing (proposal being developed)
 EN 208h -- Honors Art of the Film (proposed by Tom Slater)
 SC 201h -- Honors Great Ideas in Science (proposed by Barkley Butler)
 SO 231h -- Honors Contemporary Social Problems (offered Spring '97)
 JN 344h -- Honors Issues & Problems in Journalism (proposed by S. Mukasa)
 JN 430h -- Honors Public Opinion and the News Media (proposed by S. Mukasa)
 LS 499h -- Honors Synthesis (proposal being developed)

Faculty are encouraged to propose additional new honors courses but these courses--however welcome they will be--are not essential to the implementation of the program.

3. Rationale for change:

First change: Consolidation from 4 + 1 credits to 5 credits for HC 101 and HC 102:

This change is partially a bookkeeping change that we think will simplify the lives of faculty and students. It will resolve the previously somewhat ambiguous role of the fine arts faculty member in the teaching of the core questions and the evaluation of students. The previously approved program noted that fine arts faculty would be part of the "team" teaching the core questions, but it appears to us that this person was on paper being made responsible only for the administration of a fine arts colloquium and had both a shaky basis for awarding grades and an ambiguous status on the faculty core team. The Dean of Fine Arts shared these concerns and supports the revision (see attached letter).

Second change: Creation of Honors College Core Course III (HC 201) as a required course for both entering freshmen and entering sophomores:

We feel it is necessary to have some honors requirement each year of a student's career in order to reaffirm connections in a learning community and to assure that more experienced students share with entering students. We would like to try to carry the idea of the community of scholars into the third semester by offering all sections of HC 201 at the same time and teaching this course the same way as the freshmen core courses.

Additionally, we feel this course will be extremely useful to students who elect to transfer into the Honors College as sophomores. It will give them a chance to share a common learning experience and get to know the students and faculty who will have already formed a learning community in the previous year. It is our way of ensuring that one basic premise of the Honors College, the community of scholars, is a reality for students transferring into the program as sophomores.

For newly entering sophomores, HC 201 can be used as elective credit or as a substitute for an appropriate Liberal Studies course, as approved by the student's college dean, in consultation with the directors of Liberal Studies and the Honors College, and the students' department chair. (The student would thus follow normal procedures for exemption to a Liberal Studies requirement.)

Entering freshmen who complete HC 101 and then elect to leave the Honors College may use HC 101 as elective credit or as a substitute for one or two Liberal Studies courses, as approved by the student's college dean in consultation with the directors of Liberal Studies and the Honors College, and the student's department chair. (The student would thus follow normal procedures for exemption to a Liberal Studies requirement.)

As per the original program approved in 1992, entering freshmen who complete HC 101 and HC 102 and then leave the Honors College may still claim the entire Liberal Studies substitution package (EN 101, 121, HI 195, TH 101, MU101, AH 101, and PH 120 or RS 100) so long as they complete 1sh additional work in the Fine Arts and a 3sh humanities course which is not part of their major requirements.

Third Change: HC 101, 102, and 201 taught by faculty with "Professor Commitment" writing intensive approval from Liberal Studies (see pp. 35-37 of UWCC Handbook).

Since a great deal of writing guidance will be required of all faculty in the core courses, we believe this is an important credential for core course faculty to bring. Essentially, this will ensure that core faculty will have participated in a writing workshop or equivalent experiences. NOTE: HC 101, HC 102, and HC 201 will NOT be designated as Liberal Studies writing-intensive (/W/) courses.

Fourth Change: Addition of three program requirements (a, b, and c) ensuring better distribution of honors courses across the students' four years, among university disciplines, and at different levels:

- a. While we recognize that some students may elect a junior year abroad or an internship at some point which will necessitate exceptions to this policy, students benefit from a continuing relationship to the Honors College community throughout the undergraduate years; this requirement also facilitates students' taking honors courses at the upper level rather than only 100- and 200-levels.
- b. We want students to have honors experiences in as many disciplines as possible and to afford opportunities for faculty in all disciplines to participate. Though it will be difficult financially and practically to insure that offerings are available which match the requirements of all majors at the right time in a student's sequence, we believe it is important that students have an honors experience in fields other than the humanities and fine arts.
- c. The student's honors experience should be as enriching as possible. With the foreseeable development of some honors programs at the departmental level, it should eventually be possible to provide advanced courses for all students. Independent study or the honors undergraduate thesis are other ways to fulfill this option.

Fifth Change: No transfers into Honors College later than sophomore year.

We do not believe it will be financially or logistically feasible to admit students as transfers after the sophomore year because of difficulties in guaranteeing 18sh of honors work which (a) does not duplicate courses already taken by the student and (b) is compatible with the student's major course of study.

4. We do not expect the changes to have an impact on the number of students in the Honors College.

Part III. Implementation

1. First-year students are presently in the program. If HC 201 is not approved as a requirement, students could presumably still take it under the old program outline and meet requirements. They would also have the option of taking instead of 201 a third hour of fine arts and an additional humanities course -- though this would, for most, be a less attractive option.
2. In some cases it will be necessary to compensate departments for the number of seats lost as a result of offering an honors course. Whether this is necessary in a given case depends on the department's overall situation and the number of students enrolled in a regular versus an honors section. (No change from present practice established by *Honors/92.*)

Determination of when compensation in the form of replacement faculty or additional FTE is required for honors courses will be made by the affected department chair and dean in consultation with the Provost. (See attached letter from the Provost)

For example, the chair of Mathematics is able to offer an honors section of Foundation of Mathematics (MA 101) next fall without additional FTE, but is unable to make the same arrangement for an honors section of Calculus. As another example, the English Department would have to teach EN 101 in sections of 25 to the entering honors class in any case. To do so within the core course in sections of 20 is a loss of some seats. The English Department might be provided with additional FTE based on the backlog in EN 101 at a given time rather than on an ongoing formula for compensation of FTE.

The Honors College budget does provide funds to compensate departments for independent study hours (including but not limited to independent study culminating in an undergraduate thesis) for Honors College students. The budget assumes, however, that in most cases the student will complete only 3-6 hours of honors requirements with independent study. A student requesting additional independent study hours from the Honors College would not necessarily be assured of having them approved.

Faculty from the Fine Arts, History, English, Philosophy and Religious Studies assigned by their chairpersons (in consultation with the Director of the Honors College and their dean) will have honors teaching load of 5 sh for HC 101 and 102 and 4sh for HC 201. All faculty teaching in the core course must be approved by Liberal Studies as "professor commitment" Writing Intensive faculty. Chairs are requested to make at least a one-year commitment for a given faculty member to the core course for the sake of continuity and planning, although it is realized that this may not always be possible.

IUP faculty proposing honors courses other than the core courses would, in the semester in which those classes are scheduled, receive the credit hour load which the proposed course carries.

3. Other resources are adequate. Presently the Honors College has three classrooms in Whitmyre Hall capable of holding 21 persons in each. For the academic year 1996-97 other IUP classrooms will be needed for those components of the Honors College core courses which require meetings of the entire community and two additional small classrooms will be needed for discipline-specific groups.

In Fall 1997 and thereafter, the Honors College will have five classrooms in Whitmyre Hall and a "Great Hall" large enough to hold the entire community. No additional space will be needed. These space needs existed prior to the program revision.

Normal classroom equipment and supplies will be needed: chalkboards, overhead projectors, desks, chalk, erasers, etc.. These needs also existed prior to the program revision.

No travel funds are essential to implement this program revision.

Part IV. Course Proposals

Attached are course proposals for:

HC 101 Honors Core I -- 5sh (attached)
HC 102 Honors Core II -- 5sh (attached)
HC 201 Honors Core III -- 4sh (attached)

Part V. Approval (see cover "sign-off" sheet)

Department of English
Department of Theater
Department of Philosophy & Religious Studies
College of Humanities and Social Sciences
Liberal Studies Committee

Department of History
Department of Music
Department of Art
College of Fine Arts
Provost

NEW COURSE PROPOSALS

FOR HC 101, HC 102, AND HC 201

A WORD ABOUT THE THREE NEW COURSE PROPOSALS*

The three honors core courses are organized around eight core questions of perennial significance to humanists and fine artists. The courses are taught by a team of professors from history, fine arts, English, and philosophy-religious studies.

HC 101....	Question A.	What Do We Know? What Do We Believe?
" "	Question B.	Do Humans Need Art?
" "	Question C.	How Do We Tell the Good From the Bad?
HC 102....	Question D.	Do Humans Need God/Spirituality?
" "	Question E.	How Do We Create and Use the Past?
" "	Question F.	What is Language?
HC 201...	Question G.	Must the Need for a Stable Social Order Conflict with the Need for Individual Liberty?
" "	Question H.	Who Am I? What Makes Us Human?

Each question is the focus for one unit (module) which incorporates both common (whole group) elements and discrete discipline-specific (small group) elements. As students move from unit to unit, they study with different professors, each of whom has organized a case study or selection of texts which demonstrate how that discipline might bring its content and methodology to bear on that unit question. Because we believe professors do their best teaching with content that represents their strengths, the discipline-specific portions of the units will change depending on the expertise of the faculty currently on the team.

In addition to all parts of the standard UWUCC course proposal, you will also find in **Appendix A** a complete set of sample discipline-specific modules of work--thirty-two in all (four disciplines times eight unit questions).

Interspersed among the course objectives are examples of questions or assignments which could be used to move students toward the objectives. These are examples *only*; they are added in an attempt to give specificity to the objectives and to signal the level at which the courses expect to operate. Simply for consistency, the examples have been chosen to represent discipline-specific units from literature.

*For additional background about how the courses were developed, see "What's in This Packet--An Overview," p. 1-5.

COURSE PROPOSAL -- HC 101 HONORS CORE I

I. Catalog Description

HC 101 Honors Core I

5 Credits

5C -0L- 5sh

Prerequisites: Freshman Standing, admission to the Honors College

This first in a series of three required and interrelated courses introduces Honors College students to major works of literature and art; to major ideas in history, philosophy, religious studies, literature and the fine arts; and to critical thinking skills used in reading, writing, and discussion in an integrated, synthetic, and interactive pedagogical environment. While materials from various periods and disciplines are part of HC 101, each instructor has attempted to incorporate some works from a common century to provide students with a common ground for exploring the core questions.

II. Course Objectives

A. Cognitive Objectives

1. Develop in students an understanding of the interrelationship of various aspects of culture (at a given time or across time) and an ability to perceive continuity and change among artistic, literary, historical, and philosophical phenomena and events.

Example: How are the principles of Pope's "Essay on Man" reflected in the visual art, music, philosophy, plays and government of the neo-classical period? Your assignment for Monday's class period is for the class as a whole to present two examples from each of these areas which reflect Pope's "Essay."

2. Make students aware of various and sometimes conflicting positions on the major intellectual questions/problems which interest practitioners of the humanities and fine arts.

Example: Distinguish between the bases for Plato and Twain's concepts of knowledge. Are there any points of comparison between the two approaches? After tomorrow's discussion of this question, please elaborate further in your journal entry.

3. Develop students' higher order reasoning skills, i.e. the ability to think critically and synthetically.

Example: Given today's discussion of our text's look at values identification and clarification, please apply those concepts to the three short exercises at the end of the chapter. Eventually, looking for the value assumptions in something you read or hear will become much more familiar to you.

4. Enable students to perceive contemporary experiences, phenomena, and dilemmas from a multi-disciplinary and historical perspective.

Example: As a recommended topic for your group presentation to other honors college students, please look at the following question: *Using the criteria which we have been discussing in the different segments of the core course, demonstrate what Ruskin might say regarding the moral nature of the architecture on IUP's campus?*

5. Develop students' ability to read materials from varying disciplines and modes of discourse independently, critically, and with careful attention to the text.

Example: *We have thus far worked through six chapters of our critical thinking text in which you have mastered the skills of identifying the work's issue(s), conclusion(s), reasons, ambiguities, and assumptions. No matter how unfamiliar the text or content style, this is a method which will guide you through just about any reading. Remember to incorporate these questions into your journal entries and, more important, into your thinking.*

6. Communicate to students the importance of primary sources which express the thinking and artistic expression of men and women of different ages, places, classes and specializations.

Example: Working in groups of four, students will prepare and present to the entire class a discussion of the following concern: *How does Mary Daly know that disassembling of the patriarchal hierarchy will eventuate in a more equitable culture? Is Daly's rational judgment affected by her emotional baggage? Does her position as a feminist in a traditional, mostly male field affect the credibility of her point of view? If so, how?*

B. Performance (Behavioral)/Attitudinal Objectives

1. Students will begin to develop a learning community which will serve as a foundation for a sustained intellectual community.

Example: *As a recommended topic for your group presentation to other honors college students, please look at this question: Using criteria which we have been discussing in the different segments of the core course, demonstrate what Ruskin might say regarding the moral nature of the architecture on IUP's campus?*

3. Students will effectively participate as active learners.

Exemplified above, or "Draw me a picture that is not art."

4. Students will begin to value the learning experience above the grade for that experience.

Example: *Given today's discussion of our text's look at values identification and clarification, please apply those concepts to the three short exercises at the end of the chapter. Eventually looking for the value assumptions in something you read or hear will become much more familiar to you.*

Example: *Through conferencing about papers without reference to grades, some students come to value the perfection of the message above the grade as an outcome.*

C. Writing Objectives

[Note: Writing Objectives 1-5 are addressed and evaluated on the basis of student journal responses (4-5 journal entries of approximately 1-2 typed, double-spaced pages per week) or other informal writing assignments responding to readings, presentations, and fine arts events. Specific guidelines for such writing are provided to students which incorporate the objectives above.]

1. Students will be encouraged to respond emotionally and intuitively to individual readings, presentations, and fine arts events.
2. Students will be encouraged to practice the critical reading/thinking skills addressed in class by following the model of our critical thinking text in identifying for a given reading the work's argument or main point, reasons, examples, stylistic qualities, and impact.
3. Students will be encouraged to convey questions and insights to the instructor in a forum discrete from class discussion or conferences.
4. Students will develop the habit of writing as a discovery/clarification process.
5. Students will engage in pre-writing activities prior to drafts of formal critical papers.

[Note: Writing Objectives 6-10 are addressed and evaluated as students write three formal papers, each approximately 5 typed, double-spaced pages. In the course of writing these papers, students will receive writing instruction based on the "process" method encouraging and facilitating: pre-writing activities, substantive revision, peer editing of middle drafts, response to peer edits and instructor comments, conferencing, and rewriting.]

6. Students will move from the familiar kind of formal paper which reports to argumentation through focus on the use of a debatable thesis statement.
7. Students will organize and coherently develop their ideas.
8. Students will master the conventions of writing appropriate to subject, purpose and audience.
9. Students will come to the writing of the critical paper/argument as a process which requires revisions and rethinking.
10. Because the three "core questions" for HC 101 are concerned with values, one objective for even more formal writing is for students to attempt to articulate and to examine critically their own values in response to the core question and the material presented in class.

D. Discipline-Specific Objectives

1. Students will encounter significant examples of and develop an appreciation of three of the four target disciplines based on historical understanding, aesthetic and critical reflection.

Example: In the literature version of "What do we know? What do we believe?" Students read works from the British and American neo-classical and romantic periods. Historical background is addressed both in discussion and in the literature text. The literature is examined from the criteria of aesthetics and as part of the literary periods to which it is traditionally assigned, but also from the perspective of how it answers this particular core question.

2. Students will encounter some of the important theories and principles of three of the four target disciplines.

Example: In the literature version of "What do we know? What do we believe?" described above, students are introduced to the major critical theories used to discuss literature (poetry, drama, the short story or novel, and the essay) and the major principles behind those theories modeled after the text frequently used to teach Literary Analysis (EN 210) to English majors. Among the theories presented are historicism, formalism, reader response, myth criticism, feminism, deconstruction, cultural criticism, and psychological criticism. Since the theories represent ways of knowing and imply criteria for belief, they are well integrated into this core question.

3. Students will begin to understand the methods of inquiry and vocabulary commonly used in three of the four target disciplines.

Example: In the literature version of "What do we know? What do we believe?" described above, students are encountering methods of inquiry as the theories and principles are introduced. For example, a student introduced to the basic tenets of feminism would be asked and could easily infer the kinds of questions which a feminist critic might ask about a Jane Austen novel and could be led to make basically sound judgments about the kind of evidence such a critic would require to answer these questions. Such questions are not unrelated to the core questions at issue: students are learning to see the view point of the feminist in answering what humans know and believe; how and why they believe it. The vocabulary of the field is also introduced as a matter of course in discovering meanings: to examine literature from a formalist perspective, students must be directed to find, for example, "allusions."

III. Course Outline

This course is organized around three (A, B, and C) of the eight interrelated core questions for the HC 101-102-201 sequence. Each question or unit will take four to five weeks with some overlap expected on the first and last days of each unit. These questions are overlapping and reinforcing rather than discrete; once raised they will reemerge from time to time during the rest of the semester. For each unit/question, students choose among discipline-specific groups in fine arts, history, literature, and philosophy-religious studies; over the three-semester HC 101-102-201 sequence, students achieve a balanced exposure to different disciplines.

Unit I (Question A). What do we know, what do we believe? What therefore, should I do?

- A. Introduction to the first core question. (.5 week)
Interactive presentations by faculty from each discipline.
Common readings for the unit are discussed.
Students attend one art event.
- B. Discipline-specific groups of 20 students and one faculty member address the first core question by studying a significant body of relevant sources, information, and interpretation representing that discipline's approach to the issue. [For specific examples of these discipline-specific units of work, see Appendix A.] The Introduction and Chapter 1 of *Asking the Right Questions* are discussed, and these critical thinking skills are woven through the larger discussions. Students attend one arts event. (2.5 weeks)
- C. Exchange of information and conclusions among disciplinary groups and peer editing of papers by cross-disciplinary perspectives. (1 week)
- D. Revisions, evaluations and conferences on student writing for the first core question. (.5 week)

Unit II (Question B). Do we need art? What, therefore, should I do?

- A. Introduction to the second core question. (.5 week)
Interactive presentation by faculty in each discipline.
Common readings for the unit are discussed.
Students attend one art event.
- B. Discipline-specific groups of 20 students and one faculty member address the second core question by studying a significant body of relevant sources, information, and interpretation representing that discipline's approach to the issue. [For specific examples of these discipline-specific units of work, see Appendix A.] Chapters 2-3 of *Asking the Right Questions* are discussed, and these critical thinking skills are woven through the larger discussions. Students attend one arts event. (2.5 weeks)

- C. Exchange of information and conclusions among disciplinary groups and peer editing of papers by cross-disciplinary perspectives. (1 week)
- D. Revisions, evaluations and conferences on student writing for the second core question. (.5 week)

Unit III (Question C). How do we tell the good from the bad? What, therefore, should I do?

- A. Introduction to the third core question. (.5 week)
Interactive presentations by faculty from each discipline.
Common readings for the unit are discussed.
Students attend one arts event.
- B. Discipline-specific groups of 20 students and one faculty member address the third core question by studying a significant body of relevant sources, information, and interpretation representing that discipline's approach to the issue. [For specific examples of these discipline-specific units of work, see Appendix A.] Chapters 4-5 of *Asking the Right Questions* are discussed, and these critical thinking skills are woven through the larger discussions. Students attend one arts event. (2.5 weeks)
- C. Exchange of information and conclusions among disciplinary groups and peer editing of papers by cross-disciplinary perspectives. (1 week)
- D. Revisions, evaluations and conferences on student writing for the third core question. (.5 week)
- E. Course Wrap-up (.5 week)

IV. Evaluation Methods

The final grade for the course will be determined by the following:

45% Three papers, at least five typed pages, one for each core question or unit (each paper is 15% of the total grade). The instructor for the student's disciplinary group for each unit evaluates the paper for that unit. [For specific grading criteria used in 1996-97 see Appendix D.]

Each unit requires a paper of at least five pages (typed and double-spaced), for a total minimum of at least 15 typed pages of instructor evaluated writing in the course. These papers will go through at least one draft and a peer-editing process before being submitted for instructor evaluation. Subsequent to instructor evaluation, the student may rewrite the paper as many times as feasible after the conference with the instructor.

The unit papers are only one of the ways in which writing is incorporated into the core courses. Writing instruction, pre-writing activities, critical reading exercises (including problem solving, both individually and collaboratively), group work, and conferences with faculty will be part of each unit. Faculty may use journals or writing portfolios in any given unit. Students will also be introduced to the Writing Center and encouraged to work with peer tutors there wherever appropriate.

10% Peer editing grade. Three grades (the lowest grade is dropped) for each student's efforts as peer editor will be evaluated by the instructor for each unit. The evaluation will be based on both written comments made on peer papers and performance during peer group meetings.

15% Exchange of information and conclusions among disciplinary groups: Oral presentations, student performances, written work, discussions, or other activities designed to share work in one disciplinary case study with other groups will be a standard feature of the core courses. Wherever possible, discipline based case studies should incorporate suggested listening to music and viewing of visual art which is relevant to the case study.

15% Class Participation:

Faculty who work with the individual student will assign a grade for the student's participation in his/her disciplinary unit (5% of course grade per unit). Each instructor will develop and convey explicit criteria for assessment for each unit.

15% Journal or Other Informal Writing Assignments:

Students will use the journal or other writing assignments to respond to reading, presentations, class discussion/lectures.

Additional Requirement: Students are required to attend a total of six arts events each semester and write reviews of those events. Choices of events and times will be offered to accommodate students. This requirement must be completed to receive a passing grade for the course.

Grade Scale: 100-90% = A, 89-80% = B, 79-70% = C, 69-60% = D, 59-or less% = F

Attendance Policy: As noted above, class participation is 15% of course grade. Unexcused absences will result in an 'F' class participation grade for the day(s) missed. Students are expected to attend class regularly.

V. Required textbooks, supplemental books, and readings:

A. "Common Reading" required of all students in the course:

Neil Browne and Stuart Keeley, *Asking the Right Questions: A Guide to Critical Thinking* (1994) [all three units]

The Little, Brown Second Compact Handbook [writing handbook]

Plato, "The Allegory of the Cave" [Unit I/Question A]

Mary Daly, "The Qualitative Leap Beyond Patriarchal Religion" [Unit I/Question A]

James Baldwin, "Sonny's Blues" [Unit II/Question B]

Aristotle, *Poetics* [Unit II/Question B]

Machiavelli, *The Prince* [Unit III/Question C]

[Note: Most of the essays serving as common readings for the course are contained in Jacobus, Lee., *A World of Ideas: Essential Readings for College Writers*. St. Martins Press, New York, 1993 or in Wilkie and Hurt, *Literature of the Western World. Volume II Neoclassicism Through the Modern Period*, MacMillan, New York, 1992.]

- B. Additional reading will be assigned as determined by the discipline-specific unit studies proposed by faculty in a given year [For examples of discipline-specific reading lists for HC 102, see Appendix A.]

VI. Special resource requirements:

Each student will need to purchase admission tickets to some or all of the six required art events. Presumably, most of these events will be on campus and some will be free. This is a common requirement of many fine arts and some humanities courses.

VII. Bibliography

Supplementary bibliographies vary depending on the case studies or texts selected for discipline-specific units. Following the recommendation of the HSS College Curriculum Committee, we are providing one set of examples in Appendix A.

Course Analysis Questionnaire -- HC 101

A. Details of the Course:

A1 This course is a requirement for those students entering the Honors College as freshmen and counts for 5sh of their required 23sh of honors work. As approved by the IUP Senate in 1992, HC 101 and HC 102, when coupled with an additional 4sh of humanities-fine arts credit, replace Liberal Studies requirements for the first composition course, the fine arts course, and the three humanities courses. Even though the 10sh represented by HC 101 and HC 102 combined with the additional 4sh equals only 14sh, the Senate has approved their substitution for the usual 16sh of Liberal Studies.

A2 This course does not require any changes in the content of existing courses or program requirements in the represented departments. The logic of grouping of the hours into a single 5sh course rather than separate 4sh and 1sh courses is addressed in the Program Revision submitted with this course proposal.

A3 This course was offered on a trial basis in Fall 1996.

A4 This course is not intended to be dual level.

A5 This course is not intended for variable credit.

A6 Other institutions often approach the humanities in an integrated core honors course (the examples are too numerous to cite), but we found no examples of a course that was identical to what we have proposed.

A7 No accrediting body requires this course.

B. Interdisciplinary Implications:

B1 The Senate-approved *Honors/92* described this as a team-taught course that "integrated" the humanities and fine arts (avoiding the word "interdisciplinary" with its various methodological meanings). HC 101 will be team-taught by faculty from the areas represented: fine arts, history, English, and philosophy-religious studies. It will require one faculty member (5sh) for each 20 students enrolled in the course. As described in the Syllabus of Record, at times all the faculty and students will meet for large whole-community sessions, but for the most part, faculty will be in individual classrooms with groups of 20 students. Provision is made for exchange of information and conclusions among these groups. The faculty will have to cooperate with each other in planning and in evaluation.

B2 Representatives from the departments involved in teaching the course constituted a committee which developed the course and completed the Liberal Studies checklist for the requirements which HC 101, HC 102 and HC 201 replace. The committee was chaired by the Director of the Honors College. The Interim Dean of Fine Arts and two IUP students also served on this committee. Subsequently, the Director of the Honors College met with the chairpersons of English, History, and Philosophy and Religious Studies and the deans of Fine Arts and Humanities and Social Sciences to discuss

and the deans of Fine Arts and Humanities and Social Sciences to discuss staffing of the course, and faculty have been identified for the 1996-97 and 1997-98.

B3 Seats in this course can be made available to students in the School of Continuing Education who have been admitted to the Honors College through the normal application process.

C. Implementation:

C1 Replacement faculty or partial FTE compensation to departments will in some cases be necessary to offer this course, as explained in the Senate-approved *Honors/92*. Since the estimated 80-100 honors students would otherwise be enrolled in regular sections of the liberal studies courses offered by the affected departments, full replacement is not necessary. The Provost will work with affected deans and department chairs to provide adequate replacement FTE. See attached letter from the Provost.

C2 Other Resources

- a. During 1996-97 course implementation will require use of Stright Auditorium and one classroom each in Keith and Leonard Halls in addition to the three Honors College classrooms in Whitmyre Hall. Beginning in 1997-98 adequate space will be available in Whitmyre when the renovated space will provide five classrooms and a Great Hall which can accommodate whole community portions of the course.
- b. No additional equipment is required.
- c. The Honors College budget is sufficient to provide supplies for this course.
- d. Library holdings are adequate.
- e. No travel funds are needed.

C3 No grant funds are associated with this course.

C4 This course will be offered in the fall of each academic year.

C5 There will be one section of this course offered for every 20 first-year students in the Honors College with a target of 100 students and five sections annually. All sections will be offered during the same daily class time.

C6 The Honors College Course Criteria passed by the IUP Senate in December 1994 limit enrollment in honors courses to 20 students per section.

C7 As noted in syllabus of record for EN 101, the National Council of Teachers of English recommends class sizes under 20 students for writing instruction.

D. Miscellaneous

Related Documents included in this packet:

Sample Discipline-Specific Units for HC 101,
HC 102, and HC 201 (Appendix A)

Visual Representation of Core Course Disciplinary Groups
(Appendix B)

Table Showing Progression of Course Objectives for
HC 101, HC 102, and HC 201 (Appendix C)

Writing Evaluation Sheet Used 1996-97 and
Sample Paper Assignment Sheet [Spring 1997]
(Appendix D)

Letters of Support (Appendix E).

COURSE PROPOSAL -- HC 102 HONORS CORE II

I. Catalog Description

HC 102 Honors Core II

5 credits

5c - 0L - 5sh

Prerequisites: HC 101, freshman standing, admission to Honors College.

This is the second in a series of three required and interrelated courses. HC 102 continues the emphases of HC 101: (a) introduction to major works of literature and fine arts; (b) introduction to major ideas in history, philosophy, religious studies; and (c) focus on critical thinking skills used in reading, writing, and discussion in an interrelated, synthetic, and interactive pedagogical environment. Although materials come from various periods and disciplines, each instructor has incorporated works from a common century to provide a common ground for exploring core questions. Building on their experiences in HC 101, students will become more critical and analytical in their reading and response. Further, the ability to synthesize will be emphasized based on their previous readings and learning experiences.

II. Course Objectives

A. Cognitive Objectives:

1. Students will begin to develop an understanding of the interrelationships of various aspects of culture (at a given time or across time) and an ability to note and compare continuity and change among artistic, literary, historical, and philosophical phenomena and events in class discussion, class presentations, and in their formal papers and journals.

For example, in written and oral work students will confront such questions as: "Do the notions of God/spirituality set forth in *Inherit the Wind* have any meaningful relationship to the concept of religion set forth in *Huckleberry Finn*?" or "Dickens has painted devastating pictures of evangelical do-gooders. Does Dickens' fiction accurately represent historical religious reformers? Why?"

2. Students will begin to internalize conflicting positions in relation to their own positions on issues in their writing and class responses.

For example, in a journal response, critical paper, oral presentation, or class discussion, students would be asked to: "Decide whether or not the emerging industrial capitalism of the 19th century has resulted in the progress which advocates of high Victorian culture predicted. Are we a more advanced culture, and if so, in what ways? Be sure to comment on the potential for social development as suggested by Marx."

3. Students will continue to develop and apply analytic and synthetic modes of thinking in papers and oral work.

For example, students might address: "To what degree do Carroll, Orwell, Wilde, Coleridge, and Thoreau understand language as a utilitarian tool? . . . as a constant recreation of the mystery of the universe?" or "What, exactly, is the language of art? How do Ruskin and the Pre Raphaelites define a social value structure through their artistic language?"

4. Students will begin to understand contemporary experiences, phenomena and dilemmas from a multi-disciplinary and historical perspective as such experiences affect their own lives.

For example: "Evaluate the significance of religion for contemporary U.S. culture. Be sure to cite writers such as Beckett, Thoreau, Comte, and Tolstoy." or "To what degree does religious belief legitimize male dominant authority models? (Be sure to cite Daly, Ibsen, Freud, Wilberforce, and Newman.)"

5. Students will independently develop their ability to read materials critically with careful attention to text in various disciplines and modes of discourse.

For example: "Focusing on any of the materials assigned in your packets but not discussed in class, develop an argument for/against one of the following: a) "The artists of the 19th century sacrificed aesthetics to promote conventional religious beliefs" or (b) "The constant revisioning of history suggests that all too often what is presented as fact is a reflection of the historian's bias/blurred vision."

B. Performance (Behavioral)/Attitudinal Objectives

1. Students will continue to develop as members of a learning community by informally (and without faculty direction) forming study groups. (They will, for instance, become more independently responsible for group work.) They will be expected to take a more active part in the development of university intellectual life.
2. Students will initiate collaborative modes without suggestion or intervention of faculty. (They may, for instance, develop study groups, peer editing sessions, or collaborative writing sessions.)

3. Students will initiate modes of learning which demonstrate that they are active learners. (They may introduce materials which they have sought out on their own into presentations, journals, papers or class discussion. They may, for instance, demonstrate the aesthetics of a computer program they have written, or an analysis of the contemporary social class structure as a result of 19th century industrial progress.)
4. Students will begin to value the learning experience above the grade for that experience.

C. Writing Objectives

[Note: The first five writing objectives are repeated from HC 101. Students will continue to write the same number of journal entries or other informal writing assignments responding to the same kinds of events and readings. Students will, however, reflect greater knowledge, more synthesis with previous readings/learning experiences, and become more critical/analytical in their responses.]

1. Students will be encouraged to respond emotionally and intuitively to individual readings, presentations, and fine arts events.
2. Students will be encouraged to practice the critical reading/thinking skills addressed in class by following the model of our critical thinking text in identifying for a given reading the work's argument or main point, reasons, examples, stylistic qualities, and impact.
3. Students will be encouraged to convey questions and insights to the instructor in a forum discrete from class discussion or conferences.
4. Students will develop the habit of writing as a discovery/clarification process.
5. Students will engage in pre-writing activities prior to drafts of formal critical papers.

[Note: Writing objectives 6-10 are repeated from HC 101. Students will once again prepare three formal essays of at least five pages each. Students will, however, reflect greater knowledge, more synthesis with previous readings/learning experiences, and become more critical/analytical in their writing. In the course of writing these papers, students will receive writing instruction based on the "process" method encouraging and facilitating: pre-writing activities, substantive revision, peer editing of middle drafts, response to peer edits and instructor comments, conferencing, and rewriting.]

6. Students will move from the familiar kind of formal paper which reports to argumentation through focus on the use of a debatable thesis statement.

7. Students will organize and coherently develop their ideas.
8. Students will master the conventions of writing appropriate to subject, purpose and audience.
9. Students will come to the writing of the critical paper/argument as a process which requires revisions and rethinking.
10. Because the three "core questions" for HC 102 are concerned with values, one objective for even more formal writing is for students to attempt to articulate and to examine critically their own values in response to the core question and the material presented in class.

D. Discipline-Specific Objectives

1. Students will encounter significant examples of and develop an appreciation of three of the four target disciplines based on historical understanding, aesthetic and critical reflection.

Example: As you reflect on the merging of Darwinism, the Industrial Revolution, and the "new criticism" of the Bible, evaluate the impact the convergence of these ideas had on the artists (literary and visual) of the age. To what degree are today's artists/thinkers continuing to react to this complex of influences? Are today's artists wrestling with the same magnitude of issues with which 19th century artists struggled?

2. Students will encounter some of the important theories and principles of three of the four target disciplines.

Example: To what degree does Carr's view of history and the manner in which historians operate adequately reflect the historical accuracy of such material as the *Arthurian Legends*, *Alice in Wonderland*, *Through the Looking Glass*, and *Narrative of an American Slave*? What, if anything, is historically true?

Or, How does Carr's view of history square with Postman's definition of Bohr's statement?

"The opposite of a correct statement is an incorrect statement.
The opposite of a profound truth is another profound truth."
[Nils Bohr]

"He [Bohr] meant that we require a larger reading of the human past, of our relations with each other and the universe and God, a retelling of our older tales to encompass many truths and to let us grow and change." [Neil Postman]

3. Students will begin to understand the methods of inquiry and vocabulary commonly used in three of the four target disciplines.

Example: How might a 20th century feminist literary critic account for the primacy of Carroll's *Alice*? Can a case be made for Carroll as a feminist?

Or, The journey motif has been a significant symbol for male coming of age in much 19th-century American literature. Do you find similar presence in 19th century English writers? Are there important differences?

III. Course Outline

This course is organized around three (D, E, and F) of the eight interrelated core questions for the HC 101-102-201 sequence. Each question or unit will take four to five weeks, with some overlap expected between units on the last/first day of each. These questions are overlapping and reenforcing rather than discrete; once raised they will reemerge from time to time during the rest of the semester. For each unit/question, students choose among discipline-specific groups in fine arts, history, literature, and philosophy/religious studies; over the three-semester HC 101-102-201 sequence, students achieve a balanced exposure to different disciplines.

Unit I (Question D). Do humans need God/spirituality? What, therefore, should I do?

- A. Introduction to the first core question. (.5 week)
Interactive presentations by faculty from each discipline.
Common readings for the unit are discussed.
Students attend one arts event.
- B. Discipline-specific groups of 20 students and one faculty member address the first core question by studying a significant body of relevant sources, information, and interpretation representing that discipline's approach to the issue. [For specific examples of these discipline-specific units of work, see Appendix A.] Chapters 6-7 of *Asking the Right Questions* are also presented and these critical thinking skills in addition to those introduced in previous sections are woven through the larger discussions. Students attend one arts event. (2.5 weeks)
- C. Exchange of information and conclusions among disciplinary groups and peer editing of papers by cross disciplinary perspectives. (1 week)
- D. Revisions, evaluations and conferences on student writing for the core question. (.5 week)

Unit II (Question E). How do we create and use the past? What, therefore, should I do?

- A. Introduction to the second core question. (.5 week)
Interactive presentations by faculty in each discipline.
Common readings for the unit are discussed.
Students attend one arts event.
- B. Discipline-specific groups of 20 students and one faculty member address the first core question by studying a significant body of relevant sources, information, and interpretation representing that discipline's approach to the issue. [For specific examples of these discipline-specific units of work, see Appendix A.] Chapters 8-9 of *Asking the Right Questions* are also presented and these critical thinking skills in addition to those introduced in previous sections are woven through the larger discussions. Students attend one arts event. (2.5 weeks)
- C. Exchange of information and conclusions among disciplinary groups and peer editing of papers by cross disciplinary perspectives. (1 week)
- D. Revisions, evaluations and conferences on student writing for the second core question. (.5 week)

Unit III (Question F). What is "language"? What, therefore, should I do?

- A. Introduction to the third core question. (.5 week)
Interactive presentations by faculty in each discipline.
Students attend one arts event.
- B. Discipline-specific groups of 20 students and one faculty member address the first core question by studying a significant body of relevant sources, information, and interpretation representing that discipline's approach to the issue. [For specific examples of these discipline-specific units of work, see Appendix A.] Chapters 10-11 of *Asking the Right Questions* are also presented and these critical thinking skills in addition to those introduced in previous sections are woven through the larger discussions. Students attend one arts event. (2.5 weeks)
- C. Exchange of information and conclusions among disciplinary groups and peer editing of papers by cross disciplinary perspectives. (1 week)
- D. Revisions, evaluations and conferences on student writing for the third core question. (.5 week)
- E. Course Wrap-up. (.5 week)

IV. EVALUATION METHODS

The final grade for the course will be determined by the following:

45% Three papers, at least five typed pages, one for each core question or unit (each paper is 15% of the total grade). The instructor for the student's disciplinary group for each unit evaluates the paper for that unit. [For specific grading criteria used in 1996-97 see Appendix C.]

Each unit requires a paper of at least five pages (typed and double-spaced), for a total minimum of at least 15 typed pages of instructor evaluated writing in the course. These papers will go through at least one draft and a peer-editing process before being submitted for instructor evaluation. Subsequent to instructor evaluation, the student may rewrite the paper as many times as feasible after the conference with the instructor.

The unit papers are only one of the ways in which writing is incorporated into the core courses. Writing instruction, pre-writing activities, critical reading exercises (including problem solving, both individually and collaboratively), group work, and conferences with faculty will be part of each unit. Faculty may use journals or writing portfolios in any given unit. Students will also be introduced to the Writing Center and encouraged to work with peer tutors there wherever appropriate.

10% Peer editing grade. Three grades (the lowest grade is dropped) for each student's efforts as peer editor will be evaluated by the instructor for each unit. The evaluation will be based on both written comments made on peer papers and performance during peer group meetings.

15% Exchange of information and conclusions among disciplinary groups: Oral presentations, student performances, written work, discussions, or other activities designed to share work in one disciplinary case study with other groups will be a standard feature of the core courses. Wherever possible, discipline based case studies should incorporate suggested listening to music and viewing of visual art which is relevant to the case study.

15% Class Participation:

Faculty who work with the individual student will assign a grade for the student's participation in his/her disciplinary unit (5% of course grade per unit). Each instructor will develop and convey explicit criteria for assessment for each unit.

15% Journal or Other Informal Writing Assignments:

Students will use the journal or other writing assignments to respond to reading, presentations, class discussion/lectures.

Additional Requirement: Students are required to attend a total of six arts events each semester and write reviews of those events. Choices of events and times will be offered to accommodate students. This requirement must be completed to receive a passing grade for the course.

Grade Scale: 100-90% = A, 89-80% = B, 79-70% = C, 69-60% = D, 59-or less% = F

Attendance Policy: As noted above, class participation is 15% of course grade. Unexcused absences will result in an 'F' class participation grade for the day(s) missed. Students are expected to attend class regularly.

V. Required textbooks, supplemental books, and readings:

A. "Common Reading" required of all students in the course:

Neil Browne and Stuart Keeley, *Asking the Right Questions* (1994) [all 3 units]

Martin Marty, "You Get to Teach and Study Religion" (from *Academe*, December 1996) [Unit I/Question D]

William Scott Green, "Religion within the University" (from *Academe*, December 1996) [Unit I/Question D]

Alexis de Tocqueville, "Democracy and Religion" from *Democracy in America* (1835) [Unit I/Question D]

E. H. Carr, *What is History?* (1955) [Unit II/Question E]

Herbert Muller, "Progress" from *Uses of the Past* (1957) [Unit II/Question E]

Deborah Tannen, *You Just Don't Understand* (1990) [Unit III/Question F]

B. Additional reading will be assigned as determined by the discipline-specific unit studies proposed by faculty in a given year [For examples of discipline-specific reading lists for HC 102, see Appendix A.]

VI. Special resource requirements:

Each student will need to purchase admission tickets to some or all of the six required art events. Presumably, most of these events will be on campus and some will be free. This is a common requirement of many fine arts and some humanities courses.

VII. Bibliography

Supplementary bibliographies vary depending on the case studies selected for discipline specific units. Following the recommendation of the HSS College Curriculum Committee, we are providing one set of examples in Appendix A.

Course Analysis Questionnaire -- HC 102**A. Details of the Course:**

A1 This course is a requirement for those students entering the Honors College as freshmen and counts for 5sh of their required 23sh of honors work. As approved by the IUP Senate in 1992, HC 101 and HC 102, when coupled with an additional 4sh of humanities-fine arts credit, replace Liberal Studies requirements for the first composition course, the fine arts course, and the three humanities courses. Even though the 10sh represented by HC 101 and HC 102 combined with the additional 4sh equals only 14sh, the Senate has approved their substitution for the usual 16sh of Liberal Studies.

A2 This course does not require any changes in the content of existing courses or program requirements in the represented departments. The logic of grouping of the hours into a single 5sh course rather than separate 4sh and 1sh courses is addressed in the Program Revision submitted with this course proposal.

A3 This course is being offered on a trial basis in Spring 1997.

A4 This course is not intended to be dual level.

A5 This course is not intended for variable credit.

A6 Other institutions often approach the humanities in an integrated core honors course (the examples are too numerous to cite), but we found no examples of a course that was identical to what we have proposed.

A7 No accrediting body requires this course.

B. Interdisciplinary Implications:

B1 The Senate-approved *Honors/92* described this as a team-taught course that "integrated" the humanities and fine arts (avoiding the word "interdisciplinary" with its various methodological meanings). HC 102 will be team-taught by faculty from the areas represented: fine arts, history, English, and philosophy-religious studies. It will require one faculty member (5sh) for each 20 students enrolled in the course. As described in the Syllabus of Record, at times all the faculty and students will meet for large whole-community sessions, but for the most part, faculty will be in individual classrooms with groups of 20 students. Provision is made for exchange of information and conclusions among these groups. The faculty will have to cooperate with each other in planning and in evaluation.

B2 Representatives from the departments involved in teaching the course constituted a committee which developed the course and completed the Liberal Studies checklist for the requirements which HC 101, HC 102 and HC 201 replaces. The committee was chaired by the Director of the Honors College. The Interim Dean of Fine Arts and two IUP students also served on this committee. Subsequently, the Director of the Honors College met with the chairpersons of English, History, and Philosophy and Religious Studies

and the deans of Fine Arts and Humanities and Social Sciences to discuss staffing of the course, and faculty have been identified for the 1996-97 and 1997-98.

B3 Seats in this course can be made available to students in the School of Continuing Education who have been admitted to the Honors College through the normal application process.

C. Implementation:

C1 Replacement faculty or partial FTE compensation to departments will in some cases be necessary to offer this course, as explained in the Senate-approved *Honors/92*. Since the estimated 80-100 honors students would otherwise be enrolled in regular sections of the liberal studies courses offered by the affected departments, full replacement is not necessary. The Provost will work with effected deans and department chairs to provide adequate replacement FTE. See attached letter from the Provost.

C2 Other Resources

- a. During 1996-97 course implementation will require use of Stright Auditorium and one classroom each in Keith and Leonard Halls in addition to the three Honors College classrooms in Whitmyre Hall. Beginning in 1997-98 adequate space will be available in Whitmyre when the renovated space will provide 5 classrooms and a Great Hall which can accommodate whole-community portions of the course.
- b. No additional equipment is required.
- c. The Honors College budget is sufficient to provide supplies for this course.
- d. Library holdings are adequate.
- e. No travel funds are needed.

C3 No grant funds are associated with this course.

C4 This course will be offered in the spring of each academic year.

C5 There will be one section of this course offered for every 20 first-year students in the Honors College with a target of 100 students and 5 sections annually. All sections will be offered during the same daily class time.

C6 The Honors College Course Criteria passed by the IUP Senate in December 1994 limit enrollment in honors courses to 20 students per section.

C7 As noted in syllabus of record for EN 101, the National Council of Teachers of English recommends class sizes under 20 students for writing instruction.

D. Miscellaneous

Related Documents included in this packet:

Sample Discipline-Specific Units for HC 101,
HC 102, and HC 201 (Appendix A)

Visual Representation of Core Course Disciplinary Groups
(Appendix B)

Table Showing Progression of Course Objectives for
HC 101, HC 102, and HC 201 (Appendix C)

Writing Evaluation Sheet Used 1996-97 and
Sample Paper Assignment Sheet [Spring 1997]
(Appendix D)

Letters of Support (Appendix E).

COURSE PROPOSAL -- HC 201 HONORS CORE III

I. Catalog Description

HC 201 Honors Core III

4 credits
4c-0L-4sh.

Prerequisites: sophomore standing, admission to the Honors College, and successful completion of HC 101 and 102 if admitted to Honors College as a first-year student. Prerequisites for students admitted to the Honors College as sophomores are EN 101, and at least one Liberal Studies course in the humanities or fine arts.

This course completes the introduction of Honors College students to major works of literature and art; to major ideas in history, philosophy, religious studies, literature and the fine arts; and to critical thinking skills used in reading, writing, and discussion in an integrated and interactive pedagogical environment.

II. Course Objectives

A. Cognitive Objectives

1. Develop in students an understanding of the interrelationship of various aspects of culture (at a given time or across time) and an ability to perceive continuity and change among artistic, literary, historical, and philosophical phenomena and events.

Example: Using the materials you have studied from the Neoclassic, Romantic and Victorian Ages, account for the pre-eminent position of science in the 20th century. Is the current position of science an inevitability?

2. Students will be able to evaluate the significance of the various positions on major intellectual questions/problems.

Example: Using late Victorian reactions to the intrusion of evolution, the triumph of industrial capitalism, and the splintering of faith and science evaluate Toynbee's belief that the end of a culture is earmarked by a loss of centrality.

3. Analytic and synthetic modes of thinking become an expected and ongoing mode of thought.

Example: Despite the surface antipathy of the 20th century for Victorian culture there are critics who maintain that the problems, beliefs, and attitudes of the 19th century permeate 20th century culture. Select four of five major issues and demonstrate how this assertion is/is not valid.

4. Students will begin to understand contemporary experiences, phenomena and dilemmas from a multi-disciplinary and historical perspective as such experiences affect the larger culture.

Example: As early as 1979 writers began to react to the schism which had developed between man and nature. What combined forces have promoted the current ecological concerns/practices in our culture?

5. Students will continue to apply analytical skills to readings through journal entries or other informal writings which identify and critique the author's argument, reasons, examples, etc.

Example: Evaluate the effectiveness of John Stuart Mill's arguments in "On the Subjection of Women" from the perspective of contemporary feminist criticism.

B. Performance (Behavioral)/Attitudinal Objectives

1. Students will further develop as members of a learning community and function as facilitators for not only their learning community, but for entering students as well. In addition to working with classmates with whom they have taken HC 101 and HC 102, sophomore students will serve as models/resources for the entering freshman class. It is anticipated that sophomores will (for example) be able to help entering students identify academic priorities, establish study groups, acquire time management skills, and become familiar with protocol for working harmoniously in a learning community.

2. Students will focus on their success (or lack thereof) in evaluation of their collaborative efforts. At the end of Fall Semester 1996 students were already focusing attention on how to improve the quality of the presentations. As one of their first activities of the Spring Semester 1997, they have begun to reevaluate presentation modes, journal entries, and approaches to the writing process. Their present evaluations reveal that they are able to identify strengths/weaknesses in process as well as in content and that they are addressing the problem of students who do not fit easily into collaborative learning.

3. Students will encourage active learning in both their peers and in entering students. See # 2 and 1 above.

4. Students will demonstrate their first concern is for substance rather than faculty grading of the material submitted. At the conclusion of HC 101 students were, partly as a result of nongraded drafts of essays and journal entries, beginning to focus in a more concerted manner on the substance of their written material. The writing process which mandates drafting, peer editing, revision, and first submission to the instructor who does not grade the first submission (but annotates the paper) is helping students recognize that their first concern should be the quality of what they are doing and that it is their responsibility to make this determination.

C. Writing Objectives:

All Objectives from HC 101 and HC 102 plus:

1. Students will come to realize that journal writing or other informal writing is an important means of self discovery. Students will continue to write the same number of journal entries or other writing assignments responding to the same kinds of events and readings.
2. Students will write effective, organized prose which communicates with unity and coherence and is appropriate to both the subject matter and audience. Papers will demonstrate a significantly more complex mode of thinking and level of instruction.
3. Students will easily make adjustments to the writing conventions of various fields. They will develop written communication skills which cross the boundaries between disciplines. Students will write the same number of papers following the method outlined in HC 101.

D. Discipline-Specific Objectives:

1. Students will encounter further examples of and develop a further appreciation of three of the four target disciplines based on increased and matured historical understanding, aesthetic and critical reflection.

Example: The course content for HC 101, 102, 201 includes examples of historical, philosophical, literary, and aesthetic revolutions/evolutions over a period of three centuries. Students are encouraged to trace causative forces, evaluate the importance of movements, and determine the negative or positive impact of these movements. [They might, for example, evaluate the impact of Wollstonecraft, Mill, Stanton and Daly against historical and philosophical backgrounds.]

2. Students will attempt to employ and make choices among the important theories and principles of three of four of the target disciplines.

Example: In dealing with material which covers three centuries, students have been given perspective on how philosophers have come to terms with attempting to define reality and how those definitions have effected changes in the literature, art, religion, and politics of the age. From the perspective of the end of the twentieth century speculate what philosophical construct may have had the most positive effect for its age.

3. Students will understand, apply, and make informed choices among the methods of inquiry and vocabulary commonly used in three of four of the target disciplines.

Example: Perhaps because of the complex nature of the age, the artists, writers, philosophers, historians, and scientists were intent on explaining the 19th century. Which of the methods of

assessment seems to capture the century in the most meaningful way: the literature, the art, the philosophy, the science?

III. Course Outline

This course is organized around the final two (G and H) of the eight interrelated core questions for the HC 101-102-201 sequence. The first question or unit will take 5 weeks; the final question or unit will take 9 weeks, with some overlap expected on the first and last days of each. These questions are overlapping and reinforcing rather than discrete; once raised they will re-emerge from time to time during the rest of the semester. [Note: for Unit II/Question H only, students will do two discipline-specific studies; in other words, they will approach this final unit/question twice--from the perspective of two different disciplines.]

Unit I (Question G). Must the need for a stable social order conflict with the need for individual liberty? What, therefore, should I do?

- A. Introduction to the first core question. (.5 week)
Interactive presentations by faculty in each discipline.
Common readings for the unit are discussed.
Students attend one arts event.
- B. Discipline-specific groups of 20 students and one faculty member address the first core question by studying a significant body of relevant sources, information, and interpretation representing that discipline's approach to the issue. [For specific examples of these discipline-specific units of work, see Appendix A.] Chapters 12-13 of *Asking the Right Questions* are also presented and these critical thinking skills are woven through the larger discussions. Students attend one arts event. (3 weeks)
- C. Exchange of information and conclusions among disciplinary groups and peer editing of papers by cross disciplinary perspectives. (1 week)
- D. Revisions, evaluations and conferences on student writing for the first core questions. (.5 week)

Unit II (Question H). Who am I? What makes us human? What, therefore, should I do?

- A. Introduction to the second core question. (.5 week)
Interactive presentations by faculty in each discipline.
Common readings for the unit are discussed.
Students attend one arts event.
- B. First discipline-specific groups of 20 students and one faculty member address the first core question by studying a significant body of relevant sources, information, and interpretation representing that discipline's approach to the issue. [For specific examples of these discipline-specific units of work, see Appendix A.] Chapters 14-15 of *Asking the Right Questions* are also presented and these critical thinking skills are woven through the larger discussions. Students attend two arts events. (3 weeks)

- C. Exchange of information and conclusions among disciplinary groups and peer editing of papers by cross disciplinary perspectives. (1 week)
- D. Revisions, evaluations and conferences on student writing for the first disciplinary group of the second core question. (.5 week)
- E. Students rotate into a second set of discipline-specific groups of 20 students and one faculty member to address the same core question by studying a significant body of relevant sources, information, and interpretation representing a second discipline's approach to the issue. [For specific examples of these discipline-specific units of work, see Appendix A.] . Students attend one arts event. (2.5 weeks)
- F. Exchange of information and conclusions among disciplinary groups and peer editing of papers by cross disciplinary perspectives. (1 week)
- G. Course wrap up (.5 week)

IV. Evaluation Methods

The final grade for the course will be determined by the following:

45% Three papers, at least five typed pages, one for each core question or unit (each paper is 15% of the total grade). The instructor for the student's disciplinary group for each unit evaluates the paper for that unit. [For specific grading criteria used in 1996-97 see Appendix D.]

Each unit requires a paper of at least 5 pages (typed and double-spaced), for a total minimum of at least 15 typed pages of instructor evaluated writing in the course. These papers will go through at least one draft and a peer-editing process before being submitted for instructor evaluation. Subsequent to instructor evaluation, the student may rewrite the paper as many times as feasible after the conference with the instructor.

The unit papers are only one of the ways in which writing is incorporated into the core courses. Writing instruction, pre-writing activities, critical reading exercises (including problem solving, both individually and collaboratively), group work, and conferences with faculty will be part of each unit. Faculty may use journals or writing portfolios in any given unit. Students will also be introduced to the Writing Center and encouraged to work with peer tutors there wherever appropriate.

10% Peer editing grade. Three grades (the lowest grade is dropped) for each student's efforts as peer editor will be evaluated by the instructor for each unit. The evaluation will be based on both written comments made on peer papers and performance during peer group meetings.

15% Exchange of information and conclusions among disciplinary groups: Oral presentations, student performances, written work, discussions, or other activities designed to share work in one disciplinary case study with other groups will be a standard feature of the core courses. Wherever possible, discipline based case studies should incorporate suggested listening to music and viewing of visual art which is relevant to the case study.

15% Class Participation:

Faculty who work with the individual student will assign a grade for the student's participation in his/her disciplinary unit (5% of course grade per unit). Each instructor will develop and convey explicit criteria for assessment for each unit.

15% Journal or Other Informal Writing Assignments:

Students will use the journal or other writing assignments to respond to reading, presentations, class discussion/lectures.

Additional Requirement: Students are required to attend a total of 6 arts events each semester and write reviews of those events. Choices of events and times will be offered to accommodate students. This requirement must be completed to receive a passing grade for the course.

Grade Scale: 100-90% = A, 89-80% = B, 79-70% = C, 69-60% = D, 59-or less% = F

Attendance Policy: As noted above, class participation is 15% of course grade. Unexcused absences will result in an 'F' class participation grade for the day(s) missed. Students are expected to attend class regularly.

V. Required textbooks, supplemental books, and readings:

A. "Common Reading" required of all students in the course:

Neil Browne and Stuart Keeley, *Asking the Right Questions* (1994)
[both units]

Martin Luther King, Jr., "Letter from Birmingham Jail" [Unit I/Question G]

Reinhold Neibuhr, selection from *Moral Man and Immoral Society* (1932) [Unit I/Question G]

Jostein Gaarder, *Sophie's World: A Novel About the History of Philosophy* (1991) [Unit II/Question H]

B. Additional reading will be assigned as determined by the discipline-specific unit studies proposed by faculty in a given year. [For examples of discipline-specific reading lists for HC 201, see Appendix A.]

VI. Special resource requirements:

Each student will need to purchase admission tickets to some or all of the 6 required art events. Presumably, most of these events will be on campus and some will be free. This is a common requirement of many fine arts and some humanities courses.

VII. Bibliography

Supplementary bibliographies vary depending on the case studies selected for discipline specific units. Following the recommendation of the HSS College Curriculum Committee, we are providing one set of examples in Appendix A.

Course Analysis Questionnaire--HC 201

A. Details of the Course:

A1 This course is a requirement for those students entering the Honors College as freshmen and counts for 4sh of their required 23sh of honors work. This course is a requirement for those students entering the Honors College as sophomores and counts for 4sh of their required 18sh of honors work. When combined with HC 101 and HC 102, it replaces Liberal Studies requirements for the first composition course, fine arts course, and the three humanities courses. (Students completing only part of the HC 101-102-201 sequence may receive credit for some of these Liberal Studies requirements as determined on an individual basis following established procedures for an exemption from a Liberal Studies requirement.)

A2 This course does not require changes in the content or existing courses or program requirements in the represented departments. This course does represent a change in requirements for the Honors College Program as addressed in the "Program Revision" submitted with this course proposal.

A3 This course ^{is currently} ~~has not been~~ offered on a trial basis;

A4 This course is not intended to be dual level.

A5 This course is not intended for variable credit.

A6 Other institutions often approach the humanities in an integrated core course (the examples are too numerous to cite), but we found no examples of a course that was identical to what we have proposed.

A7 No accrediting body requires this course.

B. Interdisciplinary Implications

B1 The course, following the Senate-approved model for HC 101 and HC 102, will be team taught by faculty from the areas represented in the course: fine arts, history, English, and philosophy-religious studies. It will require one faculty member for a 4sh load for each 20 students enrolled in the course. As described in the Syllabus of Record, at times all the faculty and students will meet for large whole-community sessions, but for the most part faculty will be in individual classrooms with groups of 20 students. Provision is made for exchange of information and conclusions among these groups. Faculty will have to cooperate with each other in planning and in evaluation.

B2 Representatives from the departments involved in teaching the course constituted a committee which developed the course and completed the Liberal Studies checklist for the course for requirements which HC 101, HC 102, and HC 201 replace. The committee was chaired by the Director of the Honors College. The Interim Dean of Fine Arts and two IUP students also served on this committee. Subsequently, the Director of the Honors College met with the chairpersons of English, History, and Philosophy-Religious

Studies and the deans of Fine Arts and Humanities and Social Sciences to discuss staffing of the course, and faculty have been identified for Fall 1997.

B3 Seats in this course can be made available to students in the School of Continuing Education who have been admitted to the Honors College through the normal application process.

C. Implementation

C1 Replacement faculty or partial FTE compensation to departments will in some cases be necessary to offer this course. Since the estimated 80-100 honors students would otherwise be enrolled in regular sections of the Liberal Studies courses offered by the affected departments, full replacement is not necessary. The Provost will work with affected deans and department chairs to provide adequate replacement FTE. See attached letter from the Provost.

C2 Other Resources

- a. Beginning in 1997-98 (the first year this course will be taught) space will be adequate as Whitmyre renovations will be completed including 5 small classrooms and a Great Hall for whole community portions of the course.
- b. No additional equipment is required.
- c. The Honors College budget is sufficient to provide supplies for this course.
- d. Library holdings are adequate.
- e. No travel funds are needed.

C3 No grant funds are associated with this course.

C4 This course will be offered in the fall of each academic year beginning in Fall 1997.

C5 There will be one section of this course offered for every 20 first-year students in the Honors College with a target of 100 students and 5 sections annually. All sections will be offered during the same daily class time.

C6 The Honors College Course Criteria passed by the IUP Senate in December 1994 limit enrollment in honors courses to 20 students per section.

C7 As noted in syllabi of record for EN 101, the National Council of Teachers of English recommends class sizes under 20 students for writing instruction.

D. Miscellaneous

Related Documents included in this packet:

Sample Discipline-Specific Units for HC 101,
HC 102, and HC 201 (Appendix A)

Visual Representation of Core Course Disciplinary Groups
(Appendix B)

Table Showing Progression of Course Objectives for
HC 101, HC 102, and HC 201 (Appendix C)

Writing Evaluation Sheet Used 1996-97 and
Sample Paper Assignment Sheet [Spring 1997]
(Appendix D)

Letters of Support (Appendix E).

HONORS COLLEGE FORMS

FOR HC 101, HC 102, and HC 201

Honors College Course Proposal Form
for HC 101, HC 102, and HC 201

1. Upon what definition of an honors student is this course description built?

This course sequence is built upon the definition of honors freshmen and sophomores being motivated, curious, and intelligent. They do not necessarily arrive with better communication skills than other students. They have only begun to develop higher order reasoning skills. Many, especially those admitted to the programs as transfers, will be perfectionists and highly grade conscious. Some, especially transfers, are still relatively passive learners, still struggling to learn how to take responsibility, to discuss materials in class, and to become internally motivated. Some of these students will have difficulty taking risks and will perhaps be upset by the student-centeredness of the learning in the course. They will be at different points developmentally and socially. They will need much faculty and peer mentoring to develop into active, internally motivated learners.

2. Describe how this course is different from a regular (non-honors) section of this or a similar course? Explain how the differences meet the criteria of being qualitatively different from a normal undergraduate course rather than just covering quantitatively more material?

There are no non-honors sections of these courses or any comparable courses on which to base this comparison.

3. How does this course demonstrate a commitment to the development of critical thinking skills as a primary objective? Give specific examples. Are there ways in which there could be more emphasis on critical thinking? If so, what are the impediments to a greater emphasis on critical thinking in the proposed course description?

In many ways these are courses in critical thinking. The "content" of the courses is certainly important, but in many ways secondary to the objective of teaching students to proceed through the critical thinking pyramid to higher order thinking. At the rudimentary level, for example, critical reading exercises ask students to summarize in their own words what a passage in the reading says, then to compare it to something else, then to critique it, then to analyze it, and finally to synthesize it with other knowledge. The writing in these courses is not research writing, but critical writing which employs the students' developing critical thinking skills to solve a problem, to bring a personal perspective to an issue or experience, to synthesize a new experience with past knowledge, or to collaborate with others to solve a problem while working through multiple viewpoints. It would be hard to add more emphasis on critical thinking.

4. Demonstrate how the pedagogy of this course is interactive and student-centered. Explain the ways in which your method of instruction creates a classroom environment which is truly open to discovery by students. (As opposed to being one in which the professor plans to lead the students -- however interactively -- to predefined conclusions.)

The pedagogy of these courses centers on the students' viewing the course content as a number of open-ended, much-debated, yet very important questions. The pedagogy seeks to lead the students to view the world of ideas and the setting of a university as a place where there are no predefined conclusions on major issues and much remains to be discovered and reevaluated. Students are encouraged to question everything, but to do so with recognition of their own biases and the methods of critical thinking.

5. Explain how this course reflects high expectations for self-initiated student learning? In what ways does this course provide a foundation which teaches students HOW TO be self-initiated learners rather than just assuming they will be?

Because the pedagogy encourages students to view content as questions rather than answers, it takes a great deal of individual and group initiative to proceed through the courses. During discussions, in the choice of readings, in watching professors with multiple viewpoints, in working collaboratively with other students, in listening to other students' presentations and in reading each other's papers, students will constantly be confronted with alternative points of view and an ongoing critique of their own ideas. To survive this pedagogy, a student will have to become a self-initiated learner, and it will take a great deal of leadership and individual mentoring from the faculty to help them through this process.

6. Describe how this course meets the criteria of providing an integrative or synthetic approach to knowledge? How could this feature be enhanced? Describe the impediments to a more enhanced synthetic approach.

The courses ask students to synthesize and integrate multiple disciplinary perspectives as well as to process the perspectives of many individuals. This feature could be enhanced by further decreasing the number of units/core questions and requiring that fewer questions be approached from more disciplinary perspectives. It could also be enhanced by requiring papers or group activities to focus on synthesis.

7. Give evidence that this course moves at a pace appropriate for honors students while recognizing that, though honors students may be very bright, they do not necessarily come with pre-existing academic skills.

The courses move very quickly while trying to allow time to address the learning needs and developmental issues noted above in the answer to Question 1. It may turn out that the courses move too quickly. If that is the case, we will revise them. The courses assume that honors freshmen and

sophomores will need assistance in developing critical reading and writing skills as well as in the development of critical thinking skills and an active approach to learning.

8. How does this course demonstrate concern for students' affective and moral/ethical as well as cognitive growth? Do you have suggestions for strengthening the affective and/or moral/ ethical focus? Describe the impediments to strengthening this aspect of the course.

The sequence's eight core questions are related to values which many of us approach in life with as much affect as intellect. Each core question is followed by the question "What, therefore, should I do?" which should force students to examine the moral/ethical dimensions of all we do in the course. This could be strengthened by requiring all honors college students to perform community service, but the IUP Senate has ruled that this will not be allowed.

9. How does this course provide opportunities for students to enhance written and oral communication skills? Is there evidence that the methods of evaluation demonstrate a commitment to interactive pedagogy with at least 33% of the final grade based on projects, presentations, writing and/or performance?

All evaluation in the courses is based on written and oral communications skills with 100% of the course grade based on writing, reactions to writing, and the many ways in which discussion, performance, and oral presentations contribute to class participation.

10. Describe your likely response to a group of students from the proposed honors class coming to you and indicating that this class is not being taught in an appropriate manner for an honors course.

In these courses which are comprised of freshmen and sophomores possessing the characteristics described in the answer to Question 1, we would assume that some of their concerns were based on uncertainty or fear: fear of getting a lower grade than if they were in a non-honors course; fear at the loss of received or conventional wisdom, easy answers, and a learning environment in which memorizing the right answer used to garner applause; fear of the lack of "relevance" of this course to their career goals; fear that they may expose too much of their inner selves to peers or look foolish in this unfamiliar environment.

We would listen to them, trying to draw out what they think an honors course should be and why they hold that view. We would try to direct their thinking to what life-long education and learning means and the skills required for that. We would try to be open to their criticism and, where it was valid, to acknowledge that the course could be improved. We would tell them our stories and other personal stories about the difference between college and high school. We would try to calm their fears and help them see some humor and some positive growth in the situation. We would enlist the help of other faculty and advanced honors students to reaffirm this position.

LIBERAL STUDIES FORMS

FOR HC 101, HC 102, and HC 201

THE HONORS COLLEGE CORE AND LIBERAL STUDIES

On December 1, 1992, the University Senate approved an Honors College curriculum outline which included a humanities-fine arts core (14sh) to be taught by faculty from English, fine arts, history, and philosophy-religious studies. At that time, the Senate also accepted this "integrated" core as an "alternate track" replacing 16sh of the Liberal Studies requirements--the fine arts, three humanities and the first composition courses.

While the Senate-approved Honors College document (*Honors/92*) naturally expected the Honors core to be consistent with the goals and objectives of Liberal Studies, it did not expect the new core courses merely to consolidate the existing Liberal Studies courses or match them on a point-by-point basis; the unequal number of semester hours, if nothing else, would have underscored the necessity of a different approach. The new core courses were to be innovative integrations of the disciplinary perspectives and were to embody goals that were distinctive to honors work. *Honors/92* provided the following directives:

This core will provide students with a more unified view of knowledge and of their own behavior. Team teaching can be a powerful demonstration that knowing is itself a social process that happens among people. The core will also emphasize learning skills, especially writing but also verbal communication and discussion skills and critical thinking habits. It will serve to introduce students to campus fine arts events. It will help to establish a "community of scholars" that extends through the classroom and residence hall and sets expectations and tone for life within the College. It will also show students how to learn and encourage them to take responsibility for their own learning.

Nevertheless, the three-semester core sequence--taken as one integrated whole--shows a strong congruence with the individual criteria for the Liberal Studies categories it replaces. In short, we think the "alternate track" ends up in the same place, if by a different route. Therefore, in addition to the general Liberal Studies check-lists, we are also attaching check-lists for the regular humanities, fine arts, and composition categories, and current members of the core faculty look forward to discussing the placement of our check marks with the Liberal Studies Committee.

LIBERAL STUDIES COURSE APPROVAL, PARTS 1-3: GENERAL INFORMATION CHECK-LIST

I. Please indicate the LS category(ies) for which you are applying:

On December 1, 1992, the University Senate approved an Honors College curriculum outline which included a humanities-fine arts core (14sh) to be taught by faculty from English, fine arts, history, and philosophy-religious studies. At that time, the Senate also accepted this "integrated" core as an "alternate track" replacing 16sh of the Liberal Studies requirements--the fine arts, three humanities and the first composition courses. [See additional explanation on previous page.]

II. Please use check marks to indicate which LS goals are primary, secondary, incidental, or not applicable. When you meet with the LSC to discuss the course, you may be asked to explain how these will be achieved.

Prim	Sec	Incid	N/A
<u>X</u>	___	___	___

<u>X</u>	___	___	___
----------	-----	-----	-----

<u>X</u>	___	<u>X</u>	___
----------	-----	----------	-----

<u>X</u>	___	<u>X</u>	___
----------	-----	----------	-----

<u>X</u>	___	___	___
----------	-----	-----	-----

<u>X</u>	___	___	___
----------	-----	-----	-----

___	___	___	<u>X</u>
-----	-----	-----	----------

___	___	___	<u>X</u>
-----	-----	-----	----------

___	___	<u>X</u>	___
-----	-----	----------	-----

___	___	<u>X</u>	___
-----	-----	----------	-----

A. Intellectual Skills and Modes of Thinking:

1. Inquiry, abstract logical thinking, critical analysis, synthesis, decision making, and other aspects of the critical process.
2. Literacy--writing, reading, speaking, listening.
3. Understanding numerical data.
4. Historical consciousness.
5. Scientific Inquiry.
6. Values (Ethical mode of thinking or application of ethical perception).
7. Aesthetic mode of thinking.

B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person

C. Understanding the Physical Nature of Human Beings

D. Collateral Skills:

1. Use of the library.
2. Use of computing technology.

III. The LS criteria indicate six ways that courses should contribute to students' abilities. Please check all that apply. When you meet with the LSC, you may be asked to explain your check marks.

X 1. Confront the major ethical issues which pertain to the subject matter; realize that although "suspended judgment" is a necessity of intellectual inquiry, one cannot live forever in suspension; and make ethical choices and take responsibility for them.

X 2. Define and analyze problems, frame questions, evaluate available solutions and make choices.

X 3. Communicate knowledge and exchange ideas by various forms of expression, in most cases writing and speaking.

X 4. Recognize creativity and engage in creative thinking.

X 5. Continue learning even after the completion of their formal education.

X 6. Recognize relationships between what is being studied and current issues, thoughts, institutions, and/or events.

Liberal Studies Course Approval Forms

IV. Questions.

A. Core faculty will meet prior to offering the course for planning, selection of common reading, and construction of syllabi. Currently, during the semester, core faculty have been meeting weekly or bi-weekly to coordinate activities, make adjustments, compare progress, prepare faculty panels, and so forth; we expect this level of communication to continue. At the end of the semester, faculty collaboratively determine student grades based on the evaluation criteria in the syllabus. At the end of each academic year, additional time is set aside for reflection on the teaching experience.

B. The Honors College shares the goal of including the perspectives and contributions of ethnic and racial minorities and of women whenever possible. Of the 15 common readings listed in the 1996-97 syllabi, one-third are written by women or minorities. Some of those (e.g. Daly, Tannen, King) explicitly address issues of gender and race.

The common readings are, however, only part of the course, and an exclusive focus on them misses the true integration of the perspectives and contributions of women and minorities into the course. These voices and concerns are significant components of the discipline-specific units also. To take only one example, the eight sample history units in Appendix A (actually taught 1996-97), include consideration of the role of women in the Enlightenment (drawing on the research of Lynn Hunt, *Women and the Enlightenment*) and women as shapers of the French Revolution (Units A, B, C). For sample History Unit D, Kunzel's book (which students read) is explicitly structured around the gender and racial implications of the professionalization of early social work. Unit E's focus is American slavery, and students read *The Confession of Nat Turner*. Unit F examines 19th-century discourse relating to race, as well as the gender implications of consumerism; Unit G looks at racial and gender policies of New Deal reformers, and for the final unit students read Sara Evans, *Personal Politics: The Roots of Women's Liberation in the Civil Rights Movement and the New Left*.

C. The Honors College is committed to assigning complete works in addition to whatever shorter excerpts are used. Common readings include four complete books (as opposed to textbooks or anthologies): Machiavelli, *The Prince*, Carr's *What is History?*, Tannen's *You Just Don't Understand*, and Gaarder's *Sophie's Choice*. In addition, book-length readings are included in discipline-specific unit reading lists, too (See Appendix A).

The core faculty are committed to assigning a generous selection of book-length readings each semester.

Note: The Honors College is also committed to some "common reading" for all students enrolled in the course (*Criteria for Liberal Studies Courses at IUP*, p. 1). With its residential environment, the Honors College is a working model of the ideal "that the university ought to do its best to foster intellectual discussion among students outside the class room as

well as within." We concur that "the more students who are reading the same book(s) in the same semester, the more chance we have of raising the level of intellectual discussion..." (p. 1).

D. This course is designed to introduce honors students to the humanities and fine arts, and, as such, it is distinguished from beginning technical courses in the various majors represented in the core, such as Literary Analysis, Introduction to History, Music Theory, or other required foundation courses in a major. The honors core sequence places its emphasis on liberal learning and assumes that for many of these students, this may well be the only formal college instruction in these disciplines.

CHECK LIST -- ENGLISH COMPOSITION

(Learning Skills Area)

Criteria which the First English Composition Course must meet:

- Seek to teach students to write effective, organized prose which communicates clearly and demonstrates awareness of audience, adequate development, unity and coherence.
- Seek to teach students to select discourse structures appropriate for subject, audience and the students' own level of knowledge and competence.
- Provide students with ample opportunities to develop their writing skills. In addition, students must have a minimum of 3500 words of their prose reviewed and evaluated by their instructor.
- Require students to read a substantial work of fiction or non-fiction (including collections) as a source of ideas, discussion and writing activity.
- Schedule one hour of private out-of-class conferences to be held with each student.

CHECK LIST -- HUMANITIES: LITERATURE

Knowledge Area Criteria which the course must meet:

- Treat concepts, themes and events in sufficient depth to enable students to appreciate the complexity, history and current implications of what is being studied; and not be merely cursory coverage of lists of topics.
- Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- Allow students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

Literature Criteria which the course must meet:

- Focus on important works of Western literature through an examination of its major genres (fiction, drama and poetry) avoiding excessive emphasis on one author, genre or nation's literature.
- Include works from at least three different centuries (e.g. the 16th, 18th and 20th) although treatment need not be chronological or sequential.
- Include works by women and minority writers.
- Include an Anglo-American work.
- Include a work in translation.
- Include a contemporary work (i.e. 1945 to the present).

Additional Literature Criteria which the course should meet:

- Develop the student's ability to read independently and with careful attention to the text.
- Enhance students' abilities to form and articulate their reactions to imaginative literature.
- Foster the students' appreciation of literature.

CHECK LIST -- HUMANITIES: HISTORY

Knowledge Area Criteria which the course must meet:

- Treat concepts, themes and events in sufficient depth to enable students to appreciate the complexity, history and current implications of what is being studied; and not be merely cursory coverage of lists of topics.
- Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
- Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

History Criteria which the course must meet:

- Treat Western civilization including at least the Age of Enlightenment through the present.
- Treat several different kinds of history, e.g. political history, economic history, cultural history.
- Treat the two centers of Western civilization, Europe and America, and consider Western civilization in a global context.
- Consider the ideas and experiences of both men and women as well as treating dominant cultures and various subcultures.

Additional History Criteria which the course should meet:

- Develop students' historical consciousness, that is, an understanding of the interrelationship of various aspects of culture at a given time and an ability to explore continuity and change among historical events and movements.
- Enable students to perceive contemporary experiences in historical perspective.
- Make students aware of various and sometimes contradictory historical interpretations.
- Communicate the importance of primary sources which express the thinking of men and women of different ages.

CHECK LIST -- HUMANITIES: RELIGIOUS STUDIES

Knowledge Area Criteria which the course must meet:

- Treat concepts, themes and events in sufficient depth to enable students to appreciate the complexity, history and current implications of what is being studied; and not be merely cursory coverage of lists of topics.
- Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
- Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

Religious Studies Criteria which the course must meet:

- Introduce students to the study of religion as a means to understanding Western culture and therefore to understanding themselves.
- Provide a balanced, critical, nonsectarian examination of religion.
- Emphasize an interdisciplinary approach to the study of religion.
- Investigate the nature of religion and the forms of its expression or the foundational roots and development of one or more Western religious tradition(s) over a significant time span.
- Investigate relationships with non-Western traditions and cultures where appropriate.
- Give due attention to the religious involvement and perspectives of women and minorities.
- Acquaint students with religious texts and documents as appropriate and encourage the development of independent judgment and critical evaluation of moral issues raised by these texts and by religious thinkers.

* Only in years in which a Religious Studies Faculty member replaces or teaches with a Philosophy Faculty.

CHECK LIST -- HUMANITIES: PHILOSOPHY

Knowledge Area Criteria which the course must meet:

- X Treat concepts, themes and events in sufficient depth to enable students to appreciate the complexity, history and current implications of what is being studied; and not be merely cursory coverage of lists of topics.
 The individual case studies are focussed around a central question. This question is explored through the works of historically and intellectually diverse authors, including contemporary views. Thus, the student is automatically led to a realization of the complexity of the question (through the diversity), the historical background of the question, and the implications for contemporary issues.
- X Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
 Each of the central questions for the two semester sequence raises important and foundational questions in the field of philosophy. Thus, there is an opportunity throughout the year for the professor to address the major metaphysical, epistemological, and ethical "core" questions in philosophy. In addition, several of the questions raise issues in the philosophy of art, philosophy of religion, philosophy of language, and philosophy of science. Please note also the commitment to developing students' critical thinking, critical reading and critical writing skills in the listed objectives of the two sample case studies. Exploring the questions in a critical way is essential to teaching them about philosophy.
- X Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
 As noted in the previous answer, the student will be exposed to the full range of areas in philosophy. Whichever of the case studies the students select, they will learn the terminology and methodology used in the relevant philosophical area. Moreover, the process of questioning and Socratic discussion usually used for treating philosophical issues requires the student to master the terminology and apply the various methods to the case at hand.
- X Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.
 As mentioned above, there is a strong commitment to improve writing skills, and this will certainly be true in the philosophy case studies.

Philosophy Criteria which the course must meet:

- X Introduce students to some of the great philosophers of Western civilization, avoiding excessive emphasis on one author or period of philosophical development.
 Looking at the two sample case studies for philosophy, it is clear that students will encounter the most prominent philosophers. Plato, Aristotle, Kant, and Mill are included in just these two. Other case studies will inevitably bring in works by Descartes, Hobbes, and Hume and contemporary notables such as John Rawls.

- X Introduce students to some or all of the major areas of philosophy (aesthetics, epistemology, ethics, logic, and metaphysics).
 Logic and epistemology are introduced in the first question. Aesthetics is the subject matter of the second question. Ethics is covered in the third question. The fourth question is primarily philosophy of religion, but some metaphysical issues such as free will may arise as well. The philosophy of language is the subject of the fifth question. Political philosophy and ethics form the basis of the sixth question. The seventh question invites metaphysical discussion of the nature of time, but also lends itself to discussions from philosophy of science on the nature of historical explanation. The last question—defining human nature—calls forth a number of philosophical issues, including the relationship between the mind and body, free will, and even the contrastive question "Can machines think?"
- NA Courses which choose to emphasize one or more of these areas must do so in such a way as to show students the relationship among the various areas of philosophy.
- NA Alternately, courses which choose to approach these areas of philosophy historically by examining one or more of the recognized historical periods in philosophy (e.g. ancient/medieval, modern or contemporary) must do so in such a way as to show students the contrasts and similarities with other periods.
 Neither of these subsections apply, because almost all of the major areas of philosophy are introduced, and in an historically diverse way within each question. Thus, the student is made aware of the different areas and historical approaches.
- X Provide opportunities through the close analysis and evaluation of fundamental issues, for students to gain both an understanding of philosophy and an enhanced ability to think critically and responsibly about important issues.
 The central questions selected to discuss do raise fundamental philosophical issues, but issues which are important to each of the other participating disciplines. Thus, students will appreciate the significance of philosophical discussion to obtaining a deeper understanding of important issues. Again, encouraging critical thinking is quite naturally done through discussing and writing about philosophical questions.
- X Investigate relationships with non-Western traditions and cultures where appropriate.
 A number of the questions invite inclusion of non-Western perspectives, such as questions 2 and 4, art and religion.
- X Give due attention to the philosophical work of women and minorities.
 Please note the extensive satisfaction of this criterion by the two sample case studies. These are typical of how most of the philosophy case studies would be developed.
- X Use primary sources when feasible and appropriate.
 Again, the readings given in the two sample case studies are all primary sources. This would be typical of all philosophy case studies.

Prepared by Sherill Begres and Dan Boave

The Fine Arts component of the proposed Freshman Honors College Humanities I & II curriculum will address the requirements for Liberal Studies courses as highlighted below:

CRITERIA WHICH APPLY TO ALL KNOWLEDGE AREA COURSES

All Knowledge Area Courses must:

- (1) **Treat concepts, themes, and events in sufficient depth to enable students to appreciate the complexity, history, and current implications of what is being studied; and not merely cursory coverage of lists of topics.**

The question format will demand in-depth coverage of material. The collaborative nature of each case study, particularly in the peer-editing process and the interactive nature of the course itself, will encourage viewing each concept examined in terms of its larger issues and impact.

- (2) **Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.**

Over the course of the entire year, students will be exposed individually to at least one to two major questions and their corresponding theories and practice in the fine arts and collectively to at least eight issues within the classroom and group work. In addition, the evening presentations in the arts will encourage still further exploration of the theories and principles of the various art forms.

- (3) **Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.**

As students will be exposed to varying art formats, the vocabulary and methods will vary considerably as well. Students will be encouraged to see the various art formats not only as a respondent but as means of their own expression.

- (4) **Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of the Liberal Studies curriculum.**

As writing skills are a major component of this course progression, each section will spend considerable time developing and employing writing across the entire honors curriculum.

KNOWLEDGE AREA: Fine Arts

A major objective of courses in the fine arts knowledge area is to address the aesthetic aspects of artistic works so that students will appreciate the creative natures of human beings and be able to discriminate among various art forms, to make certain artistic judgements about the quality of particular art forms, and to enjoy the choices of art that they make.

The Honors Humanities I & II may indeed address this major objective better than any previous Liberal Studies Fine Arts course has been able to do. It will concentrate on an aesthetic appreciation through looking at both art in process and the art works themselves across varying art formats. In addition, students will be encouraged to apply themselves to their own works of art.

CRITERIA FOR COURSES IN THE FINE ARTS KNOWLEDGE AREA

All courses appropriate to the fine arts knowledge area must:

- (1) examine major works by leading artists, including where, where appropriate, women, and minorities, chosen to represent significant differences in style and/or historical era. At least one work should be examined critically and in detail.

Major works from different eras, nations, sexes, and races will be explored through classwork, assignments, and evening presentations on an ongoing basis throughout both semesters.

- (2) include where possible both Western and non-Western art:

Classwork, assignments, and evening presentations will encourage the viewing of both Western and non-Western art. particular questions which readily lead to this exposure would be: "Do humans need God/spirituality?", "What is language?", and "How do we create and use the past?"

- (3) address the fine arts through at least one of the following:

- (a) examination of major stylistic trends within the art(s) from a historical perspective

As the study of history is a major focus of this course progression, an historical impact on developing art forms is a natural focus. questions which will readily lead to this examination would be: "Do we need art?", "Must the need for a stable social order conflict with individual liberty?", and "How do we create and use the past?"

- (b) **introduction of various philosophies and theories of art:**

As the study of philosophy is also a major focus of this course progression and as varying art formats will be studied, this criteria can easily be met by this course progression. Questions which could easily encourage this introduction would be "Do we need art?", "How do we tell the good from the bad?", "What is language?", and "How do we create and use the past?"

- (c) **the fostering of an understanding and appreciation of the creative process**

It is the intent of this course progression to assign both individual and group projects which will examine the creative process both as respondents and as participants. In addition, this creative process will be further examined in the evening presentations.

- (d) **participation in the creative process with emphasis on divergent creative activities:**

As noted earlier, this course will provide active participation options in varying art formats as terminal activities for specific sections. Questions which will encourage such an option would be "Do we need art?", "How do we tell the good from the bad?", "What is language?", and "How do we create and use the past?"

- (4) **require students to attend appropriate concerts, theater productions, exhibitions, etc.**

As at least one hour per week is assigned to out-of-class arts events, this requirements is more than satisfied by this course progression.

In addition, all courses appropriate to the fine arts knowledge area should:

- (1) **fulfill the conditions set forth in this statement: "An appropriate Fine Arts curriculum for our time is one that takes as its overarching goal the building of a disposition to appreciate excellence in arts for the purpose of realizing the worthwhile experience that art at its best is capable of providing. The principle capabilities of such a disposition would be historical understanding, aesthetic, and critical reflection." (from R.A. Smith. "Aesthetic Education in Modern Perspective");**

This criteria is again probably more easily satisfied with this particular course progression than with any present Liberal Studies Fine Arts course. The aesthetic, critical, and historical perspectives are not only built into the entire two semesters, but students will be exposed to a much larger view of the impact of the arts in their lives

- (2) include where possible a writing component.**

As there will be at least one writing component required in each of the eight sections, this requirement will easily be addressed.

APPENDIXES

APPENDIX A

SAMPLE DISCIPLINE-SPECIFIC UNITS

FOR THE EIGHT CORE QUESTIONS
in HC 101, HC 102, and HC 201

Units are arranged by Disciplines of
 History, Fine Arts, Philosophy, and Literature

--LIST OF CORE QUESTIONS ADDRESSED BY EACH DISCIPLINE--

HC 101....	Question A:	What Do We Know? What Do We Believe?
" "	Question B:	Do Humans Need Art?
" "	Question C:	How Do We Tell the Good From the Bad?
HC 102....	Question D:	Do Humans Need God/Spirituality?
" " Past?	Question E:	How Do We Create and Use the
" "	Question F:	What is Language?
HC 201....	Question G:	Must the Need for a Stable Social Order Conflict with the Need for Individual Liberty?
" " Human?	Question H:	Who Am I? What Makes Us

SAMPLE HISTORY UNITS FOR HC 101, HC 102, HC 201

SAMPLE HISTORY UNIT A (HC 101). What Do I Know? What Do I Believe?

APPROACH: ENLIGHTENMENT AND REVOLUTION IN FRANCE (18th century)

This approach will explore questions of knowledge and belief in the contest of the 18th century Enlightenment and pre-revolutionary France. The first reading will give students a grasp of the goals, politics, major figures, and effects of the Enlightenment. The second reading particularly addresses the effects of Enlightenment thought by looking at the lives and works of underprivileged writers (the "literary underground") who, Darnton argues, effectively transferred the potentially subversive thought of the Enlightenment to a popular audience via libellous pamphlets, pornography, and other literary material. The unit will conclude with a discussion of ideas as one cause of many causes of the French Revolution.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 101 common readings):

Porter, Roy. *The Enlightenment* (1990)

Darnton, Robert. *The Literary Underground of the Old Regime* (1982)

SUPPLEMENTARY BIBLIOGRAPHY:

Baker, Keith M. "Enlightenment and Revolution in France: Old Problems and Renewed Approaches," *Journal of Modern History* 53 (1981), 281-303.

Becker, Carl. *The Heavenly City of the Eighteenth-Century Philosophers*. Yale, 1932.

Berlin, Isaiah, ed. *The Age of Enlightenment*. Mentor, 1956.

Cassirer, Ernst. *The Philosophy of the Enlightenment*. Beacon, 1964.

Darnton, Robert. *The Business of Enlightenment. A Publishing History of the Encyclopédie. 1775-1800*. Harvard, 1979.

Gay, Peter. *Voltaire's Politics: The Poet as Realist*. Vintage, 1956.

_____. *The Enlightenment: An Interpretation*. 2 vols. Vintage, 1966-69.

Goodman, Dena. *The Republic of Letters: A Cultural History of the French Enlightenment*. Cornell, 1996.

Hunt, M., et al, eds. *Women and the Enlightenment*. Haworth, 1984.

May, Henry. *The Enlightenment in America*. Oxford, 1976.

Mornet, Daniel. *Les Origines intellectuelles de la révolution française, 1715-1787*. Colin, 1932.

Palmer, Robert R. *The Age of the Democratic Revolution: A Political History of Europe and America, 1760-1800*. 2 vols. Princeton, 1959-64.

SAMPLE HISTORY UNIT B (HC 101). Do We Need Art?

APPROACH: ART AND THE FRENCH REVOLUTION (18th Century)

In this unit we will look at art in the period of the French Revolution, showing that art had definite social and political purposes beyond the purely "artistic." Central to this discussion will be the importance of classicism in painting, sculpture, music, and city planning. Among other problems, we will confront that of evaluating art in the service of ideology.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 101 common readings):

Starobinski, Jean. *1789: The Emblems of Reason* (1988)

SUPPLEMENTARY BIBLIOGRAPHY:

- Benoit, F. *L'Art français sous la Révolution et l'Empire: Les doctrines, les idées, les genres*. Paris, 1897.
- Chartier, Roger. *The Cultural Origins of the French Revolution*. Trans. Lydia Cochrane. Duke, 1991.
- Crow, Thomas. *Painters and Public Life in Eighteenth-Century Paris*. Yale, 1985.
- Fried, Michael. *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*. California: 1980.
- Friedlander, W. *David to Delacroix*. Trans. R. Goldwater. Harvard, 1952.
- Hunt, Lynn. *Politics, Culture, and Class in the French Revolution*. California, 1984.
- Hawley, H. *Neo-classicism, Style and Motif*. Cleveland Museum of Art, 1964.
- Isherwood, Robert. *Farce and Fantasy, Popular Entertainment in Eighteenth-Century Paris*. Oxford, 1986.
- Leith, J.A. *The Idea of Art as Propaganda in France, 1750-1799*. Toronto, 1965.
- Ozouf, Mona. *La Fête révolutionnaire, 1789-1799*. Paris, 1976.
- Weber, William. "Learned and General Musical Taste in Eighteenth-Century France," *Past and Present* 89 (1980): 58-85.

SAMPLE HISTORY UNIT C (HC 101). How Do We Tell the Good from the Bad?

APPROACH: MORAL CONTROVERSY AND THE FRENCH REVOLUTION (18th Century)

In responding to this question, we will view the French Revolution as a perennial source of moral controversy. Our work as a class will primarily take the form of comparing and contrasting the thoughts of Edmund Burke, one of the earliest critics of the Revolution, with those of Albert Soboul, a French Marxist historians of the late 20th century. Students will be exposed to the ways in which contemporaries of the Revolution as well as later historians have selected and used evidence for their purposes. Ultimately, we will grapple with the question of why it is that so many observers have felt compelled to judge the Revolution, or some of its various phases, as good or evil.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 101 common readings):

Burke, Edmund. *Reflections on the Revolution in France* (1790)

Soboul, Albert. *A Short History of the French Revolution* (1977)

SUPPLEMENTARY BIBLIOGRAPHY:

Bosher, J.F. *The French Revolution*. Norton, 1988.

Cobb, Richard. *The Police and the People: French Popular Protest, 1789-1820*. Oxford, 1970.

Cobban, Alfred. *The Social Interpretation of the French Revolution*. Cambridge, 1964.

Furet, François. *Interpreting the French Revolution*. Trans. Elborg Forster. Cambridge, 1981.

Hampson, Norman. *A Social History of the French Revolution*. Routledge, 1963.

Lefebvre, Georges. *The Coming of the French Revolution, 1789*. Trans. R.R. Palmer. Princeton, 1971.

_____. *The French Revolution*. Vol 1: *From its Origins to 1793*. Trans. Elizabeth Evanson. Vol 2: *From 1793 to 1799*. Trans. John H. Stuart and James Friguglietti. Columbia, 1962, 1964.

Rudé, George. *The Crowd in the French Revolution*. Oxford, 1959.

Soboul, Albert. *The French Revolution, 1787-1799. From the Storming of the Bastille to Napoleon*. Vintage, 1975.

Tocqueville, Alexis de. *The Old Regime and the French Revolution*. Trans. Stuart Gilbert. Doubleday, 1955.

SAMPLE HISTORY UNIT D (HC 102). Do Humans Need God/Spirituality?

APPROACH: SOCIAL CHRISTIANITY IN THE INDUSTRIAL AGE (19th Century)

Industrialization and urbanization set both context and challenge for nineteenth-century life in Britain and America. Many found themselves powerless to cope successfully with the new order; harsh working conditions, child labor, poverty, overcrowding, alcoholism, malnutrition, and inadequate medical care were among the results. At the same time there were others, both volunteers and professionals, who tried to improve the lot of the poor. What role did religion play for those who suffered and those who cared? Thompson's book will introduce us to the context of industrial change. The source packet will allow us to hear the voices of those who advocated reform and to evaluate their proposals. Cashdollar's chapter will allow us to compare these calls for action to what was really happening at the level of the local congregation. How did church members respond to the squalor of the cities? What differences did their religious beliefs make? Finally, Kunzel's study allows us to contrast the ways in which two groups of reformers--evangelical church women and early social work professionals--responded to one social problem, unwed motherhood. What differences resulted from their religious or social scientific outlooks?

REQUIRED TEXTS FOR STUDENTS (in addition to HC 102 common readings):

F. M. L. Thompson, *The Rise of Respectable Society: A Social History of Victorian Britain, 1830-1900* (1988)

Regina Kunzel, *Fallen Women, Problem Girls: Unwed Mothers and the Professionalization of Social Work, 1890-1945* (1993)

Charles Cashdollar, "Caring for Others," chapter 9 of *The Transformation of Religious Life: Reformed Congregations in Britain and America, 1830-1914* (work in progress)

Source packet, including selections from Walter Rauschenbusch, Josiah Strong, B. F. Westcott, Richard Ely, Leo XIII, and Auguste Comte

SUPPLEMENTARY BIBLIOGRAPHY:

Abell, Aaron. *American Catholicism and Social Action*. Garden City: Doubleday, 1960.

Bannister, Robert. *Social Darwinism: Science and Myth in Anglo-American Social Thought*. Philadelphia: Temple, 1979.

Cashdollar, Charles. *The Transformation of Theology: Positivism and Protestant Thought in Britain and America, 1830-1890*. Princeton: Princeton, 1989.

Curtis, Susan, *A Consuming Faith: The Social Gospel and Modern American Culture*. Baltimore: Johns Hopkins, 1991.

- Fishburn, Janet. *The Fatherhood of God and the Victorian Family: The Social Gospel in America*. Minneapolis: Fortress, 1982.
- Fones-Wolf, Ken. *Trade Union Gospel: Christianity and Labor in Industrial Philadelphia, 1865-1915*. Philadelphia: Temple, 1989.
- Hilton, Boyd. *The Age of Atonement: The Influence of Evangelicalism in Social and Economic Thought, 1795-1865*. Oxford: Oxford, 1988.
- Magnuson, Norris. *Salvation in the Slums: Evangelical Social Work, 1865-1920*. Metchuen, NJ: Scarecrow, 1977.
- May, Henry F. *The Protestant Churches and Industrial America*. N.Y.: Harper, 1949.
- McLeod, Hugh. *Class and Religion in the Late Victorian City*. Hamden, CT: Archon, 1974.
- Phillips, Paul. *A Kingdom on Earth: Anglo-American Social Christianity, 1880-1940*. University Park: Penn State, 1996.
- Ross, Dorothy. *The Origins of American Social Science*. N.Y.: Cambridge, 1991.
- Smith-Rosenberg, Carroll. *Religion and the Rise of the American City: The New York City Mission Movement, 1812-1870*. Ithaca: Cornell, 1971.
- Stearns, Peter. *Interpreting the Industrial Revolution*. Washington, DC: American Historical Association, 1991.
- Tamke, Susan S. *Make a Joyful Noise Unto the Lord: Hymns as a Reflection of Victorian Social Attitudes*. Athens: Ohio U. Press, 1978.
- Tilly, Louise. *Industrialization and Gender Inequity*. Washington, DC: American Historical Association, 1993.
- Turner, James. *Without God, Without Creed: The Origins of Unbelief in America*. Baltimore: Johns Hopkins, 1985.
- White, Ronald C., Jr. *Liberty and Justice for All: Radical Reform and the Social Gospel, 1877-1925*. N.Y.: Harper, 1990.

SAMPLE HISTORY UNIT E (HC 102). How Do We Create and Use the Past?

APPROACH: American Slavery, American Anti-slavery (19th Century)

The issues surrounding slavery and race have generated more controversy and divergence of interpretation than any other in American history. Kolchin's book will not only give us a basic understanding of slave life, but also will allow us to ask whether a comparative approach (in this case, with Russian serfdom) improves our understanding of the past. One of the contrasts that Kolchin suggests is between the brief, abortive Nat Turner Rebellion in the American South and the prolonged Peasant Wars in Russia. The set of documents surrounding the Turner Rebellion provides us an opportunity to be our own historians and "create" an interpretation honoring the evidence of the past as well as speaking to present needs. Finally we will examine how interpretations of the abolitionists changed from the mid-nineteenth century to the present as new evidence was discovered and as contemporary values and experiences changed.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 102 common readings):

Peter Kolchin, *Unfree Labor: American Slavery and Russian Serfdom* (1987)

Kenneth Greenberg, ed. *The Confessions of Nat Turner and Related Documents* (1996)

Lawrence Goodheart and Hugh Hawkins, eds. *The Abolitionists: Means, Ends, and Motivation* (3rd ed., 1995)

SUPPLEMENTARY BIBLIOGRAPHY:

Abzug, Robert. *Cosmos Crumbling American Reform and the Religious Imagination*. N.Y.: Oxford, 1994.

_____. *Passionate Liberator: Theodore Dwight Weld and the Dilemma of Reform*. N.Y.: Oxford, 1980.

John Blassingame, *The Slave Community: Plantation Life in the Antebellum South*. N.Y.: Oxford, 1979.

Genovese, Eugene. *Roll, Jordan, Roll: The World the Slaves Made*. N.Y.: Pantheon, 1974.

Harding, Vincent. *There is a River: The Black Struggle for Freedom in America*. N.Y.: Vintage, 1981.

King, Wilma. *Stolen Childhood: Slave Youth in Nineteenth-Century America*. Bloomington: Indiana, 1995.

- Kolchin, Peter. *American Slavery, 1610-1877*. N.Y.: Hill and Wang, 1993.
- Kraditor, Aileen. *Means and Ends in American Abolition: Garrison and His Critics on Strategy and Tactics*. N.Y.: Pantheon, 1969.
- Lerner, Gerda. *The Grimké Sisters from South Carolina*. Boston: Houghton, Mifflin, 1967.
- McKivigan, John. *The War Against Proslavery Religion: Abolitionism and the Northern Churches, 1830-1865*. Ithaca: Cornell, 1984.
- Raboteau, Albert. *Slave Religion: The "Invisible Institution" in the Antebellum South*. N.Y.: Oxford, 1978.
- Stampp, Kenneth. *The Peculiar Institution*. N.Y.: Vintage, 1956.
- White, Deborah Gray. *Ar'n't I a Woman?: Female Slaves in the Plantation South*. N.Y.: Norton, 1985.
- Yee, Shirley. *Black Women Abolitionists: A Study in Activism, 1828-1860*. Knoxville: U. of Tennessee, 1992.

SAMPLE HISTORY UNIT F (HC 102). What is Language?

APPROACH: Language, Marketplace, and Consumer Culture in the Industrial Age (19th Century)

For 19th century persons, language had various meanings. It expressed new relationships and new possibilities born of industrial change. It was a means by which power was exercised and persuasion effected. It was a means by which nature was admired and architecture imagined. The 19th century saw romantic expressions from Emerson and Bushnell, who saw language as a form of thinking. Rose's book explores three distinct "discourses" that are carried on simultaneously--politics, religion, and the marketplace. Sometimes the three were congruent, but more often they clashed. We will focus on how the commercial marketplace spread its vocabulary--and hence its thought processes and behaviors--into other spheres of life. Leach's prize-winning book is a fascinating portrait of the emergence of American consumer culture. How did the languages of advertising, fashion, and department store merchandizing shape American desires? Who lost power and who gained power as a result? What role did language play in shifting our values from hard work to "shop till you drop"?

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 102 common readings):

Anne Rose, *Voices of the Marketplace: American Thought and Culture, 1830-1860* (1995)

William Leach, *Land of Desire: Merchants, Power, and the Rise of a New American Culture* (1993)

Packet of 19th century sources

SUPPLEMENTARY BIBLIOGRAPHY:

Abelson, Elaine S. *When Ladies Go A Thieving: Middle Class Shoplifters in the Victorian Department Store*. N.Y.: Oxford, 1989.

Belasco, Warren James. *Americans on the Road: From Autocamp to Motel, 1910-1945*. Cambridge: MIT, 1979.

Benson, Susan. *Counter Cultures: Saleswomen, Managers, and Customers in American Department Stores, 1890-1940*. Urbana: Illinois, 1986.

Berger, Michael L. *The Devil Wagon in God's Country: The Automobile and Social Change in Rural America, 1893-1929*. Hamden, CT: Archon, 1979.

Campbell, Colin. *The Romantic Ethic and the Spirit of Modern Consumerism*. N.Y.: Blackwell, 1989.

- Cross, Gary. *Time and Money: The Making of Consumer Culture*. N.Y.: Routledge, 1993.
- Daniels, Stephen. *Fields of Vision: Landscape Imagery and National Identity in England and the United States*. Princeton: Princeton, 1993.
- Formanek-Brunell, Miriam. *Made to Play House: Dolls and the Commercialization of American Girlhood, 1830-1930*. New Haven: Yale, 1993.
- Fox, Richard Wrightman, and Lears, T. Jackson. *The Culture of Consumption: Critical Essays in American History, 1880-1980*. N.Y.: Pantheon, 1983.
- Gilfoyle, Timothy. *City of Eros: New York City, Prostitution, and the Commercialization of Sex, 1790-1920*. N.Y.: Norton, 1992.
- Horowitz, Daniel. *The Morality of Spending: Attitudes Toward the Consumer Society In America, 1875-1940*. Baltimore: Johns Hopkins, 1985.
- Lears, T. J. Jackson. *Fables of Abundance: A Cultural History of Advertising in America*. N.Y.: Basic, 1995.
- Livingston, James. *Pragmatism and the Political Economy of Cultural Revolution, 1850-1940*. Chapel Hill: North Carolina, 1994.
- Loeb, Lori Anne. *Consuming Angels: Advertising and Victorian Women*. N.Y.: Oxford, 1994.
- Moore, Laurence C. *Selling God: American Religion in the Marketplace of Culture*. N.Y.: Oxford, 1994.
- Schmidt, Leigh Eric. *Consumer Rites: The Buying and Selling of American Holidays*. Princeton: Princeton, 1995.
- Teichgraeber, Richard. *Sublime Thoughts/Penny Wisdom: Situating Emerson and Thoreau in the American Marketplace*. Baltimore: Johns Hopkins, 1995.
- Vinikas, Vincent. *Soft Soap, Hard Sell: American Hygiene in an Age of Advertisement*. Ames: Iowa State, 1992.
- Waits, William B. *The Modern Christmas in America: A Cultural History of Gift Giving*. N.Y.: New York U. Press, 1993.

SAMPLE HISTORY UNIT G (HC 201). *Must the Need for a Stable Social Order Conflict with the Need for Individual Liberty?*

APPROACH: The New Deal: Options, Decisions and Consequences (20th Century)

During the 1930s, Americans faced the Great Depression and with it the threat of social collapse. Led by Franklin Roosevelt, they drew on an earlier Progressive tradition of government activism and reshaped the relationships between government and the individual. Louchheim's collection and the source packet will allow us to examine the arguments for social order and liberty as they were raised at the time. A corollary concern will be the way artists expressed these issues in their painting, music, and architecture. Hamby's volume will allow us to bring these issues down into the 1990s.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 201 common readings):

Katie Louchheim, ed. *The Making of the New Deal: The Insiders Speak* (1983)

Source packet: Excerpted arguments by critics of the New Deal, including selections from Herbert Hoover, Al Smith, Charles Coughlin, Huey Long, and David Donaldson.

Alonzo Hamby, *Liberalism and its Challenges: From Franklin D. Roosevelt to George Bush* (1992)

SUPPLEMENTARY BIBLIOGRAPHY:

Alexander, Charles. *Nationalism in American Thought, 1930-1945*. Chicago: Rand McNally, 1969.

Bergman, Andrew. *We're in the Money: Depression America and its Films*. N.Y.: Harper, 1974.

Blum, John. *The Progressive Presidents: Theodore Roosevelt, Woodrow Wilson, Franklin D. Roosevelt, Lyndon B. Johnson*. N.Y.: Norton, 1980.

Broderick, Francis L. *Right Reverend New Dealer: John A. Ryan*. N.Y.: Macmillan, 1963.

Cooney, Terry. *Balancing Acts: American Thought and Culture in the 1930s*. N.Y.: Twayne, 1995.

Fox, Richard. *Reinhold Neibhur: A Biography*. N.Y.: Pantheon, 1985.

Fraser, Steve, and Gary Gerstle, eds. *The Rise and Fall of the New Deal Order, 1930-1980*. Princeton: Princeton, 1989.

Galbraith, John Kenneth. *The Great Crash, 1929*. Boston: Houghton-Mifflin, 1961.

- Graham, Otis. *Toward a Planned Society: From Roosevelt to Nixon*. N.Y.: Oxford, 1976.
- Leuchtenburg, William. *Franklin D. Roosevelt and the New Deal*. N.Y.: Harper, 1963.
- _____. *In the Shadow of Franklin D. Roosevelt: From Harry Truman to Ronald Reagan*. rev. ed., Ithaca: Cornell, 1989.
- Maney, Patrick. *The Roosevelt Presence: A Biography of Franklin D. Roosevelt*. N.Y.: Macmillan, 1992.
- MacKinzie, Richard. *The New Deal for Artists*. Princeton: Princeton, 1973.
- Schlesinger, Arthur Meier. *The Age of Roosevelt*, 3 vols. Boston: Houghton-Mifflin, 1957-60.
- Ware, Susan. *Beyond Suffrage: Women in the New Deal*. Cambridge: Harvard, 1981.
- Williams, T. Harry. *Huey Long*. N.Y.: Vintage, 1969.
- Zinn, Howard, ed. *New Deal Thought*. N.Y.: Bobbs-Merrill, 1966.

SAMPLE HISTORY UNIT H (HC 201). Who Am I? What Makes Us Human?

APPROACH: THE SEARCH FOR MEANING IN CONTEMPORARY AMERICA (20th Century)

Writers as various as W. H. Auden, Ralph Ellison, David Riesman, Simone de Beauvoir, Albert Camus, Erich Fromm, Paul Tillich, and Will Herberg have raised troubling questions about the human search for meaning in the midst of modern culture. Their titles--such as *The Age of Anxiety*, *The Invisible Man*, *The Lonely Crowd*, *The Culture of Narcissism*--provoke our thought. What does it mean to be human in a world in which *Time* magazine once gave its "Man of the Year" award to the computer? After discussing a number of short excerpts and visual images, we will focus on two thoughtful books. Evans's study will allow us to ask how our humanity relates to our gender, race, and political involvement. Bellah's best-selling book, based on interviews with contemporary Americans, raises profound questions about ourselves, our therapeutic culture, and our ambiguity about individualism and commitment.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 201 common readings):

Sarah Evans, *Personal Politics: The Roots of Women's Liberation in the Civil Rights Movement and the New Left* (1979)

Robert Bellah, et al. *Habits of the Heart: Individualism and Commitment in American Life* (1985)

Source packet of short excerpts and visual images.

SUPPLEMENTARY BIBLIOGRAPHY:

Bellah, Robert. *The Good Society*. N.Y.: Harper, 1991.

Bodnar, John. *The Transplanted: A History of Immigrants in Urban America*. Bloomington: Indiana, 1985.

Bolter, J. David. *Turing's Man: Culture in the Computer Age*. Chapel Hill: North Carolina, 1984.

Boyer, Paul. *By the Dawn's Early Light: American Thought and Culture at the Dawn of the Atomic Age* (1985)

Carter, Stephen. *The Culture of Disbelief: How American Law and Politics Trivialize Religious Devotion* (1993)

Fox, Richard and T. Jackson Lears. *The Culture of Consumption* (1983)

Fulinwider, S. P. *The Mood and Mind of Black America* (1969)

Herberg, Will. *Protestant-Catholic-Jew* (1955)

- Jackson, Kenneth. *Crabgrass Frontier: The Suburbanization of the United States* (1985)
- Lasch, Christopher. *The Culture of Narcissism: American Life in the Age of Diminishing Expectations* (1978)
- May, Elaine Tyler. *Homeward Bound: American Families in the Cold War Era* (1988)
- Polsky, Andrew. *The Rise of the Therapeutic State* (1991)
- Turkle, Sherry. *The Second Self: Computers and the Human Spirit* (1984)

SAMPLE FINE ARTS UNITS FOR HC 101, HC 102, HC 201

SAMPLE FINE ARTS UNIT A (HC 101). What Do I Know? What Do I Believe?

APPROACH:

Using the Danzinger text as a justification of the process of repetitive listening, each class will begin with a selection of Mozart's music chosen from those described in the script *Amadeus*. These selections will each be played for three days in succession. In addition, each class will begin with slides of works of art chosen from artists of the last half of the 18th century, the period of Mozart's life span.

The first five days of class will focus on both the Danzinger and Staniszewski texts using the *Asking the Right Questions* [common text for HC 101]. The Danzinger text's premise is that true music appreciation comes not from a thorough understanding of music forms but from a growing appreciation of the complexities and emotional life of musical selections through repeated focused listening. Basically, Danzinger's point takes us beyond the statement "I know what I like" to "I like what I know." His text is written in novel form and is easily addressed in the first two days of class with focused group work following the reading assignments.

Staniszewski contends that "Art" as we understand it, did not exist until after the 18th century. According to her, "Art" is an invention of the modern era--that is, the past two hundred years. "The magnificent objects and fragments and buildings created by pre-modern peoples were appropriated by our culture and transformed into Art." Her text uses numerous reproductions of "art" works both pre- and post-1800 to make her case.

To further extend her debate, the class will then begin to examine Shaffer's play with particular emphasis upon the characters of Salieri and Mozart, one an absolute product of his era--and one so much ahead of his era that he is destroyed by it.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 101 common readings):

Danzinger, Robert. *The Musical Ascent of Herman Being*. Jordan.

Shaffer, Peter. *Amadeus*. Samuel French Publishers: New York, 1981.
Press: New York, 1988.

Staniszewski, Mary Anne. *Creating the Culture of Art*. Penguin Books:
New York, 1995.

SUPPLEMENTARY BIBLIOGRAPHY:

- Allen, Pat B. *Art is a Way of Knowing*. Boston: Shambhala, 1995.
- Barbers, David W. *Bach, Beethoven and the Boys: Music History as It Ought to Be Taught*. Toronto: Sound and Vision, 1986.
- Bazin, Germain. *Baroque and Rococo Art*. Oxford: Oxford U. Press, 1964.
- Beckett, Sister Wendy. *The Story of Painting: The Essential Guide to the History of Western Art*. New York: Dorling-Kindersley, 1994.
- Berger, John. *Ways of Seeing*. New York: Penguin, 1972.
- Bukofzer, Manfred. *Music of the Baroque Era*. N.Y.: Norton: 1971.
- Collingwood, R. G. *The Principles of Art*. New York: Oxford U. Press, 1958.
- Copeland, Roger, and Marshall Cohen. *What is Dance? Readings in Theory and Criticism*. New York: Oxford U. Press, 1983.
- Einstein, Alfred. *Mozart*. Oxford: Oxford U. Press, 1972.
- Epps, Preston H., trans. *The Poetics of Aristotle*. Chapel Hill: U. of North Carolina Press, 1970.
- Fleming, William. *Art and Ideas*. New York: Harcourt, Brace, 1995.
- Gammond, Peter. *The Encyclopedia of Classical Music*. London: Salamander Books, 1995.
- Gombrich, E. H. *The Story of Art*. London: Phaidon Press, 1995.
- Gowing, Lawrence, ed., *A History of Art*. New York: Barnes and Noble, 1995.
- Hansen, H. W., *History of Art*. Englewood Cliffs, NJ: Prentice Hall, 1994.
- Held, Julius, and Donald Posner. *17th and 18th Century Art*. Englewood Cliffs, NJ: Prentice Hall, 1972.
- Hemming, Roy. *Discovering Great Music*. New York: Newmarket Press, 1994.
- Kerman, Joseph. *Listen*. New York: Worth Publishers. 1996.
- Morris, James., ed. *On Mozart*. N.Y.: Cambridge U. Press, 1994.
- Ochoa, George, and Melinda Corey. *The Timeline Book of the Arts*. New York: Ballantine Books, 1995.
- Rosen, Charles. *The Classical Style*. N. Y. Norton, 1971.
- Rudel, Anthony. *Classical Music Top 40*. New York: Simon and Schuster, 1995.

- Soleil, Jean-Jacques, and Guy Lelong. *Musical Masterpieces*. New York: W & R Chambers, 1991.
- Sporre, Dennis J. *The Art of the Theatre*. Englewood Cliffs, NJ: Prentice Hall, 1993.
- Sproccati, Sandra. *A Guide to Art*. New York: Harry N. Abrams, 1992.
- Staniszewski, Mary Anne. *Creating the Culture of Art*. New York: Penguin, 1995.
- Walsh, Michael. *Who's Afraid of Classical Music?* New York: Simon and Schuster, 1989.
- Waugh, Alexander. *Classical Music: A New Way of Listening*. London: Griffin House, 1995.
- Wilson, Edwin, and Alvin Goldfarb. *Theater: The Lively Art*. New York: McGraw Hill, 1991.
- Woodford, Susan. *Looking at Pictures*. Cambridge: Cambridge U. Press, 1983.

SAMPLE FINE ARTS UNIT B (HC 101). Do We Need Art?

APPROACH:

The first two days will be dedicated to Danzinger's novel. In addition to serving as a justification for the repeated playing of compositions by Back, Handel, and Haydn at the beginnings of each class (accompanied by slides presenting art works of the 18th Century), Danzinger's text responds directly to the present question. In addition, students will apply what they have learned from Chapters 2 and 3 of *Asking the Right Questions* [common text for HC 101] toward examining Danzinger's thesis.

The remainder of the first week of classes will focus on three themes: the nature of man (Hobbes vs. Shaftesbury), sense versus sensibility, and the artificial versus the natural. These three themes are easily connected in the 18th Century and will be explored through numerous articles (on reserve at the library), slides of art and samples of music, as well as a comparison of the acting styles of David Garrick and John Philip Kemble.

The class will then be introduced to Wertenbaker's play. This play is set in an 18th Century penal colony in Australia where the new royal governor commissions a young officer to direct a play cast with the convicts. The play chosen is George Farquhar's *The Recruiting Officer* which sets the stage (literally and figuratively!) for numerous battles between those of "sense" and those of "sensibility." In fact, all three themes already explored are addressed in this play.

This exploration within the context of the 18th Century will culminate in group debates as to whether or not the fine arts are a necessary component of a public school education in the 20th Century.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 101 common readings):

Danzinger, Robert. *The Musical Ascent of Herman Being*. Jordan,

Wertenbaker, Timberlake. *Our Country's Good*. Samuel French Publishers: New York, 1989.

Articles (on library reserve) on and by Thomas Hobbes and Anthony Ashley Cooper, the 1st Earl of Shaftesbury.

SUPPLEMENTARY BIBLIOGRAPHY:

Anchor, Robert. *The Enlightenment Tradition*. Berkeley: U. of California, 1979.

Barbers, David W. *Bach, Beethoven and the Boys: Music History as It Ought to Be Taught*. Toronto: Sound and Vision, 1986.

- Beckett, Sister Wendy. *The Story of Painting: The Essential Guide to the History of Western Art*. New York: Dorling-Kindersley, 1994.
- Berger, John. *Ways of Seeing*. New York: Penguin, 1972.
- Brinton, Crane, ed. *The Portable Age of Reason Reader*. N.Y.: Viking, 1956.
- Collingwood, R. G. *The Principles of Art*. New York: Oxford U. Press, 1958.
- Copeland, Roger, and Marshall Cohen. *What is Dance? Readings in Theory and Criticism*. New York: Oxford U. Press, 1983.
- Davis, Natalie. *Society and Culture in Early Modern France* Palo Alto: Stanford U. Press, 1975.
- Epps, Preston H., trans. *The Poetics of Aristotle*. Chapel Hill: U. of North Carolina Press, 1970.
- Fleming, William. *Art and Ideas*. N.Y.: Harcourt, Brace, 1995.
- Gammond, Peter. *The Encyclopedia of Classical Music*. London: Salamander Books, 1995.
- Gombrich, E. H. *The Story of Art*. London: Phaidon Press, 1995.
- Gowing, Lawrence, ed., *A History of Art*. New York: Barnes and Noble, 1995.
- Hansen, H. W., *History of Art*. Englewood Cliffs, NJ: Prentice Hall, 1994.
- Held, Julius, and Donald Posner. *17th and 18th Century Art* Englewood Cliffs, NJ: Prentice Hall, 1972.
- Hemming, Roy. *Discovering Great Music*. New York: Newmarket Press, 1994.
- Kerman, Joseph. *Listen*. New York: Worth Publishers. 1996.
- Ochoa, George, and Melinda Corey. *The Timeline Book of the Arts*. New York: Ballantine Books, 1995.
- Rosen, Charles. *The Classical Style*. N.Y.: Norton, 1971.
- Rudel, Anthony. *Classical Music Top 40*. New York: Simon and Schuster, 1995.
- Sewter, Charles. *Baroque and Rococo*. London: Thames and Hudson, 1972.
- Soleil, Jean-Jacques, and Guy Lelong. *Musical Masterpieces*. New York: W & R Chambers, 1991.
- Sporre, Dennis J. *The Art of the Theatre*. Englewood Cliffs, NJ: Prentice Hall, 1993.
- Sproccati, Sandra. *A Guide to Art*. New York: Harry N. Abrams, 1992.

Staniszewski, Mary Anne. *Creating the Culture of Art*. New York: Penguin, 1995.

Thuillier, Jacques, and Albert Chatelet. *French Painting from Le Nain to Fragonard*. Geneva: Skira, 1964.

Walsh, Michael. *Who's Afraid of Classical Music?* New York: Simon and Schuster, 1989.

Waugh, Alexander. *Classical Music: A New Way of Listening*. London: Griffin House, 1995.

Wilson, Edwin, and Alvin Goldfarb. *Theater: The Lively Art*. New York: McGraw Hill, 1991.

Woodford, Susan. *Looking at Pictures*. Cambridge: Cambridge U. Press, 1983.

SAMPLE FINE ARTS UNIT C (HC 101). How Do We Tell the Good from the Bad?

APPROACH:

Each class will begin with musical selections based on the Faust legend or from Mozart's operas with 18th Century art works chosen to complement the musical selections. Again, the first two days will be dedicated to a critical response (focusing on Chapters 4 and 5 of *Asking the Right Questions* [common text for HC 101] to Danzinger's novel on the appreciation of music. Moving from this critical process, the class will be introduced to the critical process for the arts defined by Goethe. Using this introduction, groups will critique the art works chosen for that class day.

The class will then explore and compare the two plays, comparing the genres as well as the treatment of the central question of good versus bad. In addition the class will critique the two works using Goethe's process.

Finally, in preparation for viewing the TBTG production of *Faust*, groups will be assigned outside readings on the Faust legend (on reserve) which they will compare in class.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 101 common readings):

Danzinger, Robert. *The Musical Ascent of Herman Being*.

Hampton, Christopher. *Les Liaisons Dangereuses*.

Sheridan, Richard Brinsley. *The School for Scandal*.

Library reserve: readings on the Faust legend

SUPPLEMENTARY BIBLIOGRAPHY:

Barbers, David W. *Bach, Beethoven and the Boys: Music History as It Ought to Be Taught*. Toronto: Sound and Vision, 1986.

Beckett, Sister Wendy. *The Story of Painting: The Essential Guide to the History of Western Art*. New York: Dorling-Kindersley, 1994.

Berger, John. *Ways of Seeing*. New York: Penguin, 1972.

Collingwood, R. G. *The Principles of Art*. New York: Oxford U. Press, 1958.

Copeland, Roger, and Marshall Cohen. *What is Dance? Readings in Theory and Criticism*. New York: Oxford U. Press, 1983.

Elias, Norbert. *The History of Manners. Vol. 1: The Civilizing Process*. trans Edmund Jephcott. N.Y.; Pantheon, 1982.

- Epps, Preston H., trans. *The Poetics of Aristotle*. Chapel Hill: U. of North Carolina Press, 1970.
- Faniel, Stephanie, ed. *French Art of the Eighteenth Century*. N.Y.: Simon and Schuster, 1957.
- Fleming, William. *Art and Ideas*. New York: Harcourt, Brace, 1995.
- Ford, Boris, ed. *The Cambridge Cultural History of Britain. Vol. 5: Eighteenth-Century Britain*. Cambridge: Cambridge U. Press, 1988-91.
- Forster, Robert, and Elborg Forster. *European Society in the Eighteenth Century* N.Y.: Walker, 1969.
- Gammond, Peter. *The Encyclopedia of Classical Music*. London: Salamander Books, 1995.
- Gombrich, E. H. *The Story of Art*. London: Phaidon Press, 1995.
- Gowing, Lawrence, ed., *A History of Art*. New York: Barnes and Noble, 1995.
- Hansen, H. W., *History of Art*. Englewood Cliffs, NJ: Prentice Hall, 1994.
- Hemming, Roy. *Discovering Great Music*. New York: Newmarket Press, 1994.
- Kerman, Joseph. *Listen*. New York: Worth Publishers. 1996.
- Lewis, W. H. *The Splendid Century*. N.Y.: Morrow, 1954.
- Morris, James, ed. *On Mozart*. N.Y.: Cambridge, 1994.
- Ochoa, George, and Melinda Corey. *The Timeline Book of the Arts*. New York: Ballantine Books, 1995.
- Rosen, Charles. *The Classical Style*. N. Y. : Norton, 1971.
- Rudel, Anthony. *Classical Music Top 40*. New York: Simon and Schuster, 1995.
- Soleil, Jean-Jacques, and Guy Lelong. *Musical Masterpieces*. New York: W & R Chambers, 1991.
- Sporre, Dennis J. *The Art of the Theatre*. Englewood Cliffs, NJ: Prentice Hall, 1993.
- Sproccati, Sandra. *A Guide to Art*. New York: Harry N. Abrams, 1992.
- Staniszewski, Mary Anne. *Creating the Culture of Art*. New York: Penguin, 1995.
- Walsh, Michael. *Who's Afraid of Classical Music?* New York: Simon and Schuster, 1989.

Waugh, Alexander. *Classical Music: A New Way of Listening*. London: Griffin House, 1995.

Wilson, Edwin, and Alvin Goldfarb. *Theater: The Lively Art*. New York: McGraw Hill, 1991.

Woodford, Susan. *Looking at Pictures*. Cambridge: Cambridge U. Press, 1983.

SAMPLE FINE ARTS UNIT D (HC 102). Do Humans Need God/Spirituality?

APPROACH:

Students will apply Chapters 6 and 7 *Asking the Right Questions* towards a critical response of the Danzinger text in the first two days of this section. In addition to listening to the major works of Beethoven at the beginning of each class session, students will view major works of the 19th Century which specifically reflect the artists' views on God in their world. In addition, students will use Fleming's text to find other examples of art through the ages. Studying three distinctly different approaches to man's sense of spirituality to God, students will examine three different answers to this question in the plays of Beckett, Strindberg, and Lawrence/Lee.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 102 common readings):

Beckett, Samuel. *Waiting for Godot*. Grove Press, Inc.: New York, 1954.

Brecht, Bertolt. *The Good Woman of Setzuan*. (Revised English version by Eric Bentley). Grove Press, Inc.: New York: 1965.

Collingwood, R.G. *The Principles of Art*. Oxford University Press: New York, 1958.

Danzinger, Robert. *The Musical Ascent of Herman Being*. Jordan Press: New York, 1988.

Fleming, William. *Art and Ideas*. Harcourt, Brace & Co.: New York, 1995.

Lawrence, Jerome & Lee, Robert E. *Inherit the Wind*.

Strindberg, August. *Easter*.

SUPPLEMENTARY BIBLIOGRAPHY:

Allen, Pat B. *Art is a Way of Knowing*. Boston: Shambhala, 1995.

Barbers, David W. *Bach, Beethoven and the Boys: Music History as It Ought to Be Taught*. Toronto: Sound and Vision, 1986.

Beckett, Sister Wendy. *The Story of Painting: The Essential Guide to the History of Western Art*. New York: Dorling-Kindersley, 1994.

Berger, John. *Ways of Seeing*. New York: Penguin, 1972.

Collingwood, R. G. *The Principles of Art*. New York: Oxford U. Press, 1958.

- Copeland, Roger, and Marshall Cohen. *What is Dance? Readings in Theory and Criticism*. New York: Oxford U. Press, 1983.
- Epps, Preston H., trans. *The Poetics of Aristotle*. Chapel Hill: U. of North Carolina Press, 1970.
- Fleming, William. *Art and Ideas*. New York: Harcourt, Brace, 1995.
- Gammond, Peter. *The Encyclopedia of Classical Music*. London: Salamander Books, 1995.
- Gombrich, E. H. *The Story of Art*. London: Phaidon Press, 1995.
- Gowing, Lawrence, ed., *A History of Art*. New York: Barnes and Noble, 1995.
- Hansen, H. W., *History of Art*. Englewood Cliffs, NJ: Prentice Hall, 1994.
- Hemming, Roy. *Discovering Great Music*. New York: Newmarket Press, 1994.
- Kerman, Joseph. *Listen*. New York: Worth Publishers. 1996.
- Ochoa, George, and Melinda Corey. *The Timeline Book of the Arts*. New York: Ballantine Books, 1995.
- Rudel, Anthony. *Classical Music Top 40*. New York: Simon and Schuster, 1995.
- Soleil, Jean-Jacques, and Guy Lelong. *Musical Masterpieces*. New York: W & R Chambers, 1991.
- Sporre, Dennis J. *The Art of the Theatre*. Englewood Cliffs, NJ: Prentice Hall, 1993.
- Sproccati, Sandra. *A Guide to Art*. New York: Harry N. Abrams, 1992.
- Staniszewski, Mary Anne. *Creating the Culture of Art*. New York: Penguin, 1995.
- Taylor, C. P. *Good*. Chicago: Dramatic Publishing Company, 1983.
- Walsh, Michael. *Who's Afraid of Classical Music?* New York: Simon and Schuster, 1989.
- Waugh, Alexander. *Classical Music: A New Way of Listening*. London: Griffin House, 1995.
- Wilson, Edwin, and Alvin Goldfarb. *Theater: The Lively Art*. New York: McGraw Hill, 1991.
- Woodford, Susan. *Looking at Pictures*. Cambridge: Cambridge U. Press, 1983.
- Ford, Boris, ed. *The Cambridge Cultural History of Britain. Vol. 5: The Romantic Age in Britain*. Cambridge: Cambridge U. Press, 1988-91.

Friedlander, Walter. *David to Delacroix*. Cambridge: Harvard, 1952.

Furst, Lilian. *Romanticism in Perspective*, 2nd ed., Atlantic Highlands, NJ: Humanities Press, 1979.

Ginger, Ray. *Six Days or Forever?: Tennessee v. John Thomas Scopes*. Chicago: Quadrangle, 1969.

Klaus, K. B. *The Romantic Period in Music*. London: Allyn and Bacon, 1970.

Novotny, Fritz. *Painting and Sculpture in Europe, 1780-1880*. London: Penguin, 1976.

SAMPLE FINE ARTS UNIT E (HC 102). How Do We Create and Use the Past?

APPROACH:

Students will initially apply the critical thinking process introduced in Chapters 8 and 9 in *Asking the Right Questions* to one of the common readings for this unit. In addition, students will use Fleming's text as an initial exploration of how the artists of the 19th century used their art words to communicate and/or comment upon their perspectives of history. Particular emphasis will be placed upon the paintings of Delacroix, Goya, and David as well as Beethoven's Third Symphony (Eroica).

An exploration of the four plays by Kopit, Miller, Burgess, and Sondheim/Weidman will offer how and why four playwrights dramatized historical events to serve a modern audience. Finally, students will view and respond to a production of *The Runner Stumbles* which is based on an actual murder of a nun in Michigan in the early 20th century.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 102 common readings):

Berger, John. *Ways of Seeing*. Penguin Books: New York, 1972.

Burgess, Granville. *Dusky Sally*.

Fleming, William. *Art and Ideas*. Harcourt, Brace & Co.: New York, 1995.

Kopit, Arthur. *Indians*.

Miller, Arthur. *The Crucible*.

Sondheim, Stephan, and John Weidman. *Pacific Overtures*

SUPPLEMENTARY BIBLIOGRAPHY:

Albee, Edward. *The Death of Bessie Smith*. N.Y.: Dramatists Play Service Co., 1962.

Allen, Pat B. *Art is a Way of Knowing*. Boston: Shambhala, 1995.

Barbers, David W. *Bach, Beethoven and the Boys: Music History as It Ought to Be Taught*. Toronto: Sound and Vision, 1986.

Beckett, Sister Wendy. *The Story of Painting: The Essential Guide to the History of Western Art*. New York: Dorling-Kindersley, 1994.

Berger, John. *Ways of Seeing*. New York: Penguin, 1972.

- Collingwood, R. G. *The Principles of Art*. New York: Oxford U. Press, 1958.
- Copeland, Roger, and Marshall Cohen. *What is Dance? Readings in Theory and Criticism*. New York: Oxford U. Press, 1983.
- Demos, John. *Entertaining Satan: Witchcraft and Culture in Early New England*. N.Y.: Oxford, 1982.
- Dudden, Faye. *Women in American Theater: Actresses and Audiences, 1790-1870*. New Haven: Yale, 1994.
- Epps, Preston H., trans. *The Poetics of Aristotle*. Chapel Hill: U. of North Carolina Press, 1970.
- Fleming, William. *Art and Ideas*. New York: Harcourt, Brace, 1995.
- Ford, Boris, ed. *The Cambridge Cultural History of Britain. Vol. 5: Victorian Britain*. Cambridge: Cambridge U. Press, 1988-91.
- Furst, Lilian. *Romanticism in Perspective*, 2nd ed., Atlantic Highlands, NJ: Humanities Press, 1979.
- Gammond, Peter. *The Encyclopedia of Classical Music*. London: Salamander Books, 1995.
- Gombrich, E. H. *The Story of Art*. London: Phaidon Press, 1995.
- Gowing, Lawrence, ed., *A History of Art*. New York: Barnes and Noble, 1995.
- Hamilton, George. *19th and 20th Century Art*. Englewood Cliffs, NJ: Prentice Hall, 1972.
- Hansen, H. W., *History of Art*. Englewood Cliffs, NJ: Prentice Hall, 1994.
- Hemming, Roy. *Discovering Great Music*. New York: Newmarket Press, 1994.
- Houghton, Walter. *The Victorian Frame of Mind*. New Haven: Yale, 1963.
- Karlsen, Carol. *The Devil in the Shape of a Woman: Witchcraft in Colonial New England*. N.Y.: Norton, 1987.
- Kerman, Joseph. *Listen*. New York: Worth Publishers. 1996.
- Klaus, K. B. *The Romantic Period in Music*. London: Allyn and Bacon, 1970.
- Leymarie, Jean. *French Painting: The Nineteenth Century*. Geneva: Skira, 1962.
- Ochoa, George, and Melinda Corey. *The Timeline Book of the Arts*. New York: Ballantine Books, 1995.
- Rudel, Anthony. *Classical Music Top 40*. New York: Simon and Schuster, 1995.

- Soleil, Jean-Jacques, and Guy Lelong. *Musical Masterpieces*. New York: W & R Chambers, 1991.
- Sporre, Dennis J. *The Art of the Theatre*. Englewood Cliffs, NJ: Prentice Hall, 1993.
- Sproccati, Sandra. *A Guide to Art*. New York: Harry N. Abrams, 1992.
- Staniszewski, Mary Anne. *Creating the Culture of Art*. New York: Penguin, 1995.
- Taylor, C. P. *Good*. Chicago: Dramatic Publishing Co., 1983.
- Walsh, Michael. *Who's Afraid of Classical Music?* New York: Simon and Schuster, 1989.
- Waugh, Alexander. *Classical Music: A New Way of Listening*. London: Griffin House, 1995.
- Wilson, Edwin, and Alvin Goldfarb. *Theater: The Lively Art*. New York: McGraw Hill, 1991.
- Woodford, Susan. *Looking at Pictures*. Cambridge: Cambridge U. Press, 1983.

SAMPLE FINE ARTS UNIT F (HC 102). What is Language?**APPROACH:**

The first two days will be dedicated once again to Danzinger's novel. In addition to serving as a justification for the repeated playing of compositions by Beethoven, Tchaikovsky, and Debussy at the beginnings of each class (again accompanied by slides presenting art works of the 19th Century), students will apply what they have learned from Chapters 8 and 9 of *Asking the Right Questions* towards examining Danzinger's thesis.

Students will then examine the concept of language using the visual arts as a medium replacing words in Berger's text and the works of the three composers as an aural replacement for words. Style as an element of language will be engaged in the Fleming texts reviews of the 19th century styles of Neo-Classicism, Romanticism, Realism, Impressionism, and Symbolism.

Returning to language as words, the students will then compare how language is used (or misused) in three different plays all set in the 19th Century: *On the Verge*, a tale of three Victorian women traveling through time and how that dimension changes their concept of language; *Cyrano de Bergerac*, the classical love story where words are abused for the sake of love; and *The Importance of Being Earnest*, where even the title turns words around for us.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 102 common readings):

Berger, John. *Ways of Seeing*. Penguin Books: New York, 1972.

Danzinger, Robert. *The Musical Ascent of Herman Being*. Jordan Press: New York, 1988.

Fleming, William. *Art and Ideas*. Harcourt, Brace & Co.: New York, 1995.

Overmeyer, Eric. *On the Verge*. Broadway Play Publishing: New York, 1988.

Rostand, Edmond. *Cyrano de Bergerac*. (translated by Brian Hooker) Bantam Books: New York, 1951.

Wilde, Oscar. *The Importance of Being Earnest*. Samuel French, Inc.: New York, .

SUPPLEMENTARY BIBLIOGRAPHY:

Allen, Pat B. *Art is a Way of Knowing*. Boston: Shambhala, 1995.

- Barbers, David W. *Bach, Beethoven and the Boys: Music History as It Ought to Be Taught*. Toronto: Sound and Vision, 1986.
- Beckett, Sister Wendy. *The Story of Painting: The Essential Guide to the History of Western Art*. New York: Dorling-Kindersley, 1994.
- Berger, John. *Ways of Seeing*. New York: Penguin, 1972.
- Collingwood, R. G. *The Principles of Art*. New York: Oxford U. Press, 1958.
- Copeland, Roger, and Marshall Cohen. *What is Dance? Readings in Theory and Criticism*. New York: Oxford U. Press, 1983.
- Courthion, Pierre. *Impressionism*. N. Y.: Abrams, 1977.
- Dudden, Faye. *Women in American Theater: Actresses and Audiences, 1790-1870*. New Haven: Yale, 1994.
- Epps, Preston H., trans. *The Poetics of Aristotle*. Chapel Hill: U. of North Carolina Press, 1970.
- Fleming, William. *Art and Ideas*. New York: Harcourt, Brace, 1995.
- Ford, Boris, ed. *The Cambridge Cultural History of Britain. Vol. 5: Victorian Britain*. Cambridge: Cambridge U. Press, 1988-91.
- Furst, Lilian. *Romanticism in Perspective*, 2nd ed., Atlantic Highlands, NJ: Humanities Press, 1979.
- Gammond, Peter. *The Encyclopedia of Classical Music*. London: Salamander Books, 1995.
- Gombrich, E. H. *The Story of Art*. London: Phaidon Press, 1995.
- Gowing, Lawrence, ed., *A History of Art*. New York: Barnes and Noble, 1995.
- Grimstead, David. *Melodrama Unveiled: American Theater and Culture, 1800-1850*. Chicago, U. of Chicago Press, 1968.
- Hamilton, George. *19th and 20th Century Art*. Englewood Cliffs, NJ: Prentice Hall, 1972.
- Hansen, H. W., *History of Art*. Englewood Cliffs, NJ: Prentice Hall, 1994.
- Hemming, Roy. *Discovering Great Music*. New York: Newmarket Press, 1994.
- Kerman, Joseph. *Listen*. New York: Worth Publishers. 1996.
- Klaus, K. B. *The Romantic Period in Music*. London: Allyn and Bacon, 1970.

- Leymarie, Jean. *French Painting: The Nineteenth Century*. Geneva: Skira, 1962.
- Ochoa, George, and Melinda Corey. *The Timeline Book of the Arts*. New York: Ballantine Books, 1995.
- Rudel, Anthony. *Classical Music Top 40*. New York: Simon and Schuster, 1995.
- Soleil, Jean-Jacques, and Guy Lelong. *Musical Masterpieces*. New York: W & R Chambers, 1991.
- Sporre, Dennis J. *The Art of the Theatre*. Englewood Cliffs, NJ: Prentice Hall, 1993.
- Sproccati, Sandra. *A Guide to Art*. New York: Harry N. Abrams, 1992.
- Staniszewski, Mary Anne. *Creating the Culture of Art*. New York: Penguin, 1995.
- Stoppard, Tom. *The Real Thing*. London: Faber and Faber, 1983.
- Walsh, Michael. *Who's Afraid of Classical Music?* New York: Simon and Schuster, 1989.
- Waugh, Alexander. *Classical Music: A New Way of Listening*. London: Griffin House, 1995.
- Wilson, Edwin, and Alvin Goldfarb. *Theater: The Lively Art*. New York: McGraw Hill, 1991.
- Woodford, Susan. *Looking at Pictures*. Cambridge: Cambridge U. Press, 1983.

SAMPLE FINE ARTS UNIT G (HC 201). Must the Need for a Stable Social Order Conflict with Individual Liberty?

APPROACH:

Initially, students will apply the critical thinking process explored in Chapters 12 and 13 of *Asking the Right Questions* toward Barrett's Thesis. Using the Fleming text to set up the background in the fine arts for the worlds depicted in the plays, the students will then examine the focus question from each of the perspectives of the five playwrights. They will also explore the interpretation of these scripts from the point of view of one of the theater artists: the actor, the designer, or the director with particular emphasis on how their interpretations can serve the theme of the playwright.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 201 common readings):

Anouilh, Jean. *Antigone*.

Baraka, Amiri. *Dutchman*.

Barrett, Terry. *Criticizing Art: Understanding the Contemporary*. Mountain View, CA: Mayfield, 1994.

Fleming, William. *Arts and Ideas*. N.Y.: Harcourt, Brace, 1995.

Hellman, Lillian. *Watch on the Rhine*.

Ionesco, Eugene. *Rhinoceros*.

SUPPLEMENTARY BIBLIOGRAPHY:

Arnason, H. H. *History of Modern Art*. N.Y.: Abrams, 1969.

Baigell, Matthew. *The American Scene: American Painting of the 1930s*. 1974.

Barbers, David W. *Bach, Beethoven and the Boys: Music History as It Ought to Be Taught*. Toronto: Sound and Vision, 1986.

Barrett, Terry. *Criticizing Art: Understanding the Contemporary* Mountain View, CA: Mayfield, 1994.

Beckett, Sister Wendy. *The Story of Painting: The Essential Guide to the History of Western Art*. New York: Dorling-Kindersley, 1994.

Berger, John. *Ways of Seeing*. New York: Penguin, 1972.

Collingwood, R. G. *The Principles of Art*. New York: Oxford U. Press, 1958.

Copeland, Roger, and Marshall Cohen. *What is Dance? Readings in Theory and Criticism*. New York: Oxford U. Press, 1983.

- Dennis, James. *Grant Wood: A Study in American Art and Culture*. N.Y.: Viking, 1975
- Epps, Preston H., trans. *The Poetics of Aristotle*. Chapel Hill: U. of North Carolina Press, 1970.
- Gammond, Peter. *The Encyclopedia of Classical Music*. London: Salamander Books, 1995.
- Gombrich, E. H. *The Story of Art*. London: Phaidon Press, 1995.
- Gowing, Lawrence, ed., *A History of Art*. New York: Barnes and Noble, 1995.
- Hamilton, George. *19th and 20th Century Art*. N. Y.: Abrams, 1972.
- Hansen, H. W., *History of Art*. Englewood Cliffs, NJ: Prentice Hall, 1994.
- Hemming, Roy. *Discovering Great Music*. New York: Newmarket Press, 1994.
- Ibsen, Hendrik. *A Doll's House*. trans by Christopher Hampton. N.Y. Samuel French, 1972.
- Kerman, Joseph. *Listen*. New York: Worth Publishers. 1996.
- Marling, Karal Ann. *Wall to Wall: A Cultural History of Post-Office Murals in the Great Depression*. Minneapolis: U. of Minnesota, 1982.
- Mathews, Jane DeHart. *The Federal Theatre, 1933-1939*. Princeton: Princeton U. Press, 1967.
- Miller, Arthur. *The Crucible*. N.Y.: Dramatists Play Service Co., 1954.
- Montanari, Sally. *Look Again!: Clues to Modern Painting*. Washington, D.C.: Starrhill Press, 1990.
- Ochoa, George, and Melinda Corey. *The Timeline Book of the Arts*. New York: Ballantine Books, 1995.
- Rudel, Anthony. *Classical Music Top 40*. New York: Simon and Schuster, 1995.
- Soleil, Jean-Jacques, and Guy Lelong. *Musical Masterpieces*. New York: W & R Chambers, 1991.
- Sporre, Dennis J. *The Art of the Theatre*. Englewood Cliffs, NJ: Prentice Hall, 1993.
- Sproccati, Sandra. *A Guide to Art*. New York: Harry N. Abrams, 1992.
- Staniszewski, Mary Anne. *Creating the Culture of Art*. New York: Penguin, 1995.

Walsh, Michael. *Who's Afraid of Classical Music?* New York: Simon and Schuster, 1989.

Waugh, Alexander. *Classical Music: A New Way of Listening.* London: Griffin House, 1995.

Wilson, Edwin, and Alvin Goldfarb. *Theater: The Lively Art.* New York: McGraw Hill, 1991.

SAMPLE FINE ARTS UNIT H (HC 201): Who Am I What Makes Us Human?**APPROACH:**

Finishing the last two chapters of *Asking the Right Questions* students will apply these critical thinking skills to Barrett's text. Using Fleming's text as a point of departure, students will then examine the personal artistic styles of a variety of 20th century visual artists and musicians.

In addition to examining the personal style of each of the four playwrights whose works they will study in this section, students will also respond to the self-discovery processes explored in each of the plays. Particular emphasis will be placed on a personal journal of self-exploration, examining not only the students' personal responses to the works of art, but determining what it is about them that lead to such responses.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 201 common readings):

Barrett, Terry. *Criticizing Art: Understanding the Contemporary*. Mountain View, CA: Mayfield, 1994.

Fleming, William. *Art and Ideas*. N.Y.: Harcourt, Brace & Co., 1995.

Henley, Beth. *Crimes of the Heart*.

Miller, Arthur. *Death of a Salesman*.

Wasserstein, Wendy. *The Heidi Chronicles*.

Wilson, August. *Fences*.

SUPPLEMENTARY BIBLIOGRAPHY:

Arnason, H. H. *History of Modern Art*. N.Y.: Abrams, 1969.

Barrett, Terry. *Criticizing Art: Understanding the Contemporary* Mountain View, CA: Mayfield, 1994.

Beckett, Sister Wendy. *The Story of Painting: The Essential Guide to the History of Western Art*. New York: Dorling-Kindersley, 1994.

Berger, John. *Ways of Seeing*. New York: Penguin, 1972.

Collingwood, R. G. *The Principles of Art*. New York: Oxford U. Press, 1958.

Copeland, Roger, and Marshall Cohen. *What is Dance? Readings in Theory and Criticism*. New York: Oxford U. Press, 1983.

- Epps, Preston H., trans. *The Poetics of Aristotle*. Chapel Hill: U. of North Carolina Press, 1970.
- Fleming, William. *Art and Ideas*. New York: Harcourt, Brace, 1995.
- Gammond, Peter. *The Encyclopedia of Classical Music*. London: Salamander Books, 1995.
- Gombrich, E. H. *The Story of Art*. London: Phaidon Press, 1995.
- Gowing, Lawrence, ed., *A History of Art*. New York: Barnes and Noble, 1995.
- Hamilton, George. *19th and 20th Century Art*. N. Y.: Abrams, 1972.
- Hansen, H. W., *History of Art*. Englewood Cliffs, NJ: Prentice Hall, 1994.
- Hemming, Roy. *Discovering Great Music*. New York: Newmarket Press, 1994.
- Kerman, Joseph. *Listen*. New York: Worth Publishers, 1996.
- Montanari, Sally. *Look Again!: Clues to Modern Painting*. Washington, D.C.: Starrhill Press, 1990.
- Ochoa, George, and Melinda Corey. *The Timeline Book of the Arts*. New York: Ballantine Books, 1995.
- Rudel, Anthony. *Classical Music Top 40*. New York: Simon and Schuster, 1995.
- Shephard, Sam. *Fool for Love*. N.Y.: Bantam Books, 1984.
- Soleil, Jean-Jacques, and Guy Lelong. *Musical Masterpieces*. New York: W & R Chambers, 1991.
- Sporre, Dennis J. *The Art of the Theatre*. Englewood Cliffs, NJ: Prentice Hall, 1993.
- Sproccati, Sandra. *A Guide to Art*. New York: Harry N. Abrams, 1992.
- Staniszewski, Mary Anne. *Creating the Culture of Art*. New York: Penguin, 1995.
- Walsh, Michael. *Who's Afraid of Classical Music?* New York: Simon and Schuster, 1989.
- Waugh, Alexander. *Classical Music: A New Way of Listening*. London: Griffin House, 1995.
- Wilson, Edwin, and Alvin Goldfarb. *Theater: The Lively Art*. New York: McGraw Hill, 1991.
- Woodford, Susan. *Looking at Pictures*. Cambridge: Cambridge U. Press, 1983.

SAMPLE PHILOSOPHY UNITS FOR
HC 101, HC 102, HC 201

SAMPLE PHILOSOPHY UNIT A (HC 101): What Do We Know? What Do We Believe?

APPROACH:

We will begin by considering Chapter 1 of *Asking the Right Questions* [common text for HC 101]. This chapter, which reflects on the difference between the panning-for-gold and sponge models of learning (arguing in favor of the panning-for-gold model), will provide the beginnings of a foundation for the critical analysis of differing theories of knowledge.

Our deliberation of the issues will be introduced by discussing some of the distinct categories of knowledge, trying to get at the main distinction(s) among them. These will include the categories representing the following kinds of knowledge claims:

- "Grass is green."
- "Quarks are the most fundamental components of matter."
- "God exists."
- "Child abuse is immoral."

We will, subsequently, address the issues of the Unit questions ("What do we know? What do we believe?") by reading the chapters "Modern Metaphysics and Epistemology" and "The Eighteenth and Nineteenth Centuries" in the text. These readings will provide a historical perspective of not only some of the most significant epistemologies, but also some of the conceptual material essential to any serious consideration of epistemological questions.

The focus of HC 101 this semester is the 18th Century. The above-mentioned readings, however, will begin a bit earlier (including René Descartes, Thomas Hobbes, and Benedictus de Spinoza) to facilitate a better understanding of the 18th Century philosophers George Berkeley, John Locke, David Hume, Immanuel Kant, and Georg Hegel. Emphasis will be placed on the two major epistemological schools: rationalism and empiricism. The former maintaining that knowledge is obtained through reason, the latter maintaining that knowledge is obtained through experience.

The section will end with a consideration of Gettier's contemporary paper on the necessary and sufficient conditions for someone's knowing a given proposition.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 101 common readings):

Moore and Bruders, eds, *Philosophy: The Power of Ideas* (1993)

Edmund L. Gettier's "Is Justified True Belief Knowledge?" in *Analysis*, 23 (1963): 121-123.

SUPPLEMENTARY BIBLIOGRAPHY:

Aquila, Richard E. *Representational Mind: A Study of Kant's Theory of Knowledge*. Bloomington, IN: Indiana Univ. Press, 1983.

Ayer, A. J. *The Problem of Knowledge*. London, New York: St. Martin's, 1956.

Brown, M. Neil, and Stuart M. Keeley. Chapter I. *Asking the Right Questions: A Guide to Critical Thinking*. New Jersey: Prentice-Hall, 1994.

Copleston, S. J., Frederick. *A History of Philosophy*. Vol.4-7. New York: Image, 1946-66.

Daly, Mary. "The Qualitative Leap Beyond Patriarchal Religion." *A World of Ideas: Essential Readings for College Writers*. Ed. Lee A. Jacobus. Boston: Bedford Books of St. Martin's Press, 1994. 567-592.

Gettier, Edmund L. "Is Justified True Belief Knowledge?" *Analysis* 23, No.6 (1963): pp. 121-123.

Jones, W. T. *Hobbes to Hume A History of Western Philosophy*. New York: Harcourt, 1969.

Moore, Brooke Noel, and Kenneth Bruder, ed. *Philosophy: The Power Ideas*. California: Mayfield, 1993.

Plato, "The Allegory of the Cave." *A World of Ideas: Essential Readings for College Writers*. Ed. Lee A. Jacobus. Boston: Bedford Books of St. Martin's Press, 1994. 501-514.

Russell, Bertrand. *The Problems of Philosophy*. London, New York: Oxford Univ. Press, 1912.

Sommers, Christina Hoff. "New Epistemologies" and "The Feminist Classroom" in *Who Stole Feminism?: How Women have Betrayed Women*. New York: Touchstone, 1995. 74-86.

Woozley, A.D. *Theory of Knowledge*. London, New York: Hutchinson's Univ. Library, 1949.

SAMPLE PHILOSOPHY UNIT B (HC 101): Do We Need Art?**APPROACH:**

Unit B will be initiated by a consideration of Chapters 2 and 3 of *Asking the Right Questions* [common reading for HC 101]. These chapters begin the process of argument analysis. Here the students are encouraged to think more in terms of identifying and generating questions than in absorbing facts, and they learn how to identify conclusions and the reasons given in support of those conclusions.

Before we begin a consideration of the question of Unit B, we will discuss and evaluate David Hume's piece on the standard of taste. Hume does not really give us a theory of art, but rather provides an analysis of the necessary and sufficient conditions for the "correct" judgment of art. Hume's analysis includes his argument for the conclusion that not all taste is equal and that, indeed, beauty is not entirely subjective.

Kant's theory of art, as contained in his *Critique of Judgement*, is a sustained argument for the autonomy of art, i.e., for the claim that art can offer neither knowledge nor morality, hence, the production of art is for art's sake. Kant's view (especially his beliefs regarding the sublime) was very important for Hegel, our next topic.

Our editors tell us that "Hegel is the giant among Kant's followers." Thus, it is essential that we include at least part of his major writing on the subject of art. Our selection (from the Introduction to his *Aesthetics: Lectures on Fine Art*) emphasizes the three major forms and periods of art, the symbolic, the classical, and the romantic. What we will discover is that Hegel "harbors" a qualified admiration for art.

We will end this section with a discussion of two contemporary pieces, which will serve as a striking contrast to the historical pieces and will provide some valuable food for thought about the roles and treatment of women in art.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 101 common readings):

Hume's "Of the Standard of Taste" in S. D. Ross, ed., *Art and its Significance* (1994)

excerpt from Kant's *Critique of Judgment* in *Art and its Significance*

Hegel, "Introduction" to *Philosophy of Fine Art* in *Art and its Significance*

excerpt from Tolstoy's *What is Art* in *Art and its Significance*

Virginia Woolf's "Shakespeare's Sister" in Wilkie and Hurt, eds., *Literature of the Western World* (1992)

Linda Nochlin's "Why Have There Been No Great Women Artists?" (on reserve)

SUPPLEMENTARY BIBLIOGRAPHY:

- Baldwin, James. "Sonny's Blues." *Literature of the Western World, Volume II, Neoclassicism Through The Modern Period*. Ed. Brian Wilkie and James Hurt. New Jersey: Prentice Hall, 1992. pp. 2248-2273.
- Brown, M. Neil, and Stuart M. Keeley. Chapters II & III. *Asking the Right Questions: A Guide to Critical Thinking*. New Jersey: Prentice-Hall, 1994.
- Hegel, G. W. F. "Introduction" to *Aesthetics: Lectures on Fine Art. Art and Its Significance*. Ed. Stephen David Ross. New York: State Univ. Of New York Press, 1994. 143-160.
- Hume, David. "Of the Standard of Taste." *Art and Its Significance*. Ed. Stephen David Ross. New York: State Univ. Of New York Press, 1994. 77-92.
- Hutcheson, Francis. "The Universal Sense of Beauty." *Philosophical Issues in Art*. Ed. Patricia H. Werhane, New Jersey: Prentice-Hall, 1984. 356-359.
- Kant, Immanuel. "Introduction" to *Critique of Judgment. Art and Its Significance*. Ed. Stephen David Ross. New York: State Univ. Of New York Press, 1994. 93-142.
- Nochlin, Linda. "Why Are There No Great Women Artists?" *Aesthetics in Perspective*. Ed. Kathleen M. Higgins. Fort Worth, Texas: Harcourt Brace, 1996. 539-552.
- Schopenhauer, Arthur. "On Genius." *Aesthetics in Perspective*. Ed. Kathleen M. Higgins. Fort Worth, Texas: Harcourt Brace, 1996. 287-293.
- Sontag, Susan. "Against Interpretation."
- Tolstoy, Leo N. *What is Art?* Trans. Almyer Maude. New York: Macmillan, 1989.
- Woolf, Virginia. "Shakespeare's Sister." *Literature of the Western World, Volume II, Neoclassicism Through The Modern Period*. Ed. Brian Wilkie and James Hurt. New Jersey: Prentice Hall, 1992. pp. 1960-1974.

SAMPLE PHILOSOPHY UNIT C (HC 101): How Do We Tell the Good From the Bad?

APPROACH:

We will begin considering Chapters 4 and 5 of *Asking the Right Questions* (common text for HC 101). The students will learn the significance of word and phrase ambiguity in argument as well as the significance and process of searching for questionable assumptions in the premises and conclusions of arguments.

A consideration of Egoism will be undertaken in the context of Hobbes's theory followed by a contrast with Hume's "benevolence" theory. Action theories (i.e., theories that tell us the conditions under which our actions are right and wrong) will be the next topic of discussion, and these theories will be reviewed in the context of Kant's Categorical Imperative and Bentham's Utilitarianism. Subsequently, we will consider the contemporary renewed interest in and emphasis on virtue theories and the distinction(s) between actions theories, on the one hand, and virtue theories, on the other.

This section will be ended with a transition from individual ethical theory to an examination of political (ethical) theory (i.e., the theories of justice) as provided by Plato, Aristotle, Hobbes, Locke, and Rousseau. The emphasis here will be on Hobbes, Locke, and Rousseau, using Plato and Aristotle to set the foundation for those political theories.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 101 common readings):

"Hobbes and Hume" (including a section from Thomas Hobbes *Leviathan* and a section from Hume's *A Treatise of Human Nature*) in Moore and Bruder, eds., *Philosophy: The Power of Ideas* (1993)

"Ethics after Hume" (including a section from Kant's *Foundations of the Metaphysics of Morals* and a section from Bentham's *An Introduction to the Principles of Morals and Legislation*) in Moore and Bruder, eds., *Philosophy: The Power of Ideas* (1993)

"Political Philosophy: Justice, Law, and the State" (including a section from Plato's *Republic*, from Aristotle's *Politics*, from Hobbes's *Leviathan*, from Locke's *Second Treatise of Civil Government*, and Rousseau's *The Social Contract* in Moore and Bruder, eds., *Philosophy: The Power of Ideas* (1993)

SUPPLEMENTARY BIBLIOGRAPHY:

Aristotle. *The Politics*. Baltimore: Penguin Books, 1962.

Bentham, Jeremy. *An Introduction to the Principles of Morals and Legislation*. Oxford: Clarendon Press, 1879.

- Brown, M. Neil, and Stuart M. Keeley. Chapters IV & V. *Asking the Right Questions: A Guide to Critical Thinking*. New Jersey: Prentice-Hall, 1994.
- Gould, Stephen Jay. "Nonmoral Nature." *A World of Ideas: Essential Readings for College Writers*. Ed. Lee A. Jacobus. Boston: Bedford Books of St. Martin's Press, 1994. 459-480.
- Hobbes, Thomas. *Leviathan*. Baltimore: Penguin Books, 1968.
- Hume, David. *A Treatise of Human Nature*. Oxford: Clarendon, 1978.
- Kant, Immanuel. *Foundations of the Metaphysics of Morals*. Trans. Lewis White Beck. New York: Macmillan, 1990.
- Locke, John. *The Second Treatise of Government*. Ed. Thomas P. Peardon. New York: Liberal Arts Press, 1952.
- Machiavelli, Nicolo. *The Prince*. Trans. Robert M. Adams. New York: Norton, 1977.
- Moore, Brooke Noel and Kenneth Bruder, ed. "Hobbes and Hume." *Philosophy: The Power of Ideas*. California: Mayfield, 1993. 214-224.
- Moore, Brooke Noel and Kenneth Bruder, ed. "Ethics After Hume." *Philosophy: The Power of Ideas*. California: Mayfield, 1993. 230-242.
- Moore, Brooke Noel and Kenneth Bruder, ed. "Political Philosophy: Justice, Law, and the State." *Philosophy: The Power of Ideas*. California: Mayfield, 1993. 285-321.
- Plato. *The Republic*. New York: Basic Books, 1968.
- Rousseau, Jean Jacques. *The Social Contract and Discourses*. Trans. G. D. H. Cole. New York: Dutton, 1950.
- Woolf, Virginia. "A Letter to a Young Poet."
- Wollstonecraft, Mary. *A Vindication of the Rights of Woman*. New York: Source Book Press, 1971.

SAMPLE PHILOSOPHY UNIT D (HC 102). Do Humans Need God/Spirituality?**APPROACH:**

This unit is a short investigation of the question whether humans need a belief in God. There are some people who argue that a belief in God is necessary both personally and societally. This question falls within the branch of philosophy called "philosophy of religion." Those whose specialty is philosophy of religion try to understand and evaluate religious beliefs without making any religious assumptions. The beliefs that philosophers of religion have sought to understand and evaluate have to do with God (e.g., does God exist?), humans (e.g., do they have souls and, if so, are they immortal?), features of the universe (e.g., are there miracles?), and language (e.g., are religious utterances factual assertions or are they metaphorical or analogical?).

In this unit we will consider some basic concepts and principles essential to a deliberation of two main issues related to philosophy of religion: Whether a belief in God is necessary to us as individuals and whether a belief in God is necessary to us as a society. The issue of religion and its relationship (or lack thereof) to ethics is of primary concern here. The ability to view the world through a moral perspective may be one of our most distinctive human traits and also may be one of the central factors defining our own personal identity as well as the identity of our culture. Indeed, in a strong sense, what we do both individually and as a society is an expression of what we value. So, in understanding the relationship between religion and ethics, we gain a better understanding of ourselves.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 102 common readings):

Leo Tolstoy, *Confession*

Kai Nelson, "On Keeping the Wolf at Bay," from his *Ethics Without God* (1990)

Buddha, "The Path to Enlightenment" from *A World of Ideas*, ed. Lee A. Jacobus (1994)

SUPPLEMENTARY BIBLIOGRAPHY:

Brown, M. Neil, and Stuart M. Keeley. Chapter 1. *Asking the Right Questions: A Guide To Critical Thinking*. New Jersey: Prentice-Hall, 1994.

Daly, Mary. "The Qualitative Leap Beyond Patriarchal Religion." *A World of Ideas: Essential Readings for College Writers*. Ed. Lee A. Jacobus. 4th ed. Boston: Bedford Books of St. Martin's Press, 1994. 567-592.

Flew, Anthony. *Darwinian Evolution*. London: Granada Paladin, 1984.

Flew, Antony. *Atheistic Humanism*. New York: Prometheus Books, 1993.

Freud, Sigmund. *Introductory Lectures on Psychoanalysis*. Trans. Joan Riviere. London: Alien and Unwin, 1922.

Hume, David. *Enquiry Concerning the Principles of Morals*. Oxford, Clarendon Press, 1975.

Locke, John. "Letter Concerning Toleration." Quoted by David Gauthier in his "Why Ought One Obey God? Reflections on Hobbes and Locke," *Canadian Journal of Philosophy* 7, no. 3 (September 1977): 425-426.

Marx, Karl. *Capital: A Critical Analysis of Capitalist Production*. Trans. S. Moore & E. Aveing. Moscow: Foreign Languages Publishing House, 1961.

Marx, Karl & F. Engels, *The Communist Manifesto*. Trans. S. Moore. Ed. A.J.P. Taylor. Harmondsworth: Penguin, 1968.

Nielsen, Kai. *Ethics without God*. New York: Prometheus Books, 1990.

Tolstoy, Count Leo Nikolayevich. *Confession*. Trans. & Intro. David Patterson. New York: W.W. Norton, 1983.

SAMPLE PHILOSOPHY UNIT E (HC 102): How Do We Create and Use the Past?

APPROACH:

This is a short investigation of the question "How do we create and use the past?" and its relationship to philosophy. The branch of philosophy that is concerned with history is called "philosophy of history." It has two related concerns: first, the logical, conceptual and epistemological explanation of what historians do; and second, the discovery of the meaning or significance of the events of history and what historians do that goes beyond the intelligibility achieved by ordinary historical work.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 102 common readings):

Brooke Noel Moore and Kenneth Bruder's *Philosophy: The Power of Ideas* (1993), pp. 130-34, 344-54.

Hegel's *Reason in History: A General Introduction to the Philosophy of History* (in part) from Forrest E. Baird and Walter Kaufmann's *Nineteenth-Century Philosophy* (1997), pp. 62-92.

SUPPLEMENTARY BIBLIOGRAPHY:

Castle, Alfred L. "The Philosopher as Historian: The Correspondence Approach to Truth." *Philosophers at Work...*

Collingwood, R.C. *Essays in the Philosophy of History*. Ed. and Intro. William Debbins. Austin: University of Texas Press, 1965.

Hegel, George Wilhelm Friedrich. *Lectures on the History of Philosophy*. Trans. H.R. Nisbet. Introd. Duncan Forbes. Cambridge University Press, 1975.

Marx, Karl & F. Engels, *The Communist Manifesto*. Trans. S. Moore. Ed. A.J.P. Taylor. Harmondsworth: Penguin, 1968..

Rorty, Richard. "The Pragmatist's Approach to Truth." *The Consequences of Pragmatism*. Minneapolis: University of Minnesota Press, 1982.

SAMPLE PHILOSOPHY UNIT F (HC 102). What is Language?**APPROACH:**

This unit is a short investigation of the question "What is language?" and its relationship to philosophy. At many points in the discipline we encounter problems involving language. No matter what the subject matter (art, ethics, religion, etc.), what we try to do is to clarify the concept(s) involved in that subject matter. In doing so, we are dealing with the question "What is language?"

Philosophy of language is a 20th century branch of philosophy that evolved from a realization that many philosophical problems arose because of confusions about (or complexities in) ordinary language, and might be solved or eliminated by attention to the ways in which we use language. So, for example, problems about free will might be solved or eliminated by close analysis of the actual use in English of such words as "free" or "responsible."

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 102 common readings):

Brooke Noel Moore and Kenneth Bruder's *Philosophy: The Power of Ideas* (1993), chapter 6 plus pp. 557-79.

SUPPLEMENTARY BIBLIOGRAPHY:

Carroll, Lewis. *Alice in Wonderland* [includes *Alice's Adventures in Wonderland and Through the Looking Glass*]. New York: Holt, Rinehart & Winston, 1961.

Kaufmann, Walter. *Philosophic Classics, Volume IV: Contemporary Philosophy*. Englewood Cliffs, N.J.: Prentice-Hall, 1961.

Langer, Susanne K. "Expressiveness." *A World of Ideas: Essential Readings for College Writers*. Ed. Lee A. Jacobus. 3rd ed. Boston: Bedford Books of St. Martin's Press, 1994. 459-480.

Tillich, Paul. *The Religious Situation*. Trans. H.R. Niebuhr. New York, 1954.

Tillich, Paul. "Symbols of Faith." *A World of Ideas: Essential Readings for College Writers*. Ed. Lee A. Jacobus. 3rd ed. Boston: Bedford Books of St. Martin's Press, 1994.

SAMPLE PHILOSOPHY UNIT G (HC 201): Must the Need for a Stable Social Order Conflict with the Need for Individual Liberty?

APPROACH:

We will begin by considering Chapters 12 and 13 of *Asking the Right Questions* (common text for HC 201). The students will learn how to detect whether significant information has been omitted from pieces of reasoning, and will learn how to determine what reasonable conclusions are possible from a given piece of reasoning.

A consideration of some of the philosophical concepts underlying the major theories regarding the conflict between liberty and social order will be undertaken. This may include the following topics: peace, sovereignty, nature of the state, social contract, liberty, obligation, and property. There may also be an examination of the nature of law and its relationship to such questions as liberty, obligation, rights, justice, and punishment.

The students will engage in an inquiry into John Stuart Mill's views as discussed in his *On Liberty* and some of the relevant parts of Gerald MacCallum's *Political Philosophy*.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 201 common readings):

John Stuart Mill's *On Liberty*

Gerald C. MacCallum, *Political Philosophy* (1987)

SUPPLEMENTARY BIBLIOGRAPHY:

Arthur, John, and William H. Shaw. *Justice and Economic Distribution*. Englewood Cliffs, NJ: Prentice Hall, 1991.

Arthur, John. *The Unfinished Constitution*. Belmont, CA: Wadsworth, 1989

Bovard, James. *Lost Rights: The Destruction of American Liberty*. N.Y.: St. Martin's, 1994.

Commager, Henry Steele. *Commager on Tocqueville*. Columbia: U. of Missouri Press, 1993.

The Constitution, that Delicate Balance: National Security and Freedom of the Press. Videocassette. N.Y.: Media and Society Seminars, 1984/

Cozic, Charles P., ed. *Politicians and Ethics*. California: Greenhaven, 1996.

Cullen, Daniel E. *Freedom in Rousseau's Political Philosophy*. DeKalb: Northern Illinois University Press, 1993.

Elster, Jon. *An Introduction to Karl Marx*. Cambridge: Cambridge University Press, 1986.

Odepa, H. "The Meaning of Liberty," *Cahiers Philosophique Africains*, 1 (1972): 144-171.

Nozick, Robert. *Anarchy, State and Utopia*. N.Y.: Basic Books, 1974.

Ravoajanahary, Charles. "La notion de liberté chez les Malgaches," *Annales de l'université de Madagascar (Tananarive)*, 7 (1967): 45-61.

Rawls, John. *A Theory of Justice*. Cambridge: Harvard University Press, 1971.

Sen, Amartya Kumar. *Inequality Reexamined*. Cambridge: Harvard University Press, 1992.

Smith, Steve B. *Hegel's Critique of Liberalism*. Chicago: University of Chicago Press, 1989.

SAMPLE PHILOSOPHY UNIT H (HC 201): Who Am I? What Makes Us Human?

APPROACH:

We will begin by considering Chapters 14 and 15 of *Asking the Right Questions* (common text for HC 201). The students will learn how to evaluate value assumptions to determine their worth. The consideration will require a recognition of the interplay between values and facts. The students will also spend sometime synthesizing the 14-step reasoning process in *Asking the Right Questions*.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 201 common readings):

P. F. Strawson's *Individuals: An Essay in Descriptive Metaphysics*, PP. 87-116.

Anthony Flew's "Can We Survive Our Own Deaths?" in his *Atheistic Humanism*.

SUPPLEMENTARY BIBLIOGRAPHY:

Deleuze, Gilles. *Empiricism and Subjectivity: AN Essay on Hume's Theory of Human Nature*. New York: Columbia University Press, 1991.

Fodor, Jerry A. *A Theory of Content and Other Essays*. Cambridge: MIT Press, 1990.

Hook, Sidney. *Dimensions of Mind, A Symposium*. N.Y.: Collier, 1960.

Jackendoff, Ray S. *Patterns in the Mind: Language and Human Nature*. N.Y.: Basic Books, 1994.

Leport, Ernest, and Robert VanGulick, ed., *John Searle and his Critics*. Cambridge: Basil Blackwell, 1991.

Malcolm, Norman, *Problems of Mind: Descartes to Wittgenstein*. N.Y.: Harper, 1971.

Morick, Harold, ed. *Introduction to the Philosophy of Mind*. N.Y.: State Univ. of New York at Albany, 1970.

Olafson, Frederick A. *Heidegger and the Philosophy of Mind*. New Haven: Yale Univ. Press, 1987.

Rosenthal, David M. *Materialism and the Mind-Body Problem*. Englewood Cliffs, NJ: Prentice Hall, 1971.

Searle, John R. *The Rediscovery of the Mind*. Cambridge: MIT, 1992.

Sorabji, Richard. *Animal Minds and Human Morals: The Origins of the Western Debate*. Ithaca: Cornell Univ. Press, 1993.

Whiten, Andrew, ed., *Natural Theories of Mind: Evolution, Development, and Simulation of Everyday Mindreading*. Oxford: Blackwell, 1991.

SAMPLE LITERATURE UNITS FOR HC 101, HC 102, HC 201

SAMPLE LITERATURE UNIT A (HC 101): What Do We Know? What Do We Believe?

APPROACH:

The main goal of this unit is to show you how former beliefs about "how we know" manifested themselves in the lives of real people as manifested in my favorite cultural artifact: literature. Most of our time will focus on the contrast between Neo-Classical and Romantic "ways of knowing" as they expressed themselves in the 18th and early 19th centuries.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 101 common readings):

Two selections (Claude Levi Strauss, "A Little Glass of Rum" and B. F. Skinner's "What is Man?") from Lee Jacobus's *A World of Ideas*

Seven selections (Pope's "Essay on Man," Keats's "Eve of St. Agnes," Whitman's "When I Heard the Learn'd Astronomer," Moliere's *Tartuffe*, and Voltaire's *Candide*, and Frederick Douglass, *Narrative of the Life of an American Slave*) from Wilkie and Hurt, eds., *Literature of the Western World*.

SUPPLEMENTARY BIBLIOGRAPHY:

Adams, Hazard. Ed. *Critical Theory Since Plato*. New York: Harcourt Brace Jovanovich, 1977.

Appleby, Joyce, Lynn Hunt and Margaret Jacob. *Telling the Truth About History*. New York: Norton, 1994.

Bloom, Harold. *The Western Canon: The Books and School of the Ages*. Orlando: Harcourt Brace, 1994.

Derrida, Jacques. *The Truth in Painting*. Trans. Geoff Bennington and Ian McLeaod. Chicago: U of Chicago P, 1987.

Engell, David. *The Creative Imagination: Enlightenment to Romanticism*, 1981

Erdman, David. *The Romantic Movement: A Selective and Critical Bibliography*, 1980.

Gilbert, Susan, and Susan Guber, *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination*, 1979.

Goodin, George. *Essays on the Literary Mediation of Human Values*. Urbana, IL: U of Illinois P, 1972.

Holman, C. Hugh. *A Handbook to Literature*. 4th edition. New York: Odyssey, 1980.

Jones, Chris. "Radical Sensibility in the 1790's." *Reflections of Revolution: Images of Romanticism*. Ed. Alison Yarrington and Kelvin Everest. New York: Routledge, 1993. 68-82.

Jordan, Frank. *The English Romantic Poets, a Review of Research and Criticism*, 1985.

Lovejoy, Arthur O. *The Great Chain of Being, 1936 and Essays in the History of Ideas*, 1948.

Muller, Herbert. *The Uses of the Past*. New York: Oxford University Press, 1957.

Stephens, Sir Leslie. *History of English Thought in the Eighteenth Century*, 1876

Stevens, Bonnie Klomp and Larry Stewart. *A Guide to Literary Criticism and Research*. New York: Holt, Rinehart and Winston, 1987.

Wellek, Rene and Austin Warren. *Theory of Literature*. New York: Harcourt, Brace, 1956.

Woodring, Carl. *Politics in English Romantic Poetry*, 1970

SAMPLE LITERATURE UNIT B (HC 101): Do Humans Need Art?

APPROACH:

We will look at attitudes toward art as they evolve from the Neo-Classical Age, the Romantic Age, to our own time culminating in Bruno Bettelheim's psychological argument about the need for myth and fairy tales in our lives.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 101 common readings):

Pope's "An Essay on Criticism" (on reserve)

Johnson's "The Preface to Shakespeare" (on reserve)

Two selections (George Sand's "The Marquise" and Keats's "Ode on a Grecian Urn") from Wilkie and Hurt, eds., *Literature of the Western World*

Grimm Brothers, *Collected Fairy Tales* (on reserve)

Bruno Bettelheim, *The Uses of Enchantment* (on reserve)

SUPPLEMENTARY BIBLIOGRAPHY:

Adams, Hazard. Ed. *Critical Theory Since Plato*. New York: Harcourt Brace Jovanovich, 1977.

Clery, E.G. *The Rise of Supernatural Fiction in England*. New York: Oxford UP, 1995.

Engell, David. *The Creative Imagination: Enlightenment to Romanticism*, 1981

Erdman, David. *The Romantic Movement: A Selective and Critical Bibliography*, 1980.

Gilbert, Susan, and Susan Guber, *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination*, 1979.

Holman, C. Hugh. *A Handbook to Literature*. 4th edition. New York: Odyssey, 1980.

Hughes, Robert. *Nothing if Not Critical: Selected Essays on Art and Artists*. New York: Penguin, 1987.

Jackson, Rosemary. *Fantasy: The Literary of Subversion*. New York: Methuen, 1981.

Jordan, Frank. *The English Romantic Poets, a Review of Research and Criticism*, 1985.

Lovejoy, Arthur O. *The Great Chain of Being*, 1936; *Essays in the History of Ideas*, 1948.

Steiner, Wendy. *The Colors of Rhetoric: Problems in the Relation Between Modern Literature and Painting*. Chicago: U of Chicago P, 1982.

Stephens, Sir Leslie. *History of English Thought in the Eighteenth Century*, 1876

Stevens, Bonnie Klomp and Larry Stewart. *A Guide to Literary Criticism and Research*. New York: Holt, Rinehart and Winston, 1987.

Wellek, Rene and Austin Warren. *Theory of Literature*. New York: Harcourt, Brace, 1956.

Woodring, Carl. *Politics in English Romantic Poetry*, 1970.

SAMPLE LITERATURE UNIT C (HC 101): How Do We Tell the Good From the Bad?**APPROACH:**

We will look at the question of distinguishing the good from the bad on a number of fronts using literature from the 18th and 19th centuries. This unit raises questions about class and gender as they apply to setting social/moral codes of a culture.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 101 common readings):

The following selections from Wilkie and Burke, eds., *Literature of the Western World*:

Keats, "Ode on a Grecian Urn"
 Moliere's *Tartuffe*
 Douglass, *Narrative of the Life of an American Slave*
 Pushkin's "The Queen of Spades".
 Pope's "An Essay on Man"
 Austen's *Persuasion*

SUPPLEMENTARY BIBLIOGRAPHY:

Adams, Hazard. Ed. *Critical Theory Since Plato*. New York: Harcourt Brace Jovanovich, 1977.

Altick, Richard. *The Presence of the Present: Topics of the Day in the Victorian Novel*. Columbus, OH: Ohio State UP, 1991.

Bhabha, Homi K. *The Location of Culture*. New York: Routledge, 1995.

Engell, David. *The Creative Imagination: Enlightenment to Romanticism*, 1981

Erdman, David. *The Romantic Movement: A Selective and Critical Bibliography*, 1980.

Gilbert, Sandra M. and Susan Gubar. *Madwoman in the Attic: The Woman Writer and The Nineteenth-Century Literary Imagination*. New Haven: Yale UP, 1979.

Gilbert, Susan, and Susan Guber, *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination*, 1979.

Holman, C. Hugh. *A Handbook to Literature*. 4th edition. New York: Odyssey, 1980.

Jeffreys, Sheila. *The Spinster and Her Enemies: Feminism and Sexuality 1880-1930*. London, Boston, and Henley: Pandora, 1985.

Mishra, Vijay. *The Gothic Sublime*. Albany, NY: State UP of New York, 1994.

Jordan, Frank. *The English Romantic Poets, a Review of Research and Criticism*, 1985.

Lovejoy, Arthur O. *The Great Chain of Being*, 1936; *Essays in the History of Ideas*, 1948.

Stephens, Sir Leslie. *History of English Thought in the Eighteenth Century*, 1876

Stevens, Bonnie Klomp and Larry Stewart. *A Guide to Literary Criticism and Research*. New York: Holt, Rinehart and Winston, 1987.

Wellek, Rene and Austin Warren. *Theory of Literature*. New York: Harcourt, Brace, 1956.

Woodring, Carl. *Politics in English Romantic Poetry*, 1970.

SAMPLE LITERATURE UNIT D (HC 102): Do Humans Need God/Spirituality?**APPROACH:**

This unit is designed to look at varying definitions of spirituality and challenges to it as a luxury for the wealthy or as a crutch for the weak. You will find moving examples of Christian piety (Flaubert and Tennyson), but also other working concepts of spirituality in the lives of the characters.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 102 common readings):

The following selections from Wilkie and Burke, eds., *Literature of the Western World*:

Conrad, "The Heart of Darkness"
 Flaubert, "A Simple Heart"
 Yeats, selected poems
 Oates, "Did You Ever Slip on Red Blood?"
 Sand, "The Marquise"
 Dostoevsky, "The Grand Inquisitor"
 Tennyson, "In Memoriam A. H. H."
 Douglass, *Narrative of the Life of an American Slave*

Nietzsche, "Dionysian and Apollonian" from Lee Jacobus, ed., *A World of Ideas*

Daly, "The Qualitative Leap Beyond Patriarchal Religion"

SUPPLEMENTARY BIBLIOGRAPHY:

Adams, Hazard, ed. *Critical Theory since Plato*. New York: Harcourt, Brace, 1977.

Anderson, Roger. *Dostoevsky: Myths of Duality* (1986)

Gunn, Giles. "Literature and Religion," in *Interrelations of Literature*. Ed. by Jean Pierre Barricelli and Joseph Gibaldi. New York: MLA, 1982.

Hastings, James, ed. *Encyclopedia of Religion and Ethics*. 13 vols. New York: McGraw, 1967-79.

Holman, C. Hugh. *A Handbook to Literature*. 4th edition. New York: Odyssey, 1980.

Jeffreys, Sheila, *The Spinster and Her Enemies: Feminism and Sexuality, 1880-1930*. London: Pandora, 1985.

Altick, Richard. *The Presence of the Present: Topics of the Day in the Victorian Novel*. Columbus, Ohio: Ohio State University Press, 1991.

Rosenthal, M. L. *Running to Paradise: Yeats' Poetic Art* (1974)

Sekora, John. "Comprehending Slavery: Language and Personal History in Douglass's Narrative of 1845," *CLA Journal*, 29 (1985), 157-70.

Stone, Albert E. "Identity and Art in Frederick Douglass's Narrative," *CLA Journal*, 17 (1973), 192-213.

Stevens, Bonnie Klomp, and Larry Stewart. *A Guide to Literary Criticism and Research*. New York: Holt, Rinehart, Winston, 1987.

Wellek, Rene, and Austin Warren. *Theory of Literature*. New York: Harcourt, Brace, 1956.

SAMPLE LITERATURE UNIT E (HC 102): How Do We Create and Use the Past?**APPROACH:**

The story of King Arthur will be our case study and touch stone as we look at the questions of what history really is and how and why each age adapts the past to the present. Was there really a historical King Arthur? Does it matter if King Arthur really existed given that so many people BELIEVED he existed and therefore acted as if it were true? What constitutes "real history" and how different is history from story, legend, romance? Is history simply "narrative fiction"? Why did the story of King Arthur survive so many centuries when other stories and historical figures faded into obscurity?

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 102 common readings):

The Romance of King Arthur

Modern Arthurian Literature

FILMS:

Camelot, The Sword in the Stone, Excalibur, First Knight, The Story of English (part II)

SUPPLEMENTARY BIBLIOGRAPHY:

Alcock, Leslie. *Arthur's Britain: History and Archaeology A.D. 367-634*. Harmondsworth, England: Penguin, 1973,

_____. *The Discovery of King Arthur*. Garden City: Anchor-Doubleday, 1985.

_____. *The Quest for Arthur's Bible*. London: Praeger, 1968.

Altick, Richard. *The Presence of the Present: Topics of the Day in the Victorian Novel*. Columbus: Ohio State University Press, 1991.

Appleby, Joyce, Lynn Hunt, and Margaret Jacobs. *Telling the Truth about History*. New York: Norton, 1994.

Bromwich, Rachel, ed. and trans. "Celtic Elements in Arthurian Romance: A General Survey," in *The Legend of Arthur in the Middle Ages*. Ed. P. B. Grout, et. al. Cambridge: Brewer, 1983.

Cavendish, Richard. *King Arthur and the Grail: The Arthurian Legends and Their Meaning*. New York: Taplinger, 1985.

Crane, Susan. *Insular Romance*. Berkeley: U. of California Press, 1986.

Harty, Kevin J. *Cinema Arthuriana: Essays on Arthurian Film*. New York: Garland, 1991.

- _____. "Cinema Arthuriana: Translations of the Arthurian Legend to the Screen," *Arthurian Interpretations*, 2:1 (1987): 95-113.
- Holman, C. Hugh. *A Handbook to Literature*, 4th ed., New York: Odyssey, 1980.
- Karr, Phyllis A. *The King Arthur Companion*. privately printed, 1983.
- Kennedy, Beverly. *Knighthood in Malory's Morte D'Arthur*. Dover: Brewer, 1985.
- Knight, Stephen. *Arthurian Literature and Society*. New York: St. Martin's, 1983.
- Lacy, Norris J., and Geoffrey Ashe. *The Arthurian Handbook*. New York: Garland, 1988.
- Lacy, Norris J. with Geoffrey Ashe, Sandra Ness Ihle, Marianne Kalinke, and Raymond H. Thompson, eds. *The Arthurian Encyclopedia*, 2nd ed., New York: Garland, 1991.
- Lagorio, Valerie M., and Mildred Leake Day, eds. *King Arthur through the Ages*, 2 vols. New York: Garland, 1990.
- Lupack, Alan, ed. "Arthur, the Greatest King": *An Anthology of Modern Arthurian Poetry*. New York: Garland, 1988.
- MacCana, Proinsias. *Celtic Mythology*. Library of the World's Myths and Legends. Rev. ed., Feltham: Newnes, 1983.
- Mancoff, Debra. *The Arthurian Revival in Victorian Art*. New York: Garland, 1990.
- Morris, John. *The Age of Arthur: A History of the British Isles from 350-650*. New York: Scribner's, 1973.
- Pickford, Cedric E., Rex Last, and C. R. Barker, eds. *The Arthurian Bibliography*. Totawa, NJ: Biblio, 1983.
- Pochoda, Elizabeth T. *Arthurian Propaganda: "The Morte D'Arthur" as an Historical Ideal of Life*. London: Oxford U. Press, 1971.
- Stevens, Bonnie Klomp, and Larry Stewart. *A Guide to Literary Criticism and Research*. New York: Holt, Rinehart, Winston, 1987.
- Taylor, Beverly, and Elisabeth Brewer. *The Return of King Arthur: British and American Arthurian Literature since 1900 [misprint for 1800]*. Woodbridge, England: Boydell, 1983; New York: Barnes, 1983.
- Thompson, Raymond H. *The Return from Avalon: A Study of the Arthurian Legend in Modern Fiction*. Westport: Greenwood, 1985.

Wellek, Rene, and Austin Warren. *Theory of Literature*. New York: Harcourt, Brace, 1956.

SAMPLE LITERATURE UNIT F (HC 102): What is Language?**APPROACH:**

This unit is focused on language, philology, and an introduction to linguistics rather than on literature.

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 102 common readings):

Steven Pinker, *The Language Instinct: How the Mind Creates Language*

Fred West, *The Way of Language*

FILMS:

The Story of English (Parts I and II)

SUPPLEMENTARY BIBLIOGRAPHY:

Adams, Hazard, ed. *Critical Theory since Plato*. New York: Harcourt, Brace, Jovanovich, 1977.

Anderson, J. R. *The Adaptive Character of Thought*. Hillsdale, N. J.: Erlbaum, 1990.

Cheepen, Cristine. *The Predictability of Informal Conversation*. New York: Columbia U. Press, 1988.

Chomsky, N. *Language and Problems of Knowledge: The Managua Lectures*. Cambridge, MA: MIT Press, 1988.

Eden, Donna. "Serious and Playful Disputes: Variation in Conflict Talk Among Female Adolescents" in *Conflict Talk*, ed. Allen Grimshaw. Cambridge: Cambridge U. Press, 1990.

Fish, Stanley. *Is There a Text in this Class?* Cambridge, MA: Harvard U. Press, 1980.

Hill, Alette Olin. *Mother Tongue, Father Time: A Decade of Linguistic Revolt*. Bloomington: Indiana U. Press, 1986.

Gazzaniga, M. S. "Organization of the Human Brain," *Science*, 245 (1989), 947-52.

Jackendoff, R. S. *Languages of the Mind*. Cambridge, MA: MIT Press, 1992.

Laboff, W#. *The Biology and Evolution of Language*. Cambridge, MA: Harvard U. Press, 1984.

Stevens, Bonnie Klomp, and Larry Stewart. *A Guide to Literary Criticism and Research*. New York: Holt, Rinehart, Winston, 1987.

Pyles, T., and J. Alego. *The Origins and Development of the English Language*, 3rd ed. New York: Harcourt, Brace, 1982.

Renfrew, C. *Archaeology and Language: The Puzzle of Indo-European Origins*. New York: Cambridge U. Press, 1987.

Shevoroshkin, V. "The Mother Tongue: How Linguists Have Reconstructed the Ancestor of All Living Languages," *Science*, 30 (1990): 20-27.

Zurif, E. "Language and the Brain," in *Language: An Invitation to Cognitive Science*, vol. 1, ed. by Osheron, D. N. and H. Lasnik. Cambridge, MA: MIT Press, 1990.

**SAMPLE LITERATURE UNIT G (HC 201): Must the Need for a Stable Social Order
Conflict with Individual Liberty?**

APPROACH:

Through our readings, several films, and our imaginations we will attempt to see the viewpoints of those who control the social order and those who, consciously or unconsciously, appear to challenge it. To what degree can deviance be tolerated? How do we balance the greater good and individual liberty? If a utopia could be designed, would it be worth the resulting loss of individual liberty? What should the goal of a good society be? Expect to approach each work from the viewpoints of the "controller" of the social order and also from the viewpoint of one who in some way threatens the system.

ASSIGNED TEXTS FOR STUDENTS:

Peter Birschel, "There is No Such Place as America"

Gunther Grass, *The Tin Drum*

Aldous Huxley, *Brave New World*

Fyodor Dostoevsky, "The Grand Inquisitor"

Ursula LeGuin, selected short stories

Karl Marx, *The Communist Manifesto*

Flannery O'Connor, "A Good Man is Hard to Find"

George Orwell, *1984*

Plato, *The Republic*

Bernard Shaw, *Mrs. Warren's Profession*

FILMS:

Reds, Holocaust, 1984, Philadelphia

SUPPLEMENTARY BIBLIOGRAPHY:

Adams, Hazard, ed. *Critical Theory since Plato*. N.Y.: Harcourt, Brace, 1977.

Anderson, Roger B. *Dostoevsky: Myths of Duality* (1986)

Bernerri, Marie Louise. *Journey Through Utopia*. N.Y.: Schocken, 1971.

Bloom, Harold. *The Western Canon: The Books and School of the Ages*. Orlando: Harcourt, Brace, 1994.

Derrida, Jacques. *The Truth in Painting*. tras., Geoff Bennington and Ian MacLeaod. Chicago: U. of Chicago Press, 1987.

Goodin, George. *Essays on the Literary Meditation of Human Values*. Urbana, IL: U. of Illinois Press, 1972.

Holman, C. Hugh. *A Handbook to Literature*. 4th edition. N.Y.: Odyssey, 1980.

Irwin, W. R. *The Game of the Impossible*. Urbana: U. of Illinois Press, 1976.

Rabkin, Eric S. *The Fantastic in Literature*. Princeton: Princeton U. Press, 1976.

Stevens, Bonnie Klomp, and Larry Stewart. *A Guide to Literary Criticism and Research*. N.Y.: Holt, Rinehart, Winston, 1987.

Wellek, Rene, and Austin Warren. *Theory of Literature*. N.Y.: Harcourt, Brace, 1956.

SAMPLE LITERATURE UNIT H (HC 201): Who Am I? What Makes Us Human?

APPROACH:

We will look at the various answers to this question which appear in a sampling of primarily 20th century literature. With this, the final unit of the honors core sequence, we will hope that you will begin to find your own answer to this question and to the subsidiary question, "Who Am I?"

ASSIGNED TEXTS FOR STUDENTS (in addition to HC 201 common readings):

Lisa Alther, *Kinflicks*

Eudora Welty, "The Worn Path"

Boethius, *The Consolation of Philosophy*

D. H. Lawrence, "Odour of Chrysanthemums".

Thomas Mann, "Tonio Kroger"

Adrienne Rich, selected poems

John Steinbeck, "Chrysanthemums"

James Thurber, "The Secret Life of Walter Mitty"

Alice Walker, *The Color Purple*

Oscar Wilde, *The Picture of Dorian Gray*

W. B. Yeats, selected poems

SUPPLEMENTARY BIBLIOGRAPHY:

[Current bibliographies appear in the periodical *Twentieth-Century Literature*.]

Adams, Hazard, ed. *Critical Theory Since Plato*. N.Y.: Harcourt, Brace, 1977.

Bloom, Harold. *The Western Canon: The Books and School of the Ages*. Orladno: Harcourt, Brace, 1994.

Derrida, Jacques. *The Truth in Painting*. tras., Geoff Bennington and Ian MacLeoad. Chicago: U. of Chicago Press, 1987.

Goodin, George. *Essays on the Literary Meditation of Human Values*. Urbana, IL: U. of Illinois Press, 1972.

Holman, C. Hugh. *A Handbook to Literature*. 4th edition. N.Y.: Odyssey, 1980.

Stevens, Bonnie Klomp, and Larry Stewart. *A Guide to Literary Criticism and Research*. N.Y.: Holt, Rinehart, Winston, 1987.

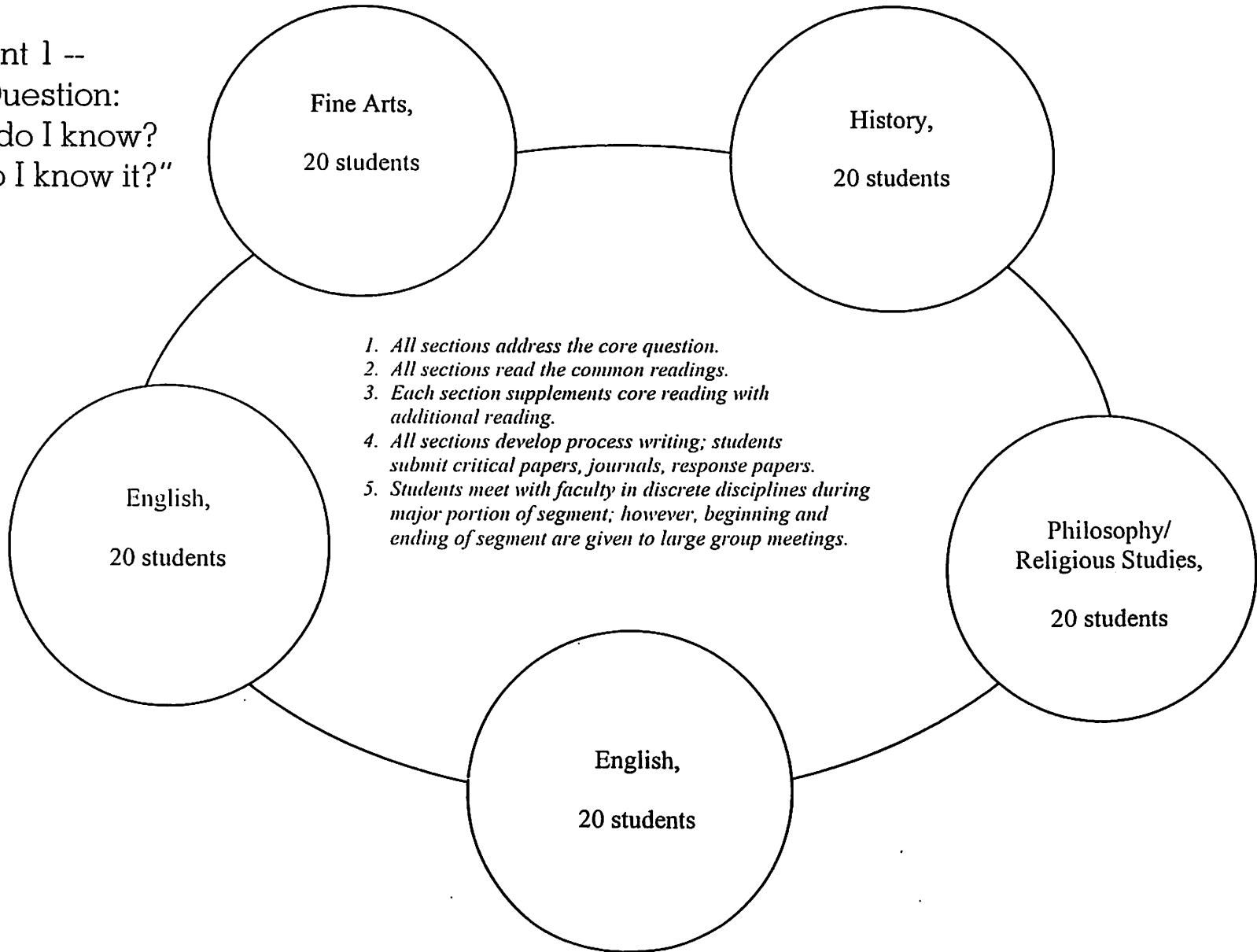
Wellek, Rene, and Austin Warren. *Theory of Literature*. N.Y.: Harcourt, Brace, 1956.

APPENDIX B

**VISUAL REPRESENTATION OF CORE
COURSE DISCIPLINARY GROUPS**

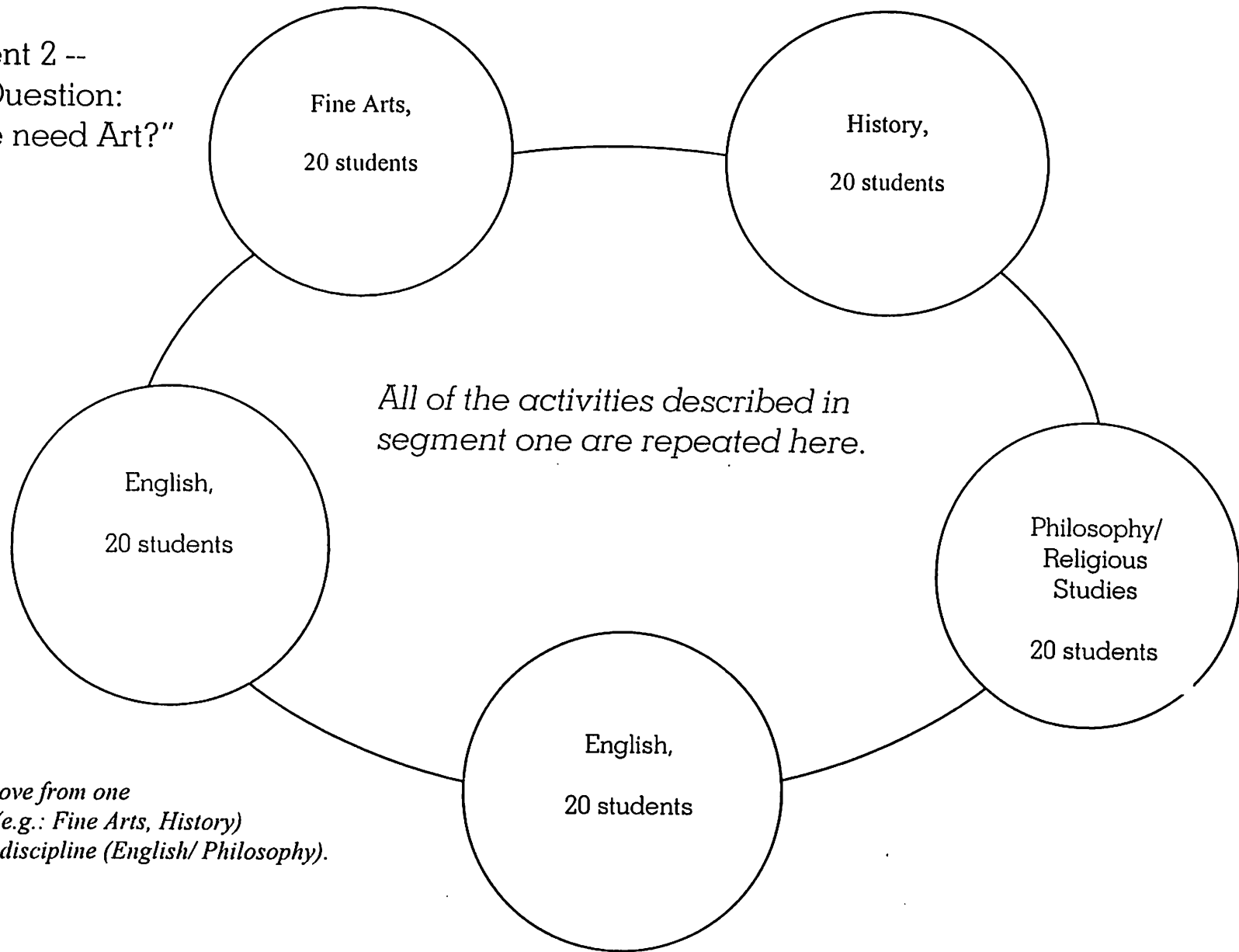
HC 101

Segment 1 --
Core Question:
"What do I know?
How do I know it?"



HC 101

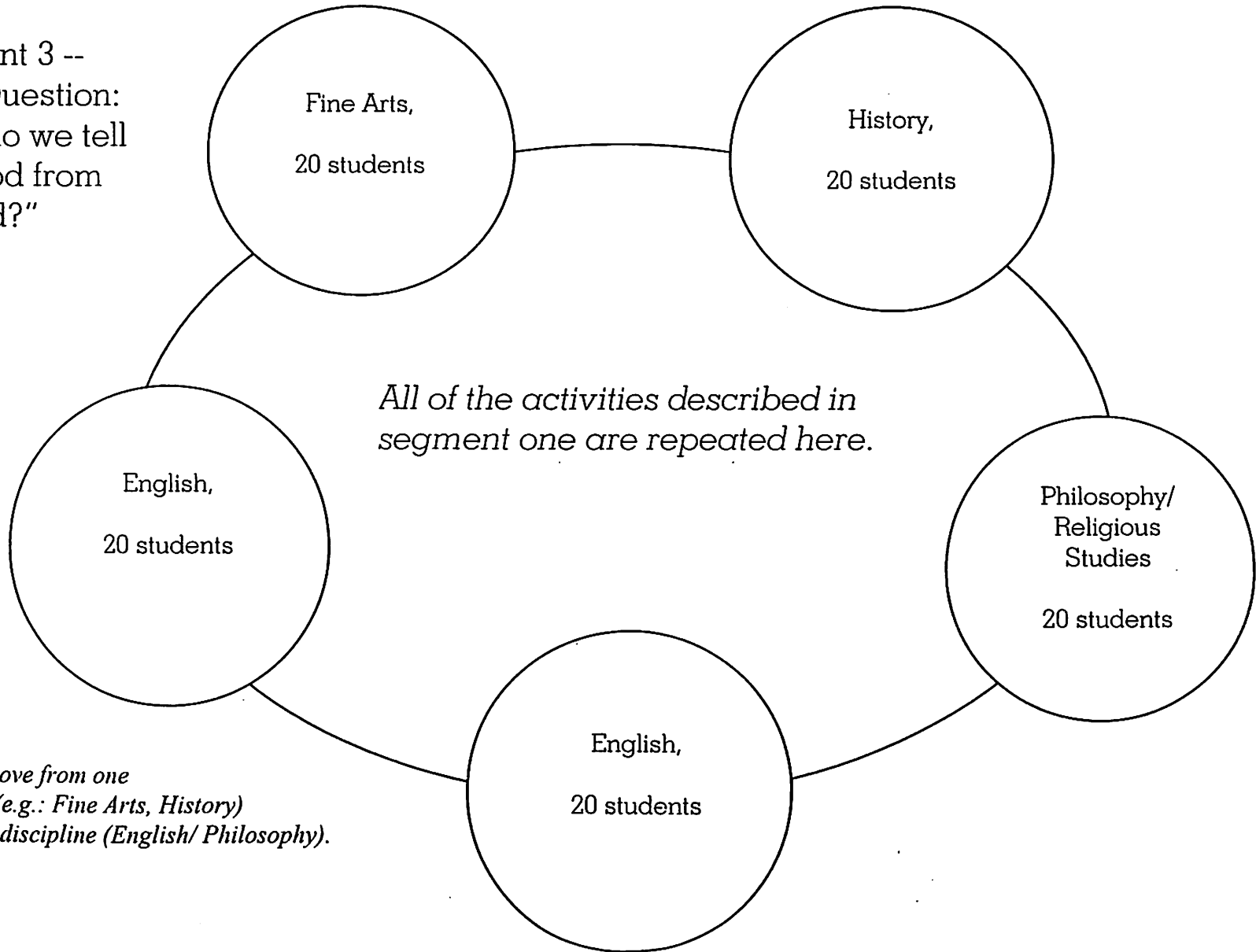
Segment 2 --
Core Question:
"Do we need Art?"



Students move from one discipline (e.g.: Fine Arts, History) to another discipline (English/ Philosophy).

HC 101

Segment 3 --
Core Question:
"How do we tell
the good from
the bad?"



*Students move from one
discipline (e.g.: Fine Arts, History)
to another discipline (English/ Philosophy).*

APPENDIX C**TABLE SHOWING PROGRESSION OF
COURSE OBJECTIVES****FROM HC 101 THROUGH HC 201**

HC 101 COGNITIVE OBJECTIVES	HC 102 COGNITIVE OBJECTIVES	HC 201 COGNITIVE OBJECTIVES
1. Develop in students an understanding of the interrelationship of various aspects of culture (at a given time or across time) and an ability to perceive continuity and change among artistic, literary, historical, and philosophical phenomenon and events.	1. Develop in students an understanding of the interrelationship of various aspects of culture (at a given time or across time) and an ability to note and compare continuity and change among artistic, literary, historical, and philosophical phenomenon and events.	1. Develop in students an understanding of the interrelationship of various aspects of culture (at a given time or across time) and an ability to explore continuity and change among artistic, literary, historical and philosophical phenomenon and events.
2. Make students aware of various and sometimes conflicting positions on the major intellectual questions/problems which interest practitioners of the humanities and fine arts.	2. Students will begin to internalize conflicting positions in relation to their own positions on these issues.	2. Students will be able to evaluate the significance of the various positions and problems.
3. Develop students' higher order reasoning skills, i.e., the ability to think critically and synthetically.	3. Students will continue to develop and apply analytic and synthetic modes of thinking in papers and presentations.	3. Analytic and synthetic modes of thinking become an expected and ongoing mode of thought.
4. Enable students to perceive contemporary experiences, phenomena, and dilemmas from a multi-disciplinary and historical perspective.	4. Students will begin to understand contemporary experiences, phenomena and dilemmas from a multi-disciplinary and historical perspective as such experiences affect their own lives.	4. Students will begin to understand contemporary experiences, phenomena and dilemmas from a multi-disciplinary and historical perspective as such experiences affect the larger culture.
5. Develop students' ability to read materials from varying disciplines and modes of discourse independently, critically, and with careful attention to the text.	5. Develop students' ability to read materials from varying disciplines and modes of discourse independently, critically, and with careful attention to the text.	5. Students will continue to apply analytical skills to readings through journal entries which identify and critique the author's argument, reasons, examples, etc.
6. Communicate to students the importance of primary sources which express the thinking and artistic expression of men and women of different ages, places, classes, and specializations.		

HC 101	HC 102	HC 201
BEHAVIORAL OBJECTIVES	BEHAVIORAL OBJECTIVES	BEHAVIORAL OBJECTIVES
<p>1. Students will begin to develop a learning community which will serve as a foundation for a sustained intellectual community.</p>	<p>1. Students will continue to develop as members of a learning community by informally (and without faculty direction) forming study groups. They will be expected to take a more active part in the development of university intellectual life.</p>	<p>1. Students will further develop as members of a learning community and function as facilitators for not only their learning community, but for entering students as well.</p>
<p>2. Students will learn to work collaboratively and will begin to adapt to modes of collaborative evaluation of their work.</p>	<p>2. Students will initiate collaborative modes without suggestion or intervention of faculty.</p>	<p>2. Students will focus on their success (or lack thereof) in evaluation of their collaborative efforts.</p>
<p>3. Students will effectively participate as active learners.</p>	<p>3. Students will initiate modes of learning which demonstrate that they are active learners.</p>	<p>3. Students will encourage active learning in both their peers and in entering students.</p>
<p>4. Students will begin to value the learning experience above the grade for that experience.</p>	<p>4. Students will begin to value the learning experience above the grade for the experience.</p>	<p>4. Students will demonstrate their first concern is for substance rather than faculty grading of the material submitted.</p>

HC 101	HC 102	HC 201
WRITING OBJECTIVES JOURNALS	WRITING OBJECTIVES JOURNALS	WRITING OBJECTIVES JOURNALS
<p>Students will write 4-5 journal entries of 1-2 typed, double-spaced pages per week following specified guidelines of faculty. These writing assignments will be in response to:</p> <ol style="list-style-type: none"> 1) fine arts events, 2) group presentations, 3) readings followed by specific reading questions, 4) readings using general guidelines. <p>The objectives of the journal entries are to:</p> <ol style="list-style-type: none"> 1) allow the student to respond emotionally/instinctively to the work. 2) encourage student practice of critical reading/thinking skills following the model of our critical thinking text in identifying the work's argument or main point, reasons, examples, stylistic qualities, and impact. 3) convey questions and insights to the instructor in a forum which reinforces class discussion. 4) develop the habit of writing as a discovery/clarification process. 5) serve as a "pre-writing" springboard to more formal writing of papers. 	<p>Students will continue to write the same number of journal entries responding to the same kinds of events and readings.</p> <p>1-5 FROM HC 101 PLUS:</p> <p>Students will reflect in their journal entries more knowledge, more synthesis with previous readings and learning experiences, and become more critical/analytical in their responses.</p>	<p>Students will continue to write the same number of journal entries responding to the same kinds of events and readings.</p> <p>OBJECTIVES FROM 101 AND 102 PLUS:</p> <p>Students will come to realize that writing in the journal is an important means of self-discovery.</p>

HC 101	HC 102	HC 201
<p>WRITING OBJECTIVES: (CONT.) CRITICAL PAPERS</p>	<p>WRITING OBJECTIVES (CONT.) CRITICAL PAPERS</p>	<p>WRITING OBJECTIVES (CONT.) CRITICAL PAPERS</p>
<p>Students will write three papers, each five double-spaced, typed pages. In the course of writing these papers, students will receive writing instruction based on the "process" method encouraging substantive revision, peer editing, response to peer edits and instructor comments, and rewriting.</p> <p>Because the three "core questions" for HC 101 are concerned with values, one objective for the papers is for students to attempt to articulate and critically examine their own values in response to the core question and the materials presented in class.</p> <p>The objectives of writing instruction, individual conferences with students, peer editing and instructor comment on middle drafts will be to help students:</p> <ol style="list-style-type: none"> a. move from "reporting" to argumentation through the use of debatable thesis statements. b. organize and coherently develop their ideas. c. master the conventions of writing appropriate to subject, purpose, and audience. d. see writing as a process which requires revisions and rethinking. 	<p>Students will write the same number of papers following method outlined in HC 101.</p> <p>Students will be expected to make judgements about the length and scope of their papers in relation to the subject, purpose, and audience.</p> <p>Because the three "core questions" for HC 102 are less personal and require more mastery of content, students will be expected to move from values articulation to more formal argument and analysis. Students will be expected to develop an objective point of view.</p> <p>Students will begin to recognize that while there are some variations in writing conventions from discipline to discipline and in styles (from person to person and from one audience to another), the basic tenets of good writing apply across the academic board.</p>	<p>Students will write the same number of papers following method outlined in HC 101.</p> <p>Same as HC 102. Students will write effective, organized prose which communicates with unity and coherence and is appropriate to both the subject matter and audience.</p> <p>Papers will demonstrate a significantly more complex mode of thinking and level of instruction.</p> <p>Students will easily make adjustments to the writing conventions of various fields. They will develop written communication skills which cross the boundaries between disciplines.</p>

HC 101	HC 102	HC 201
DISCIPLINE-SPECIFIC OBJECTIVES	DISCIPLINE-SPECIFIC OBJECTIVES	DISCIPLINE-SPECIFIC OBJECTIVES
<p>1. Students will encounter significant examples of and develop an appreciation of three of the four target disciplines based on historical understanding, aesthetic and critical reflection.</p>	<p>1. Students will encounter significant examples of and develop an appreciation of three of the four target disciplines based on historical understanding, aesthetic and critical reflection.</p>	<p>1. Students will encounter significant examples of and develop an appreciation of three of the four target disciplines based on increased and matured historical understanding, aesthetic and critical reflection.</p>
<p>2. Students will encounter the important theories and principles of three of four of the target disciplines.</p>	<p>2. Students will encounter the important theories and principles of three of four of the target disciplines.</p>	<p>2. Students will attempt to employ and make choices among the important theories and principles of three of four of the target disciplines.</p>
<p>3. Students will understand and apply the methods of inquiry and vocabulary commonly used in three of four of the target disciplines.</p>	<p>3. Students will understand and apply the methods of inquiry and vocabulary commonly used in three of four of the target disciplines.</p>	<p>3. Students will understand, apply, and make informed choices among the methods of inquiry and vocabulary commonly used in three of four of the target disciplines.</p>

APPENDIX D

*VISUAL REPRESENTATION OF CORE
COURSE DISCIPLINARY GROUPS*

"Idea" x3	Uninteresting, trite, conventional idea; paper reflects little or no serious thought, planning, or "pre-writing". A rehash of other people's ideas, with the author contributing nothing new or original: "cut and paste"	A cut above the average, but not treated in any really original, inventive way. Paper is just not "cranked out", but it really could have used more thought, better planning to make the ideas more fresh and distinctive.	Interesting, creative, original idea; paper clearly the result of serious thought, planning and "pre-writing" Paper is genuinely interesting to read. Thank you!
Logic/ Support x7	<u>Weak:</u> important terms left undefined, assertions and opinions vague and generalized, not supported by clear, specific, convincing evidence; such as irrelevant material. Many logical fallacies. Argument unclear. Problems with logic.	<u>Middle</u> important term <u>occasionally</u> left undefined; argument not perfectly consistent; some general assertions left unsupported by weak, questionable "evidence"; some irrelevant material or questionable relevance to thesis. Some logical fallacies.	<u>Strong:</u> all major terms clearly defined; logically consistent argument; assertions and opinions supported by clear, <u>specific</u> and appropriate evidence. All material is relevant to thesis.
Organization/ Thesis Statement x6	<u>Weak:</u> thesis absent or unclear, intro and or conclusion poor or even missing order of ideas not systematic but scattered ("shotgun affects"); few (or no) effective transitions to help guide reader. Title is poor or missing. Thesis not arguable.	<u>Middle:</u> thesis not sufficiently clear and sharply focused; thesis not very controversial, intro and/or conclusion ineffective, nondescript; <u>order</u> of the ideas not always clear-- things/contents seem out of place. Transitions occasionally rough and abrupt (reader not always prepared for next idea)/. Paragraphing problems. Nondescript title.	<u>Strong:</u> sharp, clear thesis; strong, effective intro. and conclusion clear and reasonable pattern or progression of ideas. Good, steady, affective, transitions guide reader smoothly through paper. Intriguing title. Paragraphs.
Language x1	Word choices limited and immature; language vague, repetitious, words used incorrectly (incorrect word choices); slang. Language not really appropriate for audience. Forbidden words.	"Ordinary"; flat language, trite, over-worked expressions; jargon. Unimaginative language, neither concrete nor specific. Passive voice or <u>Inflated</u> diction pompous, artificial, unnatural language, in a sort of talking dictionary.	Sharp, imaginative, lively language, good variety of sentence construction. Author has a good sense of sounds of rhythm of language. language is appropriate for audience. Avoidance of passive voice--verbs carry meaning.
Mechanics/ Form x2	Many errors ____ see your MLA Handbook (margins, documentation) ____ run-on sentences ____ sentence fragments ____ disagreement between singular and plural terms ____ faulty parallelism ____ misuse of apostrophes (possessive, contractions, etc...) ____ punctuation errors ____ failure to proofread carefully ____ verb tenses not consistent	Only a few errors	No obvious errors (wow!) Shows pride in your ideas.
Spelling x1	More than average of 1 per page	One or two minor errors	Perfect: (Have a pizza!)

SAMPLE CRITICAL PAPER ASSIGNMENT SHEET
(Used Spring 1997)

INSTRUCTIONS:**Nature of the Paper:**

You may write on any topic which is mutually agreeable to you and your instructor. The paper must reflect your independent approach to any problem, question, or idea which interests you. You may bring materials from several sources, but your central argument must result from your own analysis.

In locating a topic, keep in mind that the paper needs to reflect a serious and thorough exploration of a significant idea. The paper needs to display a careful and critical intelligence at work. You should shun grandiose projects; focus, instead, on an idea which you can handle successfully. Papers which simply repeat class discussions or report reading are not acceptable.

I am interested in seeing you develop your own critical intelligence. Avoid trendy approaches unless they truly help to reveal a significant reading of the primary material.

Thesis Statement:

You must have an approved thesis statement for your paper. You may submit that thesis as soon as you are ready but not later than the agreed date. Please anticipate that the thesis may very well have to be reworked several times before it will be approved.

The thesis must be narrow, focused, clear, complete, and unified; it must control the development of your paper.

Submit the thesis early to avoid stress, mine and yours.

Submit the thesis (typed) on the form provided.

Development of the Paper:

The thesis, or controlling idea, must direct the paper in a very explicit fashion. It is your responsibility as the writer to be sure that your discussion relates clearly to the major idea you are exploring. It is not the reader's responsibility to have to assume connections between your thesis and the explication of that thesis.

Develop your thesis with examples. If you cite references be sure you document. Your object is to justify your thesis by proving it is a sound interpretation of the materials you are working with.

Provide transitions.

LENGTH OF THE PAPER:

You control the length of the paper through your thesis statement. If you propose a large project, your paper (if properly developed) will be correspondingly lengthy. A more restricted thesis will yield a shorter paper.

QUALITY OF THE PAPER:

A high quality paper will develop a restricted, significant idea which reflects the ability to synthesize (synthesize, not gather) materials. It will reveal an independent, critical intelligence. It will be written in standard English appropriate to university students. It will comply with the criteria for citing sources set forth in class.

FORMAT FOR THE PAPER:

The paper must be typed in dark (and readable) print. All material must be double spaced with at least 1-1/2" margins.

The title must appear on the top of the first page (do not waste paper with a cover sheet). Put your name, date, and section number in the upper right hand corner.

Be sure you have a "Works Cited" page. (You will want to cite specific lines to support your argument.)

Use internal documentation for citation.

If you discover you have a typographical error, correct the error with a pen before you hand the paper in.

SUBMISSION OF THE PAPER:

As noted in the syllabus, the paper is due on the date announced by the instructor. The paper is to be handed to the instructor in class.

Attach the ok'd thesis to the top of your essay. (The paper is not acceptable without the ok'd thesis.)

You will submit all drafts of your paper with the last draft on top of the other drafts in reverse chronology (last comes first, next to last comes second, and so on.)


APPENDIX E

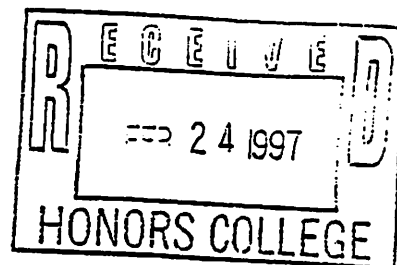
LETTER OF SUPPORT

DATE: February 20, 1997

SUBJECT: Honors College Curriculum Proposal

TO: Dr. Janet E. Goebel
Director, Robert E. Cook Honors College

FROM: Mark J. Staszkiwicz 
Provost and Vice President
for Academic Affairs



Let me begin by congratulating you and the faculty for the fine job you have done in pulling together this Honors College Curriculum Proposal. I think it captures the spirit of the proposal approved in 1992 and incorporates the lessons we have learned during this first year of implementation. It is presented in a straightforward manner that clearly lays out the basic structure of the program.

I know the issue of resource availability is important and I write to address this concern. As it relates to the curriculum, I believe the primary concern has been the availability of resources to offer the required courses. More specifically, since the Honors College core courses are taught in sections of approximately twenty students, how will participating departments be able to meet the needs of other students taking liberal studies courses? Further as students progress through the Honors College, will we be able to offer other non-core sections of honors courses? I shall address each concern below.

First, over the past several years we have made a commitment with the support of President Pettit, to meet the scheduling needs of all incoming students. This year for example, the Division of Academic Affairs was allocated the equivalent of thirty FTE "registration complement" to be allocated among the departments as needed. Each dean was asked to work with department chairpersons to identify how many additional complement were needed to schedule a sufficient number of courses. Given that the fourteen hours of the Honors College core replace sixteen hours of required Liberal Studies courses, these additional resources will also be available for distribution. In short, the university community has the commitment of the President and the Provost to continue meeting the needs of these students.

Another way to begin to assess the resource implications is to compare the faculty workload hours needed to teach 100 students under the three-course core sequence with the faculty workload hours needed to teach the same number of students under the sixteen-hour liberal studies sequence. My assessment is that over three semesters, 100 students in the Honors College core program requires 70 faculty workload hours distributed among the departments as follows:

English	28
History	14
Philosophy and Religious Studies	14
Fine Arts (Art, Music, and Theater)	14

If 100 students took the sixteen-hour liberal studies courses over three semesters, it would require 52 faculty workload hours distributed among these same departments as follows:

English	25
History	9
Philosophy and Religious Studies	9
Fine Arts (Art, Music, and Theater)	9

The actual need for additional complement is also based on the size of each year's entering Honors College class as well as the size of the total entering freshman class. As necessary, the university is prepared to meet their needs.

On the second issue, I believe a similar process will need to be followed. That is, the Director of the Honors College will need to work with each college dean to identify the number of non-core courses needed, given the enrollment patterns in any given year. Deans would then work with their department chairpersons in the same manner they do now in meeting liberal studies needs. In some departments additional complement may be needed, in others that will not be the case. When needed, the resources will be supplied.

Once again, thank you for the wonderful job you have done in pulling this proposal together. Please let me know if you require anything further.

mjs10/jh/goebel2.mem

cc: Dr. Lawrence K. Pettit
Council of Deans