

Humanities Survey 2016

Introduction

Thank you SO MUCH for volunteering to participate in the 2016 HWC Humanities Assessment. Your participation will help to inform curriculum development, pedagogical practices, and policy decisions at Harold Washington College. Your participation is voluntary and your responses confidential. You can stop your participation at any time. And whether you participate in the survey or not, it will have no impact on your grade. We will only analyze the data in the aggregate (the big picture), not individual responses.

Please answer the following questions honestly and based on your own knowledge, without any help from other people or resources. This is a three-part response. We hope you will use your best effort to help us gather valid data, but you have the right to stop answering questions at any time.

If you have questions or concerns about this assessment process, please contact Carrie Nepstad, Chair of the HWC Assessment Committee at cnepstad@ccc.edu or call 312-553-6095.

Throughout the survey, remember to click the NEXT button to continue to each section. Also remember to never click the browser's back or forward buttons, as this will mess up the survey.

☐ I have read the above statement and consent to continue. (Check here.)

Student Identification: Please enter your 9 digit student ID. Providing this information allows us to reduce the time of this survey and improve its reliability. Again, this information is confidential and not linked to individual student performance.

Give ID Number Here: _____

Where are you taking this survey?

- ☐ During Class
- ☐ Outside of Class Yet On Campus
- ☐ Off Campus

Part 1: Written Response

This is the most time-consuming part of the survey as it involves you giving a written response, and it will likely take you 15-20 minutes. The 2nd and 3rd parts will take you just a few minutes each.

You will now choose one of four cultural artifacts to write about. You will probably not recognize any of the artifacts, so feel free to simply choose any of them. You do not need to respond to all four but rather only the one you choose. Once you choose you may not change your mind.

Artifact Choice: Please choose ONE of the following:

- ___ A musical composition by Scott Joplin from 1899
- ___ A philosophical text by John Dewey from 1888
- ___ A painting by Mary Fairchild MacMonnies from 1897/1898
- ___ A poem by Paul Laurence Dunbar from 1896

Now proceed to the section that matches your choice.

Musical Composition

Below is a recording of Scott Joplin's "Maple Leaf Rag" from 1899. Press the play button to listen to it. Please use headphones if you are in a public computer lab. When finished listening to it, scroll down to continue the survey below.

<https://youtu.be/gq7nnIXr0RY>



Interpretation:

Provide us with an interpretation of this work that you can support using:

- relevant details related to the subject matter, style, and/or media (materials)
- technical vocabulary pertaining to the discipline
- information about the cultural or historical context

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Do not panic if the artifact is unfamiliar. We have selected texts and artworks that we do not expect you to recognize. We are interested in how you engage with the work and make sense of it based on the knowledge you do have.

Write your response below. Please think and write to the best of your ability. Note that an answer that is only a few sentences long is unlikely to address all the dimensions of the question, so please be as thorough as possible.

Write your response here:

Philosophical Text

Below is an excerpt from John Dewey's "The Ethics of Democracy" from 1888. When finished reading it, scroll down to continue the survey below.

The Ethics of Democracy (Excerpt)

A government springs from a vast mass of sentiments, many vague, some defined, of instincts, of aspirations, of ideas, of hopes and fears, of purposes. It is their reflex and their incorporation; their projection and outgrowth. Without this basis, it is worth nothing. A gust of prejudice, a blow of despotism, and it falls like a card house. To say that democracy is only a form of government is like saying that home is a more or less geometrical arrangement of bricks and mortar, that the church is a building with pews, pulpit and spire. It is true; they certainly are so much. But it is false; they are so infinitely more. Democracy, like any other polity, has been finely termed the memory of an historic past, the consciousness of a living present, the ideal of the coming future . . . Democracy is a form of government only because it is a form of moral and spiritual association.

But so is aristocracy. What is the difference? What distinguishes the ethical basis and ideal of one from that of the other? . . . Here lies the distinction sought for; it is not a question of end, but of means. According to Plato (and the aristocratic idea everywhere), the multitude is incapable of forming such an ideal and of attempting to reach it. . . It is to the one wise man, or to the few, that Plato looks for redemption. Once found these are to be given absolute control, and are to see to it that each individual is placed in such a position in the state that he may make perfect harmony with the others, and at the same time perform that for which he is best fitted, and thus realize the goal of life—"Justice," in Plato's word.

Such is the barest outline of the most perfect picture of the aristocratic ideal which history affords. The few best, the *aristoi*; these know and are fitted for rule; but they are to rule not in their own interests but in that of society as a whole, and, therefore, in that of every individual in society. . . [but] the aristocratic ideal . . . has failed because it is found that the practical consequence of giving the few wise and good power is that they cease to remain wise and good. They become ignorant of the needs and requirements of the many; they leave the many outside the pale with no real share in the commonwealth. Perchance they even willfully use their wisdom and strength for themselves, for the assertion of privilege and status and to the detriment of the common good. The aristocratic society always limits the range of men who are regarded as participating in the state, in the unity of purpose and destiny; and it always neglects to see that those theoretically included really obtain their well-being. Every forward democratic movement is followed by the broadening of the circle of the state, and by more effective oversight that every citizen may be insured the rights belonging to him.

But even were it possible to find men so wise . . . [and] so good as to use their power only for the community, there is another fact which is the condemnation of the aristocratic theory. . . Were it granted that the rule of the *aristoi* would lead to the highest external development of society and the individual, there would still be a fatal objection. Humanity cannot be content with a good which is procured from without, however high and otherwise complete that good. The aristocratic idea implies that the mass of men are to be inserted by wisdom, or, if necessary, thrust by force, into their proper positions in the social organism. It is true, indeed, that when an individual has found that place in society for which he is best fitted and is exercising the function proper to that place, he has obtained his completest development, but it is also true (and this is the truth omitted by aristocracy, emphasized by democracy) that he must find this place and assume this work in the main for himself.

Democracy does not differ from aristocracy in its goal. The end is not mere assertion of the individual will as individual; it is not disregard of the law, of the universal; it is complete realization of the law, namely of the unified spirit of the community. Democracy differs as to its means. This universal, this law, this unity of purpose, this fulfilling of function in devotion to the interests of the social organism, is not to be put into a man from without. It must begin in the man himself, however much the good and wise of society contribute. Personal responsibility,

individual initiation, these are the notes of democracy. Aristocracy and democracy both imply that the actual state of society exists for the sake of realizing an end which is ethical, but aristocracy implies that this is to be done primarily by means of special institutions or organizations within society, while democracy holds that the ideal is already at work in every personality, and must be trusted to care for itself. There is an individualism in democracy which there is not in aristocracy; but it is an ethical, not a numerical individualism; it is an individualism of freedom, of responsibility, of initiative to and for the ethical ideal, not an individualism of lawlessness. In one word, democracy means that personality is the first and final reality. It admits that the full significance of personality can be learned by the individual only as it is already presented to him in objective form in society; it admits that the chief stimuli and encouragements to the realization of personality come from society; but it holds, none the less, to the fact that personality cannot be procured for any one, however degraded and feeble, by anyone else, however wise and strong. It holds that the spirit of personality indwells in every individual and that the choice to develop it must proceed from that individual. From this central position of personality result the other notes of democracy, liberty, equality, fraternity,—words which are not mere words to catch the mob, but symbols of the highest ethical idea which humanity has yet reached—the idea that personality is the one thing of permanent and abiding worth, and that in every human individual there lies personality.

Interpretation:

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Write your response below. Please think and write to the best of your ability. Note that an answer that is only a few sentences long is unlikely to address all the dimensions of the question, so please be as thorough as possible.

Write your response here:

Painting

Below is Mary Fairchild MacMonnies' painting "In the Nursery" from 1897-98. When finished viewing it, scroll down to continue the survey below.



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Write your response here:

Poem

Below is Paul Laurence Dunbar's poem "By the Stream" from 1896. When finished viewing it, scroll down to continue the survey below.

By the Stream

By the stream I dream in calm delight, and watch as in a glass,
How the clouds like crowds of snowy-hued and white-robed maidens pass,
And the water into ripples breaks and sparkles as it spreads,
Like a host of armored knights with silver helmets on their heads.
And I deem the stream an emblem fit of human life may go,
For I find a mind may sparkle much and yet but shallows show,

And a soul may glow with myriad lights and wondrous mysteries,
When it only lies a dormant thing and mirrors what it sees.

Interpretation:

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Write your response here:

Part 2: Attitudes

This part of the survey is quicker than the first and simply asks you some questions about your interests, values, and opinions related to the Arts and Humanities. If you have trouble seeing the entire question for the grid questions, please zoom out a bit on your browser.

1. I consider myself...

	Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree
a.) an artist					
b.) a writer					
c.) a musician					
d.) an actor or performer					
e.) a philosopher					

2. I think studying the arts and humanities...

	Strongly Disagree	Disagree	Neither Agree Nor Disagree	Agree	Strongly Agree
a.) has given me new ways to think about my own life.					
b.) has given me important skills to use in other classes.					
c.) has NOT helped me reach my academic and/or personal goals.					
d.) has helped me become a more expressive/creative/imaginative person.					
e.) has NOT helped broaden my taste in					

music, literature, and visual arts.					
f.) is something I would have done even if there were not a humanities requirement.					

3. Compared to the time before I came to Harold Washington College, I now...

	Much Less Often	Less Often	The Same	More Often	Much More Often
a.) read different types of books.					
b.) listen to different types of music.					
c.) enjoy different types of visual art.					
d.) think about the arts and race or ethnicity.					
e.) think about the arts and gender.					
f.) think about the arts and sexuality.					
g.) think about the arts and religion.					
h.) think about the arts and society.					
i.) think about the arts and politics.					
j.) discuss life's big questions.					

4. Compared to the time before I came to Harold Washington College, I now...

	Much Less Often	Less Often	The Same	More Often	Much More Often
a.) search for meaning in the music I hear, the images I see, and/or books I read.					
b.) attend an arts event.					
c.) visit a museum or take an arts-related tour.					
d.) bring family, friends, or coworkers to an arts event.					
e.) feel confident about understanding what I read, see, and hear.					
f.) feel confident about interpreting creative works of art (e.g. literature, a sculpture, etc.)					
g.) feel confident about what I write.					
h.) feel confident about what I say in class.					
i.) find value in creative works of art even if I don't enjoy them.					

5. Since coming to HWC, have you attended or otherwise experienced (indicate all that apply)...

	No and I have never experienced this	No but I have experienced this before	Yes but it was not new to me	Yes and it was a new experience
a.) the Art Institute, the MCA or other art museum.				

b.) an arts or architecture tour.				
c.) a live music performance.				
d.) a play.				
e.) a Poetry Reading, Poetry Slam, or Open Mic.				
f.) a fiction reading or a writer's talk.				
g.) a film presentation on campus, at the Gene Siskel Film Center, or other independent movie theater.				
h.) an arts related lecture or educational presentation (non-credit).				
i.) a dance performance or performance art event.				
j.) a debate or philosophy discussion				

Part 3: Exit Questions

You are almost done! Just two quick questions left! Just answer these and then click SUBMIT below.

1. Share the reason(s) you chose the artifact that you decided to write about from among the musical composition, the philosophical text, the painting, and the poem. Check ALL that apply.

- ☐ It was the most familiar Title or Artist/Author.
- ☐ I have taken courses in the field I chose (music, philosophy, art, or poetry).
- ☐ I have more out-of-class experience and/or interest in the field I chose.
- ☐ I enjoy the specific field I chose (music, philosophy, art, or poetry) the most out of the options.
- ☐ I thought it would be the easiest of the options.
- ☐ I thought it would be the most challenging of the options.
- ☐ I thought it would be the most interesting choice of the options

- ☐ The discipline seemed to be the most subjective.
- ☐ It was the first one I saw/was at the top of the list.
- ☐ I looked at them first, and then chose.
- ☐ I didn't have any specific reason

2. Feel free to share any comments you have about this survey that you want us to know.

Click SUBMIT below to be done. Don't forget to click SUBMIT. Thank you SO much for your time!
A confirmation page will be available after you click SUBMIT.