



Cultural Connections

Humanities 131.PCI1-Cotton

Spring 2021 (June 1st-August 14th)

Number of Credits: 3

Location/Venue: Distance Learning Model

Instructor: Holly Taylor

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Course Description

This interdisciplinary course examines contemporary issues, their human and technological component, and their historical precedents through art, music, literature and philosophy.

(Cont'd Description)

Designed as a survey course, Cultural Connections reviews the roots of and contributions to our contemporary culture, among them Greco-Roman, Judeo-Christian, Islamic, African, and traces the evolution of Western culture from the High Middle Ages to the 21st Century.

During the semester, we will focus on how human creative expression describes, questions, and redefines what it means to be human. Focusing on pieces of art, literature, world religions, and architecture we will think about and discuss the values and beliefs that distinguish one period and place from another. We will consider points



of diversity and commonality among cultures, identifying common themes and ideas that bridge present to past, culture to culture.

Each of us brings a wealth of experience to this class. While you may not have formal experience studying art, music, or literature, you do have tremendous informal experience with the arts. Arts and letters abound in our culture! From the design of a web site to the style of a car; from the ideological rhetoric of our leaders to the lyrics of a favorite song; from the clothes that we wear to the movies that we watch, human creative expressions reflect our values and inform our lives.

Who you are--your experiences and your cultural identity--makes you a unique contributor to the class. Your thoughts about the course readings and materials will be the fuel for class discussions in which your individual insights merge into group exchanges, challenging us all to greater understandings and new perspectives.

This class requires individual reading and engaged class discussion with your peers. Plan to spend about six (6) hours a week on readings, participation exercises, writing assignments, and other homework.

Preparation is critical to success in the class. By reading and offering thoughtful responses to prompted questions, you evidence your preparation and your learning. By stretching your perspective, taking risks, and showing a willingness to think outside of the box, you show yourself to be an active learner.

Prerequisite(s)

None

Course Goals

Through a distance learning model you will correspond through Jpay to meet the weekly attendance/participation component of the course. You will use your knowledge of the various cultures, religions, and civilizations studied in the course to identify the connections that bridge humanity together. Participants should consider their own culture, background, education, traditions, and values in order to provide context for

perspectives. Along with a midterm and final essay, students will complete miscellaneous writing assignments that require critical analysis of the assigned texts.

Course Objectives

The course goals and objectives incorporate specific General Education Outcomes (GEOs) established by the JC Board of Trustees, administration, and faculty. These goals are in concert with four-year colleges and universities and reflect input from the professional communities we serve. GEOs guarantee students achieve goals necessary for graduation credit, transferability, and professional skills needed in many certification programs. The GEOs and course objectives addressed in this class include the following:

GEO 6: Understanding and appreciating aesthetic experience and artistic creativity. Learners will demonstrate proficiency:

- Explaining historical, cultural, and social context of selected works of Western and Non-Western art, music, literature. Measures: Course Discussion Questions, Critical Thinking assignments, Cultural Artifact Analysis
- Applying methods of analysis and interpretation, using discipline-specific language. Measures: Course Discussion Questions
- Initiating and sustaining a discussion of the creative contexts within which artists and authors work. Measures: Course Discussion Questions
- Articulating personal critique of artistic works based on aesthetic standards. Measures: Cultural Artifact Project and Discussion Questions
- Approaching works of creative expression with openness and interest; appreciating the world of creative imagination as a form of knowledge. Measures: Cultural Artifact Project and Discussion Questions

GEO 7: Appreciating diversity. Learners will demonstrate proficiency:

- Articulating and evaluating literary and artistic contributions of individuals from groups with which they identify. Measures: Discussion Questions, Midterm and Final Essay
- Articulating and evaluating the cultural contributions of individuals from groups other than one's own, recognizing and evaluating stereotypes. Measures: Discussion Questions, Midterm Essay
- Identifying examples of ethnocentrism, oppression, and dominant group privilege; challenging barriers to understanding diversity; articulating benefits of interacting with individuals from groups other than one's own. Measures: Assigned readings and Discussion Questions
- Relating personal experiences that have led to embracing diversity. Measures: Informal essays

Textbooks

- *Handbook for the Humanities* by Janetta Rebold Benton, Robert DiYanni.
- *Things Fall Apart* by Chinua Achebe

Extras

Ink pens (please write your assignments in dark ink), paper

Grading Procedure

Final Grades are assessed as follows:

- Midterm Essay 20%
- Cultural Event Essay 30%
- Participation & Attendance 20%
- Misc. Writing Assignments 30%



Grading Scale

| GPA | GRADE RANGE |
|------------|--------------------|
| 4.0 | 92-100% |
| 3.5 | 86-91% |
| 3.0 | 80-85% |
| 2.5 | 75-79% |
| 2.0 | 70-74% |
| 1.5 | 65-69% |
| 1.0 | 60-64% |
| 0.5 | 55-59% |
| 0.0 | 0-54% |

Course Organization

Attendance Due Dates:

*Tuesday, June 1st-Semester Begins

Wednesday, June 2nd

Wednesday, June 9th

Wednesday, June 16th

Wednesday, June 23rd

Wednesday, June 30th

Wednesday, July 7th

Wednesday, July 14th

Wednesday, July 21st



Wednesday, July 28th

Wednesday, August 4th

Wednesday, August 11th

*Saturday, August 14th -Semester Ends

Jpay Correspondence:

All JPays are closely monitored by the MDOC. It is expected all communication will be related to the student's education and coursework. No personal information may be shared. Personal information is considered inappropriate and will be flagged. A student may be removed from the Jackson College Corrections Education Program for violation of this policy. JPays may not include attachments, including photos, videos, or other material.

Students will use JPay to communicate with the instructor throughout the semester. The instructor will add the student to their JPay account. This communication will be used to keep track of attendance and course engagement.

The expectations for communication between instructors and students in a specific course are:

1. Students will communicate questions or seek clarification on course-related content only
2. Students will only share questions related to their own coursework. Other students or their work will not be discussed in JPays.
3. Instructors will normally respond to student JPays within 24-48 business hours.
4. Instructors may use JPay to provide feedback to students on course assignments
5. Students are expected to use professional communication skills in their JPays to instructors: clear, concise writing; correct spelling and language appropriate to an academic setting.
6. Please be sure to put the instructor's last name and course information, i.e. Smith, BUA 100, in the first line of the JPay.



Weekly Expectations:

You will view weekly lectures for each unit of material. During these lectures, you should take notes and engage with the materials presented. Be sure to jot down questions you may have and underline areas that seem important to remember.

The subsequent class periods will consist of discussion of the lectures and course material that is featured that week. You may also use this time to complete your homework for each unit. For each week of class there will be participation activities that you will need to complete and turn in to be graded in order to receive participation points. Make sure you complete the assigned readings for each week before you view the lecture for that week.

Course Structure:

The course is presented in weekly units, each with a specific period for completion of readings, assignments, activities, and papers. It's my goal that the lecture materials presented to you in the class will lead to further inquiry into the subject matter shown.

Readings:

You are responsible for reading and engaging the content of the course and the activities that accompany each unit.

Excellent study habits for textbook reading comprehension include a preliminary reading and second reading. In the preliminary reading, skim and scan the material once. Take note of headings, color plate images, maps, time lines, and text box materials; focus on the first and last sentences of longer paragraphs to grasp main ideas. Look for things you understand. Try not to bog down in difficult material. Focus on ideas and information with which you connect.

In your second reading, highlight pivotal passages or controlling ideas and make margin notes using key words and brief summary statements. Record questions raised for you by the materials. See if you can answer them by re-reading and/or bring the questions to discussions. You may also send me course-specific questions through Jpay correspondence. I will do my best to respond within 48 hours. Look up unfamiliar

vocabulary in the glossary or dictionary. Thorough reading and engaged study encourage thoughtful discussion and foster learning.

Homework will be collected in various “batches”. The dates that work will be collected are as follows: June 11, June 25, July 9, July 23, August 6, Final Date is 8/20

Visual Images:

We will spend much time with visual images. Take time with the text’s color plates and sub headings to learn more about each image. You will experience images in the lecture slides that accompany each unit. Active viewing asks that you look at images carefully, read about them, and discuss them. As you spend time with the art, you will learn to read and analyze it.

Discussion Questions:

Learning in this class is reinforced and enhanced by discussion questions and analysis. Putting your ideas in your own words and from your own perspective is crucial. Each of us brings a wealth of personal experience to this course. Your written analyses and ideas about the readings and visual materials are what will constitute the grade you earn. If there is an opportunity to discuss the class material with your peers, you should reflect on the material and what your thoughts are about it. Reflective student-to-student comments often move the class to greater understandings and new perspectives.

Informal Essays:

Your instructors are committed to helping you build your academic writing skills. Toward that end, you will practice and incorporate academic writing, including use of Standard English and basic essay form in all writing assignments, and MLA citation and documentation, in your written work relying on sources. Expect to see requirements for

written work in assignments; you will notice that these requirements become more formal as the semester progresses.

Formal Essays:

There are two papers: the Mid-Term Essay and the final project for the course, the Cultural Event Essay. Below please find the prompts that you will respond to in order to construct your essays:

Midterm Essay:

You should plan to complete your reading of *Things Fall Apart* in order to thoughtfully construct your essay.

You should respond to this prompt by composing a 2-page mini-essay. Please double space your essay, write in dark ink, and only write on one side of each piece of paper. This essay should be in MLA format with a header, page numbers, and a Works Cited page with the following citation:

Achebe, Chinua. *Things Fall Apart*. New York. Penguin Books. 1994.

If you reference material from any other source be sure to include this information on the Works Cited page as well.

Midterm Essay Prompt: Consider the main character, Ukonkwo. He is the provider and leader of his family. Which attributes of his character make him a good leader? Which attributes of his character cause him to make poor decisions? Be specific.

In your opinion, which character traits in a person make for a “good leader”? Reference specific examples from the text to illustrate your points and include page numbers, within the text of your essay. Based off your analysis, explain how the leadership roles of men and women differ in Igbo society. You should include examples from the text to support your claims.

Cultural Event Essay:

Due with final homework pickup.

This assignment measures student proficiency for GEOS 6 and 7

As part of this course, you are required to view and read the “Humanities Cultural Event” materials that are included in this packet and write a 3-page paper about the experience. The paper needs to focus on connecting the subject’s connection to culture. Instructions for the content and formatting of the paper are listed below.

The 3-page paper is due with your final homework collection of the semester. You are welcome to submit your essay earlier than this final date. See the course calendar for specific dates.

NOTE: For the purposes of this class, your cultural event is defined as reading through the Titus Kaphar materials included within this course packet. You will view and engage with his included artwork. All of the materials you will need to complete this essay are included near the end of this course packet under the section heading “Humanities Cultural Event: Titus Kaphar Art Exhibit at the Jack Shainman Gallery”.

Essay Evaluation of the Event includes the following elements:

An introduction that hooks reader attention and provides a thesis focusing the reader on your subject’s connection to culture. The subject is the Titus Kaphar exhibit materials.

A thesis statement is a sentence in which you state your position/opinion about a topic and then describe, briefly, how you will prove it.

- Not a thesis: This is a position, but not yet a thesis: "David’s painting *Napoleon Crossing the Alps* is political propaganda."
- A thesis: "David’s painting *Napoleon Crossing the Alps* is political propaganda because it is a history painting that employs elements of Romanticism such as an appeal to viewer emotions, subjective interpretation of events in order to show Napoleon as a conquering hero of the people."

Your thesis will offer a focus (the subject of your writing), your slant (your opinion about the subject) and a forecasting statement that establishes a blueprint / plan for the rest of

your paper. This blueprint or forecasting plan helps you create a unified structure for your paper.

The thesis can be a few sentences long, but should not a paragraph. Do not begin to state evidence or use examples in your thesis paragraph.

For this project, the most effective thesis will be one that offers an interpretation of how the work connects to cultural ideas and values. There are quite a few ways to approach this project.

You may want to focus **on** the period in which it was created. For instance, students visiting a virtual museum may focus on identifying themes of religion or war. Some students compare and contrast two or more artist's attention to subject matter with the goal of showing variation and diverse attitudes about particular ideas or events.

Alternately, a writer may want to present a thesis and project that explore how the work connects with contemporary ideas, values, and beliefs. For instance, a student attended a Blink-182 concert and focused on the lyrics of *Adam's Song*, discussing why they and other Blink—182 songs resonate with so many young people. Students who have attended the symphony, a dance concert, or a museum investigate why the particular work continues to resonate with 21st century audiences.

Other approaches may be more genre specific and focus on how a work reflects elements of a particular genre or meets aesthetic standards related to the arts. For instance, a student who attended *Escanaba in da Moonlight*, Jeff Daniel's comedy playing at Detroit's Gem Theater, explored the elements of comedy & how Daniel's uses them to turn an evening in a yoooper deer camp into a sidesplitting theatrical evening for mid-western audiences.

The Essay Body will include:

- **A summary & description of the event.** A summary states the main point, idea, genre, period and/or style of the event/artistic experience and briefly relates 2-3 main ideas, parts, or sections from the event that stand in support of this main concept. The summary should be no more than ½ - one full page of your paper. Please select specific pieces of music or art that grabbed your attention and discuss how they reflect the aesthetics of the larger event.
- **Your response to the event's aesthetic qualities.** Discuss why you feel as you do about the event and its connection to culture. *Consider how we have identified various ways of discussing the arts.*
- **Additional information about the event that argues your position and develops your thesis.**
 - Provide your observations that support and develop your thesis.

- Provide at least three academically sound sources that support and develop your thesis. **Encyclopedias such as Wikipedia and Encarta may not be used as primary resources. You may use your textbook as a works cited.**
 - Points of clarification:
 - This project measures your ability to present your ideas and demonstrate your ability to evaluate a work of art, performance, or event. Use sourced material to support and develop your perspective. **Avoid the temptation to write a report on what** one or two other writers' have written about a work of art. A paper that only reports or restates someone else's critique is not the assignment and will not be graded.
 - Research the work of art, not the artist's life. Biographies will not be graded.
- Conclusion:**
- Summarize your response to the event's aesthetic qualities and your position on/evaluation of the event.

| Outcome | The Student |
|------------------------------------|---|
| Meaning / Understanding | <ul style="list-style-type: none"> ● Uses visual, musical, or literary vocabulary to identify works of art and organizes by basic historic and cultural influences. |
| Analysis and Interpretation | <ul style="list-style-type: none"> ● Identifies methods of analysis and interpretation of works of art. ● Uses genre-specific language to support critical reflection. |
| Engagement | <ul style="list-style-type: none"> ● When prompted, engages in discussions of the creative, cultural, and historical contexts within which an artist works. |
| Evaluation | <ul style="list-style-type: none"> ● Identifies the aesthetic standards used to make critical judgments in various artistic fields. |
| Appreciation | <ul style="list-style-type: none"> ● Approaches a work of creative expression with a combination of resistance and openness, disinterest and interest expressed in formal discussion or writing. |

Late Cultural Event Essays will not be accepted. Be sure to hand in your essay with the final homework collection day.

| Grade point | 0-1.5 | 2.0 | 3.0 | 4.0 |
|---|--|--|---|--|
| Criteria | Minimal | Basic | Proficient | Distinguished |
| <p>Demonstrates understanding of aesthetic experience, artistic creativity, and diversity as defined by GEOs 6 & 7</p> <p>Applies relevant course concepts, theories, or materials correctly.</p> | Does not explain relevant course concepts, theories, or materials. | Explains relevant course concepts, theories, or materials. | Applies relevant course concepts, theories, or materials correctly. | Analyzes course concepts, theories, or materials correctly, using examples or supporting evidence. |
| Collaborates with fellow learners, relating the discussion to relevant course concepts. | Does not collaborate with fellow learners. | Collaborates with fellow learners without relating discussion to the relevant course concepts. | Collaborates with fellow learners, relating the discussion to relevant course concepts. | Collaborates with fellow learners, relating the discussion to relevant course concepts and extending the dialogue. |
| Applies relevant professional, personal, or other real-world experiences that demonstrate outcomes defined in GEO 6&7 | Does not contribute professional, personal, or other real-world experiences. | Contributes professional, personal, or other real-world experiences, but lacks relevance. | Applies relevant professional, personal, or other real-world experiences. | Applies relevant professional, personal, or other real-world experiences to extend the dialogue. |
| Supports position with applicable knowledge | Fails to establish and support relevant position. | Establishes relevant position. | Supports thesis position with applicable knowledge. | Validates thesis position with applicable knowledge. |
| Writing meets college level expectations: Standard English grammar; | Errors distract reading and meaning is incomplete or convoluted. | Employs basic rules of grammar and structures. Errors are present and may | Employs rules of grammar and structures with few errors. | Employs grammar and structures with few, if any errors. |

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| organized and cohesive written communication. | | distract the reader. | | |
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Failure

Students may fail the course for the following reasons:

- Students failing to complete 3 or more units
- Failing to email the professor 2 weeks in a row
- Failure to respond to a weekly email 3 times or more in a timely manner
- Failure to complete the midterm and/or final essay
- Failure to meet ALL the course curriculum competencies of the course
- Evidence of plagiarism or cheating
- Submitting papers from previous semesters or other courses
- Inappropriate behavior or unprofessional correspondence

IMPORTANT: You must respond to Jpay emails in order to be marked present each week. If you do not correspond with me for two or more consecutive weeks, you will be dropped from the course. If you are marked absent over three times in the semester you will not be able to pass the class.

If an extenuating circumstance prohibits your attendance and participation please communicate this to your Student Navigator and me as soon as you are aware of it.

Due to this class taking place through a distance learning method, it is your responsibility to make sure you are reading through all the materials you are given for the class in order to complete each step. Each week will consist of an instructional video where the instructor introduces concepts and materials that pertain to the week you are in. This instruction will be supplemented by the activities and additional materials provided in the course packet. You should read through and complete all of the work

contained in the course packet to successfully complete the course. By responding to Jpay emails and completing smaller writing assignments each week you will earn your participation points.

Academic Honesty Policy

JC has an academic honesty policy, which will be adhered to in this class. In essence, the policy requires that all work must be done by the student whose name it bears.

Cases of plagiarism are dealt with by the instructor on an individual basis; the instructor will make decisions regarding the student's ability to correct the problem. All cases of plagiarism are reported to the Office of the Academic Dean.

Academic Honesty is defined as ethical behavior that includes student production of their own work and not representing others' work as their own, by cheating or by helping others to do so.

Plagiarism is defined as the failure to give credit for the use of material from outside sources. Plagiarism includes but is not limited to:

1. Submitting other's work as your own
2. Using data, illustrations, pictures, quotations, or paraphrases from other sources without adequate documentation
3. Reusing significant, identical or nearly identical portions of one's own prior work without acknowledging that one is doing so or without citing this original work (self-plagiarism)

Cheating is defined as obtaining answers/material from an outside source without authorization. Cheating includes, but is not limited to:

1. Plagiarizing in any form
2. Using notes/books/electronic material without authorization
3. Copying
4. Submitting others' work as your own or submitting your work for others

5. Altering graded work
6. Falsifying data
7. Exhibiting other behaviors generally considered unethical
8. Allowing your work to be submitted by others

Accessibility

Jackson College understands that cultivating a broadly diverse community is crucial to our educational mission and to our foundational commitment to leadership and service. Jackson College is fully committed to ensuring our courses are accessible to everyone including those with disabilities. We are currently working to increase accessibility and usability of our course materials in order to meet or exceed the requirements of Section 508 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1991 and Web Content Accessibility Guidelines (WCAG) 2.0. For more information about Jackson College's efforts to ensure accessibility please visit the [Jackson College accessibility web page](#).

If you have an accessibility need in any of our classes please e-mail the Center for Student Success at JCCSS@jccmi.edu or visit the [Center for Student Success web page](#).

At the Center for Student Success (CSS), we are committed to providing all students the opportunity to achieve academic success by providing a variety of support services free of charge to Jackson College students. This includes, but is not limited to, peer and faculty tutoring, mental health referral, temporary assistance with transportation, various workshops/seminars, and the TRIO program.

In addition, the CSS staff is committed to adapting the College's general services to meet the individual needs of otherwise qualified students with disabilities, for the purpose of providing equal access to all programs and facilities.

College Policy

Withdraw: If you decide to withdraw from the course at any time, contact your Student Navigator and formally withdraw. If you leave the course without withdrawing, you will receive a failing grade on your transcript. Failing grades are not good for your record when transferring, graduating, or looking for employment.

- Last Day For Refund/Drop with W: Ask your Navigator
- Last Day For Withdrawal: Ask your Navigator

Academic Advising: It is important to contact your Student Success Navigator prior to the start of the semester in order to receive accommodations in a timely manner. While we will make every effort to coordinate accommodations in a timely manner, failure to self-identify prior to the start of the semester may delay notification to instructors and timeliness of acquiring accommodations. Accommodations do not automatically carry over to the next semester.

Incomplete Policy: In accordance with JCC policy, an Incomplete or "I" grade is only issued to students who have demonstrated good standing in the class and have a passing grade at the time of an extenuating circumstance that precludes completion of the class. Documentation validating the circumstance may be required. These are rarely assigned and are usually due to hospitalization.

Homework will be collected in various "batches". The dates that work will be collected are as follows: June 11, June 25, July 9, July 23, August 6, Final Date is 8/20

Academic Advising

It is important to contact a Center for Student Success professional prior to the start of the semester in order to receive accommodations in a timely manner. While we will make every effort to coordinate accommodations in a timely manner, failure to self-identify prior to the start of the semester may delay notification to instructors and timeliness of acquiring accommodations. Accommodations do not automatically carry over to the next semester. Please e-mail JCCSS@jccmi.edu or visit the [Accommodations for Students with Disabilities](#) web page



Attendance- Participation Policy

In order to be considered an active student in the class, learners should attend the full class period and respond to emails sent through Jpay to confirm weekly attendance. During the course lectures that you will view, please actively engage with the materials by jotting down notes, questions, or comments. During subsequent class periods, you will be asked to engage in discussion and complete written activities. Please make use of this classroom time to discuss the materials you are working on that particular week.

Attendance is submitted weekly to the college every week by all professors; if a student fails to send a JPay email early enough in the week to get through the vetting process, the student will be marked as absent, regardless of the circumstances. Due to the time it takes for emails to be vetted by the facility, it's imperative that you respond to emails as soon as possible to avoid being marked absent. Reference the attendance due dates listed above and plan to respond each week accordingly.

Students who do not send a JPay email in time for two weeks in a row or students who fail to send three weekly JPays throughout the semester on time will be dropped from the course for lack of attendance. Once a student is dropped from the course they cannot be readmitted. (If the final drop date has occurred when the student misses the final allowed absence, the student will automatically fail the course.)

In compliance with Federal Title IV funding requirements, as well as college initiatives, I will be monitoring student participation on a regular basis and officially reporting student activity throughout the term to assure compliance with college policy and federal regulations. It is imperative that you log in to JPay and actively participate by the first Wednesday of the term to validate your enrollment in the course. The earlier, the better. After that, not actively participating weekly in class may result in you being withdrawn from the course. Being withdrawn from a course can have an impact on financial aid, billing, athletic eligibility, and housing status. As a college student you are responsible

for how your participation impacts your academic progress; the accountability lies with you.

Retention alerts will be sent to student navigators for students who have missed 2 or more assignments or have missed weekly JPay check ins. Attendance is reported to the college weekly. See the Grading Procedure and Failure sections of this syllabi for more attendance policies.

Caveat

This calendar is subject to modification at the instructor’s discretion. You will be notified of any modifications within a reasonable time frame via Jpay correspondence.

Calendar

| Date of Class | Chapter/Readings | What’s due? |
|----------------------|---|---|
| Unit One | <ul style="list-style-type: none"> • Introduction (xiv-xxiv) • Ch.1 Ancient Civilizations (1-21) • Ch.2 Ancient Greece (23-45) | <ul style="list-style-type: none"> • Syllabus contract • Critical Thinking Questions from textbook, pg 45 (there are five questions total). Hand in with your first round of homework pickup. |
| Unit Two | <ul style="list-style-type: none"> • Ch. 3 Ancient Rome (49-72) • Read Plato’s “Allegory of the Cave” | <ul style="list-style-type: none"> • Critical Thinking Questions from textbook, pg. 70 (three total). • Complete Discussion Questions for Plato’s “Allegory of the Cave”. |
| Unit Three | <ul style="list-style-type: none"> • Ch.4 Judaism, Christianity, Islam-Global Perspectives (73-93) | <ul style="list-style-type: none"> • Discussion Questions for “Civil Peace”. |

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| | <ul style="list-style-type: none"> • Read Chinua Achebe's "Civil Peace" | <ul style="list-style-type: none"> • Cultural Artifact Analysis: examining a painting |
| Unit Four | <ul style="list-style-type: none"> • Ch. 5, Middle Ages (96-124) • Read Gabriel Garcia Marquez's "A Very Old Man With Enormous Wings" • Look at the Global Perspective featured on pg. 41, "Mesoamerica: Ball Games" • Global Perspective pg. 51, "Native America: Great Serpent Mound" • Global Perspective pg. 65, "Mesoamerica: Aztec Gods" • Global Perspective pg. 91, "Mexico: Tomb of Pacal the Great" • Global Perspective pg. 92, "Peru: Music of the Incas" • Global Perspective pg, 119, "Peru: Incas' Machu Picchu" • | <ul style="list-style-type: none"> • Cultural Artifact Analysis: select one of the Global Perspective examples listed to the left. Work through the Cultural Artifact Analysis prompts. • Complete Discussion Questions for "A Very Old Man With Enormous Wings". |
| Unit Five | <ul style="list-style-type: none"> • Chinua Achebe's <i>Things Fall Apart</i> Chapters 1-11 | <ul style="list-style-type: none"> • Complete the Art Appreciation assignment listed for Unit Six. |
| Unit Six | <ul style="list-style-type: none"> • Chinua Achebe's <i>Things Fall Apart</i> Chapters 12-25 | <ul style="list-style-type: none"> • Midterm essay |
| Unit Seven | <ul style="list-style-type: none"> • Ch. 6 Early Renaissance (127-145) • Ch. 7 Later Renaissance (148-173) | <ul style="list-style-type: none"> • Critical Thinking Questions pg. 173 (three questions total). • Complete the Cultural Artifact Analysis prompt in course packet. Hand in with |

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| | | your next round of homework pickup. |
| Unit Eight | <ul style="list-style-type: none"> • Ch. 8 Seventeenth Century, Baroque (176-197) • Ch. 9 Eighteenth Century, Enlightenment (201-220) • Mary Wollstonecraft “Vindication on the Rights of Women” excerpt • “White Privilege: Unpacking the Invisible Knapsack” by Peggy McIntosh | <ul style="list-style-type: none"> • Complete Education Equality mini essay prompt. • Critical Thinking mini-essay regarding dominant group privilege and equity |
| Unit Nine | <ul style="list-style-type: none"> • Ch. 10 Earlier 19th Century, Romanticism (222-241) • Ch.11 Later 19th Century (244-263) • Romantic poet-Lord Byron | <ul style="list-style-type: none"> • Read Lord Byron’s poem. Answer the questions that follow. • The Picaresque-short writing assignment |
| Unit Ten | <ul style="list-style-type: none"> • Ch. 12 Early 20th Century (265-285) • Ch. 13 Later 20th Century (288-307) • Ch. 14 21st Century (310-324) • Read Doris Lessing’s “A Woman on a Roof” • Read Jamaica Kincaid’s “Girl” | <ul style="list-style-type: none"> • Discussion Questions for “Girl” • Discussion Questions for “A Woman on a Roof” • Cultural Event Essay due by final homework pickup |

Practice Discussion Etiquette:

Discussion etiquette refers to basic politeness and professionalism while working in a classroom environment.

- Be respectful.

- When in the discussion, look at the person to whom you are speaking. Address people by name whenever possible.
- Be careful of your tone; it is carried in the words and structures you use.
- Address ideas not personalities. Critiques of peer works and disagreements with the writers' premises or outcomes are healthy aspects of academic discussion. However, it is not okay to judge or characterize the person. Any critique you offer, whether positive or negative, must address ideas and be supported by evidence.
- Avoid judgmental or inflammatory language.
- Avoid stereotypes. This may require you to check some of your assumptions as you begin to discuss cultures, religions, regions, classes, and genders different from your own.
- Do not assume everyone in your class holds the same religious, political, or social values as you. Be mindful of diversity in the class.
- Respect copyright and intellectual property rules; if you borrow from someone else, even if you are quoting a peer in the class, be sure to give credit where credit is due.
- Using defamatory, hateful, derogatory, or inappropriate language in an essay, smaller writing assignment, email, or in any form of assignment will not be tolerated.

If you have a problem with another student or with your instructor, contact the instructor by email.

Failure to follow basic etiquette in class or in communications may result in a conference with the instructor, grade sanctions, or a report to the Academic Dean.