**General Education Annual Assessment Form**

Course Number/Title: Humanities 128  
GE Area: V

Results reported for AY: 2014-2015  
# of sections: 2  
# of instructors: 2

Course Coordinator: Susan Scaff  
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Department Chair: Shannon Rose Riley  
College: Humanities and the Arts

**Instructions:** Each year, the department will prepare a brief (two page maximum) report that documents the assessment of the course during the year. This report will be electronically submitted to <curriculum@sjsu.edu>, by the department chair, to the Office of Undergraduate Studies, with an electronic copy to the home college by October 1 of the following academic year.

**Part 1**

To be completed by the course coordinator:

1. **What SLO(s) were assessed for the course during the AY?**

   SLO 1: Compare systematically the ideas, values, images, cultural artifacts, economic structures, technological developments, and/or attitudes of people from more than one culture outside the U.S.

2. **What were the results of the assessment of this course? What were the lessons learned from the assessment?**

   The results of both sections of Humanities 128 were successful. Both sections do extensive comparative work on the twentieth century, drawing from a range of cultures around the world:

   Lisa Stenmark teaches a course in which (in her words) “virtually the entire class looks at the ideas, values, images, cultural artifacts, economic structures, technological developments, and/or attitudes of from outside the U.S. Highlights including the following readings, with relevant lectures, discussions and assignments.” She lists the following topics and figures organized geographically:

   - **United Kingdom:** Rudyard Kipling, "White Man’s Burden”; George Orwell, “Shooting an Elephant;” “Nationalism,” “Reflections on Gandhi”; poetry of the World War I era (Yeats, Eliot)
   - **Germany:** Bauhaus Architecture, Hannah Arendt.  
   - **France/Spain:** Art -- Surrealism, Cubism; Franz Fanon (Martinique, Algeria), *Wretched of the Earth*.  
   - **Mexico:** Art – Frieda Kahlo, Diego Rivera
   - **Nicaragua:** Rubén Darío, “To Roosevelt.”  
   - **Russia:** Josef Stalin, “Dialectical and Historical Materialism”; Bukharin’s “Last Plea”; Arthur Koestler, *Darkness at Noon*.  
   - **Czechoslovakia:** Karel Čapek, Rossum’s Universal Robots.  
   - **Japan:** Gojira, Barefoot Gen.  
   - **Algeria/Italy:** Battle of Algiers (1966)

Susan Scaff organizes the material in her section of Humanities 128 both historically and thematically. In this interdisciplinary course we combine a European and Global Studies Curriculum, taking an in-depth look into events and movements in Europe and around the world between 1900 and today. We cover the two world wars, African colonialism, the revolt against colonialism, the rise and fall of totalitarian systems around the world (fascist and communist), the interrelation of the West (Europe, America) and the East (Eastern Asia, the Middle East), and more. Here is a breakdown of the authors and artists/architects systematically compared with in each discipline:

**ART**: Modernist (early 20th century) and mid-century art and sculpture from Europe and America, such as Munch (Norwegian), Matisse (French), Picasso (Spanish), Kirchner (German), Mondrian (Dutch), Boccioni (Italian), Wright (American), Pollock (American), posters from the Cultural Revolution (Chinese), and many others. **HISTORY**: events and patterns in the world wars, the Cultural Revolution in China, and trouble spots in the Middle East (variously, Israel, Afghanistan, Iraq, Iran, Syria). The two primary ideologies of the 20th century, communism and fascism, including Mussolini’s description of fascist ideology. **PSYCHOLOGY**: Freud (Austrian), Jung (Swiss), and Skinner (American). **LITERATURE**: Excerpts from European modernism (Joyce from Ireland; Proust from France; Kafka from Germany). Achebe’s *Things Fall Apart* from Nigeria as entry to studying European colonialism; Sijie’s *Balzac and the Little Chinese Seamstress* from China as an entry to discussing the Cultural Revolution; Hosseini’s *The Kite Runner* as a basis for discussing turmoil in Afghanistan.

(3) What modifications to the course, or its assessment activities or schedule, are planned for the upcoming year? (If no modifications are planned, the course coordinator should indicate this.): No modifications are necessary.

**Part 2**

To be completed by the department chair (with input from course coordinator as appropriate):

(4) Are all sections of the course still aligned with the area Goals, Student Learning Objectives (SLOs), Content, Support, and Assessment? If they are not, what actions are planned?

In alignment—no action planned.

(5) If this course is in a GE Area with a stated enrollment limit (Areas A1, A2, A3, C2, D1, R, S, V, & Z), please indicate how oral presentations will be evaluated with larger sections (Area A1), or how practice and revisions in writing will be addressed with larger sections, particularly how students are receiving thorough feedback on the writing which accounts for the minimum word count in this GE category (Areas A2, A3, C2, D1, R, S, V, & Z) and, for the writing intensive courses (A2, A3, and Z), documentation that the students are meeting the GE SLOs for writing.

Time based presentations, e.g. oral presentations and practice and revision in writing are evaluated during class time. Enrollments are not above stated limits.