



A LYRASIS Catalyst Fund Research Report

# The Alternatives Pilot Project

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# The Alternatives Pilot Project: A LYRASIS Catalyst Fund Research Report

## Project Abstract:

In 2020, Yeshiva University submitted an idea application to the LYRASIS Catalyst Fund. It outlined a community need to address humanities textbook costs by leveraging library resources. Over 2020 and 2021, LYRASIS and Yeshiva University piloted a program to harness academic librarians' expertise with humanities information resources. They reviewed syllabi and re-designed them using open-source documents and resources ("AlterTexts"). These AlterTexts were already available to students through library full-text subscriptions (periodical literature, electronic reference sources, and relevant chapters from electronic books).

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# Table of Contents

Introduction.....	4
Statement of Need.....	4
Defining “Open”.....	4
Findings.....	5
Project Background.....	6
Methodology and Initial Testing.....	6
Project Expansion.....	7
Demographics.....	8
Goals and Scope of Work.....	10
Project Goals.....	10
Goal 1:.....	10
Goal 2:.....	10
Goal 3:.....	12
Goal 4:.....	12
Goal 5:.....	13
Looking Ahead.....	14
Discoveries.....	15
Lessons Learned.....	16
Acknowledgements.....	17
Appendix A.....	18
Supplementary Field Work.....	18
Appendix B.....	20
Proposed plan of work, including activities, timeframe, and resource requirements.....	20
Appendix C.....	22
Sample Recruitment emails.....	22
Second recruitment email sent by LYRASIS staff.....	23
Appendix D.....	25
Open Education Resources Evaluation Rubric.....	25
OER Project Sample Workflow.....	28
Appendix E.....	30
Submitted Syllabi.....	30

## INTRODUCTION

In 2020, Yeshiva University submitted an idea application to the LYRASIS Catalyst Fund. It outlined a community need to address humanities textbook costs by leveraging library resources. Over 2020 and 2021, LYRASIS and Yeshiva University piloted a program to harness academic librarians' expertise with humanities information resources. They reviewed syllabi and re-designed them using open-source documents and resources ("AlterTexts"). These AlterTexts were already available to students through library full-text subscriptions (periodical literature, electronic reference sources, and relevant chapters from electronic books). LYRASIS worked with faculty and librarians at Lake Sumter State College, Northern Virginia Community College, University of Louisiana, Monroe, and Yeshiva University to pilot the concept.

## STATEMENT OF NEED

A national survey of college students by the Nebraska Book Company, concluded that students worry more about textbook costs than about the cost of tuition. At a typical private, four-year, liberal arts college in northern New Jersey, the average cost of the required textbooks in four, first-year courses (biology, art history, accounting, and sociology) totals \$380, while a College Board survey concluded that students often spend as much as \$1,244 for textbooks and supplies for an academic year with the average art history textbook costing \$152 and weighing in at eight pounds. A student PIRG survey<sup>1</sup> found that 65% of students simply do not purchase the course text and that, of those who do, 94% worry that the decision will affect their academic performance.

A survey of faculty at the beginning of the project revealed that even with 50% of class materials coming from web and library resources, the average cost to students per class, was approximately \$101.61 per student. This combination of "traditional textbooks" and "books other than textbooks" may still be placing a higher burden on some students than they are able to afford.

As one librarian put it: Using "open educational resources (OER) is one way of being socially sensitive. It addresses the food and housing-insecurity of many students who have little money."

## DEFINING "OPEN"

OER materials such as e-books, encyclopedia articles, videos, journal articles, dissertations, government documents and open textbooks are materials in the public domain, or those that have been assigned a Creative Commons license. The creators of these materials have deliberately decided that rather than distributing their intellectual content with "all rights" being "reserved," only some rights, none at all (or perhaps only the requirement of attribution) are reserved. The freedom not only to adopt OER, but also to adapt them is due to the copyright status they enjoy.

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<sup>1</sup> Student PIRG is a national network of state-based nonprofit groups "working to organize college students to solve some of the world's most pressing public interest problems".



The fact that materials are “open” does not in any way effect the intellectual quality or scholastic rigor that may have been applied to their creation, but rather signals an intent by the creator to encourage sharing and collaboration.

When faculty at academic institutions rely on traditional textbooks, it not only adds measurably to students’ expenses, but it also locks those teaching into resources that don’t automatically update. Faculty may find that they value some, but not all, of the textbook’s content. In contrast, if faculty design their own courses using OER materials—a majority of which are online—they have the freedom to select, revise, and combine materials from different sources, including open textbooks that will automatically update and reduce the financial burden on their students.

## **FINDINGS**

The AlterText pilot project was successful and met all of its stated goals. Results also support the notion that the collaboration between faculty and an academic librarian provided strong source selection for students.

The project also identified a number of issues in the field that deserve to be highlighted here.

- Project partners found that there was a distinct lack of understanding about what OER are with faculty colleagues and within the administration. Which led to distrust in using OER. Even though OER is an established academic field that has norms, the idea that a librarian and a faculty member on their own could determine what “texts are appropriate” was met with some suspicion. The message has been “you’re not content specialists enough to decide what is appropriate...”
- Faculty and librarian partners at one institution trying to encourage the use of generating content with Creative Commons licenses found no support.
- Efforts to require that all instructors use the same material in a course, even if sources are open, was met with some suspicion, if not hostility.
- During the pilot suggestions were made by one school’s administrators to charge students for the use of open materials.
- At one of the larger institutions in the study, the state has been pushing for the system to incorporate open materials for years and yet, the institution itself is challenging the use of open content in the classroom.
- One institution found the biggest challenge to be in getting the course designated as a class that is using OER.
- Getting bookstores to indicate that no books are required for purchase was difficult, often the bookstore wants to have a minimum of one book on the shelf.
- One institutional partner found that if the class was to be taught online, there was curriculum development support and that using OER resources was supported, but when the class was to be taught on-site, on-site course templates wouldn’t allow for the same online course resource templates to be used.

There were significant successes, but the pilot was small. Next steps would be to see if this could be replicated on a larger scale, ideally on a single campus with multiple departments participating or having a community college or regional system undertake this to truly demonstrate value.

## PROJECT BACKGROUND

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The LYRASIS Catalyst Fund is an award program to fund new ideas and innovative projects by its members. In 2020, LYRASIS awarded \$125,000 in grant dollars to its community of members. If an application is successful, **Proposal funds** are awarded directly to institutions to pilot their own projects. **Ideas** are used to recommend a concept that institutions believe will benefit the field and that they would like LYRASIS to address. If selected by the Management Team, LYRASIS staff designs the implementation plan and distributes resources as appropriate to pilot the idea. Institutions have one year to complete their projects.

In 2020, Yeshiva University submitted an Idea Application to the LYRASIS Catalyst Fund. In that document the staff outlined a community need for a project that would tackle the issue of humanities textbook costs by leveraging library resources. Due to the unusual period of time that we found ourselves in because of the global Coronavirus pandemic, the timeline for this project was extended.

In responding to a growing mandate in higher education to make course reading materials more affordable, the University's application recommended a pilot program to harness academic librarians' expertise with humanities information resources by curating course curricula. The initial application was to incentivize two humanities faculty members and an academic librarian from each of three small institutions of higher learning (a university, a liberal arts college, and a community college) to review syllabi and re-design them by targeting open-source documents and resources ("AlterTexts"), already available to students through library full-text subscriptions (periodical literature, electronic reference sources, and relevant chapters from electronic books).

Although open education resources (OER) are a growing trend and form the seeds of a movement, this application differentiated itself by positioning academic libraries as critical partners in cost containment for students.

The idea was selected by the management team for implementation and Leigh A. Grinstead, Catalyst Fund Program Lead was designated as the project manager and has worked in close collaboration with Paul Glassman, Director of University Libraries and Adjunct Instructor in Architectural History and Design, Yeshiva University; Elinor Grumet, Reference & Instruction Librarian, Hedi Steinberg Library, Yeshiva University; and Sandy Moore, Head Librarian, Pollack Library, also at Yeshiva University to redesign the original scope of work proposed in the initial application. The new scope is outlined below.

### METHODOLOGY AND INITIAL TESTING

Recruitment for participation in the initial pilot project was managed by Yeshiva University staff and included email solicitation to several Humanities faculty in the greater New York area. While initial outreach efforts were met with interest in the project, with the chaos brought on by the shutdown of many colleges and Universities in the spring and summer of 2020, along with the scramble to move to remote learning in the fall semester, a much smaller test project was run internally at Yeshiva with a marketing and business class in lieu of having no pilot information at all.

During a Faculty Council meeting held on 10/23/2020, Paul Glassman and Sandra Moore gave a brief slide presentation on the Alter-text project to solicit faculty who would be interested in

participating in a test project. As a result of this presentation, Tamar Avent, a business and marketing instructor at Yeshiva University, expressed interest in using OER for her Marketing Capstone course. The course did not have a traditional textbook, but Tamar was concerned that some key concepts were too complex for students to grasp without formalized reading assignments.

While helping Tamar find resources for this course, Sandra Moore found several tutorials that faculty at other institutions had put together. The majority of these resources were OER, and Tamar selected many of them for her course. In building the resources list, Sandy and Tamar spent most of their time communicating via e-mail and much of the work did not end up being formally documented, but what was formalized is shared in [Appendix D](#).

At the end of the semester, the two evaluated the collaboration. Overall, students were using the new resources and did find them helpful. The test project allowed the team to assess and refine the project process and formalize the approach for ongoing work.

Recommendations included:

1. Adopting an Open Educational Resource Evaluation Rubric.
2. Developing a workflow to standardize the process and evaluate resources.
3. Requiring a syllabus at the beginning and end of the project to compare.
4. Evaluating faculty and librarian experiences against stated project goals.

## PROJECT EXPANSION

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Thinking about an expansion of the project, the team of Grinstead, Glassman, Grumet, and Moore initially hoped to target teams from at least one University, a liberal arts college, and a community college. Within LYRASIS, Jill Grogg, Strategist; Sharla Lair, Senior Strategist, Open Access and Scholarly Communication Initiatives; and Hannah Rosen, Strategist, Research and Scholarly Communication, were all approached to contribute additional names of leaders and those members within LYRASIS who had shown an interest or participated in the Open Content Survey Report (Rosen, Hannah, and Jill Grogg. "LYRASIS 2020 Open Content Survey Report" June 2020, 1-53. [www.lyrasis.org/programs/Pages/open-content-survey-report.aspx](http://www.lyrasis.org/programs/Pages/open-content-survey-report.aspx)). The staff also looked at lists of potential speakers identified for 2020 forums that would have talked about OERs and looked at representatives from local or regional university press and library publishing services. With contact names and institutions gathered, personal emails were sent in January of 2021.

The research process was designed specifically to both quantitatively and qualitatively evaluate the success of the four project goals outlined below and to provide an exploration of the AlterText work in the context of informing others and providing data that we hope will inform future innovations in the field. Primary and secondary research activities conducted as part of this project include:

- A review of background information on OER and training materials available for institutions interested in starting a project in general.
- A preliminary survey assessment conducted with faculty.
- A project evaluation survey with librarians.
- A project evaluation survey with faculty members.
- A focus group with librarians.

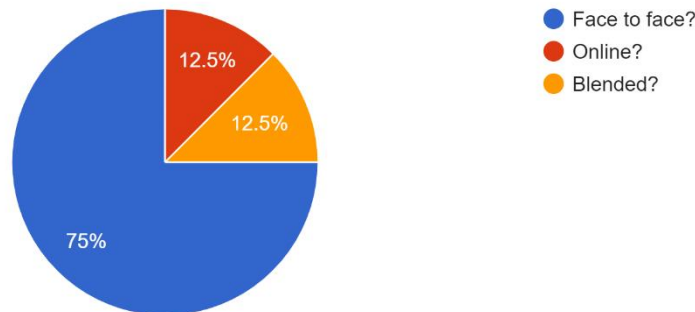
- A focus group with faculty members.

## DEMOGRAPHICS

Fifteen different individuals representing four distinct institutions in different regions responded and agreed to participate. Faculty all taught undergraduate students during this project and the institutional breakdown is as follows: Two Universities, a State College, and a Community College. Humanities disciplines represent art history, humanities, English, English literature and writing, history, and architectural history and design, film, women’s studies, and museum studies.

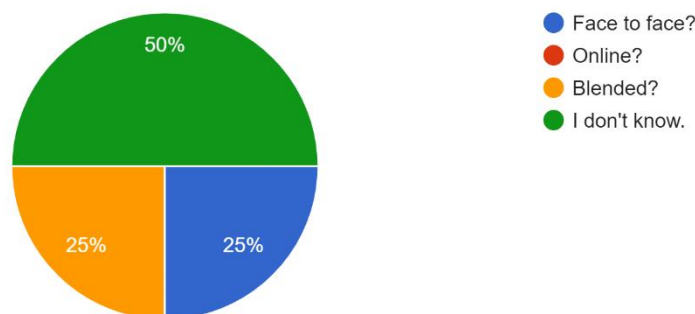
Unsure of how the pandemic might have an impact on the teaching styles of faculty, we asked them how they generally taught their classes.

Do you usually teach  
8 responses



We then asked them how they expected to be teaching in the fall semester and in March of 2021, half of them said they did not know; another quarter thought they would be teaching in a blended fashion but were unsure.

In fall of 2021 do you expect to teach  
8 responses

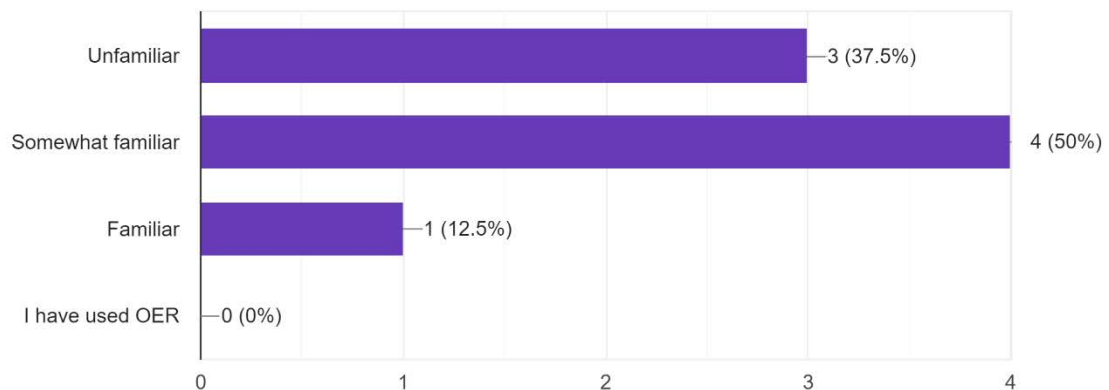




At the beginning of the project, we wanted to see how familiar faculty were or considered themselves with Open Educational Resources and the responses were instructive.

What is your familiarity with Open Educational Resources?

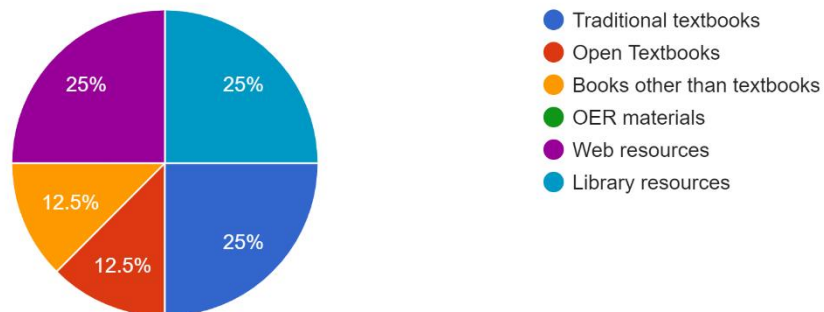
8 responses



A majority of the respondents considered themselves only somewhat familiar or unfamiliar with OER and no one said that they were planning on teaching with OER materials in their current classes.

What kind of resources do you currently use or are planning on using for this course?

8 responses



Studies show that even with 50% of class materials coming from web and library resources, with an average cost of approximately \$101.61 per student, the combination of “traditional textbooks” and “books other than textbooks” may still be placing a higher burden on some students than they are able to afford.

When asked about the types of library materials that instructors were using, they referred to the following:

- 37.5% said they used links to articles in library full-text databases or e-journal collections embedded in course/learning management system.
- 25% said they used links to e-books or e-book chapters embedded in course/learning management system.
- 25% said they used PDFs of articles from library full-text databases or e-journal collections embedded in course/learning management systems.
- 12.5% said they used Photocopies of articles or book chapters on reserve.
- No one said they used the E-reserve service for articles of book chapters.

## GOALS AND SCOPE OF WORK

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### PROJECT GOALS

**Goal 1:** To curate library resources, and thereby position academic libraries as critical partners in cost containment of course reading materials.

In late spring of 2021 faculty sent a syllabus to their academic librarian partner on campus. These syllabi represented classes that faculty had contracted to teach fall semester 2021 and included: Architecture of the Synagogue; Art 100: Art Appreciation; English 1200: Freshman Honors Seminar; English 200: British Literature I; Rhetoric & Writing: Classical Lessons for Modern Situations; Introduction to Humanities: Antiquity Through the 21<sup>st</sup> Century; and Writing with Power.

Librarians then began researching open-source documents and resources already available to students through library full-text subscriptions and meeting regularly with faculty members to provide new resources and options.

**Goal 2:** To incentivize humanities faculty members and an academic librarian to review syllabi and re-design targeting open-source documents and resources (“AlterTexts”) already available to students through library full-text subscriptions.

E.G., periodical literature, electronic reference sources, and relevant chapters from electronic books.

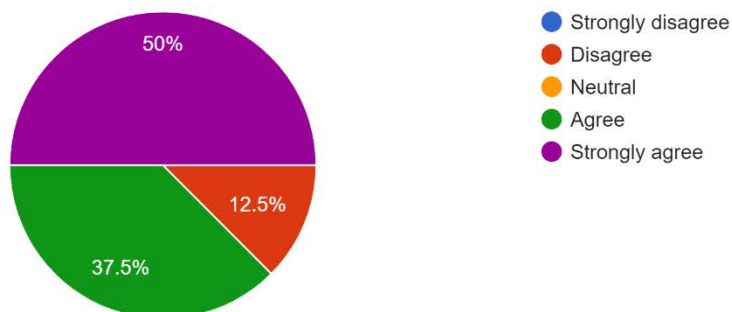
Faculty members and librarians were offered a relatively modest stipend of \$500.00 each for participation in the project and paid after their revised syllabus was submitted and secondary survey data collected.

In the second survey administered to faculty members in October of 2021, a question was asked about the quality of the resources selected, not just the fact that new resources

themselves were identified.

1. The project helped me identify educational resources that exceeded the quality of resources that students were previously required to purchase.

8 responses



With 8 faculty responding, nearly 88% strongly agreed or agreed that the project helped them to identify resources that exceeded the quality of resources that students were required to purchase previously.

Additional information was elicited from faculty during the focus group sessions and in follow up interviews with individuals in November. We asked the faculty to comment on their own level of engagement with the new materials they chose to teach with and found that a majority strongly agreed that they were more engaged with the new materials they chose to teach with than with previous resources. One faculty member remarked that “the prior textbook was always supplemental to my recorded PowerPoint lectures and assigned academic journal articles...” and another stated “this project has allowed me to chunk content by producing shorter recorded lectures, which helps focus shorter attention spans.”

We asked faculty members how many different sources were originally used in their class designs and approximately how many different sources were brought in to replace those materials? The lowest response was one text which was replaced by more than thirty new resources. The high-end was 7 original sources being replaced by between forty to fifty new resources. One faculty member commented “one aspect that is exciting (and exhausting), I end up generating the content. It is taking on more labor. I do believe in the method, but it's a lot of faculty labor, of which I'm acutely aware—especially in pandemic times, when we had to develop so much content.”

We asked faculty to talk about the different types of materials they replaced in the classroom and if they were exclusively scholarly, journalistic, or if they incorporated other types of materials as well. Most replied that the replaced materials were scholarly and that the new materials were scholarly as well but would be considered more “accessible.” Replies included:

- Classic essays.
- Contemporary journalism.
- Selected content from OER textbooks.
- Videos.
- [SmartHistory](#) essays & videos
- Online Encyclopedia for introductory materials.

- Scholarly book chapters that are well illustrated.
- Journal articles.
- Resources from museums.
- Selected OER readings.

### *“A lot of work, but lots of fun”*

There was an initial concern that there might be gaps in what the faculty were hoping to find vs. what they were able to identify for use, and the results were somewhat mixed with some finding more, and some less, but overall, the information was available, although perhaps not in the format initially expected. One faculty member stated: “I found few gaps that were mainly related to writing about art and how to conduct a context analysis. For other topics I found too much information, or they took different perspectives than I expected.” Another faculty member said: “I found a text that I really, really liked with shorter selections that work just as well.”

One gap identified, was in the area of music and musical selections, which may have to do with copyright associated with music performance. However, it may also be related to the notion of what type of music should be included in an intro to humanities course, in which students are getting small amounts of different styles. How can you select one piece of “Jazz” when it might be the only selection introduced in that style? The faculty needs to be quite discerning, and it can be difficult given what may be openly available.

**Goal 3:** To benefit students through an “atomized” approach to information compilation in support of the syllabus. Students will:

- experience a far greater diversity of viewpoints,
- interpretations, and
- perspectives.

Faculty certainly believe that the use of multiple voices and perspectives was an effective teaching tool for student engagement and learning. By using both:

- carefully selected articles and chapters contained in subscription databases, as well as
- OER, open-source and other web-based scholarly sources that can be linked to specific learning objects.

Eighty-eight percent of faculty surveyed agreed or strongly agreed that multiple authorial voices and perspectives strengthen students learning experiences. One of the faculty members put it this way: “Humanities is such a large discipline, and the use of multiple voices gives more opportunity for a deep dive by specialists in all the little nooks and crannies of the field.” Another stated that it “enabled me to incorporate more Black, Indigenous, and Peoples of Color’s voices from a variety of perspectives.” This project also “gave me a new avenue to access a variety of formats” such as more videos and podcasts, media that students may be more familiar and comfortable with than traditional books and articles. The librarians uniformly agreed that multiple authorial voices and perspectives strengthen the learning experience.

**Goal 4:** To benefit professors and instructors by:

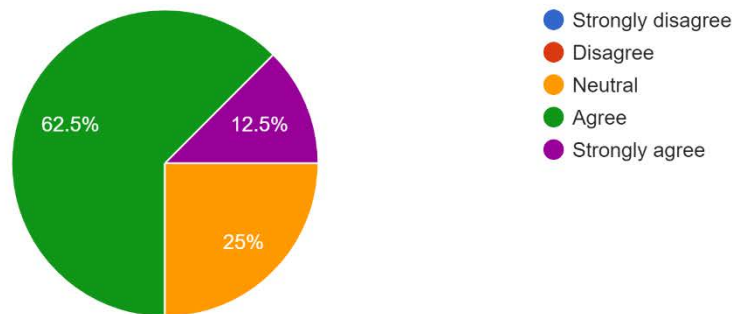
- providing opportunities to collaborate with a library professional who can identify, locate, and provide links to selections closely related to the individual topics and learning objects for each course unit.

- providing educational materials that supersede unaffordable textbooks—at no additional cost to students, as subscriptions and library professional services already fall within institutions' operating budgets.

When asked about collaborating with their library colleagues, faculty responded very positively to the experience. As an example, on faculty member stated: the “collaboration was fantastic. We worked together on a Google Doc throughout the summer, so we were aware of what had been done. Our librarian directed me towards on-campus resources related to implementing the OERs. We both worked to upload the content to Canvas. I didn’t find it difficult at all because of their comprehensive knowledge of licenses and publications. This project was successful because I was able to replace a terrible textbook.” Others noted that the librarian was able to “help me find a couple of things that I was struggling with,” and that “conversations were also helpful in terms of knowing what OERs for the library to invest in” and that this project has acted as a springboard to launch us into other collaborative projects.”

2. The project allowed me as an instructor to enhance my information-seeking skills by collaborating with a library professional at my institution.

8 responses



Librarians felt the collaboration was positive as well, with 40% of respondents strongly agreeing and 60% agreeing that this project allowed librarians to cultivate professional relationships with faculty at their institutions.

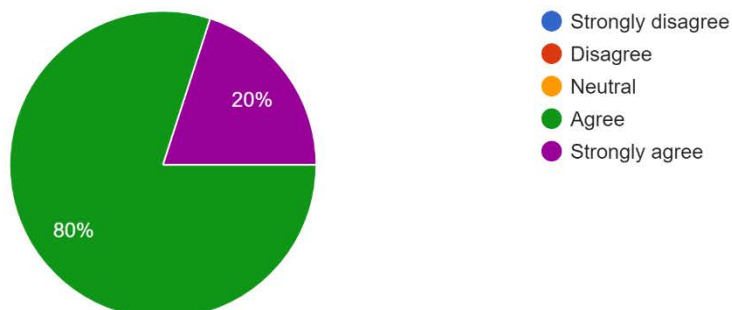
**Goal 5:** To benefit academic libraries by:

- demonstrating increased value and positioning themselves further as central to the academic enterprise.



1. The project allowed me as an academic librarian to demonstrate increased value to the academic enterprise.

5 responses



When asked if this project helped position the library as central to the academic enterprise, the group seemed more evenly divided with one librarian strongly agreeing that the project allowed them to position the library further as central to the academic enterprise, two were in agreement and two felt neutral about that statement.

In a follow-on discussion in November there was a strong belief within the focus group held with librarians that indeed, the library is central to the academic enterprise. And that “librarians connect people to resources,” “we care and are student-focused.” One participant noted that: “Using OER is one way of being socially sensitive. It addresses the food and housing-insecurity of many students who have little money.” Another wanted to emphasize the partnership and support role that librarians play on campus stating: “We want to make it clear that we are not subject matter specialists and are here to help instructors find resources and determine if they are appropriate for their course. We are not here to develop their courses.”

## LOOKING AHEAD

**When asked if they were to design a textbook alternatives project like this in the future, what would you change, there were a mix of ideas and thoughts which included:**

“It might be a good idea to ask instructors to choose the class for this project that they think would be the most challenging to turn bookless.”

“Include information and guidelines for the definitions and copyrights surrounding OERs and how to differentiate them.”

“Given the pressure involved in teaching and grading, allow plenty of time to set up the courses.”

“Consider holding a workshop (one-hour?) led by an expert in the area. Not only in OER, but also the concept of textbook replacement, generally.”

“I would create the document myself in pressbooks and make it available in different formats in keeping with universal design for learning.”

**When we asked faculty if they intended to extend this textbook alternative model to any additional classes the results were mixed as identified below:**

"I'm already doing this to some extent in my other courses it's mainly a matter of continuing to move things in this direction. Also, not all students actually want all online assignments. Many students still prefer reading longer texts like novels in print form."

"I will be updating two introductory classes next year to also feature OERs instead of a textbook."

"I will turn my Shakespeare's tragedies into a course centered around OER production. Students will create critical introductions based on Open Access Folger Library editions, which carry Creative Commons licenses."

"Although I am already using a LibGuide instead of a textbook for art appreciation, this project will allow me to update it with additional materials."

One of the more interesting replies given by a librarian was in response to the questions: **Do you plan to share this textbook alternative model with other librarians in your area or social network? If so, could you share something about how you think this will happen or what you envision?**

"This is a model that we have been using in practice, quietly. Working in small teams to convert individual courses to both incorporate OER and leverage library licensed materials, all in an effort to provide high-quality course materials while controlling costs for students. I appreciate that we now have two excellent course redesigns that were completed in a fairly short amount of time and that participants were compensated for their work. We can use these courses as examples of how these collaborations are productive and successful at my institution this has been far easier than waiting for sweeping reform from administration. Working together in small groups, we can directly impact the student experience supporting retention and completion. I am grateful for participation in this project."

## **DISCOVERIES**

**Participants were asked to document their most interesting discoveries which are noted below:**

"The different ways that OER information can be incorporated into Canvas."

"The variety of visual materials/videos available on YouTube.:"

"There are a lot of strong online materials on my course topic that I think my students will value more than a textbook and that I learned a great deal from too. (However, they aren't really better than the textbook I had in mind)".

"That the results enhance the course and its critical thinking component way beyond what I expected".

"That the same texts I've taught in other formats were more compelling once I used my own introductory materials and spoke directly to my student population".

"I was delighted to learn how many useful videos covering specific humanities topics are available through Films on Demand"!

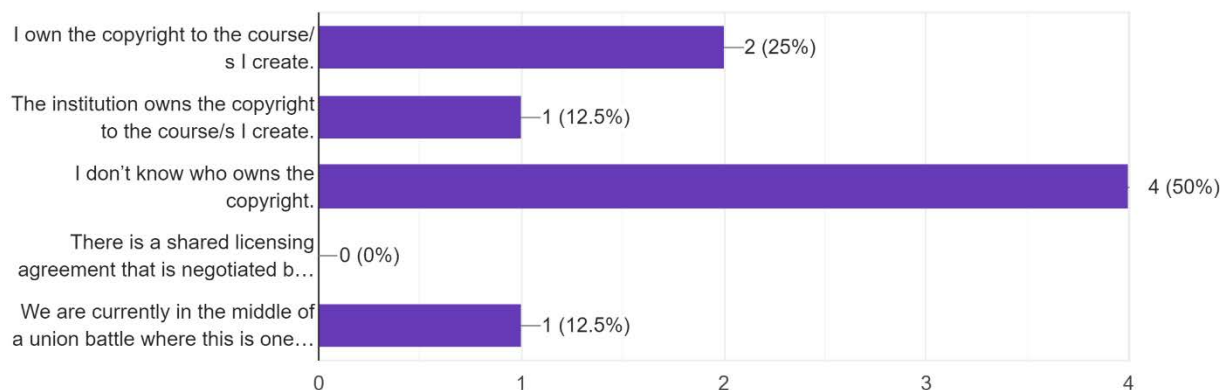
"The absence of OER texts related to the visual arts".

## LESSONS LEARNED

One of the surprising and more interesting findings was that faculty are often unclear about who owns the copyright to class content, and this may be an area that needs further research and/or training.

8. As a faculty member, do you own the course you are creating or does the institution own the course?

8 responses



As for lessons directly related to the findings and experiences with the pilot project, there were many interesting quotes:

“I think most colleagues in my field are aware in theory that they could do this with their composition and literature courses. The real obstacle is finding the time and initiative at the present moment, when so much is already being asked of them”.

“That there are many, many outlets for finding OERs but that they're not all created equal”.

“Finding alternative resources is much easier than finding actual OER, and most instructors don't actually have a need for OER”.

“Budget time wisely incorporating new material means re-envisioning aspects of the course”.

“I need to seek out library help whenever I plan a course that requires students to look at multiple sources. I was put on to a book that I would have never thought to look for but that is a big plus”!

“The best thing a librarian can do is be supportive. Unless one has content area expertise, the purpose of the librarian in such efforts should be to encourage and serve as a sounding board for their classroom counterparts.”

“The exercise transformed key pedagogical aspects of the course—allowing for a deeper critical engagement with material and topics”.

“My process of creating OER resources was helpful for the students, but it also meant that I needed to streamline some of the formats I used—a mixture of HTML, PDFs, and Word documents proved confusing to the students”.

“While time consuming, the exercise pays dividends in aggregating multiple voices and perspectives dash offering a critical pedagogical opportunity”.

## ACKNOWLEDGMENTS

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# APPENDIX A

## SUPPLEMENTARY FIELD WORK

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In addition to the surveys and focus groups held during this project, Leigh A. Grinstead, Project Manager, had the opportunity to interview a number of faculty and librarians as part of a digital humanities assessment for the Appalachian College Association, funded by the National Endowment for the Humanities. As part of that work, a few questions around open educational resources were asked, and the responses may be useful to add additional context and color to the lessons learned and information gathered during this project.

Questions for faculty: Have you been assigning or using any Open Educational Resources? Where have you found those resources?

Responses:

- I have done online research myself in past, but in the past couple years I have used sources recommended by Appalachian College Association (ACA), our library and our institution's faculty in a presentation.
- I would find it beneficial if there was a guide or handout learning more about OER including listing a couple of scenarios.
- I think some faculty are reluctant to use OER as it seems very DIY to folks who don't know. The quality can be spotty sometimes (like the old Education Resources Information Center ERIC database<sup>2</sup>) and it's off putting to them.

Questions for librarians: Have you been working with faculty to identify and/or recommend Open Educational Resources? Where have you found those resources? Have you relied on any recommendations from colleagues?

Responses:

- Have referred faculty to textbooks in Open Textbook Library and OpenStax
- Merlot<sup>3</sup> was recommended by our library and I had contributed things to it years ago.
- We refer faculty to a variety of resources. Open Textbook Library, OpenStax, Merlot - there are many we have placed on our LibGuides.
- We also work with them to see if our current library material will work for their classes.
- It's been easy to use OER for classes myself, but I have not been a part of promoting or encouraging faculty to use any particular materials for a course. Yet. That seems like a very personal choice to me, so a tricky one to connect with individually.

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<sup>2</sup> Education Resources Information Center (ERIC) database is **an authoritative database of indexed and full-text education literature and resources**. Sponsored by the Institute of Education Sciences of the U.S. Department of Education, it is an essential tool for education ERIC database

<sup>3</sup> MERLOT stands for **Multimedia Education Resource for Learning and Online Teaching**. ... What do we mean by online learning resources? MERLOT is essentially a collection of OER materials, so types of content range from simple texts to interactive web pages.



Question: For those of you who have worked with OER, what have you thought of those sources?

- College affordability is big for us at our institution, so the campus is pushing this paradigm shift.
- Our university has also switched to OERs.
- It really depends on the faculty, the subject, and the material. Our university has moved to free textbooks, so we have been trying a variety of things to meet the faculty and student needs.
- I've found a variety of things I could use in English courses, but I had trouble finding good textbooks for introductory linguistics, and, surprisingly, British Literature. Needing time to select and combine different sources to suit my courses' needs is a challenge. The free textbooks sometimes don't have the usual scope I need, so I need to use parts of different sources.
- I think that's an excellent goal.
- There are so many places to look for sources that it's easy to get bogged down.

Question: For those of you who haven't been working with OER, is there something that is holding you back?

- The perception by some that free resources are of lower quality than purchased resources.

# APPENDIX B

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## PROPOSED PLAN OF WORK, INCLUDING ACTIVITIES, TIMEFRAME, AND RESOURCE REQUIREMENTS.

### Timeframe for 2020

Summer of 2020 Yeshiva staff recruit faculty

October small pilot run at Yeshiva University

December planning for a larger pilot

January 2021

- Recruitment begins for a new crop of pilot project members outside of Yeshiva University (see recruitment email [Appendix C](#))

February 2021

1. Recruitment continues for additional pilot project members.
2. Survey which faculty will be teaching which classes and when.
3. Develop a survey for faculty about current use of OER materials in creating syllabi and collaboration with librarians on campus.

March 2021

1. Orientation and introduction to Yeshiva faculty/librarians and results of the initial project
2. Orientation materials developed by LYRASIS and Yeshiva

April/May 2021

1. Faculty provide current planned Fall syllabus to academic librarian on campus

Summer 2021

1. Each institution begins to identify, curate, and compile materials for a core course/s using E.G.,
  1. combination of public domain works,
  2. links to museum collection websites,
  3. Kahn Academy videos,
  4. articles and visual content from licensed databases
  5. OER
  6. open web content etc.
  7. Librarians finalize syllabi with faculty.
2. In the following quarter or semester after harvesting the materials in collaboration with the participating academic librarian, each faculty member will adopt and integrate them into the next course they teach.
3. Faculty submit revised curriculum. [Appendix E](#) original and revised syllabi
4. Yeshiva staff in consultation with LYRASIS draft focus group questions, draft survey for instructors.

### Early Fall 2021

1. Faculty teach a minimum of 6 weeks with their revised, newly developed syllabi.
2. Focus groups are scheduled with faculty librarians and with teaching faculty.
3. Focus group assessment will yield qualitative measurement of the level of engagement by faculty and with students with materials.

### Late Fall 2021

1. Assessment questionnaires are submitted.
2. Lessons learned and Yeshiva staff and LYRASIL create a white paper, recommendations and next steps for the field.

## APPENDIX C

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### SAMPLE RECRUITMENT EMAILS

**From:** Paul Glassman  
**Sent:** Friday, October 30, 2020 12:12 PM  
**To:** Tamar Avnet <[avnet@yu.edu](mailto:avnet@yu.edu)>; Gabriela Coiculescu <[Gabriela.Coiculescu@yu.edu](mailto:Gabriela.Coiculescu@yu.edu)>; Moshe Bellows <[mbellows@maccabee.vc](mailto:mbellows@maccabee.vc)>  
**Cc:** Elinor J Grumet <[grumet@yu.edu](mailto:grumet@yu.edu)>; Sandy Moore <[sandy.moore@yu.edu](mailto:sandy.moore@yu.edu)>  
**Subject:** Welcome to the Alternatives Project!

Dear Professors Avnet, Coiculescu, and Bellows,

Welcome to **THE ALTERNATIVES PROJECT**: Tackling Textbook Costs by Leveraging Library Resources. Thank you very much for your interest in being part of Yeshiva University Libraries' pilot project, which is supported by an Ideas Award from [LYRASIS](#). I'm very happy you responded and want to thank Professor Avnet for sending the notice to her colleagues.

### NEXT STEPS

- So that we can assess whether we have the capacity to help you curate the resources you need, if you have not already done so, please forward a course syllabus (or equivalent) to [Elinor J. Grumet](mailto:Elinor.J.Grumet), Reference and Instruction Librarian, as soon as possible, but no later than November 9, 2020. We will let you know within one week whether we think we can meet the textbook needs of your course. Since this is a pilot program, we would like to work with one course per faculty member enrolled in the program. If we are able to move forward with your course, you'll receive a \$500 stipend on successful completion of a textbook alternative.
- Take a look at this 6-minute video on [OER basics](#). (Video source: *OER Basics* by [Open Oregon](#) is licensed under [CC BY 4.0](#)).

### WHAT IS THE PROCESS AND HOW LONG WILL IT TAKE?

We estimate that the collaboration with a reference librarian at Yeshiva University Libraries will occur over an 8-week period. During that collaboration we will identify a combination of open textbook content and library-licensed content to curate a set of resources that are not only free or low-cost, but also that represent multiple voices from scholarly communities.

### WHAT ARE OPEN EDUCATIONAL RESOURCES (OER)?

- Teaching from a traditional textbook not only adds measurably to your students' expenses, but it also locks you into a resource that does not automatically update. You may value some, but not all, of that textbook's content. If you design

your own course using OER (Open Educational Resources) materials—most of which are online—you have the freedom to select, revise, and combine materials from different sources, including open textbooks that automatically update. And reduce the financial burden on your students.

- The freedom not only to adopt OER, but also to adapt them is due to the copyright status they enjoy. OER materials—e-books, encyclopedia articles, videos, journal articles, dissertations, government documents, open textbooks—are materials in the public domain, or those that have a Creative Commons license. Instead of “all rights” being “reserved,” only some rights, or none at all (or maybe only attribution) are reserved by the initial creator of the content.
- You can also create your own materials and integrate them into the OER you find. The challenge, of course, is finding the materials on the topics you teach that are available. Here is where collaboration with Yeshiva University Libraries comes in. Reference and Instruction Librarians will assist you in locating OER materials of quality that you can use as you (re)design your course.
- The OER option is particularly attractive in an online teaching and learning environment like the one we are experiencing now.

## QUESTIONS?

Feel free to send me questions or concerns.

Regards,

**Paul Glassman**

Director of University Libraries

**Sandy Moore**

Head Librarian, Pollack Library

**Elinor J. Grumet**

Reference and Instruction Librarian

Hedi Steinberg Library

## SECOND RECRUITMENT EMAIL SENT BY LYRASIS STAFF

### Recruiting Institutions to Join Our Pilot

#### The Concept

In responding to a growing mandate in higher education to make course reading materials more affordable, Yeshiva University recommended that LYRASIS pilot a program to harness academic librarians' expertise with humanities information resources by curating them for course curricula.



The project uses incentives to encourage **humanities faculty** members and **an academic librarian** from institutions of higher learning to review syllabi and re-design them by targeting open-source documents and resources ('AlterTexts') already available to students through library full-text subscriptions (periodical literature, electronic reference sources, and relevant chapters from electronic books).

### **The Target Audience**

Ideally, we would like to have representative institutions such as a university, a liberal arts college, a community college, a museum or archives and even representatives from local or regional university press or library publishing services as well engaged in this pilot project.

Although, we know that open education resources (OER) are a growing trend and form the seeds of a movement, Yeshiva believed that this Idea differentiated itself by positioning academic libraries (and librarians) **as critical partners** in cost containment for students.

### **How Can You Help?**

Yeshiva University is about to complete their first rather informal trial of the Alternatives Project and their head Librarian worked to identify a number of resources that faculty will use in a Capstone course this spring 2021 semester. We would like to recruit additional institutions so we can compare and contrast their experience with others across the country and ***we need your help to recruit some faculty and librarians at different institutions.***

Hannah suggested that perhaps you would have connections and might be willing to help LYRASIS reach out to specific faculty and librarians to recruit them for this study. We do have a small stipend to offer them for participation--\$500 per person for their work.

I am planning to set up a meeting and share more about the project in early February with Yeshiva staff, just let me know what you think, and any questions you have at this point.

Thank you for your time and consideration.

Sincerely,

\*\* The LYRASIS Catalyst Fund is an award program to fund new ideas and innovative projects by LYRASIS members. This year we have \$125,000 to give away. If successful, **Proposal funds** are given directly to institutions for funding to pilot their own projects. **Ideas are used** to recommend a concept that institutions believe will benefit the field and that they would like LYRASIS to address. If selected by the Leaders Circle, LYRASIS staff designs the implementation plan and distributes resources as appropriate to pilot the idea.

## APPENDIX D

### OPEN EDUCATION RESOURCES EVALUATION RUBRIC

Categories of Criteria	3 – Superior	2 - Limited	1 – Weak/NA
<b>Alignment to Course Objectives</b> <ul style="list-style-type: none"> <li>Alignment to individual course objectives</li> </ul>	Course objective fully aligned and addressed comprehensively.	Course objective partially aligned and addressed.	Course objective neither aligned nor addressed.
<b>Explanation of the Subject Matter</b> Is the <ul style="list-style-type: none"> <li>Content valid and appropriately current?</li> <li>Content understandable by target audience?</li> <li>Content authoritative and appropriate (age level, language, visuals, cultural sensitivity)?</li> </ul> Does the <ul style="list-style-type: none"> <li>Content present main ideas clearly?</li> <li>Content connect associated concepts?</li> </ul>	Content is valid, appropriately current, understandable by target audience, authoritative, and appropriate. Content presents main ideas clearly and connects to associated concepts.	Content is partially valid, less than appropriately current, garners less than complete understanding by target audience, is incomplete in elements of authority and appropriateness. Content presents most main ideas clearly and connects to some associated concepts.	Content is invalid, outdated, not understandable by target audience, deficient in authority and appropriateness. Content neither presents main ideas clearly nor connects associated concepts.
<b>Utility for Instruction</b> <ul style="list-style-type: none"> <li>Are instructions for use provided?</li> <li>Do the components of the OER function as intended?</li> </ul>	Comprehensive instructions are provided; components function as intended; functionality does not require additional software	Instructions are incomplete; some components do not function as intended; some functionality does require additional software or hardware; OER	Instructions are not provided; components do not function as intended; functionality requires additional software or hardware; OER is

<ul style="list-style-type: none"> <li>• Does functionality require specific software or hardware?</li> <li>• Is the OER licensed for open use? (CC license for reuse, remix, revise, redistribution)</li> <li>• Is content adaptable or revisable?</li> <li>• Is metadata available?</li> </ul>	<p>or hardware; OER is licensed for open use; content is adaptable and revisable; and, metadata is available.</p>	<p>license is partially open; content is not easily adaptable and/or revisable; and, metadata is incomplete.</p>	<p>not licensed for open use; content is not adaptable and/or revisable; and, metadata is not available.</p>
<p><b>Quality of Assessment</b></p> <ul style="list-style-type: none"> <li>• Is assessment aligned to the content?</li> <li>• Does the assessment measure and appropriately weight the major concepts of the content?</li> <li>• Does the structure of the assessment support an accurate measurement of proficiency?</li> </ul>	<p>Assessment is aligned to the content; measures and appropriately weights the major concepts of the content; and, the assessment structure supports an accurate measurement of student proficiency.</p>	<p>Assessment is moderately aligned to the content; inconsistently measures and weights the major concepts of the content; and, the assessment structure compromises an accurate measurement of student proficiency.</p>	<p>Assessment is misaligned to the content; does not measure or appropriately weight the major concepts of the content; and, the assessment structure does not support an accurate measurement of student proficiency.</p>

<p><b>Quality of Technological Interactivity</b></p> <ul style="list-style-type: none"> <li>• Does the OER functionality allow individualized learning by being flexible or adapting to individual control?</li> <li>• Is the OER functionality well designed and functions as expected on the intended platform?</li> <li>• Does the OER functionality invite student use or encourage learning?</li> </ul>	<p>Functionality allows an individualized learning experience; is well-designed; and, encourages student use or learning.</p>	<p>Functionality moderately allows an individualized learning experience; the design is deficient in some areas; and, may not encourage student use or learning.</p>	<p>Functionality does not allow an individualized learning experience; has design flaws; and, discourages student use or learning.</p>
<p><b>Quality of Instructional and Practice Exercises</b></p> <ul style="list-style-type: none"> <li>• Does the OER offer more exercises than needed for the average student to master elementary content?</li> <li>• Does the OER offer one to two rich practice exercises for complex content?</li> <li>• Are exercises clearly written?</li> <li>• Are exercises keyed and scored with appropriate documentation?</li> <li>• Is there a variety of exercise types and formats appropriate for the intended content?</li> </ul>	<p>OER offers appropriate number of exercises for mastery of elementary and complex content; offers clearly written, keyed, and scored exercises with documentation; and, provides a variety of types and formats of exercises.</p>	<p>OER offers an insufficient number of exercises for mastery of elementary and complex content; question clarity or documentation for keying or scoring is insufficient; and, provides little variety in types and formats of exercises.</p>	<p>OER lacks an appropriate number of exercises for mastery of elementary and complex content; does not offer clearly written, keyed, and scored exercises with documentation; and, provides no variety of types and formats of exercises.</p>
<p><b>Opportunities for Deeper Learning</b></p> <ul style="list-style-type: none"> <li>• Does the OER offer opportunities for deeper learning by incorporating at least three of the following: <ol style="list-style-type: none"> <li>1. Thinking critically and solving complex problems</li> <li>2. Working collaboratively</li> <li>3. Reasoning abstractly</li> <li>4. Constructing viable arguments and critiquing the reasoning of others</li> <li>5. Communicating effectively</li> </ol> </li> </ul>	<p>OER provides opportunity for deeper learning through at least three areas of higher level thinking skills; offers a range of cognitive demand commensurate with the content; and, provides appropriate direction and scaffolding.</p>	<p>OER provides opportunity for deeper learning through fewer than three areas of higher level thinking skills; offers a range of cognitive demand inconsistently matched with the content; and, provides incomplete direction or scaffolding.</p>	<p>OER does not provide opportunity for deeper learning through higher level thinking skills; does not offer a range of cognitive demand commensurate with the content; and, does not provide appropriate</p>

<p>6. Applying discrete knowledge to real world situations</p> <p>7. Constructing, using, or analyzing models?</p> <ul style="list-style-type: none"> <li>Does the OER offer a range of cognitive demand that is appropriate and supportive of content?</li> <li>Does the OER provide appropriate scaffolding and direction?</li> </ul>			direction or scaffolding.
<p><b>Accessibility</b></p> <ul style="list-style-type: none"> <li>Does the OER comply with current ADA accessibility standards? <a href="http://aim.cast.org/learn/e-resources/accessibility_resources">http://aim.cast.org/learn/e-resources/accessibility_resources</a></li> </ul>	Components and functionality of OER comply with current ADA accessibility standards.	Parts of OER components or functionality comply with current ADA accessibility standards.	OER does not comply with current ADA accessibility standards.

\*Synthesized from Eight Rubrics developed by ACHIEVE, under the Creative Commons Attribution 3.0

License. 

## OER PROJECT SAMPLE WORKFLOW

Step 1: Instructor meets with Librarians to share current syllabus materials and discuss selected course learning outcomes and objectives
Step 2: Instructor suggests optional opportunities for primary sources or special collection materials
Step 3: Librarian reviews resource list and begins to compile an alternative course bibliography focusing on open educational resources, materials that have already been purchased, licensed, or subscribed to by the library, and those published and shared by University presses and made available through open licensing agreements. The Librarian will frequently engage with faculty via email and/or by holding additional meetings.
Step 4: Resource list is shared with Instructor and reviewed for possible use. Librarian and Instructor continue this process until they have clearly defined resources that will work for their course. This step could lead to the creation of new OER, publications, or the remixing pre-existing content.
Step 5: Instructor incorporates resources into their course either independently or via the help of Librarians.
Step 6: The Instructor and Librarian complete a final summary of the work done.



Librarians are given access to the resources to see how their efforts are incorporated into the class. Information desired Include:

1. How they are displayed in the Learning management system. In chunks, in modules, or in assignments? Whether students are allowed access ahead of time. These are instructional design elements that can be important to know for long-term data collection.
2. Does the Faculty member own the course you are creating or does the institution own the course?

Step 7: After each project, each Instructor and each Librarian will be asked to fill out an assessment form to suggest improvements to the AlterText workflow.

Step 8: Have Instructors survey students on the course materials and what they thought of the quality of the materials and approach. LYRASIS and Yeshiva faculty develop these questions.

# APPENDIX E

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## SUBMITTED SYLLABI



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### ARCHITECTURE OF THE SYNAGOGUE

Yeshiva College

ART 1650H

Fall 2019

We shall examine the forms, materials, and structures of synagogues, the centers of Jewish communal life and worship, from their beginnings in the ancient world to the twentieth century. Using the comparative method, we shall explore regional influences in addition to links between liturgy and architectural form. To understand how the choices made in the construction of synagogues reveal the realities and aspirations of Jewish communities at different times and in different places, we shall discuss when and why structural and stylistic forms were adopted, why certain innovations were introduced, and why certain symbolic elements were expressed. Whenever possible, we shall compare synagogues in appropriate respects to buildings of other faiths as well as to secular buildings. Site visits to synagogues in New York will allow us to examine materials and forms first-hand.

---

#### Outline of topics

- The origins of the synagogue
- Medieval Europe
- The Renaissance in Eastern Europe
- The oriental influence
- The modern era
- The Classical period
- The Renaissance in Italy
- Western taste
- The search for a style

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#### Meeting time and place

Glueck Center 417  
Tuesday, 6:45-9:30 p. m.

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#### Instructor

Paul Glassman  
Telephone 917.434.0954  
Electronic mail: [paul.glassman@yu.edu](mailto:paul.glassman@yu.edu)  
Office hours: by appointment

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#### General course requirements

- Two unexcused absences are allowed; three absences result in a lower final grade by 1/3 (e. g., A- to B+); four absences result in a reduction of one full letter grade (e. g., A- to B-); five absences will result in a failing grade.
- Punctuality: more than two tardy arrivals result in reduction of final grade by 1/3 (e. g., A- to B+).
- No food is allowed in class.
- Cellular telephones will be turned off and remain out of sight for the entire duration of class.
- Examinations cannot be rescheduled; written and oral work cannot be accepted after the due date.
- Mid-term presentation: oral presentation of comparative analysis



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**ARCHITECTURE OF THE SYNAGOGUE****ART1650H**Yeshiva College | CORE: Interpreting the Creative | Writing-Intensive | Fall 2021

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We shall examine the forms, materials, and structures of synagogues, the centers of Jewish communal life and worship, from their beginnings in the ancient world to the twentieth century. Using the comparative method, we shall explore regional influences in addition to links between liturgy and architectural form. To understand how the choices made in the construction of synagogues reveal the realities and aspirations of Jewish communities at different times and in different places, we shall discuss when and why structural and stylistic forms were adopted, why certain innovations were introduced, and why certain symbolic elements were expressed. Whenever possible, we shall compare synagogues in appropriate respects to buildings of other faiths as well as to secular buildings. Site visits to synagogues in New York will allow us to examine materials and forms first-hand.

---

**Meeting time and place**

Glueck Center 417

Tuesday, 6:45-9:30 p. m.

---

**Instructor**

Paul Glassman, Assoc. AIA, M.Arch., M.S., M.B.A.

Telephone 917.434.0954

Electronic mail: [paul.glassman@yu.edu](mailto:paul.glassman@yu.edu)

Office hours: by appointment

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**General course requirements**

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- Punctuality: more than two tardy arrivals result in reduction of final grade by 1/3 (e. g., A- to B+).
- No food is allowed in class.
- Cellular telephones will be turned off and remain out of sight for the entire duration of class.
- Examinations cannot be rescheduled; written and oral work cannot be accepted after the due date.
- Mid-term presentation: oral presentation of comparative analysis
- Mid-term examination
- Final project: building analysis
- Final examination
- The course looks at key examples of the development of building cultures, types, and styles. Therefore we examine images of some church buildings that had influence over the design of synagogue buildings—always from an architectural perspective and toward the course objective of understanding the built environment.



NORTHERN VIRGINIA COMMUNITY COLLEGE – ANNANDALE CAMPUS  
ART100-020N: Art Appreciation | 13-weeks | Fall 2020  
Tuesday/Thursday 11:10am – 12:55pm

**Instructor:** Dr. Jeanette Nicewinter

**Email:** [jnicewinter@nvcc.edu](mailto:jnicewinter@nvcc.edu)

- I will respond to emails within 24 hours during the week (M-F) and within 48 hours on the weekend (Saturday & Sunday).

**Virtual Office Hours:** Monday 1pm – 4pm; Tuesday/Thursday 4pm – 5pm

- During the times above, you may drop into my virtual “office” whenever you’d like. If I am with a student when you drop in, though, you may be asked to wait in the waiting room.

**Virtual Office Hours by Appointment:** MTWTHF 8:30am – 9:30am

- During the times above, you must make an appointment for us to meet in my virtual “office.” I am also available other times by appointment, so please email me to arrange a date/time.

**Virtual Office:** <https://vccs.zoom.us/my/nicewinter>

**COURSE DESCRIPTION:** 3 course credits (no prerequisites)

This course introduces art from prehistoric times to the present day, including architectural styles, sculpture, photography, printmaking, and painting techniques. The purpose of the course is to develop your recognition and understanding of the history of art and its role in society. Further, the course provides students with learning opportunities that establish a foundation for visual literacy that enhances their critical thinking skills.

#### COURSE OBJECTIVES

This course will...

- Explore the basic characteristics of art (form, style, iconography) in various media, including painting, sculpture, architecture, and some other art forms (textiles, printmaking, etc.)
- Consider art historical vocabulary through class lectures, discussions, readings, and videos
- Explore the significance of the media and technology used to create art
- Evaluate works of art within their historical context

#### COURSE OUTCOMES

By the end of the course, you will be able to...

- Utilize a formal vocabulary to describe art
- Recognize the media and techniques used to create a work of art and explain their significance
- Critically evaluate works of art within their historical context
- Identify major artists and works of art
- Distinguish art historical periods and recognize their stylistic traits

#### TEXTBOOK

Lois Fichner-Rathus, [Understanding Art](#), 11<sup>th</sup> edition

I also recommend Art History on Khan Academy: <https://www.khanacademy.org/humanities/art-history>

#### TECHNOLOGY

This is a remote course conducted entirely online via Zoom and Canvas. Therefore, you will need a computer and reliable internet access to complete this course. Please review [NOVA's Recommended Computer Specifications](#) to ensure your technology will be sufficient for our course. I also recommend [NOVA's Guide to Learning From Home](#).

## ART100: Art Appreciation OER Bibliography

### How to Write about Art:

Identify the Artwork <https://wordtune-org.medium.com/how-do-you-write-an-art-history-paper-part-i-identify-the-artwork-6a053f562ca8>

Some basic terms:

<https://wordtune-org.medium.com/how-do-you-write-an-art-history-paper-part-ii-some-very-important-basic-terms-aa29593e5a7a>

Formal elements (Writing Workshop #1):

<https://wordtune-org.medium.com/how-do-you-write-an-art-history-paper-visual-analysis-step-i-the-formal-elements-9543d0386c6b>

Principles of Design (Writing Workshop #2):

<https://wordtune-org.medium.com/how-do-you-write-an-art-history-paper-visual-analysis-step-ii-the-principles-of-design-e0e43a7a2b95>

Analysis (Writing Workshop #3):

<https://wordtune-org.medium.com/how-do-you-write-an-art-history-paper-visual-analysis-step-iii-analyzing-an-artwork-96d11c2a1787>

### Understanding & Describing Art

- Sachant, Blood, LeMieux & Tekippe, Chapter 4: Describing Art, from page 94 until page 99 (stop before 4.4. Types of Art) <https://oer.galileo.usg.edu/arts-textbooks/3/>
- Representational, Abstract, and Nonrepresentational Art:  
<https://courses.lumenlearning.com/masteryart1/chapter/oer-1-4/>

### Line & Shape

- Sachant, Blood, LeMieux & Tekippe, page 48 (start at 2.5 Form and Composition) and end at page 53 above 2.5.1.4 Perspective
- [Elements of Art: Line Video](#)

- <https://smarthistory.org/line/>
- <https://smarthistory.org/shape-and-form/>

### Color & Value

- Sachant, Blood, LeMieux & Tekippe, page 56 start at 2.5.1.6 Color and end at page 62 above 2.5.2 Principles of Design
- <https://smarthistory.org/color/>

### Texture

- Sachant, Blood, LeMieux & Tekippe, page 56 start at 2.5.1.5 Texture and end at bottom of the same page where 2.5.1.6 Color starts
- <https://smarthistory.org/texture/>

### Space & Perspective

- <https://smarthistory.org/space/>
- <https://smarthistory.org/surface-depth/>
- Sachant, Blood, LeMieux & Tekippe, page 53 start at 2.5.1.4 Perspective and end at page 56 at 2.5.1.5 Texture
- <https://smarthistory.org/atmospheric-perspective/>

### Principles of Design

- Sachant, Blood, LeMieux & Tekippe, page 62 start at 2.5.2 Principles of Design and end at bottom of page 66
- Balance, Symmetry, and Emphasis: <https://smarthistory.org/balance-symmetry-and-emphasis/>
- Proportion and Scale: <https://smarthistory.org/proportion-and-scale/>
- Pattern, Repetition and rhythm, variety and unity: <https://smarthistory.org/pattern-repetition-and-rhythm/>

### Drawing & Painting

- Sachant, Pamela; Blood, Peggy; LeMieux, Jeffery; and Tekippe, Rita, "Introduction to Art: Design, Context, and Meaning" (2016), pages 32 - 38.
  - Start at 2.4 Art Forms and end at top of page 38 before "Printmaking)
- <https://courses.lumenlearning.com/masteryart1/chapter/oer-1-21/>
- <https://courses.lumenlearning.com/masteryart1/chapter/reading-painting/>



## Printmaking

- Sachant, Blood, LeMieux & Tekippe, page 38 (start at 2.4.1.3 Printmaking) and end at page 40 before 2.4.2 Three-Dimensional Art

## Photography

- Early Photography: <https://courses.lumenlearning.com/masteryart1/chapter/reading-early-photography/>

## Sculpture

- Sachant, Blood, LeMieux & Tekippe page 40 (start at 2.4.2 Three-Dimensional Art) and end at page 47 before 2.4.3 Four-Dimensional Art
- <https://courses.lumenlearning.com/masteryart1/chapter/oer-1-25/>

## Other 3D Media:

- Architecture: <https://courses.lumenlearning.com/masteryart1/chapter/oer-1-27/>
- The Art of Making a Tapestry: <https://smarthistory.org/making-a-tapestry/>
- Making Greek vases: <https://smarthistory.org/making-greek-vases-2/>

## Introduction to Context in Art:

- [Art and context: Monet's Cliff Walk at Pourville and Malevich's White on White](#)
- Types of Perspectives (Cultural, Historical, and Personal): <https://courses.lumenlearning.com/masteryart1/chapter/oer-1-14/>
- Analyzing Symbols: <https://courses.lumenlearning.com/masteryart1/chapter/reading-the-fourth-level-of-meaning-iconography/>
- Discussion Question: Consider what unique aspects of your life (age, race, gender, geography, economic status, etc.) form contexts that influence how and where you encounter art and how you interpret those experiences of art.
  - From <https://courses.lumenlearning.com/masteryart1/chapter/putting-it-together-3/>

## European Renaissance Art

- How to recognize Italian Renaissance Art: <https://www.youtube.com/watch?v=6YiL9MNyGKE>
- Toward the High Renaissance: <https://courses.lumenlearning.com/masteryart1/chapter/reading-toward-the-high-renaissance/>
  - \*\*good section on Leonardo's life & work

## Modern Art (Europe & United States)

- Becoming Modern: <https://courses.lumenlearning.com/masteryart1/chapter/reading-becoming-modern/>
- Impressionism: <https://courses.lumenlearning.com/masteryart1/chapter/reading-impressionism/>
- The Origins of Abstract Expressionism: <https://courses.lumenlearning.com/masteryart1/chapter/reading-the-origins-of-abstract-expressionism/>

## Asian Art (South, Southeast & East)

Overview: <https://smarthistory.org/a-brief-history-of-the-cultures-of-asia/>

- Chinese Art
  - Fan Kuan: <https://courses.lumenlearning.com/masteryart1/chapter/reading-neo-confucianism-and-fan-kuans-travelers-by-streams-and-mountains/>
- India
  - Shiva as Lord of the Dance: <https://courses.lumenlearning.com/masteryart1/chapter/oer-1-18/>
- Japan
  - Hokusai's Great Wave <https://courses.lumenlearning.com/masteryart1/chapter/reading-hokusais-under-the-wave-off-kanagawa-the-great-wave/>

## Art of the Ancient Americas

- Introduction to Andean Cultures: <https://smarthistory.org/intro-andes/>
- Mesoamerica, an introduction: <https://smarthistory.org/mesoamerica-an-introduction/>

## Art of North America

- Terms & Issues in Native American art: <https://smarthistory.org/terms-and-issues-in-native-american-art/>
- Feathered War Bonnet: <https://smarthistory.org/feathered-war-bonnet/>

## Arts of Oceania

- Polynesia, an introduction: <https://smarthistory.org/polynesia-an-introduction/>
- Melanesia, an introduction: <https://smarthistory.org/melanesia-an-introduction/>

## African Art

- Overview (pre-1600): <https://smarthistory.org/africa-historical-overview-to-1600/>

- Overview (1600 to present): <https://smarthistory.org/africa-historical-overview-from-the-1600s-to-the-present/>
- Democratic Republic of Congo
  - Nkisi Nkondi: <https://courses.lumenlearning.com/masteryart1/chapter/reading-nkisi-nkondi/>

### **Contemporary Art**

- Contemporary Art: <https://courses.lumenlearning.com/masteryart1/chapter/reading-contemporary-art/>
- Appropriation & the Pictures Generation:  
<https://courses.lumenlearning.com/masteryart1/chapter/reading-appropriation-the-pictures-generation/>

## NORTHERN VIRGINIA COMMUNITY COLLEGE – ANNANDALE CAMPUS

ART100-003N: Art Appreciation | Fall 2021

Tuesday/Thursday 9:35am – 10:55am

**Instructor:** Dr. Jeanette Nicewinter

**Email:** [jnicewinter@nvcc.edu](mailto:jnicewinter@nvcc.edu)

- I will respond to emails within 24 hours during the week (M-F) and within 48 hours on the weekend (Saturday & Sunday).

**On-Campus Office Hours:** Monday 1pm – 3:30pm

- During the time above, you may drop by my on-campus office whenever you'd like (no appointment necessary). Remember your mask.

- **On-Campus Office:** McDiarmid (CM) 354

**Virtual Office Hours:** Thursday 1pm – 3:30pm

- During the time above, you may drop into my virtual "office" on Zoom whenever you'd like. If I am with a student when you drop in, though, you may be asked to wait in the waiting room.

- **Virtual Office:** <https://vccs.zoom.us/my/nicewinter>

**Office Hours by Appointment:** MTWTHF 8:30am – 9:30am

- During the times above, you must make an appointment for us to meet in my virtual or physical office (depending on the day).
- I am also available other days/times by appointment, so please email me to arrange a date/time.

**COURSE DESCRIPTION:** 3 course credits (no prerequisites)

This course introduces art from prehistoric times to the present day, including architectural styles, sculpture, photography, printmaking, and painting techniques. The purpose of the course is to develop your recognition and understanding of the history of art and its role in society. Further, the course provides students with learning opportunities that establish a foundation for visual literacy that enhances their critical thinking skills.

### COURSE OBJECTIVES

This course will...

- Explore the basic characteristics of art (form, style, iconography) in various media, including painting, sculpture, architecture, and some other art forms (ceramics, textiles, printmaking, etc.)
- Consider art historical vocabulary through class lectures, discussions, writing assignments, readings, and videos
- Explore the significance of the materials and techniques used to create art
- Evaluate works of art within their historical context

### COURSE OUTCOMES

By the end of the course, you will be able to...

- Utilize a formal vocabulary to describe art
- Recognize the materials and techniques used to create a work of art
- Critically evaluate works of art within their historical context
- Identify major artists and works of art
- Distinguish art historical periods and recognize their stylistic traits

### TEXTBOOK

This course uses only Open Educational Resources (OERs) so there is no required textbook. All required readings and videos are posted on Canvas.

If you prefer to have a textbook in addition to the readings & videos on Canvas, then I recommend: Lois Fichner-Rathus, Understanding Art, 11<sup>th</sup> edition, but it is not required.

## Syllabus, Fall 2018

### Freshman Honors Seminar: Composition and Rhetoric

*Course:* ENGL 1200, Section E

*Email:* [matt.w.miller@gmail.com](mailto:matt.w.miller@gmail.com)

*Times:* Mon 3:10-4:25pm/Wed 3:35-4:50pm

*Phone:* 718-552-7379

*Professor:* Matt Miller

*Office Number:* 703

*Office Hours:* Mon 6-6:30pm/

Wed 2:45-3:30pm & by appointment

#### Course Description and Objectives

This is an advanced writing seminar for students in the Honors Program at Stern College— a seminar designed to improve your ability to develop, organize, and present your ideas. Our writing and thinking will focus on classic statements concerning ethics and personal responsibility, but the techniques you will learn apply to every subject that demands clear, logical, and cogent exposition. Throughout, we will approach writing as an ongoing process of thinking and learning that begins the moment you start to ask questions about a subject.

Students will be guided through prominent forms of academic writing, culminating in a significant project involving research and formal argument. Because this is an advanced class, by the end of the semester students will be asked to take responsibility for developing their own lines of thought in relation to subject matter of their own choosing. We will also develop more effective approaches to researching, paying special attention to recent trends and innovations related to online research and databases. I hope for students to emerge from the course with confidence in their ability to write at a high level in their personal and academic lives—and that we will come to have bold ideas and be able to clearly articulate this new thinking in writing, as well as in speech.

#### Goals for the Course

- Students will become more effective writers in their academic and professional lives.
- Students will learn to assess the content and quality of their own ideas.
- Students will develop sound research skills to structure and inform their thinking.
- Students will practice critical thought in relation to classic statements on ethics and social responsibility.

## The Texts

Aside from our class anthology, *A World of Ideas*, we will be reading various short assignments which will be provided to you either as handouts or through links to various online sources. One online source for the class is a collaboratively written and edited online “wikibook.” Wikibooks describes their project as “a community for creating a free library of educational textbooks that anyone can edit.” The “Rhetoric and Composition” wikibook is available online [here](http://en.wikibooks.org/wiki/Rhetoric_and_Composition):

[http://en.wikibooks.org/wiki/Rhetoric\\_and\\_Composition](http://en.wikibooks.org/wiki/Rhetoric_and_Composition). Or just Google “Rhetoric and Composition wikibook.”

As I will explain in more detail in class, Wikibooks offer a number of advantages for teaching and learning: they are free; they are constantly being updated and edited; as online texts, they are able to use hyperlinks to better organize information; and they tend to be extremely accessible and easy-to-follow. They also offer disadvantages, such as uneven quality and occasional typos or errors. Luckily, they can be corrected and edited online. I will supplement weaker parts with links to other web sites with information about writing academic papers. Because this is an advanced class, many of the basic lessons covered by the Wikibook may already be familiar and can thus be covered quickly.

Any writing course needs content to write *about*, and our class will focus on the essays collected in *A World of Ideas: Essential Readings for College Writers*. This book, along with the MLA Handbook (recommended), are available at various online bookstores including Amazon. You will need *A World of Ideas* right away. It is your responsibility to acquire the books before they are due to be read. Let me know *immediately* if you have any problems acquiring the books.

- *A World of Ideas: Essential Readings for College Writers*, NINTH OR TENTH EDITION. Lee A. Jacobus, editor. Boston: Bedford/St. Martins, 2010. ISBN: 978-1457604362 (list price \$64, available online for less)

IMPORTANT NOTE: Either 9th or 10th edition is fine. All readings required for the class will be in both editions, though page numbers will be different.

I also recommend that you purchase the MLA style guide. The information contained in this handbook is mostly available online if you are willing to search for it, but having it collected in one text makes it worth the relatively inexpensive cost:

- *MLA Handbook for Writers of Research Papers*, 8th Edition. (Modern Language Association of America). ISBN: 978-1603292627 (list price \$12).

You will also need a good dictionary. For print dictionaries, I recommend the Merriam-Webster *New Collegiate* or the *American Heritage Dictionary of the English Language*.

You can use Google for easily-accessed basic definitions. To access the Google dictionary, which is based on Oxford University Press's OxfordDictionaries.com, include the word "define" with a colon, then the word you want defined. For example, "define: irony"

You can also use the free online *Oxford English Dictionary* (the most authoritative and thorough of all dictionaries), available with your log in and password [here](#) (or look for "OED" at the Yeshiva Libraries databases page under "databases"):

<http://yulib002.mc.yu.edu:2330/>

## Contacting Me

The best ways to contact me are by email at [matt.w.miller@gmail.com](mailto:matt.w.miller@gmail.com), during my office hours, or by appointment. Please do not email me with questions that can be answered by simply checking the syllabus, the assignment handout, or through a quick Google search.

## Grading

Your final grade will be based primarily on your writing for the class. Your participation in class discussions and workshops will also be considered. One part of your grade will be based on:

- Participation in class discussions and short writing assignments: 15%

There will be occasional short writing assignments besides the papers described below. These will not be individually graded, but your performance in these short assignments will affect your participation grade listed above.

By far the more important part of your grade will be based on the appropriateness and quality of your writing. It is English Department policy that grades on student written work are based not on effort but rather on the quality of the work produced by the student. Each paper will be explained in more detail as the due dates approach. Grades are weighted thus:

- Paper #1, Close Reading Assignment (4-5 pages): 15%
- Paper #2, Comparison and Contrast Assignment (6-7 pages): 25%



- Paper #3, Research Assignment (9-10 pages minimum): 35%
- Research Assignment Proposal (about 2 pages): 10%

These assignments are designed to cumulatively develop the skills needed for you to write your final paper. You will be required to turn in a single rough draft of each assignment except for the Research Assignment Proposal, for which you will only turn in a final draft. These rough drafts will receive feedback—either from an in-class group workshop, a written critique, or a combination of both. You are encouraged to revise each paper extensively and ask me as many questions as you like, but I will only be providing detailed feedback on one rough draft for each assignment. Although required, these rough drafts will not be graded. Only your final draft of each paper will count toward your grade. Each grade stands on its own merit; extra-credit assignments are not a component of this course. You are graded on the quality of your work as described in class and in handouts. You will not be graded based on effort.

Please note that while I do use Canvas to *record* your grades, I do not use it to *calculate* grades, so the grade total for you on Canvas will not be accurate. To calculate your grade, use the standard 4-point system (A = 4.0, A- = 3.67, B+ = 3.33, etc.) and average the grades using the percentages cited above.

### **Attendance, Participation, and Use of Electronic Devices in Class**

I expect you to be in class on time; repeated lateness counts as an absence. If you are going to be late regularly, see me. More than two unexcused absences will negatively affect the participation portion of your grade (see above). For each absence *beyond the third*, your overall course grade will be lowered by one third grade (i.e. B+ to B). If you are not in class you can't contribute or keep up with learning. If you are having a problem, illness, or an emergency and know that you will miss class, please let me know *ahead of time*. Take care of food and bathroom needs *before* coming to class, just as you would if you were attending a meeting for your job. Getting up and walking in and out of class is disruptive. Don't do it except in an emergency. Laptops are permitted in class for note taking purposes. Please power down or mute your phones and keep them put away during class time. Texting during class or using an electronic device for non-educational purposes will have an immediate negative effect upon your participation grade.

### **Email**

In order to take this class, you must check your email frequently. Due to privacy concerns, the only way I am allowed to send a mass email to the class is through the Yeshiva University email system. ***Thus, you must either frequently check your official YU email account or set up mail forwarding to your main email address.***

I conduct a significant portion of the class through email, including correspondence regarding your papers, class protocol, updates regarding assignments, discussion points, and tips for succeeding on papers. I send mass emails to the class via the Canvas “announcement” feature. If you do not check your email associated with Canvas frequently, you will miss crucial information. This will jeopardize your grade.

## **Students with Disabilities**

Students with disabilities who are enrolled in this course and who will be requesting documented disability-related accommodations should make an appointment with the Office of Disability Services, [rkohn1@yu.edu](mailto:rkohn1@yu.edu), [646-592-4132](tel:646-592-4132), during the first week of class. Once you have been approved for accommodations, contact me to ensure the successful implementation of those accommodations.

## **Other Concerns**

If you have general concerns, problems, or complaints about the class, please speak with me in private (not by email), so we can try to resolve things. In some instances, I may ask you to express your reasoning in writing. If you are not satisfied with the resolution, you may make an appointment to discuss your concerns with Professor Shires, Chair of the English Department.

## **Plagiarism and Cheating**

The written work you submit must be your own. Stern College regards plagiarism as a serious act of academic dishonesty. “Plagiarism” means presenting someone else’s work as your own. Plagiarism can be an act of deliberate fraud, such as turning in as your own work a paper wholly or partially cut-and-pasted from the internet, or it may be an inadvertent error, such as forgetting to cite a source whose ideas you paraphrased or meant to quote. Both are forms of plagiarism, and you as a student are expected to know and take responsibility for your writing and use of outside sources.

Instances of plagiarism are reported to the Dean and may become a part of your permanent file. Penalties for plagiarism range from receiving a failing grade on the essay to receiving a failing grade for the course, loss of honors, suspension, or expulsion from school. If you are unclear in any way about what constitutes plagiarism, please do not hesitate to discuss it with the professor. One good general rule to follow is “when in doubt, cite your source!”

## **The Schedule**

Here is our schedule for the first part of the course. As we proceed in the course, I will be providing handouts with further details regarding class readings and assignments. All assignments below are to be completed BEFORE the date of the class they are listed under; they are not assignments for the next class.

### ***Due Monday, August 27th***

We will introduce ourselves to each other, and I will go over the syllabus in detail, elaborating on class procedures and expectations. We will also talk about the central themes of this class.

NOTE: You must order our course reader, *A World of Ideas*, immediately to be able to keep up with assignments.

### ***Due Wednesday, August 29th***

First, read the brief introduction for our class's particular wikibook (found [here](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/Introduction): [http://en.wikibooks.org/wiki/Rhetoric\\_and\\_Composition/Introduction](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/Introduction)). Then, click the link entitled "[The Stages of Writing Process](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/The_Stages_of_the_Writing_Process)" and read the contents of that page (also found [here](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/The_Stages_of_the_Writing_Process): [http://en.wikibooks.org/wiki/Rhetoric\\_and\\_Composition/The\\_Stages\\_of\\_the\\_Writing\\_Process](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/The_Stages_of_the_Writing_Process)).

We will be discussing this chapter of the wikibook for today's class.

Next, on the main page for our Wikibook, in the Table of Contents, click on the link below "Overview: The Writing Process" entitled "Planning and Prewriting" and read the complete contents of that chapter of the Wikibook (also found [here](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/Planning_and_Prewriting): [http://en.wikibooks.org/wiki/Rhetoric\\_and\\_Composition/Planning\\_and\\_Prewriting](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/Planning_and_Prewriting)).

Also, before today's class closely read the handouts I provided during the previous class (also available on Canvas, under "Files"). Reread the syllabus and the "Grading Criteria for Papers" handout. These handouts cover issues critical to your success in the course, and we will discuss them in detail during today's class (except the syllabus which was already discussed).

I will be providing you with details regarding your first formal writing assignment. See the assignment handout for due dates and other details. We will also begin to go over the concept of a thesis and thesis statement.

### ***Due Monday, September 3<sup>rd</sup>***

Labor Day. No class.

***Due Wednesday, September 5th***

**The non-graded plagiarism tutorial handout that I provided you (also available on Canvas, under “Files”) is due completed before today's class.**

Read and prepare yourself to discuss the following chapters from the Wikibook under the section “Overview: The Writing Process”: “Drafting,” “Reviewing,” and “Revising” (also found [here](#), [here](#), and [here](#)):

[http://en.wikibooks.org/wiki/Rhetoric\\_and\\_Composition/Drafting](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/Drafting)

[http://en.wikibooks.org/wiki/Rhetoric\\_and\\_Composition/Reviewing](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/Reviewing)

[http://en.wikibooks.org/wiki/Rhetoric\\_and\\_Composition/Revising](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/Revising)

Finally, read the Preface to *A World of Ideas* (iii-x), as well as the section entitled “To the Student” (xiii-xiv). You *do not* need to read the “Acknowledgements” section at the end of the Preface.

We will discuss writing as a process, and I will provide concrete examples of how successful writers approach first drafts. We will also go over the plagiarism tutorial.

***Due Monday, October 8th***

**FOR TODAY’S CLASS, READ HENRY DAVID THOREAU’S ESSAY ENTITLED “CIVIL DISOBEDIENCE” IN OUR CLASS ANTHOLOGY, AS WELL AS ALL OF THE INTRODUCTORY AND SUPPLEMENTARY MATERIAL ON THOREAU AND HIS ESSAY (PP. 301-324 IN 9<sup>TH</sup> EDITION, USE TABLE OF CONTENTS TO FIND IT IF USING 10<sup>TH</sup>). USE THE TECHNIQUES DESCRIBED IN THE “INTRODUCTION TO CRITICAL READING” TO GUIDE AND STRUCTURE YOUR READING OF THE ESSAY. YOU SHOULD READ THIS ESSAY SLOWLY, LOOKING UP WORDS YOU HAVE QUESTIONS ABOUT, TAKING NOTES IN THE MARGINS, UNDERLINING KEY PASSAGES, AND ASKING QUESTIONS OF THE TEXT.**

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Finally, write a brief (one-page) handwritten or typed summary of the essay, using your own words. This will not be graded, but we will use these for class discussion. Not doing this summary will negatively affect your participation grade.

Note that your first formal writing assignment will be based on the Thoreau essay, so your close reading is essential. If you miss this class, you will miss the class discussion on this essay, which is important to your understanding of the text and thus for your success on your first graded assignment.

***Due Wednesday, October 10th***

Before today's class, read the following handouts, found on our class's Canvas web page using the "Files" link on the left, then clicking "Other Handouts." You may need to scroll down.

--Examples for Introducing Material in Composition

--Definitions Handout for Essay One

I will discuss in-class workshops, and we will take volunteers for our first workshop. We will continue discussing Thoreau, broadening the discussion and relating it to the present. I will go into detail about the subject of conclusions—both for papers in general and for this paper.

***Due Monday, October 15th***

You should complete a draft of your thesis statement before today's class and bring it with you. Read the online material on thesis statements before finishing this draft (see below), and revise accordingly *before* bringing it to class. We will be discussing your preliminary thesis statements today and expanding our knowledge of theses in general.

--The first thing you should do to prepare for today's class is to read the following online materials on the topic of thesis statements:

[https://owl.purdue.edu/owl/general\\_writing/the\\_writing\\_process/thesis\\_statement\\_tips.html](https://owl.purdue.edu/owl/general_writing/the_writing_process/thesis_statement_tips.html)

<http://www.wwnorton.com/college/english/litweb10/writing/B2-thesis.aspx>

While studying the material above, keep in mind that your Thoreau paper's thesis statement should contain an interpretive rather than an evaluative claim. Your goal is to define what you believe to be his central argument (your descriptive claim) as well as to interpret the significance

of this central argument (your interpretive claim) for modern audiences. Don't forget to bring your thesis to class.

**Reminder: rough drafts due tomorrow (Tuesday, the 16th) by 11:45pm, emailed to me at an attachment in Microsoft Word format. Email: [matt.w.miller@gmail.com](mailto:matt.w.miller@gmail.com)**

***Due Wednesday, October 17th***

We will conduct in-class workshops of excerpts from some of your rough drafts. Use what you learn from the workshops to revise your draft before the final draft is due. The better your first draft, the more likely I will be able to help you improve it for the highest grade possible. Since your rough draft was due last night, there is no additional assignment today.

***Due Monday, October 22nd***

--For today's class, come prepared to discuss any previous chapters of the Wikibook that we have not yet had time for, as well the chapter entitled "Editing" under the section "Overview: The Writing Process," also found [here](#):

[http://en.wikibooks.org/wiki/Rhetoric\\_and\\_Composition/Editing](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/Editing)

--In addition, come prepared to discuss the material on proofreading (all five short sections) at the Purdue Owl website (which I recommend you bookmark). The first of these web pages can be found at the link below. You can navigate to the various subtopics such as "beginning proofreading" and "proofreading for errors" by clicking on the links on the left sidebar:

<http://owl.english.purdue.edu/owl/resource/561/1/>

If we have time, our class discussion will focus on a few topics likely to come up in your rough drafts, including how to use commas, colons, and semi-colons more effectively, as well as how to streamline your sentences by reducing clutter words.

***Due Wednesday, October 24th***

Because the final draft of your first formal writing assignment is due tomorrow, there will be no additional assignment today.

Today we will have a guest in class from the Career Center. She will be leading you through a professional correspondence seminar that is not graded but which is required to receive credit for the course. If you will not be present in class, you will need to arrange to make it up.

**Final drafts of Thoreau paper due by Thursday, October 25<sup>th</sup> at 11:45pm.**

***Due Monday, October 29th***

For today's class, come prepared to discuss the Wikibook chapters entitled "Writing Applications" and "Exposition," also found [here](#) and [here](#):

[http://en.wikibooks.org/wiki/Rhetoric\\_and\\_Composition/Writing\\_Applications](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/Writing_Applications)

[http://en.wikibooks.org/wiki/Rhetoric\\_and\\_Composition/Exposition](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/Exposition)

In addition to discussing the assignments from the Wikibook, I will also be going over your second formal writing assignment for the class. If we have time, I will also show you some helpful techniques for getting the most out of Microsoft Word.

***Due Wednesday, October 31st***

**2 FOR TODAY'S CLASS, COME PREPARED TO DISCUSS OUR TEXTBOOK'S EXCERPTS FROM KARL MARX'S *THE COMMUNIST MANIFESTO*. THIS IS OUR ONLY DAY ON THIS FAMOUS HISTORICAL TREATISE, WHICH YOU WILL BE WRITING ABOUT FOR YOUR SECOND PAPER. YOUR ATTENDANCE IS VITAL. AS USUAL, BE SURE TO READ THE INTRODUCTORY MATERIAL IN THE TEXT. IT IS VITAL TO YOUR UNDERSTANDING OF THE TEXT.**

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I will also answer any questions you may have about your second formal writing assignment.

***Due Monday, November 5th***



- 3 FOR TODAY’S CLASS, COME PREPARED TO DISCUSS ANDREW CARNEGIE’S “THE GOSPEL OF WEALTH.” THIS IS OUR ONLY DAY ON THIS IMPORTANT ESSAY, WHICH YOU WILL BE WRITING ABOUT FOR YOUR SECOND PAPER. IF YOU MISS THIS CLASS, YOU RISK MISUNDERSTANDING THE ESSAY AND DOING POORLY ON YOUR SECOND ASSIGNMENT. AS USUAL, BE SURE TO READ THE INTRODUCTORY MATERIAL IN THE TEXT.**
- 

***Due Wednesday, November 7th***

Your assignment for today is to bring a rough outline to class that compares and contrasts the major points from our readings by Marx and Carnegie. This outline should be one to two pages. It can be handwritten (if your writing is legible) or typed (if not). Be sure to address the two most important topics for your second writing assignment: their implicit conceptions of a good and just society and their strategies for achieving it.

These outlines will not be graded, but I will be collecting them and including them as a part of your participation grade. We will also be using these outlines for a group activity in class.

I will also be taking volunteers who are willing to have the first drafts of their essays workshopped in class.

***Due Monday, November 12th***

We will be workshopping one or two of your drafts in class today. If we do not receive a complete draft, we will look at thesis statements and/or introductions.

In addition, we will be covering active versus passive voice. Please read the section on active and passive voice in sentences from our course wikibook, [available here](#):

[http://en.wikibooks.org/wiki/Rhetoric\\_and\\_Composition/Active\\_and\\_Passive\\_Voice](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/Active_and_Passive_Voice)

**Reminder: rough drafts due Thursday, November 15th by 11:45pm, emailed to me at an attachment in Microsoft Word format. Email: [matt.w.miller@gmail.com](mailto:matt.w.miller@gmail.com)**

***Due Wednesday, November 14th***

We will be workshopping two of your drafts in class today. Use what you learn from listening to the workshop to refine your final draft before emailing it to me by tomorrow.

In addition, read the section on arguments from our course wikibook, [available here](#):

[http://en.wikibooks.org/wiki/Rhetoric\\_and\\_Composition/Argument](http://en.wikibooks.org/wiki/Rhetoric_and_Composition/Argument)

***Due Monday, November 19th***

Due for today: Read the following online information about logical fallacies, found [here](#):

[http://web.cn.edu/kwheeler/fallacies\\_list.html](http://web.cn.edu/kwheeler/fallacies_list.html)

After you have spent some time thinking about each of these logical fallacies, you are to come up with one example for each of the following fallacies (twelve examples total): Personal Attack, *Argumentum ad Populum* (any kind), Appeal to Tradition, Appeal to Improper Authority, Appeal to Emotion, Begging the Question, Circular Reasoning, Straw Man Argument, Slippery Slope Fallacy, Either/or Fallacy, Equivocation, Arguing from the Negative.

Your examples can be either real or made-up, and you need to write them down and bring them to class. You will not be graded on whether your examples are correct or incorrect—but if you do not at least try to come up with examples, it will count against you, so be sure to bring them to class. We will use your examples for an in-class exercise.

***Due Wednesday, November 21st***

Read this short Wikipedia entry entitled “Modes of Persuasion,” found [here](#):

[http://en.wikipedia.org/wiki/Modes\\_of\\_persuasion](http://en.wikipedia.org/wiki/Modes_of_persuasion)

We will discuss written arguments, which you will be writing for your third and final writing assignment of the course. I will be providing more detail on how to write effective arguments using a PowerPoint presentation. Come prepared to take notes.

**Reminder: Final drafts of paper two due by Friday, November 23<sup>rd</sup> before Shabbat.**

***Due Monday, November 26th***

I will provide you with a handout covering your final formal writing assignment, and we will go over it in detail. We will also continue our discussion on conducting arguments. Because your final drafts of assignment two were due recently, there is no other reading assignment.

***Due Wednesday, November 28th***

We will go over Rogerian arguments, and we will discuss an argument by Margaret Mead.

For today's class, first read the Wikipedia entry on Rogerian arguments found [here](#):

[http://en.wikipedia.org/wiki/Rogierian\\_argument](http://en.wikipedia.org/wiki/Rogierian_argument)

Then read the following link on [Rogerian Arguments](#):

<http://writing.colostate.edu/guides/teaching/co300man/com5e1.cfm>

Finally, read Margaret Mead's essay, "Sex and Temperament" (pp. 707-722) from our class anthology. As you read, consider the questions below. Write down short responses to these questions and bring them to class. We will be using them in discussion, and I will be checking to see that you answered them.

Mead develops her argument slowly and patiently, arriving at conclusions later than we might expect from a traditional argument.

--Do you think Mead's argument is a Rogerian argument? Why or why not?

--Her argument is mostly inductive. What specific evidence does Mead present to support her eventual conclusions?

--Are there any *deductive* components to her essay? What are they?

--Can you locate any logical fallacies in the argument? If so, what are they?

--The overall theme of our class is ethics and responsibility. Are these themes implied in this essay? If so, what is the author's *ethical* argument?

### ***Due Monday, December 3rd***

We will learn how to conduct effective academic research and we will decide as a group on one last reading assignment from the anthology.

You have two assignments for today. The first one is to look over the titles and short descriptions of **all** of the essays in *A World of Ideas* and note which ones you would most like to discuss in class. Please rank your top three choices. This is *required*. In addition to being necessary for class today, this is also good preparation for your final paper, which will require you to choose an essay from the book as subject matter.

Your other assignment for today is to read about how to conduct effective academic research online. Begin by reading the handout found on Canvas, under "Files," entitled "Steps to Conducting Effective Academic Research." I will add details during class.

### ***Due Wednesday, December 5th***

Date reserved for discussion of one last essay from the class anthology. We will decide as a group which essay to discuss. See assignment from last class for more information.

### ***Due Monday, December 10th***

Today, you will learn how to correctly cite research sources using MLA-style citations. I realize you may have gone over some of this before, but we will be covering new details.

Your reading assignment is from the Purdue Online Writing Lab (OWL). Begin by reading all of the information on [this page](#):

<https://owl.english.purdue.edu/owl/resource/747/01/>

Looking at the sidebar at the left, after you click on the link above, you will be in the section called "MLA Formatting and Style Guide." After reading this page, read the four links directly under it on the sidebar, entitled: "MLA In-Text Citations: The Basics," "MLA Formatting Quotations," "MLA Endnotes and Footnotes," and "MLA Works Cited Page: Basic Format." The other sections are optional and should be consulted as needed for your final paper.

We will also schedule our one-on-one meetings for the course.

***Due Wednesday, December 12th***

NO READING ASSIGNMENT TODAY. NO CLASS TODAY. WE WILL USE THIS TIME FOR OUR INDIVIDUAL MEETINGS TO DISCUSS YOUR PAPERS. SEE BELOW FOR YOUR ASSIGNMENT.

Today's assignment is to come up with a preliminary 2-page (typed, print or digital) proposal for the argument you intend to present in your final paper. You should bring it with you for your meeting with me. You should address the following goals:

- 1) Define the overall subject or problem that your argument engages.
- 2) Summarize your intended argument (i.e. basic thesis) as well as possible. It's OK if you later adjust your argument, but we need to start somewhere.
- 3) Define the opposing argument(s) or position(s) to your argument.
- 4) Define your intended audience for your argument paper. Be as specific as possible.
- 5) Briefly summarize your intended strategy for supporting your argument, including the kind of research you anticipate conducting.

We will use these proposals for our individual meetings, as we brainstorm to provide help with your project. They are graded, and in addition to bringing them to the meeting, you need to upload a copy to the Dropbox on Canvas entitled "Proposal for Final Paper."

***Due Monday, December 17th***

NO READING ASSIGNMENT TODAY. NO CLASS TODAY. WE WILL USE THIS TIME FOR OUR MEETINGS TO DISCUSS YOUR PAPERS. SEE ABOVE FOR YOUR ASSIGNMENT.

***Due Wednesday, December 19th***

Before today's class, read the following handouts, found on our class's Canvas web page using the "Files" link on the left, then clicking "Other Handouts." All handouts are in alphabetical order, as opposed to the order by which they are assigned, so you will need to look for these titles:

--MLA Example Essay

## --Steps to Successful Revision

After we discuss the handouts above, we will spend the rest of the day workshopping one or two of your rough drafts. At this stage, we may not have complete drafts, so we may need to work with just sections. Rough drafts to be workshopped will be emailed to you. Before class, you must read the essay(s) and come prepared with helpful comments for the authors. At this point, you are expected to understand the workshop process, and I will be evaluating your contributions to these final workshops as a part of your participation grade. Be as specific as possible in your comments, citing particular passages with reference to page numbers so that the author and the class can understand your observations.

**Reminder: rough drafts due Friday, December 21st by Shabbat.**

### ***Due Monday, December 24th***

Workshop Day. We will spend the entire day on workshops of two or three of your rough drafts.

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--NO FINAL EXAM (instead, final paper is due on that day, January 2<sup>nd</sup>, by 11:45pm). As usual, upload the final draft to the dropbox for it on Canvas.

## Freshman Honors Seminar, ENGL 1200H

- Ralph Waldo Emerson's essay, "The American Scholar." I found an online source at the following link, though there may be other options: <https://emersoncentral.com/texts/nature-addresses-lectures/addresses/the-american-scholar/>
- Marilyn Robinson's essay, "Save Our Public Universities": <https://harpers.org/archive/2016/03/save-our-public-universities/>
- Graeme Wood's essay, "The Future of College": <https://www.theatlantic.com/magazine/archive/2014/09/the-future-of-college/375071>

For the final assignment, I will have them read three essays. Two of them, both by Howard Gardner, I have assigned previously from different versions of the anthology I was using, *A World of Ideas*:

- "Designing Education for Understanding," by Gardner
- "A Rounded Version: The Theory of Multiple Intelligences," by Gardner.

I will also assign Maria Montessori's, "The Montessori Method," which is also in the anthology and which I am sure is available online, though I haven't looked for it yet.

There are a few other essays I want to make available on reserve. All of these essays are included in *A World of Ideas*, 11th ed:

- Marilynne Robinson, *What Are We Doing Here?* (I know this is available online as well.)
- Martha Nussbaum, *Education for Democracy*
- Diane Ravitch, *The Essentials of a Good Education*



British Literature I  
Spring 2019  
ENGL 2001; CRN: 60528

MW 12:30-1:45  
Walker 3-53

Contact Information  
Dr. William Rogers

Office: Walker 3-112

E-mail: [wirogers@ulm.edu](mailto:wirogers@ulm.edu)

Office phone: 342-1522

Office Hours: MW 10-11 and 2-5 and Friday 8-10 (online). I am widely available by appointment  
*I prefer to be contacted by email.*

#### Course Description

Welcome to the study of English Literature from its beginnings through the 18th century. It's an exciting ten or so centuries, not just because I've spent 10 years of my life studying and research its figures and major texts, but also because it serves as the basis for much of our modern culture and life.

While I am committed to having each one of you succeed in class, your effort is the largest contributing factor to that success. Reading for each class day, participating in class, bringing your books to class, and studying will be essential. I am available during office hours, and by appointment, to help with class-related activities, issues, and concerns.

(The official catalog description: Texts through the eighteenth century. Content varies.)

Course Prerequisites  
Successful completion of ENGL 102

## Required Texts

Stephen Greenblatt, ed. *The Norton Anthology of English Literature*. Vols. A, B, and C. 10<sup>th</sup> ed. New York: Norton, 2018. Print. I don't care if you use a different edition, with two caveats: the language must be Middle English for Chaucer's texts.

## Course Objectives

By the end of the semester you should be able to

- 1) Detail the historical progression of English literature from c.750—1900
- 2) Identify major themes and literary forms prevalent in texts from different periods of British literature
- 3) Write a cohesive paragraph that interprets the figurative language of a literary work
- 4) Develop a rational and extended interpretation using details and quotations from a literary text
- 5) Think independently and critically

## Course Topics

- Literary periods of British Literature, including Old English, Middle English, Renaissance, and Long 18<sup>th</sup> Century
- Terms to describe literature (e.g. blank verse or alliterative long-line)
- Gender and identity in literature
- The idea of “work” in literature
- Role of the poet/writer in society
- Constructions of race in Europe
- Theories of the body, its composition, and its impairments

## Instructional Methods and Activities

You should expect to use traditional classroom activities, such as quizzes, tests, and in-class essays. In addition, you should be prepared to participate in daily classroom discussions, group activities, Moodle discussion forums, and whatever pedagogically useful thing strikes my fancy. A complete list of graded assignments and their weights can be seen below.

## Attendance and Make-up Policy

Attendance and participation are very important to this class. No matter the reason for your absence, the experience of being in class can never be made up. Absences are considered *excused* only in the case of serious illness, a death in the immediate family, and certain university-sanctioned field trips. Make-up exams must be scheduled in advance and are granted only in the most extreme of circumstances. Make-up exams are never granted in the case of unexcused absences. Quizzes cannot be made up for any reason. In the case of a documented excused absence (according to the rules stated above), a missed quiz will not be included in the final quiz average. Nota bene: In order to receive a passing grade, a student must attend 75% of the classes, per university class attendance regulations.

## Grading and Late Assignments

Your semester grade will be divided as follows:

Midterm	20%
Final	20%
Medieval Report	15%
Early Modern Report	15%
Long 18 <sup>th</sup> Century Report	15%
Quizzes (6)	15%
	100%

Grading Scale: 100-90 A, 89-80 B, 79-70 C, 69-60 D, 59 or below F

*NB:* You cannot pass this class without receiving credit in all 5 categories listed above.

Essays, quizzes, and tests may only be made up if they meet the rigorous requirements for an excused absence in the attendance and make-up policy. Late homework assignments will not be accepted. Late essays will lose 10 points for every 24-hour period that they are late. Two weeks after the due date, I will not accept the paper. If an essay is late for reasons that count as excused according to the above category, I will accept the essay without penalty, but only if arrangements have been made in advance of the due date. All tests and essays should receive graded evaluations within 2 weeks.

## Midterm Grades and Withdrawal Policy

Your midterm grade will be reported by March 21st. Midterm grades indicate a student's status at mid-semester only and do not indicate the final performance outcome of a student. In order to receive a 'W' in the class, the student must withdraw before or on April 18th

## Books

Buying/renting and bringing the books to class is expected. I will do a visual check every day; you cannot receive participation points without a book in class.

## Cell Phone Policy (From the Student Handbook)

All people carrying cell phones into a classroom, laboratory, or clinic must turn off and store (e.g., in a backpack, purse, phone holster, or other similar item) their phones prior to entering the room. **Cell phones are not allowed on desks or table tops. If there is an extenuating circumstance that requires the cell phone to be on during a class, the student must obtain permission from the instructor prior to the beginning of class and must operate the phone in a silent (vibrate only) mode.** Each instructor may further restrict the use of cell phones in class and may determine the consequences for violations of this policy. People who violate this cell phone use policy may be asked to leave the building.

## Academic Dishonesty

It goes without saying that copying papers from the internet is cheating, but many do not realize that failing to document a source or quoting a source incorrectly also constitutes

plagiarism. (Cutting and pasting from the internet is always a bad idea!) Paraphrasing (without citing) or “getting your ideas” from the internet is plagiarism, as well. Both intentional and unintentional plagiarism will be handled in the same way: any student who plagiarizes will receive a ‘0’ on that assignment and have his or her name added to the department’s plagiarism file. Subsequent violations will result in more severe disciplinary action. I despise being a disciplinarian. Don’t make me take on that role.

**Reading Assignments:** I reserve the right to make adjustments to this schedule as necessary.

Wk 1		
	Jan. 14	Now That's What I Call British Literature, Vol. 1
	Jan. 16	In class writing—diagnostic essay
Wk 2		<b>One Taught Me Love: Medieval</b>
	Jan 21	<u>MLK Day</u>
	Jan 23	Bede and <u>Cædmon's Hymn</u> ; <u>Dream of the Rood</u> ; roots of Old English and borrowing from Latin
Wk 3		
	Jan 28	<u>Judith</u> ; <u>The Wanderer</u> ; <u>The Wife's Lament</u>
	Jan 31	<u>Bisclavret</u> , pp. 497-503
Wk 4		
	Feb 4	Marie de France, <u>Lanval</u> <b>Quiz 1</b>
	Feb 6	<u>Sir Gawain and the Green Knight</u> ,
Wk 5		
	Feb 11	<u>Sir Gawain and the Green Knight</u>
	Feb 13	Chaucer, <u>The Wife of Bath's Prologue and Tale</u> ,
Wk 6		
	Feb 18	Chaucer, <u>The Wife of Bath's Prologue and Tale</u> ,
	Feb 20	Chaucer, <u>The Pardoner's Prologue and Tale</u>
Wk 7		
	Feb 25	Chaucer, <u>The Pardoner's Prologue and Tale</u> <b>Quiz #2</b>
		<b>One Taught Me Patience: Renaissance (1500-1660)</b>
	Feb. 27	<u>Othello</u> Act 1 <b>Medieval Report Due</b>
Wk 8		
	Mar 4	<i>Mardi Gras</i>
	Mar 6	<i>Mardi Gras</i>
Wk 9	Mar 11	<u>Othello</u> Act 2 and 3
	Mar 14	<u>Othello</u> Act 4
Wk 10		

	Mar 18	<u>Othello Act 5</u>
	Mar 20	<b>Midterm</b>
Wk 11		
	Mar 25	<u>Blazing World (pdf)</u>
	Mar 27	<u>Blazing World (pdf)</u> <b>Quiz #3</b>
Wk 12		
	Apr 1	<u>Paradise Lost</u> Books I and II
	Apr 3	<u>Paradise Lost Book IX</u> <b>Quiz #4</b>
Wk 13		<b>One Taught Me Pain: The Long 18<sup>th</sup> Century</b>
	Apr 8	Alexander Pope, <u>An Essay on Man</u> , pp. 2713-2721 <b>Early Modern Report Due</b>
	Apr 10	Phyllis Wheatley, <u>Poems</u> (pdf)
Wk 14		
	Apr 15	Behn, <u>Oroonoko</u>
	Apr 17	Behn, <u>Oroonoko</u>
Wk 15		
	Apr 22	Spring Break
	Apr 24	Spring Break
Wk 16		
	Apr. 29	<u>Equiano</u> <b>Quiz #5</b>
	May 1	<u>Fantomina</u> <b>Long 18<sup>th</sup> Century Report Due</b>

**Final: May 7<sup>th</sup>, 1-2:50 pm**

Graduating Seniors: Make an appointment for May 2<sup>nd</sup> or 3<sup>rd</sup> . **Graduating Seniors, don't skip the last week of classes.**

Institution and Year:

**ULM**  
**Fall 2021**

Course Title and Number:

ENGL 2001 / British Literature I (CENL 2103)

### 3.1.1 **Contact Information:**

Will Rogers  
wirogers@ulm.edu

### 3.1.2 **Course Description:**

ULM Course Description: Texts through the eighteenth century. Content varies.

In *The Go-Between*, L.P. Hartley writes, “The past is a foreign country: they do things differently there.” Indeed, as we will discover in this course, the past *is* a foreign country, but the study of its literature, with a view toward the history and culture this literature depicts, serves as a kind of passport. We will see how, although the past is a foreign country, it is also a familiar one: the literature we will read and respond to both serves as the foundation much of what we consider “modern thinking” and reflects similarities between our past and present. In order to explore how the radical difference from and surprising similarity with our culture, we will read a variety of British literary texts, which range in date from the early Middle Ages to the 18<sup>th</sup> Century and use a variety of modern topics to imagine how the past might still be speaking to us. While examining the influence of specific historical and cultural forces on the development of literary forms, we will also deal with issues of gender, race, and identity in the creation of the English vernacular and pay particular attention to the issue of work in pre- and early modern literature.

### 3.1.3 **Course Goals:**

In this case, we will

- think about how past literatures might indirectly reflect the historical conditions of the “original” text [1]
- discuss how useful these old texts and what new science we can glean from them (paraphrased from Chaucer’s *Parlement of Foules*) [2]
- explore ideas about the canon and canon formation and its ties to national identity [3]
- improve our understanding of the past, nostalgia, and history [4]



#### 3.1.4 Learning Outcomes:

- Students will be able use term in describing this literature (e.g. blank verse or alliterative long-line)
- Students will be able identify major themes and literary forms prevalent in texts from the 8<sup>th</sup> through 18<sup>th</sup> centuries.
- Students will be able to write an argumentative paper that that interprets the figurative language of a literary work and develops a rational and extended interpretation using details and quotations from a literary text
- Students will learn how to differentiate among primary, secondary, and tertiary sources.

#### 3.1.5 Course Materials:

Old English poetry, selection: <https://oldenglishpoetry.camden.rutgers.edu>

#### 3.1.6 Julian of Norwich, *The Shewings of Julian of Norwich*

<https://d.lib.rochester.edu/teams/publication/crampton-shewings-of-julian-norwich>

#### 3.1.7 Geoffrey Chaucer, *Canterbury Tales* (selections)

<https://www.gutenberg.org/files/22120/22120-h/22120-h.htm>

#### 3.1.8 William Shakespeare, *Othello* <https://shakespeare.folger.edu/shakespeares-works/othello/>

John Milton, *Paradise Lost*

[https://www.dartmouth.edu/~milton/reading\\_room/pl/book\\_1/text.shtml](https://www.dartmouth.edu/~milton/reading_room/pl/book_1/text.shtml)

Aphra Behn, *Oroonoko* <https://www.gutenberg.org/files/29854/29854-h/29854-h.htm>

Margaret Cavendish, *Blazing World*: <http://www.gutenberg.org/ebooks/51783>

**Supplementary Readings: these will be assigned for context—reading them is not necessarily required, but will help you create more developed papers, projects, and in-class discussions.**

*In the Middle*-- <https://www.inthemedievalmiddle.com>

*Public Medievalist* <https://www.publicmedievalist.com>

*Internet Medieval History Sourcebook* <https://sourcebooks.fordham.edu/sbook.asp>

*Internet Modern History Sourcebook*  
<https://sourcebooks.fordham.edu/mod/modsbook.asp>

Chaucer Metapage: <https://chaucermetapage.org>

**Assignments:**

**Two papers: (40%)**

- 1. Medieval Meme**
- 2. Early Modern Vocabulary**

**Projects: (30%)**

**1. Remixing the Canon**

3.1.9 **2. Choose Your Own Adventure**

3.1.10

3.1.11 **Midterm (15 %)**

3.1.12 **Final (15%)**

**3.1.13 Course Schedule: Numbers following concepts link to Course Goals that these concepts primarily reflect**

<b>Week</b>	<b>Topics and Concepts</b>	<b>Corresponding Course Materials</b>
1	Introduction: Germanic and Celtic languages; Latin language; Manuscript lectures <b>[1] [2]</b>	Lecture notes and power points are on Moodle

Week	Topics and Concepts	Corresponding Course Materials
2	Old English poetry (alliteration, kennings) Exile and Isolation; History and Ruin <b>[4] [1]</b>	<i>The Ruin; The Wanderer</i> In <i>Old English Poetry</i>
3	Old English poetry (alliteration, kennings) Trauma and Memory/Forgetting and Remembering <b>[1], [3], [4]</b>	<i>Deor and The Dream of the Rood</i> In <i>Old English Poetry</i>
4	Chaucer and the 14th century Plague and the Estates; the Appellant Crisis <b>[1], [4]</b>	Chaucer, <i>The Knight's Tale</i> and <i>The Miller's Tale</i>
5	Chaucer and the 14th century Gender and Violence, Now and Then <b>[1], [2], [3]</b>	<b>Paper #1 Due</b> <i>The Reeve's Prologue and Tale; The Wife of Bath's Prologue and Tale</i>
6	Religious poetry, mysticism, and Affective Piety <b>[1], [4]</b>	<i>Shewings of Julian, Part 1</i>
7	Tudor England, Elizabeth I, and theatre Race and Narrative <b>[1], [2], [3], [4]</b>	Lecture (early modern Venice) <i>Othello</i> Acts 1 and 2
8	Tudor England, Elizabeth I, and theatre Race and Narrative <b>[1], [2], [3], [4]</b>	<i>Othello</i> Acts 3 and 4
9	Tudor England, Elizabeth I, and theatre <b>[1], [2], [3], [4]</b>	<i>Othello</i> Act 5; Lecture and power point on English Civil War
10	Revolution and Restoration Christianity and the Epic; Orinary Sin and Trauma <b>[1], [2], [3], [4]</b>	<b>Paper #2 Due</b> Milton, <i>Paradise Lost</i> Bks. 1, 2, and 3

Week	Topics and Concepts	Corresponding Course Materials
11	Revolution and Restoration Christianity and the Epic; Original Sin and Trauma <b>[1], [2], [3], [4]</b>	Milton, <i>Paradise Lost</i> Bks. 9, 10, and 12
12	New Worlds? The language of science fiction and utopia <b>[2], [3]</b>	<b>Project #1 Due</b> <i>Blazing World</i>
13	New Worlds? The language of science fiction and utopia <b>[2], [3]</b>	<i>Blazing World</i>
14	Enslavement and the New World The Transatlantic Slave Trade A loss of history and enslavement <b>[1], [2], [3], [4]</b>	<i>Oroonoko</i>
15	Enslavement and the New World The Transatlantic Slave Trade A loss of history and enslavement <b>[1], [2], [3], [4]</b>	<b>Project #2 Due</b> <i>Oroonoko</i>

## **Revised Alternative Course Bibliography**

Daniel “Woody” Weber, Humanities Instructor

Nora Rackley, Reference/OER Librarian

Lake-Sumter State College, Leesburg, FL

## Revised Alternative Course Bibliography

Andrea, Alfred J. "Byzantine Empire." *Berkshire Encyclopedia of World History*, edited by William H. McNeill, et al., 2nd ed., vol. 1, Berkshire Publishing, 2010, pp. 436-445. *Gale eBooks*. Accessed 27 Aug. 2021.

This essay covers the Byzantine Empire, which was a Christian, Greek-speaking, multiethnic continuation of the Eastern Roman Empire beginning in 330 CE. This source covers the entire period until 1453.

Beckman, Mary Camille. "The Fall of the House of Usher." *Supernatural Literature*, edited by Thomas Riggs, vol. 2: Magic, St. James Press, 2017, pp. 111-114. *Gale eBooks*,

[link.gale.com/apps/doc/CX3662100151/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=7b46a45e](https://link.gale.com/apps/doc/CX3662100151/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=7b46a45e). Accessed 27 Aug. 2021.

An example of Gothic fiction, *The Fall of the House of Usher* serves as an assigned reading for one of my course's reading response assignments. This source would provide the students with contextual information on Poe's short story.

Bleiberg, Edward I., et al., editors. "A New Vision: Saint-Denis and French Church Architecture in the Twelfth Century." *Arts and Humanities Through the Eras*, vol. 3, Gale, 2005, pp. 37–39. *Gale eBooks*.

*Arts and Humanities Through the Eras* will serve as a primary e-text to replace the previous textbook purchased by the students (*Adventures in the Human Spirit*, 7th Edition). The text does an adequate job of providing much of the

background information for the history of each culture, significant changes, and the various art movements. The essays below all come from this reference volume.

---, editors. "Elements of the Baroque Style." *Arts and Humanities Through the Eras*, vol. 5, Gale, 2005, pp. 466–70. *Gale eBooks*.

---, editors. "Etruscan Architecture." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 24–25. *Gale eBooks*.

---, editors. "Fourth-Dynasty Architecture and History." *Arts and Humanities Through the Eras*, vol. 1, Gale, 2005, pp. 20–29. *Gale eBooks*.

---, editors. "Greek Architecture." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 12–24. *Gale eBooks*.

---, editors. "Immediate Impact: Notre-Dame and Chartres." *Arts and Humanities Through the Eras*, vol. 3, Gale, 2005, pp. 39–41. *Gale eBooks*.

---, editors. "Late Renaissance and Mannerist Painting in Italy." *Arts and Humanities Through the Eras*, vol. 4, Gale, 2005, pp. 405–12. *Gale eBooks*.

---, editors. "Minoan and Mycenaean Architecture." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 8–12. *Gale eBooks*.

---, editors. "Narmer Palette." *Arts and Humanities Through the Eras*, vol. 1, Gale, 2005, pp. 274–76. *Gale eBooks*.

---, editors. "Neoclassicism." *Arts and Humanities Through the Eras*, vol. 5, Gale, 2005, pp. 507–13. *Gale eBooks*.



- , editors. "Painting in the Low Countries." *Arts and Humanities Through the Eras*, vol. 5, Gale, 2005, pp. 488–98. *Gale eBooks*.
- , editors. "Pilgrimage Architecture." *Arts and Humanities Through the Eras*, vol. 3, Gale, 2005, pp. 34–37. *Gale eBooks*.
- , editors. "Realism and Emotional Expressivity." *Arts and Humanities Through the Eras*, vol. 5, Gale, 2005, pp. 470–73. *Gale eBooks*.
- , editors. "Roman Architecture." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 25–37. *Gale eBooks*.
- , editors. "Roman Sculpture." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 425–29. *Gale eBooks*.
- , editors. "Romanesque Art: An International Phenomenon." *Arts and Humanities Through the Eras*, vol. 3, Gale, 2005, pp. 437–41. *Gale eBooks*.
- , editors. "Sculpture in Archaic Greece." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 404–10. *Gale eBooks*.
- , editors. "Sculpture in Italy." *Arts and Humanities Through the Eras*, vol. 5, Gale, 2005, pp. 476–81. *Gale eBooks*.
- , editors. "Sculpture of the Classical Period." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 410–20. *Gale eBooks*.
- , editors. "Spanish Painting in the Seventeenth Century." *Arts and Humanities Through the Eras*, vol. 5, Gale, 2005, pp. 498–501. *Gale eBooks*.

- , editors. "The Arts in Sixteenth-Century Northern Europe." *Arts and Humanities Through the Eras*, vol. 4, Gale, 2005, pp. 412–20. *Gale eBooks*.
- , editors. "The Cult of Saints and The Rise of Pilgrimage." *Arts and Humanities Through the Eras*, vol. 3, Gale, 2005, pp. 434–37. *Gale eBooks*.
- , editors. "The Early Renaissance in Italy." *Arts and Humanities Through the Eras*, vol. 4, Gale, 2005, pp. 363–76. *Gale eBooks*.
- , editors. "The Early Renaissance in Northern Europe." *Arts and Humanities Through the Eras*, vol. 4, Gale, 2005, pp. 376–86. *Gale eBooks*,  
<https://link.gale.com/apps/doc/CX3427400766/GVRL?sid=bookmark-GVRL&xid=7d9d5cfb>.
- , editors. "The Hellenistic Period." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 420–25. *Gale eBooks*.
- , editors. "The High and Later Renaissance in Venice." *Arts and Humanities Through the Eras*, vol. 4, Gale, 2005, pp. 398–405. *Gale eBooks*.
- , editors. "The High Renaissance in Italy." *Arts and Humanities Through the Eras*, vol. 4, Gale, 2005, pp. 386–98. *Gale eBooks*.
- , editors. "The New Kingdom." *Arts and Humanities Through the Eras*, vol. 1, Gale, 2005, pp. 293–308. *Gale eBooks*.
- , editors. "The Religion of Minoan Crete during the Bronze Age." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 287–91. *Gale eBooks*.

---, editors. "The Rococo." *Arts and Humanities Through the Eras*, vol. 5, Gale, 2005, pp. 501–04. *Gale eBooks*.

*Bruegel. Films On Demand*, produced by Seventh Art Productions, 2002.

[https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=59661](https://fod.infobase.com/p_ViewVideo.aspx?xtid=59661). Great Artists (Series 1).

Accessed 2 June 2021.

This video covers Bruegel's famous works including *The Netherlandish Proverbs*, *The Triumph of Death*, *The Hunters in the Snow*, *Gloomy Day*, *The Massacre of the Innocents*, and *The Wedding Feast*. It highlights his role as the most distinctive artist from the Netherlands who was among the first artists to paint almost exclusively for the growing class of merchants and intellectuals.

Butler, Katherine. "'By Instruments Her Powers Appeare': Music and Authority in the Reign of Queen Elizabeth I." *Renaissance Quarterly*, vol. 65, no. 2, 2012, pp. 353–384. *JSTOR*, <https://doi.org/10.1086/667255>

This academic journal article is employed as a reading response article. It discusses how Queen Elizabeth I was associated with music to contribute to her royal image.

Carns, Paula Mae. 2005. "*Compilatio* in Ivory: The Composite Casket in the Metropolitan Museum." *Gesta*, vol. 44, no. 2, 2005, pp. 69–88. *JSTOR*, <https://doi.org/10.2307/25067115>

This academic journal article is employed as a reading response assignment for the Gothic period. It discusses an ivory casket featuring a compilation of scenes

of romance emphasizing the power of love overcoming reason (Lancelot, Aristotle, Tristan and Isolde, Gawain, and the siege of the Castle of Love).

Christiansen, Keith. "Caravaggio (Michelangelo Merisi) (1571–1610) and His Followers."

*The Met's Heilbrunn Timeline of Art History*, Oct. 2003,

[http://www.metmuseum.org/toah/hd/crvq/hd\\_crvq.htm](http://www.metmuseum.org/toah/hd/crvq/hd_crvq.htm) Accessed 26 Aug. 2021.

This essay would work well in conjunction with the current reading response assignment on Caravaggio and his followers: Nancy Edwards. 2011. "The Cardsharps." *In Caravaggio & His Followers in Rome*, ed. by D. Franklin and S. Schütze, 180-205. Yale University Press.

*Great Ideas of Philosophy I: Classical Greek Philosophy. Films On Demand*, produced

by Films Media Group, 2004,

[fod.infobase.com/PortalPlaylists.aspx?wID=95554&xtid=32709](http://fod.infobase.com/PortalPlaylists.aspx?wID=95554&xtid=32709). Accessed 3 Sept. 2021.

This thorough video covers Pythagoras, Socrates, Plato, and Aristotle's contributions to Western philosophy.

"Coal, Steam, and The Industrial Revolution: Crash Course World History #32."

*YouTube*, uploaded by Crash Course, 30 Aug. 2012,

<https://youtu.be/zhL5DCizj5c>. Accessed 27 Aug. 2021.

Crash Course videos deliver content in a humorous and quick format that engages students. In which John Green explains the industrial revolution and how it changed the lives of more people more dramatically than any of the political revolutions that came before.

“The Crusades - Pilgrimage or Holy War?: Crash Course World History #15.” *YouTube*, uploaded by Crash Course, 3 May 2012, <https://youtu.be/X0zudTQelzl>.

Accessed 27 Aug. 2021.

Crash Course videos deliver content in a humorous and quick format that engages students. Our traditional perception of the Crusades as European Colonization thinly veiled in religion isn't quite right. John Green explains the first through fourth crusades describing those that were successful, the ones that were well-intentioned but ultimately destructive, and those that were just a bad idea.

*Dada and Surrealism. Films On Demand*, produced by Digital Classics Distribution, 1991, [https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=10358](https://fod.infobase.com/p_ViewVideo.aspx?xtid=10358). Masterworks of Western Art. Accessed 3 June 2021.

This video correctly covers both Dada and Surrealism together (many Dada artists later became Surrealists). Artists included: Schwitters, Höch, Grosz, Miro, Dali, and Man Ray.

Carrier, David. “The Beauty of Henri Matisse.” *Journal of Aesthetic Education*, vol. 38, no. 2, 2004, pp. 80–87. *JSTOR*, <https://doi.org/10.2307/3527318>.

This essay discusses the beauty in Henri Matisse’s artwork and how his goals as an artist were “luxury, calm, and voluptuousness, not social critique.”

Davison, Alan. “Painting for a Requiem: Mihály Munkácsy’s ‘The Last Moments of Mozart’ (1885).” *Early Music*, vol. 39, no. 1, 2011, pp. 79–92. *JSTOR*, [www.jstor.org/stable/41262130](http://www.jstor.org/stable/41262130).

This essay discusses Hungarian artist Mihály Munkácsy's oil painting *The Last Moments of Mozart* (1885) as deathbed iconography that shows Mozart in the throes of a deeply internalized creative vision, synthesizing his life and work and elevating his last moments to something beyond the earthly.

Department of Ancient Near Eastern Art. "Assyria, 1365–609 B.C." *The Met's Heilbrunn Timeline of Art History*, Apr. 2010,

[https://www.metmuseum.org/toah/hd/assy/hd\\_assy.htm](https://www.metmuseum.org/toah/hd/assy/hd_assy.htm). Accessed 3 June 2021.

This Met Museum essay on Assyrian art and archaeology includes the building programs of Ashurnasirpal II and Sargon II as well as several images/info on the famous human-headed winged bull (lamassu) reliefs.

---. "The Origins of Writing." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004.

[http://www.metmuseum.org/toah/hd/wrtg/hd\\_wrtg.htm](http://www.metmuseum.org/toah/hd/wrtg/hd_wrtg.htm). Accessed 2 September 2021.

This Met Museum essay provides information on cuneiform tablets and cylinder seals from Mesopotamia.

Department of Greek and Roman Art. "Athenian Vase Painting: Black- and Red-Figure Techniques." *The Met's Heilbrunn Timeline of Art History*, Oct. 2002,

[https://www.metmuseum.org/toah/hd/vase/hd\\_vase.htm](https://www.metmuseum.org/toah/hd/vase/hd_vase.htm). Accessed 2 June 2021.

This essay on Greek vase painting links to around twenty-five examples of Athenian vases.

---. "Death, Burial, and the Afterlife in Ancient Greece." *The Met's Heilbrunn Timeline of Art History*, Oct. 2003, [https://www.metmuseum.org/toah/hd/dbag/hd\\_dbag.htm](https://www.metmuseum.org/toah/hd/dbag/hd_dbag.htm). Accessed 3 June 2021.

This essay includes examples of Greek art associated with burial ranging from the Geometric to the Hellenistic Periods. Included are examples of monumental vases employed as grave markers, kouroi, and white-ground funerary lekythoi.

---. "Geometric Art in Ancient Greece." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [https://www.metmuseum.org/toah/hd/grge/hd\\_grge.htm](https://www.metmuseum.org/toah/hd/grge/hd_grge.htm). Accessed 3 June 2021.

This Met Museum essay covers Greek pottery and small-scale sculpture from 900-700 BCE.

---. "Greek Art in the Archaic Period." *The Met's Heilbrunn Timeline of Art History*, Oct. 2003, [https://www.metmuseum.org/toah/hd/argk/hd\\_argk.htm](https://www.metmuseum.org/toah/hd/argk/hd_argk.htm). Accessed 3 June 2021.

This Met Museum essay covers Greek art from the Archaic period.

---. "Scenes of Everyday Life in Ancient Greece." *The Met's Heilbrunn Timeline of Art History*, Oct. 2002, [https://www.metmuseum.org/toah/hd/evdy/hd\\_evdy.htm](https://www.metmuseum.org/toah/hd/evdy/hd_evdy.htm). Accessed 3 June 2021.

This source could supplement the Athenian Vase Painting essay above. It includes a variety of vases with everyday scenes on them (rather than scenes of myth).



*Dürer. Films On Demand*, produced by Seventh Art Productions, 2002,

[https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=59657](https://fod.infobase.com/p_ViewVideo.aspx?xtid=59657). Great Artists (Series 1).

Accessed 2 June 2021.

This film features several of Dürer's works including *Self Portrait Holding a Thistle*, *Book of the Revelation of St. John*, *Self Portrait at 28*, and *The Four Apostles*. The film establishes Dürer as a contemporary of Leonardo, who likewise studied the world around him, often with a scientist's eye, making detailed studies of plants and animals.

*Egypt: Secrets of the Pharaohs. Films On Demand*, produced by National Geographic,

1998, [https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=40753](https://fod.infobase.com/p_ViewVideo.aspx?xtid=40753). Accessed 2 June

2021.

This video investigates the construction of the pyramids, the discovery/reconstruction of Khufu's ship, and the stages of the Egyptian mummification process.

*Enigma of the Etruscans: Clues from a Shipwreck. Films On Demand*, produced by

Terranoa, 2002, [https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=33257](https://fod.infobase.com/p_ViewVideo.aspx?xtid=33257).

Uncovering Lost Worlds. Accessed 2 June 2021.

This video discusses the salvaging of the first Etruscan ship ever found and its cargo of amphorae for transporting wine.

"*The Epic of Gilgamesh: Crash Course World Mythology #26.*" *YouTube*, uploaded by

Crash Course, 8 Sept. 2017, <https://youtu.be/sWppk7-Mti4>. Accessed 27 Aug.

2021.

Crash Course videos deliver content in a humorous and quick format that engages students. This video covers *The Epic of Gilgamesh* explaining how a terrible ancient king left his kingdom seeking adventure, and eventually on the prowl for immortality. It explains the relationship of Gilgamesh to Joseph Campbell's Hero's Journey.

"Existentialism: Crash Course Philosophy #16." *YouTube*, uploaded by Crash Course, 6 June 2016, <https://youtu.be/YaDvRdLMkHs>. Accessed 27 Aug. 2021.

Crash Course videos deliver content in a humorous and quick format that engages students. This video covers existentialism and explains Jean-Paul Sartre and his ideas about how to find meaning in a meaningless world.

"Fall of The Roman Empire...in the 15th Century: Crash Course World History #12." *YouTube*, uploaded by Crash Course, 12 Apr. 2012, <https://youtu.be/3PszVWZNWVA>. Accessed 27 Aug. 2021.

Crash Course videos deliver content in a humorous and quick format that engages students. This video teaches you about the fall of the Roman Empire and how the Roman Empire dragged out its famous decline well into medieval times.

Franke, Richard J. "The Power of the Humanities & a Challenge to Humanists." *Daedalus*, vol. 138, no. 1, 2009, pp. 13–23. *JSTOR*, [www.jstor.org/stable/40543869](http://www.jstor.org/stable/40543869).

This academic journal article is employed as the first reading response assignment. It contemplates the role of the humanities in society/public life.

"The French Revolution: Crash Course World History #29." *YouTube*, uploaded by Crash Course, 10 Aug. 2012, <https://youtu.be/ITTvKwCyIFY>. Accessed 27 Aug. 2021.

Crash Course videos deliver content in a humorous and quick format that engages students. This video goes over the reasons for the French revolution, the differences between it and the American Revolution, and how it led to other revolutions around the world.

*Giotto. Films On Demand*, produced by Seventh Art Productions, 2002, [https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=59655](https://fod.infobase.com/p_ViewVideo.aspx?xtid=59655). Great Artists (Series 1). Accessed 2 June 2021.

This video explains how Giotto di Bondone initiated the Italian Renaissance with his naturalistic and emotive treatment of medieval Christian iconography that departed from Byzantine style painting. Works featured in this program include the frescoes of the Scrovegni Chapel in Padua (1304-1306), the Church of St. Francis in Assisi (1295-1300), and the Bardi and Peruzzi chapels (1320s) in Santa Croce in Florence as well as the Ognissanti Madonna and Child altarpiece (1305-1310) in the Uffizi Gallery in Florence.

"Gothic Literature." *Literary Movements for Students: Presenting Analysis, Context, and Criticism on Literary Movements*, edited by Ira Mark Milne, 2nd ed., vol. 1, Gale, 2009, pp. 281-309. *Gale eBooks*, [link.gale.com/apps/doc/CX3279300020/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=d6954bb9](http://link.gale.com/apps/doc/CX3279300020/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=d6954bb9). Accessed 27 Aug. 2021.

Each entry in *Literary Movements for Students* covers the origin of the movement, representative authors and works, and the themes and styles represented in the movement. In addition the entry includes historical context, a critical overview of the movement, and several critical essays by expert critics. In this essay the focus of the criticism is on the device of the “double” in gothic literature and its connection to psychological, cultural, and historical causes.

"Greek Drama." *Literary Movements for Students: Presenting Analysis, Context, and Criticism on Literary Movements*, edited by Ira Mark Milne, 2nd ed., vol. 1, Gale, 2009, pp. 310-334. *Gale eBooks*, [link.gale.com/apps/doc/CX3279300021/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=63bf6826](http://link.gale.com/apps/doc/CX3279300021/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=63bf6826). Accessed 27 Aug. 2021.

Each entry in *Literary Movements for Students* covers the origin of the movement, representative authors and works, and the themes and styles represented in the movement. In addition the entry includes historical context, a critical overview of the movement, and several critical essays by expert critics. In this essay the focus of the criticism is on Greek drama with special attention on Aeschylus, Greek tragedy, and Euripedes.

"Harlem Renaissance." *Literary Movements for Students: Presenting Analysis, Context, and Criticism on Literary Movements*, edited by Ira Mark Milne, 2nd ed., vol. 1, Gale, 2009, pp. 335-373. *Gale eBooks*, [link.gale.com/apps/doc/CX3279300022/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=1590378a](http://link.gale.com/apps/doc/CX3279300022/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=1590378a). Accessed 27 Aug. 2021.

Each entry in *Literary Movements for Students* covers the origin of the movement, representative authors and works, and the themes and styles represented in the movement. In addition the entry includes historical context, a critical overview of the movement, and several critical essays by expert critics. In this essay the focus of the criticism is on novels and novelists and how the writers in this movement succeeded in creating a literature reflective of what it meant to be African American.

Hemingway, Colette and Seán Hemingway. "Art of the Hellenistic Age and the Hellenistic Tradition." *The Met's Heilbrunn Timeline of Art History*, Apr. 2007, [https://www.metmuseum.org/toah/hd/haht/hd\\_haht.htm](https://www.metmuseum.org/toah/hd/haht/hd_haht.htm). Accessed 3 June 2021.

This essay and the pages linked to it provide a number of examples of Hellenistic Greek sculpture.

---. "Etruscan Art." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [https://www.metmuseum.org/toah/hd/etru/hd\\_etru.htm](https://www.metmuseum.org/toah/hd/etru/hd_etru.htm). Accessed 3 June 2021.

This essay and the artworks linked to it cover Etruscan pottery, jewelry, sculpture, and a bronze chariot.

---. "The Art of Classical Greece (ca. 480–323 B.C.)." *The Met's Heilbrunn Timeline of Art History*, Jan. 2008, [https://www.metmuseum.org/toah/hd/tacg/hd\\_tacg.htm](https://www.metmuseum.org/toah/hd/tacg/hd_tacg.htm). Accessed 3 June 2021.

This essay and the pages linked to it provide a number of examples of Classical Greek sculpture, pottery, and jewelry.

“History of Ideas - Romanticism.” *YouTube*, uploaded by The School of Life, 13 Feb. 2015,

<https://www.youtube.com/watch?v=OiRWBI0JTYQ&list=PLwxNMb28XmpdJpJzF2YRBnfmOva0HE0ZI&index=19>. Accessed 27 Aug. 2021.

This School of Life video focuses on the beginnings of Romanticism in art, literature, and philosophy in Western Europe.

“History of Ideas - The Renaissance.” *YouTube*, uploaded by The School of Life, 6 Nov. 2015,

<https://www.youtube.com/watch?v=fl1OeMmwYjU&list=PLwxNMb28XmpdJpJzF2YRBnfmOva0HE0ZI&index=11>. Accessed 27 Aug. 2021.

The Renaissance is a historical period with some important lessons to teach us about how to improve the world today. We need to study it not for its own sake, but for the sake of our collective futures.

*History of Stained Glass: From Romanesque to High Gothic: Lesson 1. Films on Demand*, produced by Palomar Community College District, 2011,  
[https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=150087](https://fod.infobase.com/p_ViewVideo.aspx?xtid=150087). Accessed 2 June 2021.

This video makes me very happy! It covers a number of examples of stained glass during the Romanesque and Gothic periods (including examples from St. Denis and Notre Dame).

“Kara Walker, Darkytown Rebellion (Article).” *Khan Academy*,

<https://www.khanacademy.org/humanities/ap-art-history/global-contemporary->

apah/21st-century-apah/a/kara-walker-darkytown-rebellion. Accessed 3 June 2021.

Kara Walker is an outstanding contemporary artist known for work tackling race and social issues. This essay discusses Kara Walker's famous silhouette installation.

Klar, Laura S. "Theater and Amphitheater in the Roman World." *The Met's Heilbrunn Timeline of Art History*, Oct. 2006, [https://www.metmuseum.org/toah/hd/tham/hd\\_tham.htm](https://www.metmuseum.org/toah/hd/tham/hd_tham.htm). Accessed 3 June 2021.

This Met Museum essay provides information on the theatrical arts in the Roman Empire as well as how it differed from that of the Greeks.

*Leonardo. Films On Demand*, produced by Seventh Art Productions, 2002. <https://go.openathens.net/redirector/lssc.edu?url=https%3a%2f%2ffod.infobase.com%2fPortalPlaylists.aspx%3fwID%3d95554%26xtid%3d59656>. Great Artists (Series 1). Accessed 2 June 2021.

An in-depth look at a number of works created by Leonardo da Vinci (the video includes the Mona Lisa, The Last Supper, The Annunciation, Portrait of Ginevra de'Benci, The Virgin of the Rocks, and St. John the Baptist).

Liedtke, Walter. "Johannes Vermeer (1632–1675)." *The Met's Heilbrunn Timeline of Art History*, Oct. 2003, [https://www.metmuseum.org/toah/hd/verm/hd\\_verm.htm](https://www.metmuseum.org/toah/hd/verm/hd_verm.htm). Accessed 3 June 2021.



This essay covers the famous Dutch artist and provides information on five of his paintings (nearly 14% of all existing Vermeer paintings!).

Lightfoot, Christopher. "The Roman Empire (27 B.C.–393 A.D.)." *The Met's Heilbrunn Timeline of Art History*, Oct. 2000, [https://www.metmuseum.org/toah/hd/roem/hd\\_roem.htm](https://www.metmuseum.org/toah/hd/roem/hd_roem.htm). Accessed 3 June 2021.

This essay provides an overview of the various ruling dynasties and includes linking pages featuring a myriad of artworks ranging from funerary sarcophagi to Roman coinage.

"Literature - Charles Dickens." *YouTube*, uploaded by The School of Life, 17 June 2016, <https://www.youtube.com/watch?v=N9dB9BZWDBU&list=PLwxNMb28Xmpfv2COuJJaKzy6E2n8nSMdi&index=6>. Accessed 27 Aug. 2021.

Charles Dickens was one of the most popular English writers in the 19th century. The video describes the author's ideas about sympathy, popularity and happiness.

"Literature - Franz Kafka." *YouTube*, uploaded by The School of Life, 22 Apr. 2016, <https://www.youtube.com/watch?v=q4LyzhkDNBM&list=PLwxNMb28Xmpfv2COuJJaKzy6E2n8nSMdi&index=13>. Accessed 27 Aug. 2021.

This video describes Kafka as a guide to some very dark feelings most of us know well concerned with powerlessness, self-disgust and anxiety; he turned the stuff of nightmares into redemptive, consoling art.

“Literature - Goethe.” *YouTube*, uploaded by The School of Life, 15 Jan. 2016,

<https://www.youtube.com/watch?v=zNEpojtXotE&list=PLwxNMb28Xmpfv2COuuJaKzy6E2n8nSMdi&index=3>. Accessed 27 Aug. 2021.

This video describes Goethe as one of the great minds of European civilization, though his work is largely unknown outside of the German speaking countries.

“Literature - Jane Austen.” *YouTube*, uploaded by The School of Life, 9 Oct. 2015,

<https://www.youtube.com/watch?v=LIYiThAyY8s&list=PLwxNMb28Xmpfv2COuuJaKzy6E2n8nSMdi&index=4>. Accessed 27 Aug. 2021.

This video explains that Jane Austen’s purpose in writing her novels is to help her readers be better and wiser people. It goes on to summarize her six major novels and review her major themes.

“A Long and Difficult Journey, or *The Odyssey*: Crash Course Literature 201.” *YouTube*, uploaded by Crash Course, 27 Feb. 2014, <https://youtu.be/MS4jk5kavy4>.

Accessed 27 Aug. 2021.

Crash Course videos deliver content in a humorous and quick format that engages students. This video explains Homer's *Odyssey*. If it was Homer's If Homer was even real. Anyway, that stuff doesn't really matter. John teaches you the classic, by which I mean classical, epic poem, the *Odyssey*. The Journey of Odysseus as he made his way home after the conclusion of the Trojan War is the stuff of legend. Literally. John will teach you about the double standard in Greek culture, Odysseus as a jerk/hero, ancient PTSD, and cycles of violence. Also, there are no yogurt jokes. So think of that as a gift.

*Matisse and Picasso. Films On Demand*, produced by Digital Classics Distribution, 2002,

<https://go.openathens.net/redirector/lssc.edu?url=https%3a%2f%2ffod.infobase.com%2fPortalPlaylists.aspx%3fwID%3d95554%26xtid%3d35750>. Accessed 3 June 2021.

This video explores the intersections of the careers of these two great artists through archival photos and film clips.

*Michelangelo. Films On Demand*, produced by Seventh Art Productions, 2002.

<https://go.openathens.net/redirector/lssc.edu?url=https%3a%2f%2ffod.infobase.com%2fPortalPlaylists.aspx%3fwID%3d95554%26xtid%3d59658>. Great Artists (Series 1). Accessed 2 June 2021.

An in-depth look at a number of works created by Michelangelo (the video includes the *David*, *Frescoes*, *Sistine Chapel*, *Bacchus*, *Pieta*, *Dying and Rebellious Slaves*, and *The Last Judgement*).

Moser, Claudia. "Eastern Religions in the Roman World." *The Met's Heilbrunn Timeline of Art History*, Apr. 2007, [https://www.metmuseum.org/toah/hd/errw/hd\\_errw.htm](https://www.metmuseum.org/toah/hd/errw/hd_errw.htm). Accessed 3 June 2021.

This essay focuses on the Eastern cults of Cybele (also known as Magna Mater), Isis, and Mithras.

Moss, Joyce, and George Wilson. "Beowulf." *Literature and Its Times: Profiles of 300 Notable Literary Works and the Historical Events that Influenced Them, vol. 1: Ancient Times to the American and French Revolutions (Prehistory-1790s)*, Gale,

1997, pp. 44-50. *Gale eBooks*,

[link.gale.com/apps/doc/CX2875100019/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=711874fb](https://link.gale.com/apps/doc/CX2875100019/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=711874fb). Accessed 27 Aug. 2021.

Essays from *Literature and Its Times* offer an in-depth historical analysis of the work examining events in history at the time that it takes place and the time it was written. It provides an overview of the themes and issues that take place in the work, an in-depth plot summary, and an overview of the literary context.

---. "Canterbury Tales." *Literature and Its Times: Profiles of 300 Notable Literary Works and the Historical Events that Influenced Them, vol. 1: Ancient Times to the American and French Revolutions (Prehistory-1790s)*, Gale, 1997, pp. 64-70. *Gale eBooks*,

[link.gale.com/apps/doc/CX2875100022/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=4eca7658](https://link.gale.com/apps/doc/CX2875100022/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=4eca7658). Accessed 27 Aug. 2021.

---. "Moby Dick." *Literature and Its Times: Profiles of 300 Notable Literary Works and the Historical Events that Influenced Them, vol. 2: Civil Wars to Frontier Societies (1800-1880s)*, Gale, 1997, pp. 230-235. *Gale eBooks*,

[link.gale.com/apps/doc/CX2875100116/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=1116a88d](https://link.gale.com/apps/doc/CX2875100116/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=1116a88d). Accessed 27 Aug. 2021.

---. "Odyssey." *Literature and Its Times: Profiles of 300 Notable Literary Works and the Historical Events that Influenced Them, vol. 1: Ancient Times to the American and French Revolutions (Prehistory-1790s)*, Gale, 1997, pp. 280-287. *Gale eBooks*,

link.gale.com/apps/doc/CX2875100052/GVRL?u=linclin\_lsc&sid=bookmark-GVRL&xid=58184d19. Accessed 27 Aug. 2021.

Paul, Stella. "Abstract Expressionism." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [http://www.metmuseum.org/toah/hd/abex/hd\\_abex.htm](http://www.metmuseum.org/toah/hd/abex/hd_abex.htm). Accessed 26 Aug. 2021.

This essay on the 20th-century art movement referred to as Abstract Expressionism includes examples of works by Pollock, de Kooning, Rothko, Motherwell, Krasner, and more.

"Philosophy: Augustine." *YouTube*, uploaded by The School of Life, 27 Feb. 2015,

<https://www.youtube.com/watch?v=hBAxUBeVfsk&list=PLwxNMb28XmpeypJMHfNbJ4RAFkRtmAN3P&index=9>. Accessed 27 Aug. 2021.

The philosopher and theologian Augustine had fascinating things to say about success and failure.

"Philosophy: Epicurus." *YouTube*, uploaded by The School of Life, 26 Sept. 2014,

[https://www.youtube.com/watch?v=Kg\\_47J6sy3A&list=PLwxNMb28XmpeypJMHfNbJ4RAFkRtmAN3P&index=6](https://www.youtube.com/watch?v=Kg_47J6sy3A&list=PLwxNMb28XmpeypJMHfNbJ4RAFkRtmAN3P&index=6). Accessed 27 Aug. 2021.

The Greek philosopher Epicurus spent his life arriving at fascinating answers to the largest puzzle there is: What makes people happy?

“Philosophy: The Stoics.” *YouTube*, uploaded by The School of Life, 17 Sept. 2014,

<https://www.youtube.com/watch?v=yu7n0XzqtfA&list=PLwxNMb28XmpeypJMhfNbJ4RAFkRtmAN3P&index=7>. Accessed 27 Aug. 2021.

This video covers how the Stoics can help us tackle anxiety, fury, and loss of perspective - and realise that very little is needed to make a happy life.

*Picasso and His Time. Films On Demand*, produced by RCR Producciones, 1994. Accessed 3 June 2021.

This video traces the many changes in style as Picasso moved through the Pink and Blue Periods, Surrealism, and then developed Cubism.

*Raphael. Films On Demand*, produced by Seventh Art Productions, 2002.

<https://go.openathens.net/redirector/lssc.edu?url=https%3a%2f%2ffod.infobase.com%2fPortalPlaylists.aspx%3fwID%3d95554%26xtid%3d59659>. Great Artists (Series 1). Accessed 2 June 2021.

An in-depth look at a number of works created by the famous Renaissance painter (the video includes the *La Belle Jardiniere*, *The Niccolini-Cowper Madonna*, *The School of Athens*, *Stanza della Segnatura*, *Portrait of Pope Julius II*, *Portrait of Baldassare Castiglione*, and *Portrait of Pope Leo X with Cardinals Giulio de' Medici and Luigi de' Rossi*).

"Realism." *Literary Movements for Students: Presenting Analysis, Context, and*

*Criticism on Literary Movements*, edited by Ira Mark Milne, 2nd ed., vol. 2, Gale, 2009, pp. 654-681. *Gale eBooks*,

link.gale.com/apps/doc/CX3279300034/GVRL?u=lincclin\_lsc&sid=bookmark-GVRL&xid=f3382aeb. Accessed 27 Aug. 2021.

Each entry in *Literary Movements for Students* covers the origin of the movement, representative authors and works, and the themes and styles represented in the movement. In addition the entry includes historical context, a critical overview of the movement, and several critical essays by expert critics. The focus of the criticism in this essay is the realist movement in theater and drama and Dickens's use of metonymy, the naming of a thing by one of its attributes.

*Rembrandt. Films On Demand*, produced by Seventh Art Productions, 2002.

<https://go.openathens.net/redirector/lssc.edu?url=https%3a%2f%2ffod.infobase.com%2fPortalPlaylists.aspx%3fwID%3d95554%26xtid%3d59665>. Great Artists (Series 1). Accessed 2 June 2021.

An in-depth look at a number of works created by the famous Dutch painter (the video includes the *Self-Portrait* (1629), *The Anatomy Lesson of Doctor Nicolaes Tulp*, *The Descent from the Cross*, *Self-Portrait* (1640), *The Night Watch*, and *Hendrickje Bathing in a River*).

"Renaissance Literature." *Literary Movements for Students: Presenting Analysis, Context, and Criticism on Literary Movements*, edited by Ira Mark Milne, 2nd ed., vol. 2, Gale, 2009, pp. 682-704. *Gale eBooks*, link.gale.com/apps/doc/CX3279300035/GVRL?u=lincclin\_lsc&sid=bookmark-GVRL&xid=a7408562. Accessed 27 Aug. 2021.

Each entry in *Literary Movements for Students* covers the origin of the movement, representative authors and works, and the themes and styles represented in the movement. In addition the entry includes historical context, a critical overview of the movement, and several critical essays by expert critics. In this essay the focus of the criticism is *Doctor Faustus* and racial prejudice in *Othello*.

"Renaissance Musical Instruments." *Musicians of the Renaissance*, edited by Kathleen Kuiper, Britannica Educational Publishing with Rosen Educational Services, 2013, pp. 28-48. The Renaissance. *Gale eBooks*, [link.gale.com/apps/doc/CX3801300008/GVRL?u=linccclin\\_lsc&sid=bookmark-GVRL&xid=378ea55b](http://link.gale.com/apps/doc/CX3801300008/GVRL?u=linccclin_lsc&sid=bookmark-GVRL&xid=378ea55b). Accessed 27 Aug. 2021.

This essay is a very informative interview on the plethora of popular musical instruments (the lute, rebec, viol, clavichord, harpsichord, psaltery, virginal) used during the Renaissance. The source includes photos of each of the instruments.

Rewald, Sabine. "Cubism." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [http://www.metmuseum.org/toah/hd/cube/hd\\_cube.htm](http://www.metmuseum.org/toah/hd/cube/hd_cube.htm). Accessed 27 Aug. 2021.

This essay provides background on one of the most influential visual art styles of the early twentieth century and includes additional info on works by Braque, Gris, Picasso, and Leger.



---. "Fauvism." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [http://www.metmuseum.org/toah/hd/fauv/hd\\_fauv.htm](http://www.metmuseum.org/toah/hd/fauv/hd_fauv.htm). Accessed 26 Aug. 2021.

This essay provides background on the Fauvism art movement and includes additional details on works by Matisse, Derain, and de Vlaminck.

*Rome: Engineering an Empire. Films On Demand*, produced by History Education, 2005.

<https://go.openathens.net/redirector/lssc.edu?url=https%3a%2f%2ffod.infobase.com%2fPortalPlaylists.aspx%3fwID%3d95554%26xtid%3d42655>. *Engineering an Empire*. Accessed 2 June 2021.

This video focuses on a number of the innovative architectural projects of the Romans from the rule of Caesar to that of Caracalla. Originally aired on History Channel, the content is presented in a very accessible manner.

"The Roman Empire. Or Republic. Or...Which Was It?: Crash Course World History #10." YouTube, uploaded by Crash Course, 29 Mar. 2012, <https://youtu.be/oPf27qAup9U>. Accessed 27 Aug. 2021.

Crash Course videos deliver content in a humorous and quick format that engages students. In this video, John Green explains when Rome went from being the Roman Republic to the Roman Empire. In less than 12 minutes, Green explains Rome's transition from city-state to dominant force in the Mediterranean.

Rosenthal, Nan. "Marcel Duchamp (1887–1968)." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [https://www.metmuseum.org/toah/hd/duch/hd\\_duch.htm](https://www.metmuseum.org/toah/hd/duch/hd_duch.htm). Accessed 3 June 2021.

This Met Museum essay covers the famous Dada artist and includes links to several of his famous works on display in the Philadelphia Museum of Art (*Nude Descending a Staircase (No. 2)*, *Fountain*, and *The Bride Stripped Bare by Her Bachelors, Even*).

Samu, Margaret. "Impressionism: Art and Modernity." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [http://www.metmuseum.org/toah/hd/imml/hd\\_imml.htm](http://www.metmuseum.org/toah/hd/imml/hd_imml.htm). Accessed 26 Aug. 2021.

Overview of the Impressionists with links to paintings/info on works by Renoir, Monet, Manet, Degas, Pissarro, and Morisot.

"Science Fiction and Fantasy Literature." *Literary Movements for Students: Presenting Analysis, Context, and Criticism on Literary Movements*, edited by Ira Mark Milne, 2nd ed., vol. 2, Gale, 2009, pp. 744-776. *Gale eBooks*, [link.gale.com/apps/doc/CX3279300037/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=8327db10](http://link.gale.com/apps/doc/CX3279300037/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=8327db10). Accessed 27 Aug. 2021.

Each entry in *Literary Movements for Students* covers the origin of the movement, representative authors and works, and the themes and styles represented in the movement. In addition, the entry includes historical context, a critical overview of the movement, and several critical essays by expert critics. In this essay the focus of the criticism is the similarities and differences among Science Fiction and Fantasy works by examining three aspects of *The Time Machine* and *The Hobbit*; it also looks at utopias, dystopias, and the role of government in one of Ursula K. Le Guin's novels.

Seymour, Michael. "Babylon." *The Met's Heilbrunn Timeline of Art History*, June 2016, [https://www.metmuseum.org/toah/hd/babl/hd\\_babl.htm](https://www.metmuseum.org/toah/hd/babl/hd_babl.htm). Accessed 2 June 2021.

This Met Museum essay discusses the rise of Babylon and its subjugation by other cultures (the Assyrians and later the Persians). Linked artworks include cuneiform tablets, sculptures, and striding lions from the processional way.

Smith, Jeffrey Chipps. "The 2010 Josephine Waters Bennett Lecture: Albrecht Dürer as Collector." *Renaissance Quarterly*, vol. 64, no. 1, 2011, pp. 1–49. *JSTOR*, <https://doi.org/10.1086/660367>

This academic journal article serves as a reading response assignment for the Northern Renaissance. It discusses how Dürer's collecting became a means of self-definition as a peer of other artists through his inscriptions on drawings and discusses his habit of self-collecting.

Sorabella, Jean. "The Vikings (780–1100)." *The Met's Heilbrunn Timeline of Art History*, Oct. 2002, [https://www.metmuseum.org/toah/hd/vikg/hd\\_vikg.htm](https://www.metmuseum.org/toah/hd/vikg/hd_vikg.htm). Accessed 2 June 2021.

The images associated with this essay emphasize the metalworking skill of the Vikings.

Spar, Ira. "Gilgamesh." *The Met's Heilbrunn Timeline of Art History*, Apr. 2009, [https://www.metmuseum.org/toah/hd/gilg/hd\\_gilg.htm](https://www.metmuseum.org/toah/hd/gilg/hd_gilg.htm). Accessed 3 June 2021.

This essay is a great supplement to the Crash Course *Epic of Gilgamesh* video.

Stock, Jennifer, editor. "The Black Death Arrives in Europe." *Global Events: Milestone Events Throughout History*, vol. 4, Gale, 2014, pp. 128–31. *Gale eBooks*, <https://link.gale.com/apps/doc/CX3728000548/GVRL?sid=bookmark-GVRL&xid=227ff18e>.

Great contextual background on one of the key historical events of 14-century Europe and its impact on the humanities.

*Sumer, Babylon, Assyria: The Wolves. Films On Demand*, produced by Fremantle Home Entertainment, 1991, [https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=2782](https://fod.infobase.com/p_ViewVideo.aspx?xtid=2782). Treasures of the British Museum. Accessed 2 June 2021.

This video explores both The British Museum's collection of Ancient Near Eastern art and the excavation sites in Iraq.

*Velázquez. Films On Demand*, produced by Seventh Art Productions, 2002, <https://go.openathens.net/redirector/lssc.edu?url=https%3a%2f%2ffod.infobase.com%2fPortalPlaylists.aspx%3fwID%3d95554%26xtid%3d59664>. Great Artists (Series 1). Accessed 2 June 2021.

An in-depth look at a number of works created by the famous Spanish painter (the video includes *The Waterseller of Seville*, *The Forge of Vulcan*, *The Surrender of Breda*, *Juan De Pareja*, and *Las Meninas*).

Voorhies, James. "Surrealism." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [http://www.metmuseum.org/toah/hd/surr/hd\\_surr.htm](http://www.metmuseum.org/toah/hd/surr/hd_surr.htm). Accessed 27 Aug. 2021.

Overview of the early 20th-century art movement with links to works by Ernst, Miro, Man Ray, de Chirico, Dali, Magritte, and others.

Wisse, Jacob. "Albrecht Dürer (1471–1528)." *The Met's Heilbrunn Timeline of Art History*, Oct. 2002, [https://www.metmuseum.org/toah/hd/durr/hd\\_durr.htm](https://www.metmuseum.org/toah/hd/durr/hd_durr.htm). Accessed 3 June 2021.

This essay would work well in conjunction with the current reading response assignment on Albrecht Dürer as collector.

Ελληνικός Ήλιος. *Μουσείο Κυκλαδικής Τέχνης, Αθήνα / Museum of Cycladic Art, Athens Greece*. 2018. *YouTube*, <https://www.youtube.com/watch?v=kxw7v79eujU>.

A photographic walkthrough of the Museum of Cycladic Art in Athens set to relaxing music. No narration.

## **Revised Alternative Course Bibliography**

Daniel “Woody” Weber, Humanities Instructor

Nora Rackley, Reference/OER Librarian

Lake-Sumter State College, Leesburg, FL

## Revised Alternative Course Bibliography

Andrea, Alfred J. "Byzantine Empire." *Berkshire Encyclopedia of World History*, edited by William H. McNeill, et al., 2nd ed., vol. 1, Berkshire Publishing, 2010, pp. 436-445. *Gale eBooks*. Accessed 27 Aug. 2021.

This essay covers the Byzantine Empire, which was a Christian, Greek-speaking, multiethnic continuation of the Eastern Roman Empire beginning in 330 CE. This source covers the entire period until 1453.

Beckman, Mary Camille. "The Fall of the House of Usher." *Supernatural Literature*, edited by Thomas Riggs, vol. 2: Magic, St. James Press, 2017, pp. 111-114. *Gale eBooks*, [link.gale.com/apps/doc/CX3662100151/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=7b46a45e](https://link.gale.com/apps/doc/CX3662100151/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=7b46a45e). Accessed 27 Aug. 2021.

An example of Gothic fiction, *The Fall of the House of Usher* serves as an assigned reading for one of my course's reading response assignments. This source would provide the students with contextual information on Poe's short story.

Bleiberg, Edward I., et al., editors. "A New Vision: Saint-Denis and French Church Architecture in the Twelfth Century." *Arts and Humanities Through the Eras*, vol. 3, Gale, 2005, pp. 37–39. *Gale eBooks*.

*Arts and Humanities Through the Eras* will serve as a primary e-text to replace the previous textbook purchased by the students (*Adventures in the Human Spirit*, 7th Edition). The text does an adequate job of providing much of the

background information for the history of each culture, significant changes, and the various art movements. The essays below all come from this reference volume.

---, editors. "Elements of the Baroque Style." *Arts and Humanities Through the Eras*, vol. 5, Gale, 2005, pp. 466–70. *Gale eBooks*.

---, editors. "Etruscan Architecture." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 24–25. *Gale eBooks*.

---, editors. "Fourth-Dynasty Architecture and History." *Arts and Humanities Through the Eras*, vol. 1, Gale, 2005, pp. 20–29. *Gale eBooks*.

---, editors. "Greek Architecture." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 12–24. *Gale eBooks*.

---, editors. "Immediate Impact: Notre-Dame and Chartres." *Arts and Humanities Through the Eras*, vol. 3, Gale, 2005, pp. 39–41. *Gale eBooks*.

---, editors. "Late Renaissance and Mannerist Painting in Italy." *Arts and Humanities Through the Eras*, vol. 4, Gale, 2005, pp. 405–12. *Gale eBooks*.

---, editors. "Minoan and Mycenaean Architecture." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 8–12. *Gale eBooks*.

---, editors. "Narmer Palette." *Arts and Humanities Through the Eras*, vol. 1, Gale, 2005, pp. 274–76. *Gale eBooks*.

---, editors. "Neoclassicism." *Arts and Humanities Through the Eras*, vol. 5, Gale, 2005, pp. 507–13. *Gale eBooks*.



- , editors. "Painting in the Low Countries." *Arts and Humanities Through the Eras*, vol. 5, Gale, 2005, pp. 488–98. *Gale eBooks*.
- , editors. "Pilgrimage Architecture." *Arts and Humanities Through the Eras*, vol. 3, Gale, 2005, pp. 34–37. *Gale eBooks*.
- , editors. "Realism and Emotional Expressivity." *Arts and Humanities Through the Eras*, vol. 5, Gale, 2005, pp. 470–73. *Gale eBooks*.
- , editors. "Roman Architecture." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 25–37. *Gale eBooks*.
- , editors. "Roman Sculpture." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 425–29. *Gale eBooks*.
- , editors. "Romanesque Art: An International Phenomenon." *Arts and Humanities Through the Eras*, vol. 3, Gale, 2005, pp. 437–41. *Gale eBooks*.
- , editors. "Sculpture in Archaic Greece." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 404–10. *Gale eBooks*.
- , editors. "Sculpture in Italy." *Arts and Humanities Through the Eras*, vol. 5, Gale, 2005, pp. 476–81. *Gale eBooks*.
- , editors. "Sculpture of the Classical Period." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 410–20. *Gale eBooks*.
- , editors. "Spanish Painting in the Seventeenth Century." *Arts and Humanities Through the Eras*, vol. 5, Gale, 2005, pp. 498–501. *Gale eBooks*.

- , editors. "The Arts in Sixteenth-Century Northern Europe." *Arts and Humanities Through the Eras*, vol. 4, Gale, 2005, pp. 412–20. *Gale eBooks*.
- , editors. "The Cult of Saints and The Rise of Pilgrimage." *Arts and Humanities Through the Eras*, vol. 3, Gale, 2005, pp. 434–37. *Gale eBooks*.
- , editors. "The Early Renaissance in Italy." *Arts and Humanities Through the Eras*, vol. 4, Gale, 2005, pp. 363–76. *Gale eBooks*.
- , editors. "The Early Renaissance in Northern Europe." *Arts and Humanities Through the Eras*, vol. 4, Gale, 2005, pp. 376–86. *Gale eBooks*,  
<https://link.gale.com/apps/doc/CX3427400766/GVRL?sid=bookmark-GVRL&xid=7d9d5cfb>.
- , editors. "The Hellenistic Period." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 420–25. *Gale eBooks*.
- , editors. "The High and Later Renaissance in Venice." *Arts and Humanities Through the Eras*, vol. 4, Gale, 2005, pp. 398–405. *Gale eBooks*.
- , editors. "The High Renaissance in Italy." *Arts and Humanities Through the Eras*, vol. 4, Gale, 2005, pp. 386–98. *Gale eBooks*.
- , editors. "The New Kingdom." *Arts and Humanities Through the Eras*, vol. 1, Gale, 2005, pp. 293–308. *Gale eBooks*.
- , editors. "The Religion of Minoan Crete during the Bronze Age." *Arts and Humanities Through the Eras*, vol. 2, Gale, 2005, pp. 287–91. *Gale eBooks*.

---, editors. "The Rococo." *Arts and Humanities Through the Eras*, vol. 5, Gale, 2005, pp. 501–04. *Gale eBooks*.

*Bruegel. Films On Demand*, produced by Seventh Art Productions, 2002.

[https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=59661](https://fod.infobase.com/p_ViewVideo.aspx?xtid=59661). Great Artists (Series 1).

Accessed 2 June 2021.

This video covers Bruegel's famous works including *The Netherlandish Proverbs*, *The Triumph of Death*, *The Hunters in the Snow*, *Gloomy Day*, *The Massacre of the Innocents*, and *The Wedding Feast*. It highlights his role as the most distinctive artist from the Netherlands who was among the first artists to paint almost exclusively for the growing class of merchants and intellectuals.

Butler, Katherine. "'By Instruments Her Powers Appeare': Music and Authority in the Reign of Queen Elizabeth I." *Renaissance Quarterly*, vol. 65, no. 2, 2012, pp. 353–384. *JSTOR*, <https://doi.org/10.1086/667255>

This academic journal article is employed as a reading response article. It discusses how Queen Elizabeth I was associated with music to contribute to her royal image.

Carns, Paula Mae. 2005. "*Compilatio* in Ivory: The Composite Casket in the Metropolitan Museum." *Gesta*, vol. 44, no. 2, 2005, pp. 69–88. *JSTOR*, <https://doi.org/10.2307/25067115>

This academic journal article is employed as a reading response assignment for the Gothic period. It discusses an ivory casket featuring a compilation of scenes

of romance emphasizing the power of love overcoming reason (Lancelot, Aristotle, Tristan and Isolde, Gawain, and the siege of the Castle of Love).

Christiansen, Keith. "Caravaggio (Michelangelo Merisi) (1571–1610) and His Followers."

*The Met's Heilbrunn Timeline of Art History*, Oct. 2003,

[http://www.metmuseum.org/toah/hd/crvq/hd\\_crvq.htm](http://www.metmuseum.org/toah/hd/crvq/hd_crvq.htm) Accessed 26 Aug. 2021.

This essay would work well in conjunction with the current reading response assignment on Caravaggio and his followers: Nancy Edwards. 2011. "The Cardsharps." *In Caravaggio & His Followers in Rome*, ed. by D. Franklin and S. Schütze, 180-205. Yale University Press.

*Great Ideas of Philosophy I: Classical Greek Philosophy. Films On Demand*, produced

by Films Media Group, 2004,

[fod.infobase.com/PortalPlaylists.aspx?wID=95554&xtid=32709](http://fod.infobase.com/PortalPlaylists.aspx?wID=95554&xtid=32709). Accessed 3 Sept. 2021.

This thorough video covers Pythagoras, Socrates, Plato, and Aristotle's contributions to Western philosophy.

"Coal, Steam, and The Industrial Revolution: Crash Course World History #32."

*YouTube*, uploaded by Crash Course, 30 Aug. 2012,

<https://youtu.be/zhL5DCizj5c>. Accessed 27 Aug. 2021.

Crash Course videos deliver content in a humorous and quick format that engages students. In which John Green explains the industrial revolution and how it changed the lives of more people more dramatically than any of the political revolutions that came before.

“The Crusades - Pilgrimage or Holy War?: Crash Course World History #15.” *YouTube*, uploaded by Crash Course, 3 May 2012, <https://youtu.be/X0zudTQelzl>.

Accessed 27 Aug. 2021.

Crash Course videos deliver content in a humorous and quick format that engages students. Our traditional perception of the Crusades as European Colonization thinly veiled in religion isn't quite right. John Green explains the first through fourth crusades describing those that were successful, the ones that were well-intentioned but ultimately destructive, and those that were just a bad idea.

*Dada and Surrealism. Films On Demand*, produced by Digital Classics Distribution, 1991, [https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=10358](https://fod.infobase.com/p_ViewVideo.aspx?xtid=10358). Masterworks of Western Art. Accessed 3 June 2021.

This video correctly covers both Dada and Surrealism together (many Dada artists later became Surrealists). Artists included: Schwitters, Höch, Grosz, Miro, Dali, and Man Ray.

Carrier, David. “The Beauty of Henri Matisse.” *Journal of Aesthetic Education*, vol. 38, no. 2, 2004, pp. 80–87. *JSTOR*, <https://doi.org/10.2307/3527318>.

This essay discusses the beauty in Henri Matisse’s artwork and how his goals as an artist were “luxury, calm, and voluptuousness, not social critique.”

Davison, Alan. “Painting for a Requiem: Mihály Munkácsy’s ‘The Last Moments of Mozart’ (1885).” *Early Music*, vol. 39, no. 1, 2011, pp. 79–92. *JSTOR*, [www.jstor.org/stable/41262130](http://www.jstor.org/stable/41262130).

This essay discusses Hungarian artist Mihály Munkácsy's oil painting *The Last Moments of Mozart* (1885) as deathbed iconography that shows Mozart in the throes of a deeply internalized creative vision, synthesizing his life and work and elevating his last moments to something beyond the earthly.

Department of Ancient Near Eastern Art. "Assyria, 1365–609 B.C." *The Met's Heilbrunn Timeline of Art History*, Apr. 2010,

[https://www.metmuseum.org/toah/hd/assy/hd\\_assy.htm](https://www.metmuseum.org/toah/hd/assy/hd_assy.htm). Accessed 3 June 2021.

This Met Museum essay on Assyrian art and archaeology includes the building programs of Ashurnasirpal II and Sargon II as well as several images/info on the famous human-headed winged bull (lamassu) reliefs.

---. "The Origins of Writing." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004.

[http://www.metmuseum.org/toah/hd/wrtg/hd\\_wrtg.htm](http://www.metmuseum.org/toah/hd/wrtg/hd_wrtg.htm). Accessed 2 September 2021.

This Met Museum essay provides information on cuneiform tablets and cylinder seals from Mesopotamia.

Department of Greek and Roman Art. "Athenian Vase Painting: Black- and Red-Figure Techniques." *The Met's Heilbrunn Timeline of Art History*, Oct. 2002,

[https://www.metmuseum.org/toah/hd/vase/hd\\_vase.htm](https://www.metmuseum.org/toah/hd/vase/hd_vase.htm). Accessed 2 June 2021.

This essay on Greek vase painting links to around twenty-five examples of Athenian vases.

---. "Death, Burial, and the Afterlife in Ancient Greece." *The Met's Heilbrunn Timeline of Art History*, Oct. 2003, [https://www.metmuseum.org/toah/hd/dbag/hd\\_dbag.htm](https://www.metmuseum.org/toah/hd/dbag/hd_dbag.htm). Accessed 3 June 2021.

This essay includes examples of Greek art associated with burial ranging from the Geometric to the Hellenistic Periods. Included are examples of monumental vases employed as grave markers, kouroi, and white-ground funerary lekythoi.

---. "Geometric Art in Ancient Greece." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [https://www.metmuseum.org/toah/hd/grge/hd\\_grge.htm](https://www.metmuseum.org/toah/hd/grge/hd_grge.htm). Accessed 3 June 2021.

This Met Museum essay covers Greek pottery and small-scale sculpture from 900-700 BCE.

---. "Greek Art in the Archaic Period." *The Met's Heilbrunn Timeline of Art History*, Oct. 2003, [https://www.metmuseum.org/toah/hd/argk/hd\\_argk.htm](https://www.metmuseum.org/toah/hd/argk/hd_argk.htm). Accessed 3 June 2021.

This Met Museum essay covers Greek art from the Archaic period.

---. "Scenes of Everyday Life in Ancient Greece." *The Met's Heilbrunn Timeline of Art History*, Oct. 2002, [https://www.metmuseum.org/toah/hd/evdy/hd\\_evdy.htm](https://www.metmuseum.org/toah/hd/evdy/hd_evdy.htm). Accessed 3 June 2021.

This source could supplement the Athenian Vase Painting essay above. It includes a variety of vases with everyday scenes on them (rather than scenes of myth).

*Dürer. Films On Demand*, produced by Seventh Art Productions, 2002,

[https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=59657](https://fod.infobase.com/p_ViewVideo.aspx?xtid=59657). Great Artists (Series 1).

Accessed 2 June 2021.

This film features several of Dürer's works including *Self Portrait Holding a Thistle*, *Book of the Revelation of St. John*, *Self Portrait at 28*, and *The Four Apostles*. The film establishes Dürer as a contemporary of Leonardo, who likewise studied the world around him, often with a scientist's eye, making detailed studies of plants and animals.

*Egypt: Secrets of the Pharaohs. Films On Demand*, produced by National Geographic,

1998, [https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=40753](https://fod.infobase.com/p_ViewVideo.aspx?xtid=40753). Accessed 2 June

2021.

This video investigates the construction of the pyramids, the discovery/reconstruction of Khufu's ship, and the stages of the Egyptian mummification process.

*Enigma of the Etruscans: Clues from a Shipwreck. Films On Demand*, produced by

Terranoa, 2002, [https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=33257](https://fod.infobase.com/p_ViewVideo.aspx?xtid=33257).

Uncovering Lost Worlds. Accessed 2 June 2021.

This video discusses the salvaging of the first Etruscan ship ever found and its cargo of amphorae for transporting wine.

"*The Epic of Gilgamesh: Crash Course World Mythology #26.*" *YouTube*, uploaded by

Crash Course, 8 Sept. 2017, <https://youtu.be/sWppk7-Mti4>. Accessed 27 Aug.

2021.



Crash Course videos deliver content in a humorous and quick format that engages students. This video covers *The Epic of Gilgamesh* explaining how a terrible ancient king left his kingdom seeking adventure, and eventually on the prowl for immortality. It explains the relationship of Gilgamesh to Joseph Campbell's Hero's Journey.

"Existentialism: Crash Course Philosophy #16." *YouTube*, uploaded by Crash Course, 6 June 2016, <https://youtu.be/YaDvRdLMkHs>. Accessed 27 Aug. 2021.

Crash Course videos deliver content in a humorous and quick format that engages students. This video covers existentialism and explains Jean-Paul Sartre and his ideas about how to find meaning in a meaningless world.

"Fall of The Roman Empire...in the 15th Century: Crash Course World History #12." *YouTube*, uploaded by Crash Course, 12 Apr. 2012, <https://youtu.be/3PszVWZNWVA>. Accessed 27 Aug. 2021.

Crash Course videos deliver content in a humorous and quick format that engages students. This video teaches you about the fall of the Roman Empire and how the Roman Empire dragged out its famous decline well into medieval times.

Franke, Richard J. "The Power of the Humanities & a Challenge to Humanists." *Daedalus*, vol. 138, no. 1, 2009, pp. 13–23. *JSTOR*, [www.jstor.org/stable/40543869](http://www.jstor.org/stable/40543869).

This academic journal article is employed as the first reading response assignment. It contemplates the role of the humanities in society/public life.

"The French Revolution: Crash Course World History #29." *YouTube*, uploaded by Crash Course, 10 Aug. 2012, <https://youtu.be/ITTvKwCylFY>. Accessed 27 Aug. 2021.

Crash Course videos deliver content in a humorous and quick format that engages students. This video goes over the reasons for the French revolution, the differences between it and the American Revolution, and how it led to other revolutions around the world.

*Giotto. Films On Demand*, produced by Seventh Art Productions, 2002, [https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=59655](https://fod.infobase.com/p_ViewVideo.aspx?xtid=59655). Great Artists (Series 1). Accessed 2 June 2021.

This video explains how Giotto di Bondone initiated the Italian Renaissance with his naturalistic and emotive treatment of medieval Christian iconography that departed from Byzantine style painting. Works featured in this program include the frescoes of the Scrovegni Chapel in Padua (1304-1306), the Church of St. Francis in Assisi (1295-1300), and the Bardi and Peruzzi chapels (1320s) in Santa Croce in Florence as well as the Ognissanti Madonna and Child altarpiece (1305-1310) in the Uffizi Gallery in Florence.

"Gothic Literature." *Literary Movements for Students: Presenting Analysis, Context, and Criticism on Literary Movements*, edited by Ira Mark Milne, 2nd ed., vol. 1, Gale, 2009, pp. 281-309. *Gale eBooks*, [link.gale.com/apps/doc/CX3279300020/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=d6954bb9](http://link.gale.com/apps/doc/CX3279300020/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=d6954bb9). Accessed 27 Aug. 2021.

Each entry in *Literary Movements for Students* covers the origin of the movement, representative authors and works, and the themes and styles represented in the movement. In addition the entry includes historical context, a critical overview of the movement, and several critical essays by expert critics. In this essay the focus of the criticism is on the device of the “double” in gothic literature and its connection to psychological, cultural, and historical causes.

"Greek Drama." *Literary Movements for Students: Presenting Analysis, Context, and Criticism on Literary Movements*, edited by Ira Mark Milne, 2nd ed., vol. 1, Gale, 2009, pp. 310-334. *Gale eBooks*, [link.gale.com/apps/doc/CX3279300021/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=63bf6826](http://link.gale.com/apps/doc/CX3279300021/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=63bf6826). Accessed 27 Aug. 2021.

Each entry in *Literary Movements for Students* covers the origin of the movement, representative authors and works, and the themes and styles represented in the movement. In addition the entry includes historical context, a critical overview of the movement, and several critical essays by expert critics. In this essay the focus of the criticism is on Greek drama with special attention on Aeschylus, Greek tragedy, and Euripedes.

"Harlem Renaissance." *Literary Movements for Students: Presenting Analysis, Context, and Criticism on Literary Movements*, edited by Ira Mark Milne, 2nd ed., vol. 1, Gale, 2009, pp. 335-373. *Gale eBooks*, [link.gale.com/apps/doc/CX3279300022/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=1590378a](http://link.gale.com/apps/doc/CX3279300022/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=1590378a). Accessed 27 Aug. 2021.

Each entry in *Literary Movements for Students* covers the origin of the movement, representative authors and works, and the themes and styles represented in the movement. In addition the entry includes historical context, a critical overview of the movement, and several critical essays by expert critics. In this essay the focus of the criticism is on novels and novelists and how the writers in this movement succeeded in creating a literature reflective of what it meant to be African American.

Hemingway, Colette and Seán Hemingway. "Art of the Hellenistic Age and the Hellenistic Tradition." *The Met's Heilbrunn Timeline of Art History*, Apr. 2007, [https://www.metmuseum.org/toah/hd/haht/hd\\_haht.htm](https://www.metmuseum.org/toah/hd/haht/hd_haht.htm). Accessed 3 June 2021.

This essay and the pages linked to it provide a number of examples of Hellenistic Greek sculpture.

---. "Etruscan Art." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [https://www.metmuseum.org/toah/hd/etru/hd\\_etru.htm](https://www.metmuseum.org/toah/hd/etru/hd_etru.htm). Accessed 3 June 2021.

This essay and the artworks linked to it cover Etruscan pottery, jewelry, sculpture, and a bronze chariot.

---. "The Art of Classical Greece (ca. 480–323 B.C.)." *The Met's Heilbrunn Timeline of Art History*, Jan. 2008, [https://www.metmuseum.org/toah/hd/tacg/hd\\_tacg.htm](https://www.metmuseum.org/toah/hd/tacg/hd_tacg.htm). Accessed 3 June 2021.

This essay and the pages linked to it provide a number of examples of Classical Greek sculpture, pottery, and jewelry.

“History of Ideas - Romanticism.” *YouTube*, uploaded by The School of Life, 13 Feb. 2015,

<https://www.youtube.com/watch?v=OiRWBI0JTYQ&list=PLwxNMb28XmpdJpJzF2YRBnfmOva0HE0ZI&index=19>. Accessed 27 Aug. 2021.

This School of Life video focuses on the beginnings of Romanticism in art, literature, and philosophy in Western Europe.

“History of Ideas - The Renaissance.” *YouTube*, uploaded by The School of Life, 6 Nov. 2015,

<https://www.youtube.com/watch?v=fl1OeMmwYjU&list=PLwxNMb28XmpdJpJzF2YRBnfmOva0HE0ZI&index=11>. Accessed 27 Aug. 2021.

The Renaissance is a historical period with some important lessons to teach us about how to improve the world today. We need to study it not for its own sake, but for the sake of our collective futures.

*History of Stained Glass: From Romanesque to High Gothic: Lesson 1. Films on Demand*, produced by Palomar Community College District, 2011,  
[https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=150087](https://fod.infobase.com/p_ViewVideo.aspx?xtid=150087). Accessed 2 June 2021.

This video makes me very happy! It covers a number of examples of stained glass during the Romanesque and Gothic periods (including examples from St. Denis and Notre Dame).

“Kara Walker, Darkytown Rebellion (Article).” *Khan Academy*,

<https://www.khanacademy.org/humanities/ap-art-history/global-contemporary->

apah/21st-century-apah/a/kara-walker-darkytown-rebellion. Accessed 3 June 2021.

Kara Walker is an outstanding contemporary artist known for work tackling race and social issues. This essay discusses Kara Walker's famous silhouette installation.

Klar, Laura S. "Theater and Amphitheater in the Roman World." *The Met's Heilbrunn Timeline of Art History*, Oct. 2006, [https://www.metmuseum.org/toah/hd/tham/hd\\_tham.htm](https://www.metmuseum.org/toah/hd/tham/hd_tham.htm). Accessed 3 June 2021.

This Met Museum essay provides information on the theatrical arts in the Roman Empire as well as how it differed from that of the Greeks.

*Leonardo. Films On Demand*, produced by Seventh Art Productions, 2002. <https://go.openathens.net/redirector/lssc.edu?url=https%3a%2f%2ffod.infobase.com%2fPortalPlaylists.aspx%3fwID%3d95554%26xtid%3d59656>. Great Artists (Series 1). Accessed 2 June 2021.

An in-depth look at a number of works created by Leonardo da Vinci (the video includes the Mona Lisa, The Last Supper, The Annunciation, Portrait of Ginevra de'Benci, The Virgin of the Rocks, and St. John the Baptist).

Liedtke, Walter. "Johannes Vermeer (1632–1675)." *The Met's Heilbrunn Timeline of Art History*, Oct. 2003, [https://www.metmuseum.org/toah/hd/verm/hd\\_verm.htm](https://www.metmuseum.org/toah/hd/verm/hd_verm.htm). Accessed 3 June 2021.

This essay covers the famous Dutch artist and provides information on five of his paintings (nearly 14% of all existing Vermeer paintings!).

Lightfoot, Christopher. "The Roman Empire (27 B.C.–393 A.D.)." *The Met's Heilbrunn Timeline of Art History*, Oct. 2000, [https://www.metmuseum.org/toah/hd/roem/hd\\_roem.htm](https://www.metmuseum.org/toah/hd/roem/hd_roem.htm). Accessed 3 June 2021.

This essay provides an overview of the various ruling dynasties and includes linking pages featuring a myriad of artworks ranging from funerary sarcophagi to Roman coinage.

"Literature - Charles Dickens." *YouTube*, uploaded by The School of Life, 17 June 2016, <https://www.youtube.com/watch?v=N9dB9BZWDBU&list=PLwxNMb28Xmpfv2COuJJaKzy6E2n8nSMdi&index=6>. Accessed 27 Aug. 2021.

Charles Dickens was one of the most popular English writers in the 19th century. The video describes the author's ideas about sympathy, popularity and happiness.

"Literature - Franz Kafka." *YouTube*, uploaded by The School of Life, 22 Apr. 2016, <https://www.youtube.com/watch?v=q4LyzhkDNBM&list=PLwxNMb28Xmpfv2COuJJaKzy6E2n8nSMdi&index=13>. Accessed 27 Aug. 2021.

This video describes Kafka as a guide to some very dark feelings most of us know well concerned with powerlessness, self-disgust and anxiety; he turned the stuff of nightmares into redemptive, consoling art.

“Literature - Goethe.” *YouTube*, uploaded by The School of Life, 15 Jan. 2016,

<https://www.youtube.com/watch?v=zNEpojtXotE&list=PLwxNMb28Xmpfv2COuuJaKzy6E2n8nSMdi&index=3>. Accessed 27 Aug. 2021.

This video describes Goethe as one of the great minds of European civilization, though his work is largely unknown outside of the German speaking countries.

“Literature - Jane Austen.” *YouTube*, uploaded by The School of Life, 9 Oct. 2015,

<https://www.youtube.com/watch?v=LIYiThAyY8s&list=PLwxNMb28Xmpfv2COuuJaKzy6E2n8nSMdi&index=4>. Accessed 27 Aug. 2021.

This video explains that Jane Austen’s purpose in writing her novels is to help her readers be better and wiser people. It goes on to summarize her six major novels and review her major themes.

“A Long and Difficult Journey, or *The Odyssey*: Crash Course Literature 201.” *YouTube*, uploaded by Crash Course, 27 Feb. 2014, <https://youtu.be/MS4jk5kavy4>.

Accessed 27 Aug. 2021.

Crash Course videos deliver content in a humorous and quick format that engages students. This video explains Homer's *Odyssey*. If it was Homer's If Homer was even real. Anyway, that stuff doesn't really matter. John teaches you the classic, by which I mean classical, epic poem, the *Odyssey*. The Journey of Odysseus as he made his way home after the conclusion of the Trojan War is the stuff of legend. Literally. John will teach you about the double standard in Greek culture, Odysseus as a jerk/hero, ancient PTSD, and cycles of violence. Also, there are no yogurt jokes. So think of that as a gift.



*Matisse and Picasso. Films On Demand*, produced by Digital Classics Distribution, 2002,

<https://go.openathens.net/redirector/lssc.edu?url=https%3a%2f%2ffod.infobase.com%2fPortalPlaylists.aspx%3fwID%3d95554%26xtid%3d35750>. Accessed 3 June 2021.

This video explores the intersections of the careers of these two great artists through archival photos and film clips.

*Michelangelo. Films On Demand*, produced by Seventh Art Productions, 2002.

<https://go.openathens.net/redirector/lssc.edu?url=https%3a%2f%2ffod.infobase.com%2fPortalPlaylists.aspx%3fwID%3d95554%26xtid%3d59658>. Great Artists (Series 1). Accessed 2 June 2021.

An in-depth look at a number of works created by Michelangelo (the video includes the *David*, *Frescoes*, *Sistine Chapel*, *Bacchus*, *Pieta*, *Dying and Rebellious Slaves*, and *The Last Judgement*).

Moser, Claudia. "Eastern Religions in the Roman World." *The Met's Heilbrunn Timeline of Art History*, Apr. 2007, [https://www.metmuseum.org/toah/hd/errw/hd\\_errw.htm](https://www.metmuseum.org/toah/hd/errw/hd_errw.htm). Accessed 3 June 2021.

This essay focuses on the Eastern cults of Cybele (also known as Magna Mater), Isis, and Mithras.

Moss, Joyce, and George Wilson. "Beowulf." *Literature and Its Times: Profiles of 300 Notable Literary Works and the Historical Events that Influenced Them, vol. 1: Ancient Times to the American and French Revolutions (Prehistory-1790s)*, Gale,

1997, pp. 44-50. *Gale eBooks*,

[link.gale.com/apps/doc/CX2875100019/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=711874fb](http://link.gale.com/apps/doc/CX2875100019/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=711874fb). Accessed 27 Aug. 2021.

Essays from *Literature and Its Times* offer an in-depth historical analysis of the work examining events in history at the time that it takes place and the time it was written. It provides an overview of the themes and issues that take place in the work, an in-depth plot summary, and an overview of the literary context.

---. "Canterbury Tales." *Literature and Its Times: Profiles of 300 Notable Literary Works and the Historical Events that Influenced Them, vol. 1: Ancient Times to the American and French Revolutions (Prehistory-1790s)*, Gale, 1997, pp. 64-70. *Gale eBooks*,

[link.gale.com/apps/doc/CX2875100022/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=4eca7658](http://link.gale.com/apps/doc/CX2875100022/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=4eca7658). Accessed 27 Aug. 2021.

---. "Moby Dick." *Literature and Its Times: Profiles of 300 Notable Literary Works and the Historical Events that Influenced Them, vol. 2: Civil Wars to Frontier Societies (1800-1880s)*, Gale, 1997, pp. 230-235. *Gale eBooks*,

[link.gale.com/apps/doc/CX2875100116/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=1116a88d](http://link.gale.com/apps/doc/CX2875100116/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=1116a88d). Accessed 27 Aug. 2021.

---. "Odyssey." *Literature and Its Times: Profiles of 300 Notable Literary Works and the Historical Events that Influenced Them, vol. 1: Ancient Times to the American and French Revolutions (Prehistory-1790s)*, Gale, 1997, pp. 280-287. *Gale eBooks*,

link.gale.com/apps/doc/CX2875100052/GVRL?u=linclin\_lsc&sid=bookmark-GVRL&xid=58184d19. Accessed 27 Aug. 2021.

Paul, Stella. "Abstract Expressionism." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [http://www.metmuseum.org/toah/hd/abex/hd\\_abex.htm](http://www.metmuseum.org/toah/hd/abex/hd_abex.htm). Accessed 26 Aug. 2021.

This essay on the 20th-century art movement referred to as Abstract Expressionism includes examples of works by Pollock, de Kooning, Rothko, Motherwell, Krasner, and more.

"Philosophy: Augustine." *YouTube*, uploaded by The School of Life, 27 Feb. 2015,

<https://www.youtube.com/watch?v=hBAxUBeVfsk&list=PLwxNMb28XmpeypJMHfNbJ4RAFkRtmAN3P&index=9>. Accessed 27 Aug. 2021.

The philosopher and theologian Augustine had fascinating things to say about success and failure.

"Philosophy: Epicurus." *YouTube*, uploaded by The School of Life, 26 Sept. 2014,

[https://www.youtube.com/watch?v=Kg\\_47J6sy3A&list=PLwxNMb28XmpeypJMHfNbJ4RAFkRtmAN3P&index=6](https://www.youtube.com/watch?v=Kg_47J6sy3A&list=PLwxNMb28XmpeypJMHfNbJ4RAFkRtmAN3P&index=6). Accessed 27 Aug. 2021.

The Greek philosopher Epicurus spent his life arriving at fascinating answers to the largest puzzle there is: What makes people happy?

“Philosophy: The Stoics.” *YouTube*, uploaded by The School of Life, 17 Sept. 2014,

<https://www.youtube.com/watch?v=yu7n0XzqtfA&list=PLwxNMb28XmpeypJMhfNBJ4RAFkRtmAN3P&index=7>. Accessed 27 Aug. 2021.

This video covers how the Stoics can help us tackle anxiety, fury, and loss of perspective - and realise that very little is needed to make a happy life.

*Picasso and His Time. Films On Demand*, produced by RCR Producciones, 1994.

Accessed 3 June 2021.

This video traces the many changes in style as Picasso moved through the Pink and Blue Periods, Surrealism, and then developed Cubism.

*Raphael. Films On Demand*, produced by Seventh Art Productions, 2002.

<https://go.openathens.net/redirector/lssc.edu?url=https%3a%2f%2ffod.infobase.com%2fPortalPlaylists.aspx%3fwID%3d95554%26xtid%3d59659>. Great Artists (Series 1). Accessed 2 June 2021.

An in-depth look at a number of works created by the famous Renaissance painter (the video includes the *La Belle Jardiniere*, *The Niccolini-Cowper Madonna*, *The School of Athens*, *Stanza della Segnatura*, *Portrait of Pope Julius II*, *Portrait of Baldassare Castiglione*, and *Portrait of Pope Leo X with Cardinals Giulio de' Medici and Luigi de' Rossi*).

"Realism." *Literary Movements for Students: Presenting Analysis, Context, and*

*Criticism on Literary Movements*, edited by Ira Mark Milne, 2nd ed., vol. 2, Gale, 2009, pp. 654-681. *Gale eBooks*,

link.gale.com/apps/doc/CX3279300034/GVRL?u=lincclin\_lsc&sid=bookmark-GVRL&xid=f3382aeb. Accessed 27 Aug. 2021.

Each entry in *Literary Movements for Students* covers the origin of the movement, representative authors and works, and the themes and styles represented in the movement. In addition the entry includes historical context, a critical overview of the movement, and several critical essays by expert critics. The focus of the criticism in this essay is the realist movement in theater and drama and Dickens's use of metonymy, the naming of a thing by one of its attributes.

*Rembrandt. Films On Demand*, produced by Seventh Art Productions, 2002.

<https://go.openathens.net/redirector/lssc.edu?url=https%3a%2f%2ffod.infobase.com%2fPortalPlaylists.aspx%3fwID%3d95554%26xtid%3d59665>. Great Artists (Series 1). Accessed 2 June 2021.

An in-depth look at a number of works created by the famous Dutch painter (the video includes the *Self-Portrait* (1629), *The Anatomy Lesson of Doctor Nicolaes Tulp*, *The Descent from the Cross*, *Self-Portrait* (1640), *The Night Watch*, and *Hendrickje Bathing in a River*).

"Renaissance Literature." *Literary Movements for Students: Presenting Analysis, Context, and Criticism on Literary Movements*, edited by Ira Mark Milne, 2nd ed., vol. 2, Gale, 2009, pp. 682-704. *Gale eBooks*, link.gale.com/apps/doc/CX3279300035/GVRL?u=lincclin\_lsc&sid=bookmark-GVRL&xid=a7408562. Accessed 27 Aug. 2021.

Each entry in *Literary Movements for Students* covers the origin of the movement, representative authors and works, and the themes and styles represented in the movement. In addition the entry includes historical context, a critical overview of the movement, and several critical essays by expert critics. In this essay the focus of the criticism is *Doctor Faustus* and racial prejudice in *Othello*.

"Renaissance Musical Instruments." *Musicians of the Renaissance*, edited by Kathleen Kuiper, Britannica Educational Publishing with Rosen Educational Services, 2013, pp. 28-48. The Renaissance. *Gale eBooks*, [link.gale.com/apps/doc/CX3801300008/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=378ea55b](http://link.gale.com/apps/doc/CX3801300008/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=378ea55b). Accessed 27 Aug. 2021.

This essay is a very informative interview on the plethora of popular musical instruments (the lute, rebec, viol, clavichord, harpsichord, psaltery, virginal) used during the Renaissance. The source includes photos of each of the instruments.

Rewald, Sabine. "Cubism." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [http://www.metmuseum.org/toah/hd/cube/hd\\_cube.htm](http://www.metmuseum.org/toah/hd/cube/hd_cube.htm). Accessed 27 Aug. 2021.

This essay provides background on one of the most influential visual art styles of the early twentieth century and includes additional info on works by Braque, Gris, Picasso, and Leger.

---. "Fauvism." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [http://www.metmuseum.org/toah/hd/fauv/hd\\_fauv.htm](http://www.metmuseum.org/toah/hd/fauv/hd_fauv.htm). Accessed 26 Aug. 2021.

This essay provides background on the Fauvism art movement and includes additional details on works by Matisse, Derain, and de Vlaminck.

*Rome: Engineering an Empire. Films On Demand*, produced by History Education, 2005.

<https://go.openathens.net/redirector/lssc.edu?url=https%3a%2f%2ffod.infobase.com%2fPortalPlaylists.aspx%3fwID%3d95554%26xtid%3d42655>. *Engineering an Empire*. Accessed 2 June 2021.

This video focuses on a number of the innovative architectural projects of the Romans from the rule of Caesar to that of Caracalla. Originally aired on History Channel, the content is presented in a very accessible manner.

"The Roman Empire. Or Republic. Or...Which Was It?: Crash Course World History #10." YouTube, uploaded by Crash Course, 29 Mar. 2012, <https://youtu.be/oPf27qAup9U>. Accessed 27 Aug. 2021.

Crash Course videos deliver content in a humorous and quick format that engages students. In this video, John Green explains when Rome went from being the Roman Republic to the Roman Empire. In less than 12 minutes, Green explains Rome's transition from city-state to dominant force in the Mediterranean.

Rosenthal, Nan. "Marcel Duchamp (1887–1968)." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [https://www.metmuseum.org/toah/hd/duch/hd\\_duch.htm](https://www.metmuseum.org/toah/hd/duch/hd_duch.htm). Accessed 3 June 2021.

This Met Museum essay covers the famous Dada artist and includes links to several of his famous works on display in the Philadelphia Museum of Art (*Nude Descending a Staircase (No. 2)*, *Fountain*, and *The Bride Stripped Bare by Her Bachelors, Even*).

Samu, Margaret. "Impressionism: Art and Modernity." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [http://www.metmuseum.org/toah/hd/imml/hd\\_imml.htm](http://www.metmuseum.org/toah/hd/imml/hd_imml.htm). Accessed 26 Aug. 2021.

Overview of the Impressionists with links to paintings/info on works by Renoir, Monet, Manet, Degas, Pissarro, and Morisot.

"Science Fiction and Fantasy Literature." *Literary Movements for Students: Presenting Analysis, Context, and Criticism on Literary Movements*, edited by Ira Mark Milne, 2nd ed., vol. 2, Gale, 2009, pp. 744-776. *Gale eBooks*, [link.gale.com/apps/doc/CX3279300037/GVRL?u=lincclin\\_lsc&sid=bookmark-GVRL&xid=8327db10](http://link.gale.com/apps/doc/CX3279300037/GVRL?u=lincclin_lsc&sid=bookmark-GVRL&xid=8327db10). Accessed 27 Aug. 2021.

Each entry in *Literary Movements for Students* covers the origin of the movement, representative authors and works, and the themes and styles represented in the movement. In addition, the entry includes historical context, a critical overview of the movement, and several critical essays by expert critics. In this essay the focus of the criticism is the similarities and differences among Science Fiction and Fantasy works by examining three aspects of *The Time Machine* and *The Hobbit*; it also looks at utopias, dystopias, and the role of government in one of Ursula K. Le Guin's novels.



Seymour, Michael. "Babylon." *The Met's Heilbrunn Timeline of Art History*, June 2016, [https://www.metmuseum.org/toah/hd/babl/hd\\_babl.htm](https://www.metmuseum.org/toah/hd/babl/hd_babl.htm). Accessed 2 June 2021.

This Met Museum essay discusses the rise of Babylon and its subjugation by other cultures (the Assyrians and later the Persians). Linked artworks include cuneiform tablets, sculptures, and striding lions from the processional way.

Smith, Jeffrey Chipps. "The 2010 Josephine Waters Bennett Lecture: Albrecht Dürer as Collector." *Renaissance Quarterly*, vol. 64, no. 1, 2011, pp. 1–49. *JSTOR*, <https://doi.org/10.1086/660367>

This academic journal article serves as a reading response assignment for the Northern Renaissance. It discusses how Dürer's collecting became a means of self-definition as a peer of other artists through his inscriptions on drawings and discusses his habit of self-collecting.

Sorabella, Jean. "The Vikings (780–1100)." *The Met's Heilbrunn Timeline of Art History*, Oct. 2002, [https://www.metmuseum.org/toah/hd/vikg/hd\\_vikg.htm](https://www.metmuseum.org/toah/hd/vikg/hd_vikg.htm). Accessed 2 June 2021.

The images associated with this essay emphasize the metalworking skill of the Vikings.

Spar, Ira. "Gilgamesh." *The Met's Heilbrunn Timeline of Art History*, Apr. 2009, [https://www.metmuseum.org/toah/hd/gilg/hd\\_gilg.htm](https://www.metmuseum.org/toah/hd/gilg/hd_gilg.htm). Accessed 3 June 2021.

This essay is a great supplement to the Crash Course *Epic of Gilgamesh* video.

Stock, Jennifer, editor. "The Black Death Arrives in Europe." *Global Events: Milestone Events Throughout History*, vol. 4, Gale, 2014, pp. 128–31. *Gale eBooks*, <https://link.gale.com/apps/doc/CX3728000548/GVRL?sid=bookmark-GVRL&xid=227ff18e>.

Great contextual background on one of the key historical events of 14-century Europe and its impact on the humanities.

*Sumer, Babylon, Assyria: The Wolves. Films On Demand*, produced by Fremantle Home Entertainment, 1991, [https://fod.infobase.com/p\\_ViewVideo.aspx?xtid=2782](https://fod.infobase.com/p_ViewVideo.aspx?xtid=2782). Treasures of the British Museum. Accessed 2 June 2021.

This video explores both The British Museum's collection of Ancient Near Eastern art and the excavation sites in Iraq.

*Velázquez. Films On Demand*, produced by Seventh Art Productions, 2002, <https://go.openathens.net/redirector/lssc.edu?url=https%3a%2f%2ffod.infobase.com%2fPortalPlaylists.aspx%3fwID%3d95554%26xtid%3d59664>. Great Artists (Series 1). Accessed 2 June 2021.

An in-depth look at a number of works created by the famous Spanish painter (the video includes *The Waterseller of Seville*, *The Forge of Vulcan*, *The Surrender of Breda*, *Juan De Pareja*, and *Las Meninas*).

Voorhies, James. "Surrealism." *The Met's Heilbrunn Timeline of Art History*, Oct. 2004, [http://www.metmuseum.org/toah/hd/surr/hd\\_surr.htm](http://www.metmuseum.org/toah/hd/surr/hd_surr.htm). Accessed 27 Aug. 2021.

Overview of the early 20th-century art movement with links to works by Ernst, Miro, Man Ray, de Chirico, Dali, Magritte, and others.

Wisse, Jacob. "Albrecht Dürer (1471–1528)." *The Met's Heilbrunn Timeline of Art History*, Oct. 2002, [https://www.metmuseum.org/toah/hd/durr/hd\\_durr.htm](https://www.metmuseum.org/toah/hd/durr/hd_durr.htm). Accessed 3 June 2021.

This essay would work well in conjunction with the current reading response assignment on Albrecht Dürer as collector.

Ελληνικός Ήλιος. *Μουσείο Κυκλαδικής Τέχνης, Αθήνα / Museum of Cycladic Art, Athens Greece*. 2018. *YouTube*, <https://www.youtube.com/watch?v=kxw7v79eujU>.

A photographic walkthrough of the Museum of Cycladic Art in Athens set to relaxing music. No narration.

Dr. Lauren Fitzgerald [fitzger@yu.edu](mailto:fitzger@yu.edu)

Belfer 512, (212) 960-5400 ext. 6873

3.1.13.1.1.1 Office Hours TBD (based on everyone's availability) & by appointment



[Plato and Aristotle walking and disputing. Detail from Raphael's \*The School of Athens\* \(1509–1511\)](#)

## 3.1.13.1.1.2 Writing with Power: Classical Rhetoric for Modern Times

**ENG 1450 sec. 231 MW 3:00-4:14PM**

### 3.1.13.1.1.3

Rhetoric has gotten a bad rap, with “empty rhetoric” or “political rhetoric” signifying language that at best says nothing and at worst dangerously deceives. However, this word also names the oldest curriculum for teaching people to communicate effectively. For thousands of years, this time-tested art has enabled orators, writers, and digital-media designers alike to locate what Aristotle called “the available means of persuasion” in a vast range of situations. This new YC English Department creative writing course draws on ancient Greek and Roman rhetoric, two of the earliest sources for the rhetorical principles that inform European and U.S. culture.

But what, you might ask, has rhetoric got to do with *creative* writing? In fact, some of the most famous creative writers of all time, including Shakespeare and Milton, honed their creativity by studying rhetoric. For one thing, analyzing how others use language increases your repertoire of effective strategies and helps you rule out ineffective ones. For another, rhetoric includes a systematic approach to the composing process by way of the five “canons”: invention, arrangement, style, memory, and delivery. We will analyze such language and practice these canons, with emphasis on inventing new ideas and locating opportunities for voicing them.

In the process of learning about classical concepts and applying them to 21<sup>st</sup>-century situations, you’ll become a *rhetorician*, able to critically analyze texts and the larger systems in which they

are produced, and a *rhetor*, adept at using these systems to produce texts that get things done. Because rhetoric informs all modes of communication, we'll also learn about making speeches and effective ways to deploy digital technologies to achieve rhetorical goals.

This course counts towards the English Department's Creative Writing Minor and Media Studies Minor. It also fulfills the Writing-Intensive requirement by providing writing instruction throughout the semester. Though many universities have departments of rhetoric and the study of rhetoric is an academic discipline, rhetoric as a practice, set of theories, and pedagogy emerged thousands of years before academic disciplines were formulated, so it is necessarily *pre*-disciplinary. However, what you'll learn in this course should transfer to multiple writing and communication situations in which you find yourself, whether in college or not.

### Student Learning Outcomes

This semester, you'll

- Learn about the history and complexity of rhetoric, including its relation to truth and knowledge.
- See language as “a form of action” that “makes decisions, forms identities, moves people and things around” (Crowley and Hawhee 8).
- Learn how to analyze other people's language both to discern the merit (or manipulateness) of their arguments and to improve your own linguistic facility.
- Develop a composing process for writing and other modes of communication based on the five rhetorical canons of invention, arrangement, style, memory, and delivery.
- Know how to deploy these strategies for any rhetorical situation in which you need to make your case.
- Understand how the ancient art of rhetoric informs 21<sup>st</sup>-century media.

### Course Materials

You won't need to purchase any books for this course. With the help of Paul Glassman, Director of University Libraries; Sandra Moore, Head Librarian; and the Textbook Alternatives Project, I've located and will make available to you on Canvas a set of videos and readings that explain and exemplify fundamental rhetorical principles. Using this combination of media has the added advantage of demonstrating how rhetoric has always been and will always be multimodal. Note too that though these videos and texts have different authors, because they draw on the same source material—primarily Aristotle's *Rhetoric* and works by the Roman rhetoricians Cicero and Quintilian—they share many connections.

However, you will need

- A laptop with Internet access that you should bring to every class
- The old-school technologies of pencil/pen and paper so we can go analog sometimes

Note: To safeguard against the inevitable technology fails, save all of your writing on your computer before you post it to Canvas.

## Assignments

To support your development as both a rhetor and rhetorician, you'll complete a range of assignments, listed by increasing importance, for which you'll receive feedback from me (in written comments and during two conferences) and, in many cases, your peers:

- **Occasional Quizzes** to promote your understanding of new vocabulary and concepts
- **One "Remote" Asynchronous Discussion**, during the holidays, consisting of a response to a reading and two additional posts over two days
- **Commonplace Book** (probably as a Google Doc), in which you'll complete and keep in-class writing, rhetorical exercises, and examples of rhetorical principles (e.g., newspaper articles or op-eds, speeches), and excerpts of other people's writing that you like.
- ***Progymnasmata***, a tightly sequenced series of exercises (see schedule, below) developed in the classical period that remained so popular through the Renaissance that Shakespeare and Milton completed as part of their educations.
- **Feedback on your peers' work**, especially the more in-depth projects listed below, which will help both them and you further develop your understanding of the relationship between writing/communication and audience.
- **Resume or LinkedIn page + Reflection** will enable you to increase your knowledge of the rhetorical concepts of ethos and pathos in the context of real-world documents. You'll get help from the Career Center and write a reflection about the rhetorical effect you're aiming for.
- **Rhetorical Analysis + Reflection** will call on you to demonstrate your skills as a rhetorician by examining rhetorical devices deployed in a text or speech that we choose together. Here too you'll compose a reflection to consolidate your knowledge so far.
- **Presentation Video + Reflection** will give you the opportunity to draw on all of your new rhetorical knowledge to prepare a brief video on a topic of your choosing, probably using presentation software (PowerPoint, Google Slides, etc.) and Zoom to record it.
- **Portfolio + Reflection**, the course "final" that will consist of a revision of your resume/LinkedIn page, Rhetorical Analysis, OR Presentation Video, several other texts (for instance *progymnasmata* and other exercises), and a final reflective cover letter that discusses what you've learned over the semester and proposes a final grade.

During our second class, we will discuss grading and assessment in this course. But I can say now that your final grade will be based on your completion of these assignments, with special emphasis given to the portfolio. We will arrive at this final grade together, after you've submitted the portfolio, in your second conference with me during finals.

## Policies

**Attendance & Late Work:** When you miss a class or haven't done the homework for a class you do attend, you'll miss out or do less well on

- Writing opportunities that will happen nearly every time we meet
- Discussions that should enable you to develop your understanding of concepts of the course that you'll be expected to apply to your longer projects
- Feedback from your peers that will help you revise for your portfolio.

However, I am profoundly aware that we are, unfortunately, still in the midst of a pandemic that has complicated our work as teachers and students. If you're unable to attend class because of illness, let me know in advance so that I can ask someone to take notes for you or use his laptop to allow you to access the class over Zoom. If your work will be late, let me know that too so we can work something out. Note that I have scheduled a couple of catch-up days for late work (see schedule, below).

**Using Digital Technology in Our Face-to-Face Class Sessions:** There is no writing without technology, but technology can lead to a great deal of distraction, so we need to be conscientious about how we use it during our brief time together. Using your laptop for activities other than those related to our class has the potential to distract people sitting next to and behind you. If you must engage in non-class related activities on your laptop or phone, please sit away from others.

**Academic Honesty:** Academic communities, such as Yeshiva University, can function only if all of its citizens (including you) respect their fellow members and the work that they produce. This means avoiding plagiarism and cheating in all of its forms. In this course

- When you submit a composition—whether in writing, images, video, audio, or some other media—you are saying that it was composed only by you and no one else. You must clearly indicate when any parts are composed by others.
- You are permitted to recycle/reuse/repurpose work you do *for our course only* (but not another, whether at YU or elsewhere).
- You may get help from me, other students in this course, or designated support from YU including Writing Center tutors (see below). Discuss with me any help you receive or plan to receive from anyone else.
- If you find that sources from outside the course, including other writing, images, videos, and people, have influenced your thinking for and/or completion of any assignment, you must, as a matter of academic honesty, cite your source and/or acknowledge their help.

[See YU's Academic Integrity Policy.](#)

### 3.1.13.1.2 Resources



**Support for Students with Disabilities:** Students with disabilities who are enrolled in this course and who will be requesting documented disability-related accommodations should contact the Office of Disability Services, [akelsen@yu.edu](mailto:akelsen@yu.edu) during the first weeks of class. Once you have been approved for accommodations, please submit your accommodation letter to me, and let's discuss specifics so I can ensure the successful implementation of your accommodations. I want to help!

**Writing Support:** The Writing Center offers individualized tutoring that can help you with much of your writing for this course and any other situation that calls on you to write. All writers need feedback, even strong ones. To sign up for online (video) appointments or written feedback (within about 48 hours), visit the Center's online scheduler at <https://yu.mywconline.net/>

**Academic Skills Help:** The Office of Academic Support provides services and resources designed to help students develop more efficient and effective study skills and strategies. Individual support is available in areas such as time management and organization, active reading, note-taking, exam preparation and test-taking skills. To schedule an appointment, email [academicsupport.wilf@yu.edu](mailto:academicsupport.wilf@yu.edu). Also check out <https://www.yu.edu/academic-support>

**Research Help:** Get all the support you need with research for your courses. The [Yeshiva University Libraries](#) offer individualized consultations that will help you locate and cite journal articles, books, and other credible sources for solid papers, presentations, and reports. Skilled information-seekers succeed academically and in the workplace. Prepare for the future by contacting the library at [https://library.yu.edu/ask the library](https://library.yu.edu/ask_the_library).

### 3.1.13.1.2.1 Schedule

Subject to minor adjustments—with advanced notice. Full instructions and readings (and anything else not linked below) available in our Canvas shell. Note that Monday, September 13 will be a “remote” class session, which in our case will mean an asynchronous Discussion on Canvas that will take place over two days.

	Viewing/Reading Homework	Composing Homework	Class Activities
<b>Introductions</b>			
W Aug. 25	<b>3.1.13.2</b>		Who are we? What is “Rhetoric”?



M Aug. 30	Losh et al., from <i>Understanding Rhetoric</i> 38–44; Klien, " <a href="#">Introduction to Rhetoric</a> "; Bizzell, Herzberg, Reames, from <i>The Rhetorical Tradition</i> ; Schoder, " <a href="#">Mr. Rogers and the Power of Persuasion</a> "; and this course syllabus!	Annotate syllabus	Quiz on viewing/reading homework; a history of classical rhetoric; what do you want from this course?; grading
W Sep. 1	Crowley & Hawhee, "The Progymnasmata," pp. 384–89	Fable	What are the <i>Progymnasmata</i> ? What is imitation? Share writing, start Commonplace Book (CB)
Sep. 6–9 No class: Labor Day–Fast of Gedalia			
<b>REMOTE</b> Sep. 13–14	Hidary, from <i>Rabbis and Classical Rhetoric</i>	Post a response to Hidary in Canvas Discussion	Respond to someone else's post; answer a question
Sep. 15–29 No class: Erev Yom Kippur–Simchat Torah			
<b>3.1.13.3 Invention...&amp; Style</b>			
M Oct. 4	Crowley & Hawhee, "The Progymnasmata," pp. 389–96	Tale, Chreia, or Proverb	What are "Style" and "Imitation"? <i>Progymnasmata</i> workshop (PW); imitation exercise
W Oct. 6	Klien, " <a href="#">The Rhetorical Situation, Part 1</a> " Losh et al. from <i>Understanding Rhetoric</i> 48–56, and Klien, " <a href="#">The Rhetorical Situation, Part 2</a> "; optional: Bitzer, "The Rhetorical Situation"	Find and add to your Commonplace Book (CB) an article that responds to its rhetorical situation	Quiz on readings; what is "Invention" in this context? What is kairos?
M Oct. 11	Crowley & Hawhee, "The Progymnasmata," pp. 396–99	Confirmation & Refutation	PW; imitation exercise
W Oct. 13	Klien, " <a href="#">Introducing Rhetoric: Ethos</a> " and " <a href="#">Introducing Rhetoric: Pathos</a> ," Aristotle, from <i>Rhetoric</i>	CB: Find/bring in examples of ethos and pathos	Ethos & pathos exercises
M Oct. 18	Crowley & Hawhee, "The Progymnasmata," pp. 399–401	Commonplace	PW; style/imitation exercise
W Oct. 20	Randazzo, "A Framework for Résumé Decisions"	CB: Review your own resume (and LinkedIn page if you have one)	Resume/LinkedIn page workshop with Joshua Meredith from the YU Career Center
M Oct. 25		<b>(Revised) Resume or LinkedIn Page + Reflection</b>	Share, get/give feedback
Oct. 27– Nov. 2			<b>Midterm Conference with Dr. Fitzgerald</b>
W Oct. 27	Klien, " <a href="#">Introducing Rhetoric: Logos, Part 1</a> "; Burton " <a href="#">Topics of Invention (Commonplaces)</a> "; as needed: Corbett & Connors, "The Topics"	CB: Locate/bring in at least one candidate for the Rhetorical Analysis assignment	Topoi/Commonplaces as ways to link evidence to claims and to generate arguments
M Nov. 1	Crowley & Hawhee, ARSC 3E, pp. 399–401	Encomium and Invective	PW; style/imitation exercise
W Nov. 3	Klien, " <a href="#">Introducing Rhetoric: Logos Part 2</a> " and " <a href="#">Introducing Rhetoric: Logos Part 3</a> "; Socrates,	Catch up day	Quiz; rhetorical exercises

	from Apology; Corbett & Connors, "Analysis of the Topics in 'Socrates' Apology'"		
M Nov. 8	Crowley & Hawhee, "The Progymnasmata," pp. 407–412	Comparison	PW; style exercise: ornament/figurative language
W Nov. 10	Pillar Fort Studios, " <a href="#">Stasis Theory, or, How Not to Argue Past Each Other</a> ," Crowley & Hawhee, "Achieving Stasis by Asking the Right Questions,"	CB: Generate possible ideas for the final presentation using stasis questions and topics	Quiz; rhetorical exercises
M Nov. 15	Crowley & Hawhee, "The Progymnasmata," pp. 412–418	<b>3.1.13.4 Character</b>	<b>3.1.13.5 PW; style exercise</b>
<b>Arrangement...&amp; Style</b>			
W Nov. 17	Boyd, " <a href="#">Aristotle's Arrangement of Classical Rhetoric</a> ," Purdue OWL, " <a href="#">Components and Structure</a> ", King, " <a href="#">I Have a Dream</a> ," (video)	CB: Analyze the arrangement of King's speech	Quiz; rhetorical exercises
M Nov. 22	Crowley & Hawhee, "The Progymnasmata," pp. 418–24	Description or Thesis	PW; style exercise
<del>W Nov. 24</del> <i>Class cancelled: Happy Thanksgiving!</i>			
M Nov. 29	Crowley & Hawhee, "The Progymnasmata," pp. 424–27	Induction of Law	PW; style exercise
W Dec. 1		Draft of Rhetorical Analysis	Workshop
M Dec. 6		<b>Rhetorical Analysis + Reflection</b>	Share, get/give feedback
W Dec. 8		Catch-up Day	Discuss & start planning final presentation
<b>Memory &amp; Delivery</b>			
M Dec. 13	Crowley & Hawhee, "Delivery and Memory: Attending to Eyes and Ears"	Presentation drafting	Rhetorical activities
W Dec. 15	Purdue, " <a href="#">Visual Rhetoric Overview</a> "; examples of video presentations (and review!): Jenkinson, " <a href="#">Classical Rhetoric</a> ," Smith " <a href="#">Stasis Theory</a> "	Presentation drafting	More presentation prep
M Dec. 20		<b>Final Presentation (video) + Reflection</b>	
W Dec. 22	3.1.14	Feedback on presentations	Class party!
Finals: Jan. 2–9		<b>Portfolio + Final Reflection</b>	<b>Final Conference with Dr. F</b>

Lauren Fitzgerald

YC English

### **Rhetoric & Writing: Classical Lessons for Modern Situations**

ENG Creative Writing course that counts towards the Media Studies Minor

Fall 2020

#### **40-word description of the course for the College catalog**

Through study of the ancient art and history of rhetoric, students will learn to discern the merit of arguments and improve their own language facility, develop a systematic composing process, and understand how to deploy these strategies for any rhetorical situation.

#### **Course Description (for students)**

Though Rhetoric has gotten a bad rap, for thousands of years this ancient art has enabled orators, writers, and digital media designers alike to locate what Aristotle called “the available means of persuasion” in any situation. This new YC English Department creative writing course begins with ancient Greek and Roman rhetoric, two of the earliest sources for the rhetorical principles that inform European and U.S. culture. As we study ancient rhetoric, we will analyze the ways that its principles reappear in the U.S. today, notably at the end of the 2020 Presidential campaign that will unfold during the first part of the Fall 2020 semester.

But, you might be asking, how can such analysis help with *creative* writing? For one thing, studying how others use language can increase our own repertoires of effective strategies (as well as those to avoid). And we will engage in a more systematic approach by learning about the five “canons” of rhetoric—*invention*, *arrangement*, *style*, *memory*, and *delivery*—and practicing these techniques each week through both ancient and modern exercises. Our emphasis will be on *invention* strategies, the multitude of ways to generate new ideas and locate new opportunities for voicing concerns and insights. We will find too that *arrangement* and *style*, in particular, are equally creative and generative processes.

Through this study and practice, you will become a *rhetorician*, a critical analyzer of texts and the larger systems in which they operate on audiences to get things done, as well as a *rhetor*, adept at using rhetorical techniques to produce such texts yourself. We will focus on your writing, but because rhetoric applies to all modes of communication, including the 21<sup>st</sup>-century digital technologies that you will experiment with as well, this course counts towards the Media Studies minor.

## Student Learning Outcomes

- Learn about the history and useful complexity of rhetoric, including its relation to the creation of knowledge.
- See language as “a form of action” that “makes decisions, forms identities, moves people and things around” (Crowley and Hawhee 8).
- Learn how to analyze other people’s language both to discern the merit (or manipulateness) of their arguments and to improve your own linguistic facility and deliberation.
- Develop a composing process for writing and other modes of communication based on the rhetorical canons of invention, arrangement, style, and delivery—and be aware of the uses of the canon of memory.
- Know how to deploy these strategies for any rhetorical situation in which you need to make your case.
- Understand the use of the ancient art of rhetoric in 21<sup>st</sup>-century media.

## Course Materials:

- Sharon Crowley and Deborah Hawhee’s *Ancient Rhetoric for Contemporary Students (ARCS)* 5<sup>th</sup> ed. (2012), a well-known textbook used in rhetoric courses across the country for more than 25 years.
- Foundational texts by Gorgias, Aristotle, Isocrates, Cicero, and Quintilian (rpt. in *The Rhetorical Tradition: Readings from Classical Times to the Present*, ed., Bizzel and Herzberg 2001, available on Canvas)
- Modern commentary: e.g., the 2011 video “In Defense of Rhetoric: No Longer Just for Liars” by Clemson University Professional Communication Program graduate students, Lloyd Bitzer’s famous 1968 article “The Rhetorical Situation,” and a chapter (TBD, probably by students) from the edited collection *Jewish Rhetorics: History, Theory, Practice* ed. Bernard-Donals and Fermheimer, 2014 (available on Canvas and the library)
- Laptop with Internet access
- Presentation software (e.g., PowerPoint, Keynote, Google Slides, Prezi)

## Assignments

### Academic Citizenship: 10%

- I.e., participating, listening, coming prepared, helping to build community, and being a helpful audience member for the other rhetors in the class.

### Weekly Exercises: 25%

- Weekly Reading Quizzes, to ensure that students complete the readings, to check that they understand key concepts, and to initiate class discussion.
- “Rhetorical Activities” from *ARCS*, to sensitize students to the prevalence of rhetoric all around them and to develop their understanding of new and complex concepts by way of application. These include rhetorical analyses of contemporary events.

- *Progymnasmata*, a tightly sequenced series of exercises for students of rhetoric developed in the classical period. These remained so popular through the Renaissance that Shakespeare and Milton completed in them as part of their educations.

#### Multimodal Speech on a Supplementary Reading: 15%

- To provide more depth on specific topics from the textbook as well as an opportunity to practice multiple modes of delivery and memory, students will give a brief (5-7 minute) speech on one of the supplementary readings.
- To emphasize the application of Rhetoric to 21<sup>st</sup>-century modalities, this speech will be accompanied by a well-designed visual aid, such as a PowerPoint.

#### Ethos Assignment: 20%

- Of the intrinsic proofs (logos, pathos, ethos), ethos (presentation of self) is often the hardest for students to grasp. We will explore this concept with the most practical and real-world application likely to be on students' minds, job materials such as LinkedIn profiles and resumes.
- For this assignment, we will call on the expert help of the Career Center.
- To promote deeper learning, students will also write a rhetorical analysis in the form of a reflective cover letter about the rhetorical devices they deployed to complete this document.

#### Portfolio: 30%

- Drawing on the rhetorical skills they will have developed by the end of the semester, students will select, further develop, and polish several of their Rhetorical Activities and *Progymnasmata* and, if they choose, their Ethos Assignment or even their Speech.
- They will also compose a Reflective Introduction that will highlight for the audience how these collected works demonstrate the successful execution of these new skills. (Studies link such reflections to the transfer of new skills to other situations.)
- The Portfolio and/or Reflective Introduction will include a multimodal and/or new media component.

### **Schedule**

Weeks 1-2: Introductions: What is "Rhetoric"? What is "Writing"?

- Read *ARCS* Preface
- Watch "In Defense of Rhetoric" video
- Complete Opening Exercises: define terms, describe your writing, illustrate your composing processes

Weeks 3-4: Ancient Rhetorics and/v. Modern Deliveries: Why Study it Now?

- Read *ARCS* Chs. 1 & 12
- Complete *ARCS* Rhetorical Activities
- Prepare for Progymnasmata workshop: Fable and Tale
- Speeches on Supplementary Readings assigned
- View and discuss TED Talks for examples of oral and visual delivery

Week 5: Kairos: Timing is Everything!

- Read *ARCS* Ch. 2 & Bitzer, “The Rhetorical Situation”
- Complete *ARCS* Rhetorical Activities
- Prepare for Progymnasmata workshop: *Chreia*
- Student Speech(es) on Bitzer

Week 6: Ask the Right Questions to Achieve Stasis

- Read *ARCS* Ch. 3 & [Supplementary reading TBD]
- Complete *ARCS* Rhetorical Activities
- Prepare for Progymnasmata workshop: Proverb
- Student Speech(es) on [supplementary reading]

Week 7: Making the Most of Commonplaces

- Read *ARCS* Ch. 4 & Aristotle, from *Rhetoric*
- Complete *ARCS* Rhetorical Activities
- Prepare for Progymnasmata workshop: Common-Place
- Student Speeches on different books of *Rhetoric*

Week 8: The Proofs, Part 1: Logos and Ethos

- Read *ARCS* Chs. 5 & 6 & [Supplementary reading TBD]
- Complete *ARCS* Rhetorical Activities
- Prepare for Progymnasmata workshop: Confirmation and Refutation; Character
- Student Speech(es) on [supplementary reading]

Week 9: Ethos, cont.

- Visit from Career Center Representative; Workshop
- Complete LinkedIn profile or Resume/CV + Rhetorical Analysis

Weeks 10-11: The Proofs, Part 2: Pathos & Extrinsic

- Read *ARCS* Chs. 7 & 8 & Gorgias, “Encomium on Helen”
- Complete *ARCS* Rhetorical Activities
- Prepare for Progymnasmata workshop: Encomium and Invective; Introduction of Law
- Student Speech(es) on Gorgias

Week 12: Arrangement: Getting Organized for Your Audience

- Read *ARCS* Ch. 9 & [Supplementary reading TBD]

- Complete *ARCS* Rhetorical Activities
- Prepare for Progymnasmata workshop: Thesis
- Student Speech(es) on [supplementary reading]

Weeks 13-15: Portfolio Preparation

- Read *ARCS* Chs. 10 & 11 (Style and Imitation)
- Complete *ARCS* Rhetorical Activities
- Prepare for Portfolio Workshops

Reading Period/Finals: Portfolio due