

MEMORANDUM

TO: Core Curriculum Committee
FROM: Beth O’Shea, Core Director
DATE: March 16, 2018
RE: Materials for Core Curriculum Committee Meeting 03/22/18
MRH 127, 12:15-1:45 pm

Agenda

- 1) Announcements
 - a. CCC membership, 2018-19
 - b. Incomplete course proposals and supporting material
 - c. Criteria for evaluating courses according to the charge of the CCC

- 2) New Business
 - a. Course Proposals
 - black = first time at CCC
 - blue = recommended “Revise and Resubmit” at last CCC meeting

Competencies

Advanced Writing CADW

ARTH 384	Seminar	CADW	(pp. 1-16)
POLS 495	Senior Capstone Seminar	CADW	(pp. 17-48)

Oral Communication CORL

ARTV 495	Senior Thesis Studio Seminar	CORL	(pp. 49-59)
CHIN 304	Professional Chinese: Language and Culture	CORL	(pp. 60-76)

Explorations

Artistic Inquiry EARI

ARTH 384	Seminar	EARI	(pp. 77-92)
HNRS 335	Versions of the Pastoral in American Literature and Art	EARI	(pp. 93-104)

Literary Inquiry ELTI

SPAN 440	Topics in Literature, Film and Culture	ELTI	(pp. 105-114)
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HNRS 334 Versions of the Pastoral in American Literature and Art
 ELTI (pp. 115-126)

Foundations

Diversity, Inclusion, and Social Justice DISJ

Domestic Level 1

LBST 100 Foundations in Liberal Studies FDD1 (pp. 127-143)

Global Level 1

GNDS 101 Introduction to Gender Studies FDG1 (pp. 144-155)

Global Level 2

HIST 349 The Vietnam Wars FDG2 (pp. 156-163)

HIST 378 The History of World War I and World War II through Literature and Film FDG2 (pp. 164-177)

SPAN 442 Topics in Literature, Film, and Culture – Global Focus FDG2 (pp. 178-188)

- b. Report on first year integration in the LLC/TLCs from CAS Associate Dean Neena Din. This will serve as a basis for discussing the following Integration course approvals.

Integration

First Year Integration CINL

ENGL 363 Global Studies CINL (pp. 189-198)

PSYC 346 Evolutionary Psychology CINL (pp. 199-207)

THRS 323 War and Peace in the Christian Tradition
 CINL (pp. 208-240)

Advanced Integration CINT

CHEM 396 Methods of Chemical Research CINT (pp. 241-253)

COMM 492 Communication Capstone CINT (pp. 254-268)

GENG 492 Engineering Senior Design II CINT (pp. 269-279)

INST 350 Epicuriosity CINT (pp. 280-288)

HNRS 300	A History of Hate: Christian Antisemitism and Western Culture	CINT	(pp. 289-303)
HNRS 301	A History of Hate: Christian Antisemitism and Western Culture	CINT	(pp. 304-318)
HNRS 334	Versions of the Pastoral in American Literature and Art	CINT	(pp. 319-330)
HNRS 335	Versions of the Pastoral in American Literature and Art	CINT	(pp. 331-342)
POLS 400	Political Ideas & Ideologies	CINT	(pp. 343-367)
THEA 475C	Theatre and Community	CINT	(pp. 368-386)

3) Adjournment

ARTH 384: SEMINAR

In Workflow

1. ART Chair (awiese@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Provost (herrinton@sandiego.edu)
5. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
6. Banner (Banner@sandiego.edu)

Approval Path

1. Sun, 11 Feb 2018 00:08:56 GMT
awiese: Approved for ART Chair
2. Wed, 14 Mar 2018 04:39:22 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

New Course Proposal

Date Submitted: Sat, 10 Feb 2018 06:25:49 GMT

Viewing: ARTH 384 : Seminar

Last edit: Sun, 11 Feb 2018 00:28:16 GMT

Changes proposed by: syard

Contact Person(s)

Name:

Sally Yard

E-mail:

syard@sandiego.edu

Campus Phone:

619-300-0628

Effective Term

Fall 2018

Subject Code

ARTH

Course Level

Undergraduate

Course Number

384

Department

Art, Architecture, Art History (ART)

College

College of Arts & Sciences

Title of Course

Seminar

Catalog Title

Seminar

Credit Hours

3

Weekly Contact Hours**Lecture:**

3

nbsp;**Lab:**

0

nbsp;**Other:**

0

Catalog Course Description

Discussion, research and writing focus in-depth on topics that shift each semester. Recent topics have included: Caravaggio and Baroque Italy; Rubens and Rembrandt; Printmaking in the History of Art; Renaissance to Revolution; Old Masters in the Modern Museum; Picturing East and West; Envisioning the Orient; Colonialism and Art History; Ends of Art: Histories of the Fin de Siècle; Matisse and Picasso; Soviet Art; The American Home, 1850-1950; What is American Art?; Problems in Art History of the US; Whitman, Warhol: Democratic Culture; Collections, Collecting, Collectors: History, Theory, Madness; Li(v)es of the Artist: Biography and Art History; Theories of Word and Image; Art Now. Seminars are often taught by visiting art historians and curators and, when possible, draw on the resources of San Diego's museums and collections.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)**nbsp;**

Pass/Fail Grading System

Method(s) of delivery

Lecture

Seminar

Faculty Course Workload

Same as course credit

Is this course cross-listed?**nbsp;**

No

Prerequisites?

Any two ARTH courses.

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?**nbsp;**

No

Is this course a topics course?**nbsp;**

Yes

Is this course repeatable for credit?

nbsp;

Yes

Total completions allowed:

99

and/or

Total credits allowed:

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Advanced writing competency

Artistic Inquiry area

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

10

nbsp;

No:

0

nbsp;

Abstain:

1

Rationale:

We are renumbering an approved course. This has the course description and attributes of the course that has been numbered ARTH 494. We realize that the attributes make this a course that should not be numbered as a 494 course.

A sample syllabus is attached.

Supporting documents

Arth 494W Body Language 2018.pdf

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

This is a course that will be taught on occasion, as it has been with its current number of ARTH 494. This renumbering will position this properly but should not have other effects.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 3125

BODY LANGUAGE: THE HUMAN FIGURE IN MODERN ART

ARTH 494 W
 SPRING 2016

SALLY YARD

All readings will be available on e-reserves unless otherwise noted. A few readings will be available in hard copy on the reserve shelf of Copley Library. There are a good number of "Suggested" readings included here: not to worry! you are not expected to do these suggested readings, but are welcome to enlist these to look more deeply into topics that intrigue you.

WEEK 1
 January 27

BODY LANGUAGE--FROM FRAGONARD TO KARA WALKER

Week 2
 February 3

FROM FRIVOLITY TO MORALITY

Jean-Honore Fragonard

Francois Boucher

Jean-Baptiste Chardin

William Hogarth

HEROIC / IDEAL: NEO-CLASSICISM

Johann Joachim Winkelmann, "Reflections on the Imitation of Greek Works in Painting and Sculpture" (1755), in *The Art of Art History* (Oxford University Press, 2009), 27-34.

Tony Halliday, "The Trouble with Tatius," *Oxford Art Journal*, vol. 29, no. 2 (Oxford University Press, 2006), 197-211.

Anita Brookner, *Jacques-Louis David* (1980) (Norton, 1987). 68-81, 198-99.

Richard Brilliant, *Portraiture* (Harvard University Press, 1991/2008), 7-21.

Jacques-Louis David

Elisabeth Vigee-Lebrun

Angelica Kauffman

Antonio Canova

Week 3
 February 10

LIKENESSES: THE PORTRAIT

Richard Brilliant, *Portraiture* (1991/2008), 23-44, 175-78.

THE IMAGINED AND THE DIVINE

Suggested: Derrick Cartwright, *Benjamin West: Allegory and Allegiance* (Timken Museum of Art, 2004), 1-45, on the reserve shelf in Copley Library.

Henry Fuseli
William Blake
Benjamin West

CODED IMAGES

Albert Boime, "Blacks in Shark-Infested Waters: Visual Encodings of Racism in Copley and Homer," in Kimberly Pindar, ed., *Race-ing Art History* (Routledge, 2002), 169-90.

John Singleton Copley

THE "POST-NEO-CLASSICAL" BODY

Suggested: Abigail Solomon-Godeau, *Male Trouble: A Crisis in Representation* (1997), 7-41.

Jean-Auguste-Dominique Ingres

THE DISASTERS OF WAR

Fred Licht, "The Family of Charles IV," *Goya: The Origins of the Modern Temper in Art* (Harper & Row, 1983), 67-82.

Sally Yard, *Goya and Callot: The Disasters and Miseries of War* (Hoehn Collection of Prints, University of San Diego, 2001).

Francisco Goya

Week 4
February 17

Class will run from 3:30-6:30 today so that we can attend the lecture "Shopping with Sister Corita" by Richard Meyer

5:15-6:30 Lecture by Richard Meyer (in the French Parlor at the entrance to Founders Hall)

6:30-8:00 Reception for the exhibition Love is Here to Stay: Prints by Sister Corita Kent, Hoehn Family Galleries, Founders Hall

LINDA NOCHLIN'S 'THE BODY IN PIECES: THE FRAGMENT AS A METAPHOR OF MODERNITY'

Suggested: Linda Nochlin, *The Body in Pieces: The Fragment as a Metaphor of Modernity* (Thames & Hudson, 1994), 5-64, on the reserve shelf in Copley Library.

ROMANTICISM AND ITS DISCONTENTS

Albert Boime, "Portraying Monomaniacs to Service the Alienist's Monomania: Gericault and Georget," *Oxford Art Journal*, vol. 14, no. 1 (Oxford University Press, 1991), 79-91.

Caspar David Friedrich

Theodore Gericault
Eugene Delacroix

CARICATURE

Suggested: Judith Wechsler, "Daumier and Censorship, 1866-1872," *Yale French Studies* 122: Out of Sight: Political Censorship of the Visual Arts in Nineteenth-Century France (2012), 53-78.

Elizabeth C. Childs, "Big Trouble: Daumier, Gargantua, and the Censorship of Political Caricature," *Art Journal*, vol. 51, no. 1: Uneasy Pieces (Spring 1992), 26-37.

Honore Daumier

'REALISM', THE AVANT-GARDE, THE ARTIST'S PERSONA

Suggested: T.J. Clark, "Olympia's Choice," *The Painting of Modern Life* (Princeton University Press, 1984), 79-146, 281-97.

Gustave Courbet
Edouard Manet
Rosa Bonheur

THE ORIENT OF THE IMAGINATION

Linda Nochlin, "The Imaginary Orient," in *Race-ing Art History*, 69-86.

John Kuo Wei Tchen, "Believing is Seeing: Transforming Orientalism and the Occidental Gaze," *Asia America: Identities in Contemporary Asian American Art* (The New Press, 1994), 12-25.

Jean-Leon Gerome
Alexandre Cabanel

Week 5
February 24

We will meet in Camino 31 as usual, and will spend the latter part of class visiting the Hoehn Print Study Room in Founders Hall

THE PRE-RAPHAELITE BROTHERHOOD IN BRITAIN

Albert Boime, "William Holman Hunt's 'The Scapegoat': Rite of Forgiveness/Transference of Blame," *The Art Bulletin*, vol. 84, no. 1 (March 2002), 94-114.

Suggested: Julie F. Codell, "Expression over Beauty: Facial Expression, Body Language, and Circumstantiality in the Paintings of the Pre-Raphaelite Brotherhood," *Victorian Studies*, vol. 29, no. 2 (Winter 1986), 255-90.

John Everett Millais
Dante Gabriel Rossetti
William Holman Hunt

Emily Mary Osborn
James Abbott McNeill Whistler

LEISURE, DOMESTICITY, THE PUBLIC AND THE PRIVATE

Suggested: Norma Broude, "Mary Cassatt: Modern Woman or the Cult of True Womanhood?" *Woman's Art Journal*, vol. 21, no. 2 (Autumn 2000-Winter 2001), 36-43.

Suggested: Tamar Garb, *Bodies of Modernity: Figure and Flesh in Fin-de-Siecle France* (Thames & Hudson, 1998), 24-79.

Edouard Manet
Berthe Morisot
Edgar Degas
Mary Cassatt
Claude Monet
Pierre-Auguste Renoir
Gustave Caillebotte

VANTAGE POINTS AND POWER

Anthony W. Lee, *A Shoemaker's Story: Being Chiefly about French Canadian Immigrants, Enterprising Photographers, Rascal Yankees and Chinese Cobblers in a Nineteenth-Century Factory Town* (Princeton University Press, 2008), 1-11.

Elizabeth Adan, "The Color of Stone: Sculpting The Black Female Subject in Nineteenth-Century America; Chicana Art: The Politics of Spiritual and Aesthetic Alterities/Feminist Art and the Maternal...," *Feminist Formations* 22.1 (2010), 186-214,

Week 6
 March 2

THE BODY IN MOTION

Eadward Muybridge
Georges Seurat

FIGURE AND EXPRESSION

Vincent van Gogh
Paul Gauguin

PUBLIC/PRIVATE

Henri de Toulouse-Lautrec

TOWARD CUBISM

Paul Cezanne

THE INNER LIFE

Naomi Schor, "Pensive Texts and Thinking Statues: Balzac with Rodin," *Critical Inquiry*, vol. 27, no. 2 (University of Chicago Press, Winter 2001), 239-65.

Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H. D. Buchloh, David Joselit, *Art since 1900*, second edition (Thames & Hudson, 2011), 14-48,

Auguste Rodin

ANGST AND ELEGANCE

Suggested: Shelley R. Langdale, "Edvard Munch: Graphic Revelations in Paris," *Philadelphia Museum of Art Bulletin*, vol. 93, no. 393/394 (Summer 2005), 24-47.

Edvard Munch
Gustav Klimt
Egon Schiele

Week 7
March 9

TURNING THE TABLES: THE EMBODIED VIEWER

Meyer Schapiro, "Picasso's *Woman with a Fan*: On Transformation and Self-Transformation," *Modern Art: Selected Papers* (Braziller, 1978), 111-20.

Yve-Alain Bois, *Matisse and Picasso* (Flammarion, Paris, 2001), 32-55.

Henri Matisse, "Notes of a Painter" (1908), in *Art in Theory 1900-2000*, ed. by Charles Harrison and Paul Wood (Blackwell, 2003), 69-75.

Pablo Picasso, "Picasso Speaks" (1923), in *Art in Theory*, 215-17.

Suggested: Leo Steinberg, "The Philosophical Brothel" (1972), *October*, vol. 44 (Spring 1988), 7-74.

Picasso
Matisse
Fernand Leger

Week 8
March 16

EXPRESSIONISM

Ernst Ludwig Kirchner
Kaethe Kollwitz

FUTURISM

Suggested: Filippo Tommaso Marinetti, *Manifesto of Futurism* (1909), in *Art in Theory*, 146-49.

Umberto Boccioni

DADA AND SURREALISM

Anne Temkin, "Marcel Duchamp & Rose Selavy," *Grand Street* 58: Disguises (Autumn 1996), 57-72.

Giovanna Zapperi, "Marcel Duchamp's 'Tonsure': Towards an Alternate Masculinity," *Oxford Art Journal*, vol. 30, no. 2 (2007), 291-303.

Starr Figura, "Gesture" in John Elderfield, *Body Language* (The Museum of Modern Art, 1999), 40-65.

Ann Temkin, "Dorothea Tanning," *Grand Street* 72: Detours (Autumn 2003), 137-39.

Suggested: Tere Arcq, "In the Land of Convulsive Beauty: Mexico," in Ilene Susan Fort and Tere Arcq, *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States* (Los Angeles County Museum of Art, 2011), 64-87.

Suggested: Sigmund Freud, from "On Dreams" (1901), in *Art in Theory*, 21-27.

Suggested: Andre Breton, from the First Manifesto of Surrealism (1924), in *Art in Theory*, skim: 447-51, read: 452-53.

Suggested: Jean-Paul Sartre, "The Search for the Absolute" (1948), in *Art in Theory*, 611-16.

Marcel Duchamp
Hannah Hoch
Man Ray
Meret Oppenheim
Max Ernst
Dorothea Tanning
Salvador Dali
Remedios Varo
Rene Magritte
Alberto Giacometti
Frida Kahlo

MEXICAN MURAL PAINTING

Diego Rivera

THE ABSTRACTED FIGURE

Constantin Brancusi
Georgia O'Keeffe

PHOTOGRAPHED FIGURES

Alfred Stieglitz
Dorothea Lange
Helen Levitt
Robert Frank

HARLEM RENAISSANCE

Aaron Douglas
Lois Mailou Jones

Week 9
March 23

SPRING BREAK

Week 10
March 30

IN THE WAKE OF WAR

Suggested: Francis Bacon, Interview with David Sylvester (1962), in *Art in Theory*, 635-39.

Suggested: Willem de Kooning, "A Desperate View" (1949), in *Art in Theory*, 582-83.

Suggested: Sally Yard, "The Angel and the *demoiselle*—Willem de Kooning's *Black Friday*," *Record of The Art Museum*, Princeton University, Spring 1992, 2-25, on the reserve shelf in Copley Library.

Jean Dubuffet
Francis Bacon
Arshile Gorky
Willem de Kooning

THE BODY IN ACTION

Harold Rosenberg, "The American Action Painters" (1947) in *Art in Theory*, 589-92.

Pierre Restany, *Yves Klein*, trans. by John Shepley (Abrams, 1982), 7-10, 87-108.

Jeff Kelley, *Childsplay: The Art of Allan Kaprow* (University of California Press, Los Angeles, 2004), 29-41, 232.

Jackson Pollock
Yves Klein
Allan Kaprow
Allison Knowles
Joseph Beuys

THE COVERT BODY

Helaine Posner, "Louise Bourgeois: Intensity and Influence," in Eleanor Heartney, Helaine Posner et al, *After the Revolution: Women Who Transformed Contemporary Art* (Prestel, 2007), 28-51.

Louis Bourgeois, Statements from an Interview with Donald Kuspit (1998), in *Art in Theory*, 1088-90.

Suggested: Leo Steinberg, *Jasper Johns* (Abrams, 1963), look through entire book, on the reserve shelf in Copley Library.

Louise Bourgeois

Jasper Johns
Robert Rauschenberg

Week 11
April 6

POP AND AFTER

Hal Foster, *The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha* (Princeton University Press, 2012), 1-16, 109-71, 253-60, 285-96.

Suggested: Wendy Wick Reaves and Brandon Brame Fortune, "Face Value: Portraiture in the Age of Abstraction," in *Face Value: Portraiture in the Age of Abstraction* (National Portrait Gallery, Washington, D.C., 2014), 32-51.

Suggested: Ewa Lajer-Burcharth, "Warhol's Subject? A Response to Douglas Crimp," *October* 132 (MIT Press, Spring 2010), 25-29.

Suggested: Marina Pacini, "Marisol's Families," *Marisol: Sculptures and Works on Paper* (Yale University Press, 2014), 73-98.

Suggested: Bell Hooks, "Altars of Sacrifice: Re-membering Basquiat," in *Race-ing Art History*, 341-52.

Richard Hamilton
Roy Lichtenstein
Claes Oldenburg
James Rosenquist
Andy Warhol
Ed Kienholz
Marisol
Jean-Michel Basquiat

Week 12
April 13

RE: 'REALISM'

Suggested: William Feaver, "Lucian Freud: Life into Art," *Lucian Freud* (Tate Publishing, 2002), 12-50.

Jacob Lawrence
Alice Neel
Gregory Gillespie
Chuck Close
Lucian Freud

UNFORESEEN LIKENESSES

Roland Barthes, "The Winter Garden Photograph," *Camera Lucida* (Farrar, Straus and Giroux, 1981), 67-70.

CONCEPTUAL ART / PERFORMANCE / FEMINISM

Amelia Jones, "Survey: [Go] back to the body, which is where all the splits in Western Culture occur," *The Artist's Body* (Phaidon, 2012), 16-47.

Suggested: Kate Linker, *Vito Acconci* (Rizzoli, 1994), 7-63, 190-91.

Linda Nochlin, "Women Artists Then and Now: Painting, Sculpture, and the Image of the Self," in Maura Reilly and Linda Nochlin, eds., *Global Feminisms: New Directions in Contemporary Art* (Brooklyn Museum, 2007), 46-69.

Carol Kino, "When Talking Makes the Art Happen [Suzanne Lacy]," *The New York Times*, October 10, 2013.

Hannah Wilke
Carolee Schneemann
Bruce Nauman
Vito Acconci
Chris Burden
Ana Mendieta
Robert Morris
Eleanor Antin
Adrian Piper
Suzanne Lacy

Week 13
April 20

EMBODIMENTS: RACE AND GENDER

Suggested: Henry Louis Gates, Jr., "Preface," and Thelma Golden, "My Brother," in Golden et al, *Black Male: Representations of Masculinity in Contemporary American Art* (Whitney Museum of American Art, 1994), 11-14, 18-44.

Gwendolyn Dubois Shaw, *Seeing the Unspeakable: The Art of Kara Walker* (Duke University Press, 2004), 37-66.

Suggested: Maurice Berger, "Viewing the Invisible: Fred Wilson's Allegories of Absence and Loss," *Fred Wilson: Objects and Installations 1979-2000* (University of Maryland Baltimore County, 2001), 8-21, 50-51, 62-65, 68-71.

Suggested: Huey Copeland, *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America* (University of Chicago Press, 2013), 65-108, 215-19.

Jennifer A. Gonzalez, "James Luna: Artifacts and Fictions," *Subject to Display: Reframing Race in Contemporary Installation Art* (MIT Press, 2008), 22-63, 254-58.

Martha Rosler
Carrie Mae Weems
Barbara Kruger
Cindy Sherman
James Luna
Fred Wilson
Kara Walker

Week 14
April 27

DEMATERIALIZATIONS

Suggested: Foster, *The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha* (Princeton University Press, 2012), 172-209, 296-307.

Suggested: Gerhard Richter, "Notes 1964-1965," in *Art in Theory*, 757-60.

Suggested: Tom Finkelpearl, "Interview: Krzysztof Wodiczko on Alien Staff," *Dialogues in Public Art* (MIT Press, 2000), 324-51.

Krzysztof Wodiczko, "Public Projection" (1983), in *Art in Theory*, 1065-68.

Gerhard Richter
Krzysztof Wodiczko

THE DATA BODY

Mans Wrangle, "The Average Citizen," in Sally Yard, ed., *A Dynamic Equilibrium: In Pursuit of Public Terrain* (inSite, 2007), 215-21.

Anne Collins Goodyear, "Visualization--The Art of R. Luke DuBois," 22-31, and Dan Cameron, "Unfashionably Early for the Art World, 32-37, in Matthew McLendon et al, *R. Luke DuBois--Now* (The Ringling Museum of Art, 2014).

Mans Wrangle
R. Luke DuBois

Week 15
May 4

THE HUMAN FORM / BODY LANGUAGE

Linda Nochlin, "Jenny Saville: Floating in Gender Nirvana" (2000), *Women Artists: The Linda Nochlin Reader*, ed. by Maura Reilly (Thames & Hudson, 2015), 230-35.

Linda Nochlin, "Unholy Postures: Kiki Smith and the Body" (2005), *Women Artists: The Linda Nochlin Reader*, ed. by Maura Reilly (Thames & Hudson, 2015), 290-300.

Suggested: Nancy Spector, "a.k.a.," in Russell Ferguson et al, *Douglas Gordon* (The Museum of Contemporary Art, Los Angeles, 2001), 112-51.

Leah Ollman, "Weighing. Wanting. Writing.: Notes Toward an Understanding of the Unfinished," *William Kentridge: Weighing...and Wanting* (Museum of Contemporary Art San Diego, 2000), 6-12, 23, 27-28, 31.

Suggested: Eleanor Heartney, "Shirin Neshat: Living between Cultures," in *After the Revolution: Women Artists Who Transformed Contemporary Art* (2007), 230-51.

Lorna Simpson
Douglas Gordon
Kiki Smith
Jenny Saville
William Kentridge
Mark Bradford
Shirin Neshat

FABLES AND DETECTIVE STORIES

Suggested: Cuauhtemoc Medina, Russell Ferguson, Jean Fisher, *Francis Alys*, "Interview: Russell Ferguson in conversation with Francis Alys," (Phaidon, 2011), 7-55.

Francis Alys

Sophie Calle

Study Days
May 10-11

May 12-18 Finals Week

My office hours will be Wednesdays 5:30-6:30 and Thursdays 1:30-5:30 in Founders 104. I can be reached at syard@sandiego.edu. I prefer, whenever possible, to put heads together with you in person rather than by electronic means! So please come to office hours or touch base with me before or after class.

Class members will prepare informal weekly journal responses to the readings, as well as weekly in-class writings focused around material under discussion. Students will also do informal class presentations (please let me know if this makes you uneasy, and we will come up with an alternative plan).

Students will also complete two papers during the semester.

Grades will be based on:

Paper 1	25%
Paper 2	30%
Reading journals	25%
In-class writings and presentations	20%

Grades are gauged as follows:

A indicates an exceptional, unexpectedly sophisticated grasp of the material. Polished and nuanced writing and thorough research are typical of A papers.

B indicates a proficient grasp of the material as well as solid research and carefully crafted writing of essays.

C indicates a satisfactory command of the course material.

D and F indicate that more work is needed to gain command of the course material.

It goes without saying that:

- Students are expected to attend all classes.
- All work must be your own. Be sure, always, to: 1/ be generous in acknowledging sources that you have consulted, using footnotes or parenthetical notes, and 2/ include a list of sources at the end of all papers.

LEARNING OUTCOMES:

THROUGHOUT THE SEMESTER, STUDENTS WILL BE HONING THEIR ABILITY TO:

- **ANALYZE:** WRITE WITH SOPHISTICATED, SELF-AWARENESS, AND RIGOR ABOUT THE ROLE OF THE HUMAN FIGURE IN THE HISTORY, THEORY AND CRITICISM OF 19TH, 20TH AND 21ST CENTURY ART
 - DISCUSS THE RELATIONSHIP OF A WORK'S FORM, CONTENT AND CONTEXT WITH A SOPHISTICATED SENSE OF THEIR DYNAMIC INTER-RELATIONSHIP
 - WRITE WITH SPECIFICITY ABOUT THE IMPORT OF HISTORICAL CONTEXT IN THE CREATION AND RECEPTION OF PARTICULAR WORKS OF ART

- **SYNTHESIZE:** CONDUCT RESEARCH ABOUT THE IMAGERY OF THE HUMAN FIGURE IN 19TH, 20TH AND 21ST CENTURY ART WITH PROFICIENCY, LOCATING AND ASSIMILATING SCHOLARLY ARTICLES AND BOOKS, TAKING AN INFORMED, CRITICAL POSITION, SUPPORTED BY INFORMED ANALYSIS
 - WRITE WITH SOPHISTICATED ABOUT THE PERSPECTIVES OF SCHOLARS AND CRITICS, PLAYING THE ARGUMENTS OF SEVERAL WRITERS AGAINST EACH OTHER TO ARRIVE AT AN INDEPENDENT PERSPECTIVE.
 - GATHER AN EXPANSIVE ARRAY OF SOURCES, PROPERLY DOCUMENTED AND ACKNOWLEDGED, ENLISTED IN THE FORMULATION OF A COGENT ANALYSIS THAT ACKNOWLEDGES THE DIFFERING VANTAGE POINTS OF SCHOLARS
 - DEVELOP AN ORIGINAL ARGUMENT THAT IS GROUNDED IN SPECIFICS, ANALYZING WORKS OF ART AS VISUAL AND MATERIAL FORMS
 - ARTICULATE A CLOSE AND REFLECTIVE READING OF CRITICAL SCHOLARLY TEXTS, PRESENTING AN ORIGINAL ANALYSIS

POLS 495: SENIOR CAPSTONE SEMINAR

In Workflow

1. PSIR Chair (edmonds@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Provost (herrinton@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Fri, 09 Mar 2018 20:29:32 GMT
edmonds: Approved for PSIR Chair
2. Fri, 09 Mar 2018 20:56:48 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean
3. Tue, 13 Mar 2018 15:44:03 GMT
Thomas Herrinton (herrinton): Rollback to AS Associate Dean for Provost

History

1. Aug 10, 2016 by Ronald Kaufmann (kaufmann)

Date Submitted: Fri, 09 Mar 2018 20:29:00 GMT

Viewing: POLS 495 : Senior Capstone Seminar

Last approved: Wed, 10 Aug 2016 10:13:37 GMT

Last edit: Tue, 13 Mar 2018 15:44:03 GMT

Changes proposed by: edmonds

Contact Person(s)

Name:	E-mail:	Campus Phone:
Ron Kaufmann	kaufmann	5904

Effective Term

Fall 2018

Subject Code

POLS

Course Number

495

Department

Poli. Sci. & Intern. Relations (PSIR)

College

College of Arts & Sciences

Title of Course

Senior Capstone Seminar

Catalog Title

Senior Capstone Seminar

Credit Hours

3

Weekly Contact Hours

Lecture:

0

nbsp;

Lab:

0

nbsp;

Other:

3

Catalog Course Description

This course is required for Political Science and International Relations majors. There are four main objectives for this course. First, it provides an opportunity for students to synthesize, integrate and apply the knowledge and skills they have acquired while pursuing the PS or IR major. Second, it provides an opportunity to produce an original research paper or equivalent creative project. Third, it provides students with the opportunity to present their conclusions with faculty, peers, and members of the community. Finally, this class aims to help students improve their writing and communication skills.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)

nbsp;

Auditing Permitted

Method(s) of delivery

Seminar

Faculty Course Workload

Same as course credit

Is this course cross-listed?

nbsp;

No

Prerequisites?

POLS 330.

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Advanced writing competency

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Majors/Minors/Concentrations:

International Relations - IREL

Political Science - POLS

Department Restrictions:

Major Restrictions:

Include

Major Codes:

IREL, POLS

Class Restrictions:

Include

Class Codes:

SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

8

nbsp;

No:

0

nbsp;

Abstain:

Rationale:

This class previously fulfilled the UD W requirement of the old core. We have revised it to fulfill the new core's Advanced Writing Requirement. The required supplement and sample syllabi are included below.

Supporting documents

POLS 495AW proposal 2018.docx

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

This change should not have an impact on our curriculum. It previously fulfilled the W requirement and would perform the same function for our majors on the new core. Nor should the change have an impact on the curricula of other departments. Students must complete POLS 330 before taking POLS 495. This requirement effectively restricts 495 to Poli Sci and IR majors.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Thomas Herrinton (herrinton) (Tue, 13 Mar 2018 15:44:03 GMT): Rollback: Needs Beth's approval

Key: 2189

Supplement:

- A. AW Workshop Requirement
 - a. All Department faculty participated in the Advanced Writing workshop with Amanda Moulder at a designated department meeting in October of 2016.
- B. Process Writing
 - a. The format of this class specifically requires that students go through the process of writing a research paper in Political Science. Every Capstone class will include an assignment sequence that enables students to receive feedback as their work develops.
 - b. As part of this process, courses may include draft-and-revise that assignments will help students see how the editing process can make writing better, and help them develop their ability to write clear logical prose.
 - c. Courses may also assign a sequence of related papers, where students are required to develop ideas through papers on closely related questions.
 - d. Courses may also include some form of peer review, where students practice critically analyzing their classmates’ work. Such assignments also help students hone their editing and analytical skills, with positive effects on their own writing.
- C. Writing to Learn
 - a. All students will write an intellectual autobiography, which requires students to reflect consciously on their understanding of the discipline and its relationship to their personal growth and the way they see the world. The process of thinking and writing about their intellectual formation encourages them to put into words what they have learned and raise questions about what they hope to learn during the course of their Capstone semester.
 - b. Capstone classes may use a variety of mechanisms to help students think critically about their own thinking and writing processes. Classes may use oral presentations, outlines, thesis prospectuses, and paper drafts as mechanisms for helping students think through not just their writing but the formulation of their paper topic, question, and research product.
- D. Writing in the discipline
 - a. Political scientists write for two reasons. First, we write in order to communicate research findings to other specialists. Second, we write in order to make arguments to each other and the broader community about how to explain political phenomena.
 - b. As our discipline includes multiple forms of writing, each class will focus on a particular type of writing and analysis, specific to a subfield of Political Science. Types of analysis appropriate to the Capstone paper include analytical essays, policy analysis, policy proposals, legal analysis, critical theoretical analysis. Common to all of these will be a clear statement of the question to be answered, a thesis statement, and the use of appropriate methodology to develop evidence in support of the argument.
- E. Outcomes Alignment
 - a. See highlights in attached syllabi

Dr. Casey Dominguez
Political Science 495
Fall 2017

POLS 495
Senior Capstone Seminar:
The Domestic Politics of War and Crisis

How do the structures of the American Constitutional system, fundamental freedoms, ignorance, racism, the economy, and other normal political forces interact with international events to help explain America's actions on the world stage? And how do international events affect ordinary domestic politics at home? In this class, you will reflect upon what you have learned in your political science courses, internships, and other undergraduate experiences, and apply some of what you learned in a major paper.

Prerequisites

To take this class, you must be a senior and a Political Science major. You must have completed Research Methods and at least one upper division class in American Politics.

Course Objectives

There are four objectives of the Senior Capstone Seminar. First, it provides an opportunity for students to **synthesize, integrate and apply** the knowledge and skills they have acquired while pursuing the PS or IR major. Second, it provides students with an opportunity **to produce** an original research paper or equivalent creative project. Third, it provides students with the **opportunity to present their conclusions** with faculty, peers, and members of the community. Finally, as a “W” course, this class aims to help students improve their **writing skills**. Therefore, we will spend some time talking about and practicing how to write clearly, correctly, and persuasively.

Course Learning Outcomes

At the end of this course, students will be able to do the following at an advanced level:

- Identify the structure and operation of the U.S. political system
- Distinguish among a diversity of traditions in the field
- Construct analytical arguments and write clear, logical, grammatically correct prose
- Write an annotated bibliography and literature review that demonstrate mastery of the skill of clearly distilling another scholar’s argument
- Develop an understanding of the importance of engaging in politics and a realization of political competence.
- One goal of this new institution is that you will integrate material learned in other classes.
- CADW LO 1 Write with the mastery of a student advanced in an area of study by distinguishing and responding to audiences, occasions, and discursive contexts
- CADW LO 2 Apply relevant and compelling content, based on mastery of assigned subjects, in order to write effectively within the area of study
- CADW LO 3 Use credible sources to develop ideas and arguments that are effective within the area of study
- CADW LO 4 Cite sources accurately according to the conventions of the area of study
- CADW LO 5 Write clearly and fluently in formats relevant to the area of study, with few errors in syntax and grammar.

Assignments.

15% of grade. Intellectual Biography: All Capstone students will complete this assignment. In as many pages as it takes you to do so, reflect on the ways in which your courses (the books you have read, the papers you have written, the class discussions in which you have participated) and experiences outside of the classroom (internships, study abroad, community service-learning) have informed your understanding of the study of American politics. Please make sure to address the substance of what you have learned about politics in general, the substance of what you have learned about American politics specifically, and to identify the books, lectures, and other experiences that have especially influenced you. This paper will be graded on its argument and writing, not on your personal experiences. It can be rewritten for a re-grade. **CADW LO 1, 5, Writing to Learn**

25% of grade. Teaching one class: Dr. Dominguez has prepared lectures and readings for the first few weeks. In those lectures, she will introduce five themes: constitutionalism, freedom of speech, racism, ignorance, and partisanship. You and your classmates will teach the rest of the class, by researching how those themes intersect with an important event in American history of your choosing. You will assign readings and prepare a lecture and discussion questions for one day of the semester. **CADW LO 1**

- **September 14:** choose your war, major law, or crisis.
- **One week before** you teach your class, you must submit two documents **in office hours**:
 - An annotated bibliography of the (10+) books and scholarly articles that you have consulted to prepare your teaching presentation. **CADW LO 3, 4, Process Writing, Writing in the Discipline**
 - Two book chapters, academic journal articles, videos, or long-form journalistic articles to assign to the class for your assigned day. You are responsible for emailing copies of your readings or links to your readings to the class no less than one week before your teaching date. (Your classmates must have one week to read your assigned reading.) **CADW LO 3**
- **On your assigned teaching day:**
 - You will be evaluated on how thoroughly you have prepared the facts of your event/event, and how clearly you communicate those facts to the class.
 - You will be evaluated on how well you apply political science concepts to your case, and how interesting your argument and discussion are to the class. **CADW LO 2, 3**
 - You will be evaluated on the clarity of your communication.
 - You will be evaluated on how much you are able to engage the class.

35% of grade. Analytical paper: All Capstone Students are required to complete an original research paper or equivalent creative project of 20 pages in length. This capstone project is an opportunity for you to integrate knowledge gained in other courses and demonstrate your ability to think creatively and analytically about political phenomena. In this class, your capstone paper will answer the following questions: *Why is the event that you chose an important one for American citizens to understand thoroughly? How does Political Science help you (and by extension, your fellow citizens) understand the war/event/crisis that you taught the class about? How does your analysis of this event help you (and by extension, your fellow citizens) understand American politics and government better?*

- Thesis statement due Oct 10 **CADW LO 1, 2, Process Writing, Writing in the Discipline**
- Outline due Nov 2 **CADW LO 1, 2, 5, Process Writing, Writing in the Discipline**
- Draft due in class for workshop Nov 21 **CADW LO 5, Process Writing, Writing in the Discipline**
- Final draft due Dec 14 **CADW LO 1, 2, 5, Process Writing, Writing in the Discipline**

25%. Final Exam

Final exam will test you on all the readings and presentations—those assigned by the professor and those assigned by your classmates.

Participation

Your classmates will be graded on how well they engage *you*—do them the favor of coming to class prepared to engage. 😊

Date	Topic	Assigned reading
Sept 7	What have you learned?	
Sept 12	Speaker with Dr. Willoughby's class	
Sept 14	Intellectual autobiographies, discussion of projects	Assignment due: Intellectual autobiography
Sept 19	Constitutionalism, separation of powers, federalism	(BB) Richard Fenno, <i>Homestyle</i> , HarperCollins 1978, pp. 1-29. (BB) Charles O. Jones, <i>The presidency in a Separated System</i> (Brookings 1994), pp. 1-24. (BB) US Constitution and Bill of Rights
Sept 21	The First Amendment: the press, protest, pressure groups	Excerpt from <i>Why Civil Resistance Works</i> , TBD (BB) Excerpt from <i>Buckley v. Valeo</i> (BB) Jeffrey Barry and Clyde Wilcox, <i>The Interest Group Society</i> (Pearson Longman 2007), pp. 1-13 and 170-183.
Sept 26	Racism, discrimination and in and out group biases	Excerpt from <i>Post-Racial or Most-Racial</i> , TBD Marisa Abrajano and Zoltan Hajnal, <i>White Backlash: Immigration, Race, and American Politics</i> , (Princeton Univ. Press, 2015) pp. 25-59.
Sept 28	Partisanship, bounded rationality, and ignorance	(BB) Michael X. Delli Carpini and Scott Keeter, <i>What Americans Know About Politics and Why it Matters</i> (Yale Univ. Press 1989) pp. 62-104. (BB) Donald Green, Bradley Palmquist, and Eric Schickler, <i>Partisan Hearts and Minds</i> (Yale Univ. Press 2002), pp. 140-163. (BB) Christopher Achen and Larry Bartels, <i>Democracy for Realists</i> (Princeton Univ. Press 2016), 267-296.

Oct 3	An example: Evolution of Constitutional War Powers I	(BB) Casey Dominguez, <i>The Partisan Construction of the Commander in Chief</i> book manuscript, Chapters 1 and 2
Oct 5	How do these variables help us understand the emergence and presidency of Donald Trump?	Michael Tesler, three Monkey cage blog posts on the election outcome
Oct 10	Student topic: Watergate and the rule of law	Reading TBA
Oct 12	Student topic: speech on campus Student topic: privacy rights	Reading TBA
Oct 17	Student topic: speech and Snowden	Reading TBA
Oct 19	Student topic: New Deal policy	Reading TBA
Oct 24	Student topic: corporate influence	Reading TBA
Oct 26	Student topic: education on race, racism, and reparations	Reading TBA
Oct 31	On Writing	(BB) George Orwell, "Politics and the English Language" 1968. Workshop on paper theses

Nov 2	Symposium with Dr. Willoughby	Paper outlines due to Dr. Dominguez
Nov 7	Student topic: DACA Student topic: refugees	Reading TBA
Nov 9	Student topic: the Peso crisis Student topic: Asian financial crisis	Reading TBA
Nov 14	Student topic: Truman Doctrine	Reading TBA
Nov 16	Student topic: War in Afghanistan Student topic: War in Afghanistan	Reading TBA
Nov 21	Workshop on paper drafts	Workshop on paper drafts
Thanksgiving	Thanksgiving	Thanksgiving
Nov 28	Student topic: Wars in Vietnam and Iraq Student topic: War in Iraq	Reading TBA
Nov 30	Student topic: Interventions in Libya and Syria Student topic: Syria policy under Obama and Trump	Reading TBA
Dec 7	Student topic: TBA	Reading TBA
Dec 14	Final discussion	Final papers due

Political Science
495-2 IPJ 218; W:
4-6:50 pm
Spring 2018

Dr. Mike Williams

Office and Phone: IPJ 286B and Serra Hall 200F; 260-4012

Office Hours: Mondays: 11 am -12 pm (KIPJ 286B), Tuesdays: 9 am – 10 am (Serra Hall 200F);

Wednesdays: 12 pm – 3 pm (KIPJ 286B)

E-mail: jmwilliams@sandiego.edu

Changemaker Hub Website: <http://www.sandiego.edu/changemaker/>

Political Science 495 (Senior Capstone): U.S.-Africa Relations

Course Aims

Are you curious as to the causes and consequences of conflict in sub-Saharan Africa? Have you ever considered how American foreign policy influences African politics or whether the United States has national interests in sub-Saharan Africa? Did you realize that San Diego has a vibrant African refugee population? Are you interested in learning how these refugees have sought to embrace or inhibit assimilation? The reality is that most Americans know very little about African history, culture, and politics. Unfortunately, most American media only cover issues in Africa if they encompass natural disasters, wars, or elections. In this course, we are going to learn about sub-Saharan African history, culture, and politics with a specific focus on the causes and consequences of conflict over the last seventy years or so. While we will explore different theories concerning why conflict occurs, much of the course will focus on only one country – Somalia. The reason for this focus is that we are interested in not only understanding the roots of conflict on the continent of Africa but we will also examine the lived experience of conflict through the plight of refugees – in both Africa and the United States.

This course will provide you with the tools to understand African political issues and US-Africa issues and to form your own – informed – opinion. Most importantly, this is a fun course that will enable you to share your ideas with your classmates and your professor, and in the end, this will make you better prepared to be a more effective citizen at the local, national, and global levels.

Prerequisites

To take this class, you must be a senior and a Political Science or International Relations major. You must have completed Research Methods and at least one upper division class in Comparative Politics or International Relations.

Senior Capstone Objectives

There are four objectives of the Senior Capstone Seminar. First, it provides an opportunity for students to **synthesize, integrate and apply** the knowledge and skills they have acquired while pursuing the PS or IR major. Second, it provides students with an opportunity **to produce** an original research paper or equivalent creative project. Third, it provides students with the

opportunity to present their conclusions with faculty, peers, and members of the community. Finally, as a “W” course, this class aims to help students improve their **writing skills**. Therefore, we will spend some time talking about and practicing how to write clearly, correctly, and persuasively.

Course Learning Outcomes

At the end of this course, students will be able to do the following at an advanced level:

- to identify and understand the causes and consequences of conflict in sub-Saharan Africa
- to identify and understand the causes and consequences of conflict in Somalia
- to construct and evaluate analytical arguments and write clear, logical, grammatically correct prose
- to identify and gather information from credible primary and secondary sources
- to develop an understanding of the importance of engaging in politics and a realization of political competence
- to understand both theoretically and practically the values of citizenship and its beneficial consequences
- to identify those issues, areas, or changes that one wishes to address in the world through a reflective lens that questions one’s own relation to the issue(s) and one’s place in the organization, community, system, etc.
- CADW LO 1 Write with the mastery of a student advanced in an area of study by distinguishing and responding to audiences, occasions, and discursive contexts
- CADW LO 2 Apply relevant and compelling content, based on mastery of assigned subjects, in order to write effectively within the area of study
- CADW LO 3 Use credible sources to develop ideas and arguments that are effective within the area of study
- CADW LO 4 Cite sources accurately according to the conventions of the area of study
- CADW LO 5 Write clearly and fluently in formats relevant to the area of study, with few errors in syntax and grammar.

Course Requirements

Class Participation and Attendance (10%)

Your daily participation and attendance are the most important features of this course and accounts for 10% of your grade. Each of us will bring different ideas and bits of knowledge to class and the course is designed for us to share our different opinions in an intense, yet polite, manner. I do not claim to dispense Truth with respect to African politics, and it is my hope that we will learn from each other over the course of the semester. Thus, there will be very few traditional lectures given. Instead, each class will begin with a series of questions that relate to the readings assigned for that particular day. There will be some days where these questions will be addressed to the entire class and other days will I will ask specific students to answer the questions. If you read the materials closely, you will be prepared for any questions that I might ask.

At the beginning of each class, we will discuss any news references to Somalia during the previous week. As you check your news feeds during the week, please make note of any articles, posts, or videos related to Somalia and be ready to share these with your classmates.

You will get much more out of this class – and life

- if you pay attention to the news each day. But you are all political science or international relations majors
- so I am sure you are already doing this!

Regular attendance is required for this course and more than one absence will lower your participation. It will be lowered 5% for each subsequent absence unless you provide a verifiable written excuse from a doctor.

Arriving late to class, leaving class during discussions, and receiving cell phone calls during class, is disruptive and rude. Your class participation and attendance grade will be lowered if you consistently come to class late or if you receive calls during class.

Intellectual Biography (15%) **Writing to learn**

All Capstone students will complete this assignment. In as many pages as it takes you to do so, reflect on the ways in which your courses (the books you have read, the papers you have written, the class discussions in which you have participated) and experiences outside of the classroom (internships, study abroad, community service-learning) have informed your understanding of the study of American politics. Please make sure to address the substance of what you have learned about politics in general, the substance of what you have learned about American politics specifically, and to identify the books, lectures, and other experiences that have especially influenced you.

Analytical Papers (50%)

All Capstone Students are required to complete an original research paper or equivalent creative project of 20 pages in length. You will write three analytical papers during the semester. Each paper will be 5-7 pages in length, double-spaced, 12-point font. With each paper, you will be required to provide a re-write, which incorporates the suggestions made on the initial draft. Depending on the quality of the revisions, you can improve your grade with the rewrite. The details of these essays will be provided in class. You will not be required to conduct any additional research to complete these writing assignments. Each of these papers will be uploaded to Turnitin.com. The revised papers are due on **May 23rd. CADW LO1, LO2, LO3, LO4, LO5, Process writing, Writing in the discipline**

Community Engagement Project – Roots and Routes (25%) **Writing to learn**

In this assignment, you will explore and integrate the meaning of your past experiences, identify the present aspects of self, and articulate the impact you intend to have in the world. As you answer the questions below, you need to provide written responses but this is not an essay assignment. The written responses can be bullet points or complete sentences. You will turn in this written document and it will be one aspect of the evaluation – but the presentation is the main component of this assignment.

You are encouraged to utilize your creativity in order to exemplify the most authentic expression of yourself. You will be required to share your story with your classmates on **Wednesday, May 2nd** in class. The format of this presentation is up to you – it can be a

traditional oral presentation or it can be a Ken Burns-esque documentary movie that you create. Past students who demonstrated exceptional work employed a variety of illustrative techniques—pictures, quotes, artwork—while still maintaining professionalism and technical precision. Be creative!

Grade Distribution

Attendance/Participation:	10% [50 points]	A = 93-100%	C = 73-77%
Intellectual Biography:	15% [75 points]	A- = 90-92%	C- = 70-72%
Analytical Paper (x3):	50% [200 points]	B+ = 88-89%	D+ = 68-69%
Roots and Routes Project/Presentation:	25% [125 points]	B = 83-87%	D = 62-67%
		B- = 80-82%	D- = 60-62%
		C+ = 78-79%	F = 59% or below

All assignments are due in class on the specified due date. You may not email assignments unless I have given you prior permission. Missed or late papers will not be accepted unless students notify me before the absence and have a written verifiable medical excuse.

Classroom Etiquette

When class begins, I expect each of you to behave in a responsible and respectful manner. Over the last few years, there has been a noticeable increase in the number of instances where students disrupt class discussions in a variety of ways. For example, it seems to be more common for students to arrive late, to walk out of class during discussions, to receive telephone calls, to receive and send text messages, to receive and send emails, and to surf the net. Obviously, such behavior is not acceptable. Unless there is an emergency, I expect every student to arrive to class on time and to stay for the entire class period. While in class, students should not receive or send any phone calls or text messages. Students will be penalized for any of these infractions. Also, unless a student can provide a letter from Disability Services, laptops will not be allowed during class.

Academic Integrity

I expect you to comply fully with the standards of academic integrity set forth by the University of San Diego. Any incident of academic dishonesty (as defined in the Undergraduate Bulletin) will be punished to the full extent allowed by the University.

Any form of cheating or academic dishonesty will not be tolerated and will result in a grade of "F" for the course. Further, any academic dishonesty will be reported to the Department Chair. Because it is **your responsibility** to know and understand University policy regarding academic integrity, "Serious Violations" will be administered for academic dishonesty in this class (*"unauthorized assistance on examination, falsification or invention of data, unauthorized collaboration on an academic exercise, plagiarism, misappropriation of resource materials, unauthorized access of an instructor's files or computer account, other serious violation of academic integrity as established by the instructor"*). Be advised that **academic dishonesty can lead to academic disqualification**. It is rather easy to identify illegitimate assignments, and I do

not hesitate to consult USD faculty or colleagues at other institutions nationwide regarding students' work and I will require each student to submit papers to turnitin.com. I encourage you to discuss coursework with classmates and friends, **but do your own work and write your own papers**. If at any time you need help or would like to talk about an exam or assignment, please come talk to me.

Books and Other Materials

There are two required books for this course. These books can be bought on amazon.com or other on-line vendors. The other materials for the course are on BlackBoard. Please notify me as soon as possible if any of these materials are not available.

- Paul Williams, *War and Conflict in Africa* (2011)
- Cindy Horst, *Transnational Nomads: How Somalis Cope with Refugee Life in the Dadaab Camps of Kenya* (2006)
- BlackBoard Readings (BB)

Date	Reading Assignments (complete before class)	Class Activities/Assignments	Questions/Class Activities
1/31	<p>Introduction to Class</p> <p>-Williams and Nunn, "Immersive Practices" [BB]</p> <p>-Various NYT and Economist articles</p> <p>-Freedom House article</p>		<p>-What do you know about politics in Africa and politics in Somalia?</p> <p>-What are the challenges and opportunities of engaging with community?</p> <p>-What is the state of the world today with respect to democracy?</p>
2/7	<p>Sub-Saharan Africa Political History</p> <p>-Young, "A Half Century of African Independence" [BB]</p> <p>-Herbst, Chapter 1 [BB]</p>	<p>LION STUDENTS IN CLASS</p> <p>*Intellectual Autobiography Due</p>	<p>-What are the distinct periods in Africa's political history?</p> <p>-What did you learn about African politics that you did not know before?</p> <p>-What is one assumption you had about African politics that was challenged or confirmed in Young's reading?</p> <p>-What is Herbst's conception of political power?</p>
2/14	<p>Causes and Consequences of Conflict in Africa</p> <p>-Williams, Introduction and Chapters 1-7</p>		<p>-How do political scientists determine the extent of "conflicts"?</p> <p>-What is neopatrimonialism? How does it contribute to conflict? How do resources contribute to conflict?</p>

			-In what ways do sovereignty, ethnicity, and religion contribute to conflict? According to Williams, which factors are most important to understand conflict in Africa? Why?
2/21	<p>San Diego and the Somali Community</p> <p>-TBA</p>	<p>USD Students Visit LION Students at SFS</p> <p>Somali Family Service Orientation (12:30-2:00 pm) [6035 University Ave., #6, SD, CA 92115]</p>	<p>-What are the main characteristics of City Heights?</p> <p>-How does City Heights compare to your community?</p> <p>-What do you notice about City Heights during our visit?</p> <p>-What questions do you have about City Heights?</p> <p>-What types of services are refugee organizations providing in San Diego? How does Somali Family Service compare to other organizations?</p>
2/28	<p>Causes and Consequences of Somalia Conflict (Part 1)</p> <p>-Somali Profile and Timeline [BB]</p> <p>-Somalia Freedom House Report [BB]</p> <p>-Menkhaus, “The crisis in Somalia: Tragedy in five acts” [BB]</p> <p>-Hesse, “Two Generations, Two Interventions in One of the World’s Most-Failed States: The United States, Kenya and Ethiopia in Somalia” [BB]</p>		<p>-What are the main causes and consequences of conflict in Somalia?</p> <p>-What implications did the process of nation building have for understandings of citizenship?</p> <p>--- What can we learn about statebuilding in Africa through the Somaliland example? How might piracy facilitate or inhibit state building?</p> <p>-How has the international community responded to the crisis in Somalia? What do you think of these responses?</p>

-Johnson and Smaker,
“Statebuilding in de facto states”
[BB]

-Bruton, “In the Quicksands of
Somalia” [BB]

-Crocker, “The Lessons of
Somalia: Not Everything Went
Wrong” [BB]

- Kapteijns, “Test-firing the
‘new world order’ in Somalia:
the US/UN military
humanitarian intervention of
1992-1995 [BB]

3/7	<p>Causes and Consequences of Somalia Conflict (Part 2)</p> <p>-Somali Profile and Timeline [BB]</p> <p>-Somalia Freedom House Report [BB]</p> <p>-Samatar, et. al., “The dialectics of piracy in Somalia” [BB]</p> <p>-Mwangi – “State collapse, <i>Al-Shabaab</i>, Islamism, and Legitimacy in Somalia” [BB]</p> <p>-Norris and Bruton, “Twenty years of collapse and counting” [BB] [RECOMMENDED]</p>	<p>LION STUDENTS IN CLASS</p> <p>*Focus on questions related to “Uncovering Your Past”</p>	<p>-What are some of the reasons why piracy exists in Somalia?</p> <p>-How are piracy and the idea of weak/failed states related?</p> <p>-What explains the rise of Al-Shabaab in Somalia?</p> <p>-Why/how is religion an effective way for rulers to legitimate their rule? Why/how is it ineffective?</p>
3/14	-Horst, Chapter 1-2	*Analysis Paper #1 Due	<p>-What are the major features of the refugee camps in Kenya? What challenges exist in understanding how people cope in these refugee camps? What does Horst mean by the term “transnational nomads?”</p> <p>-How do Somalis cope with everyday issues in the refugee camps? How do pre-war insecurities compare to the insecurities during the war?</p>
3/21	-Horst, Chapters 3-5	<p>*Analysis Paper #1 Returned</p> <p>*Notes from “Uncovering Your Past” Due</p>	<p>-How well do the camps provide security for the Somalis? Do the camps create a culture of dependency? How?</p> <p>-What is taar? What is xawilaad? How do these practices support Somalis? Do Somalis want to relocate to the West? Why or why not?</p>
3/26 --- 4/2	Spring Break/No Class		
4/4	-No Class	*Notes from “Uncovering Your Past” Returned	-What are the main characteristics of the US refugee system?

	<p>US Immigration Policy and Refugee/Asylum Process (Part 1)</p> <p>-Betts – “Why the Refugee System is Failing and How to Fix It” (Ted Talk) [BB]</p> <p>-Milliband – “The Refugee Crisis is a Test of Our Character” (Ted Talk) [BB]</p> <p>-Fleming – “Help Refugees Thrive Just not Survive” (Ted Talk) [BB]</p> <p>-Fleming – “Sunk at Sea” (Ted Talk) [BB]</p> <p>-Abdi – “Heroes of Somalia” (Ted Talk) [BB]</p>		<p>-Do you agree with Milliband that the current refugee crisis is a “test of our character”? Why or why not?</p> <p>-Which Ted Talk did you find the most meaningful and why?</p>
4/11	<p>US Immigration Policy and Refugee/Asylum Process (Part 2)</p> <p>-Key findings about U.S. immigrants [BB]</p> <p>-Capps and Fix, “Ten facts about U.S. refugee resettlement” [BB]</p> <p>-UNHCR, “Displacement trends” [BB]</p> <p>-Amnesty International, “Catastrophic moral failure....” [BB]</p> <p>-Amnesty International, “Global refugees by the numbers” [BB]</p> <p>-Mott, “African refugee settlement in the US” [BB]</p>	<p>LION STUDENTS IN CLASS</p> <p>-Focus on questions related to “Exploring your Present and Future”</p> <p>*Analysis Paper #2 Due</p>	<p>-How do refugees resettle to the US? What policies does the US have in place to facilitate or inhibit resettlement?</p> <p>-How do refugees resettle to the US? What policies does the US have in place to facilitate or inhibit resettlement?</p> <p>-How is the US approach to refugee resettlement similar to or different from other countries?</p> <p>-What are the specific ways refugees seek to advance social justice and civil society in their communities?</p> <p>-What are the different ways that refugees seek to support one another? How do state laws and regulations affect these efforts?</p>

	<p>-The Economist, “Closing its doors to refugees is unlikely to make America safer” [BB]</p> <p>-New York Times, “Trump Comments, Infuriating Africans, May Set Back U.S. Interests” [BB]</p> <p>-New York Times, “U.S. Put 92 Somalis on a Deportation Flight, Then Brought Them Back” [BB]</p> <p>-New York Times, “Supreme Court Allows Travel Ban to Take Effect” [BB]</p>		
4/18	<p>Becoming American: Theory and Practice (Part 1)</p> <p>-Smith, “Beyond Tocqueville” [BB]</p> <p>-Gilbert, “Citizenship, civic virtue, and immigrant integration” [BB]</p>	<p>*Analysis Paper #2 Returned</p> <p>*Notes from “Your Present and Future” Due</p>	<p>-What does it mean to be an “American”?</p> <p>-What are most important lessons you learned from Gilbert’s article on Somali assimilation/integration in Maine?</p> <p>-What is Smith’s “multiple traditions” argument and how does this relate to the process of being or becoming an “American”?</p>
4/25	<p>Becoming American: Theory and Practice (Part 2)</p> <p>-Vissicaro, “Dance, Community, and the Reconfiguration of Space” [BB]</p> <p>-Darboe, “New Immigrants in Minnesota” [BB]</p>	<p>*Notes from “Your Present and Future” Returned</p>	<p>-What ways are most effective for Somalis to become integrated into American society?</p> <p>-What are the greatest challenges for integration?</p> <p>-What have you learned about the ways Somali Family Services has tried to facilitate integration? Are their programs effective?</p>

	<p>-Lindley, “Between ‘dirty money’ and ‘development capital” [BB]</p> <p>-Connor, et. al. “From Somalia to U.S.: Shifts in Gender Dynamics from the Perspective of Female Somali Refugees” [BB]</p> <p>-Coughlan, et. al., “Struggling to start over: human rights challenges for Somali Bantu refugees in the United States” [BB]</p> <p>-Smith, “Resettlement of Somali Bantu Refugees in an Era of Economic Globalization” [BB]</p>		
5/2	No readings	<p>LION STUDENTS IN CLASS</p> <p>*Roots and Routes Presentations</p>	
5/9	<p>Moving Forward: US Foreign Policy in Somalia and the Integration of Somalis in the United States</p> <p>-Williams and Cummings, “Education from the Bottom Up: UNICEF’s Education Programme in Somalia” [BB]</p> <p>-Menkhaus, “Elections in the Hardest Places: The Case of Somalia” [BB]</p> <p>-Elmi, “Developing an</p>	<p>*Analysis Paper #3 Due (This paper can be turned in before May 9th. My comments on this paper will be provided to you no later than Sunday, May 13th)</p>	<p>-What is the future for Somalia?</p> <p>-What do you think the U.S. foreign policy should be?</p> <p>-What do you think your friends and family should know about Somalia?</p>

	<p>Inclusive Citizenship in Somalia: Challenges and Opportunities” [BB]</p> <p>-New York Times, “Pentagon Foresees at Least Two More Years of Combat in Somalia” [BB]</p> <p>-New York Times, “Over 100 Shabab Militants Killed in U.S. Airstrike in Somalia” [BB]</p> <p>-New York Times, “After Huge Truck Bombings, U.S. Steps Up Attacks Against Somali Militants” [BB]</p> <p>-Ali – “The Link between Unemployment and Terrorism” (Ted Talk) [BB]</p>		
5/23	FINAL EXAM PERIOD (5-7 pm)	*Analysis Papers Rewrites Due	

Political Science 495: Nationalism across the World

Course Description

This course is a Senior Capstone Seminar in political science and international relations.

Course Objective

The seminar provides an opportunity for students to

- Synthesize, integrate, and apply the knowledge and skills they have acquired in other classes.
- Produce an original research paper or equivalent creative project.
- Present their conclusions with faculty, peers, and members of the community.
- As a “W” course, this class aims to help students improve their writing skills.

Learning Outcomes

At the end of this course, students will be able to do the following at an advanced level:

- Identify the structure and operation of political systems.
- Distinguish among a diversity of traditions in the field.
- Construct analytical arguments and write clear, logical, grammatically correct prose.
- Write an annotated bibliography and literature review.
- Develop an understanding of the importance of engaging in politics.
- CADW LO 1 Write with the mastery of a student advanced in an area of study by distinguishing and responding to audiences, occasions, and discursive contexts
- CADW LO 2 Apply relevant and compelling content, based on mastery of assigned subjects, in order to write effectively within the area of study
- CADW LO 3 Use credible sources to develop ideas and arguments that are effective within the area of study
- CADW LO 4 Cite sources accurately according to the conventions of the area of study
- CADW LO 5 Write clearly and fluently in formats relevant to the area of study, with few errors in syntax and grammar.

Books: Benedict Andersen, Imagined Communities: Reflections on the Origin and Spread of Nationalism. Revised ed., Brooklyn, NY: Verso, 2016.
Rogers Brubaker, Citizenship and Nationhood in France and Germany. Cambridge, MA: Harvard University Press, 1992.

Teaching Methods

As a seminar, this class relies heavily on student participation. This is your class, take charge of it.

Special Assignments

There are two special assignments common to all capstone courses. They are designed to help you integrate, apply, and communicate what you have learned during your major studies.

Intellectual Biography: Reflect on the ways in which your courses (the books you have read, the papers you have written, the class discussions in which you have participated) and experiences outside of the classroom (internships, study abroad, community service-learning) have informed

Week 11: Ethnonationalism

Apr 17 *Citizenship Ch 6*

Apr 19 In-class Presentations Update on Papers (Paper Outlines due in class)

Week 12: Current Issues

Apr 24 France *Citizenship Ch 7*

Apr 26 Germany *Citizenship Ch 8*

Week 13: Updates on Current Issues May 1

TBA

May 3 TBA

Week 14: Mai 8 and 10

May 8 **In-Class Presentations: Research Papers**

May 10 **In-Class Presentations: Research Papers**

5/ 17 Final Papers Due Thursday at 1:00PM @ pfau@sandiego.edu CADW LO1, LO2, LO3, LO4, LO5, Process Writing, Writing in the Discipline

POLS 495: JUSTICE & RESPONSIBILITY

PROFESSOR TIMOTHY WYMAN MCCARTY

TMCCARTY@SANDIEGO.EDU

OFFICE: IPJ 282; PHONE: (619) 260-4246

OFFICE HOURS: WF 11:00 – 12:15; TTH 10:45 – 12:00

You have probably noticed that the world is full of all kinds of terrible miseries and injustices, but chances are you haven't figured out exactly what those terrible, horrible, no good, very bad things have to do with regular decent folks like yourself. Sure, you know that the world is full of large-scale injustices like state-sponsored torture, unjust war, genocide, climate change, racism, sexism, apartheid, poverty, and all manner of indifference to the suffering of man and nature alike, but none of that is any of your business, right? You didn't cause all that injustice, so how could you possibly bear any responsibility for it? Well...

You might not have personally brought about the injustices of the world, but chances are you haven't done all that much to stop them either. And some of them have come about as a result of large-scale processes that you might be a participant in (think about climate change or capitalism or white supremacy). Sometimes you might even benefit from these injustices (quick question: how much did your shoes cost & are you sure they weren't made by child labor?). And, of course, some of these bad things have been done by a state of which you might be a citizen. Maybe you even voted for the politicians who enacted an unjust policy. And even if you didn't, you probably paid taxes that contributed to that injustice. And even if you didn't pay taxes, you at least enjoyed the protections and privileges of citizenship provided by that unjust state.

Does this mean that you are responsible for all these injustices in the world? And if so, what are the consequences of that responsibility? Is responsibility the same thing as guilt? Is being complicit the same thing as being responsible? What if you didn't even know what was happening? What if there was nothing you could do to stop it even if you did know? And is there any difference between the things we might be responsible for having done in the past and the things we are responsible for doing in the future? Can it be your responsibility to help remedy an injustice for which you bear no responsibility for having caused? Hopefully you've noticed that these are hard questions. We're going to try to address as many of them as possible—although I cannot promise we'll come to any satisfying answers—in this seminar.

BOOKS:

The following books must be purchased for the course:

Karl Jaspers, *The Question of German Guilt* (Fordham)

Iris Marion Young, *Responsibility for Justice* (Oxford)

Larry May, *Sharing Responsibility* (Chicago)

Czeslaw Milosz, *The Captive Mind* (Vintage)

Bertolt Brecht, *Collected Plays: Five* (Methuen Drama/Bloomsbury)

[or any edition of *Life of Galileo* edited by Willet & Manheim]

In addition to these books, there are a number of texts that are recommended, but not required, depending on your level of background and interest in particular topics. All other required texts will be distributed in class or via Blackboard.

COURSE REQUIREMENTS

For this course, you will write two short papers and a longer term paper, which will build explicitly upon the work in the shorter papers. One of your short papers will be the subject of a formal class presentation, the other will not. In addition, you will be required to make a formal response to one of your classmates' presentations. The two short papers are meant to serve as foundational for the final paper, which will integrate ideas and arguments from those papers in light of feedback from me and from your classmates.

Intellectual Autobiography (5%) **LO1, LO2, Writing to learn**

To prepare yourself intellectually, you will write an intellectual autobiography that reflects on the ways in which your courses and experiences outside the classroom have informed your understanding of the study of politics in general and your conceptions of justice and responsibility in particular.

Papers (20% & 20%), **LO1, LO2, LO3, LO4, LO5 Writing to learn, Writing in the discipline**

You will write two short papers (7-8 pgs) in which you will develop an interpretive argument focused on a close critical analysis of the reading assigned for that day. This means that you will not have the benefit of class discussion prior to writing your paper, but instead will be expected to prepare to lead discussion. Your papers will be due 48 hours prior to the seminar meeting in which we will be discussing the text.

Presentation (10%), **LO1**

For one of your papers, you will make a formal presentation of your argument in class. You should plan to present for no more than 10-15 minutes. You should not read your paper, but instead prepare a formal speech, either fully written out or in detailed outline.

Response (15%) **LO1, Writing to learn, Writing in the discipline**

You will also be required to prepare a formal response to one of your peers' paper presentations. This response should be no more than 5 – 10 minutes in length. You may also choose to respond to elements of the presentation, but the bulk of your response should be based on a short response paper (3-4 pgs), which will be turned in immediately following your response. As with your presentation, you should not read your paper, but instead prepare a formal speech, either fully written out or in detailed outline.

Term Paper (25%) **LO1, LO2, LO3, LO4, LO5 Process Writing, Writing to learn, Writing in the discipline**

The final term paper will synthesize and develop upon the work of your shorter papers. For this paper, you will be required to apply the theoretical concepts associated with justice & responsibility that we will have studied in the course to a contemporary political concern of your choosing. This will, obviously, require independent research and analysis on your part. You must submit formal term paper proposals no later than April 4th.

Attendance, Participation, Quizzes, etc. (5%)

This is a fast-moving, intensive, discussion based seminar. It is essential that you come to class having completed the readings and prepared to discuss them.

LEARNING OUTCOMES

So long as (almost) everything goes according to plan, by the end of this course, you should all be well-prepared to:

- Give an account of the core ideas and arguments of the course texts.
- Craft and defend both normative and interpretive arguments in written and oral communication.
- Utilize a variety of interpretive methodologies to interrogate claims regarding complicity, justice, and moral responsibility.
- Articulate both defenses and critiques of complicity and moral responsibility.
- Put the ideas and arguments drawn from the course texts into productive and critical conversation with contemporary political practices and ideas.

In addition, you will achieve some of the key learning outcomes of your political science education more generally:

GOAL 1 - Substantive Knowledge: Political Science and International Relations (PS/IR) students will graduate with substantive knowledge of basic political concepts and systems. It is our goal that PS/IR students will understand the institutions, processes and values that shape politics within and among states and be able to apply that knowledge to the world. It is also our goal that students understand the major theories, concepts, foundations, and methodologies used in the study of politics and international relations.

- Knowledge of concepts and theories of politics. Students should be able to distinguish among the diversity of traditions in the field.

GOAL 2 – Critical Thinking, Writing, And Research Skills: PS/IR students will graduate with the ability to think critically about political concepts and systems. It is our goal that PS/IR students will demonstrate the ability to apply their knowledge of politics by using the major analytic and theoretical frameworks in several subfields of political science. It is also our goal that students be able to formulate questions and evaluate argument and hypotheses based on these frameworks.

- Writing and Critical Thinking. Students should be able to construct and evaluate analytical arguments and write clear logical prose.
- Research. Students should be able to identify and gather information from credible primary and secondary sources.

GOAL 3 – Engagement in Politics: It is our goal that PS/IR students are prepared for active citizenship and begin to develop an ongoing interest in national and global politics.

- Political efficacy. Students will develop an understanding of the importance of engaging in politics and a realization of political competence.
- Active participation in politics and global citizenship. Students should be able to understand both theoretically and practically the values of citizenship and its beneficial consequences.

Finally, as a “W” course, this class aims to help students improve their writing skills. Therefore, we will spend some time talking about and practicing how to write clearly, correctly, and persuasively. In light of this, you will be able to do the following at an advanced level:

- CADW LO 1 Write with the mastery of a student advanced in an area of study by distinguishing and responding to audiences, occasions, and discursive contexts
- CADW LO 2 Apply relevant and compelling content, based on mastery of assigned subjects, in order to write effectively within the area of study
- CADW LO 3 Use credible sources to develop ideas and arguments that are effective within the area of study
- CADW LO 4 Cite sources accurately according to the conventions of the area of study

- CADW LO 5 Write clearly and fluently in formats relevant to the area of study, with few errors in syntax and grammar.

MISCELLANEOUS GRADE AND PAPER STUFF

1. In order to receive a passing grade, you must complete all assignments.
2. There is no extra credit offered in this course.
3. I reserve the right to alter the slate of readings and assignments if it seems necessary and prudent to do so, but you will be given ample notice of any changes.
4. I am happy to discuss your paper with you in office hours and will look over drafts that you bring with you, but I will not read drafts delivered electronically, placed in my office mailbox, or even delivered by hand and tied up nicely with a bow.

ACADEMIC INTEGRITY

Plagiarism or any other form of academic dishonesty will result in a failing grade in the course. Under certain circumstances, academic dishonesty may be grounds for expulsion from school. Please refer to the “Academic Integrity” section of USD Policy Manual (Section 4.8) for more information. It is your responsibility to familiarize yourself with the standards of academic integrity. If you have questions about plagiarism or academic integrity, please speak to me or to an academic advisor.

ATTENDANCE & PARTICIPATION:

Presence in class is essential for success in the course for a variety of reasons, not least of which is your participation grade. You must come to class having read the assigned sections of the text and be prepared to answer questions and offer interpretations. You will be graded on participation, but you will not be compelled to speak. Your participation may come in the form of discussions after class or during office hours, e-mail correspondence, and attentiveness in class. Your participation grade depends upon active engagement with the course, and I am fully aware that in many cases the most engaged students are those who are saying the least.

A NOTE ON COMPUTERS

This is a text-focused seminar that leans heavily on discussion. For these and many more reasons, the use of computers in class is highly discouraged. You may choose to use one to take notes in class, but it is only fair to warn you that it has been my experience that the presence of computers in the classroom significantly diminishes the quality of individual engagement and class discussion as a whole; this is likely to lessen both your enjoyment of the class and your participation grade. Also, you may be ejected from the class for doing things other than taking notes. With these considerations in mind, I leave it to your discretion whether or not to bring a laptop to class. Obviously, your cell phone should be silenced or turned off. Or you could leave it at home. You can actually do that.

ANOTHER DISCLAIMER OF SORTS

In this class, I am not (consciously) advocating for any particular ideology or interpretation. I am instead seeking to be an advocate for a serious consideration of the texts as I, to the best of my ability, understand them. My goal is simply to persuade you that the books we are reading and the kinds of questions we are pursuing are worth taking seriously. With that in mind, you are encouraged to challenge the arguments and interpretations I present as well as those of your classmates. I encourage

you Dr. Michael DePina of your positions both boldly and respectfully. I also expect you Spring 2018
having your mind changed.

COURSE SCHEDULE
(REVISED FEBRUARY 5, 2018)

I. The Basics of Responsibility

Jan 30: The Idea of Responsibility

Reading:

Aristotle, *Nicomachean Ethics*
Kant, *Groundwork*

Feb 1: Complicity & Collective Responsibility

Reading:

Marion Smiley, "From Moral Agency to Collective Wrongs"
Thomas Aquinas, from *Summa Theologica*

II. Responsibility and Grave Injustice

Feb 6: Slavery in America

Reading:

Henry David Thoreau, "Slavery in Massachusetts"
Abraham Lincoln, "Second Inaugural Address"
John Burt, "Collective Guilt in Lincoln's Second Inaugural"

Feb 8: Guilt & Responsibility in the Shadow of the Holocaust

Reading:

Karl Jaspers, *The Question of German Guilt*
Bernhard Schlink, from *Guilt About the Past*
Hannah Arendt, from *Eichmann in Jerusalem*

III. Conceptualizing Collective Responsibility

Feb 13: Guilt & Responsibility in the Shadow of the Holocaust II

Reading:

Hannah Arendt, "Collective Responsibility"
Hannah Arendt, "Organized Guilt and Universal Responsibility"

Feb 15 : The Existentialist Notion of Responsibility

Reading:

Jean-Paul Sartre, "Freedom and Responsibility"
Larry May, *Sharing Responsibility*, Introduction & Ch. 1

Feb 20: Moral Taint

Reading:

Larry May, *Sharing Responsibility*, Ch. 8
Kwame Anthony Appiah, "Racism and Moral Pollution"

IV. Responsibility in Everyday Politics

Feb 24: The Responsibility of Public Officials

Reading:

Michael Walzer, "Dirty Hands"
Bernard Williams, "Politics & Moral Character"
G.E.M Anscombe, "War and Murder"
Niccolo Machiavelli, from *The Prince*
Max Weber, from *Politics as a Vocation*

Feb 27: The Responsibility of Democratic Citizens I

Reading:

Mar 1: The Responsibility of Democratic Citizens II

Reading:

Eric Beerbohm, "Democratic Complicity"
Farid Abdel-Nour, "National Responsibility"

Mar 6: War & Responsibility

Reading:

Seth Lazar, "Complicity Collectives and Killing in War"
Jeff McMahan, "The Ethics of Killing in War"
Saba Bazargan, "Complicitous Liability in War"

IV. Responsibility & Structural Injustice

Mar 8: Structural Injustice & Responsibility I

Reading

Iris Marion Young, *Responsibility for Justice*, Ch. 1-2

Mar 13: Structural Injustice & Responsibility II

Reading

Iris Marion Young, *Responsibility for Justice*, Ch. 4-5

Mar 15: Race and Responsibility

Reading

Charles Mills, "White Ignorance"
Linda Martin Alcoff, "What Should White People Do?"
Larry May, *Sharing Responsibility*, Ch. 2

Mar 20: Gender and Responsibility

Reading

Cheshire Calhoun, "Responsibility and Reproach"
Larry May, from *Masculinity and Morality*

Mar 22: TBD

V. What is To Be Done?

Apr 3: Resisting Complicity

Reading

Henry David Thoreau, "Resistance to Civil Government"

Apr 5: Avoiding Complicity

Beerbohm, "Macrodemocratic Design"
Scott Vietch, "Not in Our Name"

Apr 10: Religious Non-Cooperation

Reading

David DeCosse, "Conscience, Catholicism, and Politics"
Julie Hanlon Rubio, "Cooperation with Evil Reconsidered"
Alasdair MacIntyre, "The Only Vote Worth Casting in November"

Apr 12: Taking Responsibility for Poverty

Reading

Peter Singer, "Famine, Affluence, and Morality"
G.A. Cohen, "If You're An Egalitarian, How Come You're So Rich?"
A.Q. Smith, "It's Basically Just Immoral to Be Rich"

VI. Critical Perspectives

Apr 17: The Problem of Moral Narcissism

Reading

Dr. Michael R. Pfau
Topic: “The White Savior Industrial Complex”
Susan Wolf, “Moral Saints”
Bernard Williams, “Utilitarianism & Moral Self Indulgence”

Spring 2018

Apr 19: The Problem of Individualism

Reading

Walter Sinnott-Armstrong, “It’s Not My Fault”

Matthew Snow, “Against Charity”

Jennifer Rubenstein, “The Lessons of Effective Altruism”

VII. Sympathy for the Complicit

Apr 24: Surviving Under Totalitarianism I

Reading

Vaclav Havel, “The Power of the Powerless”

Apr 26: Surviving Under Totalitarianism II

Reading

Vaclav Havel, *Audience and Protest*

Primo Levi, “The Grey Zone”

May 1: Complexities of Collaboration

Reading

Czeslaw Milosz, *The Captive Mind*

May 3: Responsibility of Intellectuals

Reading

Czeslaw Milosz, *The Captive Mind*, Ch. II

Leo Strauss, from *Persecution and the Art of Writing*

Larry May, *Sharing Responsibility*, Ch. 7

May 8: Brecht’s Galileo Affair I

Reading

Bertolt Brecht, *The Life of Galileo*

May 10: Brecht’s Galileo Affair II

Reading

Bertolt Brecht, “Production Notes”

May 17: Final Exam Period (8am – 10am)

TBD

ARTV 495: SENIOR THESIS STUDIO SEMINAR

In Workflow

1. ART Chair (awiese@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Provost (herrinton@sandiego.edu)
5. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
6. Banner (Banner@sandiego.edu)

Approval Path

1. Tue, 06 Feb 2018 18:49:30 GMT
awiese: Approved for ART Chair
2. Wed, 07 Feb 2018 06:16:33 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Date Submitted: Tue, 06 Feb 2018 18:30:21 GMT

Viewing: ARTV 495 : Senior Thesis Studio Seminar

Last edit: Wed, 07 Feb 2018 06:14:20 GMT

Changes proposed by: awiese

Contact Person(s)

Name:

Allison Wiese

E-mail:

awiese@sandiego.edu

Campus Phone:

x7990

Effective Term

Fall 2018

Subject Code

ARTV

Course Number

495

Department

Art, Architecture, Art History (ART)

College

College of Arts & Sciences

Title of Course

Senior Thesis Studio Seminar

Catalog Title

Senior Thesis Studio Seminar

Credit Hours

3

Weekly Contact Hours

Lecture:

0

nbsp;

Lab:

0

nbsp;

Other:

6

Catalog Course Description

A studio-seminar course designed for Visual Art majors in their senior year to help prepare them for ARTV 496 – Senior Exhibition Project. Students will develop a mature body of work in their selected discipline(s) and formulate critical positions on their work through readings, lectures and cross-disciplinary discussions pertaining to a range of creative practices. Required for all Visual Art majors in their senior year. Fall semester.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)

nbsp;

Pass/Fail Grading System

Method(s) of delivery

Seminar

Faculty Course Workload

Other

Please specify: 4.67

Is this course cross-listed?

nbsp;

No

Prerequisites?

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Oral communication competency

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Majors/Minors/Concentrations:

Visual Arts - ARTV

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

15

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

All three of the senior thesis courses for the Department of Art, Architecture + Art History's three majors include significant presentations of thesis projects (proposed, in progress and/or completed) as part of students' formal critiques, reviews and presentations, and offer feedback on the presentation as well as the content of the

students' work. These courses have been updated by the faculty currently teaching them (Daniel López-Pérez, Architecture (ARCH) 495; Jessica Patterson, Art History (ARTH) 495; and Victoria Fu, Visual Arts (ARTV) 495) to align with the new core curriculum's Oral Communication flag, allowing students to achieve this requirement in a disciplinary specific context.

Supporting documents

ARTV495_Senior_Thesis_Studio_Seminar-CORL.pdf

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

There should be little to no effect on curricula. We expect that many of our students may over achieve by taking more than one class with the CORL attribute, yet any DAA+AH major who has not achieved their CORL flag by the thesis course will be able to do so. We expect that our recent realignment of the oral communication component of our courses will strengthen all of our students educational experiences.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 167

ARTV495 SENIOR THESIS STUDIO SEMINAR

Fall 2017 / F 10a – 4p / Camino Hall / 3 credits

Prof. Victoria Fu / vfu@sandiego.edu / Camino P4 / by appt. R 10 - 2; F 9-10

COURSE DESCRIPTION:

This studio-seminar is designed for senior majors developing their thesis statements and exhibitions. It is meant to guide students through an exhibition planning process, development of individual studio projects and exposure to professional practices in the arts beyond thesis. The course combines one-on-one individual instruction—meetings for feedback, tailoring texts and art references—with a supportive group dynamic of critiques and practical workshops, field trips to exhibitions, visiting lecturers and guest critics. The seminar includes developing drafts of thesis papers, resulting in a mid-term oral presentation of these ideas and works-in-progress. The seminar culminates in a final oral presentation of thesis proposals for feedback, including thesis statements, visual mockups of proposed exhibitions, studio work-in-progress documentation.

This class relies on self-direction and initiative: expect to produce and significantly work on projects outside of class time. Students are required to attend all classes from start to finish, be present for the entire allotted studio time, all field trips and designated lectures.

LEARNING OUTCOMES

LO1: Technical Competency: Students will demonstrate proficiency in developing an exhibition plan, documenting their work, engaging in a responsive way to the critique process.

LO2: Understanding :: In discussions and critiques, papers and presentations, studio projects, students describe and analyze the aesthetic tools involved in conveying a complex consideration of their thesis development. From work made during the semester, students will demonstrate an understanding of content and form in relation to their thematic framing. Students describe how their work aligns with or distinguishes itself from the visual language of the other artists in the field.

LO3: Critical Thinking :: They articulate the strategies used to evidence an awareness of the viewer's expectations and experience of the work, and the significance of the ideas in context with other contemporary artists and discourses. Students distinguish their authorial voice from that of others; to express artistic forms that conveys the complexity of their thematic approach; substantiate their strategies by presenting their position in a clearly organized and persuasive prose (thesis paper) and visual presentation (exhibition proposal images).

LO4: Oral Communication, Central Message, Organization and Delivery :: Students articulate the critical frameworks and the reasons behind their aesthetic choices in their statements of intent. They present and defend these ideas and the exhibited project in front of a public of peers, faculty and guests. Student presentations contain a precisely stated central message that is clearly structured with an introduction, body and conclusion containing appropriate supporting materials, and delivered with an engaging presentation style.

LO5: Artmaking / Synthesis :: Students will develop a Senior Thesis exhibition proposal. The proposed project should demonstrate a synthesis of student's learning and competencies. Projects are developed, executed and refined in a series of steps involving feedback from many voices including their advisors and invited visitors.

REQUIREMENTS

Check your email regularly. You are expected to come prepared.

Participation: Be prepared, punctual, actively contributing. Engage our visitors and each other.

Visiting Artist notes: Write notes that you will then submit for credit.

Progress checklist: Show progress week-to-week with work done outside of class time.

Advisor checklist: Your 2 advisors will sign off on an essay draft and final draft, give you recs for texts / artists and a follow-up, at least 2 studio visits.

Thesis statement: You will be given a questionnaire to begin, whose answers you will then translate into essay form by draft 3. You'll turn in 3 drafts for feedback to me and to your two advisors, and then a final draft to me for a grade.

Mid-term oral presentation: You will present to the class for feedback (at least 5 minutes of speaking) your developing ideas for your thesis exhibition with visuals, beginning with summarizing your abstract and justification of your aesthetic choices (from your thesis paper rough draft). You will be evaluated on your presentation style and content.

Final oral presentation: A formal individual presentation of proposed thesis project (at least 5 minutes of speaking), including: an oral presentation beginning with a summary of your abstract; a spoken description of a walkthrough of your proposed exhibition and justification of your aesthetic choices; an explanation of your art and text influences; visuals (mockups, work-in-progress) in front of the class with invited critics, who will give verbal feedback. You will be evaluated on your presentation style and content.

MATERIALS

You are responsible for getting your own studio materials outside of class time. You should be set up and ready to go for class. You are also responsible for locating texts recommended to you.

FIELD TRIPS + VISITING ARTIST LECTURES

September 15: FIELD TRIP TO LOS ANGELES—vans depart USD at 9am, return in the evening.
September 25 (Monday), 6pm in Manchester Auditorium: Knapp lecture by Mario Ramiro
October 27: FIELD TRIP TO UCSD. Depart USD at 10am.

EXTRA CREDIT

Make an artist website on a platform of your choosing. It should include your artist CV, statement, images of current work. (Whether you publish it publically is up to you.) Also for credit is a mock (or real) submission to an artist residency or grant that requires these items.

ATTENDANCE

Attendance and punctuality at every complete class is mandatory. If you miss a class, it is your responsibility to contact your fellow students to find out what was covered.

2 absences = one letter grade drop; 3 absences = two letter grade drop; 4 absences = F
Late 2 times = 1 absence –this includes coming back from BREAK late.

LAPTOP AND PHONE POLICY

There are no personal electronic devices allowed in class. Each time a student uses a screen device during class time, a point is deducted from the final grade.

STUDIOS

Abide at all times by USD safety guidelines and actively cultivate your studio community.

STUDENTS WITH DISABILITIES

If you qualify for accommodations because of a disability, please notify me immediately.

ACADEMIC INTEGRITY

All behavior and activity should not be harmful to you or any other living person or thing, and must be legal and in accordance with the USD Integrity Policy: http://www.sandiego.edu/associated_students/branches/vice_president/academics/honor_council/integrity_policy.php), of which students acknowledge his or her awareness by registering for this course.

GRADING

Participation (engage our visitors)	5 percent
Field Trip Notes	5 percent
Visiting Speaker Notes	5 percent
Advisor Sheet	20 percent
Weekly progress	10 percent
Artists and Text Rec Research Notes	20 percent

Questionnaire/Statement Drafts	20 percent
Final Oral Presentation	10 percent
Final Documentation/Paper Revise and Submit	5 percent

A (94-99) A- (90-93)	EXCELLENT: Excellent work, expectations surpassed; original, innovative. Always turns in outstanding projects that go far beyond the basic requirements. Skillfully and innovatively shows a deep understanding of material. Attends all classes and participates fully in every discussion with substantive comments. Invested in the creative process and learning, embraces challenges, incorporates and builds on critiques. Considerate of peers; contributes to class community.
B+ (87 – 89) B (83 – 86) B- (80 – 82)	VERY GOOD: Expectations accomplished with good quality work. Turns in consistently good work beyond the basic requirements. Shows clear understanding of course concepts. Above average project execution. Participates in discussions. Attentive to the learning process, respectful of peers and contributes to the class community.
C+ (77 – 79) C (73 – 76) C- (70 – 72)	AVERAGE: Basic expectations met satisfactorily or inconsistently. Turns in work that is inconsistent or barely meets the basic requirements. Execution is average. Occasional participation. Tendency to be less attentive in terms of interest and level of performance. Works to meet requirements, but rarely exceeds them.
D+ (67 – 69) D (63 – 66) D- (60 – 62)	BELOW AVERAGE: Basic expectations not met and accomplished poorly. Turns in consistently unacceptable work that does not meet the basic requirements. Concepts not understood; work done poorly and/or incompletely. Rarely participates.
F (59 – 0)	FAILING: Assignment parameters not met; minimal attempt to meet expectations. Very poor work or does not submit project. Does not participate. Apathetic and/or disrespectful to the learning process. Negative impact to the class feeling of community.

SENIOR SEMINAR FALL 2017

WEEK	FRIDAY AM	FRIDAY PM	DUE
1	8-Sep INTRO PRESENTATIONS	Models Studio Set-Up	Due next Fri: Studio set up and running Finish models
2	15-Sep FIELD TRIP: LOS ANGELES leave USD at 9am	FIELD TRIP: LOS ANGELES	Due next Fri: Notes from field trip Studio set up and ready to share
3	22-Sep MODEL PIECES, ADVISORS Visits with Brianna	STUDIO	Due next Fri: Follow up research notes on recommended artists, texts
4	29-Sep QUESTIONNAIRES Research notes on artists + texts due <i>(9/25 Knapp lecture Mario Ramiro)</i>	MARIO RAMIRO Model pieces	Due next Fri: Advisor sheet Rough draft questionnaires
5	6-Oct Rough draft of questionnaire due First advisor sheet due	MATT RICH Prepping the Studio Visit	Due next Fri: Model Pieces
6	13-Oct MID-TERM PRESENTATIONS	BACK TO THE BASEMENT OPEN STUDIO NIGHT	Due next next Fri: 2nd draft questionnaires Research notes on text/artist recs
7	20-Oct <i>FALL BREAK</i>	<i>NO CLASS</i>	
8	27-Oct THESIS DATE DRAW 2nd draft of questionnaires due Research notes on text and artists due	STUDIO TIME	Due next Fri: Continue researching

	WEEK	FRIDAY AM	FRIDAY PM	DUE
9	3-Nov	ANDREA CHUNG	STUDIO TIME / MOCKUPS	Due next Fri: Questionnaire in essay form
10	10-Nov	JANELLE IGLESIAS	STUDIO TIME	For next time: Photo documentation of mockups and WIPs
11	17-Nov	KATE CLARK	ABSTRACTS / STUDIO TIME Essay drafts due	For next time: keep working on work
12	24-Nov	<i>THANKSGIVING WEEK</i>	<i>NO CLASS</i>	
13	1-Dec	PROFESSIONAL DOCUMENTATION WORKSHOP with Andy Cross	STUDIO TIME	For next time: Keep working on final presentation
14	8-Dec	STUDIO TIME	Finish crit presentation prep: model/plan, WIPs, abstract, essay	For next time: Finish presentations
15	15-Dec	PRESENTATION	PRESENTATION	Documentation of Mockups, WIPs, abstracts, essays DUE for final presentations



CHIN 304: PROFESSIONAL CHINESE: LANGUAGE AND CULTURE

In Workflow

1. LANG Chair (rei@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Provost (herrinton@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Fri, 09 Mar 2018 00:15:21 GMT
rei: Approved for LANG Chair

New Course Proposal

Date Submitted: Thu, 08 Mar 2018 20:01:15 GMT

Viewing: CHIN 304 : Professional Chinese: Language and Culture

Last edit: Fri, 09 Mar 2018 00:15:11 GMT

Changes proposed by: myang

Contact Person(s)

Name:

Mei Yang

E-mail:

myang@sandiego.edu

Campus Phone:

4062

Effective Term

Fall 2018

Subject Code

CHIN

Course Level

Undergraduate

Course Number

304

Department

Languages & Literature (LANG)

College

College of Arts & Sciences

Title of Course

Professional Chinese

Catalog Title

Professional Chinese: Language and Culture

Credit Hours

3

Weekly Contact Hours**Lecture:**

3

nbsp;**Lab:**

0

nbsp;**Other:**

0

Catalog Course Description

This course aims to enhance students' language skills in a formal context, including giving professional presentations and writing correspondence suited to different business or academic occasions. It is designed for students at a high intermediate or beginning advanced level of proficiency, developing both fluency and accuracy through a topic-based syllabus. Centering on issues of population, education, family, gender, environment, business and technology, this course helps students understand contemporary China and prepares them for reading authentic written materials. This course is taught in Chinese and specialized knowledge of business and economics is not required.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?**nbsp;**

No

Prerequisites?

CHIN 301 or 302

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?**nbsp;**

No

Is this course a topics course?**nbsp;**

No

Is this course repeatable for credit?**nbsp;**

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Oral communication competency

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Majors/Minors/Concentrations:

Chinese - CHIN

Department Restrictions:

Major Restrictions:

Class Restrictions:

Level Restrictions:

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

16

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

This is one of the upper-division courses proposed for building the curriculum for the newly-established Chinese minor. Thus far, a writing course, a course on intermediate-level social topics, and a course on Chinese media (Internet, TV and Film) have been approved and will be taught at different stages. This proposed new course will enhance students' linguistic and communicative skills in a formal context, including giving professional presentations and writing correspondence suited to different business or academic occasions.

Supporting documents

Chin 304 proposal.pdf

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

The goal of developing highly diverse and dynamic 300-level courses is buttressed by a few noted changes in language education: First, as second-language teaching becomes content-based (that is, teaching subjects in a second language), interdisciplinary collaboration in course design with faculty from different departments and colleges will become increasingly necessary to make a language program viable. Second, in relation to the Chinese program, more k-12 institutions are offering Chinese language courses so that a growing number of college freshmen will have prior Chinese learning and many of those students will continue to take higher level courses at college. This course reflect those changes and is likely to further departmental discussions on course planning.

Will this change have any staffing/budgetary impact?

nbsp;

Will this change impact student enrollment numbers?

nbsp;

Course Reviewer Comments

Key: 3194



Chin 304 Professional Chinese: Language and Culture

COURSE DESCRIPTION

This course aims to enhance students' language skills in a formal context, including giving professional presentations and writing correspondence suited to different business or academic occasions. It is designed for students at a high intermediate or beginning advanced level of proficiency, developing both fluency and accuracy through a topic-based syllabus. These topics are of high interest to students and provide multiple viewpoints for thinking and discussion, promoting both linguistic and communication skills. The genres of writing presented in the course include narrative, expository and news features, covering most literary styles used in official documents and news. Centering on issues of population, education, family, gender, environment, business and technology, this course helps students understand contemporary China and prepares them for reading authentic written materials. This course is taught in Chinese and specialized knowledge of business and economics is not required. Prerequisites: CHIN 301 or 302.

STUDENT LEARNING OUTCOMES

By the end of the semester, students should be able to:

- Demonstrate an understanding of the main idea and some supporting details in organized writing and speech on a variety of topics of personal and general interest, comprehending and responding to information presented in a variety of genres, even when something unexpected is expressed.
- Participate in interpersonal conversations about certain social topics that go beyond everyday life, i.e. population, education, job market, gender, economy, investment, consumption culture, and internet, speaking in an organized way and with some detail about events, experiences and social issues.
- Write organized paragraphs about personal experience, social events, economic and sociopolitical topics following a format suitable for the social or professional functions such as college application, job interview, business plan, market survey, political speech, etc.
- Deliver a clearly formulated central message or argument incorporating independent research and in-depth analysis in writing and speech, by accessing newspaper materials on a selection of the given Chinese-language websites and other major news outlets. (Corresponding to Oral Communication SLO 1)

- Construct verbal presentations with clear organizational patterns, including sequenced material within the body of the speech, appropriate transitions, application of supporting materials such as explanations, examples, illustrations, statistics, analogies, and quotations to support the credibility. (Corresponding to Oral Communication SLO 2)
- Demonstrate techniques of verbal and nonverbal delivery that evoke confidence from the speaker, make the presentation compelling, and fully engage the audience, considering the volume, expressiveness of the speech and the posture, gestures, and sustained eye contact of the speaker. (Corresponding to Oral Communication SLO 3)

TEXTBOOKS

Required

Reading Into a New China: Integrated Skills for Advanced Chinese, 2nd edition, volume 1, Cheng & Tsui, 2017

Reading Into a New China: Integrated Skills for Advanced Chinese, volume 2, Cheng & Tsui, 2009

Chinese websites:

世界日报 <http://www.worldjournal.com/>
 星岛日报 <http://www.singtaousa.com/>
 文学城 <http://bbs.wenxuecity.com/>
 华尔街日报中文版 <http://chinese.wsj.com/gb/index.asp>
 新浪中国 <http://www.sina.com.cn/>
 多维新闻网 <http://www.dwnews.com/>
 德国之声 <http://www.dw.de/>
 搜狐 <http://www.sohu.com/>
 世界新闻网 <http://www.worldjournal.com/>
 每经网 <http://www.nbd.com.cn/>
 美国中文网 <http://www.sinovision.net/>

GRADING

SUMMARY OF GRADE BREAKDOWN

Criteria

Attendance, participation & discussion	(15%)
Homework and Assignments	(20%)
Quizzes	(15%)
Presentations	(15%)
Tests	(15%)
Final exam	(15%)
Cultural Activities	(5%)

Grading Scale

94 ~ 100			A	90 ~ 93	A -	<60	F
87 ~ 89	B +	84 ~ 86	B	80 ~ 83	B -		
77 ~ 79	C +	74 ~ 76	C	70 ~ 73	C -		
67 ~ 69	D +	64 ~ 66	D	60 ~ 63	D -		

Attendance is critical to your success in this course.

Three unexcused absences are permitted. For each additional absence, your final grade will be lowered one step on the grading scale (e.g. from a B to a B-, etc.). Being more than fifteen minutes late or leaving early without the instructor's approval will be taken as half an absence. Being consistently late for classes, even within fifteen minutes, will result in a low participation grade. An absence does not excuse missed homework. If you miss a class, please turn in all your assignments within a week after you return.

Course requirements consist of attending class sessions, thorough preparation before class, ACTIVE participation, completion of assignments on time, and oral/written tests. You need to work diligently for the class throughout the whole course to get a satisfactory grade. Your grade breaks down to:

Class Preparation, Participation and Discussion

You are expected to prepare the material for the designated lesson before coming to class. Preparation includes read the text, vocabulary list and grammar till you are ready to participate in drill practice (5%), topic discussions (5%), discussions on the assigned readings (5%) and the assigned multimedia materials (5%).

Note about Class Participation

The instructor expects active participation from all the students. Participation means paying attention to class activities and engagement with the assigned tasks to your full ability. Texting and cell phone use, and other disruptive classroom behavior, will result in no credit for the class activities on that particular day. Please refer to the Participation Table below.

A	<p>Excellent level of preparation and participation.</p> <ul style="list-style-type: none"> - Always offers relevant and grammatically correct comments. - Always answers when called on and demonstrates extensive preparation. - Nearly always participates voluntarily in class activities without hesitations. - Consistently stays on task during partner/group work. - Uses Chinese almost exclusively.
B	<p>High level of preparation and participation.</p> <ul style="list-style-type: none"> - Regularly offers relevant and grammatically correct comments. - Usually answers when called on and demonstrates a high degree of preparation. - Regularly participates voluntarily in class activities. - Stays on task during partner/group work. - Uses a lot of Chinese (sometimes asks permission to speak English).

C	<p>Satisfactory level of preparation and participation.</p> <ul style="list-style-type: none"> - Occasionally offers relevant and grammatically correct comments, usually needs prompting. - Not consistently prepared. - Generally does not participate voluntarily in class. - Inconsistent participation in partner/group work (chatting, unprepared).
D	<p>Low level of preparation and participation.</p> <ul style="list-style-type: none"> - Rarely offers relevant and grammatically correct comments. - Often unable to answer when called on. - Inconsistent participation in partner/group work. - Rarely uses Chinese.
F	<p>Inadequate level of preparation and participation.</p> <ul style="list-style-type: none"> - Unable to respond when called on. - Unwilling to participate, or disruptive in class activities. - Clearly unprepared for class. - Rarely or never speaks Chinese.

Homework and Assignments

Homework is due at the beginning of the next class session after it is assigned. Each assignment will be graded on a 10-point basis. No late homework will be accepted. Any incomplete assignment will be checked but will receive no credits. If you miss a class, please remember to turn in all your assignments within a week after you return to class.

Quizzes

There will be in-class vocabulary quizzes conducted at the beginning of class. It is students' responsibility to keep track of the quiz dates as listed in the course schedule. *One of the lowest scores will be excluded from the total when computing your final grade.* No make-up quizzes will be given unless students have a documented excuse (e.g., a medical excuse) and students follow the policy for make-up quizzes and tests.

Presentations

The two oral presentations are arranged chronologically to capture the different topics covered in the course (10%). Your presentation will be graded based on fluency, pronunciation, vocabulary span, grammar and coherence of delivery. Topics and detailed instruction will be handed out in advance. In addition, towards the end of the semester there will be a group presentation (5%).

Tests

After every two lessons, a Bi-lesson test is given, which includes reading and writing. Writing Chinese characters is required for all the quizzes, lesson tests and exams. Writing only pinyin to replace the character will give you half of the points. No make-up tests will be given unless students have a documented excuse (e.g., a medical excuse) and students follow the policy for make-up quizzes and tests.

Final Exam

Final exam will be cumulative and will not be curved. Please note that the final exam is compulsory—a student has to take the final exam to pass the course.

Cultural Activities

Cultural knowledge and understanding constitute a central part of second language acquisition, and students are encouraged to incorporate significant learning experiences *beyond* the classroom. For this reason, you will attend different types of cultural activities on campus and/or in the community during the semester. Below is a list of activities you can choose from, and forthcoming activities will be provided ahead of time in class.

- Weekly Chinese conversational table
- One-on-One tutoring with native speakers @ Founders 123, see the link below for availability <https://www.sandiego.edu/cas/languages/students/tutoring.php>
- Mid Autumn Festival/Chinese New Year Celebration
- “Mandarin Meet-up,” 6:30-7:30pm, every Wednesday @ Chuang Archive & Learning Center | 541 B Second Avenue, San Diego
- San Diego Asian Film Festival
- You may also seek out other relevant events on your own and ask the instructor for prior approval.

What you gain from attending these cultural activities will be assessed through other course components, such as the oral component. At the end of the semester, you may carry out an oral presentation in class based on the content of the cultural activities. Alternatively, you may write a short reflection/composition based on the experience. If possible, *you should turn in your ticket, receipt, pictures, or any other proof of attendance.*

POLICY ON ACADEMIC INTEGRITY

According to USD academic regulations, “The University of San Diego is an academic institution, an instrument of learning. As such, the university is predicated on the principles of scholastic honesty. It is an academic community all of whose members are expected to abide by ethical standards both in their conduct and in their exercise of responsibility toward other members of the community.” Any student caught turning in plagiarized material or conducting academic misconduct during examinations will get an “F” for that assignment *and* will be reported to the Dean’s office. *Recurring (more than once) academic violations, or academic misconduct during the final exam will lead to an “F” for the course.*

SEXUAL MISCONDUCT AND RELATIONSHIP VIOLENCE

The University of San Diego is committed to upholding standards that promote respect and human dignity in an environment that fosters academic excellence and professionalism. Sexual misconduct and relationship violence in any form are antithetical to the university’s mission and core values, violate university policies, and may also violate federal and state law. Faculty members are considered “Responsible Employees” and are required to report incidents of sexual misconduct and relationship violence. If you or someone you know has been impacted by sexual assault, dating and domestic violence, stalking or sexual exploitation, please visit www.sandiego.edu/care to access information about university support and resources.

ASSISTANCE FOR STUDENTS WITH SPECIAL NEEDS (ADA)

In order to ensure equity for each student’s educational experience, those with any documented disability and required accommodations should contact me early in the semester so that your learning needs may be appropriately met. If you have not yet

contacted the Disability and Learning Difference Resource Center (DLDRC), please do so as soon as possible. The office is located in Serra Hall Room 300.

GENERAL CLASS PLAN (Translated into English; originals in Chinese)

Week	Day	Class content & Assignment
1	M	Lesson 1 Population Vocab, Phrases & Grammar Pre-class discussion: Issues and state policies related to China's population
	W	Lesson 1 Reading skills Vocabs on formal Chinese Analysis and discussion of main text: Population explosion
	F	Lesson 1 Additional reading 1: China's one child policy
2	M	Lesson 1 Additional reading 2: Population density and economic development
	W	Lesson 1 Topic discussion and interpersonal conversation: Recent changes related to Chinese government's population policies
	F	Lesson 2 The 1.3 Billionth Little Citizen Vocab, Phrases & Grammar Pre-class discussion: Aging and gender imbalance
3	M	Lesson 2 Reading skills: The features of expository writing Discourse connectives: comparison and contrast Text: "The 1.3 Billionth Little Citizen"
	W	Lesson 2 Additional reading 1: Abortion, gender imbalance in different provinces
	F	Lesson 2 Additional reading 2: Environment issues
4	M	Lesson 2 Debate and essay
	W	Bi-lesson test
	F	Lesson 3 Housing Vocab, Phrases & Grammar <i>*Professional presentation (intro and practice, not graded)</i>
5	M	Lesson 3 Reading skills: The main idea of a paragraph Discourse connectives: Cause and effect Text: Housing in China over the past decades

	W	Lesson 3 Additional reading 1: Housing and people's view about consumption
	F	Lesson 3 Additional reading 2: Family values and housing
6	M	Lesson 3 Debate, research and *professional presentation 1
	W	Lesson 4 Education Vocab, Phrases & Grammar Pre-discussion: education in the U. S. * <i>Discussion and feedbacks on presentation skills</i>
	F	Lesson 4 Reading skills: understanding organizational patterns in expository writing Formal vocabs: double entendre or pun Text: Change of China's education system
7	M	Lesson 4 Additional reading 1: College education in China
	W	Lesson 4 Additional reading 2: "The hope project": primary education in rural China
	F	Lesson 4 Debate, research and discussion: why are there so many complaints about education and how to solve the problems?
8	M	Bi-lesson test
	W	Lesson 6: Job market for college graduates Vocab, Phrases & Grammar Intro. to Chinese word formation
	F	Lesson 6 Reading skills: making inferences Topic chains and zero pronouns in complex sentences
9	M	Lesson 6 Additional reading 1: "Seeking a job—my own choice"
	W	Lesson 6 Additional reading 2 & 3: "A story—boss, do you need an employee"?
	F	Lesson 6 Factors people consider when choosing a career: survey classmates and family members Essay: my ideal job or my first work experience
10	M	Lesson 12 Women come back to the kitchen: progress or retrogression Vocab, Phrases & Grammar

		Grammar: Expressing passivity in Chinese
	W	Lesson 12 Reading skill: Analyzing how a text is organized
	F	Lesson 12 Reading 1: My wife was unemployed and reemployed
11	M	Lesson 12 Reading 2: What do we know about gender equality?
	W	Lesson 12 Debate and discussion
	F	Bi-lesson test
12	M	Lesson 16 Recent Development of China's Economy Vocab, Phrases & Grammar Chinese idioms and their stories
	W	Lesson 16 Comprehensive practice: Workforce and Migration Reading Skill: Summarizing Main Ideas
	F	Lesson 16 Reading 1: An expatriate's impression of China
13	M	Lesson 16 Reading 2: Economic inequality in China
	W	Lesson 16 Discussion: Egalitarianism—will it work this time in China? Debate, research and *professional presentation 2: Global economy and China's new stage of development
	F	Lesson 17 Investment: Stock and Real Estate Vocab, Phrases & Grammar <i>* Feedbacks on presentation skills</i>
14	M	Lesson 17 Critical reading skills: Asking Questions & Distinguishing fact and opinion Idioms and set phrases: The structure and use of <i>chengyu</i>
	W	Lesson 18 as additional readings The diversification of urban Consumption — young people's ideas about consumption.
	F	Lesson 20 as additional readings How has Internet changed China; Censorship on the Internet; Internet Language Discussion: technology and (a new type of) humanity
15	M	*Group Presentation
	W	*Group Presentation and feedback Final review
	F	Final review

Sample Assignments

Assignment 1: Oral Presentation (SLO #3, #4, #5, and #6)

You are given a list of topics related to course material learned in the first half of the semester. Glance through the list and find one topic that intrigues you most.

First, explain in two to three sentences why you find this topic particularly interesting? For instance, is it related to what you have already heard of about China from news media? If possible, can you recall through what venues you have learned about this topic? And can you explain how the teaching material might have modified or deepened your existent knowledge about this topic?

Second, give a brief description about under what circumstances and setting you would need to discuss this topic. Try to be creative and imaginative for this task and think of how you might use your language skills in the future under certain circumstances: for example, going through the interview process when you apply for a China-related position at the Department of State, writing personal statement and answer questions for a semester-long program in Beijing, discussion with your boss during a reception at a multinational company located in Shanghai, writing the business plan to solicit investment for a company you are starting, making strategic recommendations for a company you work for, conducting a market and industry survey for a film production studio.

Third, write a script based on the given circumstance and setting to present your ideas. Try your best to be familiar with the script so that you will be ready to present verbally during class.

Fourth, deliver a verbal presentation on the chosen topic. You are allowed to look at notecards occasionally but reading directly from script will result in a failing grade.

Fifth, be prepared to answer questions from students in class after your presentation.

Given topics:

- The expected economic growth due to the birth of a second child in families, in Chinese, *erhai jingji* 二孩经济 (that is, how the Chinese government hopes that allowing family to have two children after removing the decades-old “One Child Policy” will boost the economy): Why is it not happening?
- The challenge of an aging population, or could it be a business opportunity? Due to the strict implementation of the “One Child Policy” prior to 2016, a married couple will face the challenge of taking care of four senior parents. Even though the Chinese government has written into law that young people are obligated to visit their aging parents, many of those seniors live in solitude, without the company of their busy adult children. The construction of homes for seniors is booming, but traditional values still keep a tight rein on people—it is still considered a stigma that adults send their senior parents to retirement homes rather than live with them.
- Beijing’s new policy in 2017-2018: driving out the so-called “low-end” population (for the prevention of fire hazards and other security concerns, and also for urban planning and city branding). What are the factors behind China’s rocketing housing prices in big cities? If you disagree with Beijing’s policy, how should the government help low-income residents to meet their housing needs in a cosmopolitan city such as Beijing?
- The “moonlight group” (who spend every penny of their monthly income) and the

group who live off their parents: whom or what to blame? Some believe that young people in China today are spending too much (rather than being like their parents who were good at saving); some attribute such phenomena to high unemployment rate and the lack of opportunities for millennials (in comparison with their parents who enjoyed a newly-liberated market economy in the 1990s and early 2000s). And of course there are many factors. Based on your research, what is the leading factor?

For the fourth and fifth step, each student has up to 10 minutes to present and up to 5 minutes for Q&A. Your presentation will be graded based on the following criteria:

Content: arguments are pertinent to learned materials; the student has done sufficient research and thinking; and the topic is interesting for listeners.

1 2 3 4 5

Structure: clear, coherent, logical, persuasive; sufficient length.

1 2 3 4 5

Grammar: no obvious syntactic or grammatical errors; good command of sentence structures; be able to use some complex sentences (such as causality, turning, progressive, concessions, etc.)

1 2 3 4 5

Vocabulary: demonstrate a large vocabulary span; be able to use written language naturally; words are mostly from what covered in class, rather than from dictionary

1 2 3 4 5

Fluency and pronunciation: rarely need to pause to “find the right word”; pronunciation does not prevent a native speaker from understanding the speech

1 2 3 4 5

Delivery

- Extemporaneous: conversational with limited and appropriate use of notes
- Speaker’s voice: appropriate and engaging volume, pitch, rate, pauses, vocal variety, pronunciation, articulation, and dialect
- Speaker’s body: business casual personal appearance, confident presence, purposeful movement and gestures, facial expressions, direct and sustained eye contact

1 2 3 4 5

Question and Answer Session

- Form: after concluding the speech, speakers will need to remain standing at the front for 1-2 minutes facilitating audience questions
- Expectations: listen carefully to questions, direct answers to the entire audience, and give knowledgeable, honest, and straightforward answers

1 2 3 4 5

Visual Aid

- Appearance: professional design and content; primarily visual rather than textual; clear content, simple design, and large enough for entire audience to see
- Use: talk to the audience not at the visual aid; display only while discussing it; concisely explain its purpose; and smoothly transition into and out of its use

1 2 3 4 5

Note about audience feedback

- Your classmates will be evaluating your speech using the following rubric

Speaker:	Strongly Disagree	Disagree	At Times	Agree	Strongly Agree
The speech interested me					
The speech taught me new information					
Comments					

Sample Assignment 2: Lesson Test (SLO #1, #2)

I. Grammar.

Fill in blanks with the best choice below. Note that some words might be used more than once, while some others might not be used at all.

变得	改成	所以	于是	一般来说	关系
由	归	变化	变成	在收入上	相比

1. 在六七十年代，老百姓的住房都_____政府兴建，_____国家所有。
2. 政府把公房制度_____私房制度。
3. 那片几十平方米的经济适用住房_____了豪华别墅。
4. 随着经济的发展，中国发生了很大的_____。
5. 几年没有回国，普通人的房子_____更宽敞了，可见政府的经济政策很有用。
6. 政府限制房价，_____将来老百姓也买得起房子。
7. 政府在房地产上的收入很少，_____很难兴建新房。
8. 晚饭后，我去一家购物中心买鞋，可是那里没有喜欢的牌子，_____我又开车去了另一个购物中心。
9. _____，以前每家每月只需付很少的房租，但是住宅面积很小。
10. 住房与国家经济发展有直接_____。

II. Reading comprehension. Read the following passage and answer the questions in English.

八十年代刚刚改革的时候李清远和妻子还住在工厂分配的宿舍里，没有自己的厨房和厕所，生活很不方便，但是每个月只付几十块钱的房租，生活过得也算舒适。几年后他们生了一个女儿，三个人挤在几十平方米的住宅，每个月的工资都不够用了。十八年以后，为了让女儿上大学，他们把辛辛苦苦存的钱都花完了。

这个时候中国的经济开始迅速发展，李清远和妻子开了一个小公司，设法重新存了一些钱，争取能早一天买房子。等到他们好不容易存够了钱，中国发生了房地产热，带来了房价飞涨。李清远的存款只够买一套“经济适用房”，这样的房子也要200多万，而且面积小，设施不齐全，地区也不好。2008年他终于买了一套房子，离市中心很远，坐地铁去上班要一个多小时。虽然他们买了房子，为了工作方便，他们还住在原来工厂分配的宿舍里，把买的房子出租，每个月赚点钱还银行贷款。他们真不知道他们的生活有没有改变呢？

1. Where did Li Qingyuan and his family live in the 1980s?

2. What kinds of changes happened to them when they had their daughter?

3. Were they able to buy a house when their daughter grew up? Please explain.

4. What kind of house did they eventually buy?

5. Where did they actually live in the end, and why?

6. How would you summarize the thesis of this story?

III. **Short answers:** Answer the following questions in Chinese. You must use the provided word, if any.

1. 对中国老百姓来说，早期的公房制度有什么好处？

2. 对中国政府来说，公房制度有什么坏处？(使)

3. 房价上涨的速度和普通人收入的增长速度那一个更快？（超过）

4. 解释（explain）“有房人不断买房，无房人买不起房”是什么意思？

ARTH 384: SEMINAR

In Workflow

1. ART Chair (awiese@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Provost (herrinton@sandiego.edu)
5. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
6. Banner (Banner@sandiego.edu)

Approval Path

1. Sun, 11 Feb 2018 00:08:56 GMT
awiese: Approved for ART Chair
2. Wed, 14 Mar 2018 04:39:22 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

New Course Proposal

Date Submitted: Sat, 10 Feb 2018 06:25:49 GMT

Viewing: ARTH 384 : Seminar

Last edit: Sun, 11 Feb 2018 00:28:16 GMT

Changes proposed by: syard

Contact Person(s)

Name:

Sally Yard

E-mail:

syard@sandiego.edu

Campus Phone:

619-300-0628

Effective Term

Fall 2018

Subject Code

ARTH

Course Level

Undergraduate

Course Number

384

Department

Art, Architecture, Art History (ART)

College

College of Arts & Sciences

Title of Course

Seminar

Catalog Title

Seminar

Credit Hours

3

Weekly Contact Hours**Lecture:**

3

nbsp;**Lab:**

0

nbsp;**Other:**

0

Catalog Course Description

Discussion, research and writing focus in-depth on topics that shift each semester. Recent topics have included: Caravaggio and Baroque Italy; Rubens and Rembrandt; Printmaking in the History of Art; Renaissance to Revolution; Old Masters in the Modern Museum; Picturing East and West; Envisioning the Orient; Colonialism and Art History; Ends of Art: Histories of the Fin de Siècle; Matisse and Picasso; Soviet Art; The American Home, 1850-1950; What is American Art?; Problems in Art History of the US; Whitman, Warhol: Democratic Culture; Collections, Collecting, Collectors: History, Theory, Madness; Li(v)es of the Artist: Biography and Art History; Theories of Word and Image; Art Now. Seminars are often taught by visiting art historians and curators and, when possible, draw on the resources of San Diego's museums and collections.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)**nbsp;**

Pass/Fail Grading System

Method(s) of delivery

Lecture

Seminar

Faculty Course Workload

Same as course credit

Is this course cross-listed?**nbsp;**

No

Prerequisites?

Any two ARTH courses.

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?**nbsp;**

No

Is this course a topics course?**nbsp;**

Yes

Is this course repeatable for credit?

nbsp;

Yes

Total completions allowed:

99

and/or

Total credits allowed:

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Advanced writing competency

Artistic Inquiry area

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

10

nbsp;

No:

0

nbsp;

Abstain:

1

Rationale:

We are renumbering an approved course. This has the course description and attributes of the course that has been numbered ARTH 494. We realize that the attributes make this a course that should not be numbered as a 494 course.

A sample syllabus is attached.

Supporting documents

Arth 494W Body Language 2018.pdf

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

This is a course that will be taught on occasion, as it has been with its current number of ARTH 494. This renumbering will position this properly but should not have other effects.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 3125

BODY LANGUAGE: THE HUMAN FIGURE IN MODERN ART

ARTH 494 W
SPRING 2016

SALLY YARD

All readings will be available on e-reserves unless otherwise noted. A few readings will be available in hard copy on the reserve shelf of Copley Library. There are a good number of "Suggested" readings included here: not to worry! you are not expected to do these suggested readings, but are welcome to enlist these to look more deeply into topics that intrigue you.

WEEK 1
January 27

BODY LANGUAGE--FROM FRAGONARD TO KARA WALKER

Week 2
February 3

FROM FRIVOLITY TO MORALITY

*Jean-Honore Fragonard**Francois Boucher**Jean-Baptiste Chardin**William Hogarth*

HEROIC / IDEAL: NEO-CLASSICISM

Johann Joachim Winkelmann, "Reflections on the Imitation of Greek Works in Painting and Sculpture" (1755), in *The Art of Art History* (Oxford University Press, 2009), 27-34.

Tony Halliday, "The Trouble with Tatius," *Oxford Art Journal*, vol. 29, no. 2 (Oxford University Press, 2006), 197-211.

Anita Brookner, *Jacques-Louis David* (1980) (Norton, 1987). 68-81, 198-99.

Richard Brilliant, *Portraiture* (Harvard University Press, 1991/2008), 7-21.

*Jacques-Louis David**Elisabeth Vigee-Lebrun**Angelica Kauffman**Antonio Canova*Week 3
February 10

LIKENESSES: THE PORTRAIT

Richard Brilliant, *Portraiture* (1991/2008), 23-44, 175-78.

THE IMAGINED AND THE DIVINE

Suggested: Derrick Cartwright, *Benjamin West: Allegory and Allegiance* (Timken Museum of Art, 2004), 1-45, on the reserve shelf in Copley Library.

Henry Fuseli
William Blake
Benjamin West

CODED IMAGES

Albert Boime, "Blacks in Shark-Infested Waters: Visual Encodings of Racism in Copley and Homer," in Kimberly Pindar, ed., *Race-ing Art History* (Routledge, 2002), 169-90.

John Singleton Copley

THE "POST-NEO-CLASSICAL" BODY

Suggested: Abigail Solomon-Godeau, *Male Trouble: A Crisis in Representation* (1997), 7-41.

Jean-Auguste-Dominique Ingres

THE DISASTERS OF WAR

Fred Licht, "The Family of Charles IV," *Goya: The Origins of the Modern Temper in Art* (Harper & Row, 1983), 67-82.

Sally Yard, *Goya and Callot: The Disasters and Miseries of War* (Hoehn Collection of Prints, University of San Diego, 2001).

Francisco Goya

Week 4
February 17

Class will run from 3:30-6:30 today so that we can attend the lecture "Shopping with Sister Corita" by Richard Meyer

5:15-6:30 Lecture by Richard Meyer (in the French Parlor at the entrance to Founders Hall)

6:30-8:00 Reception for the exhibition Love is Here to Stay: Prints by Sister Corita Kent, Hoehn Family Galleries, Founders Hall

LINDA NOCHLIN'S 'THE BODY IN PIECES: THE FRAGMENT AS A METAPHOR OF MODERNITY'

Suggested: Linda Nochlin, *The Body in Pieces: The Fragment as a Metaphor of Modernity* (Thames & Hudson, 1994), 5-64, on the reserve shelf in Copley Library.

ROMANTICISM AND ITS DISCONTENTS

Albert Boime, "Portraying Monomaniacs to Service the Alienist's Monomania: Gericault and Georget," *Oxford Art Journal*, vol. 14, no. 1 (Oxford University Press, 1991), 79-91.

Caspar David Friedrich

Theodore Gericault
Eugene Delacroix

CARICATURE

Suggested: Judith Wechsler, "Daumier and Censorship, 1866-1872," *Yale French Studies* 122: Out of Sight: Political Censorship of the Visual Arts in Nineteenth-Century France (2012), 53-78.

Elizabeth C. Childs, "Big Trouble: Daumier, Gargantua, and the Censorship of Political Caricature," *Art Journal*, vol. 51, no. 1: Uneasy Pieces (Spring 1992), 26-37.

Honore Daumier

'REALISM', THE AVANT-GARDE, THE ARTIST'S PERSONA

Suggested: T.J. Clark, "Olympia's Choice," *The Painting of Modern Life* (Princeton University Press, 1984), 79-146, 281-97.

Gustave Courbet
Edouard Manet
Rosa Bonheur

THE ORIENT OF THE IMAGINATION

Linda Nochlin, "The Imaginary Orient," in *Race-ing Art History*, 69-86.

John Kuo Wei Tchen, "Believing is Seeing: Transforming Orientalism and the Occidental Gaze," *Asia America: Identities in Contemporary Asian American Art* (The New Press, 1994), 12-25.

Jean-Leon Gerome
Alexandre Cabanel

Week 5
February 24

We will meet in Camino 31 as usual, and will spend the latter part of class visiting the Hoehn Print Study Room in Founders Hall

THE PRE-RAPHAELITE BROTHERHOOD IN BRITAIN

Albert Boime, "William Holman Hunt's 'The Scapegoat': Rite of Forgiveness/Transference of Blame," *The Art Bulletin*, vol. 84, no. 1 (March 2002), 94-114.

Suggested: Julie F. Codell, "Expression over Beauty: Facial Expression, Body Language, and Circumstantiality in the Paintings of the Pre-Raphaelite Brotherhood," *Victorian Studies*, vol. 29, no. 2 (Winter 1986), 255-90.

John Everett Millais
Dante Gabriel Rossetti
William Holman Hunt

Emily Mary Osborn
James Abbott McNeill Whistler

LEISURE, DOMESTICITY, THE PUBLIC AND THE PRIVATE

Suggested: Norma Broude, "Mary Cassatt: Modern Woman or the Cult of True Womanhood?" *Woman's Art Journal*, vol. 21, no. 2 (Autumn 2000-Winter 2001), 36-43.

Suggested: Tamar Garb, *Bodies of Modernity: Figure and Flesh in Fin-de-Siecle France* (Thames & Hudson, 1998), 24-79.

Edouard Manet
Berthe Morisot
Edgar Degas
Mary Cassatt
Claude Monet
Pierre-Auguste Renoir
Gustave Caillebotte

VANTAGE POINTS AND POWER

Anthony W. Lee, *A Shoemaker's Story: Being Chiefly about French Canadian Immigrants, Enterprising Photographers, Rascal Yankees and Chinese Cobblers in a Nineteenth-Century Factory Town* (Princeton University Press, 2008), 1-11.

Elizabeth Adan, "The Color of Stone: Sculpting The Black Female Subject in Nineteenth-Century America; Chicana Art: The Politics of Spiritual and Aesthetic Alterities/Feminist Art and the Maternal...," *Feminist Formations* 22.1 (2010), 186-214,

Week 6
 March 2

THE BODY IN MOTION

Eadward Muybridge
Georges Seurat

FIGURE AND EXPRESSION

Vincent van Gogh
Paul Gauguin

PUBLIC/PRIVATE

Henri de Toulouse-Lautrec

TOWARD CUBISM

Paul Cezanne

THE INNER LIFE

Naomi Schor, "Pensive Texts and Thinking Statues: Balzac with Rodin," *Critical Inquiry*, vol. 27, no. 2 (University of Chicago Press, Winter 2001), 239-65.

Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H. D. Buchloh, David Joselit, *Art since 1900*, second edition (Thames & Hudson, 2011), 14-48,

Auguste Rodin

ANGST AND ELEGANCE

Suggested: Shelley R. Langdale, "Edvard Munch: Graphic Revelations in Paris," *Philadelphia Museum of Art Bulletin*, vol. 93, no. 393/394 (Summer 2005), 24-47.

Edvard Munch
Gustav Klimt
Egon Schiele

Week 7
March 9

TURNING THE TABLES: THE EMBODIED VIEWER

Meyer Schapiro, "Picasso's *Woman with a Fan*: On Transformation and Self-Transformation," *Modern Art: Selected Papers* (Braziller, 1978), 111-20.

Yve-Alain Bois, *Matisse and Picasso* (Flammarion, Paris, 2001), 32-55.

Henri Matisse, "Notes of a Painter" (1908), in *Art in Theory 1900-2000*, ed. by Charles Harrison and Paul Wood (Blackwell, 2003), 69-75.

Pablo Picasso, "Picasso Speaks" (1923), in *Art in Theory*, 215-17.

Suggested: Leo Steinberg, "The Philosophical Brothel" (1972), *October*, vol. 44 (Spring 1988), 7-74.

Picasso
Matisse
Fernand Leger

Week 8
March 16

EXPRESSIONISM

Ernst Ludwig Kirchner
Kaethe Kollwitz

FUTURISM

Suggested: Filippo Tommaso Marinetti, *Manifesto of Futurism* (1909), in *Art in Theory*, 146-49.

Umberto Boccioni

DADA AND SURREALISM

Anne Temkin, "Marcel Duchamp & Rose Selavy," *Grand Street* 58: Disguises (Autumn 1996), 57-72.

Giovanna Zapperi, "Marcel Duchamp's 'Tonsure': Towards an Alternate Masculinity," *Oxford Art Journal*, vol. 30, no. 2 (2007), 291-303.

Starr Figura, "Gesture" in John Elderfield, *Body Language* (The Museum of Modern Art, 1999), 40-65.

Ann Temkin, "Dorothea Tanning," *Grand Street* 72: Detours (Autumn 2003), 137-39.

Suggested: Tere Arcq, "In the Land of Convulsive Beauty: Mexico," in Ilene Susan Fort and Tere Arcq, *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States* (Los Angeles County Museum of Art, 2011), 64-87.

Suggested: Sigmund Freud, from "On Dreams" (1901), in *Art in Theory*, 21-27.

Suggested: Andre Breton, from the First Manifesto of Surrealism (1924), in *Art in Theory*, skim: 447-51, read: 452-53.

Suggested: Jean-Paul Sartre, "The Search for the Absolute" (1948), in *Art in Theory*, 611-16.

Marcel Duchamp
Hannah Hoch
Man Ray
Meret Oppenheim
Max Ernst
Dorothea Tanning
Salvador Dali
Remedios Varo
Rene Magritte
Alberto Giacometti
Frida Kahlo

MEXICAN MURAL PAINTING

Diego Rivera

THE ABSTRACTED FIGURE

Constantin Brancusi
Georgia O'Keeffe

PHOTOGRAPHED FIGURES

Alfred Stieglitz
Dorothea Lange
Helen Levitt
Robert Frank

HARLEM RENAISSANCE

Aaron Douglas
Lois Mailou Jones

Week 9
March 23

SPRING BREAK

Week 10
March 30

IN THE WAKE OF WAR

Suggested: Francis Bacon, Interview with David Sylvester (1962), in *Art in Theory*, 635-39.

Suggested: Willem de Kooning, "A Desperate View" (1949), in *Art in Theory*, 582-83.

Suggested: Sally Yard, "The Angel and the *demoiselle*—Willem de Kooning's *Black Friday*," *Record of The Art Museum*, Princeton University, Spring 1992, 2-25, on the reserve shelf in Copley Library.

Jean Dubuffet
Francis Bacon
Arshile Gorky
Willem de Kooning

THE BODY IN ACTION

Harold Rosenberg, "The American Action Painters" (1947) in *Art in Theory*, 589-92.

Pierre Restany, *Yves Klein*, trans. by John Shepley (Abrams, 1982), 7-10, 87-108.

Jeff Kelley, *Childsplay: The Art of Allan Kaprow* (University of California Press, Los Angeles, 2004), 29-41, 232.

Jackson Pollock
Yves Klein
Allan Kaprow
Allison Knowles
Joseph Beuys

THE COVERT BODY

Helaine Posner, "Louise Bourgeois: Intensity and Influence," in Eleanor Heartney, Helaine Posner et al, *After the Revolution: Women Who Transformed Contemporary Art* (Prestel, 2007), 28-51.

Louis Bourgeois, Statements from an Interview with Donald Kuspit (1998), in *Art in Theory*, 1088-90.

Suggested: Leo Steinberg, *Jasper Johns* (Abrams, 1963), look through entire book, on the reserve shelf in Copley Library.

Louise Bourgeois

Jasper Johns
Robert Rauschenberg

Week 11
April 6

POP AND AFTER

Hal Foster, *The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha* (Princeton University Press, 2012), 1-16, 109-71, 253-60, 285-96.

Suggested: Wendy Wick Reaves and Brandon Brame Fortune, "Face Value: Portraiture in the Age of Abstraction," in *Face Value: Portraiture in the Age of Abstraction* (National Portrait Gallery, Washington, D.C., 2014), 32-51.

Suggested: Ewa Lajer-Burcharth, "Warhol's Subject? A Response to Douglas Crimp," *October* 132 (MIT Press, Spring 2010), 25-29.

Suggested: Marina Pacini, "Marisol's Families," *Marisol: Sculptures and Works on Paper* (Yale University Press, 2014), 73-98.

Suggested: Bell Hooks, "Altars of Sacrifice: Re-membering Basquiat," in *Race-ing Art History*, 341-52.

Richard Hamilton
Roy Lichtenstein
Claes Oldenburg
James Rosenquist
Andy Warhol
Ed Kienholz
Marisol
Jean-Michel Basquiat

Week 12
April 13

RE: 'REALISM'

Suggested: William Feaver, "Lucian Freud: Life into Art," *Lucian Freud* (Tate Publishing, 2002), 12-50.

Jacob Lawrence
Alice Neel
Gregory Gillespie
Chuck Close
Lucian Freud

UNFORESEEN LIKENESSES

Roland Barthes, "The Winter Garden Photograph," *Camera Lucida* (Farrar, Straus and Giroux, 1981), 67-70.

CONCEPTUAL ART / PERFORMANCE / FEMINISM

Amelia Jones, "Survey: [Go] back to the body, which is where all the splits in Western Culture occur," *The Artist's Body* (Phaidon, 2012), 16-47.

Suggested: Kate Linker, *Vito Acconci* (Rizzoli, 1994), 7-63, 190-91.

Linda Nochlin, "Women Artists Then and Now: Painting, Sculpture, and the Image of the Self," in Maura Reilly and Linda Nochlin, eds., *Global Feminisms: New Directions in Contemporary Art* (Brooklyn Museum, 2007), 46-69.

Carol Kino, "When Talking Makes the Art Happen [Suzanne Lacy]," *The New York Times*, October 10, 2013.

Hannah Wilke
Carolee Schneemann
Bruce Nauman
Vito Acconci
Chris Burden
Ana Mendieta
Robert Morris
Eleanor Antin
Adrian Piper
Suzanne Lacy

Week 13
April 20

EMBODIMENTS: RACE AND GENDER

Suggested: Henry Louis Gates, Jr., "Preface," and Thelma Golden, "My Brother," in Golden et al, *Black Male: Representations of Masculinity in Contemporary American Art* (Whitney Museum of American Art, 1994), 11-14, 18-44.

Gwendolyn Dubois Shaw, *Seeing the Unspeakable: The Art of Kara Walker* (Duke University Press, 2004), 37-66.

Suggested: Maurice Berger, "Viewing the Invisible: Fred Wilson's Allegories of Absence and Loss," *Fred Wilson: Objects and Installations 1979-2000* (University of Maryland Baltimore County, 2001), 8-21, 50-51, 62-65, 68-71.

Suggested: Huey Copeland, *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America* (University of Chicago Press, 2013), 65-108, 215-19.

Jennifer A. Gonzalez, "James Luna: Artifacts and Fictions," *Subject to Display: Reframing Race in Contemporary Installation Art* (MIT Press, 2008), 22-63, 254-58.

Martha Rosler
Carrie Mae Weems
Barbara Kruger
Cindy Sherman
James Luna
Fred Wilson
Kara Walker

Week 14
April 27

DEMATERIALIZATIONS

Suggested: Foster, *The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha* (Princeton University Press, 2012), 172-209, 296-307.

Suggested: Gerhard Richter, "Notes 1964-1965," in *Art in Theory*, 757-60.

Suggested: Tom Finkelpearl, "Interview: Krzysztof Wodiczko on Alien Staff," *Dialogues in Public Art* (MIT Press, 2000), 324-51.

Krzysztof Wodiczko, "Public Projection" (1983), in *Art in Theory*, 1065-68.

Gerhard Richter
Krzysztof Wodiczko

THE DATA BODY

Mans Wrangle, "The Average Citizen," in Sally Yard, ed., *A Dynamic Equilibrium: In Pursuit of Public Terrain* (inSite, 2007), 215-21.

Anne Collins Goodyear, "Visualization--The Art of R. Luke DuBois," 22-31, and Dan Cameron, "Unfashionably Early for the Art World, 32-37, in Matthew McLendon et al, *R. Luke DuBois--Now* (The Ringling Museum of Art, 2014).

Mans Wrangle
R. Luke DuBois

Week 15
May 4

THE HUMAN FORM / BODY LANGUAGE

Linda Nochlin, "Jenny Saville: Floating in Gender Nirvana" (2000), *Women Artists: The Linda Nochlin Reader*, ed. by Maura Reilly (Thames & Hudson, 2015), 230-35.

Linda Nochlin, "Unholy Postures: Kiki Smith and the Body" (2005), *Women Artists: The Linda Nochlin Reader*, ed. by Maura Reilly (Thames & Hudson, 2015), 290-300.

Suggested: Nancy Spector, "a.k.a.," in Russell Ferguson et al, *Douglas Gordon* (The Museum of Contemporary Art, Los Angeles, 2001), 112-51.

Leah Ollman, "Weighing. Wanting. Writing.: Notes Toward an Understanding of the Unfinished," *William Kentridge: Weighing...and Wanting* (Museum of Contemporary Art San Diego, 2000), 6-12, 23, 27-28, 31.

Suggested: Eleanor Heartney, "Shirin Neshat: Living between Cultures," in *After the Revolution: Women Artists Who Transformed Contemporary Art* (2007), 230-51.

Lorna Simpson
Douglas Gordon
Kiki Smith
Jenny Saville
William Kentridge
Mark Bradford
Shirin Neshat

FABLES AND DETECTIVE STORIES

Suggested: Cuauhtemoc Medina, Russell Ferguson, Jean Fisher, *Francis Alys*, "Interview: Russell Ferguson in conversation with Francis Alys," (Phaidon, 2011), 7-55.

Francis Alys

Sophie Calle

Study Days
May 10-11

May 12-18 Finals Week

My office hours will be Wednesdays 5:30-6:30 and Thursdays 1:30-5:30 in Founders 104. I can be reached at syard@san Diego.edu. I prefer, whenever possible, to put heads together with you in person rather than by electronic means! So please come to office hours or touch base with me before or after class.

Class members will prepare informal weekly journal responses to the readings, as well as weekly in-class writings focused around material under discussion. Students will also do informal class presentations (please let me know if this makes you uneasy, and we will come up with an alternative plan).

Students will also complete two papers during the semester.

Grades will be based on:

Paper 1	25%
Paper 2	30%
Reading journals	25%
In-class writings and presentations	20%

Grades are gauged as follows:

A indicates an exceptional, unexpectedly sophisticated grasp of the material. Polished and nuanced writing and thorough research are typical of A papers.

B indicates a proficient grasp of the material as well as solid research and carefully crafted writing of essays.

C indicates a satisfactory command of the course material.

D and F indicate that more work is needed to gain command of the course material.

It goes without saying that:

- Students are expected to attend all classes.
- All work must be your own. Be sure, always, to: 1/ be generous in acknowledging sources that you have consulted, using footnotes or parenthetical notes, and 2/ include a list of sources at the end of all papers.

LEARNING OUTCOMES:

THROUGHOUT THE SEMESTER, STUDENTS WILL BE HONING THEIR ABILITY TO:

- **ANALYZE:** WRITE WITH SOPHISTICATION, SELF-AWARENESS, AND RIGOR ABOUT THE ROLE OF THE HUMAN FIGURE IN THE HISTORY, THEORY AND CRITICISM OF 19TH, 20TH AND 21ST CENTURY ART
 - DISCUSS THE RELATIONSHIP OF A WORK'S FORM, CONTENT AND CONTEXT WITH A SOPHISTICATED SENSE OF THEIR DYNAMIC INTER-RELATIONSHIP
 - WRITE WITH SPECIFICITY ABOUT THE IMPORT OF HISTORICAL CONTEXT IN THE CREATION AND RECEPTION OF PARTICULAR WORKS OF ART

- **SYNTHESIZE:** CONDUCT RESEARCH ABOUT THE IMAGERY OF THE HUMAN FIGURE IN 19TH, 20TH AND 21ST CENTURY ART WITH PROFICIENCY, LOCATING AND ASSIMILATING SCHOLARLY ARTICLES AND BOOKS, TAKING AN INFORMED, CRITICAL POSITION, SUPPORTED BY INFORMED ANALYSIS
 - WRITE WITH SOPHISTICATION ABOUT THE PERSPECTIVES OF SCHOLARS AND CRITICS, PLAYING THE ARGUMENTS OF SEVERAL WRITERS AGAINST EACH OTHER TO ARRIVE AT AN INDEPENDENT PERSPECTIVE.
 - GATHER AN EXPANSIVE ARRAY OF SOURCES, PROPERLY DOCUMENTED AND ACKNOWLEDGED, ENLISTED IN THE FORMULATION OF A COGENT ANALYSIS THAT ACKNOWLEDGES THE DIFFERING VANTAGE POINTS OF SCHOLARS
 - DEVELOP AN ORIGINAL ARGUMENT THAT IS GROUNDED IN SPECIFICS, ANALYZING WORKS OF ART AS VISUAL AND MATERIAL FORMS
 - ARTICULATE A CLOSE AND REFLECTIVE READING OF CRITICAL SCHOLARLY TEXTS, PRESENTING AN ORIGINAL ANALYSIS

HNRS 335: VERSIONS OF THE PASTORAL IN AMERICAN LITERATURE AND ART

In Workflow

1. HONR Chair (gump@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Tue, 05 Dec 2017 02:20:57 GMT
gump: Approved for HONR Chair
2. Tue, 13 Feb 2018 23:11:12 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Date Submitted: Tue, 05 Dec 2017 01:34:30 GMT

Viewing: HNRS 335 : Versions of the Pastoral in American Literature and Art

Last edit: Mon, 12 Feb 2018 17:37:52 GMT

Changes proposed by: eforcelli

Contact Person(s)

Name: Erin Fornelli	E-mail: efornelli@sandiego.edu	Campus Phone: x7847
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Effective Term

Summer 2018

Subject Code

HNRS

Course Number

335

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

Versions of the Pastoral

Catalog Title

Versions of the Pastoral in American Literature and Art

Credit Hours

4

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

This course examines the representational strategies widely used by American writers and visual artists to evoke ideas of natural beauty and wonder. Throughout the nineteenth century, and even today, approaches to landscape have been celebrated by authors including Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, Edgar Allen Poe, Walt Whitman, Mary P. Wilkins-Freeman, Annie Dillard, and Rachel Carson. Simultaneously, artists such as Thomas Cole, Frederic Edwin Church, George Inness, Winslow Homer, Lilly Martin Spencer, Alexander Jackson Downing, and Robert Smithson all challenged reigning modes of depicting nature. Students will be exposed to theoretical writing by William Empson, Paul Alpers, Leo Marx, Alex Nemerov, and others. Finally, a nuanced appreciation of how certain ideas of Pastoral beauty persist into our own moment is another goal of this course. This section satisfies 4 units of ARTH.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Research
Lecture
Seminar
Paper

Faculty Course Workload

Same as weekly contact hours

Is this course cross-listed?

nbsp;

No

Prerequisites?

1HNS

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Advanced Integration
Artistic Inquiry area

Course attributes

**This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:
This Course can apply to the following Majors/Minors/Concentrations:**

nbsp;

Majors/Minors/Concentrations:

Art History - ARTH
English - ENGL

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

12/18

nbsp;

No:

0/0

nbsp;

Abstain:

0/0

Rationale:

DAA+AH voted to approve this course 12/0/0. ENGL voted to approve this course 18/0/0.

Supporting documents

HNRS 335 The Pastoral in American Art Syllabus.pdf

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

This is a completely new course, not otherwise covered by existing curriculum and, therefore, represents a chance to broaden our students and the students in the Honors introduction to landscape discourse across disciplines.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 1188



Winslow Homer, *The Veteran in a New Field*, 1865

Honors 334 (English)/335 (Art History)
Versions of the Pastoral in American Art & Literature
Professors Cartwright and Williams
Fall 2018
4 Units
DRAFT

1. Introduction:

William Empson famously insisted that, “the essential trick of the old pastoral, which was felt to imply a beautiful relation between rich and the poor, was to make simple people express strong feelings in learned and fashionable language.” Writing near the height of the Cold War from his home in Cambridge, England, his arguments might be understood as having framed the chosen topic—at its most general, the poetics of “the ‘old’ pastoral”—from a highly specific locale and with an equally discrete historical vantage point. This course seeks to reframe discourses surrounding the sub-genre of pastoral art and literature in a quite separate context: the modern United States. The largely European tradition of pastoral poetry proved to be a source of lasting fascination for critics as different as Empson, Raymond Williams, Paul de Man, and Paul Alpers, among others, but here in the United States, the divergent strategies surrounding pastoral imagery are only beginning to receive the level of critical inspection that

models of New Criticism, deconstructionism, and new historicism may suggest. Why is this? From nineteenth-century descriptions of the Edenic countryside to twenty-first-century environmentalist longings, pastoral ideals have nonetheless exerted a strong presence on North American identity and common culture. The sources of pastoralism's cultural authority remain opaque for many of us. This course provides an occasion to review the history of pastoral imagery in written texts as well as in paintings, photographs, prints, and landscape settings created in the United States from the mid-nineteenth century to our present moment. Becoming acquainted with a large body of theoretical writing that seeks to define what counts as pastoral is a secondary goal of this course.

Honors students enrolled in this course should expect to do a lot of reading and must be prepared/excited to talk about what they have read in class. On average, the instructors will assign 100+ pages of reading per week, some of which will be quite dense and theoretical. The class will be conducted mostly as a seminar and everyone will be expected to contribute to the group discussion that takes place. It is expected that you will come with ideas, questions, and unresolved summaries of what you've taken in from both readings and your exposure to visual imagery. Additionally, several students will be assigned primary responsibility for leading the class through specific texts or representations each week. Because a significant part of your grade in the course will be based upon participation, all seminar members will be asked to do this on more than one occasion.

2. Course Evaluation:

Participation	30 %
Short writing assignments (3)	30 %
Final paper	40%

Note: Some extra credit opportunities (not to exceed 3% of your final grade) may also be offered throughout the semester. These will likely consist of attending an exhibition, lecture, or other program outside of normally scheduled class hours and writing a thoughtful 2-3 page response to the experience.

Descriptions of the writing assignments will be distributed/discussed in class at appropriate times throughout the semester. Late work is not eligible to receive full credit. Additionally, everyone is expected to come to each session prepared to discuss readings and actively engage with their peers in relevant discussion. We meet as a group just 28 times, so please be note that attendance and participation constitutes a significant part of your grade. Note that anyone who misses more than 3 class sessions will be ineligible to receive full credit for the attendance/participation section of the course and, consequently, will not likely receive an "A" grade in the course.

In general, the following criteria will be used for the rest of the grading:

A = Student work evidences greatest possible familiarity with complex course ideas *and* demonstrates a keen ability to apply those ideas; writing is historically well informed; presentation (e.g. spelling and grammar) is consistently excellent and submitted on time;

B = Student work accurately summarizes the key ideas and most familiar concepts introduced by the course; historically and factually correct; presentation is quite good (but may have some flaws) and work is produced on time;

C = Student work demonstrates a basic familiarity with course terms and concepts but with identifiable gaps; some historical/factual inaccuracies; more than a few problems with presentation and/or work is produced outside of the assigned timeframe.

D = Student work inadequately/incorrectly/incompletely reflects the most basic course materials; work is substantially late, and/ or is poorly presented.

F = Work is incomplete, or else is significantly late, or else fails to meet academic integrity standards.

Questions/concerns about grades should be addressed with the instructors before semester's end. Waiting until last weeks of class or after the exam to address repeated absences, incomplete work, or generally poor performance is a mistake, regardless of excuse. Changes to final grades are, generally speaking, not possible.

3. Course format:

This class meets for 1½ hours, twice a week. The instructors will only rarely deliver lectures during this time. Instead, students will take responsibility for presenting the week's reading to their peers and will take turns leading the group discussions. The instructors will be providing regular guidance those seminar-style sessions are happy to meet with the student/s in advance to help ensure a productive, high quality session each week.

4. Learning outcomes:

"Versions of the Pastoral in American Art & Literature" is an interdisciplinary honors course. As such, it explicitly embraces the new Core Curriculum's goal of equipping undergraduates with the skills necessary to think across the established borders of traditional disciplines: in this case literary study and art history. In the case of this particular course, we are also concerned with a number of closely related fields:

landscape architecture, environmental studies, and gender studies. Additionally, we count the following SLO's among our top priorities for everyone enrolled in this course:

- a. Develop usable vocabularies of literary and art criticism and the ability to apply them to the content of this course;
- b. Evaluate, integrate, and articulate complex historical arguments into relevant contemporary perspectives as a demonstration of critical thinking;
- c. Respond to the presentations of peers with counter arguments based in evidence and engage in respectful, productive debate about complex issues raised in the course;
- d. Make effective use of process writing, including pre-writing, revision, and peer editing to increase clarity and precision of a final draft of academic prose;
- e. Become more self-reflective about our contemporary cultural circumstances as well as become more aware of the formal attributes of both literary and visual works of art.

5. Course schedule and reading assignments:

Week 1:

Introduction to the Course and Expectations

In class reading:

Raymond Williams, "The Pastoral and the Counter Pastoral," in *The Country and The City* (New York: Oxford University Press, 1973): 13-34.

Week 2:

Defining Pastoralism 1: Beyond Empson's "Versions"

William Empson, "Proletarian Literature," and "Marvell's Garden," in *Some Versions of the Pastoral* (New York: New Directions, 1974): 3-23 and 119-143.

M.C. Bradbrook, "Sir William Empson (1906-1984): A Memoir," *The Kenyon Review* 7 (Autumn 1984): 106-115.

Leo Marx, "Does Pastoralism Have a Future?" in J. D. Hunt, ed., *The Pastoral Landscape* (Washington, D.C.: The National Gallery of Art, 1992): 209-25.

Week 3:

New World Cartographies and the Emergence of the American Pastoral

Stephen Greenblatt, "From the Dome of the Rock to the Rim of the World," in *Marvelous Possessions: The Wonder of the New World* (Chicago: University of Chicago Press, 1992).

Robert Sumrell and Kazys Varnelis, "An American Pastoral," *Perspecta* 41 (2008): 163-69.

Christopher P. Heuer, "Arctic Matters in Early America," in Jennifer L. Roberts *Scale: Terra Foundation Essays 2* (2016): 180-214.

Week 4

Pastoralism as Identity in the Early Republic

Thomas Jefferson, excerpts from *Notes on the State of Virginia* (Boston: David Carlisle Publisher, 1801).

Andrew Jackson Downing, excerpts on "A Talk with Flora and Pomona," "State and Prospects of Horticulture," "The Philosophy of Country Taste," "On the Mistakes of Citizens in Country Life," "How to Arrange Country Places," and "The London Parks," in *Rural Essays* (New York: George P. Putnam & Company, 1853).

Aaron Sachs, "American Arcadia: Mount Auburn Cemetery and the Nineteenth-Century Landscape Tradition," *Environmental History* 15 (April 2010): 206-235.

J. B. Jackson, "A Puritan Looks at Scenery," in *Discovering the Vernacular Landscape* (New Haven: Yale University Press, 1984): 57-64.

Week 5:

The Forest and Poetry

William Cullen Bryant, "Inscription for the Entrance to a Wood," and other poems in *American Poetry: The Nineteenth Century*, vol. 1 (New York: Library of America, 1996).

Henry David Thoreau, "Economy," "Where I Lived," "House Warming," and other excerpts from *Walden: Or Life in the Woods* (New York: E.P. Dutton & Co., 1854).

Alex Nemerov, excerpts from *The Forest* (forthcoming Paul Mellon Lectures published by the National Gallery of Art, Washington, D.C., 2018)

Emily Dickinson, *Selected Poems* (to be determined by I. Williams).

Louis L. Noble, "Cole's Dream of Arcadia," *Bulletin of the American Art Union* 2 (Nov. 1849): 23-29.

Week 6:

Transcendentalism & Luminist Painting

Ralph Waldo Emerson, *Nature* (Boston & Cambridge: James Munroe & Company, 1869). and "Nature (Second Series)."

Barbara Novak, excerpts from *Nature and Culture: American Landscape Painting, 1825-1875* (New York: Oxford University Press, 1980).

Alan Wallach, "Thomas Cole's *River in the Catskills* as Antipastoral," *The Art Bulletin* 84 (June 2002): 334-350.

J. Gray Sweeney, "Inventing Luminism: 'Labels Are the Dickens,'" *Oxford Art Journal* 26 (2003): 95-120.

Week 7:

Civil War America and Pastoral Renewal

Sarah Burns, "The Anxiety of Nostalgia," in *Pastoral Inventions: Rural Life in Nineteenth-Century American Art and Culture* (Philadelphia: Temple University Press, 1984): 237-313.

Christopher Kent Wilson, "Winslow Homer's 'The Veteran in a New Field': A Study in Harvest Metaphor and Popular Culture" *American Art Journal* 17 (Autumn 1985): 2-27.

Frederick Douglass, excerpts from "The Narrative of the Life of Frederick Douglass, an American Slave," and "The Life and Times of Frederick Douglass," in Henry Louis Gates, ed., *Douglass: Autobiographies* (New York: Library of America, 1994).

Martin Christadler, "American Landscape: Geology of the Sacred, Commerce and Manifest Destiny," in *Pioneers of Landscape Photography: Gustave Le Gray, Carleton Watkins* (Los Angeles: J. Paul Getty Museum, 1993): 107-125.

Week 8:

Pastoral Responses to Industrialization

Frederick Law Olmsted, excerpts from *Writings on Landscape, Culture and Society* (New York: Library of America, 2015).

Leo Marks, "The Garden," in *The Machine and The Garden: Technology and the Pastoral Ideal in America* (New York: Oxford University Press, 1964/2000): 73-143.

Anne Dymond, "A Politicized Pastoral: Signac and the Cultural Geography of Mediterranean France," *The Art Bulletin* 85 (June 2003): 353-70.

Week 9:

The City Beautiful and Closing the Frontier

Patricia Limmerick, "Disorientation and Reorientation: The American Landscape Discovered from the West," *Journal of American History* 79 (Dec. 1992): 1021-1042. '

Margaretta M. Lovell, "Picturing 'A City for a Single Summer': Paintings of the World's Columbian Exposition," *Art Bulletin* 78 (March 1996): 40-55.

Henry Adams, "Chicago" and "The Dynamo and the Virgin," in *The Education of Henry Adams* (New York: Houghton Mifflin Company, 1918): 331-344 and 279=390.

Frederick Jackson Turner, "The Significance of the Frontier in American History," *Report of the American Historical Association* (1893): 199-227.

Week 10:

Defining Pastoralism #2: Empson's Blindspots

Paul Alpers, "Representative Anecdotes and Ideas of the Pastoral," in *What Is Pastoral?* (Chicago: University of Chicago Press, 1997): 8-43.

John Shields, "Phyllis Wheatley's Subversive Pastoral," *Eighteenth-Century Studies* 27 (Summer 1994): 631-47.

Sharyn Udall, "Georgia O'Keeffe and Emily Carr: Health, Nature and the Creative Process," *Woman's Art Journal* 27 (Spring-Summer 2006): 17-25.

Dolores Hayden, "Rediscovering an African American Homestead," in *The Power of Place: Urban Landscapes as Public History* (Cambridge: The MIT Press, 1994): 168-189.

Oleg Gelikman, "Cold Pastoral: Werner Herzog's Version of Empson," *MLN* 123 (Dec. 2008): 11-41-62.

Week 11:

Rural Myths and Dustbowls

Mary E. Wilkins Freeman, excerpts from *A New-England Nun and Other Stories* (New York: Penguin Classics, 2000).

Peter Schmidt, "Some Versions of Modernist Pastoral: Williams and the Precisionists," *Contemporary Literature* 21 (Summer 1980): 383-406.

James Agee and Walker Evans, excerpts from *Let Us Now Praise Famous Men* (Boston: Houghton Mifflin & Company, 1941).

Robert Penn Warren, excerpts from *Brother to Dragons: A Tale in Verse and Voices* (New York: Random House, 1953).

Barbara M. Kelly, "Little Boxes, Big Ideas," *Design Quarterly* 158 (Winter 1993): 26-31.

Week 12:

Earthworks and the Establishment of the Anti-Pastoral

Robert Smithson, excerpts from *Selected Writings* (Berkeley and Los Angeles: The University of California Press, 1996):

Rachel Carson, excerpts from *Silent Spring* (New York: Houghton Mifflin, 1962).

Daniel Haxall, "Collage and the Nature of Order: Lee Krasner's Pastoral Vision," *Woman's Art Journal* 28 (Fall-Winter 2007): 20-27.

Thomas Crow, "The Simple Life: Pastoralism and the Persistence of Genre in Recent Art," *October* 63 (1993): 41-67.

Rem Koolhaas, "The Future Is the Countryside,"

<http://www.theworldin.com/article/14595/edition2018future-countryside>

Week 13:

Student Presentations

Week 14:

Student Presentations

Note to Departments, Honors Program, and Curriculum Committee: some of the readings listed above are subject to further adjustments/refinements. Specific timing of individual assignments throughout the semester is still to be determined.

SPAN 440: TOPICS IN LITERATURE, FILM AND CULTURE

In Workflow

1. LANG Chair (rei@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Provost (herrinton@sandiego.edu)
5. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
6. Banner (Banner@sandiego.edu)

Approval Path

1. Sat, 10 Feb 2018 01:21:56 GMT
rei: Approved for LANG Chair
2. Wed, 14 Mar 2018 05:09:48 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

New Course Proposal

Date Submitted: Sat, 10 Feb 2018 01:13:47 GMT

Viewing: SPAN 440 : Topics in Literature, Film and Culture

Last edit: Sat, 10 Feb 2018 23:52:07 GMT

Changes proposed by: apetersen

Contact Person(s)

Name:

Amanda petersen

E-mail:

apetersen@sandiego.edu

Campus Phone:

4237

Effective Term

Fall 2018

Subject Code

SPAN

Course Level

Undergraduate

Course Number

440

Department

Languages & Literature (LANG)

College

College of Arts & Sciences

Title of Course

TOPICS IN LIT, FILM & CULTURE

Catalog Title

Topics in Literature, Film and Culture

Credit Hours

3

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

Study of special topics in Spanish and/or Latin American literatures, films and cultures that meets the Literary Inquiry core requirement. When offered, selected subjects will be announced on the MySanDiego portal.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

nbsp;

No

Prerequisites?

SPAN 301 or 311, SPAN 303 and SPAN 302 or 304, depending on content of course.

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

Yes

Is this course repeatable for credit?

nbsp;

Yes

Total completions allowed:

80

and/or

Total credits allowed:

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Literary Inquiry area

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Majors/Minors/Concentrations:

Spanish - SPAN

Spanish Option 1 - SPN1

Spanish Option 2 - SPN2

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

13

nbsp;

No:

1

nbsp;

Abstain:

2 (sabbatical, illness)

Rationale:

The course replaces the former 494 course for special topics courses that meet core attributes. This course is being proposed for literary inquiry for the new core.

Supporting documents

Span_440_Literary_inquiry_f2017.pdf

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

None, special topics will be taught under the 440 series rather than 494.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 3106

New course proposal for 1) literary inquiry

SPAN 440 | TOPICS IN LITERATURE, FILM AND CULTURE

Study of special topics in Spanish and/or Latin American literatures, films and cultures that meets the Literary Inquiry core requirement. When offered, selected subjects will be announced on the MySanDiego portal.

This proposal is for a new course: SPAN 440: Topics in Literature and Culture that carries the literary inquiry core attribute.

Dr. Eherenman's Course titled Blood, Sweat and Tears is a sample of a course that would be taught under this Topics heading, which would carry a Literary Inquiry core .

BLOOD, SWEAT AND TEARS: ROMANTICISM IN LATIN AMERICA



Tragic Heroines, Tortured Heroes, and Triumphant Villains in 19th-Century Latin America

The 19th century in Latin America is a passionate time of triumphs and tragedies, questions and possibilities, nation building and genocide. In a Romantic literary landscape filled with dictators, despots, heroes, thieves, prostitutes, soldiers, gauchos, waifs, natives, masters, miners and slaves, the question of the role of the “civilized” and the role of the marginalized in this environment reigns supreme. In this course, we will examine the Latin American literary portraits of this tumultuous time and speculate on how the issues of the 19th century still play a role in Latin America today.

Pre-requisites: Span 310 or 311, 303, and 304

Student Learning Outcomes:

By the end of this course, students will be able to:

- 1) Identify, contextualize historically, and explain the significance of key figures, works, and tendencies in selected Latin American literary and cultural texts from the 19th century. Assessed in homework, class discussions and exams. (Literary Inquiry SLO 3 and 4.)
- 2) Perform close readings of the course's literary and cultural texts, giving attention to formal and aesthetic attributes, and considering how course texts created meaning for the nineteenth century public. Assessed in class discussions, exams, brief presentations and essays. (Literary Inquiry SLO 1, 2, 3 and 4.)
- 3) Demonstrate knowledge and understanding of diverse scholarly approaches. Assessed in class discussions, brief presentations, short essays and research paper. (Literary Inquiry SLO 3 and 4.)
- 4) Formulate a research topic related to the class; explore that topic by gathering and reading academic sources; and develop a critical perspective on the topic. Assessed in research question, annotated bibliography and the final research paper. (Literary Inquiry SLO 1, 2, 3, 4 and 5.)

Readings:

- | | |
|-----------------------------------------------------------|------------------------------------------------------|
| 1) Avellaneda, Gertrudis Gómez de. <i>Sab</i> . | 4) Hernández, José. <i>Martín Fierro</i> . |
| 2) Echeverría, Esteban. <i>El matadero / La cautiva</i> . | 5) Matto de Turner, Clorinda. <i>Aves sin nido</i> . |
| 3) Isaacs, Jorge. <i>María</i> . | 6) Additional readings available on Blackboard. |

Your grade will be based on:

- | | |
|---------------------------------------------------------------------|-----|
| 1) Class participation, homework, and short quizzes on the readings | 20% |
| 2) Final research paper | 20% |
| 3) Exams I, II, and III | 60% |

Grading Scale:

93-100 A	83-87 B	73-77 C	65-67 D
90-92 A-	80-82 B-	70-72 C-	63-64 D-
88-89 B+	78-79 C+	68-69 D+	62 F

The date of the final exam is: _____

☞☞☞ You must take the final exam at the scheduled time. ☞☞☞
Make your travel plans accordingly.

During class...

Each class session will include a variety of activities which will include brief oral presentations, pair and group work, as well as textual and cultural analysis of the literary works covered in class, among other activities.

STASH YOUR COMPUTERS, CELL PHONES, TABLETS, AND ANY AND ALL OTHER ELECTRONIC DEVICES DURING CLASS. IF THEY ARE VISIBLE DURING CLASS TIME, YOUR FINAL GRADE WILL GO DOWN ONE HALF GRADE FOR EACH INFRACTION.

Participation:

☞☞☞ Students are expected to complete the assigned readings before class and participate actively in class discussions.

☞☞☞ Regular class attendance is mandatory. If you miss more than two class periods during the semester, your final grade for the course will be lowered a half grade for each additional absence (A--> A-; B--> B-; etc.)

☞☞☞ If you arrive late to class or leave early, or if you leave the classroom during class time, the time you miss will count as half an absence.

☞☞☞ If you are absent, it is your responsibility to find out what work and assignments you have missed.

Exams and Homework:

☞☞☞ Detailed information about the short essays, the final research paper and the exams will be given out in class.

☞☞☞ No make-up exams or quizzes. No late homework accepted.

Academic Integrity:

Students are responsible for turning in their own original work. To do otherwise is considered to be plagiarism. Students are required to adhere to USD's Academic Integrity Policy listed below:

"The University is an academic institution, an instrument of learning. As such, the University is predicated on the principles of scholastic honesty. It is an academic community, all of whose members are expected to abide by ethical standards both in their conduct and in their exercise of responsibility towards other members of the community." (<http://www.sandiego.edu/honorcouncil/integrity.php>)

Any suspected violations will be reported to the Honor Council.

Disability and Learning Difference Resource Center

The Disability and Learning Difference Resource Center (DLDRC) is committed to helping students with disabilities obtain meaningful academic accommodations and support and to help improve access to the many excellent programs and activities offered by the University.

If you qualify for accommodations because of a disability, please submit to your professor a letter from Disability Services in a timely manner (for exam accommodations provide your letter at least one week prior to the exam) so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at [\(619\) 260-4655](tel:6192604655) or by email at: disabilityservices@sandiego.edu

Athletes:

All athletes should speak with the professor during the first week of classes to make accommodations for their possible absences.

Sexual Misconduct and Relationship Violence:

The University of San Diego is committed to upholding standards that promote respect and human dignity in an environment that fosters academic excellence and professionalism. Sexual misconduct and relationship violence in any form are antithetical to the university’s mission and core values, violate university policies, and may also violate federal and state law. Faculty members are considered “Responsible Employees” and are required to report incidents of sexual misconduct and relationship violence. If you or someone you know has been impacted by sexual assault, dating and domestic violence, stalking or sexual exploitation, please visit www.sandiego.edu/care to access information about university support and resources.

If you have any questions or doubt concerning any part of this syllabus, you should speak with the professor as soon as possible for clarification. Likewise, if at any time during the semester you do not understand an assignment or any other aspect of the class you should speak with your professor.



Tentative Schedule:

Week 1	Sept. 6	~Introduction to the course and preliminary activities
	Sept. 8	~Simón Bolívar (Bb = Blackboard)
Week 2	Sept. 11	~Andrés Bello and José Joaquín Olmedo (Bb)
	Sept. 13	~José María Heredia (Bb)
	Sept. 15	~Rafael Pombo (Bb) ~Manuel Acuña (Bb)
Week 3	Sept. 18	~Gertrudis Gómez de Avellaneda (Bb)
	Sept. 20	~José Mármol y otros poetas (Bb)
	Sept. 22	~Domingo F. Sarmiento (Bb)
Week 4	Sept. 25	~José Montalvo (Bb)
	Sept. 27	~Echeverría, <i>El matadero</i>
	Sept. 29	~Echeverría, <i>La cautiva</i>
Week 5	Oct. 2	~EXAM I
	Oct. 4	~Echeverría, <i>La cautiva</i>
	Oct. 6	~José Hernández, <i>Martín Fierro</i>
Week 6	Oct. 9	~ <i>Martín Fierro</i>

	Oct. 11	~ <i>Martín Fierro</i>
	Oct. 13	~Estanislao del Campo, <i>Fausto</i> (Bb)
Week 7	Oct. 16	~ <i>Fausto</i> ~Short Essay #1
	Oct. 18	~Jorge Isaacs, <i>María</i>
	Oct. 20	~Fall Holiday
Week 8	Oct. 23	~ <i>María</i>
	Oct. 25	~ <i>María</i>
	Oct. 27	~ <i>María</i>
Week 9	Oct. 30	~ <i>María</i>
	Nov. 1	~ <i>María</i>
	Nov. 3	~ <i>María</i>
Week 10	Nov. 6	~ <i>María</i>
	Nov. 8	~Gertrudiz Gómez de Avellaneda, <i>Sab</i>
	Nov. 10	~ <i>Sab</i>
Week 11	Nov. 13	~EXAM II
	Nov. 15	~ <i>Sab</i>
	Nov. 17	~ <i>Sab</i>
Week 12	Nov. 20	~ <i>Sab</i>
	Nov. 22	~Thanksgiving Holiday
	Nov. 24	~Thanksgiving Holiday
Week 13	Nov. 27	~Clorinda Matto de Turner, <i>Aves sin nido</i>
	Nov. 29	~ <i>Aves</i>
	Dec. 1	~ <i>Aves</i>
Week 14	Dec. 4	~ <i>Aves</i> ~Short Essay #2
	Dec. 6	~ <i>Aves</i>
	Dec. 8	~Ricardo Palma, <i>Tradiciones peruanas</i> (Bb)
Week 15	Dec. 11	~ <i>Tradiciones</i>
	Dec. 13	~ <i>Tradiciones</i>
	Dec. 15	~Final course activities ~The final research paper is due the day of the final exam

Span 440
Topics in Literature
Blood, Sweat and Tears: Romanticism in Latin America
Short Essay
(1, 200 to 1,500 words)

SHORT ESSAY
PROMPT

You have just completed a course of study with two of the following authors: Gertrudis Gómez de Avellaneda, Domingo F. Sarmiento, Esteban Echeverría, José Hernández and Clorinda Matto de Turner. Your task is to compare and contrast the information these authors presented during the course you took with them. Your evaluation of these courses is to include the name of the work or works you studied with each author, a summary of the salient socio-political ideas presented in each work, and each author's take on the issues faced by Latin America during the time period in which they lived. Be sure to include the socio-political challenges faced by the country or countries in which the authors resided, the role the government played in the lives of its citizens, and any recommendations the authors made for the future direction of their respective countries.

HNRS 334: VERSIONS OF THE PASTORAL IN AMERICAN LITERATURE AND ART

In Workflow

1. HONR Chair (gump@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Mon, 04 Dec 2017 19:49:43 GMT
gump: Approved for HONR Chair
2. Tue, 13 Feb 2018 23:11:10 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Date Submitted: Mon, 04 Dec 2017 19:32:13 GMT

Viewing: HNRS 334 : Versions of the Pastoral in American Literature and Art

Last edit: Mon, 12 Feb 2018 17:38:36 GMT

Changes proposed by: dcartwright

Contact Person(s)

Name:	E-mail:	Campus Phone:
Erin Fornelli	efornelli@sandiego.edu	x7847

Effective Term

Summer 2018

Subject Code

HNRS

Course Number

334

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

Versions of the Pastoral

Catalog Title

Versions of the Pastoral in American Literature and Art

Credit Hours

4

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

This course takes as its point of departure William Empson's classic work of literary criticism, *Some Versions of the Pastoral* (1974), and revisits the category of "the pastoral" in light of recent theories and representation. Specifically, it examines the strategies used by American writers and visual artists to evoke ideas of idealized natural beauty and structured poetic imagination. Throughout the nineteenth century, and still today, approaches to landscape have been celebrated by diverse authors including Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, Edgar Allan Poe, Walt Whitman, Mary P. Wilkins-Freeman, Annie Dillard, and Rachel Carson. Simultaneously, artists such as Thomas Cole, Frederic Edwin Church, George Inness, Winslow Homer, Lilly Martin Spencer, Alexander Jackson Downing, Robert Smithson and Sally Mann all challenge/d reigning modes for depicting the settled natural environment. In addition to Empson's challenging ideas, students will be exposed to theoretical writing by Paul Alpers, Leo Marx, Alex Nemerov, Sarah Burns, J. B. Jackson and others. Finally, a nuanced appreciation of how certain reformulations of pastoral ideas persist into our own moment is another important goal of this course. This section satisfies 4 units of ENGL.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Research
Lecture
Seminar
Paper

Faculty Course Workload

Same as weekly contact hours

Is this course cross-listed?

nbsp;

No

Prerequisites?

1HNS

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Advanced Integration
Literary Inquiry area

Course attributes

**This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:
This Course can apply to the following Majors/Minors/Concentrations:**

nbsp;

Majors/Minors/Concentrations:

English - ENGL
Art History - ARTH

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

11/18

nbsp;

No:

0

nbsp;

Abstain:

1/0

Rationale:

In the DAA+AH vote held on 12/1/17, all were in favor of the course (Derrick Cartwright abstained from voting as a formality). ENGL voted to approve this course 18/0/0.

Supporting documents

Syllabus Versions of the Pastoral in American Art Final Version.pdf

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

This is a completely new course, not otherwise covered by existing curriculum and, therefore, represents a chance to broaden our students and the students in the Honors introduction to landscape discourse across disciplines.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Ronald Kaufmann (kaufmann) (Mon, 12 Feb 2018 17:38:36 GMT): Application for Advanced Writing removed, per instructions from instructor (I. Williams).

Key: 1187



Winslow Homer, *The Veteran in a New Field*, 1865

Honors 334 (English)/335 (Art History)
Versions of the Pastoral in American Art & Literature
Professors Cartwright and Williams
Fall 2018
4 Units
DRAFT

1. Introduction:

William Empson famously insisted that, “the essential trick of the old pastoral, which was felt to imply a beautiful relation between rich and the poor, was to make simple people express strong feelings in learned and fashionable language.” Writing near the height of the Cold War from his home in Cambridge, England, his arguments might be understood as having framed the chosen topic—at its most general, the poetics of “the ‘old’ pastoral”—from a highly specific locale and with an equally discrete historical vantage point. This course seeks to reframe discourses surrounding the sub-genre of pastoral art and literature in a quite separate context: the modern United States. The largely European tradition of pastoral poetry proved to be a source of lasting fascination for critics as different as Empson, Raymond Williams, Paul de Man, and Paul Alpers, among others, but here in the United States, the divergent strategies surrounding pastoral imagery are only beginning to receive the level of critical inspection that

models of New Criticism, deconstructionism, and new historicism may suggest. Why is this? From nineteenth-century descriptions of the Edenic countryside to twenty-first-century environmentalist longings, pastoral ideals have nonetheless exerted a strong presence on North American identity and common culture. The sources of pastoralism's cultural authority remain opaque for many of us. This course provides an occasion to review the history of pastoral imagery in written texts as well as in paintings, photographs, prints, and landscape settings created in the United States from the mid-nineteenth century to our present moment. Becoming acquainted with a large body of theoretical writing that seeks to define what counts as pastoral is a secondary goal of this course.

Honors students enrolled in this course should expect to do a lot of reading and must be prepared/excited to talk about what they have read in class. On average, the instructors will assign 100+ pages of reading per week, some of which will be quite dense and theoretical. The class will be conducted mostly as a seminar and everyone will be expected to contribute to the group discussion that takes place. It is expected that you will come with ideas, questions, and unresolved summaries of what you've taken in from both readings and your exposure to visual imagery. Additionally, several students will be assigned primary responsibility for leading the class through specific texts or representations each week. Because a significant part of your grade in the course will be based upon participation, all seminar members will be asked to do this on more than one occasion.

2. Course Evaluation:

Participation	30 %
Short writing assignments (3)	30 %
Final paper	40%

Note: Some extra credit opportunities (not to exceed 3% of your final grade) may also be offered throughout the semester. These will likely consist of attending an exhibition, lecture, or other program outside of normally scheduled class hours and writing a thoughtful 2-3 page response to the experience.

Descriptions of the writing assignments will be distributed/discussed in class at appropriate times throughout the semester. Late work is not eligible to receive full credit. Additionally, everyone is expected to come to each session prepared to discuss readings and actively engage with their peers in relevant discussion. We meet as a group just 28 times, so please be note that attendance and participation constitutes a significant part of your grade. Note that anyone who misses more than 3 class sessions will be ineligible to receive full credit for the attendance/participation section of the course and, consequently, will not likely receive an "A" grade in the course.

In general, the following criteria will be used for the rest of the grading:

A = Student work evidences greatest possible familiarity with complex course ideas *and* demonstrates a keen ability to apply those ideas; writing is historically well informed; presentation (e.g. spelling and grammar) is consistently excellent and submitted on time;

B = Student work accurately summarizes the key ideas and most familiar concepts introduced by the course; historically and factually correct; presentation is quite good (but may have some flaws) and work is produced on time;

C = Student work demonstrates a basic familiarity with course terms and concepts but with identifiable gaps; some historical/factual inaccuracies; more than a few problems with presentation and/or work is produced outside of the assigned timeframe.

D = Student work inadequately/incorrectly/incompletely reflects the most basic course materials; work is substantially late, and/ or is poorly presented.

F = Work is incomplete, or else is significantly late, or else fails to meet academic integrity standards.

Questions/concerns about grades should be addressed with the instructors before semester's end. Waiting until last weeks of class or after the exam to address repeated absences, incomplete work, or generally poor performance is a mistake, regardless of excuse. Changes to final grades are, generally speaking, not possible.

3. Course format:

This class meets for 1½ hours, twice a week. The instructors will only rarely deliver lectures during this time. Instead, students will take responsibility for presenting the week's reading to their peers and will take turns leading the group discussions. The instructors will be providing regular guidance those seminar-style sessions are happy to meet with the student/s in advance to help ensure a productive, high quality session each week.

4. Learning outcomes:

"Versions of the Pastoral in American Art & Literature" is an interdisciplinary honors course. As such, it explicitly embraces the new Core Curriculum's goal of equipping undergraduates with the skills necessary to think across the established borders of traditional disciplines: in this case literary study and art history. In the case of this particular course, we are also concerned with a number of closely related fields:

landscape architecture, environmental studies, and gender studies. Additionally, we count the following SLO's among our top priorities for everyone enrolled in this course:

- a. Develop usable vocabularies of literary and art criticism and the ability to apply them to the content of this course;
- b. Evaluate, integrate, and articulate complex historical arguments into relevant contemporary perspectives as a demonstration of critical thinking;
- c. Respond to the presentations of peers with counter arguments based in evidence and engage in respectful, productive debate about complex issues raised in the course;
- d. Make effective use of process writing, including pre-writing, revision, and peer editing to increase clarity and precision of a final draft of academic prose;
- e. Become more self-reflective about our contemporary cultural circumstances as well as become more aware of the formal attributes of both literary and visual works of art.

5. Course schedule and reading assignments:

Week 1:

Introduction to the Course and Expectations

In class reading:

Raymond Williams, "The Pastoral and the Counter Pastoral," in *The Country and The City* (New York: Oxford University Press, 1973): 13-34.

Week 2:

Defining Pastoralism 1: Beyond Empson's "Versions"

William Empson, "Proletarian Literature," and "Marvell's Garden," in *Some Versions of the Pastoral* (New York: New Directions, 1974): 3-23 and 119-143.

M.C. Bradbrook, "Sir William Empson (1906-1984): A Memoir," *The Kenyon Review* 7 (Autumn 1984): 106-115.

Leo Marx, "Does Pastoralism Have a Future?" in J. D. Hunt, ed., *The Pastoral Landscape* (Washington, D.C.: The National Gallery of Art, 1992): 209-25.

Week 3:

New World Cartographies and the Emergence of the American Pastoral

Stephen Greenblatt, "From the Dome of the Rock to the Rim of the World," in *Marvelous Possessions: The Wonder of the New World* (Chicago: University of Chicago Press, 1992).

Robert Sumrell and Kazys Varnelis, "An American Pastoral," *Perspecta* 41 (2008): 163-69.

Christopher P. Heuer, "Arctic Matters in Early America," in Jennifer L. Roberts *Scale: Terra Foundation Essays 2* (2016): 180-214.

Week 4

Pastoralism as Identity in the Early Republic

Thomas Jefferson, excerpts from *Notes on the State of Virginia* (Boston: David Carlisle Publisher, 1801).

Andrew Jackson Downing, excerpts on "A Talk with Flora and Pomona," "State and Prospects of Horticulture," "The Philosophy of Country Taste," "On the Mistakes of Citizens in Country Life," "How to Arrange Country Places," and "The London Parks," in *Rural Essays* (New York: George P. Putnam & Company, 1853).

Aaron Sachs, "American Arcadia: Mount Auburn Cemetery and the Nineteenth-Century Landscape Tradition," *Environmental History* 15 (April 2010): 206-235.

J. B. Jackson, "A Puritan Looks at Scenery," in *Discovering the Vernacular Landscape* (New Haven: Yale University Press, 1984): 57-64.

Week 5:

The Forest and Poetry

William Cullen Bryant, "Inscription for the Entrance to a Wood," and other poems in *American Poetry: The Nineteenth Century*, vol. 1 (New York: Library of America, 1996).

Henry David Thoreau, "Economy," "Where I Lived," "House Warming," and other excerpts from *Walden: Or Life in the Woods* (New York: E.P. Dutton & Co., 1854).

Alex Nemerov, excerpts from *The Forest* (forthcoming Paul Mellon Lectures published by the National Gallery of Art, Washington, D.C., 2018)

Emily Dickinson, *Selected Poems* (to be determined by I. Williams).

Louis L. Noble, "Cole's Dream of Arcadia," *Bulletin of the American Art Union* 2 (Nov. 1849): 23-29.

Week 6:

Transcendentalism & Luminist Painting

Ralph Waldo Emerson, *Nature* (Boston & Cambridge: James Munroe & Company, 1869). and "Nature (Second Series)."

Barbara Novak, excerpts from *Nature and Culture: American Landscape Painting, 1825-1875* (New York: Oxford University Press, 1980).

Alan Wallach, "Thomas Cole's *River in the Catskills* as Antipastoral," *The Art Bulletin* 84 (June 2002): 334-350.

J. Gray Sweeney, "Inventing Luminism: 'Labels Are the Dickens,'" *Oxford Art Journal* 26 (2003): 95-120.

Week 7:

Civil War America and Pastoral Renewal

Sarah Burns, "The Anxiety of Nostalgia," in *Pastoral Inventions: Rural Life in Nineteenth-Century American Art and Culture* (Philadelphia: Temple University Press, 1984): 237-313.

Christopher Kent Wilson, "Winslow Homer's 'The Veteran in a New Field': A Study in Harvest Metaphor and Popular Culture" *American Art Journal* 17 (Autumn 1985): 2-27.

Frederick Douglass, excerpts from "The Narrative of the Life of Frederick Douglass, an American Slave," and "The Life and Times of Frederick Douglass," in Henry Louis Gates, ed., *Douglass: Autobiographies* (New York: Library of America, 1994).

Martin Christadler, "American Landscape: Geology of the Sacred, Commerce and Manifest Destiny," in *Pioneers of Landscape Photography: Gustave Le Gray, Carleton Watkins* (Los Angeles: J. Paul Getty Museum, 1993): 107-125.

Week 8:

Pastoral Responses to Industrialization

Frederick Law Olmsted, excerpts from *Writings on Landscape, Culture and Society* (New York: Library of America, 2015).

Leo Marks, "The Garden," in *The Machine and The Garden: Technology and the Pastoral Ideal in America* (New York: Oxford University Press, 1964/2000): 73-143.

Anne Dymond, "A Politicized Pastoral: Signac and the Cultural Geography of Mediterranean France," *The Art Bulletin* 85 (June 2003): 353-70.

Week 9:

The City Beautiful and Closing the Frontier

Patricia Limmerick, "Disorientation and Reorientation: The American Landscape Discovered from the West," *Journal of American History* 79 (Dec. 1992): 1021-1042. '

Margaretta M. Lovell, "Picturing 'A City for a Single Summer': Paintings of the World's Columbian Exposition," *Art Bulletin* 78 (March 1996): 40-55.

Henry Adams, "Chicago" and "The Dynamo and the Virgin," in *The Education of Henry Adams* (New York: Houghton Mifflin Company, 1918): 331-344 and 279-390.

Frederick Jackson Turner, "The Significance of the Frontier in American History," *Report of the American Historical Association* (1893): 199-227.

Week 10:

Defining Pastoralism #2: Empson's Blindspots

Paul Alpers, "Representative Anecdotes and Ideas of the Pastoral," in *What Is Pastoral?* (Chicago: University of Chicago Press, 1997): 8-43.

John Shields, "Phyllis Wheatley's Subversive Pastoral," *Eighteenth-Century Studies* 27 (Summer 1994): 631-47.

Sharyn Udall, "Georgia O'Keeffe and Emily Carr: Health, Nature and the Creative Process," *Woman's Art Journal* 27 (Spring-Summer 2006): 17-25.

Dolores Hayden, "Rediscovering an African American Homestead," in *The Power of Place: Urban Landscapes as Public History* (Cambridge: The MIT Press, 1994): 168-189.

Oleg Gelikman, "Cold Pastoral: Werner Herzog's Version of Empson," *MLN* 123 (Dec. 2008): 11-41-62.

Week 11:

Rural Myths and Dustbowls

Mary E. Wilkins Freeman, excerpts from *A New-England Nun and Other Stories* (New York: Penguin Classics, 2000).

Peter Schmidt, "Some Versions of Modernist Pastoral: Williams and the Precisionists," *Contemporary Literature* 21 (Summer 1980): 383-406.

James Agee and Walker Evans, excerpts from *Let Us Now Praise Famous Men* (Boston: Houghton Mifflin & Company, 1941).

Robert Penn Warren, excerpts from *Brother to Dragons: A Tale in Verse and Voices* (New York: Random House, 1953).

Barbara M. Kelly, "Little Boxes, Big Ideas," *Design Quarterly* 158 (Winter 1993): 26-31.

Week 12:

Earthworks and the Establishment of the Anti-Pastoral

Robert Smithson, excerpts from *Selected Writings* (Berkeley and Los Angeles: The University of California Press, 1996):

Rachel Carson, excerpts from *Silent Spring* (New York: Houghton Mifflin, 1962).

Daniel Haxall, "Collage and the Nature of Order: Lee Krasner's Pastoral Vision," *Woman's Art Journal* 28 (Fall-Winter 2007): 20-27.

Thomas Crow, "The Simple Life: Pastoralism and the Persistence of Genre in Recent Art," *October* 63 (1993): 41-67.

Rem Koolhaas, "The Future Is the Countryside,"

<http://www.theworldin.com/article/14595/edition2018future-countryside>

Week 13:

Student Presentations

Week 14:

Student Presentations

Note to Departments, Honors Program, and Curriculum Committee: some of the readings listed above are subject to further adjustments/refinements. Specific timing of individual assignments throughout the semester is still to be determined.

LBST 100: FOUNDATIONS IN LIBERAL STUDIES

In Workflow

1. LBST Chair (mdaley@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Fri, 08 Dec 2017 23:31:44 GMT
mdaley: Approved for LBST Chair
2. Tue, 13 Feb 2018 23:11:25 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

History

1. May 2, 2016 by mdaley
2. Aug 18, 2016 by alanski

Date Submitted: Fri, 08 Dec 2017 23:30:55 GMT

Viewing: LBST 100 : Foundations in Liberal Studies

Last approved: Thu, 18 Aug 2016 10:16:35 GMT

Last edit: Fri, 08 Dec 2017 23:30:55 GMT

Changes proposed by: mdaley

Contact Person(s)

Name:
Margaret Daley

E-mail:
mdaley@sandiego.edu

Campus Phone:
(619) 260-4781

Effective Term

Fall 2018

Subject Code

LBST

Course Number

100

Department

Liberal Studies (LBST)

College

College of Arts & Sciences

Title of Course

Foundations in Liberal Studies

Catalog Title

Foundations in Liberal Studies

Credit Hours

3

Weekly Contact Hours**Lecture:**

3

nbsp;**Lab:**

0

nbsp;**Other:**

0

Catalog Course Description

This course provides an overview of the teaching profession and explores a variety of issues relating to the modern classroom and student success. The course offers a variety of perspectives on education including historical, philosophical, social, legal, and ethical issues in a diverse society in addition to background knowledge in the organizational structure of schools. Topics broadly explore the purposes of schools in society and the knowledge, dispositions, and performances required to be an effective teacher today. Other topics may include academic policies and procedures; parents and community involvement in education; the role of technology in the classroom; study skills and content specifications and standards. Additionally, this course has been designed so that participants with different interests can shape their own learning and maximize their own intellectual and educational interests.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?**nbsp;**

No

Prerequisites?**Does this course have concurrent Prerequisites?**

No

Are there 1 or more Co-Requisites?**nbsp;**

No

Is this course a topics course?**nbsp;**

No

Is this course repeatable for credit?**nbsp;**

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Domestic Diversity level 1

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Majors/Minors/Concentrations:

Liberal Studies - LIBS

Department Restrictions:

Major Restrictions:

Include

Major Codes:

LIBS

Class Restrictions:

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

8

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

The requested change is for LBST 100 to fulfill the Core Curriculum requirement for DISJ in the area of Domestic Diversity Level 1. LBST 100 introduces students to the history of the US education system through the lens of equity and asking "How did we get here?". During the course, students read a variety of texts (see attached list), including the book by Dana Goldstein, *The Teacher Wars: A History of America's Most Embattled Profession*.

Throughout the course students regularly reflect upon their own PK-12 educational experience in relation to various populations in the United States and determine the level of privilege or oppression they experienced, and how this experience drives their beliefs about the purpose of education, where they want to teach, and who they want to teach. By presenting opportunities for comparison, the goal is to help students communicate about their experiences in relation to (in)equitable practices and how these experiences most often mirror historical practices; thereby, maintaining the status quo. The course does present opportunities in which students feel uncomfortable with realizing and learning about a history that has often been kept quiet due to the dominant narrative created in society. The goal is for them to realize a future of education that looks equitable.

Four major assignments (as detailed in the attached Fall 2017 syllabus) which support the work of gaining insight into Intersectionality include: curating project, movie making project, school design project, and the final “This I Believe to be True About Education.”

Supporting documents

LBST100_Fall2017_Syllabus.docx
LBST100_Additional_Readings.docx

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

This change will not alter the department curriculum, as it is a revision to an existing course to include the core curriculum requirement for DISJ Domestic Diversity Level 1. It will not impact any other departments as the class is typically taken by Liberal Studies majors or prospective majors in their first or second year.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 1375

Academic Excellence, Critical Inquiry and Reflection

- Demonstrate strong writing skills, which are productive of critical insight, clear expression and sound mechanics, and can include creative writing, research, and critical argument.
- Debate and critique various educational reform movements in the history of US education.
- Compare Teacher performance Expectations (TPEs) to 19 High Leverage Practices
- Read and apply ISTE standards for students and teachers.
- Demonstrate oral communication skills that will be effective in the classroom.
- Effectively use technology as a student and incorporate technology into presentations.

Community Service

- Participate in professional learning communities within the United States and demonstrate strong digital citizenship skills.
- Develop relationships with peers that will support collaborative planning, reflection, and professional growth.

Ethics, Values, and Diversity

- Develop and articulate a personal statement about education that is responsive to course readings, class discussions, research, and personal experience with power/privilege/oppression within K-12 education.
- Demonstrate dispositions appropriate to, and in concert with, professional and classroom situations.
- Examine the intersections of class, race, ethnicity, gender, and sexuality within the historical context of the US educational system.

Textbooks/Readings

- Goldstein, D. (2014). *The teacher wars : a history of America's most embattled profession*. New York :Doubleday.
- Spring, J. (2018). *American Education (18th ed.)*. New York, NY: Routledge.
- Graff, G., & Birkenstein, C. (2008) *They Say/I Say: The Moves that Matter in Academic Writing*. New York, NY: W.W. Norton.(free resource: http://www.drromartinez.com/uploads/4/4/8/2/44820161/they_say_i_say_graff_and_birkenstein.pdf)
- Various articles and online sources will be available in Blackboard
- Technology: laptop or tablet device

Course Requirements and Assessment Plan

Students are expected to:

- 1. Attend all class meetings, complete all course readings on time and participate in class discussions of the readings. (30%)**

- Attend all meetings. Students may be excused from one class meeting, provided that the professor is notified in advance. Additional absences will negatively impact the course grade.
 - Come prepared to actively participate in all in-class discussions, activities, and assignments. This means completing course readings prior to attending class.
 - Complete assignments per syllabus and Blackboard.
 - Participate in Twitter/Social Media assignments.
- 2. Plan, present, implement, and reflect on a variety of Group Learning Projects. (40%)**
- With groups, read a text from the selections listed above, and participate in group discussions.
 - With a group, create a Flipboard Magazine and curate texts related to the group project.
 - With the Flipboard Magazine Group, create a research presentation.
 - Present findings from readings, research, and individual project to whole class.
- 3. Research Current Topics in Education and Complete written assignments. (30%)**
- Reflect upon and synthesize weekly readings with group readings via Blackboard and your Weebly posts.
 - Complete a “This I believe” statement about education.
 - Be prepared to share current topics in education via newspapers, magazines, television, or radio. Share how the topics relate to the history of education.

Strategies for Active Reading: As you study and think about the course readings, please keep in mind that there are various ways to read a text. You can apply certain critical/analytic frames to illuminate issues and themes within texts. For example, you can read a text from a feminist perspective, making sense of it with respect to how the relationship between gender and power permeates the text’s meaning. There are other orientations to reading that, for this class, you should adopt first. I describe these “ways of reading” as reading with prepositions. These include the following: x

- Reading within the text: You should read all texts for meaning and comprehension, attempting first to understand the author’s central arguments and the ways in which she attempts to achieve them.
- Reading around the text: You should read all texts sensitive to the contexts in which they were written.
- Reading against the text: Only after you have made sense of a text and situated it within its various contexts can you be critical of it. Keep in mind that individuals who are not very different than you will have written the texts you encounter in your lifetime. Disagreeing with texts is not intellectually presumptuous; rather it is an intellectual necessity in most cases.

Framing Questions for student-led discussions: Whenever you set out to do a critical reading of a particular text, you can use the following questions as a framework to guide you as you read and reflect on a text. Whenever you set out to do analytical writing, you can also use the following questions as a framework to guide you as you write. An analytical text is

effective if it is written in a manner that allows the reader to answer all four of these questions satisfactorily:

- What's the point? This is the **analysis/interpretation** issue, which examines the author's angle.
- Who says? This is the **validity issues**, which examines on what (data, literature, hearsay, etc.) are the claims based. Who voice or perspective is missing? How does this affect the information presented?
- What's new? This is the **value-added issue**, which explores the author's contribution to existing knowledge.
- Who cares? This is the **significance issue** (the most important issue of all—the one that subsumes all others), which asks, a) is this work worth doing; b) is this text worth reading; c) does it contribute something important?

Course Outline: The syllabus is subject to change. Students will be notified accordingly. Below, you will find the topic for each module and the essential question to guide our thinking as we move through the readings and reflections. While major assignments and descriptions are listed below, detailed information is posted under each module on Blackboard. You will have access to each module a week before we begin. While you may want to quickly move forward in the course, I would prefer that you take your time to sit with the readings and topic presented in each module.

Module 1: Introductions: What makes teaching great?

Major Assignment: After reading the assigned texts and watching Sir Ken Robinson's TED Talk, write a 2-3 paragraph reflection which responds the following prompt:

What did you learn that was new? How did your thinking about education, teaching, or learning change? What remains the same for you? What questions do you have moving forward in class? Once you post your response, you will read and respond to at least two of your peer's posts. Please be sure to read the substantive post and feedback rubric.

Other assignments include: setting up a Twitter account and creating a Weebly site.

Module 2: The Common School: What is the purpose of public education?

Major Assignment: For this module, you will work with a group of 3-4 peers to create a Flipboard magazine in which you will begin to curate pop culture articles about education in relation to the various themes we discover in course readings, lectures, podcasts, and discussions. After discovering the various education battles in relation to education and gender equity in this module, you will curate an article which demonstrates where we currently stand with these issues. Once you find an article, be sure to read the guidelines about summary and response. All assignments will be posted on Blackboard.

Module 3: Why is it important to know the history of the education of Native Americans?

Major Assignment #1: In this module you will work to analyze the cross-cultural misunderstandings from a variety of perspectives and how school, home, state and Federal accountability laws affect Native Americans in relation to achievement and discipline. After completing the module readings and watching the documentary, *The Canary Effect*, write a response to the following prompts:

Why do educators need to know this history? How does knowing this information change you as an educator? Did you learn this history during your K-12 experience? Be sure to read and respond to at least two peers.

Major Assignment #2: Curating project. With your curating group, research current achievement data and current education practices for Native Americans. How are the practices and achievement data the same or different? How does it align with historical practices and beliefs? What should be the next steps for the education system?

Module 4: Gender & Education: How has and does gender affect the US education system? Major Assignment: Outline the history of policies and practices of women in education. Who were the “important players” in allowing women to become teachers and students? Once you have completed your timeline, take a moment to reflect upon the following prompt, and then write a 2-3 paragraph response:

How has the feminization of teaching both supported education and destroyed education as a profession? Has this point of view changed over time? Explain your argument with evidence from the texts, lecture, and current events.

Module 5: Inclusive Education: How do teachers facilitate education for ALL students? How has the history of diversity in classroom affected classrooms today?

Major Assignment: Movie Making. For this assignment you will create a movie about your K-12 experience. First, you discuss your favorite grade, teacher, and/or subject. You will describe the school or classroom and provide demographics of the campus. Was it private or public? Where was it located? Then you will provide analysis of your experience through the lens of someone who has learned more about the education system. What aspects of your experience are you beginning to see differently or interpret differently? Which readings, films, podcasts, lectures, or class discussion have shifted your perspective the most? How did your experience in K-12 shape your beliefs about education? What did you gain and what did you give up by being a part of the system?

Your movie should be 5-7 minutes in length and will require some research. More details are provided Module 4 in Blackboard.

Module 6: Rights of Students & Teachers: What rights should be protected for teachers and students?

Major Assignment: The assignments this week will be related to your curating project and Weebly posts. Please see Blackboard for further instructions.

Module 7: Equity & Education: How can schools practice equity? What is the role of the teacher within equitable education?

Major Assignment #1: Having participated in a case study protocol in class, you will work to create a case study regarding equity in education. You may design this case study based on your own experience or data gathered from a friend, relative, or professor. You will work to turn the data you gather from the interview questions into a 1-2 page single spaced story. This case will become one that we analyze as a class to determine the equity issue posed and how a teacher might work to resolve or transform the situation. Be sure to keep all names confidential. You will want to refer to the assignment sheet on Blackboard.

Major Assignment #2: Using the case study presented in the text, discuss the case with a friend or family member who is not in education. What is their response to the situation? How do their thoughts about the case differ or align with yours? How does the response align or differ from Chapter 6 in TTW or with Gladwell's podcast? What does this tell us about beliefs regarding privilege and oppression? Your response should be 4-5 paragraphs with properly formatted APA citations.

Module 8: De/Resegregation: Where are we now?

Major Assignment #1: Socratic Seminar. For the Socratic Seminar, you will need to come prepared with your claim and stance on integration in education. Be sure to carefully review the 60th Anniversary of Brown vs. Board, The School to Prison Pipeline, and one of the optional readings which present opposing view points.

Module 9: Assessment & Standardization: How can assessment lead to equitable practices and learning?

Major Assignment: Taking a stance on assessment. For this assignment you will formulate a 750 word statement about assessment and post on your Weebly. Be sure to include evidence from the course to support your stance.

Module 10: Innovation in Education: What reform needs to take place?

Major Assignment: The major assignment for this module will be related to your curation project on Flipboard. Please see Blackboard for more details. Please note that this module will be related to Module 13.

Module 11: Teaching & Pop Culture: How is education and teaching portrayed to the public?

Major Assignment: Watch a film! You will select from a list of films provided (*Dangerous Minds*, *Stand and Deliver*, or *Dead Poet's Society*). As you watch the film, take notes on what you observe regarding the following questions. Then, write a 1-2 page analysis of the film. Be sure to refer to course readings, discussions, and even personal experiences (if they apply).

Questions to consider while watching:

1. What are the purposes of the film? How does the filmmaker achieve those purposes in the story?
2. What does the film tell about class, race, and gender?
3. What does the film tell us about the specific work of teachers, including the ideas and skills (high leverage practices and TPEs) you have learned about in this course?
4. To what degree is teaching portrayed realistically? Why or why not?
5. To what degree does the film follow the “superteacher formula” that Farhi (1999) outlines in his article?

Module 12: School Design: How would you design a school?

Major Assignment: For this assignment you will work with your curating team to design a school. Your school design will be presented during the final week of classes. As part of this process, you will first work to reflect on your own ideas about what you would like to see developed in a school. Then, with your team you will negotiate the various aspects of the school. Within this negotiation process, monitor what you are willing give up within the design, and what you want to fight for. As part of a personal reflection, you will discuss these two items. As part of the school design, you will need to consider the following: what type of school (public, private, charter, other), grade range vs. age range, location and student body served, resources related to location, mission statement, 5 key practices or beliefs that make this school different than traditional schools we have studied, and the physical details of the school.

In your presentation, you will need to share which modules, articles, readings, videos, podcasts, and/or class discussion have led to the design. You will each present about how the design aligns or misaligns with your philosophy about education, and finally, how your school will be assessed for success.

Course Final: For this class, your final will be your “This I Believe to be True About Education” statement. This is a 2-4 page response, and the assignment is attached to this syllabus so that you may gather data for your statement as the course progresses. Be sure to relate your statement to the various modules presented within this course.

Requests for Accommodation

Reasonable accommodations in accordance with the Americans with Disabilities Act will be made for course participants with disabilities who require specific instructional and testing modifications. Students with such requirements must identify themselves to the University of San Diego Disability Services Office (619.260.4655) before the beginning of the course. Every effort will be made to accommodate students’ needs, however, performance standards for the course will not be modified in considering specific accommodations.

USD –Policy Information

Grade of Incomplete:

The grade of Incomplete (I) may be recorded to indicate:

- that the requirements of a course have been substantially completed, but, for a legitimate reason, a small fraction of the work remains to be completed;
- that the record of the student in the course justifies the expectation that he or she will complete the work and obtain a passing grade by the deadline.

It is the student's responsibility to explain to the instructor the reasons for non-completion of the work and to request an incomplete grade prior to the posting of final grades. The incomplete grade is not counted in the computation of the grade point average, nor is credit earned for the semester or session for which the grade was authorized.

The instructor should discuss with the student the conditions and deadline for completion, whenever possible. In addition, the instructor must document the conditions and deadline using the Petition for Grade of Incomplete. The form must be signed by the dean of the appropriate school or college and submitted to the Registrar's Office at the time final grades are submitted. Students who receive a grade of incomplete must submit all missing work no later than the end of the tenth week of the next regular semester; otherwise, the I grade will be counted as an F. This applies only to regular class work.

Students receiving financial aid should be aware that taking an incomplete grade may affect their eligibility for financial aid by their failure to earn the appropriate amount of credit within a year. (<http://catalogs.sandiego.edu/undergraduate/academic-regulations/credit-grading-system/>)

Statement on Academic Integrity (Plagiarism)

The complete plagiarism policy is available for your review at:

<http://www.sandiego.edu/associatedstudents/branches/vice-president/academics/honor-council/integrity-policy.php>

This I Believe Assignment

Using the guidelines listed below, create a statement of your personal philosophy or values about education and teaching/learning. In formulating your credo, it may help you to know what you should not do. Do not write a sermon, religious or lay; do not write an editorial; do not finger point. Do not list several things you believe to be true about education.

When you write, **confine yourself to affirmatives**: This means refraining from saying what you do not believe. Your beliefs may well have grown in clarity to you by a process of elimination and rejection, but for your part, you should avoid negative statements, for I don't want this to become the medium for the criticism of beliefs, which is the very opposite of the assignment's purpose.

Guidelines for Writing Your Essay

Be brief: Your statement should be 2-4 pages in length (double spaced).

State, explain, and provide examples that illustrate your belief: First, name or **state** your belief about education; you should be able to do this in a few sentences. This should be one well thought out belief. You may believe many things about education and learning, but this is about **one** thing you believe to be true. Then take time to **explain** what this belief means to you. If your belief is a concept, explain that concept - define it. Finally, **give evidence/examples** that illustrate your belief. Through examples, make your belief concrete, explicit, and real. Evidence and examples should come from course readings, current events, and personal experience.

Be positive: Tell what you do believe, not what you don't believe.

Be personal: Make your essay about yourself; **speak in the first person:** "I believe" or "I feel," etc.

Do not speak in the second person: "**You** should believe" or "**You** should feel," etc. Write using words and phrases that are comfortable for you to speak. Read your essay aloud to yourself several times, and each time edit it and simplify it until you find the words, tone, and story that truly echo your belief and the way you speak.

Be specific: Take your belief out of the ether and ground it in the events of your life. You might consider the moments when your belief was formed or tested or changed. Think of your own experience, work or family, and tell of the things you know. Your story need not be heart-warming or gut wrenching, but it should be *real*. Make sure your ideas tie to the essence of your daily life philosophy and the shaping of your belief.

Adapted from 'This I Believe 2,' copyright © 1954 by Simon and Schuster and This I Believe Curriculum www.thisibelieve.org

You will be expected to format your paper using the following guidelines:

- 1.** Use **12-point letter size** in a standard-looking, professional font such as Times New Roman or Ariel (not script, angled, or italicized).
- 2.** **Double-space** the body of the essay to make reading and writing comments easier.
- 3.** Develop a meaningful, specific **title**. Do not bold, underline, or italicize, or make the title larger than the rest of the essay.
- 4.** Please **include all** of these items: Your name, course number and instructor name, class time, due date, and assignment description on a cover sheet.

Additional Readings

California TPEs

CIE: <https://www.leadingwithlearning.org/what-we-do>

Cornish, A. *Why Busing Didn't End School Segregation*:
<https://www.npr.org/sections/ed/2016/10/06/496411024/why-busing-didnt-end-school-segregation>

Demby, G. *The Code Switch Podcast, Can We Talk About Whiteness?*
<https://www.edweek.org/ew/section/multimedia/black-girls-and-school-discipline-four-researchers-videos.html?platform=hootsuite>

Elias, M. *The School to Prison Pipeline*: <https://www.tolerance.org/magazine/spring-2013/the-schooltoprison-pipeline>

Ed101: *Spending: Does California Skimp on Education?*:
<https://ed100.org/lessons/californiaskimps>

Education Week. *Black Girls and School Discipline*:
<https://www.edweek.org/ew/section/multimedia/black-girls-and-school-discipline-four-researchers-videos.html?platform=hootsuite>

Education Week: *Education in Indian Country: Obstacles and Opportunity*:
<https://www.edweek.org/ew/projects/2013/native-american-education/>

Edutopia: *When Things Go Wrong: Your Rights as a Teacher*:
<https://www.edutopia.org/discussion/when-things-go-wrong-your-rights-teacher>

Farhi, A. *Hollywood Goes to School: Recognizing the Superteacher Myth in Film*

Fingertip Facts on Education in California: <https://www.cde.ca.gov/ds/sd/cb/ceffingertipfacts.asp>

Foat, L. *Typecasting Teachers: How Media Portrayals Mirror Public Perception*:
<http://www.flatlandkc.org/news-issues/education/typecasting-teachers/>

Gladwell, M. *Miss Buchanan's Period of Adjustment*: <http://revisionisthistory.com/episodes/13-miss-buchanans-period-of-adjustment>

Gorski, P. *The Myth of the Culture of Poverty*: <http://www.ascd.org/publications/educational-leadership/apr08/vol65/num07/The-Myth-of-the-Culture-of-Poverty.aspx>

Heick, T. *12 Barriers to Innovation in Education* : <https://www.teachthought.com/the-future-of-learning/12-barriers-innovation-education/>

High Leverage practices: <http://www.teachingworks.org/work-of-teaching/high-leverage-practices>

Hing, J. *Race, Disability and the School to Prison Pipeline*:
<https://www.colorlines.com/articles/race-disability-and-school-prison-pipeline>

Kilman, C. *The Gender Spectrum: Move beyond the pink/blue binary to support students who don't conform to narrow gender norms*: <https://www.tolerance.org/magazine/summer-2013/the-gender-spectrum>

Lee, J. *Still Apart: Map Shows States with Most Segregated Schools*:
<https://www.usatoday.com/story/news/nation-now/2014/05/15/school-segregation-civil-rights-project/9115823/>

Matchar, E. *Seven Inspiring Innovations in Education from Around the Globe*.
<https://www.smithsonianmag.com/innovation/seven-inspiring-innovations-in-education-from-around-the-globe-180955484/>

McClure, L. TED-Ed Blog: <http://blog.ed.ted.com/2015/09/01/meet-the-first-cohort-of-ted-ed-innovative-educators/>

McEvers, K. *The School* (Embedded podcast):
<https://www.npr.org/player/embed/481656158/481657506>

Ngozi Adichie, C. *The Myth of the Single Story*:
https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en

Shepard, N. *60th Anniversary of Brown V Board Aims to Light Fire*:
<https://www.deseretnews.com/article/865603452/60th-anniversary-of-Brown-v-Board-aims-to-light-fire.html#pJK2Ld7rIbY2M1Mj.99>

Villagas, A.M., & Lucas, T. *The Culturally Responsive Teacher* from ASCD

Zirkel, P. *Academic Freedom: Professional or Legal Right?*:
<http://www.ascd.org/publications/educational-leadership/mar93/vol50/num06/Academic-Freedom@-Professional-or-Legal-Right%2%A2.aspx>

Read one of the following:

Hannah-Jones, N. *Choosing a School for My Daughter in a Segregated City*:
https://www.nytimes.com/2016/06/12/magazine/choosing-a-school-for-my-daughter-in-a-segregated-city.html?_r=1

Hannah-Jones, N. *The Continuing Reality of Segregated Schools*:
https://www.nytimes.com/2015/07/31/magazine/the-continuing-reality-of-segregated-schools.html?_r=0

Hannah-Jones, N. *School Segregation, The Continuing Tragedy of Ferguson*:
<https://www.propublica.org/article/ferguson-school-segregation>

GNDS 101: INTRODUCTION TO GENDER STUDIES

In Workflow

1. GNDS Chair (ekirkley@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Fri, 09 Feb 2018 15:43:37 GMT
ekirkley: Approved for GNDS Chair
2. Wed, 14 Mar 2018 04:48:56 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Date Submitted: Mon, 30 Jan 2017 21:16:51 GMT

Viewing: GNDS 101 : Introduction to Gender Studies

Last edit: Sat, 10 Feb 2018 21:23:26 GMT

Changes proposed by: cummings

Contact Person(s)

Name:
Leeanna Cummings

E-mail:
cummings

Campus Phone:
4705

Effective Term

Fall 2018

Subject Code

GNDS

Course Number

101

Department

Women's & Gender Studies (GNDS)

College

College of Arts & Sciences

Title of Course

Introduction to Gender Studies

Catalog Title

Introduction to Gender Studies

Credit Hours

3

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

This course aims to offer an introduction to gender studies. The course will begin by examining the distinction between sex and gender, as well as how that distinction is employed in discussions of sexuality. Specifically, we will examine the so-called “nature” vs. “nurture” debate and the most recent scientific claims about “innate” sex differences. Next, the course will look into contemporary debates on sex work: prostitution and trafficking. From here we will engage critically with pornography in contemporary society. Is pornography harmful? Is it best understood a protected speech? How are sex workers treated within pornography? Are they oppressed? Are they workers like any other? Next, we will turn to examine the role of gender in inequality in the workplace and the relationship to inequality within the family. Finally, we will also examine the debate around rape on college campuses and Title IX.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)

nbsp;

Pass/Fail Grading System

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

nbsp;

No

Prerequisites?

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Social/Behavioral Inquiry area
Global Diversity level 1

Course attributes

**This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:
This Course can apply to the following Majors/Minors/Concentrations:**

nbsp;

Majors/Minors/Concentrations:

Gender Studies - GNDS

Department Restrictions:

Major Restrictions:

Class Restrictions:

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

nbsp;

No:

nbsp;

Abstain:

Rationale:

Implementation for new core

Supporting documents

GNDS 101 more.pdf
GNDS 101 syllabus.pdf

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

n/a

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 951

Fall 2015
Professor Lori Watson
pwatson@sandiego.edu
Office: 163 Founders Hall
Office hrs: MW 12:00-2:30 and by appointment

Required Texts: all are available at the USD Bookstore.

Anne Fausto-Sterling, *Sex/Gender: Biology in a Social World*
Gail Dines, *Pornland*
Ronald Weitzer, *Sex for Sale*
Joan Williams, *Reshaping the Work Family Debate*
Siddhartha Kara, *Sex Trafficking: Inside the Business of Modern Slavery*
Rachel Moran, *Paid For*
John Krakauer, *Missoula*

Course Description: This course aims to offer an introduction to gender studies. The course will begin by examining the distinction between sex and gender, as well as how that distinction is employed in discussions of sexuality. Specifically, we will examine the so-called “nature” vs. “nurture” debate and the most recent scientific claims about “innate” sex differences. Next, the course will look into contemporary debates on sex work: prostitution and trafficking. From here we will engage critically with pornography in contemporary society. Is pornography harmful? Is it best understood as protected speech? How are sex workers treated within pornography? Are they oppressed? Are they workers like any other? Next, we will turn to examine the role of gender in inequality in the workplace and the relationship to inequality within the family. Finally, we will also examine the debate around rape on college campuses and Title IX.

Learning Outcomes for Social and Behavioral Inquiry:

- a. Articulate and compare social scientific theories as appropriate to the course/discipline.
- b. Evaluate the quality, objectivity, and credibility of evidence using theories, methods, or ways of thinking that define inquiry in a social science discipline.
- c. State a conclusion that is a logical extrapolation from the inquiry process.
- d. Apply the discipline-specific inquiry process to analyze a new set of events/fact patterns representing real-world problems or issues.

Learning Outcomes for Diversity and Social Justice:

KNOWLEDGE: Critical self-reflection – Critically reflect on and describe how you and others have experienced privilege and oppression.

KNOWLEDGE: Explain diversity, inclusion, and social justice – Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation – literature, film, among others. Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism, or heterosexism to attain equitable outcomes.

SKILLS: Analyze the complexities of diversity, inclusion, and social justice – Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

Students will understand and be able to evaluate positions on:

- The distinction between sex and gender and their relation to one another, and various theories of these distinctions. (DISJ outcome 2) (SBI outcome 1)
- The concept of intersectionality as it pertains to analyses of group based oppression. (DISJ outcome 2 and 3)
- The major positions on sex work, pornography, and trafficking as either source of inequality or as potentially forms of work that should be treated as other forms of work, including assessing the quality of empirical evidence that supports the various positions. (DISJ 1) (SBI outcome 2)
- The purpose of Title IX and contemporary issues surrounding rape and sexual violence on college campuses. (DISJ 1)
- Gender differences in the work place and family roles and how these are related to another. (DISJ 1)
- Students will engage in written work that aims to critically self-reflect upon their social position and history relative to others (examine critically their own privilege and/or positionality as a member of a socially marginalized group. (DISJ 1)
- Students will engage in written work that advances a clear thesis and argues for a conclusion for a policy position on a topic relevant to the class (pornography, sex work, rape law, title IX, workplace discrimination, etc.) using both empirical evidence and logical argumentation. (SBI outcome 3)

Course Evaluation: Each student will be evaluated on the basis of the following:

Class participation: 15%
Paper 1: 15%
Midterm: 25%
Paper 2: 20%
Final Paper: 25%

Class participation: It is expected that you will have done the reading for a given day prior to the lecture. Class discussion will be integrated into lectures, and your participation is essential for an effective learning environment.

Class participation can be any number of things such as:

- Asking questions when you don't understand or need clarification.
- Contributing to group discussion(s).
- Talking to me outside of class (i.e., coming to office hours).

Note about Readings: Much of this material is not easy to read. You should expect that in some cases you will have to read the material more than once. It is also worth emphasizing that you will get much more out of the class if you do the readings in advance of class lecture and discussion and then return to them after class for further understanding/clarification. Also, you should read with a pen and paper near by, so that you can jot down notes of points you think are important or write down questions you have (so that you may raise them in class).

Late papers will not be accepted without prior approval, exceptions only in cases of documented emergencies.

Final Paper: The final exam for this course will be a take-home, consisting of a five to seven page paper.

Presentation: Each student will be required to give an oral presentation. This can be done individually or in groups. We will discuss this in more detail later in the semester.

Classroom etiquette: Much of the writing in our text is philosophical, and philosophy consists largely of arguments. So we will argue with one another throughout the course. Arguing in a philosophical context need not involve shouting or name-calling; respectful dialogue is expected. Also, I expect that each of you respect me, and that means no sleeping in class, talking out of turn, or coming in extremely late (e.g., just to hand in an assignment). **Also, all cell phones must be turned off, this includes text messaging. Text messaging or emailing in class is strictly forbidden, instances of texting will impact your grade.** Any of these behaviors among others are grounds for asking you to leave the classroom for the day and loss of class participation credit. Excessive behavior could result in administrative discipline.

Plagiarism (or any form of academic dishonesty, for definitions of academic dishonesty see Student Handbook) will not be tolerated. Each student is responsible for knowing

what constitutes plagiarism, though I will have a detailed discussion of such with the first paper assignment. If you commit any form of academic dishonesty, I will refer all such matters to Student Judicial Services and pursue appropriate punishment (at a minimum you will receive an "E" in the course, punishment could include dismissal from the University). Click [here](#) for definitions of cheating and plagiarism. Click [here](#) for examples of how to avoid plagiarism. Make a note that plagiarism off the Internet is extremely easy to detect, and thus very unwise.

TurnItIn: The internet can be a very useful resource. However, it can be abused as well. In order to combat misuse of the internet the University of San Diego has subscribed to a service to both help identify plagiarized papers and to aide students in learning proper citation methods, and thus teach students how to avoid plagiarizing. We will use this service this semester. We will discuss how to use TurnItIn further before the first paper is due.

Any student with a disability (physical, learning or otherwise) that requires accommodation should let me know as soon as possible. I will be happy to accommodate your needs, and confidentiality will be kept. For reference, the Office for Students with Disabilities is located at Serra Hall, Room 300 (619) 260-4655.

Syllabus is subject to change at my discretion; notification of changes will be made in class and posted on the website. It is your responsibility to keep up with any changes.

Reading Schedule

Week One:

Wed., Sept 2: Introduction to Course

Week Two:

Wed., Sept. 9: Read Sex/Gender, Ch. 1-4.

Week Three:

Mon., Sept 14: [Crenshaw – Why Intersectionality Can't Wait](#)
Crenshaw – Intersectionality and Identity Politics: Learning from Violence Against Women of Color

Wed., Sept 16: Gines – Black Feminism and Intersectional Analyses

Dotson—The Multistability of Oppression and the Importance of Intersectionality

Week Four:

Mon., Sept 21: Read Paid For **Paper One Due**

Wed., Sept 23: Read Sex for Sale: Ch. 7 and 8

Week Five:

Mon., Sept. 28: Read Sex for Sale: Ch. 9, 10, 11.

Wed., Sept 20: Read, “Why Sex Work Isn’t Work” available online at <http://logosjournal.com/2014/watson/>

Read also: Amnesty International Document:

<https://www.amnesty.se/upload/files/2014/04/02/Summary%20of%20proposed%20policy%20on%20sex%20work.pdf>

Week Six:

Mon., Oct. 5: Begin reading Sex Trafficking, which we will cover over the next two weeks.

Wed., Oct. 7: Sex Trafficking cont.

Week Seven:

Mon., Oct 12: Sex Trafficking cont.

Wed., Oct 14: Sex Trafficking cont.

Week Eight: Oct. 18-20

Mon., Oct. 19: catch up day and review

Wed., Oct. 21: **Midterm Exam**

Week Nine:

Mon., Oct. 26: Read Pornland, we will read it for the next weeks and a half.

Wed., Oct. 28: Pornland

Week Ten:

Mon., Nov. 2: Pornland

Wed., Nov. 4: Weitzer *Sex for Sale*, Ch. 2-4

Week Eleven:

Mon., Nov. 9: Read Work Family Debate, Ch. 1-2 **Paper Two Due**

Wed., Nov. 11: Read Work Family Debate, Ch. 3-4

Week Twelve:

Mon., Nov. 16: Read Work Family Debate, Ch. 5-6

Wed., Nov. 18: Work Family Debate, cont.

Week Thirteen:

Mon., Nov. 23: Work and Family discussion continued, additional readings TBA.

Nov. 25—NO CLASS THANKSGIVING BREAK

Week Fourteen:

Mon., Nov. 30: Introduction to Title IX

Wed., Dec. 2: Read Missoula

Week Fifteen:

Mon., Dec. 7: Read Missoula

Wed., Dec. 9: Read Missoula

Mon., Dec. 14: Final class, review and catch up as needed.

1. What theories or analytical frameworks will students be able to articulate at the end of this course?

Students will be exposed to competing theories of the social and biological organization of sex, gender, and sexuality. They will understand the difference between evolutionary biology (psychology) perspectives on sex, gender, and sexuality and social constructionist perspectives on sex, gender, and sexuality. They will also be introduced to the analytical framework of intersectionality (across various forms of identity).

2. How will students learn to analyze claims using the theories, methods, or ways of thinking that are appropriate to this course?

Students will use philosophical methods (critical thinking and argumentation) and social scientific methods to critically evaluate empirical claims (interrogating research methods, sample size, etc. to evaluate the quality of data used to support conclusions).

They will learn these methods through classroom instruction, reading materials, and targeted assignments. Substantive feedback on writing assignments and exams will further enhance their learning.

3. How will students practice analyzing and justifying their claims in this course?

Readings are paired to reflect opposing points of view. The class is organized in a discussion-based manner, and students will practice analyzing and justifying claims with the guidance of Instructor. In addition, the assignments all require both analysis and justification (argumentative papers and exams).

4. How will students practice stating a conclusion that is a logical extrapolation from the inquiry process?

Students will be asked to offer insight as to what follows from an author's claims and well as their own both in class discussion and in writing assignments.

5. Describe the types of assignments in which students might be asked to apply the discipline specific inquiry processes or theories to a new set of events or fact patterns representing real world problems.

Example 1: Reflect upon how you defined the relationship between sex and gender in your first short paper, and now reassess that definition in light of what you have learned reading Anne Fausto-Sterling's book. What have you learned? Has your definition of sex and gender changed? How as you understanding of the relationship between the two change, if at all?

Also, answer the following question: given what A.F.S. argues about the difficulties in finding a biological basis for sex and gender differences, why do you think that the biological difference narrative is so strong in our society? Do you think it is a useful project to continue looking for biological causes of sex or gender difference?

Example 2:

What is the supposed distinction between sex trafficking and prostitution? Do you think this distinction is accurate and helpful for thinking about the global sex industry? Sex trafficking is illegal everywhere, but prostitution is sometimes criminalized, decriminalized, legalized, or regulated under the “Nordic Model.” Based on what you have learned in the class, which approach to the regulation of prostitution do you think is most justified, draw on the relevant empirical research to support your argument? Why?

Example 3:

1. Kimmel writes: “ The existence of multiple masculinities and femininities dramatically undercuts the idea that the gender differences we observe are due solely to differently gendered people occupying gender-neutral positions.” (p. 11).

What does Kimmel mean by this? Explain thoroughly and use examples in explanation.

2. What does it mean to say that claiming that gender is natural is a way of justifying inequality?

3. What does the claim “the family is the lynchpin” of gender inequality mean, as you understand it? What is some evidence that would support this claim? Do you see important challenges one might make to it?

6. Briefly describe the assignment that will be used to demonstrate achievement of these learning outcomes.

See answer to question 5.

7. By what mechanisms will the department ensure that all courses satisfying this goal will meet all of these learning outcomes?

Presently, I am the only one that teaches this course. However, the GNDS program is overseen by Dr. Kirkely, and she will vet potential Instructors other than myself, if the occasion arises.

HIST 349: THE VIETNAM WARS

In Workflow

1. HIST Chair (colinf@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Thu, 12 Oct 2017 18:46:31 GMT
colinf: Approved for HIST Chair
2. Mon, 16 Oct 2017 00:13:04 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

History

1. May 31, 2017 by kstatler

Date Submitted: Wed, 11 Oct 2017 21:39:34 GMT

Viewing: HIST 349 : The Vietnam Wars

Last approved: Wed, 31 May 2017 10:27:09 GMT

Last edit: Mon, 16 Oct 2017 00:12:49 GMT

Changes proposed by: kstatler

Contact Person(s)

Name: Kathryn Statler	E-mail: kstatler@sandiego.edu	Campus Phone: 4652
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Effective Term

Spring 2018

Subject Code

HIST

Course Number

349

Department

History (HIST)

College

College of Arts & Sciences

Title of Course

The Vietnam Wars

Catalog Title

The Vietnam Wars

Credit Hours

3

Weekly Contact Hours**Lecture:**

3

nbsp;**Lab:**

0

nbsp;**Other:**

0

Catalog Course Description

This course examines the nature and consequences of the wars fought in and around Vietnam since the 1940s, with particular attention paid to the long period of direct American involvement (1964-1973). These events will be considered in relation to Vietnam's history, American politics and society, the nature of war itself, and the legacy of the war and its meaning in American and Vietnamese memory today. This course emphasizes the contrasting viewpoints on the Vietnam Wars — we will be exploring views from Northern and Southern Vietnamese, French and American soldiers, anti-war protestors, government officials, and ordinary citizens caught in the war. Students will discuss the various perspectives, forming their own conclusions about how and why the United States became involved in the war.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)**nbsp;**

Pass/Fail Grading System

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?**nbsp;**

No

Prerequisites?**Does this course have concurrent Prerequisites?**

No

Are there 1 or more Co-Requisites?**nbsp;**

No

Is this course a topics course?**nbsp;**

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Historical Inquiry area
Global Diversity level 2

Course attributes

**This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:
This Course can apply to the following Majors/Minors/Concentrations:**

nbsp;

Majors/Minors/Concentrations:

History - HIST

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

GR, UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

10

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

I am submitting my upper division Vietnam Wars (History 349) to count for the Global Diversity II requirement as the course asks students to form a sophisticated and integrated analysis of how and why numerous wars fought in and around Vietnam occurred from approximately 1400-2000. The course examines the wars from the South Vietnamese government, Viet Cong, South Vietnamese civilian, North Vietnamese government, North Vietnamese civilian, Chinese, French, and American perspectives. In particular, students are asked to reflect on the war from multiple perspectives throughout the semester and particularly in the in depth research and reflection paper they write.

Supporting documents

THE VIETNAM WARS History 349 Fall 2017 Syllabus.docx

Impact**Discuss the likely effects on both department curriculum and curricula of other departments/units**

This course is a perfect fit for the Global Diversity II requirement. Please note, for the paper, students are being asked to put themselves in the mind set of the policy makers making decisions about Vietnam at the time, which ensures self reflection as to the possibilities for action in the past.

It should not have an effect on department curriculum or other department's curricula.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 1088

THE VIETNAM WARS HISTORY 349

Professor: Dr. Kathryn Statler
Office: Kroc Institute for Peace & Justice (KIPJ) #271
Phone: 619-260-4652
E-mail: kstatler@sandiego.edu

Time and Room: THS, 2:30-5:20, SCST 232
Office Hours: Tues, 10:20-10:40, 12:10-2:30, Thrs, 12:10-2:30 & by appointment

LEARNING OUTCOMES:

This course will examine the wars fought in and around Vietnam since the 1940s, with particular attention focused on the period of direct American involvement. These events will be considered in relation to Vietnam's history, American politics and society, and the nature of peace and war. Finally, we will consider the legacy of the war and its meaning in American and Vietnamese memory as well as its global ramifications. This course fulfills the core History requirement, Information Literacy requirement, Global Diversity II requirement, upper division History major/minor requirement and International Relations major/minor upper division requirement. By the end of the semester students should be able to:

1. Describe Chinese, French, and Japanese intervention in Vietnam and the growth of a Vietnamese nationalist movement (Hist LO 1, IR, and Global Diversity II)
2. Explain how the United States became involved in Vietnam, i.e. the most important international and domestic causes that led to American intervention (Hist LO1)
3. Describe the course of the American war effort and how the war affected American and Vietnamese soldiers and civilians (Hist LO 1, IR, and Global Diversity II)
4. Explain how the Vietnam Wars ended (Hist LO 1)
5. Provide two to three ways the Vietnam Wars are remembered and two to three significant global consequences of the wars, including peace and reconciliation and the long term effects of Agent Orange.
6. Identify Vietnam on a map (Hist LO 1, IR, and Global Diversity II)
7. For the midterm and final, students should demonstrate awareness and knowledge of historical context, weigh competing scholarly interpretations of the Vietnam Wars, and provide an argument and support it by writing in clear, grammatically correct prose that is evidence based, effectively organized, free from plagiarism, and expressive of complex thought. (Hist LO 2, 3, 4)
8. For Information Literacy, in the paper, students will access both primary and secondary sources effectively and use that information ethically and legally. Students will also identify and evaluate appropriate and credible evidence, data, and arguments and appropriately and ethically acknowledge sources in the paper.
9. For Global Diversity, students must be able to articulate how the North Vietnamese and Viet Cong were able to resist the Americans with so little for so long as well as how over one million former South Vietnamese adapted to the United States as refugees after the war. You will thus critically examine the role of race in Vietnam and the United States, noting how American views of Vietnamese as a race played into power relationships that led the Americans to underestimate them at every turn in Vietnam and how the Vietnamese-American community has interacted with the larger American society from 1975 to the present. You will be expected to demonstrate this knowledge through quizzes, short written exercises and sections on the midterm and final.

STUDENT RESPONSIBILITIES:

Lectures in this course are designed to highlight specific material and complement the readings in the textbook, reader, and other assigned books. You are expected to keep up with the reading for each week and **bring your reading materials to class**. I also strongly encourage you to read as many articles as you can in the *New York Times* year-long "Vietnam 67" series, which is just excellent and to watch the new Ken Burns PBS

documentary On Vietnam that will start airing September 17. I will periodically post announcements and supplemental readings on Blackboard from time to time. Although I will be lecturing for part of the time, a large part of the class will be devoted to discussing the readings and asking questions. Your participation in these discussions is important. Please remember, this is an academic environment. A wide variety of opinions on any given topic exists; be respectful of the opinions and interpretations of others, even if you may not agree with them. Finally, you should honor the rules of common courtesy: arrive to class on time and stay the entire time; do not interrupt or talk while someone else has the floor; listen attentively; stay awake; and focus on this class rather than updating your personal calendar, completing assignments for other courses, or texting. **Lastly, laptops, blackberries, cell phones, and any other electronic device you can think of are banned from this class.** If you have an emergency situation, please let me know. **Otherwise, every time your cell phone rings in class or you text, I reserve the right to deduct 1/3 from your final grade.**

GRADING:

Grades will be based on class participation, a mid-term, a paper, and a final exam. The exact breakdown is as follows:

1. Participation	20%
2. Mid-term:	25%
3. 8-9 page paper:	25%
4. Final:	30%

Your class participation grade will be based on class attendance, your contributions to discussion, and quizzes, and any other written assignments I might give. The **mid-term exam (October 12)** will consist of four identifications (choice of 8), a map quiz of Southeast Asia, and one essay from the first part of the class. (Hist, IR, Global Diversity) **The paper** (8-9 pages) will require you to write a hypothetical DOCUMENTARY MEMORANDUM on what should be done in Vietnam at any point between early American involvement in the 1940s to the 1970s. Imagine you are an officer in the State Department or a member of the National Security Council. The Secretary of State has asked you to provide a memorandum outlining what U.S. policy toward Vietnam should be. Your task is to write the memorandum, using telegrams, memoranda, and other pertinent documents that can be found in the volumes of the U.S. Department of State, Foreign Relations of the United States (Copley has volumes you can check out and the Law Library has non-circulating volumes, JX233.A3). You can also access these volumes on line (<http://history.state.gov/historicaldocuments>). If using the online version, you can search by volume or administration. You must also use outside secondary sources (consult with me first). When researching the paper, you should consider the actual policy implemented at the time, alternatives to the actual policy, and whether you would have chosen the same policy or a different one. In writing the paper, consider the power dynamics operating in the United States and Vietnam as the time. **The paper is due November 16. No late papers will be accepted.** (Hist, Global Diversity, and Information Literacy) The final exam (**December 21, 11:00-1:00 p.m.**) will consist of 4 identifications (choice of 8), a chronology quiz, and two essays. **You must take the final at the scheduled time.** (Hist, IR, Global Diversity)

REQUIRED READING:

George Herring, America's Longest War

Truong Nhu Tang, A Vietcong Memoir

Kathryn Statler, Replacing France: The Origins of the Vietnam War

Kyle Longley, The Morenci Marines

Bao Ninh, The Sorrow of War

Viet Thanh Nguyen, Nothing Ever Dies: Vietnam and the Memory of War

Vietnam Wars/History 349 course reader (primary documents and selected readings at King's Print & Copy)

Phone # 297-6000, 1133 West Morena Blvd (they have moved and are now a few more blocks away from USD)

Optional Reading:

Viet Thanh Nguyen, The Sympathizer, 2016 Pulitzer Prize winner (extra credit discussion on this book)

SCHEDULE OF WEEKLY TOPICS AND READINGS
Part I: The First Indochina War & Its Consequences

WEEK 1: Introduction
9/7 Introduction to the Vietnam Wars

WEEK 2: Vietnam & the Heritage of Vietnamese Nationalism:
9/14 A Brief History of Vietnam, Ho Chi Minh, and the French

Reading: Herring, 3-24, Tang, 1-24, course reader week 2

WEEK 3: "La Sale Guerre" (The Dirty War): The Franco-Vietminh War, Dien Bien
9/21 Phu, & The Geneva Conference

Reading: Herring, 24-51, Tang, 25-32, course reader week 3, introduction and first three chapters of Replacing France.

WEEK 4: Prelude to Intervention: The Diem Experiment & Nation Building
9/28 **Quiz & discussion** on Replacing France (through chp 6), course reader weeks 2-4

Reading: Herring, 53-80, Tang, 33-62, course reader week 4, chps 4-6 of Replacing France

WEEK 5: The Revolution in the North and South: The Vietcong & Increasing
10/5 Revolution

Reading: Herring, 80-87, Tang, 63-87, course reader week 5, chps 7-8 and conclusion of Replacing France

WEEK 6: Assessing Vietnam
10/12 **MIDTERM EXAM & Turning Up the Heat: "Pay Any Price, Bear Any Burden," JFK and Vietnam**

Part II: America's Longest War

WEEK 7: Sending in the Troops: LBJ & the Escalation of the War
10/19

Reading: Herring, 88-169, Tang, 88-116, course reader week 7, start The Morenci Marines

WEEK 8: Digging In: Who Fought in the War?
10/26 **Assignment on The Morenci Marines**

Reading: course reader week 8, The Morenci Marines

WEEK 9: Digging In: Who Fought Cont.. (and Who Didn't) American and Vietnamese Soldiers
11/2 **Assignment on Tang & course reader weeks 7, 8, and 9**

Reading: Herring, 170-223, course reader week 9, begin The Sorrow of War

WEEK 10: "I Thought We Were Winning" The Tet Offensive, My Lai & Homefront USA
11/9 **Quiz and Discussion** on The Sorrow of War & course reader week 10

Reading: Herring, 224-268, Tang, 117-144, course reader week 10, finish The Sorrow of War

Part III: Legacies of Vietnam

WEEK 11: Expansion and Contraction
11/16 Nixon, Vietnamization, & Watergate and The Light at the end of the Tunnel
PAPER DUE

Reading: Herring, 270-320, Tang 145-218, course reader week 11, start Nothing Ever Dies.

WEEK 12: Happy Thanksgiving (no class)

Assignment: Ask a relative or friend about his/her most important memory of the Vietnam War & continue reading Nothing Ever Dies.

WEEK 13: Vietnam and the United States after the War: "Kicking the Vietnam Syndrome?"
11/30 **Quiz and discussion** on Nothing Ever Dies & Course Reader weeks 11, and 13

Reading: Herring, 322-349, Course Reader Week 13, Tang 219-290, finish Nothing Ever Dies

WEEK 14: Peace at Last? and the Lessons of Vietnam: Never Again?
12/7 The Friendship Village & What Have We Learned? Analogies to conflicts today

Reading: Herring, 349-368, Tang, 291-310, course reader week 14

WEEK 15: Vietnam and the United States in the World Today
12/14 Review for the final

Reading: course reader week 15

FINAL EXAM (December 21, 11-1)

Remember, you are responsible for everything on this syllabus. This syllabus is a contract between professor and student so that you know what to expect from me and I know what to expect from you. If you have any questions, please do not hesitate to ask.

HIST 378: THE HISTORY OF WORLD WAR I AND WORLD WAR II THROUGH LITERATURE AND FILM

In Workflow

1. HIST Chair (colinf@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Thu, 12 Oct 2017 18:48:11 GMT
colinf: Approved for HIST Chair
2. Tue, 14 Nov 2017 22:50:34 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

History

1. Dec 7, 2016 by colinf

Date Submitted: Wed, 11 Oct 2017 22:38:40 GMT

Viewing: HIST 378 : The History of World War I and World War II through Literature and Film

Last approved: Wed, 07 Dec 2016 10:57:33 GMT

Last edit: Mon, 06 Nov 2017 22:36:40 GMT

Changes proposed by: kstatler

Contact Person(s)

Name:

Kathryn Statler

E-mail:

kstatler@sandiego.edu

Campus Phone:

4652

Effective Term

Spring 2018

Subject Code

HIST

Course Number

378

Department

History (HIST)

College

College of Arts & Sciences

Title of Course

World War I and World War II

Catalog Title

The History of World War I and World War II through Literature and Film

Credit Hours

3

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

This course is designed to explore the origins, operations, and consequences of World War I and World War II. In particular, we will examine combat experiences, the role of new technologies, nationalism, and civilians caught in war. We will examine the two wars from the American, European, and Asian perspectives through novels, memoirs, documents, poetry, first-hand accounts, oral histories, propaganda, documentaries, and films.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)

nbsp;

Auditing Permitted

Other Grading Mode(s)

nbsp;

Pass/Fail Grading System

Other Grading Mode(s)

nbsp;

Standard Grading System- Final

Other Grading Mode(s)

nbsp;

Legacy

Method(s) of delivery

Research

Lecture

Exam

Exam/Paper

Paper

Faculty Course Workload

Same as course credit

Is this course cross-listed?

nbsp;

No

Prerequisites?

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Historical Inquiry area
Global Diversity level 2

Course attributes

**This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:
This Course can apply to the following Majors/Minors/Concentrations:**

nbsp;

Majors/Minors/Concentrations:

History - HIST
International Relations - IREL
Film Studies - FILM

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

10

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

This course satisfies all History Inquiry outcomes as well as information literacy. It should also count as IR upper division elective credit as well as Film Studies Minor upper division credit. Finally it fulfills the Global Diversity II requirement. Please see the syllabus, under outcomes and under paper assignment, in terms of Global Diversity II. The in-depth research paper asks students to put themselves in the mind set of a government official, soldier, or civilian, and to reflect on the power dynamics of the time. This course also integrates the experiences of African Americans, colonized peoples, and women in both World War I and World War II.

Supporting documents

HISTORY 378 WWI & WWII syllabus fall 2017.docx

HISTORY 378 WWI & WWII syllabus fall 2017-2.docx

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

This course should not have a significant effect either on departmental curriculum or other departmental curricula.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Bethany O'Shea (bethoshea) (Mon, 06 Nov 2017 22:36:40 GMT): CCC recommended minor revisions to meet the CTIL learning outcomes of the core curriculum. These revisions are reflected in the ".-2.docx" attachment and were uploaded by the Core Curricular Chair.

Key: 1117

HISTORY 378

THE HISTORY OF WORLD WAR I AND WORLD WAR II THROUGH LITERATURE AND FILM

Professor: Dr. Kathryn Statler
Office: Peace and Justice Institute #271
Phone: 260-4652
E-mail: kstatler@sandiego.edu

Time and Room: Tues/Thurs, 10:45-12:05, KIPJ 219

Office Hours: Tues, 10:20-10:40, 12:10-2:30, Thurs 12:10-2:30 & by Appointment

LEARNING OUTCOMES: This course is designed to explore the origins, operations, and consequences of World War I and World War II. In particular, we will examine combat experiences, the role of new technologies, nationalism, and civilians caught in war. We will examine the two wars from the American, European, and Asian perspectives through novels, memoirs, documents, poetry, first-hand accounts, oral histories, propaganda, documentaries, and films. This class fulfills the Core History requirement, Information and Literacy requirement, Global Diversity II requirement, upper division History major/minor requirement, Film Studies upper division minor requirement, and upper division International Relations major/minor requirement. By the end of the class, students should be able to:

1. To fulfill the History requirement, explain the causes of World War I and World War II and situate both wars within their larger historical context.
2. To fulfill the History requirement, have an opinion supported by specific examples of whether WWI and WWII can be viewed as a “thirty years war.”
3. To fulfill the History requirement, be able to analyze primary and secondary sources introduced in the class and use them to make logical and convincing historical arguments on the midterm and final. Students should demonstrate awareness and knowledge of historical context, weigh competing interpretations of the origins, course, and consequences of World War I and World War II, provide an argument and support it by writing in clear, grammatically correct prose that is evidence based, effectively organized, free from plagiarism, and expressive of complex thought.
4. To fulfill the global diversity requirement, you should provide examples of the impact of WWI and WWII on European, American, and Asian societies and individuals, and how issues of race and ethnicity affected conduct of the wars (sections on the midterm and final and quizzes and short written assignments).
5. To fulfill the global diversity requirement, you should be able to explain the intended and unintended consequences of both wars. In particular, think about intersections of race, gender, ethnicity, and class within the global context of WWI and WWII’s unequal power relationships and how both wars challenged racial, gender, ethnic, and class boundaries. In particular, we will discuss the role of African-Americans and women in the U.S. war efforts, ethnic cleansing and genocide, the Communist Party, and Japanese-American relations (see paper assignment).
6. To fulfill the film studies minor requirement, be able to analyze how the depiction, explanation, and memory of both wars have evolved over time through a critical examination of the wars’ representation in films and literature.
7. To fulfill the information literacy requirement, in the paper, students will access both primary and secondary sources effectively and use that information ethically and legally. Students will also identify and evaluate appropriate and credible evidence, data, and arguments and appropriately and ethically acknowledge sources in the paper.

STUDENT RESPONSIBILITIES: Lectures in this course are designed to highlight specific material and complement the readings in the course reader and other assigned books. You are expected to keep up with the reading for each week and **bring your reading materials to class**. I will also periodically post announcements and supplemental reading on Blackboard. Although I will be lecturing for part of the time, a large part of the class will be devoted to discussing the readings and films, asking questions, and analyzing the course material. Your participation in these discussions is important. It may surprise you how much you can learn from others, and how much they can learn from you. Please remember that this is an academic environment. A wide variety of opinions on any given topic exists; be respectful of the opinions and interpretations of others, even if you may not agree with them. Finally, you should honor the rules of common courtesy: arrive to class on time and stay the entire time; do not interrupt or talk while someone else has the floor; listen attentively; stay awake; and focus on this class rather than updating your personal calendar completing assignments for other courses, or texting. **Lastly, laptops, blackberries, cell phones, and any other electronic device you can think of are banned from this class.** If you have an emergency situation, where your cell phone needs to be on or you need to receive a text message, please let me know.

REQUIRED READING:

Jean Echenoz, *1914*

Dalton Trumbo, *Johnny Got His Gun*

David Benioff, *City of Thieves*

Jiri Weil, *Mendelssohn is on the Roof*

Primo Levi, *The Drowned and the Saved*

John Hersey, *Hiroshima*

History 375/575 Course Reader (primary documents & selected readings at King's Print and Copy, phone # 297-6000, 1133 West Morena Blvd (they have moved and are now a few more blocks away from USD))

REQUIRED FILMS:

WWI:

All Quiet on the Western Front
 Grand Illusion
 Gallipoli
 Joyeux Noel
 A Very Long Engagement
 Paths of Glory
 The Lost Battalion
 Lawrence of Arabia
 Flyboys
 Life and Nothing But

WWII

Tora Tora Tora	Casablanca
A Thin Red Line	Defiance
The Longest Day	Letters from Iwo Jima
Band of Brothers	
Night and Fog	
Atomic Cafe	
Enemy at the Gates	
Valkyrie	
Come and See	
The White Rose	

GRADING:

Grades will be based on class participation, midterm, paper and final. The exact breakdown is as follows:

1. Class participation 20%
2. Midterm 25%
3. 8-9 Page Paper 25%
4. Final 30%

Your **class participation grade** will be based on attendance, your contributions to discussion, quizzes, and any other written assignments I might give. The **mid-term exam (10/12)** will consist of four

identifications (choice of 8), a map quiz of Europe, and one essay from the first part of the class (fulfills historical inquiry and global diversity II). **The paper (11/9)** will require you to write a self-reflection paper of the causes, course, and consequences of either WWI or WWII from the perspective of an actual participant in the war, either as a head of state, general, officer (greater power status) or as an enlisted soldier, or civilian (lesser power status). You must consult **THREE** outside sources for this assignment and you must rely on class readings, films, and lectures. (Fulfills Historical inquiry, Information literacy, film studies minor, and Global Diversity II requirements) Two of the outside sources must be either novels, historical fiction, or scholarly histories and one must be a film or documentary. In providing this perspective, you should reflect on how your participant's power status affected his or her experiences in war. **No late papers will be accepted. The final exam (12/19 from 11:00-1:00)** will consist of 4 identifications (choice of 8), another map quiz, and two essays (fulfills Historical inquiry and global diversity II). You must take the final at the scheduled time.

SCHEDULE

Part I: The “War to End All Wars” World War I

- WEEK 1:** Introduction
 Date: 9/7 The European Descent into “The Great War”
 Reading: start Jean Echenoz, *1914*
- WEEK 2:** All Quiet on the Western Front
 Date: 9/12 European Combat Conditions
 9/14 **Quiz & Discussion on Echenoz, 1914 and Course Reader Week 2**
 Reading: Course Reader Week 2, Echenoz, *1914*
- WEEK 3:** The War “Over There” and American Entry into the War
 Date: 9/19 Technology & Stalemate War
 9/21 American Entry into the War and “Over Here”
 Reading: Course Reader Week 3, start Dalton Trumbo, *Johnny Got His Gun*
- WEEK 4:** Turning the Tide
 Date: 9/26 Movement on the Western Front
 9/28 The Other Fronts of WWI
 Reading: Course Reader Week 4, Continue Dalton Trumbo, *Johnny Got His Gun*
- WEEK 5:** Winning & “Settling” WWI
 Date: 10/3 **Quiz and Discussion on Johnny Got His Gun & Course Reader Weeks 3, 4, 5**
 10/5 Winning the War & the Paris Peace Conference
 Reading: Course Reader Week 5, *Johnny Got His Gun*
- WEEK 6:** The Consequences of WWI
 Date: 10/10 Costs of War
 Date: 10/12 **MIDTERM EXAM**
 Reading: No reading this week

Part II: The Search for Enduring Peace & Its Failure: WWII

WEEK 7: The Wilsonian Moment

Date: 10/17 Implementing Versailles in the 1920s
10/19 The Hollow Years: the 1930s

Reading: Course Reader Week 7

WEEK 8: The Coming Storm

Date: 10/24 Appeasement and the Road to War
10/26 **Assignment on Course Reader Weeks 7 & 8**

Reading: Course Reader Week 8, start *Mendelssohn is on the Roof*

WEEK 9: World War II: the European Theater

Date: 10/31 Resistance, Collaboration & Civilians at War
11/2 **Quiz & Discussion of *Mendelssohn is on the Roof* & Course Reader Week 9**

Reading: Course Reader Week 9 and *Mendelssohn is on the Roof*

WEEK 10: World War II: American Entry

Date: 11/7 The American War Machine
Date: 11/9 Civilians at War Cont.... **Paper Due**

Reading: Course Reader Week 10 & start *City of Thieves*

Part III: Winning WWII and Legacies of WWI & WWII: The Thirty Years War?

WEEK 11: Winning the War in Europe

Date: 11/14 Liberating Russia and Europe
Date: 11/16 **Quiz and Discussion on *City of Thieves* and Course Reader Weeks 10 & 11**

Reading: Course Reader Week 11 and *City of Thieves*

WEEK 12: Occupation and Holocaust

Date: 11/21 The Drowned and the Saved
Date: 11/23 NO CLASS Happy Thanksgiving!!!

Reading: Course Reader Week 12 and start *The Drowned and the Saved*

WEEK 13: Winning the War in the Pacific

Date: 11/28 **Quiz & Discussion on *The Drowned and the Saved* & Course Reader Weeks 12 13**
Date: 11/30 Island Hopping and Japan

Reading: Course Reader Week 13 and *The Drowned and the Saved*

Week 14 Winning the War and Losing the Peace

Date: 12/5 Dropping the Bomb
Date: 12/7 The Costs of War

Reading: Course Reader Week 14 and start *Hiroshima*

WEEK 15: Legacies and WWI & WWII as Historical Memory

Date: 12/12 **Quiz and Discussion on *Hiroshima* & Course Reader Weeks 14 and 15**

Date: 12/14 WWI & WWII as the Thirty Years War and World War II as “the Good War”?

Reading: *Hiroshima* and Course Reader Week 15

FINAL EXAM, Tuesday, December 19, 11:00-1:00

Remember, you are responsible for everything on this syllabus. This syllabus is a contract between professor and student so that you know what to expect from me and I know what to expect from you. If you have any questions, please do not hesitate to ask.

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SPAN 442: TOPICS IN LITERATURE, FILM AND CULTURE- GLOBAL FOCUS

History

1. Feb 14, 2018 by apetersen

New Course Proposal

Viewing: SPAN 442 : Topics in Literature, Film and Culture-Global Focus

Last approved: Wed, 14 Feb 2018 10:47:25 GMT

Last edit: Tue, 13 Feb 2018 20:37:47 GMT

Contact Person(s)

Name:

michele magnin

E-mail:

mmagnin@sandiego.edu

Campus Phone:

4063

Effective Term

Subject Code

SPAN

Course Level

Undergraduate

Course Number

442

Department

Languages & Literature (LANG)

College

College of Arts & Sciences

Title of Course

Topics in Lit, Film & Cult-Glo

Catalog Title

Topics in Literature, Film and Culture-Global Focus

Credit Hours

3

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

Study of special topics in Spanish and/or Latin American literatures, films and cultures that meets the Diversity, Inclusion and Social Justice- Global Focus Level 2 core requirement.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

nbsp;

No

Prerequisites?

(SPAN 301 or SPAN 311) and SPAN 303 and (SPAN 302 or SPAN 304), depending on course topic.

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

Yes

Is this course repeatable for credit?

nbsp;

Yes

Total completions allowed:

5

and/or

Total credits allowed:

15

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Literary Inquiry area

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Majors/Minors/Concentrations:

Spanish - SPAN

Spanish Option 1 - SPN1

Spanish Option 2 - SPN2

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

13

nbsp;

No:

0

nbsp;

Abstain:

3 sabbatical & leave

Rationale:

Supporting documents

SPAN_442_LS_L2_DISJ (1).pdf

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

Will this change have any staffing/budgetary impact?

nbsp;

Will this change impact student enrollment numbers?

nbsp;

Course Reviewer Comments

Key: 2949

New course proposal for 1) literary inquiry and 2) DISJ global, level 2

SPAN 442 | TOPICS IN LITERATURE, FILM AND CULTURE- GLOBAL FOCUS

Study of special topics in Spanish and/or Latin American literatures, films and cultures that meets the Diversity, Inclusion and Social Justice-Global Focus Level 2 core requirement.

This proposal is for a new course: SPAN 442: Topics in Literature and Culture in Spanish, DISJ global, level 2.

Dr. Simonovis' Topics in Caribbean Literature and Culture is a sample of a course that would be taught under this Topics heading, which would carry a Literary Inquiry core attribute along with the DISJ global, level 2 attribute.

University of San Diego
Department of Languages and Literature
Span 442: Topics in Caribbean Literature and Culture
Prof.: Leonora Simonovis

Course Description

This class is an introduction to the literature, history, and culture of the Afro descendant Spanish speaking Pan Caribbean area (this includes not only the islands, but also countries whose culture has been influenced by what Cuban Antonio Benítez Rojo calls “the rhythm of the waves.” We will study the history of slavery and colonization in the Caribbean to understand how this particular region has been influenced and shaped by many cultures; how this phenomenon defines Caribbean identity; and how some ethnic groups have been, and continue to be, excluded from mainstream culture. Even though the class focuses on the Spanish speaking Caribbean, we will read texts from the Francophone and Anglophone Caribbean as well, since it is not possible to understand Caribe culture in isolation. The history of these islands and countries is inevitably interconnected.

We will focus on slavery as a direct consequence of colonization, but also as a fundamental pillar of Afro Caribbean culture. We will talk about literary and cultural movements such as *Negrismo* and *Negritude*, that had, as its main objective, the reivindication of the Black subject in Caribbean society. Finally, we will explore contemporary Afro Caribbean culture and the predominance of women in the literary and cultural stage. We will also discuss how these women have reshaped the former *Negritude/Negritud* movements in an attempt to represent their struggles in an exclusive –racially and gender-wise– society.

Class SLOs

1. Identify, historically contextualize and explain the significance of key concepts, (such as colonization and slavery) figures, and literary movements in Afro Caribbean literature and culture (assessed in homework, quizzes, and analytical essays, **LI SLO 3 and 4**).
- 2) Perform close readings of the course’s literary and cultural texts, paying special attention to biased and stereotypical constructions of Afro Caribbean men and women, as well as intersections of race, class, and gender (assessed in class discussions, oral presentations, and short analytical essays, **LI SLO 1, 2, and 3; DISJ SLO 2 and 3**).
- 3) Formulate a research question or questions related to the concepts studied in class and in connection to systems of privilege and oppression; gather and read academic sources in order to develop a critical perspective on the topic. (Assessed in research question(s), research presentation, and the final research paper; corresponds to **LI SLO 1, 2, 3, and 5; DISJ SLO 3**).

4) Critically reflect on their own experiences with race and gender in connection to privilege and systems of oppression (Assessed during the first week of class and then at the end of the semester through a class exercise and homework; **DISJ SLO 1**).

Required Readings

Carpentier, Alejo. *El reino de este mundo*. Create Space, 2010.
 García Márquez, Gabriel. *Del amor y otros demonios*. Penguin, 1994.
 Gómez de Avellaneda, Gertrudis. *Sab*. Stockcero, 2010.

All other materials will be available on Blackboard

Class Evaluation

Participation and brief presentations	20%
Homework and quizzes	10%
Partial Exam	5%
Short essays (2)	30%
Final research paper and presentations	30%
Experiential trip	5%

Grading scale

94-100 = A	74-77 = C
90-93 = A-	70-73 = C-
88-89 = B+	68-69 = D+
84-87 = B	64-67 = D
80-83 = B-	60-63 = D-
78-79 = C+	0-59 = F

Attendance

Attendance is **required** and unjustified absences will affect your final grade. If you are sick or have an emergency, please contact me as soon as possible so that I am aware that you will be missing class. It will be your responsibility to find out what was covered in the class, as well as to turn in any assignments that are due before- hand. After two absences, your final grade will decrease by a letter. Being late to class, leaving early, or constantly leaving the classroom will counts as a half absence each time.

Participation

Students must come to class prepared and having done ALL of the readings.

At the beginning of every class we will have 10 minutes of reflective writing. I will copy down a phrase or a question on the board related to the readings for the day. Students will respond to that by writing one long or two short paragraphs, explaining their perspective(s) on the subject and supporting it/them with one or two examples from the readings. This is a warm-up for class discussion and it will help you improve your written ability as well.

Homework

Each week you will have to turn in written assignments. I will give you some key questions that you will answer and then upload to Blackboard. If you do your readings in a timely fashion, you will have enough time to reflect on what you have learned and write about it. Assignments are always due before class and I will not accept any late homework.

Essays

You will write three (3) essays. The first two will be short (4-5 pp.) and the last one will be a research paper of 8-10 pages. Detailed instructions for each of these assignments will be posted on Blackboard. All essays should have page numbers, a bibliography, and should be written using MLA style. If you are not familiar with MLA style you can find out more by going to the Copley Library and speaking to a reference librarian or see this website: <http://owl.english.purdue.edu/owl/resource/557/01/>. Also, please familiarize yourself with USD's Academic Integrity Policy, http://home.sandiego.edu/~kaufmann/USD_academic_integrity.html

Oral Presentations

Students will be doing short presentations on different topics throughout the semester. I will give more details the first day of class and will post instructions on Blackboard. At the end of the semester, students will give a final individual presentation on a topic related to their final research essays.

Class schedule (subject to changes)

Week 1: The Caribbean at a Glance

Goals and Expectations for the Class

“¿Por qué estudiar” el Caribe?”/“Why Study the Caribbean?”

K. Brathwaite “Colombe”

Higman Ch. 1 and 2

Glissant “Reversion and Diversion”

A. Césaire “Discourse on Colonialism” pp. 5-13

Week 2: Conquest, Colonization and Slavery

Higman Ch. 3 and 4

“Slavery” (Key Concepts)

de Balboa. “Espejo de paciencia”

James. Ch. I

Skłodowska. “Preface”

Week 3: The Haitian Revolution

James Ch. II

Carpentier. *El reino de este mundo*. Parte I

Rodríguez. “¿El reino de este mundo en Haití?”

Resistance (Key Concepts)

Week 4: The Haitian Revolution, Voodoo, Slavery

Higman Ch. 5

El reino... Parte II
Carralero y Rojas "El vudú..."
James Ch. IV
Essay 1 Due

Week 5: Revolt, Revolution, Rebellion

Paz. "Revuelta, revolución, rebellion"
"The Konbit"
El reino... Parte III

Week 6: Slavery in the 19th century

Sab cap. I-V
Chantzoupoulos. SAB: "Un ensayo sobre la pasión..."
Sab cap. VI-XI
Van der Linde. "*Sab*, el romanticismo de la desilusión..."

Week 7: Masters and Slaves

Finish *Sab*
Hegel. "La dialéctica del amo y el esclavo"
Watch film *La última cena* in youtube,
https://www.youtube.com/watch?v=g_CPbHIgnF4

Week 8: El mestizaje y el cimarronaje

C. Villaverde. *Cecilia Valdés* (Fragmento)
"Mestizaje" (Key Concepts)
Vasconcelos. *La raza cósmica* (Fragmento)
Barnet. "Primeros recuerdos" (Fragmento)
"Maroon" (Key Concepts)
Castaño. "Palenques y cimarronaje..."

Week 9: Transculturation

"Magic Realism" (Key Concepts)
Del amor y otros demonios p. 1-60
Ortiz. *Contrapunteo cubano...*(Fragmento)

Essay 2 Due

Week 10: Blackness as Resistance

Del amor... p. 61-120
hooks, bell. "Loving Blackness as Political Resistance."
Film based on the novel. Watch here
<https://www.youtube.com/watch?v=54HWwlypSmM>

Week 11: Negritude

Finish the novel
"Negritude" (Key Concepts)
Walcott. Selected Poems
Cesaire. Selected Poems

Week 12: Negritud

Higman 239-250
Guillén “Prólogo” and “Balada del abuelo”
Lydia Cabrera (Selection)
Palés “Danza negra” and “Esta noche”

Week 13: The Caribbean Today. Afro Caribbean Female Writers

Ferré. “Cuando las mujeres quieren a los hombres”
Ramos Otero “La última plena que bailó Luberza”
“Plena” (Key Concepts)

Week 14: Afro Caribbean Female Writers

Santos Febres. *Nuestra Señora de la noche* (Fragmento)
Film. *Isabel Luberza*
Simonovis “La última plena...”

Week 15: Afro Caribbean Female Writers

Condé. *Who Slashed Celanire's Throat?* (Fragmento)
Santos Febres. Selected Essays
Arroyo. Selected Poems
Danticat. Selection
Conclusions

Week 16

Final presentations
Final Essay Due

Essay Prompt

In her book, *Overturing the Culture of Violence*, Penny Hess states, “The setting up of collaborators among the colonized population has been a successful tool of domination in every instance of European colonialism around the world. Africa is no exception. Europeans attack societies in Africa, Asia, or the Americas, destroying their traditional economies and long-standing social relationships. A unilateral colonial economy, which starves the people and creates the dependency on the colonial power, is militarily enforced” (47).

Drawing on our class discussions on racial hierarchies before and after the Haitian Revolution, discuss the above quote in connection with *El reino de este mundo* during the rule of Henri Christophe. Compare and contrast this with the perspectives you gathered from conversations with Haitian refugees during our experiential trip.

Formal requirements:

Length: 4-5 pages, double spaced, 12 pt. Font

Follow MLA citation style

Have a clearly stated thesis

Demonstrate close reading and an analytical perspective that draws evidence from the primary text, the experiential component of the class, and relevant historical context.

ENGL 363: GLOBAL STUDIES

In Workflow

1. ENGL Chair (astoll@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Tue, 05 Dec 2017 22:39:32 GMT
astoll: Approved for ENGL Chair
2. Tue, 13 Feb 2018 23:09:01 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

New Course Proposal

Date Submitted: Tue, 05 Dec 2017 22:39:16 GMT

Viewing: ENGL 363 : Global Studies

Last edit: Thu, 08 Mar 2018 21:05:21 GMT

Changes proposed by: astoll

Contact Person(s)

Name:

Abe Stoll

E-mail:

astoll@sandiego.edu

Campus Phone:

7535

Effective Term

Fall 2018

Subject Code

ENGL

Course Level

Undergraduate

Course Number

363

Department

English (ENGL)

College

College of Arts & Sciences

Title of Course

Global Studies

Catalog Title

Global Studies

Credit Hours

3

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

Studies in literatures from across the globe, with a focus on political and social contexts.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Seminar

Faculty Course Workload

Same as course credit

Is this course cross-listed?

nbsp;

No

Prerequisites?

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

Yes

Is this course repeatable for credit?

nbsp;

Yes

Total completions allowed:

3

and/or

Total credits allowed:

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

First Year Integration
Literary Inquiry area
Global Diversity level 1

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Majors/Minors/Concentrations:

English - ENGL

Department Restrictions:

Major Restrictions:

Class Restrictions:

Level Restrictions:

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

17

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

This course is being created at the request of the Dean's office, in order to serve the Transfer Learning Communities. It will be an UD course that can fulfill Core Lit, DISJ Global Level 1, and the Integration requirement for the TLC.

Supporting documents

ENGL 363 Proposal w_ edits for Adv Integration.docx

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

This will reduce slightly the number of LD literature electives we offer to serve Core. Otherwise no effect.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Bethany O'Shea (bethoshea) (Thu, 08 Mar 2018 21:03:24 GMT): Core Director uploaded edited proposal doc to reflect changes for Advanced Integration approval. As per instructor's request.

Bethany O'Shea (bethoshea) (Thu, 08 Mar 2018 21:05:21 GMT): Note: proposal updated for First Year Integration (not Advanced, as previously noted- this was a typo).

Key: 3064

ENGL 363 Global Studies
Spoken Words: Pronouns, Protest, and Participatory Reading

DISJ (Global Level 1), Literary Inquiry, and Integration (Level 1)

Note: This is intended as a Transfer Learning Community course

Professor Atreyee Phukan, phukana@sandiego.edu, Founders Hall 180 B, ext. 7634
 Class Meeting : M W 2:30 – 3:50 Camino Hall 154
 Office Hours : M and W 11 am – 2 pm

Course description

This course uses the conceptual framework of “spoken word”—performance, word play, and improvisation—to assess the special role of pronouns in fiction, from the slave narrative, post-colonial *bildungsroman*, to the feminist memoir **(LI LO 1)**. We will study how a writer’s fictional *I* or *you* is a performative gesture in breaking walls between text and audience, thus strategically inviting the reader into new and otherwise unfamiliar imaginative worlds **(DISJ LO 3)**. We will focus on mostly world literature and engage specifically with the aesthetics of participatory reading, a kind of close-reading that attends to the deep interconnections between literary structure, political protest, and reader response **(LI LO 2 and DISJ LO 1)**. In addition, we will incorporate theoretical writings (including, but not limited to, Michel Foucault, Raymond Williams, Frantz Fanon, Gloria Anzaldúa, Ella Shohat, and Ngũgĩ Wa Thiong’o) on literary expression and production, culture and resistance, and the post-colonial diaspora. These will develop historical, social and political perspectives that inform our analysis **(I LO 1)**. By integrating these multiple perspectives and disciplinary approaches, we will acquire a vocabulary and conceptual framework to guide our semester-long inquiries into how genre and narrative strategies are employed by minority writers, e.g. women, indigenous, queer, and working class. **(DISJ LO 2, LI LO 3, I LO 2)**. Writers include Olaudah Equiano, Jeanette Winterson, Junot Diaz, Jamaica Kincaid, and Mohsin Hamid.

Learning Outcomes

- a. Understanding of English literature as a developing across histories and cultures, and as engaged in multiple disciplines, including the socio-political concerns involved in producing the institutionalization of the traditional literary canon and its revision through the inclusion of historically under-represented writers from across the world **(DISJ LO 2) and (LI LO 4) and (I LO 1)**.
- b. Understanding of literary and cultural expression as radical resistance, especially for minority artists tracing imperialism’s legacy in the neo-colonial contexts of the 21st century **(DISJ LO 2, LI LO 2)**.
- c. Deeper appreciation of how one’s own identityhood (both as a construct and as a lived quality) is a discursive production in which differently gendered, racialized, and class identities must develop and thrive together, even if in distinct ways. **(I LO 2)**.
- d. Develop significantly an attitude of mindful and respectful engagement when critically analyzing works from multiple disciplinary angles that will challenge and broaden prior assumptions about difference, diversity, and privilege **(DISJ LO 1, LI LO 5, I LO 1)**.

Requirements

- **Classroom etiquette:** Please be respectful and open-minded to peer comments.
- No texting, laptops or Kindles.
- **Papers** must be analytical in approach. Due at the beginning of class. Late or emailed papers are not accepted under any circumstances.
- You will be required to write **4 comparative analysis** papers throughout the semester (3 pages each), and **1 final comparative analysis paper** (8 – 10 pages).
- **Oral presentations** (1 short and 1 long) are an integral part of your grade. Each student must sign up for two oral **presentations (LI LO 5, I LO 1)**
 - Short Presentation is conducted on a day for which you will introduce the topic of the day and lead a brief class discussion (8 mins). **(LI LO 5)**
 - Long Presentation (20 mins, end-of-semester and in groups). This will take the form of seminar-style presentation in which your group explains your semiotic deconstruction of a specific cultural space on the internet **(I LO 2)**. Presentation must be followed by a class discussion generated by the presenters. (Guidelines below).
- **All papers must be** typed & double-spaced in 12-point font with 1 inch margins. **Any additional resource** you use for your papers must be properly cited in a bibliography. Failure to do this will result in a F on the paper and/or permanent dismissal from the course. Refer to writing guidelines.
- **Attendance** is essential to doing well in this class. You are expected to actively demonstrate your engagement with the text by contributing to class discussion. Your **grade for attendance** depends on all the above and on taking and doing well on impromptu in-class writing assignments. You *do not* get a full grade for attendance by simply sitting in your seat.
- **All grades** are final and non-negotiable.

Grading

Final Project	: 30% (20 % written; 10 % group oral presentation)
Papers	: 40%
Class participation	: 15% (including 5 % short oral presentation)
Final Exam	: 15%

Required reading

Ella Shohat, intro to *Unthinking Eurocentrism* (1992)
 Frantz Fanon, Intro. to *Black skin, White masks* (1957)
 Michel Foucault, “What is an author?” (1969)
 Harold Bloom, from *The western canon* (1994)
 Raymond Williams, intro to *Culture and society* (1961)
 Ngugi Wa Thiong’o, excerpts from *Decolonizing the mind* (1986) and *Globalectics* (2012)
 Stuart Hall, excerpt from “Cultural identity and diaspora” (1990)
 Benedict Anderson, excerpt from *Imagined Communities* (1983)
 Gloria Anzaldua, excerpts from *Borderlands/La Frontera: The new Mestiza* (1987)
 Mohsin Hamid, *How to get filthy rich in rising Asia* (2013)
 Junot Diaz, *This is how you lose her* (2012)

Jamaica Kincaid, *Autobiography of my mother* (1996)
 Jeanette Winterson, *Why be happy when you could be normal?* (2011)

ENGL 363: “Spoken word”
 Reading Outline

Wed Sep 4	Introduction, “I is an other” (Arthur Rimbaud)
Mon Sep 9	Shohat (from <i>Unthinking Eurocentrism</i>), Rudyard Kipling’s “The white man’s burden”
Wed Sep 11	Foucault, “What is an author?”
Mon Sep 16	Bloom, “The western canon”

The Slave narrative

Wed Sep 18	Ngugi Wa Thiong’o & Equiano
Mon Sep 23	cont.
Wed Sep 25	cont.
Mon Sep 30	cont.

The post-colonial *bildungsroman*

Wed Oct 2	<i>Autobiography of my mother</i> , Kincaid
Mon Oct 7	cont.
Wed Oct 9	cont.
Mon Oct 14	cont.

Diaspora and Intersectionality

Wed Oct 16	“Cultural identity and the diaspora,” Stuart Hall
Mon Oct 21	<i>This is how you lose her</i> , Junot Diaz
Wed Oct 23	cont.
Mon Oct 28	cont.
Wed Oct 30	cont.

Globalization and new world orders

Mon Nov 4	Ngugi’s <i>Globalectics</i> , begin <i>How to get filthy rich in rising Asia</i> , Hamid
Wed Nov 6	cont.
Mon Nov 11	cont.
Wed Nov 13	cont.

Queer kinships

Mon Nov 18	Queer temporalities, queer geographies (Gloria Anzaldua)
Wed Nov 20	<i>Why be happy when you can be normal?</i> , Jeanette Winterson
Mon Nov 25	cont.
Mon Dec 2	cont.

Thanksgiving Break Wed Nov 27 to Sun Dec 1

Wed Dec 4 Final Project Presentations
 Mon Dec 9 Final Project Presentations

Final exam on Dec 20 at 2 pm (non-negotiable).

Sample Assignment:

Final Paper & Group Presentation Guidelines

Paper length: 8 – 10 pages, double-spaced
 Paper Due: December 20
 Oral Presentation: Dec 4 or 9 (maximum 20 minutes)

Semester Inquiry – The contexts:

Using Rimbaud’s poetic rendering of identity as a construct in contingency, in which “I” is an “other,” we have delved into literary representations in which pronouns replace the detachment of objective analysis with an open-mindedness that invites your subjectivity as *reader* to actively participate in meaning production (**DISJ LO 1**); such inquiry is necessarily transdisciplinary because a multi-faceted, multi-layered approach is most useful in grasping the dynamic complexities of the human condition (**I LO 1**).

Thinking deeply about our role as readers, we have discussed that one critical function of the literary pronoun is to lay bare the uneven and unexpected ways in which class, gender orientation, ethnicity, and cultural context come into play in the construction of distinct subjectivities (**LI LO 2**). Thus, when Olaudah Equiano (as slave-turned-proselytizer) uses the pronoun “I” to relate the horrors of slavery, it is done with a very different effect and intentionality than the I’s more familiar use in the *picaresque novel* of that period. And, when Kincaid appropriates the autobiographical “I” to relate another’s biography, she does so with the intention of lending agency to a group that literally cannot speak for itself, the now extinct indigenous Caribs of Antigua. Another reading this semester compelled us to consider that multiple constructs of masculinity can compete and converge in a single person (as seen in Junot Diaz’s stories), and another that relates how capitalism and globalization in the so-called “third world” translates “first world” cultural hegemony (as seen in Mohsin Hamid “rising Asia”) (**DISJ LO 2**).

As the literary canon has itself evolved, the role of the “speaking self,” and how it “speaks,” can no longer be understood using a single rubric (**LI LO 4**). Rather, multiple lenses must be adopted to study the human condition as complex and variable, (**I LO 1**). Furthermore, over the semester we have seen how the application of theoretical, visual, aural examples from other disciplinary contexts (e.g. art, linguistics, environmental activism) is invaluable to enriching and deepening our understanding of ideas “on the page” (**I LO 1**).

“Identityhood” : a comparative analysis

Comparative analysis is not simply a “compare and contrast” exercise. Rather, it is a horizontal form of interpretation—a critical stance that strives to map connections between seemingly disparate worlds, allowing you to think about ideas and problems from a non-hierarchical perspective and within transdisciplinary frameworks. **In thinking more closely about how these texts *make* us “readers,” we are also thinking about how texts shape our subjective responses to ideas posed on the page. This assignment requires that you reflect on ideas and/or concepts from the non-literary material read over the semester (e.g. Shohat & Stam, Benedict Anderson, Gloria Anzaldua, Ngugi Wa Thiong’o), but also allows you to incorporate and integrate your experiences from another class, preferable one taken at USD (I LO 2).**

For your end-of-semester final paper and oral presentation, you will analyze “identityhood” from a comparative, transdisciplinary perspective **(I LO 2)**. For both, use Benedict Anderson to think of the internet/virtual reality as an “imagined space” in which identities are “selectively imagined.” **Begin by choosing the specific literary skill (close-reading, symbolic association, imagery, genre, etc.) you will integrate with Anderson’s argument that groups create their own unique identities primarily to distinguish themselves from others.** This will help you develop an understanding of the internet beyond its simplistic rendering as a “world wide” tool and resource, and more as a “web” in which some identities are included, while others excluded, a “web” in which class, gender, and cultural privilege still operate **(DISJ LO 2)**.

Final Paper requirements:

- a) Your paper should consist of a critical interpretation of *three texts* covered over the course of the semester, incorporating theoretical vocabulary from at least *two* theorists, and end with a self-reflective component that articulates your own understanding of “participatory reading” as practice and process **(LI LO 1 and DISJ LO 1)**.
- b) **Part of your self-reflection should include your understanding of the role “canonical texts” play in shaping one’s education (whether in high school or college). To do this, conduct a small interview with your favorite professor at USD and ask them which central text drew them to want to study more and teach in that discipline, and how or if their thoughts on this “canonical text” has changed. For instance, do they teach that text, but also now critique it? Or, do they no longer teach it because it has become “dated” or “controversial”? You are furthermore encouraged to include reactions to inhabiting the textual space of an unfamiliar cultural world (such as Kincaid’s) and your thoughts now on “canonical” texts you have already read in high school or currently in another class (does not need to be a literary text or literature class) (DISJ LO 1) (I LO 4).**
- c) Do not simply write plot summaries or character sketches. Strive for interconnections between texts and disciplinary lenses to establish your position on perspective and context **(LI LO 3 and I LO 1)**.
- d) For this final paper, please aggressively use the thinking, critical, analytical “I” to navigate between issues presented in the material. Refrain from using the “I” simply to offer beliefs or opinions that do not include perspectives other than your own **(DISJ LO 1)**.

- e) Don't let quotes speak for you: If and when using a quote, follow it with a sentence or two explaining *how* and *why* that quote works as evidence in support of your analysis. Get into the habit of paraphrasing or using fragments of whole sentences when quoting so that you are taking only what is necessary and relevant.
- f) No floating quotes: Integrate quotes into your own sentences.
- g) Please leave time to edit your paper for sentence-level errors in language and/or organization of ideas.

Oral presentation requirements:

- a) Your group must actively and explicitly explore how a specific cultural space on the internet is experienced and inhabited in distinct and different ways by different identities. This part of your project will require your group to work closely and collaboratively to pose questions about access and inclusion amongst yourselves. What did you, and your group, learn about having to look at a space through the actions of another group? What new ways of seeing the so-called "virtual reality" can you offer to others in the class? **(I LO 2)**. Archive your questions and answers, and feel free to use enigmatic examples to generate questions for the class.
- b) Rather than simply sharing information in list form, a presentation's goal is to share answers to critical questions your group has asked about your subject matter. Teach your audience: is the internet's multiplicity freeing?; does the internet merely replicate social issues "on the ground"; what did you learn when you analyzed the internet as a "selectively" imagined space in which power inequalities still matter? **(DISJ LO 2 and I LO 2)**.
- c) All members must participate for an equal amount of time both during fieldwork and in the organizing for the presentation.
- d) Each member should approach the subject from a different angle, asking a different set of questions.
- e) Your presentation must be organized and delivered in a dynamic style. You must give the impression that effort has been made to consider audience receptivity.
- f) Using audio-visual supplements is mandatory, so as to provide your audience with multiple ways to grasp your central idea **(I LO 3)**. These should be selected to guide your audience towards a fuller immersion into your subject.
- g) You will **lose points** for conducting PowerPoint type presentations from which you simply read out definitions and ideas. As a course that teaches about valuing abstractions, ambiguities, and contradictions, we will consciously resist using data and facts.

Academic Integrity & Plagiarism is a serious offense. Each case is reported to the Dean's Office and you will get an automatic F for the course. All work in this class must be your own. At any time, if you rely on or borrow from some other writer, or even anonymous source online, you must acknowledge that intellectual debt by giving clear credit. Moreover, it is to your own benefit to explicitly demonstrate, through footnoting or a works cited / bibliography page, the lengths you have taken towards doing outside research.

PSYC 346: EVOLUTIONARY PSYCHOLOGY

In Workflow

1. PSYC Chair (jzwolinski@sandiego.edu)
2. Core Curricula Chair (bethoshea@sandiego.edu)
3. AS Associate Dean (kaufmann@sandiego.edu)
4. Provost (herrinton@sandiego.edu)
5. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
6. Banner (Banner@sandiego.edu)

Approval Path

1. Thu, 15 Mar 2018 17:56:58 GMT
jzwolinski: Approved for PSYC Chair

History

1. Mar 9, 2018 by jzwolinski

New Course Proposal

Date Submitted: Wed, 14 Mar 2018 20:39:56 GMT

Viewing: PSYC 346 : Evolutionary Psychology

Last approved: Fri, 09 Mar 2018 11:26:38 GMT

Last edit: Wed, 14 Mar 2018 20:39:55 GMT

Changes proposed by: rwanic

Contact Person(s)

Name:

MICHAEL ICHIYAMA

E-mail:

ichiyama@sandiego.edu

Campus Phone:

4164

Effective Term

Fall 2018

Subject Code

PSYC

Course Level

Course Number

346

Department

Psychological Sciences (PSYC)

College

College of Arts & Sciences

Title of Course

Evolutionary Psychology

Catalog Title

Evolutionary Psychology

Credit Hours

3

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

The goal of this course is to examine and evaluate the evolutionary perspective as it relates to the study of behavior and mental processes. Interdisciplinary evidence will be explored to evaluate the presence of evolved psychological adaptations that characterize human nature. Applications of the evolutionary perspective will be explored in the context of many subfields within psychology, such as learning, memory, cognitive processing, development, personality, social behavior, disorders and more.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)

nbsp;

Pass/Fail Grading System

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

nbsp;

No

Prerequisites?

PSYC 101.

Does this course have concurrent Prerequisites?

Yes

Please list them in the box below.

PSYC 101.

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

First Year Integration

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Majors/Minors/Concentrations:

Behavioral Neuroscience - NEUR

Psychology - PSYC

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

13

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

As indicated in the course description, this is an interdisciplinary course that evaluates evidence from the fields of anthropology, biology, evolution, psychology and others. This course will be offered as part of the TLC program for Fall 2018. Please see the attached syllabus for information about the course learning outcomes and course assignments associated with integration and the TLC theme.

Supporting documents

Psy346.doc

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

This change will have no larger effects beyond allowing the department to offer a course for incoming transfer students.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 2996



University of
San Diego/
Department of Psychological Sciences

PSY 346: Evolutionary Psychology

Fall Semester 2018
TLC Inspire Course

Course website: ole.sandiego.edu (Blackboard)

Instructor: Rebekah Wanic, Ph.D.
Office Location: Serra Hall 114
Office Hours: See below
Contact: rwanic@sandiego.edu

PLEASE MAKE SURE YOU CHECK THE COURSE WEBSITE OFTEN! COURSE UPDATES AND ASSIGNED READINGS WILL BE POSTED THERE. IT IS YOUR RESPONSIBILITY TO KEEP TRACK OF THE MATERIALS POSTED ONLINE.

Course Description:

Psychologists are interested in a variety of different phenomena and processes, including learning, memory, and cognition; motivation and emotion; sensation and perception; development; personality; social behavior; disorders; and much more. Theories have been developed within each subarea to explain certain aspects of behavior and/or mental processes. What is lacking in the field of psychology as a whole, and within these subfields, is an overall theory that ties specific phenomena together and provides an overarching explanation of the mind and behavior. The goal of evolutionary psychology is to develop such a unifying theory. Thus, evolutionary psychology is not about any particular psychological phenomenon or process, per se, but is rather about applying evolutionary thinking to all areas of psychology.

An evolutionary perspective on behavior and mental processes explores how humans and others species developed as the result of biological evolution and the implications of that fact for the understanding of the mind and behavior. Evolutionary psychology is clearly interdisciplinary – including work in animal behavior, anthropology, neuroscience, biological psychology, behavioral genetics, ethology and many other fields of study. The ideas associated with evolution are both old and new – dating back to before Darwin’s time but applied much more recently to the study of psychological variables. The goal of this course is to examine and evaluate the evolutionary approach to the study of behavior and mental processes.

Course Materials:

There is no required textbook. Several readings will be posted online on the course website. All students should READ these materials before coming to class on the date they will be discussed.

- Help yourself be successful. Keep up with the assigned readings.

Course Objectives/Learning Outcomes:

After successfully completing this course, students will be able to describe/discuss:

- The comparative/biological model of psychology and how it corrects the shortcomings of the traditional social science model of psychology
- The role of evolutionary theory in psychology
- The basic principles of genetics as applied to the study of the mind and behavior
- The basic principles of evolution as applied to the study of the mind and behavior
- How evolutionary hypotheses are generated and tested
- How evolutionary theory has been applied to different areas of and issues in psychology

First Year Integration SLOs

- Recognize broad connections between the various disciplines utilized in the study of evolutionary psychology (biology, anthropology, ethology, psychology, genetics, etc.)
- Demonstrate an appreciation for how the integration of different disciplines, perspectives and approaches to learning can enhance one's understanding of practical issues and problems

Course Meetings/Structure:

This course is designed to meet the first year integration requirement for students in the TLC Inspire theme. Early in the semester, the course will be structured more like a traditional course – that is, class time will involve lectures, discussion of the assigned readings and exercises related to our course topic. **I expect everyone to have read the assigned readings for that day prior to coming to class. Everyone is expected to participate in class discussions, and to do so respectfully.**

Later in the semester, students will have an opportunity to explore the topics of evolutionary emphasis in psychology in more detail. Students will work in groups to develop a seminar designed to teach classmates about an issue or topic. More details about seminars will be available on Blackboard and discussed in class.

Finally, there will be additional expectations for students to participate in TLC theme events. Students will attend and reflect on at least one Open Classroom experience and complete a Showcase project.

Attendance:

Attendance will be monitored and may be factored into final grades at the instructor's discretion. You will not do well in this class if you do not attend. If you have to miss class for a valid reason, please communicate with me. It is the student's responsibility to obtain notes from classmates if they are absent. I am more than happy to review material you do not understand during office hours, but I will not re-lecture on a topic for which you were not in class.

Office Hours:

The instructor will be available to meet with students at various times during the week, as indicated below. Please come to office hours for clarification on course material but do not expect to use office hours to make up for missed classes. It is in your best interest to come to office hours beginning early in the semester if additional help is needed, as office hours prior to exam times tend to be rather busy.

Class Conduct:

Students are expected to be respectful of the other students and of the professor. Students should act in a manner that is not disruptive to others. Such disruptive behavior would include non-class related material during class, reading during lectures, talking, sleeping, answering cell phones, listening to personal audio devices, text messaging, and the like. The classroom is meant to be a positive environment that promotes student learning. Students who are disruptive will be asked to leave the class.

- All students should also follow proper etiquette when communicating in an online environment. Often referred to as "netiquette," an outline of these universal practices can be found at: <http://www.netmanners.com/e-mail-etiquette-101/>
- *IMPORTANT NOTE: Please read the above link. I will not respond to emails that do not maintain the appropriate level of respect. Please do not email me using "texting" abbreviations, ALL CAPS, or unnecessary exclamation marks ("!").

Grading/Assignments:

Grades will be determined based on the total points earned on a variety of assessments.

- **Exams:** There will be two exams, each worth 50 points – a midterm and a final exam. The exams will take place during class time as indicated on the course schedule below. Subject matter for the first exam will be taken from class lectures and discussions, readings posted on the course webpage, films and any class assignments. Your presence for all exams is expected. The final exam will cover the material discussed in student presentations. Questions will be submitted by presenters along with created by the instructor. **There are no make-ups for missed exams.**

- **Writing Assignments:** Writing assignments will be related to posted course readings. More details about these assignments will be available on Blackboard. Writing assignments will be worth 10 points each, for a possible 50 points total.
- **Seminar Presentation:** Each partnership will be required to present a researched and prepared lecture seminar on a specific topic in Evolutionary Psychology, involving the presentation of information, leading of discussion, and submission of exam questions. More details about the presentation assignment will be available on Blackboard. Some class time will be allotted for preparation of this assignment. Seminars are worth up to 50 points.
- **TLC Assignments:** There will be 3 writing assignments focused on the Inspire theme. These assignments will serve to help underlie the Showcase assignment (see below) by challenging students to think about connecting and applying evolutionary psychology to real-world issues. Students will attend and reflect on one Open Classroom experience, attend and reflect on one campus presentation related to a social justice issue, and apply evolutionary psychology to understand a social justice issue. Each of these assignments is worth up to 10 points, for a total of 30 points possible.
- **TLC Showcase Integration Assignment:** The showcase assignment will be completed in groups. Each group will pick a social issue (e.g., environmental protection, prejudice, sexism, violence, etc.), research the topic, connect it to course material and design a logistically practical intervention to help address the social issue. This assignment will involve a paper and poster presentation for the Showcase. The paper is worth up to 50 points and the poster and Showcase attendance is worth 50 points.
- The grading scale for this class is posted below. You should not rely on “the curve” for obtaining a high grade in this class, and should rather base your performance on this posted grading scale. If you have difficulty with the material or are not earning the grade that you had hoped for, please visit my office hours for assistance in a timely manner (i.e., as soon as you recognize there is a problem!). As much as I want to help you succeed in this course, once you have taken the final, there is nothing that can be done to help you.

Assignment Summary:

Your final grade will be based on the total number of points you have accumulated the assignments listed above. You can earn a total of 330 points from these assignments.

- Exams (2 x 50 pts) = 100 pts
- Writing Assignments (5 x 10 pts) = 50 pts
- Seminar Presentation (50 pts)
- TLC Assignments (3 x 10 pts) = 30 pts
- TLC Showcase Assignment (100 pts)

Grading Scale:

A	93-100%	B	83-86%	C	73-76%	F	0-59%
A-	90-92%	B-	80-82%	C-	70-72%		
B+	87-89%	C+	77-79%	D	60-69%		

Due Dates:

All assignments are due at the start of class unless otherwise indicated. Assignments turned in after their due date will receive 20% off the total score for every day that the assignment is late.

- Assignments in the course schedule are currently listed in the week that they will be due. Specific assignment information and due dates will be available on Blackboard.
- Assignments turned in more than 7 days late may not be accepted.

- Unless otherwise indicated, all assignments should be typed and turned in as a hard copy at the time they are due. Assignments that are emailed will be considered late unless otherwise specified by the instructor.

Course Schedule:

Any changes to topics or due dates will be announced in class and/or posted on the course website. Please make sure to check Blackboard regularly for course-related information.

Week	Date	Topics	Assignments Due
1		Introduction to course	
2		Some basic issues Reviewing evolution	
3		SSSM v. evolutionary theories in social science	WA 1
4		The hostile forces of nature	WA 2
5		Challenges of sex and mating	WA 3
6		Challenges of parenting and kinship	WA 4
7		Problems of group living	WA 5
8		Exam 1	TLC 1
9		Seminar prep time	
10		Student seminars	
11		Student seminars	TLC 2
12		Student seminar	
13		Student seminars	TLC 3
14		Student seminars	
15		Reflect and review	Showcase assignment
FINAL			

Plagiarism/Academic Integrity:

Although this will not apply to the vast majority of you, cheating on any exam or assignment and/or plagiarism will result in class failure (i.e., an “F” in the class). You will also be reported to the Office of Student Affairs for disciplinary action, which may result in probation, suspension, or expulsion. Cheating includes, but is not excluded to, copying another’s exam answers or assignment, giving other students information about the content or answers to an exam, looking at materials containing relevant information during an exam, and working with others to complete individual assignments. Plagiarism refers to formal work (e.g., research papers, oral reports) misrepresented as original. If you

wish to use original references or pieces, word for word or by paraphrase, those ideas should be noted with the appropriate author. To learn more about plagiarism, visit <http://www.indiana.edu/~istd/>

A Note about Grit:

What is 'grit'? Every few years there is a new 'buzz word' in education, and grit is part of the current zeitgeist. Grit can be defined as: "Perseverance to accomplish long-term or higher-order goals in the face of challenges and setbacks, engaging the student's psychological resources, such as their academic mindsets, effortful control, and strategies and tactics."

Why do we care? We care because research evidence suggests that those who display grit are more likely to be successful in many life endeavors – including college. And, we care because grit is a characteristic that can be cultivated – so we can all have it. Please take a look at the materials provided on our course website related to this topic and think about their application in your own life.

College is hard, but also manageable if you are willing to put in the time and effort and not give up in the face of challenges. The more you put into your education, the more you will get out and the more valuable your investment will turn out to be! Don't waste your time or money by coasting through.

Final Thoughts:

I am here to help you succeed. I understand that you are likely enrolled in several courses as well as involved in commitments outside the classroom. That said, it is important that you keep me informed if issues arise related to your ability to complete the work in this course. Just as you expect me to be prepared for class, I also expect you to do your part to help yourself succeed. I am your ally, so please use me when needed.



THRS 323: WAR AND PEACE IN THE CHRISTIAN TRADITION

In Workflow

1. THRS Chair (erb@sandiego.edu)
2. Core Curricula Chair (bethoshea@sandiego.edu)
3. AS Associate Dean (kaufmann@sandiego.edu)
4. Provost (herrinton@sandiego.edu)
5. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
6. Banner (Banner@sandiego.edu)

Approval Path

1. Thu, 15 Mar 2018 04:41:26 GMT
erb: Approved for THRS Chair

History

1. Mar 14, 2018 by erb

New Course Proposal

Date Submitted: Thu, 15 Mar 2018 04:38:39 GMT

Viewing: THRS 323 : War and Peace in the Christian Tradition

Last approved: Wed, 14 Mar 2018 16:44:24 GMT

Last edit: Thu, 15 Mar 2018 04:38:38 GMT

Changes proposed by: erb

Contact Person(s)

Name:

Emily Reimer-Barry

E-mail:

erb@sandiego.edu

Campus Phone:

6827

Effective Term

Fall 2018

Subject Code

THRS

Course Level

Course Number

323

Department

Theology & Religious Studies (THRS)

College

College of Arts & Sciences

Title of Course

War & Peace in Christian Trad

Catalog Title

War and Peace in the Christian Tradition

Credit Hours

3

Weekly Contact Hours**Lecture:**

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

An examination of the three dominant paradigms for thinking about war and peace in the Christian tradition: holy war, pacifism, and just war. We will consider how these frameworks are employed today in both religious and secular contexts as we apply these frameworks to the evaluation of particular conflicts/issues, which may include: the wars in Afghanistan and Iraq, humanitarian interventions, the 'war on terrorism,' preemptive and preventive war, drones, weapons of mass destruction, and care for veterans. Throughout, students will build skills in ethical analysis and reflexivity. Students may not receive credit for both THRS 123 and THRS 323. There are no prerequisites for this course.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Lecture

Exam

Exam/Paper

Faculty Course Workload

Same as course credit

Is this course cross-listed?

nbsp;

No

Prerequisites?**Does this course have concurrent Prerequisites?**

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

First Year Integration

Ethical Inquiry area

Theo/Religious Inquiry area

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Majors/Minors/Concentrations:

Theology Religious Studies - THRS

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

10

nbsp;

No:

0

nbsp;

Abstain:

1

Rationale:

Applying for first year integration to teach in Inspire TLC, AY 2018-2019

Supporting documents

123-Paper_Rubric_USSMidwaypaper.doc

Allman Quiz Intro.docx

CONSCIENCE PAPER RUBRIC.doc

Memo.docx

THRS 123 sample syllabus erb.docx

THRS 123 UCC Memo.pdf

THRS 323 CINL.docx

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

None

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 2995

THRS 123: War and Peace in the Christian Tradition

THRS 323: War and Peace in the Christian Tradition (could be cross-listed for study abroad)*

3 units, No prerequisites.

Emily Reimer-Barry

erb@sandiego.edu

(Sample Syllabus)

Course Description

Jesus of Nazareth, whom Christians profess is Son of God and Savior, was a pacifist who was tortured and murdered. He taught his followers to “love your enemies” and “turn the other cheek.” Why, then, are Christians responsible for so much killing? This course will examine the three dominant paradigms for thinking about war and peace in the Christian tradition: holy war, pacifism, and just war. We will consider how these frameworks are employed today in both religious and secular contexts as we apply these frameworks to evaluation of the wars in Afghanistan and Iraq, humanitarian interventions, the ‘war on terrorism,’ preemptive and preventive war, drones, weapons of mass destruction, and care for veterans. Throughout, students will build skills in ethical analysis and reflexivity. Students may not receive credit for both THRS 123 and THRS 323. There are no prerequisites for either course.

Students may not take this course to satisfy both lower and upper division core requirements in FTRI. A student may take this course either to satisfy FTRI lower division, FETI, or FTRI upper division (if enrolled as THRS 323 and if the student completes the additional assignments, as detailed below).

Course Learning Outcomes & Alignment with Core Learning Outcomes

1.	At the conclusion of this course, successful students will be able to describe and analyze key ethical concepts (justice, happiness, the good, dignity, rights, and equality).	FETI LO1
2.	At the conclusion of this course, successful students will be able to reason ethically by drawing on major ethical theories and traditions (e.g. virtue ethics, feminist ethics, Catholic social thought, deontological ethics, consequentialist theories, and the natural law) to normatively assess individual, professional, and institutional decisions (especially in regards to cases of military strategy and nonviolent resistance/peacemaking).	FETI 2
3.	At the conclusion of this course, successful students will be able to analyze a contemporary ethical issue (e.g., the use of force in policing and military conflict) from multiple perspectives, including identifying potential biases on the basis of social location.	FETI 3
4.	At the conclusion of this course, successful students will be able to articulate their own position on the morality of war and the use of force, demonstrating nuance and ambiguity, as well as clarity and precision, in their thinking and writing about war and peace.	FETI 4

5.	At the conclusion of this course, successful students will be able to reflect on and evaluate their own ethical decisions, actions, and practices, as well as on their obligations as morally responsible agents (e.g. as citizens/residents in a country at war).	FETI 5
6.	At the conclusion of the course, successful students will be able to describe Christian ethical method (including interpretation of Scripture and development of Christian doctrine) and official Catholic teachings on war and peace.	THRS PLO 1-3
7.	At the conclusion of the course, successful students will demonstrate a critical understanding of Christian traditions, including Catholic Christianity at a basic college level.	FTRI LO1
8.	At the conclusion of the course, successful students will demonstrate a critical understanding of theory and method in Christian theology.	FTRI LO2
9.*	Students who enroll in the course as an upper division FTRI course (THRS 323), and who complete the additional 323 assignments, will demonstrate in depth knowledge of a Christian approach to war and peace.	FTRI LO3

Required Readings for All Students

Allman, Mark. *Who Would Jesus Kill? War, Peace, and the Christian Tradition* (Anselm/St.Mary's, 2008).

All readings marked BB are posted or linked on Blackboard and are required readings for all students.

Additional Required Reading for THRS 323 Students

Walzer, Michael. *Just and Unjust Wars*. 5ed. (Basic Books, 2015).

Assignments

- 6 quizzes, worth 100 points each (only THRS 323 students will be assessed on Walzer text)
- 1 field trip paper, worth 100 points (for courses taught @USD, this field trip will likely be the USS Midway Museum; for study abroad courses, field trips will be organized according to the specific site, for example, Cabinet War Rooms and London Tower in London, England).
- 1 Conscience paper, worth 100 points
- For students in THRS 123: Final Exam worth 200 points
- For students in *THRS 323: Final Exam worth 100 points, 15-page research paper and class presentation on research paper topic, worth 100 points

Grading:

Letter Grade	Percentage Points	For Written Assignments
A	94-100%	"A" indicates perfect grammar, a clear presentation of ideas,

A-	90-93.9%	excellent organization, seamless use of sources and proper citations, and special or new insight into the topic, within the page limit specified.
B+	87-89.9%	“B” indicates good grammar, good overall organization, some original insights, correct use of sources and citations, attention to the directions given for the assignment, and attention to page limitations.
B	84-86.9%	
B-	80-83.9%	
C+	77-79.9%	“C” work indicates average work or minimum amount of work to satisfy requirements, no original or special insights, problems with grammar or organization, and/or problems with uses of sources and citations.
C	74-76.9%	
C-	70-73.9%	
D+	67-69.9%	“D” work indicates that you did not fulfill the requirements for the paper, that your paper has major problems with grammar, organization, or citations.
D	64-66.9%	
D-	60-63.9%	
F	0-59.9%	“F” work indicates failure to follow directions, serious problems with organization, grammar, or spelling, and all cases of plagiarism.

I. Quizzes, 600 points

You are expected to attend every class on time and to come to class prepared; this means that you have *read* the assigned reading and *thought* about it. You will have a quiz at the end of each unit. Quizzes consist of true/false, matching, ID, & short answer questions. They will be graded and kept on file in my office. Grades will be posted on Blackboard and you are welcome to look at your quizzes during my office hours but can't take them home with you. Each quiz is worth 100 points. The best way to prepare for quizzes is to attend class faithfully, read all required assignments, and participate actively in class discussion.

II. Paper Assignments 100 points

General Requirements: Papers must be submitted in hard-copy to the professor in class (at the beginning of class on the due date). Unless noted otherwise, all writing assignments should be written in complete sentences with proper mechanics (grammar, punctuation, etc), typed (double spaced) and stapled, with all sources appropriately and correctly cited. Please do not include a cover page (save the trees!). On the first three lines of the first page, label your paper with your name, class and section. Late papers will receive a letter grade deduction for each calendar day (in other words, a paper turned in two days late can receive no higher than a C grade). USD offers a variety of resources to help you improve your writing skills. Texts such as Strunk and White's *The Elements of Style* and Booth, Colomb, and Williams' *The Craft of Research* are available in Copley Library. You may also visit USD's Writing Center, located in Founders 190B and online at www.sandiego.edu/writingcenter. The Center's website includes helpful writing tips, such as how to avoid common errors in grammar and punctuation. For an appointment at the Writing Center, call **619-260-4581**. **If you know you will need to consult the assistance of the Center, plan ahead!**

Field Trip to USS Midway Museum on XXX (4-5 typed pages)

Meet at USS Midway Museum on Saturday, XXX 9:45am.. Tour is self-guided. You should plan to be there until at least 12:30pm but you are welcome to stay longer if you wish. If you are not able to go to the USS Midway on XX you may go on your own on another day. You will then have to cover your own costs for parking and admission. If you have concerns please come talk to me in office hours.

In your paper—which is due in class on XX —describe the USS Midway, your experience of the tour, and how you think this connects to what we discuss in class. For example, what did you learn about military history during the self-guided tour? Did anything surprise you or challenge you? What did you learn about life aboard an aircraft carrier? Did it challenge any of your assumptions about military service? Reflect on what you learned in light of the Allman readings. Place yourself along Allman’s spectrum (pacifist-holy warrior). How did your visit to the USS Midway challenge or confirm your position on war/peacemaking? Did it raise any questions for you?

Conscience Paper, 7-8 pages

Students will write a 7-8 page paper describing and defending their current position on the morality of war in light of the course readings, guest speaker presentations, class discussions, and field trips. In your paper, situate yourself on the continuum of approaches to war and peace we have discussed, defend your position and the reasons why you find that position most compelling. The strongest papers will anticipate and respond to objections in the argument, and will demonstrate thoughtful self-reflection about personal moral values and their application to this complex issue. More information will be given in class.

III. Final Exam, (100 points for THRS 323 students and 200 points for THRS 123 students)

Your final comprehensive exam will be given in our regular classroom on the date assigned by the university. The exam will consist of definitions, short answer, identification, true/false, matching, and multiple choice questions, and essays; questions will be taken from assigned readings, guest speaker presentations, lectures, and class discussions. You are encouraged to study with classmates (but must take the exam by yourself, without notes). If I cannot read your answer, you cannot receive credit. Be sure to come prepared with pens and/or pencils and write legibly.

IV. Research Paper and Presentation (100 points for THRS 323 students)

Students taking this course for upper division FTRI credit will choose a topic of interest that has to do with war, violence, the use of force, and/or peacemaking. Students must type and turn in a brief abstract and bibliography of at least three academic sources before we begin Unit 5 of the course. Final papers are due during the final unit; student presentations will be assigned by the professor during unit 7. Student presentations in class should use powerpoint (or similar) to present an overview of the argument and evidence in approximately 10 minutes, with 5-10 minutes of Q&A. Sample topics include: whether the war in Afghanistan or Iraq was just; whether bombing ISIS would be just; the use of landmines, cluster munitions, nuclear weapons, chemical weapons, drones, in warfare; preventive vs. preemptive war; capital punishment; police use of force; corporations who benefit from war in the military-industrial complex; the atomic bombing of Hiroshima and Nagasaki; torture; R2P in Bosnia, Rwanda, Libya; conscientious objection; women in war; rape in the military; mental illness and suicide

among veterans; mismanagement of VA hospitals and/or Wounded Warrior or similar non-profits; ROTC at Catholic universities; Christian anarchism; nonviolent movements & civil rights; hunger strikes & forced feedings at Gitmo.

Course Calendar

(Does not include dates because dates must be added later when I know frequency of class meetings)

Unit One: Christian Ethical Method

Gospel of Matthew, chs 5-7

Allman, 7-59

Walzer, 1-50

Quiz 1, at the conclusion of Unit 1, will be worth 100 points.

Unit Two: Pacifism

Allman, 61-120

Pope John XXIII, *Pacem in Terris* (1963) (BB)

Pope Francis, World Day of Peace Message (BB)

Martin Luther King, Jr., Sermon at Riverside Church, "Why I am Opposed to the War in Vietnam"

Guest speakers: Mennonite tradition, Catholic worker movement, Pax Christi, School of Peace Studies faculty

Quiz 2, at the conclusion of Unit 2, will be worth 100 points.

Unit Three: Holy War

Allman, 121-157

Quiz 3, at the conclusion of Unit 3, will be worth 100 points.

Unit Four: Just War

Allman, 158-209

Walzer, 51-196

Guest speakers: NROTC faculty, Veteran rep from community org

Quiz 4, at the conclusion of unit 4, will be worth 100 points.

Unit Five: Contemporary Applications & Critics of Just War

Allman, 210-267

Film: *The Fog of War*

Peach, "Women at War: The Ethics of Women in Combat" (BB)

Gargarella, "The Right of Resistance in Situations of Severe Deprivation" (BB)

Orend, "Justice After War" (BB)

Walzer, 197-206

Quiz 5, at the conclusion of unit 5, will be worth 100 points.

Unit Six: War and Peace in Judaism and Islam: An Invitation to Dialogue

Allman, 269-306

Guest speakers

Quiz 6, at the conclusion of Unit 6, will be worth 100 points.

Unit 7: Conscience, Deliberation, and Student Presentations

Discussion re: **conscience papers** and Catholic teaching on conscience, methods of deliberation

THRS 323 student research presentations

Course wrap-up and course evaluations

Final exam

Trigger Warning

Some course readings may make you feel uncomfortable, and some topics may be difficult for veterans, especially those who are recovering from PTSD. My aim is to both personalize and de-personalize each unit of the course. Knowing these pedagogical strategies may assist you in developing a personal strategy to complete the assignments and succeed in the course. Please think about your trauma triggers and personal limits, and seek help when you need it. Given the sensitive nature of some of the topics addressed in this class, you might find that some of the following resources would be helpful for you:

USD Military Ally Program: <http://www.sandiego.edu/military/military-ally/>

Center for Health and Wellness Promotion

(619) 260-4618

University Center, 161

www.sandiego.edu/chwp

Counseling Center

(619) 260-4655

Serra Hall, 300

www.sandiego.edu/usdcc

Student Health Center

(619) 260-4595

Maher Hall, 140

www.sandiego.edu/healthcenter

University Ministry

(619) 260-4735

University Center, 238

<http://www.sandiego.edu/um/>

****New Policy- Read Carefully:*** Our classroom will be a technology-free zone this semester. We will all work on overcoming our smart phone addictions together to improve our communication skills.

Laptop/Tablet Policy: You are not permitted to use laptops, tablet computers (iPads), smart watches, or phones during class. Please silence and turn off all devices before entering the classroom. This will enable you to focus your full attention on class and to be fully present in class discussions, which will foster a learning environment that is respectful of your peers and free of unnecessary distractions. If I see you using a device during class I will ask you to put it away. If a pattern persists, your grade in the course will suffer (20 points lost for every infraction). Devices used for the purpose of cheating on exams (watches, smart glasses, ear buds, or other devices) will incur additional penalties for cheating (minimally, failure of the exam; maximally, failure of the course and report to the dean).

If you miss class, you are responsible for getting notes from a trusted classmate. If a personal situation, family crisis, or illness interrupts your ability to attend class, contact me in a timely fashion and we can discuss all of your options for completing the course requirements for the semester.

Additional Policies

Students with Disabilities

I encourage any student needing to request accommodations for a disability to meet with me in my office hours during the first two weeks of class. In addition you will need to contact Disability Services (Serra Hall, Room 300) at your earliest convenience to ensure timely and appropriate accommodations. Only students with appropriate documentation will be given permission to record class lectures and discussion. Even if you have appropriate documentation it is still your responsibility to arrange for special testing circumstances (extended time, use of computer or dictionary, private space) at least 14 days in advance of any examination for which special circumstances are required. Please direct any questions about these policies to Office of Disability Services by calling (619) 260-4655 or by consulting their webpage at www.SanDiego.edu/disability.

Academic Integrity

Please read the section on academic integrity in the USD *Undergraduate Bulletin*. Deliberate plagiarism or cheating on exams will result in an F for the entire course. In addition, I am obliged to report all cases of plagiarism to the student's Dean. Reported cases of plagiarism become a permanent part of your student file.

Other serious violations of academic integrity include the intentional giving or use of external assistance during an examination, any intentional falsification or invention of data, citation, or other authority in an academic exercise, unauthorized intentional collaboration between students, or any unauthorized access of an instructor's files or computer account. Full copies of the policy on Academic Integrity are available at the offices of the Provost, the Vice President for Student Affairs, and the Academic Deans.

Pass/Fail Rules

Academic regulations do not permit students who entered USD in fall 2006 or after to take this course Pass/Fail in order to fulfill a Core Curriculum requirement. Such students may take it Pass/Fail only if they want it to count as an elective, or as part of a minor. Other students may exercise the Pass/Fail option according to the regulations of the *Undergraduate Bulletin* in effect in the year they matriculated at USD. Please consult your academic advisor if you have questions about this policy.

Copyright

Class lectures, the syllabus, the course description, handouts and other course materials are protected by copyright laws. Students enrolled in the course are allowed to share course materials (and notes or other writings based on the materials or lectures) with other enrolled students, but may not do so for commercial purposes or for payment of any kind. Lectures may not be recorded or distributed without the prior written permission of the instructor. Course materials (or derivations of those materials) may not be copied, displayed, or distributed without the instructor's prior written consent. The sale or other commercial use of course materials, class notes, summaries, or other reproductions of lectures violates copyright laws and is strictly prohibited.

Athletics Policies

USD's athletics program is a source of pride for our whole campus community, including your instructor. At the same time, student athletes are bound to the same standard of academic excellence expected of all undergraduate students. In keeping with USD's "Missed Class Policy for Student Athletes," student-athletes in this course cannot miss class to attend practice sessions (NCAA Rule 17.1.6.6.1), nor are they authorized to be absent from any class prior to 2 hours before the scheduled start of a home game. When you do need to miss class due to an authorized absence, you are responsible for any course material covered during the missed session.

Title IX Statement

The University of San Diego is committed to upholding standards that promote respect and human dignity in an environment that fosters academic excellence and professionalism. Sexual misconduct and relationship violence in any form are antithetical to the university's mission and core values, violate university policies, and may also violate federal and state law. Faculty members are considered "Responsible Employees" and are required to report incidents of sexual misconduct and relationship violence. If you or someone you know has been impacted by sexual assault, dating and domestic violence, stalking or sexual exploitation, please visit www.sandiego.edu/care to access information about university support and resources. As your instructor, I care deeply about your well-being but please know that there are other people on campus to whom you can go for confidential assistance should the need arise.

THRS 123: Rubric for Experiential Learning Paper: U.S.S. Midway Reflection Paper

Criteria	Unacceptable (D range and F)	Minimally Satisfactory (C range)	Excellent-Good (A-B range)
Timeliness	Three or more days late	Two days late	Hard copy of paper stapled and turned in during class on due date.
Style/General Requirements	Fails to follow directions in syllabus- major problems	Fails to follow directions in syllabus- minor issues	Paper written in complete sentences; single-sided, double-spaced, with name, class, & section on first page
Description of U.S.S. Midway	Paper does not describe U.S.S. Midway, or offers inaccurate data	Incomplete description	Description of USS Midway is explicit, accurate, substantial
Description of what student learned re: military history and life aboard and aircraft carrier, including what was surprising or challenging	No description of what student learned, failure to address big ideas, or significant inaccuracies in summary	Has some big ideas, but description is confusing; or paper contains minor inaccuracies	Clear and concise summary of what student learned about military history and life aboard the Midway, including what was challenging or surprising
Student places self on Allman's spectrum	Student does not mention Allman's spectrum or offers inaccurate description	Incomplete or minor inaccuracies	Clear and concise description of personal position (on Allman's spectrum)
Personal Reflection, Questions and/or Analysis	No explanation of how the field trip challenged or confirmed student's position on war/peacemaking	Incomplete analysis of how field trip confirmed or challenged student's previously held position	Explicit connection to course material, thoughtful and engaging analysis about how the field trip challenged or confirmed student's perspective on war/peacemaking
General organization of paper	Paper's organization is confusing, paragraphs lack topic sentences or don't logically follow one another, major problems with organization	Generally organized in a logical progression	Argument of paper is developed clearly; fully developed body paragraphs with evidence to support claims. Ideas are systematically presented and developed in a clear, easy-to-follow progression. Strong conclusion.
Mechanics (grammar, spelling, punctuation, etc.)	So many errors that the paper is difficult to follow	Significant number of mostly minor errors (perhaps 3 or more per page)	Error-free
Citation of sources	Sources not cited, whether ideas or direct quotations (plagiarism will result in failure)	Sources cited haphazardly; formatting may be inconsistent	N/A Or: Seamless use of sources. Sources carefully cited and consistently formatted
Works Cited list	Absent	Attached, but incomplete or inconsistently formatted	N/A Or: Comprehensive list attached and consistently formatted
Length	Way too long or way too short.	Only gets to 4-5 pages because paper is padded with repetitiveness, rambling, or one or more long quotations or strange spacing/margins/font size	4-5 pages, no padding

Additional comments can be found in the margins of your paper. You may come see me in person to discuss your grade.

1. Which of the following belongs in Allman's definition of "war"? Circle all that apply.

- a. freely chosen
- b. use of physical and usually deadly force
- c. by one political community against another political community
- d. to compel one's enemy to submit to a social, political, or economic objective
- e. with goal of eliminating one's opponent at conclusion of conflict

2. What is "proof-texting" and why does Allman describe it as a dangerous way for a Christian ethicists to use the Bible?

3. Name and explain one principle of Catholic social thought.

4. Evaluate the following according to *act utilitarianism*. Analyze and reflect upon your reaction to this scenario. Do you see any limitations to the method of act utilitarianism? Explain.

Option A: Do nothing	Option B: Send in a strike unit to eliminate the sniper.	Option C: Call in an air strike on the entire village.
Sniper continues to wreak havoc and slow troop movement in the area. Value -75	Sniper is eliminated, allowing a better troop movement in the area. Value +100	Sniper is eliminated, allowing a better troop movement in the area. Value +100
Civilian casualties: 0	Civilian casualties: -25	Civilian casualties: -350
Military casualties (short term) 0	Military casualties (short term) -25	Military casualties (short term) 0
Military casualties (long term) -100	Military casualties (long term) 0	Military casualties (long term) 0
Act value: -175	Act value: +50	Act value: -250

CONSCIENCE PAPER RUBRIC THRS 123/323	Demonstrates Basic Competency in Ethical Inquiry & Theological Argumentation	Demonstrates Developing Competency in Ethical Inquiry & Theological Argumentation	Demonstrates Superior Competency in Ethical Inquiry & Theological Argumentation	SCORE
Foundational Knowledge about War and Peace	Student identifies continuum but presents confusing analysis regarding key ethical concepts	Student places self on continuum and correctly identifies key ethical concepts within argument; can use key ethical concepts to analyze ethical decisions and practices	Student places self on continuum and can clearly articulate and apply key ethical concepts. Student can use key ethical concepts to analyze and articulate ethical theories.	___/10
Ethical Reasoning about War and Peace	Student can offer basic articulation and explanation of common examples that apply or illustrate normative principles or values, but without elaboration.	Student can identify normative principles and values. Student has insight to infer what follows from a commitment to particular normative values or claims in specific contexts. Student can articulate and explain common examples that apply or illustrate normative principles or values. Student can identify the salient moral	In addition to achievement of student in “developing” box, student can creatively generate his/her own examples to apply or normatively illustrate principles or values.	___/20

		principles or values at stake in a particular example or context.		
Perspectival Reflection	Student demonstrates awareness of the importance of point-of-view in ethical analysis.	Student can clearly describe his/her point of view and contextualize that perspective with attention to how dynamics of culture, power, race, class, and other factors shape his/her perspective.	Student can thoughtfully and clearly describe war/peace from multiple perspectives, identifying bias and the rationale for bias. Student's work demonstrates complex and highly developed analysis of power dynamics in a sophisticated and sensitive manner.	___/20
Clarity of Argument	Student takes a stand on war/peace but his/her position retains confusing or contradictory analysis.	Student takes a clear position on war/peace. Student defends position alluding to moral foundations, but lacks clarity and logic in argument.	Student provides an insightful and articulate position on war/peace. Student defends his/her position using moral foundations and well-reasoned logic. Student's argument acknowledges ethical ambiguity when appropriate.	___10
Ethical Self-Reflection	Student provides basic	Student answer demonstrates	Student can discuss moral	

	analysis of decision and core values, but position is undeveloped.	understanding of moral agency and student can describe his/her own position and core values with degree of complexity.	agency with a high degree of complex thought. Student exhibits self-awareness and can describe his/her own core values with clarity and complexity. Student can analyze his/her own position in a highly developed and sophisticated way.	___/20
Theological Analysis	Analysis of God-talk, use of Bible, and application of doctrinal principles are confusing and/or lacking in clarity.	Student demonstrates clear understanding of theological dimensions of argument, drawing on Bible, Tradition, and/or other specifically theological resources clearly and appropriately.	Student demonstrates sophisticated theological analysis of theological anthropology, God-talk, use of Bible, and doctrinal development in substantiating one's position on war/peace in contemporary context.	___/20
Follows Directions: Paper length, due date, source citations	Some problems.	Some problems.	Follows all directions.	Up to 10 points lost for each infraction

Students will write a 7-8 page paper describing and defending their current position on the morality of war in light of the course readings, guest speaker presentations, class discussions, and field trips. In your paper, situate yourself on the continuum of approaches to war and peace we have discussed, defend your position and the reasons why you find that position most compelling. The strongest papers will

anticipate and respond to objections in the argument, and will demonstrate thoughtful self-reflection about personal moral values and their application to this complex issue. More information will be given in class.

Additional Comments:

To: THRS CC

From: Emily Reimer-Barry

Re: New Course Proposals THRS 123 & THRS 323

Date: 9/19/2017

With this memo and attached documents, I hereby submit for your consideration two new course proposals. These would be courses that have substantial overlap, and may for that reason be considered one course at both the lower division and upper division level. The rationale for proposing it in this way is that I hope to offer this as a study abroad course in the future, and the course would be more likely to reach enrollment if it could be taken by students for FETI or FTRI lower division or FTRI upper division. A student could not take both THRS 123 and THRS 323 for credit (in the same way that a student cannot currently take THRS 119 and THRS 120 for credit).

The external reviewers encouraged THRS to offer more thematic and interdisciplinary courses at the lower division level. This is my first attempt to offer such a course. I believe it would generate considerable interest among students, especially ROTC students. Given the role of the military in the local economy, as well as the impact of the military globally, I think a course like this would be an important contribution to our curriculum.

I have proposed this course as 123 & 323 because the alignment of numbers makes sense to me, but I'm willing to move it if others have plans for those numbers. THRS 123 could be taught as an LLC course in the future.

Below I have pasted both the THRS 123 & THRS 323 proposed catalog descriptions, as well as the way I would probably pitch it in a study abroad course (the example here is London, but it could translate to other contexts).

Assignments are built into the syllabus. I've attached one quiz and one paper rubric as examples of assessments. I could create more if necessary.

THRS 123: War and Peace in the Christian Tradition

Jesus of Nazareth, whom Christians profess is Son of God and Savior, was a pacifist who was tortured and murdered. He taught his followers to “love your enemies” and “turn the other cheek.” Why, then, are Christians responsible for so much killing? This course will examine the three dominant paradigms for thinking about war and peace in the Christian tradition: holy war, pacifism, and just war. We will consider how these frameworks are employed today in both religious and secular contexts as we apply these frameworks to evaluation of the wars in Afghanistan and Iraq, humanitarian interventions, the ‘war on terrorism,’ preemptive and preventive war, drones, weapons of mass destruction, and care for veterans. Throughout, students will build skills in ethical analysis and reflexivity. Students may not receive credit for both THRS 123 and THRS 323. There are no prerequisites for this class.

THRS 323: War and Peace in the Christian Tradition

Jesus of Nazareth, whom Christians profess is Son of God and Savior, was a pacifist who was tortured and murdered. He taught his followers to “love your enemies” and “turn the other cheek.” Why, then, are Christians responsible for so much killing? This course will examine the three dominant paradigms for thinking about war and peace in the Christian tradition: holy war, pacifism, and just war. We will consider how these frameworks are employed today in both religious and secular contexts as we apply these frameworks to evaluation of the wars in Afghanistan and Iraq, humanitarian interventions, the ‘war on terrorism,’ preemptive and preventive war, drones, weapons of mass destruction, and care for veterans. Throughout, students will build skills in ethical analysis and reflexivity. This course is an upper division version of THRS 123, requiring additional reading assignments, a research paper, and a formal presentation. Students may not receive credit for both THRS 123 and THRS 323. There are no prerequisites for this class.

THRS 123/323: Adapted for London teach-abroad application (not approved)

Jesus of Nazareth, whom Christians profess is Son of God and Savior, was a pacifist who was tortured and murdered. He taught his followers to “love your enemies” and “turn the other cheek.” Why, then, are Christians responsible for so much killing? This course will examine the three dominant paradigms for thinking about war and peace in the Christian tradition: holy war, pacifism, and just war. We will consider how these frameworks are employed today in both religious and secular contexts as we apply these frameworks to evaluation of the wars in Afghanistan and Iraq, humanitarian interventions, the ‘war on terrorism,’ preemptive and preventive war, drones, weapons of mass destruction, and care for veterans. Field trips to the Tower of London, Cabinet War Rooms, British Museum, Victoria & Albert Museum, St. Paul’s Cathedral, and other site visits will enable us to think practically about thorny ethical questions about torture, the legacy of colonialism in the modern world, and diversity of viewpoints among Christians. Throughout, students will build skills in ethical analysis and reflexivity. THRS 123 is a lower division course; THRS 323 is an upper division version of THRS 123, requiring additional reading assignments, a research paper, and a formal presentation. Students may not receive credit for both THRS 123 and THRS 323. There are no prerequisites for this class.

To: UCC

From: Emily Reimer-Barry

Re: New Course Proposals THRS 123 & THRS 323

Date: 10/12/2017

With this memo and attached documents, I hereby submit for your consideration two new course proposals. These would be courses that have substantial overlap, and may for that reason be considered one course at both the lower division and upper division level. The rationale for proposing it in this way is that I hope to offer this as a study abroad course in the future, and the course would be more likely to reach enrollment if it could be taken by students for FETI or FTRI lower division or FTRI upper division. A student could not take both THRS 123 and THRS 323 for credit (in the same way that a student cannot currently take THRS 119 and THRS 120 for credit).

The external reviewers encouraged THRS to offer more thematic and interdisciplinary courses at the lower division level. This is my first attempt to offer such a course. I believe it would generate considerable interest among students, especially ROTC students. Given the role of the military in the local economy, as well as the impact of the military globally, I think a course like this would be an important contribution to our curriculum.

I have proposed this course as 123 & 323 because the alignment of numbers makes sense to me, but I'm willing to move it if others have plans for those numbers. THRS 123 could be taught as an LLC course in the future.

THRS 323: War and Peace in the Christian Tradition

3 units.

Emily Reimer-Barry

erb@sandiego.edu

Jesus of Nazareth, whom Christians profess is Son of God and Savior, was a pacifist who was tortured and murdered. He taught his followers to “love your enemies” and “turn the other cheek.” Why, then, are Christians responsible for so much killing? And what can people of faith do about it?

Course Description

An examination of the three dominant paradigms for thinking about war and peace in the Christian tradition: holy war, pacifism, and just war. We will consider how these frameworks are employed today in both religious and secular contexts as we apply these frameworks to the evaluation of particular conflicts/issues, which may include: the wars in Afghanistan and Iraq, humanitarian interventions, the ‘war on terrorism,’ preemptive and preventive war, drones, weapons of mass destruction, and care for veterans. Throughout, students will build skills in ethical analysis and reflexivity. Students may not receive credit for both THRS 123 and THRS 323. There are no prerequisites for this course.

Course Learning Outcomes & Alignment with Core Learning Outcomes

1.	At the conclusion of this course, successful students will be able to describe and analyze key ethical concepts (justice, happiness, the good, dignity, rights, and equality).	FETI LO1
2.	At the conclusion of this course, successful students will be able to reason ethically by drawing on major ethical theories and traditions (e.g. virtue ethics, feminist ethics, Catholic social thought, deontological ethics, consequentialist theories, and the natural law) to normatively assess individual, professional, and institutional decisions (especially in regards to cases of military strategy and nonviolent resistance/peacemaking).	FETI 2
3.	At the conclusion of this course, successful students will be able to analyze a contemporary ethical issue (e.g., the use of force in policing and military conflict) from multiple perspectives, including identifying potential biases on the basis of social location.	FETI 3
4.	At the conclusion of this course, successful students will be able to articulate their own position on the morality of war and the	FETI 4

	use of force, demonstrating nuance and ambiguity, as well as clarity and precision, in their thinking and writing about war and peace.	
5.	At the conclusion of this course, successful students will be able to reflect on and evaluate their own ethical decisions, actions, and practices, as well as on their obligations as morally responsible agents (e.g. as citizens/residents in a country at war).	FETI 5
6.	At the conclusion of the course, successful students will be able to describe Christian ethical method (including interpretation of Scripture and development of Christian doctrine) and official Catholic teachings on war and peace.	THRS PLO 1-3
7.	Students will demonstrate in-depth knowledge of Christian approaches to war and peace.	FTRI LO3
8.	Students will demonstrate that they can recognize broad connections between multiple disciplines, perspectives, and/or approaches to learning.	CINL LO1
9.	Students will demonstrate that they can articulate how the integration of different disciplines, perspectives, and approaches to learning can enhance one's understanding of practical issues and problems.	CINL LO2

Required Readings

Allman, Mark. *Who Would Jesus Kill? War, Peace, and the Christian Tradition* (Anselm/St.Mary's, 2008).

Walzer, Michael. *Just and Unjust Wars*. 5ed. (Basic Books, 2015).

All readings marked BB are posted or linked on Blackboard and are required readings for all students.

Assignments

- 6 quizzes, worth 100 points each
- 1 field trip paper, worth 100 points (for courses taught @USD, this field trip will likely be the USS Midway Museum)
- 1 Conscience paper, worth 100 points
- Final Exam worth 100 points,
- Integration paper and class presentation, worth 100 points

Grading:

Letter Grade	Percentage Points	For Written Assignments
A	94-100%	“A” indicates perfect grammar, a clear presentation of ideas, excellent organization, seamless use of sources and proper citations, and special or new insight into the topic, within the page limit specified.
A-	90-93.9%	
B+	87-89.9%	“B” indicates good grammar, good overall organization, some original insights, correct use of sources and citations, attention to the directions given for the assignment, and attention to page limitations.
B	84-86.9%	
B-	80-83.9%	
C+	77-79.9%	“C” work indicates average work or minimum amount of work to satisfy requirements, no original or special insights, problems with grammar or organization, and/or problems with uses of sources and citations.
C	74-76.9%	
C-	70-73.9%	
D+	67-69.9%	“D” work indicates that you did not fulfill the requirements for the paper, that your paper has major problems with grammar, organization, or citations.
D	64-66.9%	
D-	60-63.9%	
F	0-59.9%	“F” work indicates failure to follow directions, serious problems with organization, grammar, or spelling, and all cases of plagiarism.

I. Quizzes, 600 points

You are expected to attend every class on time and to come to class prepared; this means that you have *read* the assigned reading and *thought* about it. You will have a quiz at the end of each unit. Quizzes consist of true/false, matching, ID, & short answer questions. They will be graded and kept on file in my office. Grades will be posted on Blackboard and you are welcome to look at your quizzes during my office hours but can't take them home with you. Each quiz is worth 100 points. The best way to prepare for quizzes is to attend class faithfully, read all required assignments, and participate actively in class discussion.

II. Paper Assignments 100 points

General Requirements: Papers must be submitted in hard-copy to the professor in class (at the beginning of class on the due date). Unless noted otherwise, all writing assignments should be written in complete sentences with proper mechanics (grammar, punctuation, etc), typed (double spaced) and stapled, with all sources appropriately and correctly cited. Please do not include a cover page (save the trees!). On the first three lines of the first page, label your paper with your name, class and section. Late papers will receive a letter grade deduction for each calendar day (in other words, a paper turned in two days late can receive no higher than a C grade). USD offers a variety of resources to help you improve

your writing skills. Texts such as Strunk and White's *The Elements of Style* and Booth, Colomb, and Williams' *The Craft of Research* are available in Copley Library. You may also visit USD's Writing Center, located in Founders 190B and online at www.sandiego.edu/writingcenter. The Center's website includes helpful writing tips, such as how to avoid common errors in grammar and punctuation. For an appointment at the Writing Center, call **619-260-4581**. **If you know you will need to consult the assistance of the Center, plan ahead!**

Field Trip to USS Midway Museum on XXX (4-5 typed pages)

Meet at USS Midway Museum on Saturday, XXX 9:45am.. Tour is self-guided. You should plan to be there until at least 12:30pm but you are welcome to stay longer if you wish. If you are not able to go to the USS Midway on XX you may go on your own on another day. You will then have to cover your own costs for parking and admission. If you have concerns please come talk to me in office hours.

In your paper—which is due in class on XX—describe the USS Midway, your experience of the tour, and how you think this connects to what we discuss in class. For example, what did you learn about military history during the self-guided tour? Did anything surprise you or challenge you? What did you learn about life aboard an aircraft carrier? Did it challenge any of your assumptions about military service? Reflect on what you learned in light of the Allman readings. Place yourself along Allman's spectrum (pacifist-holy warrior). How did your visit to the USS Midway challenge or confirm your position on war/peacemaking? Did it raise any questions for you?

Conscience Paper, 7-8 pages

Students will write a 7-8 page paper describing and defending their current position on the morality of war in light of the course readings, guest speaker presentations, class discussions, and field trips. In your paper, situate yourself on the continuum of approaches to war and peace we have discussed, defend your position and the reasons why you find that position most compelling. The strongest papers will anticipate and respond to objections in the argument, and will demonstrate thoughtful self-reflection about personal moral values and their application to this complex issue. More information will be given in class.

III. Final Exam, (100 points)

Your final comprehensive exam will be given in our regular classroom on the date assigned by the university. The exam will consist of definitions, short answer, identification, true/false, matching, and multiple choice questions, and essays; questions will be taken from assigned readings, guest speaker presentations, lectures, and class discussions. You are encouraged to study with classmates (but must take the exam by yourself, without notes). If I cannot read your answer, you cannot receive credit. Be sure to come prepared with pens and/or pencils and write legibly.

IV. Integration Paper (6pgs) and Presentation (100 points)

At the end of the semester, you will be asked to look back and reflect on how theologians define and analyze issues of war and peace, and to compare a theological approach to other perspectives (including the methods of other disciplines present within our TLC cohort). Students will choose a topic of interest that has to do with war, violence, the use of force, and/or peacemaking. Briefly describe the issue and its background, and then compare and contrast how theology and another discipline approach this issue.

In your essay you should be sure to address the following questions:

(1) How does theology compare to the other discipline in its understanding of, and approach to, your chosen issue?

(2) What are the main differences among these disciplinary approaches, and why might these differences matter?

(3) What are the main strengths and weaknesses of these disciplines in helping you to illuminate, analyze, and understand the issue and formulate solutions?

(4) Is there any reason to prefer one approach over all others?

(5) Does having a more integrated, multi-disciplinary understanding of the issue seem helpful to you? Why or why not?

Students must type and turn in a brief abstract and bibliography of at least three academic sources before we begin Unit 5 of the course. Integration papers are due during the final unit; student presentations will be assigned by the professor during unit 7. Student presentations in class should use powerpoint (or similar) to present an overview of the argument in approximately 10 minutes, with 5 minutes of Q&A. Sample topics include: whether the war in Afghanistan or Iraq was just; whether bombing ISIS would be just; the use of landmines, cluster munitions, nuclear weapons, chemical weapons, drones, in warfare; preventive vs. preemptive war; capital punishment; police use of force; corporations who benefit from war in the military-industrial complex; the atomic bombing of Hiroshima and Nagasaki; torture; R2P in Bosnia, Rwanda, Libya; conscientious objection; women in war; rape in the military; mental illness and suicide among veterans; mismanagement of VA hospitals and/or Wounded Warrior or similar non-profits; ROTC at Catholic universities; Christian anarchism; nonviolent movements & civil rights; hunger strikes & forced feedings at Gitmo.

[Assignment will be modified to coordinate with TLC events/Academic Showcase as necessary]

Course Calendar

(Does not include dates because dates must be added later when I know frequency of class meetings)

Unit One: Christian Ethical Method

Gospel of Matthew, chs 5-7

Allman, 7-59

Walzer, 1-50

Quiz 1, at the conclusion of Unit 1, will be worth 100 points.

Unit Two: Pacifism

Allman, 61-120

Pope John XXIII, *Pacem in Terris* (1963) (BB)

Pope Francis, World Day of Peace Message (BB)

Martin Luther King, Jr., Sermon at Riverside Church, "Why I am Opposed to the War in Vietnam"

Guest speakers: Mennonite tradition, Catholic worker movement, Pax Christi, School of Peace Studies faculty

Quiz 2, at the conclusion of Unit 2, will be worth 100 points.

Unit Three: Holy War

Allman, 121-157

Quiz 3, at the conclusion of Unit 3, will be worth 100 points.

Unit Four: Just War

Allman, 158-209

Walzer, 51-196

Guest speakers: NROTC faculty, Veteran rep from community org

Quiz 4, at the conclusion of unit 4, will be worth 100 points.

Unit Five: Contemporary Applications & Critics of Just War

Allman, 210-267

Film: *The Fog of War*

Peach, "Women at War: The Ethics of Women in Combat" (BB)

Gargarella, "The Right of Resistance in Situations of Severe Deprivation" (BB)

Orend, "Justice After War" (BB)

Walzer, 197-206

Quiz 5, at the conclusion of unit 5, will be worth 100 points.

Unit Six: War and Peace in Judaism and Islam: An Invitation to Dialogue
Allman, 269-306

Guest speakers

Quiz 6, at the conclusion of Unit 6, will be worth 100 points.

Unit 7: Conscience, Deliberation, and Student Presentations

Discussion re: **conscience papers** and Catholic teaching on conscience, methods of deliberation

THRS 323 integration papers and student presentations (TBD- will TLC have academic showcase?)

Course wrap-up and course evaluations

Final exam

Trigger Warning

Some course readings may make you feel uncomfortable, and some topics may be difficult for veterans, especially those who are recovering from PTSD. My aim is to both personalize and de-personalize each unit of the course. Knowing these pedagogical strategies may assist you in developing a personal strategy to complete the assignments and succeed in the course. Please think about your trauma triggers and personal limits, and seek help when you need it. Given the sensitive nature of some of the topics addressed in this class, you might find that some of the following resources would be helpful for you:

USD Military Ally Program: <http://www.sandiego.edu/military/military-ally/>

Center for Health and Wellness Promotion

(619) 260-4618

University Center, 161

www.sandiego.edu/chwp

Counseling Center

(619) 260-4655

Serra Hall, 300

www.sandiego.edu/usdcc

Student Health Center

(619) 260-4595

Maher Hall, 140

www.sandiego.edu/healthcenter

University Ministry
University Center, 238

(619) 260-4735
<http://www.sandiego.edu/um/>

***New Policy- Read Carefully:** Our classroom will be a technology-free zone this semester. We will all work on overcoming our smart phone addictions together to improve our communication skills. **Laptop/Tablet Policy:** You are not permitted to use laptops, tablet computers (iPads), smart watches, or phones during class. Please silence and turn off all devices before entering the classroom. This will enable you to focus your full attention on class and to be fully present in class discussions, which will foster a learning environment that is respectful of your peers and free of unnecessary distractions. If I see you using a device during class I will ask you to put it away. If a pattern persists, your grade in the course will suffer (20 points lost for every infraction). Devices used for the purpose of cheating on exams (watches, smart glasses, ear buds, or other devices) will incur additional penalties for cheating (minimally, failure of the exam; maximally, failure of the course and report to the dean).

If you miss class, you are responsible for getting notes from a trusted classmate. If a personal situation, family crisis, or illness interrupts your ability to attend class, contact me in a timely fashion and we can discuss all of your options for completing the course requirements for the semester.

Additional Policies

Students with Disabilities

I encourage any student needing to request accommodations for a disability to meet with me in my office hours during the first two weeks of class. In addition you will need to contact Disability Services (Serra Hall, Room 300) at your earliest convenience to ensure timely and appropriate accommodations. Only students with appropriate documentation will be given permission to record class lectures and discussion. Even if you have appropriate documentation it is still your responsibility to arrange for special testing circumstances (extended time, use of computer or dictionary, private space) at least 14 days in advance of any examination for which special circumstances are required. Please direct any questions about these policies to Office of Disability Services by calling (619) 260-4655 or by consulting their webpage at www.SanDiego.edu/disability.

Academic Integrity

Please read the section on academic integrity in the USD *Undergraduate Bulletin*. Deliberate plagiarism or cheating on exams will result in an F for the entire course. In addition, I am obliged to report all cases of plagiarism to the student's Dean. Reported cases of plagiarism become a permanent part of your student file.

Other serious violations of academic integrity include the intentional giving or use of external assistance during an examination, any intentional falsification or invention of data, citation, or other authority in an academic exercise, unauthorized intentional collaboration between students, or any unauthorized access of an instructor's files or computer account. Full copies of the policy on Academic Integrity are available at the offices of the Provost, the Vice President for Student Affairs, and the Academic Deans.

Pass/Fail Rules

Academic regulations do not permit students who entered USD in fall 2006 or after to take this course Pass/Fail in order to fulfill a Core Curriculum requirement. Such students may take it Pass/Fail only if they want it to count as an elective, or as part of a minor. Other students may exercise the Pass/Fail option according to the regulations of the *Undergraduate Bulletin* in effect in the year they matriculated at USD. Please consult your academic advisor if you have questions about this policy.

Copyright

Class lectures, the syllabus, the course description, handouts and other course materials are protected by copyright laws. Students enrolled in the course are allowed to share course materials (and notes or other writings based on the materials or lectures) with other enrolled students, but may not do so for commercial purposes or for payment of any kind. Lectures may not be recorded or distributed without the prior written permission of the instructor. Course materials (or derivations of those materials) may not be copied, displayed, or distributed without the instructor's prior written consent. The sale or other commercial use of course materials, class notes, summaries, or other reproductions of lectures violates copyright laws and is strictly prohibited.

Athletics Policies

USD's athletics program is a source of pride for our whole campus community, including your instructor. At the same time, student athletes are bound to the same standard of academic excellence expected of all undergraduate students. In keeping with USD's "Missed Class Policy for Student Athletes," student-athletes in this course cannot miss class to attend practice sessions (NCAA Rule 17.1.6.6.1), nor are they authorized to be absent from any class prior to 2 hours before the scheduled start of a home game. When you do need to miss class due to an authorized absence, you are responsible for any course material covered during the missed session.

Title IX Statement

The University of San Diego is committed to upholding standards that promote respect and human dignity in an environment that fosters academic excellence and professionalism. Sexual misconduct and relationship violence in any form are antithetical to the university's mission and core values, violate university policies, and may also violate federal and state law. Faculty members are considered "Responsible Employees" and are required to report incidents of sexual misconduct and relationship violence. If you or someone you know has been impacted by sexual assault, dating and domestic violence,

stalking or sexual exploitation, please visit www.sandiego.edu/care to access information about university support and resources. As your instructor, I care deeply about your well-being but please know that there are other people on campus to whom you can go for confidential assistance should the need arise.

CHEM 396: METHODS OF CHEMICAL RESEARCH

In Workflow

1. CHEM Chair (josephprovost@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Provost (herrinton@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Tue, 06 Mar 2018 03:10:06 GMT
josephprovost: Approved for CHEM Chair

Date Submitted: Mon, 05 Mar 2018 23:44:06 GMT

Viewing: CHEM 396 : Methods of Chemical Research

Last edit: Mon, 05 Mar 2018 23:44:03 GMT

Changes proposed by: tdwyer

Contact Person(s)

Name:	E-mail:	Campus Phone:
Joseph Provost	josephprovost@sandiego.edu	260-7564

Effective Term

Fall 2017

Subject Code

CHEM

Course Number

396

Department

Chemistry & Biochemistry (CHEM)

College

College of Arts & Sciences

Title of Course

Research Methods

Catalog Title

Methods of Chemical Research

Credit Hours

1.5

Weekly Contact Hours

Lecture:

1.5

nbsp;

Lab:

0

nbsp;**Other:**

0

Catalog Course Description

Introduction to the principles, methods, and communication of chemical and biochemical research. Techniques for searching the chemical literature, research ethics integrity and professional development are included. One 80 minute lecture per week. Prerequisite: CHEM 152/152L and declared chemistry or biochemistry major. Every semester.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)**nbsp;**

Pass/Fail Grading System

Other Grading Mode(s)**nbsp;**

Legacy

Method(s) of delivery

Lecture

Seminar

Exam/Paper

Faculty Course Workload

Same as course credit

Is this course cross-listed?**nbsp;**

No

Prerequisites?**Does this course have concurrent Prerequisites?**

No

Are there 1 or more Co-Requisites?**nbsp;**

Yes

With which course?**nbsp;****Code**

CHEM 152

CHEM 152L

Title

General Chemistry II

General Chemistry II Laboratory

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Advanced Integration

Course attributes

**This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:
This Course can apply to the following Majors/Minors/Concentrations:**

nbsp;

Department Restrictions:

Major Restrictions:

Include

Major Codes:

CHEM, BCHEM

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

13

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

Chemistry 396 (Research Methods) provides students an excellent opportunity to consider the interdisciplinary impact of proposing an original research project in chemistry and biochemistry. We have incorporated a creative and robust model for incorporating an advanced integration project/experience for chemistry and biochemistry majors in the context of learning about disciplinary research.

Supporting documents

01_AI_application_final.pdf

02_CHEM396AI_Syllabus.pdf

03_AI_rubrics_final.pdf

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

Adding an advanced integration project/component to the course adds value to the student experience of developing an authentic, original research proposal. In terms of other departments, we will enlist the participation of multiple faculty within the humanities, social sciences, and business/economics to revise, refine, and cross-check our preliminary assessment rubrics.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 278

Chemistry 396 (Sample) Research Methods

Instructor:
Office:
Email:
Phone:
Office hours:
Class hours:



Course Description: Introduction to the principles, methods, and communication of chemical and biochemical research. Techniques for searching the chemical/biochemical literature, hypothesis development, experiment design, reading chemical/biochemical literature and understanding the creative research process, proposal development, research ethics and integrity, and professional development are included.

Required text: None. Readings will be posted to the course Blackboard site.

Prerequisites: Chem 152/152L and declared Chemistry or Biochemistry major.

Learning Outcomes: This course, which is designed for chemistry and biochemistry majors involved in research, focuses on the skills required by successful researchers. In this course you will learn how to:

- Search, read and use the primary scientific literature.
- Understand application of the scientific method to research questions including hypothesis development and the design of experiments.
- Apply research methodology towards the collection, analysis, and interpretation of data.
- Recognize common ethical issues that impact scientific research.
- Approach your future successfully as a scientist.

Advanced Integration Learning Outcomes: This course also satisfies the Advanced Integration Core requirement with the following outcomes:

SLO #3: *Synthesis* Students will draw meaningful connections between diverse perspectives in a way that enhances the overall body of knowledge presented. We want them to be able to demonstrate that the whole (an integrated body of knowledge) is greater than the sum of its parts.

SLO #4: *Application* Students will apply an integrated body of knowledge that they have developed by synthesizing diverse perspectives and/or skills to address a carefully formulated issue, problem, hypothesis, question, activity, or practice relevant to any mode of inquiry, executed in a form appropriate to any particular academic discipline.

Attendance Policy: Attendance is **MANDATORY** at all class sessions.

Academic Integrity Policy: All students are expected to know & abide by USD's Academic Integrity Policy. A summary can be found at <http://www.sandiego.edu/associatedstudents/branches/vice-president/academics/academic-resources.php>.

Media Device Policy: Unless we are purposely using computers or tablets in class to search the literature, etc. you may not use media devices such as cell phones, computers etc. during class for personal use. In general working on anything other than the task at hand during class will count against class participation.

Grading:

Tentative grade cutoffs are as follows: A- \geq 450 pts(90%) B- \geq 400 pts(80%) C- \geq 350 pts(70%) D- \geq 300(60%). The distribution of course points are as follows:

Quizzes and Questionnaires	80 pts
Seminar Summaries	60 pts
Research Proposal	150 pts
Class Participation	60 pts
Oral Presentations (3 x 50 pts)	150 pts
Total Points	500 pts

Written Assignments/Oral Presentations:

Each week of the semester there will be assignments involving information retrieval and analysis from chemical/biochemical databases, assignments on research ethics, and journal readings and reports. Due dates and details of these assignments will be announced in class and via the course Blackboard site.

Seminar Summaries: **See Spring 2018 Schedule on Blackboard.** You are required to attend at least three (3) of the Chemistry & Biochemistry seminars during the semester and submit summaries. Talks are scheduled on Thursdays during Torero hours (12:15 – 2:15pm). The schedule is not yet finalized. Be prepared to arrange your schedule to attend as these seminars are announced.

Class Participation: You will be evaluated on your preparation and participation for the course. A large portion of in-class time will be centered on discussions about materials that you will read prior to class. You are expected to engage in the discussions during class.

Serendipity Presentations, 3/15: With a group of 3-4 students, you will present an example of serendipity in chemistry. You may be creative in how you present this (powerpoints, video, acting out the discovery, etc.) discovery/experimental finding. Interaction with your audience is encouraged! You will need to turn in a reference list of articles/sources that helped you create your presentation. A portion of your score will come from peer evaluation of your presentation. Presentation time: 12 minutes.

Research Ethics and Integrity Presentations, 4/26: You will present an example of an ethical dilemma in research (which will be assigned to you). A portion of your score will come from peer evaluation of your presentation. Again, be creative with your presentation, and involve the rest of the class! Presentation time: 15 minutes.

Written Research Proposal, 5/3: With a group of 3-4 students, you will write a formal proposal for original research in chemistry or biochemistry based on a theme. You are expected to perform a complete search of the chemical/biochemical literature to write the background section of the proposal. Additional details will be provided in class.

Advanced Integration Project, 5/3: You and your research team will choose one of four possible areas for interdisciplinary integration (see Advanced Integration palette, last page of this syllabus): 1) social justice; 2) economic impact; 3) sustainability; or 4) scientific communication, as it relates to the research proposal/proposed scientific research. You may choose a format that best fits your project (written paper, blog post, video/TED talk, poster, or infographic). Additional details will be provided in class.

Research Proposal Presentations, 5/17: With a group of 3-4 students, you will present your research proposal to the class. We will discuss the expected structure of this presentation in class well before 5/17. Presentation time: 20-25 minutes.

COURSE SCHEDULE (*Sample*)

Week	Date	Topic	Notes
1	2/1	Introduction and what is research?	<ul style="list-style-type: none"> Biography assignment due 2/7 by 5 PM (email to Dr. I as pdf) Read Whitesides article; content will be required for biography
2	2/8	The scientific literature: types of publications and search engines (PubMed, SciFinder, Google Scholar)	<ul style="list-style-type: none"> Reading Quiz #1
3	2/15	Where do research ideas come from? Creativity in chemistry and biochemistry I	<ul style="list-style-type: none"> Reading Quiz #2 Groups Assigned
4	2/22	Reading the scientific literature: Communicating your ideas, hypothesis development, and experimental design I	<ul style="list-style-type: none"> Primary Lit. Assignment (hand in at start of class)
5	3/1	Reading the scientific literature: Communicating your ideas, hypothesis development, and experimental design II	<ul style="list-style-type: none"> In class you will develop a preliminary hypothesis for your research proposal. Come with ideas to move your group forward.
6	3/8	What is a research proposal and how is it written?	<ul style="list-style-type: none"> Reading Quiz #3 Turn in professional development questionnaire at start of class
7	3/15	Group presentations: Creativity and serendipity in chemistry and biochemistry	<ul style="list-style-type: none"> Send presentation files electronically by 11 PM on 3/14
8	3/22	Peer review and how research gets published	<ul style="list-style-type: none"> Reading Quiz #4
	3/29	SPRING BREAK---NO CLASS	SPRING BREAK---NO CLASS
9	4/5	Outlining your research proposal	<ul style="list-style-type: none"> Outline due end of class
10	4/12	Research ethics and integrity I	<ul style="list-style-type: none"> Reading Quiz #5
11	4/19	Professional development: finding the career path that's right for you	<ul style="list-style-type: none"> Professional Development assignment (due beginning of class)
12	4/26	Group Presentations: Research ethics and integrity II	<ul style="list-style-type: none"> Send presentation files electronically by 10 PM on 4/24
13	5/3	Discussion of funding panels & What do you want to know?	<ul style="list-style-type: none"> Completed research proposals due by 11 PM 5/3
14	5/10	Funding panel	<ul style="list-style-type: none"> Peer reviews (3x) are due at the beginning of class Be sure to have a copy for yourself that you can refer to when called upon
15	5/17	Final Exam (Group Presentations) at Designated Time	<ul style="list-style-type: none"> Send presentations electronically by 5 pm on 5/16

Advanced Integration Palette

Chemistry 396: Research Methods *Advanced Integration Experience*

One of the key outputs of Chemistry 396 is an original research proposal written by a team of students on a topic selected from Philip Ball's 2011 Scientific American article on the "10 unsolved mysteries in chemistry". To satisfy the Advanced Integration Core requirement, a student team will select one of the following areas for additional exploration, synthesis, and application of knowledge from different disciplines to the proposed research.

RESEARCH PROPOSAL

Social justice: we discussed the notion of federally funded research (largely by taxpayers) and whether said research should necessarily generate results that benefit society. The team will discuss how the research proposal does/does not benefit broader society. Possible integration areas: SS, B

Communicating science to the public: the team will produce an infographic, video, or poster to convey the proposed research to a general, non-science audience. Possible integration areas: SS, H

Sustainable research: the team will address one or more impacts of the proposed work on environmental, economic, social, cultural impacts of natural resources, including a plan to develop practices that conserve these resources if pursued over generations. Possible integration areas: SS, B

Economic impact: some potential research questions involve aspects of harnessing solar energy or biofuels (for examples). The team will investigate the potential economic impact of their proposal. Possible integration areas: B

FORMATS

Unless otherwise noted, a team may choose among the following formats for presentation of their AI project:

- Written paper
- Video
- Poster
- Infographic
- Blog

INTEGRATION AREAS

- SS social sciences (psychology, sociology, political science, ethnic studies, communication studies, etc)
- B business (business administration, economics, etc)
- H humanities (english, languages, history, art,, etc)

Advanced Integration Core Application Chemistry and Biochemistry

Brief introduction

Chemistry 396 (Research Methods) is a course designed for second or third year chemistry and biochemistry majors that serves as partial fulfillment of the research requirement (the second part is completing 100 hours of authentic research or internship). Topics covered in the course include 1) how chemical/biochemical research questions are formulated; 2) how the scientific literature is accessed, searched, written, used in research; 3) creativity and serendipity in research; 4) research integrity and ethics; 5) professional development, and 6) how to write a research proposal. For this last topic, in the second week of the course, students read a Scientific American article by Philip Ball entitled “The 10 Unanswered Questions in Chemistry”. Next, students answer a questionnaire about their science coursework completed, research experience (if any), and they rank the top three “unanswered questions” from the article. The instructor (always a tenured/tenure-track faculty member) then uses the collected information to place the students into research “teams” of up to four students. The students delve into the scientific literature to help them identify potential directions for their research, they share this information with team members, and together they work to develop a new hypothesis/question and set about developing an original research proposal. The draft proposal is due after 10 weeks and subjected to a round of anonymous peer review and then a final version of the proposal is due one week after peer reviews are returned (each proposal is reviewed by 3-4 student colleagues in the class).

Incorporating Advanced Integration

We envision incorporating Advanced Integration into the research proposal development process. In tandem with developing the proposal, student teams will choose one of four possible areas for interdisciplinary integration (see Appendix A, Advanced Integration palette). Depending on prior coursework, experiences, and interests of the students in a research team, integration of 1) social justice; 2) economic impact; 3) sustainability; or 4) scientific communication, as it relates to the research proposal/proposed scientific research, may be selected. These topics also build upon student’s experiences in core curriculum competencies (Communication), foundations (Ethical inquiry; Diversity, Inclusion, and Social Justice), and explorations (Social and Behavioral inquiry). We have carefully considered which secondary disciplines outside the sciences might most appropriately provide rich opportunities for students to bring perspectives, theories, and methodological approaches that inform and enhance their proposed scientific research. These are disciplines in the social sciences (specifically communication studies, ethnic studies, sociology, political science, and psychological sciences), humanities (specifically english, philosophy, theology and religious studies, visual arts), and business/economics.

Advanced Integration Assessment

Rather than require all integration projects to have a similar output/product (written paper), we wish to provide the flexibility for student teams to choose a format of output/product that best fits with their particular project. These are: written paper, video (such as a TED talk), blog, infographic, or poster. The integration project will be due at the time when the initial draft of the research proposal is submitted for peer review. This will provide ample time for the instructor to evaluate the project (see below), and provide direction on improvement if it is not of acceptable quality.

Integration projects will be evaluated using rubrics created by department faculty. Preliminary

rubrics representative of each division (social sciences, humanities, or business/economics) for which we anticipate integration are presented in Appendix B. Prior to using these rubrics in fall 2018, we will revise and refine them with faculty in each secondary discipline (likely in late spring 2018 and summer 2018). Further, faculty from these secondary disciplines will be involved in reliability analyses so that we can be confident that department faculty are appropriately assessing and evaluating the integration projects. Faculty from these secondary disciplines will be enlisted to norm and score the student integration projects alongside the department faculty member teaching the course. We anticipate this initial process will occur in both fall and spring semesters of the 2018-2019 academic year (Chemistry 396 is taught every semester, two sections up to 16 students each) with subsequent, periodic evaluation by secondary discipline faculty to ensure consistent assessment.

Outcomes alignment

SLO #3: Synthesis

Students will:

- draw meaningful connections between diverse perspectives in a way that enhances the overall body of knowledge presented. We want them to be able to demonstrate that the whole (an integrated body of knowledge) is greater than the sum of its parts.

In CHEM396, students develop a research proposal that will examine an unanswered question in chemistry. As part of proposal development, students not only explain their ideas as cohesive, testable hypotheses, but also learn and hone their ability to discern facts from the primary literature that support their ideas, grapple with ethical considerations in practicing and publishing science, and experience the decision-making process of a grant review board. This immersion of the student into all facets of scientific research from idea development to funding decisions provides a rich, scientific perspective from which students can draw common threads from other disciplines to evaluate the impact of their ideas. We have chosen four topics that offer a context under which students can demonstrate the connectivity of diverse perspectives. These topics draw broadly from students' experience within the core curriculum and their initial integration experience. The rubrics reflect expectations based in part on core curriculum student learning outcomes (as appropriate) as well as AAC&U Integrative Learning VALUE rubric

SLO #4: Application

Students will:

- apply an integrated body of knowledge that they have developed by synthesizing diverse perspectives and/or skills to address a carefully formulated issue, problem, hypothesis, question, activity, or practice relevant to any mode of inquiry, executed in a form appropriate to any particular academic discipline.

Students will deliver a tangible product (in formats outlined in AI Assessments) that clearly communicates how applying diverse perspectives to their topic enhances meaning (and understanding). Utilizing rubrics, instructor will evaluate product, providing feedback and the opportunity to improve and resubmit as necessary to meet evaluation criteria. This aspect will engage secondary discipline faculty to assist in evaluating/improving rubrics to meet standard of secondary discipline in order to normalizing assessment scores to ensure reliability of evaluation of integration product.

Area	Excellent (9-10)	Satisfactory (6-8.9)	Re-draft (<6)
Organization	Presentation is highly organized in a way that seems designed to enhance communication of main ideas.	Presentation is well-organized. Main ideas are clear.	Presentation has some organization, but main ideas are not clearly communicated.
Mechanics/ Visuals	No typographical errors, visual elements are clear and easy to interpret, axes (if any) are labeled. Fonts are all legible. Format is elegant and effective; editing enhances content.	Very few typos. Visual elements are mostly clear. Some small fonts. Format is decent; editing does not distract from content.	Some distracting problems in spelling, editing, or formatting that distract from communication of content. Visual elements are not professional.
Synthesis	Students consistently use economic concepts, terms, and reasoning when explaining the impact of the proposed scientific research; extensive and effective use of symbolism and graphs to illuminate how the economic and scientific perspectives are synthesized and related to the proposed research question and methodology.	Students use economic reasoning in a logical way to show the impact of the proposed scientific research; some symbolism and graphs are used to illuminate how the economic and scientific perspectives are synthesized and related to the proposed research question and methodology.	Students state but do not explain economic reasoning in a logical way to show the impact of the scientific research proposal; the economic and scientific perspectives are weakly related to the proposed research question and methodology. Both disciplinary perspectives are not convincingly displayed.
Application	Students show clear evidence of both economic and scientific thinking; substantially draws upon economic literature to analyze and support their arguments. Clearly presents and explains the impact of the proposed research in terms of production costs, opportunity costs, and/or supply demand principles (as applicable).	Students use economic and scientific thinking, drawing upon some economic literature, to support and analyze their arguments. The impact of the proposed research is presented in terms of production costs, opportunity costs, and/or supply and demand principles (as applicable), though the explanations are not completely clear.	Students do not apply economic and scientific thinking effectively to support and analyze their arguments. Little thought or presentation of production costs, opportunity costs, and/or supply and demand principles (as applicable) are in evidence. Presentation contains factual or other errors.
Reflection and Self-Assessment	Students clearly articulate how their understanding and regard for economic theory, approaches, and perspectives has enhanced their approach to scientific research, the questions they ask, and the solutions they may propose.	Students present an adequate discussion of how economic theory, approaches, and perspectives has enhanced their approach to scientific research, the questions they ask, and the solutions they may propose.	Students present minimal reflection on the relationship between economic perspectives inform their approach to scientific research.

Area	Excellent (9-10)	Satisfactory (6-8.9)	Re-draft (<6)
Organization	Presentation is highly organized in a way that seems designed to enhance communication of main ideas.	Presentation is well-organized. Main ideas are clear.	Presentation has some organization, but main ideas are not clearly communicated.
Mechanics/ Visuals	No typographical errors, visual elements are clear and easy to interpret, axes (if any) are labeled. Fonts are all legible. Format is elegant and effective; editing enhances content.	Very few typos. Visual elements are mostly clear. Fonts detract from content. Format is decent; editing does not distract from content.	Some distracting problems in spelling, editing, or formatting that detract from communication of content. Visual elements are not professional.
Synthesis	Students independently demonstrate how the communication of scientific ideas strongly connects to examples, facts, or theories from the humanities. Disciplinary perspectives from science and the humanities are synthesized in a way that enhances understanding beyond individual discipline's contribution.	Students show how the communication of their project idea connects concepts from the humanities. Disciplinary perspectives from science and the humanities are synthesized in a way that shows an understanding of each individual discipline's contribution.	When prompted, students connect humanities concepts to explain the communication of their project idea. Student understanding of one or both disciplinary perspectives are not convincingly displayed.
Application	Project independently adapts and applies skills, abilities, theories, or methodologies gained in the humanities to new situations to communicate complex issues in original ways.	Project adapts and applies skills, abilities, theories, or methodologies gained in the humanities to new situations to communicate scientific concepts.	Project uses skills, abilities, theories, or methodologies from the humanities at a somewhat rudimentary level to communicate scientific topics.
Reflection and Self-Assessment	Students clearly articulate how they have increased in ability to use disciplinary perspectives from the humanities to enhance scientific communication, and how they envision their future selves further developing abilities in this area.	Students evaluate changes in their ability to use disciplinary perspectives from the humanities to enhance scientific communication.	Students describe their performance with general descriptors of success and failure.

Area	Excellent (9-10)	Satisfactory (6-8.9)	Re-draft (<6)
Organization	Presentation is highly organized in a way that seems designed to enhance communication of main ideas.	Presentation is well-organized. Main ideas are clear.	Presentation has some organization, but main ideas are not clearly communicated.
Mechanics/ Visuals	No typographical errors, visual elements are clear and easy to interpret, axes (if any) are labeled. Fonts are all legible. Format is elegant and effective; editing enhances content.	Very few typos. Visual elements are mostly clear. Some small fonts. Format is decent; editing does not distract from content.	Some distracting problems in spelling, editing, or formatting that distract from communication of content. Visual elements are not professional.
Synthesis	Students independently demonstrate how to strongly communicate relationship between social sciences concepts and scientific ideas. Disciplinary perspectives from science and the social sciences are synthesized in a conclusion that is a logical extrapolation of both disciplines in a way that enhances understanding beyond individual discipline's contribution.	Students how to communicate relationship between social sciences concepts and their project. Disciplinary perspectives from science and the social sciences are synthesized in a conclusion that is a logical extrapolation of each discipline.	When prompted, students connect social science concepts to explain the communication of their project idea. Student understanding of one or both disciplinary perspectives are not convincingly displayed.
Application	Project independently evaluates the quality, objectivity, and credibility of evidence using inquiry process gained in the social sciences to develop an informed judgment on issue from the perspective of human condition. Students analyze facts using blended scientific and social sciences inquiry processes to assess complex issues in original ways.	Project evaluates the quality, objectivity, and credibility of evidence in project using inquiry process gained in the social sciences. Student separately analyzes facts from each disciplines perspective.	Project evaluates at a more superficial level the quality, objectivity, and credibility of evidence in project using inquiry process gained in the social sciences. Students do not complete analysis from perspective of both disciplines.
Reflection and Self-Assessment	Students clearly articulate how they have increased in ability to use disciplinary perspectives from the social sciences to enhance public discourse in context of how scientific research impacts public and social policy and/or social and cultural change.	Students adequately discuss how disciplinary perspectives from the social sciences enhance public discourse in the context of how scientific research impacts public and social policy and/or social and cultural change.	Students provide minimal discussion on connection between disciplinary perspectives from the social sciences that enhances public discourse and scientific research.

COMM 492: COMMUNICATION CAPSTONE

In Workflow

1. COMM Chair (pace@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Provost (herrinton@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Thu, 08 Mar 2018 20:35:51 GMT
pace: Approved for COMM Chair

New Course Proposal

Date Submitted: Thu, 08 Mar 2018 20:35:05 GMT

Viewing: COMM 492 : Communication Capstone

Last edit: Thu, 08 Mar 2018 20:35:04 GMT

Changes proposed by: kaufmann

Contact Person(s)

Name:

Jillian Tullis

E-mail:

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Campus Phone:

6897

Effective Term

Fall 2018

Subject Code

COMM

Course Level

Undergraduate

Course Number

492

Department

Communication Studies (COMM)

College

College of Arts & Sciences

Title of Course

Communication Capstone

Catalog Title

Communication Capstone

Credit Hours

1

Weekly Contact Hours

Lecture:

1

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

This course is designed as a capstone course for communication studies majors. Students will compile a portfolio of coursework and craft a coherent, persuasive essay synthesizing and applying the knowledge and skills they have acquired in the Department of Communication Studies and at USD more broadly. Students will be required to orally defend an essay integrating two topics courses and one course outside of Communication Studies. Students will be expected to show how the courses relate to one another, how theory can explain the content discussed in the courses, and how knowledge gained from the courses informs students' understanding of a societal topic or problem. By working on a capstone project that draws on prior course work and that culminates in an integrative essay and oral defense, students utilize their critical thinking skills in synthesizing previous course work and extend and develop their own original ideas. The course both challenges students to critically reflect on the communication studies discipline and prepares students for a career in communication.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Research

Lecture

Seminar

Faculty Course Workload

Same as course credit

Is this course cross-listed?

nbsp;

No

Prerequisites?

COMM 300 or 336, 6 additional upper-division Communication Studies units.

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Advanced Integration

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Majors/Minors/Concentrations:

Communication Studies - COMM

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

13

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

In the capstone course (COMM 492), students will reflect upon their educational experiences at USD by creating a portfolio of their scholarly work in four classes that they have taken at USD. Students will complete an essay and oral presentation that demonstrates their knowledge of the communication discipline and integrates

another discipline. This assignment is unique to each student and their coursework. The capstone portfolio is an opportunity for students to synthesize and articulate what they have learned and make connections within and outside Communication Studies. The course will fulfill Communication Studies students' advanced integration graduation requirement.

Supporting documents

Proposal for COMM 492_Capstone.docx

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

We anticipate minimal impact to other departments and their curricula. Faculty outside of Communication Studies will be asked to review an abstract of no more than 500 words. The faculty member will be asked to affirm the student's understanding and application of the content.

Will this change have any staffing/budgetary impact?

nbsp;

Yes

Provide a brief explanation (include commentary on personnel, facilities, library holdings and academic computing)

nbsp;

Faculty members who teach the course will earn one hour of credit for every section of the course that they teach. Faculty members will only be allowed to teach one section of the course per semester. Faculty who teach the course will be adding the hour onto the typical 3-3 course load. Thus, the capstone will not count toward the course load of any faculty member. Faculty will be compensated appropriately for teaching the additional one credit hours capstone course on top of their regular course load by banking the credit hour.

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 3193

Proposal for COMM 492: Communication Capstone

This course is designed as a capstone course for communication studies majors. Students will compile a portfolio of coursework and craft a coherent, persuasive essay synthesizing and applying the knowledge and skills they have acquired in the Department of Communication Studies and at USD more broadly. Students will be required to orally defend an essay integrating two topics courses and one course outside of Communication Studies. Students will be expected to show how the courses relate to one another, how theory can explain the content discussed in the courses, and how knowledge gained from the courses informs students' understanding of a societal topic or problem. By working on a capstone project that draws on prior course work and that culminates in an integrative essay and oral defense, students utilize their critical thinking skills in synthesizing previous course work and extend and develop their own original ideas. The course both challenges students to critically reflect on the communication studies discipline and prepares students for a career in communication.

Course Outcomes & Organization

- The student learning outcomes for the course are on the sample syllabus attached to this proposal. The curriculum committee feels the best way to reach these outcomes is to have students compile a portfolio of the papers and projects from four courses that they have taken: one must be either COMM 300 or 336, two must be upper-division courses from Communication Studies, and a fourth must be an upper-division course outside of Communication Studies.
- Students will then spend the first half of the semester working with the instructor and classmates to evaluate the field of Communication Studies, define communication, investigate how scholarly inquiry into communication contributes to their vocational aspirations, and examine how the knowledge they have gained in their courses can be integrated into a logical, coherent argument about the value of studying communication. Students will also work to improve their writing and oral presentation skills in the first half of the semester.
- The second half of the semester will be spent watching classmates' oral presentations of their integrative portfolio and presenting their own portfolio to an instructor. The instructor will rotate after preparation so that they students will defend their integration essay to a different Communication Studies faculty member than the one they spent the first half of the semester with as they prepared.

Evaluation

- Two assignments compose the assessment of the proposed capstone: an essay and an oral defense of the argument made in the essay. A five page essay explaining the student's comprehension and understanding of communication and integrating communication concepts and theories with those from an outside class (see attached assignment description) will be the primary assignment in the course. The primary faculty member responsible for that section of the course will evaluate the capstone essay.
- The second assignment will be an oral defense of the arguments made about communication studies in the essay. This oral defense will be presented in front of

classmates and a secondary instructor. The secondary instructor will be another faculty member in Communication Studies who is teaching a separate section of the course in the respective semester. The secondary instructor will evaluate the merits of the oral presentation.

- Rubrics have been drafted for both the written essay and oral presentation. They are attached to the proposal for review and critique.
- The goal is to eventually require the capstone course for graduation with a communication studies degree.

Course Workload

- The capstone will be one credit hour. Most programs with similar capstones offer the capstone as a 3 credit hour course. The curriculum committee does not believe that we have the resources for this.
- Faculty members who teach the course will earn one hour of credit for every section of the course that they teach. Faculty members will only be allowed to teach one section of the course per semester. Faculty who teach the course will be adding the hour onto the typical 3-3 course load. Thus, the capstone will not count toward the course load of any faculty member.
 - Faculty will be compensated appropriately for teaching the additional one credit hours capstone course on top of their regular course load by banking the credit hour.

Course Logistics

- Three sections of the course would need to be taught each semester, each with 20 students maximum enrollment. We could then serve 120 students in an academic year. We have averaged 125 graduates over the last three years. Offering three sections per semester will allow us to meet the demands from our majors.
- Every section would have common student learning objectives.
- Prerequisites for the course would be COMM 300 *or* 336, two upper-division COMM courses, and one upper-division course outside of Communication Studies. Students would also benefit most from having junior standing, thus we propose that students cannot take this course without at least 50 earned credit hours.

COMM 492: Communication Capstone
Spring 2018 Syllabus
Wednesdays 2:30-3:25 p.m.

Course Objective. This course is designed as a capstone experience for communication studies majors. Students will compile a portfolio of coursework and craft a coherent, persuasive essay synthesizing and applying the knowledge and skills they have acquired in the Department of Communication Studies and at USD more broadly. Students will be required to orally defend the essay. By working on a capstone project that draws on prior course work and that culminates in an integrative essay and oral defense, students utilize their critical thinking skills in synthesizing previous course work and extend and develop their own original ideas. The course both challenges students to critically reflect on the communication studies discipline and prepares students for a career in communication.

Prerequisites. COMM 300 or 336, 6 additional upper-division Communication Studies units, 1 upper-division course outside of Communication Studies, and a minimum of 50 total units.

Student Learning Outcomes.

After taking this capstone experience, students should be able to...

1. define communication and articulate the value of studying communication as a discipline.
2. synthesize knowledge from multiple courses within and outside of Communication Studies and integrate that knowledge into a cohesive capstone project.
3. apply knowledge from multiple courses within and outside of Communication Studies to practical applications and an understanding of scholarly inquiry.
4. exhibit competency in written and oral communication.

Evaluation. The purpose of this course is to evaluate your understanding of communication studies, the inherent interdisciplinarity of communication studies, and how your experience as a communication studies major will inform your future scholarly inquiry or vocational aspirations. You will compose an electronic portfolio that will contain examples of your scholarly work in four classes you've taken at USD. Then, you will write an essay explaining how those courses have contributed to your intellectual growth and how a comprehensive understanding of course content can enlighten your perceptions about a societal topic or problem. The argument you make in the essay will also be presented to a member of the Communication Studies faculty in an oral presentation. The essay and accompanying oral presentation will determine your grade in this course. Assignment descriptions and grading rubrics will be discussed in detail in class.

Course Policies

Attendance. This course hinges on you sharing your experiences, getting feedback from the instructor on your proposal, and workshopping integration ideas with the instructor and your peers. Halfway through the semester, presentations will begin. You must be in attendance to hear the presentations of your classmates—you serve as their attentive audience, and they serve as yours. Therefore, attendance is required if you are to successfully pass this course. More than three absences will result in failure of the course.

Late Work. Late work will not be accepted in this course. One of your two major assignments in this course is to present your work to a faculty member and to your classmates. These presentations have been carefully scheduled to meet the demands of the course. You cannot reschedule this presentation, and you cannot pass this course without the oral presentation. The portfolio, including your capstone paper, is due on the last day of class: no exceptions.

Academic Integrity. You are expected to maintain academic integrity in the work you produce for this course. All instances of academic dishonesty will face consequences of varying severity depending on the act. Acts considered academic dishonesty (e.g., plagiarism, fabrication of data) are defined in the University Integrity Policy found in the undergraduate student handbook.

Students with Disabilities. Reasonable accommodations will be made for students with documented disabilities. It is highly recommended that students meet with the instructor within the first two weeks of this course to review learning needs and to submit the appropriate documentation from USD’s Disability and Learning Difference Resource Center.

Schedule

DATE	TOPIC	ASSIGNMENTS
Jan 31	Introduction to Course	
Feb 7	Communication as Scholarly Inquiry	Read: Anderson & Baym (2004) Due: Topic & Portfolio Course Selection
Feb 14	Communication as Scholarly Inquiry	
Feb 21	Integrating Knowledge	Read: Nissani (1997)
Feb 28	Integrating Knowledge	Read: Schneider (2004)
March 7	Oral Communication Workshop	Due: Draft of Oral Presentation Outline
March 14	Written Communication Workshop	Due: Draft of Integration Essay Outline
March 21	Oral Presentations	
March 28	Oral Presentations	
April 4	Spring Break—No Class	
April 11	Oral Presentations	Due: Draft of Integration Essay
April 18	Oral Presentations	
April 25	Oral Presentations	
May 2	Oral Presentations	
May 9	Oral Presentations	
May 17 3-5 pm	Oral Presentations	

Portfolios complete with integrative reflection essay are due May 17 at 3:00 p.m.

Readings

Anderson, J. A., & Baym, G. (2004). Philosophies and philosophic issues in communication 1995-2004. *Journal of Communication*, 54, 589-615.

Nissani, M. (1997). Ten cheers for interdisciplinarity: The case for interdisciplinary knowledge and research. *Social Science Journal*, 34 (2), 201-216.

Schneider, C. G. (2004). Practicing liberal education: Formative themes in the reinvention of liberal learning. *Liberal Education*, 90, 6-11.

COMM 492: Communication Capstone Capstone Assignment Description

In the capstone course (COMM 492), students will reflect upon their educational experiences at USD by creating a portfolio of their scholarly work in four classes that they have taken at USD. Students will complete an essay and oral presentation that demonstrates their knowledge of the communication discipline and integrates another discipline. This assignment is unique to each student and their coursework. The capstone portfolio is an opportunity for students to synthesize and articulate what they have learned and make connections within and outside Communication Studies.

Objectives of the Assignment: Define communication, synthesize knowledge of communication studies and a secondary area of study, and explain how communication is a mode of scholarly inquiry used to understand or solve a practical social topic or problem. The assignment consists of four parts described below:

Part I: Students will create a portfolio, which includes at least one assignment from the following courses:

Communication Theory (COMM 300) or Communication Criticism (COMM 336), two content-based upper-division communication courses, and one upper-division course outside of Communication Studies.

Part II: Utilizing the work referenced in Part I, students will draft a 5-7 page paper that will employ the portfolio, synthesize knowledge from course work, and use this knowledge to apply to a contemporary societal topic or problem. The paper should address the following:

- Define communication
- Develop or identify a specific and appropriate question or issue a communication scholar could address
- Describe a method that is appropriate to answer or address the communication issue or problem selected
- Articulate how theory is used in communication to explain, understand, or inform the production of knowledge
- Explain how the course outside of communication studies contributes or informs scholars' understanding of communication or the issues selected
- Explain additional connections between the four classes selected for inclusion in the capstone portfolio
- Describe how communication is a mode of scholarly inquiry used for practical problem solving

Part III: Students will write an abstract of no more than 500 words that will highlight how the students have integrated their secondary discipline into their integration essay, carefully detailing concepts, hypotheses, theories, or other content learned in the external course. Students will then be responsible for having a faculty member in the respective department from which the class originated review the abstract and provide a signature of approval noting that the student's understanding of the content is satisfactory. It is preferred that these faculty be the instructors of record for the course from which the students are including in their portfolios.

Part IV: In addition to the portfolio and integrative essay, students will deliver an oral presentation and “defend” their capstone portfolio to a member of the communication studies faculty. The goal of the oral presentation is to allow students to clarify ideas developed in the written portion of the assignment, and demonstrate their oral presentation skills and proficiency.

Department of Communication Studies

COMM 492 Integration Approval Form

Student Name: _____ Student ID: _____

Portfolio Title: _____

Integration Secondary Discipline: _____

Integration Secondary Discipline Faculty Member: _____

Abstract Highlighting Secondary Discipline Component of Integration Essay (500 words max.):

By signing this form, I agree that the student has successfully applied and synthesized scholarship from the integration secondary area of study into the abstract provided above.

Integration Area Faculty Member

Signature

Date

COMM 492: Communication Capstone
 Integrative Essay & Portfolio Grading Rubric

Name: _____

	Advanced	Adequate	Moderately Adequate	Inadequate	Score
Organization	Organizational pattern for essay is clear and consistent; essay is cohesive and narrative.	Organizational pattern for essay is mostly clear and consistent; essay's transitions and organization make the narrative slightly difficult to follow.	Organizational pattern is intermittently observable within the essay.	Organizational pattern is absent from the essay.	
Synthesis	Individual course concepts are explained clearly and appropriately; interdisciplinary insights are presented in compelling ways, precisely stated, memorable, and strongly supported.	Individual course concepts and interdisciplinary insights are clear and consistent with supporting material.	Individual course concepts and interdisciplinary insights are basically understandable but are difficult to parse out and/or relate to the topic/issue presented. Integration across classes is weak.	Individual course concepts and interdisciplinary insights are not clearly explained in the essay. Integration across classes is absent.	
Application	Concepts, hypotheses, and/or theories from separate courses are applied in a significant and contextually rich manner to bolster understanding of a societal topic or problem.	Concepts, hypotheses, and/or theories from separate courses are generally used to explain a societal topic or problem.	Concepts, hypotheses, and/or theories from separate courses are partially developed; connections to societal topic or problem are weak.	Concepts, hypotheses, and/or theories from separate courses insufficiently address societal topic or problem.	
Writing Style	Poor composition skills, many errors in spelling, grammar, or punctuation.	Competent composition skills, noted errors in spelling, grammar, or punctuation.	Good composition skills, few errors in spelling, grammar, or punctuation.	Excellent composition skills, perfect or near perfect spelling, grammar, and punctuation.	

COMM 492: Communication Capstone

Oral Presentation Grading Rubric

Name: _____

	Advanced	Adequate	Moderately Adequate	Inadequate	Score
Organization	Organizational pattern for presentation is clear and consistent; oral presentation tells a clear narrative.	Organizational pattern is mostly clear and consistent. Narrative is	Organizational pattern is intermittently observable within the presentation.	Organizational pattern is not observable within the presentation.	
Synthesis & Application	Course concepts are explained clearly and appropriately and are presented in compelling ways, precisely stated, memorable, and strongly supported. Relationship to societal topic/problem is articulated expertly.	Course concepts are explained and are presented in understandable ways. Relationship to societal topic/problem is articulated.	Course concepts are basically understandable but are difficult to parse out and/or relate to the topic/issue presented.	Course concepts and/or their relationship to the societal topic/problem are not articulated in an understandable fashion.	
Language	Language choices are memorable, compelling, and enhance the effectiveness of the presentation.	Language choices are thoughtful and generally support the effectiveness of the presentation.	Language choices are mundane and partially support presentation effectiveness.	Language choices are unclear and minimally support the effectiveness of the presentation.	
Delivery	Delivery techniques (posture, gesture, eye contact, and vocal expressiveness) are polished and make presentation compelling.	Delivery techniques are moderately polished and make the presentation interesting.	Delivery techniques are not polished but do not interfere with transfer of content to audience.	Delivery techniques detract from the transfer of content to audience.	

Visual Aids	Content and design are creative and compelling, logically and visually complete, clear and well-organized; succinct.	Content and design are logical and visually complete.	Content and design are logically presented but lack clarity or completeness or organization.	Content and design are missing clarity, completeness, and organization.	
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GENG 492: ENGINEERING SENIOR DESIGN II

History

1. Mar 13, 2017 by Susan Lord (slord)
2. May 9, 2017 by Rick Olson (r_olson)
3. May 10, 2017 by Rick Olson (r_olson)

Viewing: GENG 492 : Engineering Senior Design II

Last approved: Wed, 10 May 2017 10:16:37 GMT

Last edit: Thu, 15 Mar 2018 18:20:48 GMT

Contact Person(s)

Name:	E-mail:	Campus Phone:
Susan Lord	slord@sandiego.edu	x4507

Effective Term

Fall 2018

Subject Code

GENG

Course Number

492

Department

General Engineering (GENG)

College

Shiley-Marcos School of Engr

Title of Course

Engineering Senior Design II

Catalog Title

Engineering Senior Design II

Credit Hours

3

Weekly Contact Hours

Lecture:

2

nbsp;

Lab:

4

nbsp;

Other:

0

Catalog Course Description

Engineering capstone design experience in a realistic engineering environment that applies and integrates engineering and nonengineering topics. Students work in teams, in collaboration with engineering faculty and/or engineering professionals from industry, on an open-ended design project. This involves design, construction, testing and evaluation as well as consideration of issues related to culture, ethics, economics, social justice, safety and professional practice. Course also includes documentation of design project including written reports and oral presentations to multiple audiences. Spring semester.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Lecture/Lab

Faculty Course Workload

Same as weekly contact hours

Is this course cross-listed?

nbsp;

No

Prerequisites?

GENG 491.

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Advanced Integration

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Majors/Minors/Concentrations:

General Engineering - GENG

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

4

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

Advanced integration is a requirement of the new USD Core curriculum. It is beneficial for our GENG students to be able to satisfy this requirement within our curriculum. This proposal aligns learning outcomes with the advanced integration learning outcomes.

Note that this proposal was modeled on that for ELEC 492 prepared by Dr. Kathleen Kramer which was approved in Summer 2017.

Supporting documents

ENGR 492 draft.docx

GENG 492_Feb2018.docx

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

If approved, obtaining the Advanced Integration designation for GENG 492 will allow GENG students to satisfy this requirement with required courses in the curriculum. This means that GENG students will not have to take additional classes in other departments to satisfy this requirement.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Thomas Herrinton (herrinton) (Tue, 13 Mar 2018 15:44:29 GMT): Rollback: Needs Beth's approval

Rick Olson (r_olson) (Thu, 15 Mar 2018 15:31:45 GMT): Rollback: CIM process has been corrected, but needs to go back to chair to reset workflow. Please confirm that advanced integration is still checked, then approve.

Bethany O'Shea (bethoshea) (Thu, 15 Mar 2018 18:20:48 GMT): Rollback: Test: workflow was populated incorrectly. GENG Chair please re-submit to test that the workflow is now correct (Chair-Associate dean-Core Curricula Chair).

Key: 2792

Course Syllabus ENGR 492 Engineering Senior Design II

Credit and Contact Hours: 3 Units. Two hours of lecture-recitation and one 3-hour laboratory weekly.

Catalog Description:

Engineering capstone design experience in a realistic engineering environment that applies and integrates engineering and nonengineering topics. Students work in teams, in collaboration with engineering faculty and/or engineering professionals from industry, on an open-ended design project. This involves design, construction, testing and evaluation as well as consideration of issues related to culture, ethics, economics, social justice, safety and professional practice. Course also includes documentation of design project including written reports and oral presentations to multiple audiences. Spring semester.

Prerequisites: ENGR 491

Instructor:

TEXTBOOKS

None

Course Outcomes

By the end of the course:

1. Students will complete a major design experience based on the knowledge and skills acquired in earlier course work and incorporating realistic constraints that include most of the following considerations: economic, cultural, social justice, environmental, sustainability, ethical, health/safety, social, and political. (a,c,d,e,f,g,h,k)
2. Students will complete design of a capstone project, including:
 - a. applying and synthesizing knowledge from a breadth of topics in engineering, math, and science,
 - b. designing to meet specifications developed in their preliminary design phase,
 - c. assessment to demonstrate the meeting of these specifications. (a,b,c,d,e,k)
3. Students will present results from their capstone project in reports and presentations that demonstrate their design abilities, teamwork skills, ethical understanding, communication abilities, and recognition of the need for and ability to engage in life-long learning. (d,f,g,h,i)

Integration Goals

Students are expected to integrate mathematics and/or science into their engineering designs. They will synthesize their knowledge from these disciplinary areas and transfer this knowledge to their engineering processes and designed artifacts.

Program Outcome	Addressed by
-----------------	--------------

	Course Outcome
(a) an ability to apply knowledge of mathematics, science, and engineering	1,2
(b) an ability to design and conduct experiments, as well as to analyze and interpret data	2
(c) an ability to design a system, component, or process to meet desired needs	1,2
(d) an ability to function on multi-disciplinary teams	1,2,3
(e) an ability to identify, formulate, and solve engineering problems	1,2
(f) an understanding of professional and ethical responsibility	1,3
(g) an ability to communicate effectively	1,3
(h) the broad education necessary to understand the impact of engineering solutions in a global and societal context.	1,3
(i) a recognition of the need for, and an ability to engage in life-long learning	3
(j) a knowledge of contemporary issues	
(k) an ability to use the techniques, skills, and modern engineering tools necessary for engineering practice.	1, 2

Lab Topics

1. Progress Checks
2. Critical Design Review (CDR)
3. Demonstrations and Final Design Review (FDR)
4. Binder

Summary for Advanced Integration Review

Engineering Senior Design is a yearlong capstone course required for all engineering majors at USD. The class requires students to not only integrate their knowledge across multiple engineering disciplines (mechanical, electrical, industrial, and general), but also to integrate concepts from all of their courses at USD. The syllabus below emphasizes the integration of engineering, math, and physics to satisfy university core requirements. This is reflected in the learning objectives, where integration and synthesis are explicitly stated as objectives, as well reflected in course assignments that require students to demonstrate the synthesis of knowledge from math, physics, and engineering. That being said, we have seen that students typically draw on far more than just math, physics, and engineering to be successful in their projects. The Shiley-Marcos School of Engineering is proud that our students receive a BS/BA degree in engineering, indicating our students' ability to see the full breadth of the connection between their liberal arts education and engineering.

Course Syllabus GENG 492 Engineering Senior Design II

Credit and Contact Hours: 3 Units. Two hours of lecture-recitation and one 3-hour laboratory weekly.

Catalog Description:

Engineering capstone design experience in a realistic engineering environment that applies and integrates engineering and nonengineering topics. Students work in teams, in collaboration with engineering faculty and/or engineering professionals from industry, on an open-ended design project. This involves design, construction, testing and evaluation as well as consideration of issues related to culture, ethics, economics, social justice, safety and professional practice. Course also includes documentation of design project including written reports and oral presentations to multiple audiences. Spring semester.

Prerequisites: GENG 491

TEXTBOOKS

None

Goals:

This course is the culmination of a major capstone project. It is intended to provide the student with a realistic design experience, while working in a group to a specified design goal. A functional hardware realization of the design is expected. Students are expected to develop written and oral communication skills necessary for professionals. Societal, ethical, and professional issues are integrated into the course.

Course Learning Outcomes

By the end of the course:

1. Students will complete major design experience based on the knowledge and skills acquired in earlier course work in engineering and related prerequisites in physics and mathematics. The experience shall incorporate realistic constraints that include most of the following considerations: economic, cultural, social justice, environmental, sustainability, ethical, health/safety, social, and political.
2. Students will document their experience to include and articulate a recognition of the connections and approaches of multiple disciplines and perspectives being applied to solve the engineering problem. [Int-Recognize, Int-Articulate]
3. Students will present results from their capstone project in reports and presentations that demonstrate their design abilities, teamwork skills, ethical understanding, communication abilities, and recognition of the need for and ability to engage in life-long learning.
4. Students will complete design of a capstone project, including: [Int-Synthesize, Int-Apply]
 - a. Synthesizing and applying knowledge from a breadth of topics including engineering, math, and physics
 - b. Designing to meet specifications developed in their preliminary design phase,
 - c. Integration of multiple design elements as part of a multi-disciplinary team in a culminating design experience. Note: individual students on each team must demonstrate distinct technical expertise.
 - d. Assessment to demonstrate the meeting of these specifications.

Integration Goals

Students are expected to integrate concepts from, at a minimum, mathematics and physics into their engineering designs. They will synthesize their knowledge from these disciplinary areas and transfer this knowledge to their engineering processes and designed artifacts. The most successful teams typically integrate concepts from multiple areas of their education at USD.

Topics

1. Topics in Engineering Design – part II (continued from semester I)
 - a. Each student is expected to attend all class meetings with the instructor and design team, unless prior approval is obtained, such as for meetings with you industry sponsor.
2. Written and oral communication for engineering design.
 - a. Included within CDR and FDR written and oral communication activities.
 - b. One external presentation for public, peers and faculty of the project at Creative Collaborations
3. Topics relating to the engineering profession are part of class assignments and applied to the project
 - a. Professional communication
 - b. Ethical and societal implications of design
 - c. Legal and licensing considerations and requirements
 - d. Lifelong learning and professional development

Major Assignments

1. **Progress Checks** – There will be 3 graded progress checks, two before the CDR and one between the CDR and FDR. You will demonstrate the completion of key project milestones to the instructors.
2. **Critical Design Review (CDR)** – The design will be reviewed by a panel of faculty at the “critical” stage that occurs just prior to completing the project. Design complete with all necessary specifications which must demonstrate integration and application of knowledge of engineering, mathematics, and physics. Subsystems should be completed and in the middle of the testing phase. This review includes a mandatory poster session at the USD Creative Collaborations Undergraduate Research Conference with Q&A session and a written “Design Intent Document.” The poster presentation is expected to be technically rich, for a specialized engineering audience.
3. **Demonstration and Final Design Review (FDR)** – The completed project and its ability to meet the project specifications will be demonstrated in several formats. All documentation must demonstrate integration and application of knowledge of engineering, mathematics, and physics.
 - a. **Formal Presentation:** Students will present their work to a review panel of faculty with an accompanying presentation on the design. The oral presentation is expected to be for a general audience, targeted at USD faculty, students, and staff.
 - b. **Technical Report:** A formal written report documenting the teams work.
 - c. **Engineering Showcase:** Students will present a poster and demonstration at a public facing event for staff, students, faculty, and members of the community.
4. **Project Portfolio** – At the end of the course, student teams are required to submit an online portfolio of their work that demonstrates their design abilities, teamwork skills, ethical understanding, communication abilities, and recognition of the need for and ability to engage in life-long learning.

Grading

Grading is based upon successful demonstration of course outcomes and the technical and creative accomplishments demonstrated by the design project. Individual contributions to each group are evaluated primarily by peers and also by instructors. Effective teamwork team includes both technical and professional contributions. In addition to the grade weightings below, the outcome-oriented nature of the course means that certain levels of project performance are necessary (but not sufficient) for high grades in the course.

A: Grade of 'A' requires that the project function according to specifications. There must also be no failing grade on oral communication, written communication, teamwork, or the portfolio. These are the minimum standards your project must reach in order for you to be considered for a grade at that level. The quality of your work as a team, the difficulty of the project, your individual contributions, and your successful demonstration of course goals determine your grade in the course. See the academic integrity policy for other requirements.

B: Grade of 'B' requires that the project function according to minimal specifications. There must also be no failing grade on oral communication, written communication, teamwork, or the portfolio.

C: Grade 'C' requires that all major assignments are completed and that almost all major subsystems function. There must also be no failing grade on oral communication, written communication, teamwork, or the portfolio.

Team Grade Weightings

15%	3 Technical Progress Checks (5% each)
33%	{ 15% CDR Technical Achievement 8% CDR Design Intent Document 10% CDR Creative Collaboration Poster Session
44%	{ 20% FDR Technical Achievement 12% FDR Written Report 12% FDR Presentation
4%	Housekeeping, Organization
4%	<u>Portfolio, Final Matters</u>
100%	Team Grade Total

Your individual grade is obtained by multiplying your Team Grade by a *Teamwork Multiplicative Factor* (ranging from 0.8-1.2) representing the following components:

Peer-to-peer teammate evaluations
Instructor-rated effort, ownership, professionalism, attendance

Tentative Schedule

Class	Tasks
1	Schedule/syllabus, Shop safety, review fall Preliminary Design Report, Detail design, order materials
2	Shop safety, Detail design, plan / start construction, learn techniques, order materials, shop orientation
3	Detail design, Construction, order materials
4	Progress Check #1: Semester build /test plan, 60% of orders done, 60% of detail design done
5 - 10	Detail design, Construction, order materials, Testing
11	Progress Check #2: 100% design completed, critical subsystem built, critical functions tested
12 - 15	Construction, Testing
16	Subsystem testing, System integration
	Spring/Easter Break
17	Subsystem testing, System integration
18	CDR Design Intent Document Report
19 - 21	Subsystem testing, System integration
22	Creative Collaboration Expo noon-2pm Hahn University Center
23	Subsystem testing, System integration
24	Progress Check #3: Assembly completed, 75% subsystem testing completed, development ongoing
25 - 27	System-level Testing and Development
28	FDR Presentations: Engineering Showcase
Finals Week	FDR Report due: 6pm

Student Outcome	Addressed By:
(a) an ability to apply knowledge of mathematics, science, and engineering	1,2
(b) an ability to design and conduct experiments, as well as to analyze and interpret data	2
(c) an ability to design a system, component, or process to meet desired needs	1,2
(d) an ability to function on multi-disciplinary teams	1,2,3
(e) an ability to identify, formulate, and solve engineering problems	1,2
(f) an understanding of professional and ethical responsibility	1,3
(g) an ability to communicate effectively	1,3
(h) the broad education necessary to understand the impact of engineering solutions in a global and societal context	1,3
(i) a recognition of the need for, and an ability to engage in life-long learning	3
(j) a knowledge of contemporary issues	
(k) an ability to use the techniques, skills, and modern engineering tools necessary for engineering practice.	1,2

INST 350: EXPLORING INTEGRATIVE LEARNING

History

1. Jun 8, 2017 by kmoran

New Course Proposal

Viewing: *INST 350 : Exploring Integrative Learning*

Last approved: *Thu, 08 Jun 2017 10:39:08 GMT*

Last edit: *Wed, 07 Jun 2017 22:34:11 GMT*

Contact Person(s)

Name:	E-mail:	Campus Phone:
Kristin Moran	kmoran@sandiego.edu	4085

Effective Term

Subject Code

INST

Course Level

Undergraduate

Course Number

350

Department

Arts & Science Dean's Office (ASDO)

College

College of Arts & Sciences

Title of Course

Exploring Integrative Learning

Catalog Title

Exploring Integrative Learning

Credit Hours

3-4

Weekly Contact Hours

Lecture:

3-4

nbsp;

Lab:

0-4

nbsp;

Other:

0

Catalog Course Description

This course is a team-taught topics course that includes consideration and integration of two or more disciplinary perspectives. The course topic will vary based on the expertise of faculty. This course satisfies the advanced integration requirement in the core curriculum.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Lecture

Faculty Course Workload**Is this course cross-listed?**

nbsp;

No

Prerequisites?**Does this course have concurrent Prerequisites?**

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

Yes

Total completions allowed:

3

and/or

Total credits allowed:**Does this meet any of the following Undergraduate Core Curriculum Requirements?**

nbsp;

Advanced Integration

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Department Restrictions:**Major Restrictions:**

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

nbsp;

No:

nbsp;

Abstain:

Rationale:

Supporting documents

Interdisciplinary INST courses.pdf

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

Will this change have any staffing/budgetary impact?

nbsp;

Will this change impact student enrollment numbers?

nbsp;

Course Reviewer Comments

Key: 2819

INST 350
Epicuriosity – Cuisine, Culture, Community
Upper-division Integration Course Proposal for Spring 2019

Jonathan Bowman
 Communication Studies

Atreyee Phukan
 English

Office Hours and Course Meeting Times to be added upon approval

This course on “Epicuriosity” combines literary inquiry with communication theories to explore how habits and rituals surrounding food define cultural and communal identity. Following from the Greek word *Epicurean* (a person devoted to the enjoyment of food and drink) this semester-long interdisciplinary class will cultivate in students a deeper understanding of the intricacies of food and its function as a medium for cultural contact and communication, cultural diversity, and the enculturation of hierarchy. In thinking critically about how, what, when, with whom, and why *we and others* eat, a primary course objective will be to analyze how different communities center ideas about cultural authenticity, history, and tradition through rituals of making and sharing certain cuisines – and even abstaining from others. While the production and consumption of food and drink informs and facilitates interpersonal relationships, they also mark the ways in which humans navigate the non-human world (including our relationship with plants, animals, etc.). Our collective end-of-semester exercise will involve group projects that teach about cuisine, culture, and community in the context of sustainability and environmental justice **(AI LO 3 & 4)**.

Through communication theories centered around messaging and community, this course will explore the role of food and drink in a variety of social contexts. By looking at family systems, considering a context for relational initiation and development, exploring communal gatherings and the development of identity, and also discussing the role of nonverbal communication in the creation and consumption of food, this course allows a comprehensive contemplation of the role of food in community life. Similarly, writings in poetry, prose, and literary/cultural theory will be used to analyze the metaphorical and idiomatic appropriation of food for the purposes of cultural expression (e.g. jokes as “cheesy” or bad luck as “lemons,” etc.), and as well in the endorsement of cultural othering through stereotypes (e.g. “coconuts” or “rice krispies”). Together these lenses will attend to how food culture shapes and is shaped by critical events such as colonialism, migration, globalization, and the ways that we communicate with one another.

Class activities will center on heightening students’ curiosities about cuisine culture (e.g., their “epicuriosity”) through the exploration of food items and ways of eating in and around the San Diego area. Discussions and field trip activities may include an introduction to lesser-known foodways such as Ethiopian food (City Heights and Hillcrest), Rastafarian fare (North Park), the role of grocery stores in constraining cultural expression, San Diego’s food deserts, and the promotion of certain foods considered too expensive for certain demographics (e.g., Whole Foods & sprouted/raw trends).

Learning Outcomes:

By the end of this course, students will be able to

- Recognize broad connections between the disciplines of Communication Studies and English, approaching the impact of food from both social scientific and literary/critical methodologies. **(AI SLO 1)**
- Articulate how the integration of different methodologies and research perspectives can enhance our understanding of how food is both a product and producer in cultures and communities around the world. **(AI SLO 2)**
- Synthesize a perspective on interpersonal communication and the social function of food within community contexts and the literature generated from those cultures. **(AI SLO 3)**
- Apply your new understanding of food and community to a significant local problem within your own community in San Diego or in your area of origin. **(AI SLO 4)**
- Improve your ability to engage and apply interpersonal communication theory within future food-related contexts.
- Develop significantly your ability to write and think critically by integrating different perspectives.

The course on “Epicuriosity” will include 5 required books, several excerpted short stories and theoretical essays, and six required articles, in addition to one feature-length film. Throughout the semester, additional excerpted writings will be introduced to provide theoretical framework and/or vocabulary for units.

Required Books:

Ovid, *Metamorphoses* (excerpts)

Ruth Ozeki, *My year of meats*

Ha Jin, *The bridegroom*

Michael Pollan, *The Omnivore’s Dilemma*

Cramer, Greene, & Walters, *Communication as Food, Food as communication*

Roland Barthes, “Chopsticks”

Sheila Kitzinger, “Protest and mysticism: the Rastafari cult of Jamaica”

Required Movie:

The invisible vegan (2017)

Required Articles:

Bowman, J. M. (2009). “The influences of attribution, context, and heterosexual self-presentation on perceived appropriateness of self-disclosure in same-sex male friendships.” *Communication Research Reports*, 26(3), 215-227.

Bruss, M. B., Morris, J. R., Dannison, L. L., Orbe, M. P., Quitugua, J. A., & Palacios, R. T. (2005). “Food, culture, and family: exploring the coordinated management of meaning regarding childhood obesity.” *Health Communication*, 18(2), 155-175.

Elder, J. P., Ayala, G. X., Campbell, N. R., Slymen, D., Lopez-Madurga, E. T., Engelberg, M., & Baquero, B. (2005). "Interpersonal and print nutrition communication for a Spanish-dominant Latino population: Secretos de la Buena Vida." *Health Psychology, 24*(1), 49.

Galvin, K. M., Dickson, F. C., & Marrow, S. R. (2006). "Systems theory: Patterns and (w) holes in family communication." *Engaging theories in family communication: Multiple perspectives, 309-324*.

Kong, A., Jones, B. L., Fiese, B. H., Schiffer, L. A., Odoms-Young, A., Kim, Y., & Fitzgibbon, M. L. (2013). "Parent-child mealtime interactions in racially/ethnically diverse families with preschool-age children." *Eating behaviors, 14*(4), 451-455.

Ochs, E., & Shohet, M. (2006). "The cultural structuring of mealtime socialization." *New directions for child and adolescent development, 2006*(111), 35-49.

Course Structure:

Introduction:

Week 1: Introduction to Epicuriosity

Unit I: *Social rituals surrounding food*

Week 2: Family/Cultural Patterns through early adolescence

Week 3: Fasting, body image, and eating disorders

Week 4: Humor and expressions of inclusion

Week 5: Eating as context for relational development

Unit II: *Ways of eating*

Week 6: Mechanics across cultures (hands, chopsticks, forks, etc.)

Week 7: Contexts for consumption

Week 8: Nonverbal Communication & Haptics/Proxemics

Unit III: *Dangerous, taboo, or controversial foods/ideas*

Week 9: Controversial ingredients across communities

Week 10: Vegan movements and cultural resistance

Week 11: Communication taboos in "polite society"

Unit IV: *Food Impact*

Week 12: Food and globalization

Week 13: Food and ecology

Week 14: Food and environmental justice

Unit V: *Food across disciplines: A review*

Week 15: Facilitated Discussions of Integration Assignments

Week 16: Facilitated Discussions and Integrative Field Trip

Course Requirements

Classroom etiquette: No texting, laptops or Kindles. During discussion sections, please be respectful and open-minded to peer comments.

Attendance is essential to doing well in this class. You are expected to actively demonstrate your engagement with the text by contributing to class discussion. You must come to every class having read the assignment and bring the text(s) with you. Your **grade for attendance** depends on all the above and on taking and doing well on all course assignments.

Please refrain from habitual tardiness, which will eventually count negatively towards your grade. **More than 3** unexcused absences means an F for the course.

Papers comprise a significant percentage of your grade for this course, and you will be expected to improve with every assignment. In addition to the longer final integration project, short critical analysis paper will be due *every two weeks* or each time we complete a thematic unit (i.e. you will write a total of 5 short papers of 1 – 2 pages).

Academic Integrity & Plagiarism is a serious offense. Each case is reported to the Dean's Office and you will get an automatic F for the course. All work in this class must be your own. At any time, if you rely on or borrow from some other writer, or even anonymous source online, you must acknowledge that intellectual debt by giving clear credit.

Grade Distribution

Papers	30%
Attendance (Quizzes, Discussion, Short responses)	30%
Integration Project	25%
Final	15%

Integration Project

At the end of the semester, you will demonstrate your experience with this intensive, multidisciplinary upper-division course by creating a synthetic project that incorporates knowledge from across the disciplines of Communication Studies and Literature **(AI SLO 3)**. In keeping with university expectations for such a project, Epicuriosity includes the six engaged learning elements that have been shown to promote the success of students like you (high expectations, significant investments of time/energy, intentional interactions with faculty/peers, experiences with diversity, constructive application/practice in real-world settings, and a final presentation).

FINAL PROJECT OVERVIEW

- The Final Project will consist of an integrative project derived from your knowledge of course materials using both Communication Studies and literary/cultural theory to address a food-related need within a community, and presenting the research/data in a presentation similar to those found at conferences **(AI SLO 4)**.
- This project will employ standard APA style. Tips are at <http://owl.english.purdue.edu/owl/section/2/10/>
- In keeping with the social justice mission of the university, your project must be useful or beneficial to your community, whether San Diego or your community of origin.

FINAL PROJECT SPECIFICS

- The final project has multiple parts. You will write a paper that integrates *both* disciplinary perspectives on the role of food, and then contextualize those perspectives to answer a significant question in your community. Finally, you will formally share the findings with your classmates.
- In keeping with the social justice mission of the university, you *must* find some way for your research project to be useful or beneficial to a local community. There are many ways to do this. For example, in a similar assignment past students have explored the process of fundraising for a local hunger abatement program. Or, you may choose to examine the specific role and function certain provision stores have for migrant and/or international communities in San Diego.
- If you would like feedback on your project ahead of time, please feel free to meet with us for feedback. We will be more than happy to give you feedback, as long as you allow enough time for us to respond.

FINAL PROJECT FACILITATION

- During the last two weeks of class, we will have student-facilitated reports on their final integrative assignment. Attendance is mandatory for all group members. If you cannot attend the facilitations and ask significant questions that demonstrate an engaged intellect, you will lose significant points from your final grade.

FINAL PROJECT STRUCTURE

- This project will ask you to look more closely at the relationship between the food-related community phenomena of your choice. You will then integrate readings and discipline-specific knowledge to address concerns related to food and the development of culture. There are five (5) total sections to the paper, which will probably be between 15-20 pages.
 - Introduction – *What are you looking at and why? How is this important? What specific component of “culture” or “cultural identity” have you chosen to address and unpack?*
 - Literature Review -*You must cite at least 10 scholarly journal references using APA style.*
 - Rationale – *What do you expect to better understand? What is the logic and/ or theoretical framework behind your ideas?*
 - Procedure – *How are you engaging both Communication Studies and literary/ cultural theory to better understand the food-related needs of the community under discussion? (AI SLO 3 & 4)*
 - Results– *How did you analyze and research the “data” you are using to understand this food-related concern? What theoretical angle did you employ? Why? What did you find?*

- Discussion/Conclusions – *What is the take-home message? Limitations? Future directions? How might you share your findings with the community? With Communication Studies Scholars? With literary/ cultural theorists.*

HNRS 300: A HISTORY OF HATE: CHRISTIAN ANTISEMITISM AND WESTERN CULTURE

In Workflow

1. HONR Chair (gump@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Thu, 19 Oct 2017 00:39:54 GMT
gump: Approved for HONR Chair
2. Tue, 13 Feb 2018 23:11:04 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Date Submitted: Wed, 18 Oct 2017 23:12:24 GMT

Viewing: HNRS 300 : A History of Hate: Christian Antisemitism and Western Culture
Last edit: Fri, 20 Oct 2017 18:15:36 GMT

Changes proposed by: eforcelli

Contact Person(s)

Name:	E-mail:	Campus Phone:
Erin Fornelli	efornelli	7847

Effective Term

Spring 2018

Subject Code

HNRS

Course Number

300

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

A History of Hate

Catalog Title

A History of Hate: Christian Antisemitism and Western Culture

Credit Hours

4

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

The Christian religion is based on Judaism; Jesus and his early followers were all Jews. How then did Christianity develop the deeply rooted anti-Semitic ideas and attitudes that have become embedded not only in Christian belief and practice but also in much of the culture of the West? How did the Western habits of rejecting racial, ethnic, and religious minorities as undesirable and threatening “others” develop from Christian rejection of the faith and people from which Christianity itself originated? This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in key moments of medieval, reformation, and modern history. We will also engage theological methods to examine the impact of this history on Christian beliefs and practices, and to evaluate recent Christian efforts (often in dialogue with Jews) to imagine and construct a Christianity that overcomes this deeply rooted antiJudaism, replacing the historic teaching of contempt for the Jews with a consistent attitude of respect and even appreciation for Judaism and other religions.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Research
Lecture
Exam
Paper

Faculty Course Workload

Same as weekly contact hours

Is this course cross-listed?

nbsp;

No

Prerequisites?

Membership in Honors Program; 1 lower division THRS course; eligibility for upper division courses.

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Advanced Integration
Theo/Religious Inquiry area

Course attributes

**This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:
This Course can apply to the following Majors/Minors/Concentrations:**

nbsp;

Majors/Minors/Concentrations:
Theology Religious Studies - THRS

Department Restrictions:

Major Restrictions:

Class Restrictions:

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Include

Program Codes:

Honors Test Code with score of P

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

11

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

In the earliest Christian texts (including the New Testament), Christian identity was constructed in opposition to Jews and Judaism. This self-definition of Christianity against the Jews set off a 2000 year history in which Jews were represented (and attacked) as a serious threat to Western culture and civilization. Antisemitism developed as a rejection of Jews as a religious, an ethnic, and even a "racial" other. This interdisciplinary investigation involving the historical and textual analysis of Biblical Studies, the history of western culture, and theological analysis of Christian beliefs and practices will enable students to better understand how antisemitism developed, how it has affected Western culture and history, and how Christianity might be reformed to replace this traditional "teaching of contempt" with a teaching of respect for Judaism and for Jews.

Supporting documents

Fuller Doak Honors Proposal Cover.pdf
Fuller Doak Rationale, Description, Abstract.doc
HNRS XXX FullerDoakChristianityandAntisemitismsyllabus.doc
Fuller Doak Essay Assignment mdrev.docx
Fuller Doak Integration Essay Grading Rubric rev2017.docx

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

n/a

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Ronald Kaufmann (kaufmann) (Fri, 20 Oct 2017 18:15:36 GMT): Oct 20: Essay assignment and Integration essay grading rubric replaced with revised documents per request from M. Doak.

Key: 1153

Mary Doak, Ph.D.
Email: mdoak@sandiego.edu
Office: Maher 280A (260-7844)
Office Hours: to be determined

Russell Fuller, Ph.D.
Email: fuller@sandiego.edu
Office: Maher Hall 284 (260-4050)
Office Hours: to be determined

HNRS XXX: A History of Hate: Christian Antisemitism and Western Culture

Course Description This course is an interdisciplinary, team-taught examination of the roots and development of contempt for Jews and for Judaism in Christianity. The Christian religion is based on Judaism and considers the Hebrew Bible to be revelation. Jesus and his early followers were all Jews. How then did Christianity develop the deeply rooted anti-Semitic ideas and attitudes that have become embedded not only in Christian belief and practice but also in much of the culture of the West? Is it possible to develop a non-supersessionist Christianity that respects Jews and Judaism? Which established Christian beliefs and widespread Christian assumptions would need to be changed? Is it possible to affirm Jesus as the fulfillment of the hopes of the Hebrew Bible without at least implicitly denying the ongoing value of Judaism?

This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in key moments of medieval, reformation, and modern history. Theological methods will be used to examine the impact of this history on Christian beliefs and practices, and to evaluate recent Christian efforts (often in dialogue with Jews) to imagine and construct a Christianity that overcomes this deeply rooted antiJudaism, replacing the historic teaching of contempt for the Jews with a consistent attitude of respect and even appreciation.

The distinct disciplines of biblical studies and of constructive theology are both essential to the task of overcoming Christian antisemitism. Since the New Testament has been a major source of contempt for Jews, the methods of historical and textual (biblical) criticism are crucial for understanding the development of the key New Testament texts, what they might have meant in the 1st century C.E., and how they came to express such negative views of “the Jews.” Normative assessments and revisions of Christian beliefs and practices, however, require the distinct methods of constructive theology to assess whether these revisions are appropriate both to the Christian tradition and to contemporary insights and experiences.

Prerequisites: Acceptance in the Honors program, second semester sophomore standing, one lower division (100 or 200 level) THRS course.

Course Goals and Learning Outcomes: Upon completion of this course, students will be able:

- 1) to assess key New Testament texts, using the methods of biblical criticism to formulate well-defended accounts of the meaning and implications of textual references to Judaism and to Jews as these texts would have been understood in their time (THRS LO 2&3);
- 2) to articulate, explain, and analyze major aspects in the development of antiJudaism and antisemitism in the history of Christian thought and practice (THRS LO 1);
- 3) to recognize, explain, and analyze the effects of antisemitism in Western culture and in the treatment of Jews, especially in European history (THRS LO 1);
- 4) to identify, explain, and evaluate (both practically and theologically) some major developments in recent church teachings as well as theological arguments for overcoming Christian antiJudaism THRS LO 2&3).

By satisfying the above learning outcomes, students will demonstrate in depth knowledge of a contemporary issue (understanding and overcoming Christian antisemitism) in theology and religious studies (**Theology and Religious Inquiry LO#3**).

Successful students will also meet the **Core Advanced Integration Learning Outcomes** (CINT SLO #3 and #4). Building on the CINT SLOs #1 and #2 already achieved in the their LLC Integration course, students in this course will demonstrate that they can:

a) **synthesize** knowledge from biblical criticism, history, and constructive theology into a coherent and insightful account of the development of Christian antisemitism and its historical impact on Western culture (CINT SLO#3); and

d) **apply** an integrated body of knowledge and skills, drawing especially on biblical criticism and constructive theology to evaluate the success of efforts to overcome antisemitism in Christian thought and practice in a manner that is appropriate to the Christian tradition and adequate to the demands of genuine respect for Jews and Judaism (CINT SLO#4).

Required Texts

- ❖ Edward Kessler, *An Introduction to Jewish-Christian Relations*. Cambridge, 2010.
- ❖ William Nicholls, *Christian Antisemitism: A History of Hate*. Jason Aronson, 2993.
- ❖ David Nirenberg, *Anti-Judaism: The Western Tradition*. Norton, 2013.
- ❖ *The Bible* (any translation).
- ❖ Various articles available on electronic reserve through Ares (Copley Library electronic reserve system). To access the articles for this course, log in with your USDOne user name and password at: <https://sandiego.ares.atlas-sys.com/ares/>

Course Requirements and Evaluation:

Participation and Attendance: 10%

1 page Response Papers: 10% (all together)

1st test: 20%

2nd test: 20%

Research Essay: 20%

Final Exam: 20%

Participation and Attendance: All assigned material should be read in advance of each class and students should come to class prepared to discuss and to raise thoughtful questions about the readings. This course assumes that education is an active and collaborative endeavor, so any student may be called upon at any time to respond to the readings or to provide answers to questions. Students are also expected to take an active role in raising questions for discussion.

Students will be allowed to miss 2 classes without penalty, but are responsible for all information and instructions given in class regardless of whether they are present or absent. For each additional absence, 5 points will be deducted from the participation/attendance score.

All cell phones, laptop computers, pagers, and any other electronic devices must be turned off at the beginning of class and remain off for the duration of the class (unless special permission is given by the instructor).

Response papers will be 1 page written reflections in response to questions assigned by the instructor. Further details on the focus of each response paper will be given in the class before each paper is due and will be posted on Blackboard.

Essay: The essay will be a 15-18 page (typed and double-spaced) critical analysis in standard formal English of some aspect of Christian attitudes toward Jews or Judaism. Appropriate and adequate attention to material from both the disciplines of biblical criticism and theology must be integral to the position defended in the essay. A more detailed description of the assignment and the options is available in a separate handout and posted on Blackboard.

Plagiarism, or any other form of cheating, is a violation of the USD code of conduct. See “Academic Regulations” in the Undergraduate Bulletin. **Any student caught cheating in any form on any assignment may fail this course.** If you have any doubts about appropriate use of sources or acceptable forms of consultation with other students or sources, please check with me.

See below for the tentative course schedule. The exam dates are firm; all else (readings, response due dates) will be **as listed on the syllabus unless students are given other instructions in class or via email.** If you miss class, it is your responsibility to check to see whether the assignments have been changed.

COURSE SCHEDULE (SUBJECT TO REVISION)

<u>Date</u>	<u>Topic</u>	<u>Assigned Reading (to be completed before class)</u>
1/28	Introduction to the Topic and Course	

PART I The New Testament (in Context)

1/30	Methods of Biblical Study	Nichols, ch. 1.
2/4	Historical Context: 1 st Century Judaism	E.P. Sanders, “Judaism as a Religion”; Gary Porton, “Diversity in Post-Biblical Judaism;” Nichols, chp. 2-3. <u>1st Response paper due.</u>
2/6	The New Testament in its Context	Kessler , ch. 1; Nirenberg, ch. 2. <u>2nd Resp. due.</u>
2/11	New Testament: The Letters of Paul	Bible: 1 Thess., Galatians, Romans; E. P. Sanders, <i>Paul: a Very Short Introduction</i> (Selections); Nichols, ch. 4.

<u>Date</u>	<u>Topic</u>	<u>Assigned Reading (to be completed before class)</u>
2/13	New Testament: The Synoptic Gospels	Nichols, ch. 5; Bible: Gospels of Mark & Matthew
2/18	New Testament: Synoptic Gospels (cont.)	Bible: Gospel of Luke and Acts of the Apostles; Hauer & Young, “The Gospels” (sel). <u>3rd Response paper due.</u>

- 2/20 New Testament: The Gospel of John Bible: Gospel of John; Neyrey, *The Gospel of John* (selections).
- 2/25 New Testament: Hebrews Bible: Letter to the Hebrews; Harrington, *What are They Saying About the Letter to the Hebrews* (selections). 4th Response paper due.

2/27 **1st Exam**

March 4-8 Spring Break (no class)

Part II The Development of Antisemitism: From the Early Church to the Shoah

- 3/11 The Development of Rabbinic Judaism Kessler, ch. 4; Goodman, *Rome & Jerusalem* (sel).
- 3/13 The Early Church: 100-500. Nirenberg, ch. 3; Nichols, ch. 6. 5th Response due.
- 3/18 The Early Church (cont.) Kessler, ch. 3; Ruether, *Faith and Fratricide* (sel).
- 3/20 Medieval Europe Kessler, ch. 6; Nirenberg, ch. 5. 6th Response due.
- 3/25 The Iberian Peninsula Nirenberg, ch. 6; Carroll, "Convivencia to Reconquista." 7th Response due.
- 3/27 The Reformation Era and the Jews Nicholls, ch. 8; Nirenberg, ch. 7.
- 4/1 Modernity, Christianity, and the Jews Nicholls, ch 9; Nirenberg, ch 10-11.
- 4/3 Christian Antisemitism (1890-1938) Nicholls, ch. 10: Michael, *History of Catholic Antisemitism* (selections). 8th Response due.
- 4/8 The Jewish Question & the Final Solution Kessler, ch. 7.
- 4/10 German Churches during the Shoah Spicer, ed. *Antisemitism, Christian Ambivalence, and the Holocaust* (selections)
- 4/15 International Churches during the Shoah Nicholls, ch. 11; Spicer (selections).
- 4/17 **2nd Exam**
- 4/22 EASTER BREAK (no class)

Part IV Christian Responses: Overcoming Antisemitism

- 4/24 Post-Shoah: Recognizing Antisemitism Connelly, *From Enemy to Brother* (sel); J.B. Metz, "The Church After Auschwitz." 9th response due.
- 4/29 Post-Shoah Responses (cont) Kessler, chs. 9; Pawlikowski, *What are They*

		<i>Saying about Jewish-Christian Relations</i> (sel).
5/1	Revising Official Teachings	<i>Nostra Aetate</i> , Fisher, “Catholic Teaching on Jews and Judaism.” <u>10th response due.</u>
5/6	Revising Official Teaching (cont.)	<i>Dabru Emet</i> , Sherman, “The Road to Reconciliation: Protestant Church Statements on Christian-Jewish Relations.”
5/8	The Ongoing Theological Challenge	Nicholls, chp. 13 & 14; Ruether, “Theological Critique of the Christian Anti-Judaic Myth.”
5/13	Theological Challenge (cont.)	Phan, “Jesus as the Universal Savior in Light of God’s Eternal Covenant with the Jewish People”; Pawlikowski, “Contemporary Christology and Judaism: a Constructive Proposal.”
5/15	Conclusion and Overview of Course	<u>Essay Due.</u>
	FINAL EXAM (Date and Time To Be Determined).	

HONORS TEAM-TAUGHT COURSE PROPOSAL

Title: A History of Hate: Christian Antisemitism and Western Culture

Instructors: Russell Fuller; Mary Doak

Disciplines: Biblical Studies; Constructive Theology

Semester to be offered: Spring 2020; 2nd Option: Fall 2020.

Requested class time: T TH 9:15-10:35

Location preferred: Maher 205 or Maher 207

Prerequisites required: Acceptance in the Honors Program; 1 lower division THRS course; eligibility for upper division courses

Please attach the following items, with this form as your cover page:

- ✓ Rationale and Description
See attached Rationale/Description/Abstract.
- ✓ Readings, Outlines and Evaluation Procedures
See attached syllabus.
- ✓ Interdisciplinary learning goals and outcomes for the course and mode of assessment
See attached syllabus, sample assignment, and grading rubric.
- ✓ Summary/Abstract of proposed course for Honors Newsletter
See attached Rationale/Description/Abstract

Departmental Approval: _____
(Signature of Department Chair) (Department Vote)

[Signature] 4/27/17 11-0 vote

Departmental Approval: _____
(Signature of Department Chair) (Department Vote)

[Signature] 4/27/17 11-0 vote

Note: Proposals must have departmental approval, on this form, from all department chairs before being submitted. Proposals will not be considered if all department chairs have not signed and there is not indication of the departmental vote supporting the class.

This course will fulfill:

The Core Curriculum Requirement for: Foundations of Theological and Religious Inquiry (upper division) learning outcome #3 (THRS 394); Integration Flag (Advanced Integration Learning Outcomes 3 and 4)

Requirements for the major or minor in: 3 units elective credit toward major or minor in Theology and Religious Studies

Rationale for and Description of Proposed Course: “A History of Hate: Christian Antisemitism and Western Culture”

In the earliest Christian texts (including the New Testament), Christian identity was constructed in opposition to Jews and Judaism. This self-definition of Christianity against the Jews set off a 2000 year history in which Jews were represented (and attacked) as a serious threat to Western culture and civilization. The horror of the Holocaust has caused many Christian churches, including the Catholic Church, to repudiate their most problematic accusations against the Jews and to attempt to replace their “teaching of contempt” for Jews with a “teaching of respect.” Nevertheless, negative caricatures of Jews and of Judaism remain in Christian texts and in many assumptions embedded in Christianity and Western culture, so that anti-Semitic attitudes continue to be communicated to new generations. This longstanding practice of vilifying and demonizing Jews contradicts both the ancient Christian commitment to an inclusive reign of God recognizing the dignity of all humanity, and the more recent Western defense of human rights in a diverse society.

This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in major moments of medieval, reformation, and modern history. The distinct methods of biblical studies draw on knowledge of ancient languages and cultures to understand the development of the New Testament texts and what they meant in their 1st century context. The discipline of biblical studies is thus essential to clarify how the early Christians—often Jews themselves—came to define themselves against “the Jews” and to write seemingly anti-Jewish attitudes into the New Testament, which remains a major source of antiJudaism.

This course will also examine recent Christian efforts (often in dialogue with Jews) to construct a Christianity that overcomes this deeply rooted antisemitism. This course will engage the philosophical methods through which constructive theology evaluates expressions of Christian faith in terms of their adequacy to new knowledge and experiences as well as their appropriateness to the essential claims of the tradition. Just as Christian antisemitism cannot be fully understood without the insights that biblical studies provide, the distinct methods of constructive theology are necessary to explore the possibility of a non-supersessionist Christianity that truly respects Jews and all religious others.

Readings, Outlines and Evaluation Procedures

See attached syllabus

Interdisciplinary learning goals and outcomes for the course and mode of assessment

See attached syllabus and attached essay assignment

Summary/Abstract of proposed course for Honors Newsletter

The Christian religion is based on Judaism and Jesus and his early followers were all Jews. How then did Christianity develop the deeply rooted anti-Semitic ideas and attitudes that have become embedded not only in Christian belief and practice but also in much of the culture of the West? How did the Western habits of rejecting racial, ethnic, and religious minorities as

undesirable and threatening “others” form in Christian rejection of the faith and people from which Christianity originated?

This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in key moments of medieval, reformation, and modern history. We will also engage theological methods to examine the impact of this history on Christian beliefs and practices, and to evaluate recent Christian efforts (often in dialogue with Jews) to imagine and construct a Christianity that overcomes this deeply rooted antiJudaism, replacing the historic teaching of contempt for the Jews with a consistent attitude of respect and even appreciation for Judaism and other religions.

The Research Paper Assignment:

Write a 15-18 page essay, typed and double-spaced, in standard, formal English on an aspect of Christian antisemitism involving an interpretation or use of some passage from the New Testament. Your task in this assignment is to engage historical-critical analysis to situate the New Testament passage in its biblical and historical context, to discuss the interpretation and use of this passage in the development of Christian antiJudaism and the broader history of Western antisemitism, and to evaluate the potential role of this passage in the development of non-supersessionist interpretations of Christian faith and practice. The paper should be between fifteen pages and eighteen pages in length, not counting title page, charts, tables, endnotes, and bibliography.

The research paper must include all of the following components:

- (1) **An Introduction** identifying the chosen New Testament passage, defending its importance whether in the history of Christian antisemitism or in overcoming that antisemitism, and clearly stating your thesis (the position you will defend on the passage's relation to antisemitism and whether it can be reclaimed or used in a Christianity of respect for Jews and Judaism).
- (2) **A detailed discussion of the passage** focusing on: a) the context of the passage in the larger context of the biblical book and/or section of the biblical book; b) a brief discussion/summary of any pertinent historical facts, which are related to the composition or editing of the text and its original audience; and c) the meaning of the text in its context. This component will incorporate scholarly observations gleaned from the (historical-critical) sources as well as the writer's own observations.
- (3) **A detailed discussion of the relation of the passage to Christian antisemitism or anti-Judaism** focusing on historical data to show how the passage has been interpreted and/or influenced broad cultural attitudes.
- (4) **A thoughtful discussion of the possible use of the passage in a non-supersessionist Christianity** that is appropriate to and respectful of Judaism.
- (5) **A conclusion summarizing** the above arguments about the New Testament passage's meaning and relation to Christian antisemitism.
- (6) **A bibliography** of sources consulted. **A minimum of four** written sources from the USD library and/or *The Circuit* must be used. No material from the internet or electronic material is acceptable other than articles or ebooks which are a part of the USD library or *Circuit* collections.

How to turn it in:

*All parts of the paper described above must be submitted via email as an attachment any time before May 15th at 5:00pm. **ALL PARTS OF THE PAPER MUST BE COMPOSED USING MS WORD.** No other formats are acceptable. Papers submitted in other formats will be returned to the student ungraded and will be subject to a penalty of deducting 5% of the grade the paper would otherwise have received for each day the paper is late.*

Task Description: Drawing on the disciplinary methods and content of biblical studies, history, and constructive theology, develop and defend a coherent and insightful account of the anti-Semitic use of a New Testament passage, its effects on the development of Christian antisemitism, and the possibility of reclaiming the passage in a non-supersessionist Christianity with respect for Judaism and for Jews.

Elements to be Assessed	Initial	Emerging	Developed	Highly Developed	Comments
#1. Student will demonstrate appropriate use of the historical critical method in biblical studies, along with accurate knowledge of relevant biblical scholarship.	<input type="checkbox"/> Use of historical critical method is absent or deeply flawed <input type="checkbox"/> Ignores or misinterprets the relevant biblical scholarship	<input type="checkbox"/> Identifies and begins to use the historical critical method correctly <input type="checkbox"/> Demonstrates awareness of some relevant biblical scholarship	<input type="checkbox"/> Historical critical method is used more or less correctly, perhaps with some errors or lack of nuance <input type="checkbox"/> Attends to most of the relevant biblical scholarship	<input type="checkbox"/> Historical critical method is employed accurately and with nuance <input type="checkbox"/> Skillful deployment of relevant biblical scholarship	
#2. Students will demonstrate appropriate use of theological methods, along with knowledge and understanding of the relevant Christian beliefs.	<input type="checkbox"/> Use of theological methods is absent or deeply flawed <input type="checkbox"/> Ignores or misunderstands relevant Christian beliefs	<input type="checkbox"/> Identifies and begins to use theological methods correctly <input type="checkbox"/> Shows emerging understanding of the relevant Christian beliefs	<input type="checkbox"/> Theological methods are used mostly correctly, perhaps with some errors <input type="checkbox"/> Shows adequate understanding of most of the relevant Christian beliefs	<input type="checkbox"/> Theological methods are used accurately and with nuance <input type="checkbox"/> Shows insightful understanding of relevant Christian beliefs	
#3 Students will demonstrate appropriate use of historical methods, along with knowledge and understanding of the relevant events and ideas in the history of Western antisemitism. (Dr. Fuller has demonstrated competence in history as well as in biblical studies, and is esp. knowledgeable in the history of antisemitism.)	<input type="checkbox"/> Use of historical methods is absent or deeply flawed <input type="checkbox"/> Ignores or misunderstands essential historical events or developments.	<input type="checkbox"/> Identifies and begins to use historical methods correctly <input type="checkbox"/> Shows emerging understanding of the essential events and major developments in the history of Western antisemitism.	<input type="checkbox"/> Historical methods are used mostly correctly, perhaps with some errors <input type="checkbox"/> Shows adequate understanding of the history of Western antisemitism.	<input type="checkbox"/> Historical methods are used accurately and with nuance <input type="checkbox"/> Demonstrates insightful understanding of the history of Western antisemitism.	
#4. Students will demonstrate ability to synthesize knowledge from biblical criticism, history, and constructive	<input type="checkbox"/> Fails to integrate relevant knowledge from the distinct disciplines <input type="checkbox"/> Fails to provide a coherent and unified account of	<input type="checkbox"/> Begins to integrate relevant knowledge from the distinct disciplines <input type="checkbox"/> Presents a somewhat coherent account	<input type="checkbox"/> Integrates knowledge from the distinct disciplines, though with some lacunae or errors	<input type="checkbox"/> Integrates relevant knowledge from distinct disciplines skillfully and with nuance	

<p>theology into a coherent and accurate account of the development of some aspect of Christian antisemitism.</p>	<p>the development of an aspect of Christian antisemitism</p>	<p>of the relevant development of antisemitism, though with lacunae</p>	<p><input type="checkbox"/> Provides a mostly coherent account of the relevant development of antisemitism, with minor errors or gaps</p>	<p><input type="checkbox"/> Provides a well-developed, clear, and coherent account of some aspect of antisemitism with insights from each of the relevant disciplines</p>	
<p>#5. Students will apply their integrated knowledge from biblical studies, history, and constructive theology to evaluate the possibility of reinterpreting the chosen biblical passage in a non-supersessionist manner appropriate to the Bible and to the essential beliefs of the Christian tradition</p>	<p><input type="checkbox"/> Fails to apply integrated knowledge</p> <p><input type="checkbox"/> Fails to provide an appropriate and reasoned evaluation of the possibility of reinterpreting the Biblical passage in a non-supersessionist manner appropriate to the Bible and essential Christian beliefs</p>	<p><input type="checkbox"/> Begins to apply integrated knowledge, but with considerable errors or confusions</p> <p><input type="checkbox"/> Begins to provide an appropriate evaluation but without adequate reasoning</p>	<p><input type="checkbox"/> Applies integrated knowledge more or less correctly, but with minor errors</p> <p><input type="checkbox"/> Provides an appropriate evaluation, perhaps with some errors or lack of nuance</p>	<p><input type="checkbox"/> Applies integrated knowledge appropriately, with insight and nuance</p> <p><input type="checkbox"/> Provides an appropriate evaluation with cogent and nuanced reasoning</p>	

HNRS 301: A HISTORY OF HATE: CHRISTIAN ANTISEMITISM AND WESTERN CULTURE

In Workflow

1. HONR Chair (gump@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Thu, 19 Oct 2017 00:39:59 GMT
gump: Approved for HONR Chair
2. Tue, 13 Feb 2018 23:11:07 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Date Submitted: Wed, 18 Oct 2017 23:11:53 GMT

Viewing: HNRS 301 : A History of Hate: Christian Antisemitism and Western Culture
Last edit: Fri, 20 Oct 2017 18:15:26 GMT

Changes proposed by: eforcelli

Contact Person(s)

Name:	E-mail:	Campus Phone:
Erin Fornelli	efornelli	7847

Effective Term

Spring 2018

Subject Code

HNRS

Course Number

301

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

A History of Hate

Catalog Title

A History of Hate: Christian Antisemitism and Western Culture

Credit Hours

4

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

The Christian religion is based on Judaism; Jesus and his early followers were all Jews. How then did Christianity develop the deeply rooted anti-Semitic ideas and attitudes that have become embedded not only in Christian belief and practice but also in much of the culture of the West? How did the Western habits of rejecting racial, ethnic, and religious minorities as undesirable and threatening “others” develop from Christian rejection of the faith and people from which Christianity itself originated? This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in key moments of medieval, reformation, and modern history. We will also engage theological methods to examine the impact of this history on Christian beliefs and practices, and to evaluate recent Christian efforts (often in dialogue with Jews) to imagine and construct a Christianity that overcomes this deeply rooted antiJudaism, replacing the historic teaching of contempt for the Jews with a consistent attitude of respect and even appreciation for Judaism and other religions.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Research
Lecture
Exam
Paper

Faculty Course Workload

Same as weekly contact hours

Is this course cross-listed?

nbsp;

No

Prerequisites?

Membership in Honors Program; 1 lower division THRS course; eligibility for upper division courses.

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Advanced Integration
Theo/Religious Inquiry area

Course attributes

**This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:
This Course can apply to the following Majors/Minors/Concentrations:**

nbsp;

Majors/Minors/Concentrations:
Theology Religious Studies - THRS

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Include

Program Codes:

Honors Test Code with score of P

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

11

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

In the earliest Christian texts (including the New Testament), Christian identity was constructed in opposition to Jews and Judaism. This self-definition of Christianity against the Jews set off a 2000 year history in which Jews were represented (and attacked) as a serious threat to Western culture and civilization. Antisemitism developed as a rejection of Jews as a religious, an ethnic, and even a "racial" other. This interdisciplinary investigation involving the historical and textual analysis of Biblical Studies, the history of western culture, and theological analysis of Christian beliefs and practices will enable students to better understand how antisemitism developed, how it has affected Western culture and history, and how Christianity might be reformed to replace this traditional "teaching of contempt" with a teaching of respect for Judaism and for Jews.

Supporting documents

- Fuller Doak Honors Proposal Cover.pdf
- Fuller Doak Rationale, Description, Abstract.doc
- HNRS XXX FullerDoakChristianityandAntisemitismsyllabus.doc
- Fuller Doak Essay Assignment mdrev.docx
- Fuller Doak Integration Essay Grading Rubric rev2017.docx

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

n/a

Will this change have any staffing/budgetary impact?

nnbsp;

No

Will this change impact student enrollment numbers?

nnbsp;

No

Course Reviewer Comments

Ronald Kaufmann (kaufmann) (Fri, 20 Oct 2017 18:15:26 GMT): Oct 20: Essay assignment and Integration essay grading rubric replaced with revised documents per request from M. Doak.

Key: 1154

Mary Doak, Ph.D.
Email: mdoak@sandiego.edu
Office: Maher 280A (260-7844)
Office Hours: to be determined

Russell Fuller, Ph.D.
Email: fuller@sandiego.edu
Office: Maher Hall 284 (260-4050)
Office Hours: to be determined

HNRS XXX: A History of Hate: Christian Antisemitism and Western Culture

Course Description This course is an interdisciplinary, team-taught examination of the roots and development of contempt for Jews and for Judaism in Christianity. The Christian religion is based on Judaism and considers the Hebrew Bible to be revelation. Jesus and his early followers were all Jews. How then did Christianity develop the deeply rooted anti-Semitic ideas and attitudes that have become embedded not only in Christian belief and practice but also in much of the culture of the West? Is it possible to develop a non-supersessionist Christianity that respects Jews and Judaism? Which established Christian beliefs and widespread Christian assumptions would need to be changed? Is it possible to affirm Jesus as the fulfillment of the hopes of the Hebrew Bible without at least implicitly denying the ongoing value of Judaism?

This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in key moments of medieval, reformation, and modern history. Theological methods will be used to examine the impact of this history on Christian beliefs and practices, and to evaluate recent Christian efforts (often in dialogue with Jews) to imagine and construct a Christianity that overcomes this deeply rooted antiJudaism, replacing the historic teaching of contempt for the Jews with a consistent attitude of respect and even appreciation.

The distinct disciplines of biblical studies and of constructive theology are both essential to the task of overcoming Christian antisemitism. Since the New Testament has been a major source of contempt for Jews, the methods of historical and textual (biblical) criticism are crucial for understanding the development of the key New Testament texts, what they might have meant in the 1st century C.E., and how they came to express such negative views of “the Jews.” Normative assessments and revisions of Christian beliefs and practices, however, require the distinct methods of constructive theology to assess whether these revisions are appropriate both to the Christian tradition and to contemporary insights and experiences.

Prerequisites: Acceptance in the Honors program, second semester sophomore standing, one lower division (100 or 200 level) THRS course.

Course Goals and Learning Outcomes: Upon completion of this course, students will be able:

- 1) to assess key New Testament texts, using the methods of biblical criticism to formulate well-defended accounts of the meaning and implications of textual references to Judaism and to Jews as these texts would have been understood in their time (THRS LO 2&3);
- 2) to articulate, explain, and analyze major aspects in the development of antiJudaism and antisemitism in the history of Christian thought and practice (THRS LO 1);
- 3) to recognize, explain, and analyze the effects of antisemitism in Western culture and in the treatment of Jews, especially in European history (THRS LO 1);
- 4) to identify, explain, and evaluate (both practically and theologically) some major developments in recent church teachings as well as theological arguments for overcoming Christian antiJudaism THRS LO 2&3).

By satisfying the above learning outcomes, students will demonstrate in depth knowledge of a contemporary issue (understanding and overcoming Christian antisemitism) in theology and religious studies (**Theology and Religious Inquiry LO#3**).

Successful students will also meet the **Core Advanced Integration Learning Outcomes** (CINT SLO #3 and #4). Building on the CINT SLOs #1 and #2 already achieved in the their LLC Integration course, students in this course will demonstrate that they can:

a) **synthesize** knowledge from biblical criticism, history, and constructive theology into a coherent and insightful account of the development of Christian antisemitism and its historical impact on Western culture (CINT SLO#3); and

d) **apply** an integrated body of knowledge and skills, drawing especially on biblical criticism and constructive theology to evaluate the success of efforts to overcome antisemitism in Christian thought and practice in a manner that is appropriate to the Christian tradition and adequate to the demands of genuine respect for Jews and Judaism (CINT SLO#4).

Required Texts

- ❖ Edward Kessler, *An Introduction to Jewish-Christian Relations*. Cambridge, 2010.
- ❖ William Nicholls, *Christian Antisemitism: A History of Hate*. Jason Aronson, 2993.
- ❖ David Nirenberg, *Anti-Judaism: The Western Tradition*. Norton, 2013.
- ❖ *The Bible* (any translation).
- ❖ Various articles available on electronic reserve through Ares (Copley Library electronic reserve system). To access the articles for this course, log in with your USDOne user name and password at: <https://sandiego.ares.atlas-sys.com/ares/>

Course Requirements and Evaluation:

Participation and Attendance: 10%

1 page Response Papers: 10% (all together)

1st test: 20%

2nd test: 20%

Research Essay: 20%

Final Exam: 20%

Participation and Attendance: *All assigned material should be read in advance of each class and students should come to class prepared to discuss and to raise thoughtful questions about the readings.* This course assumes that education is an active and collaborative endeavor, so any student may be called upon at any time to respond to the readings or to provide answers to questions. Students are also expected to take an active role in raising questions for discussion.

Students will be allowed to miss 2 classes without penalty, but are responsible for all information and instructions given in class regardless of whether they are present or absent. For each additional absence, 5 points will be deducted from the participation/attendance score.

All cell phones, laptop computers, pagers, and any other electronic devices must be turned off at the beginning of class and remain off for the duration of the class (unless special permission is given by the instructor).

Response papers will be 1 page written reflections in response to questions assigned by the instructor. Further details on the focus of each response paper will be given in the class before each paper is due and will be posted on Blackboard.

Essay: The essay will be a 15-18 page (typed and double-spaced) critical analysis in standard formal English of some aspect of Christian attitudes toward Jews or Judaism. Appropriate and adequate attention to material from both the disciplines of biblical criticism and theology must be integral to the position defended in the essay. A more detailed description of the assignment and the options is available in a separate handout and posted on Blackboard.

Plagiarism, or any other form of cheating, is a violation of the USD code of conduct. See “Academic Regulations” in the Undergraduate Bulletin. **Any student caught cheating in any form on any assignment may fail this course.** If you have any doubts about appropriate use of sources or acceptable forms of consultation with other students or sources, please check with me.

See below for the tentative course schedule. The exam dates are firm; all else (readings, response due dates) will be **as listed on the syllabus unless students are given other instructions in class or via email.** If you miss class, it is your responsibility to check to see whether the assignments have been changed.

COURSE SCHEDULE (SUBJECT TO REVISION)

<u>Date</u>	<u>Topic</u>	<u>Assigned Reading (to be completed before class)</u>
1/28	Introduction to the Topic and Course	

PART I The New Testament (in Context)

1/30	Methods of Biblical Study	Nichols, ch. 1.
2/4	Historical Context: 1 st Century Judaism	E.P. Sanders, “Judaism as a Religion”; Gary Porton, “Diversity in Post-Biblical Judaism;” Nichols, chp. 2-3. <u>1st Response paper due.</u>
2/6	The New Testament in its Context	Kessler , ch. 1; Nirenberg, ch. 2. <u>2nd Resp. due.</u>
2/11	New Testament: The Letters of Paul	Bible: 1 Thess., Galatians, Romans; E. P. Sanders, <i>Paul: a Very Short Introduction</i> (Selections); Nichols, ch. 4.

<u>Date</u>	<u>Topic</u>	<u>Assigned Reading (to be completed before class)</u>
2/13	New Testament: The Synoptic Gospels	Nichols, ch. 5; Bible: Gospels of Mark & Matthew
2/18	New Testament: Synoptic Gospels (cont.)	Bible: Gospel of Luke and Acts of the Apostles; Hauer & Young, “The Gospels” (sel). <u>3rd Response paper due.</u>

- 2/20 New Testament: The Gospel of John Bible: Gospel of John; Neyrey, *The Gospel of John* (selections).
- 2/25 New Testament: Hebrews Bible: Letter to the Hebrews; Harrington, *What are They Saying About the Letter to the Hebrews* (selections). 4th Response paper due.

2/27 **1st Exam**

March 4-8 Spring Break (no class)

Part II The Development of Antisemitism: From the Early Church to the Shoah

- 3/11 The Development of Rabbinic Judaism Kessler, ch. 4; Goodman, *Rome & Jerusalem* (sel).
- 3/13 The Early Church: 100-500. Nirenberg, ch. 3; Nichols, ch. 6. 5th Response due.
- 3/18 The Early Church (cont.) Kessler, ch. 3; Ruether, *Faith and Fratricide* (sel).
- 3/20 Medieval Europe Kessler, ch. 6; Nirenberg, ch. 5. 6th Response due.
- 3/25 The Iberian Peninsula Nirenberg, ch. 6; Carroll, "Convivencia to Reconquista." 7th Response due.
- 3/27 The Reformation Era and the Jews Nicholls, ch. 8; Nirenberg, ch. 7.
- 4/1 Modernity, Christianity, and the Jews Nicholls, ch 9; Nirenberg, ch 10-11.
- 4/3 Christian Antisemitism (1890-1938) Nicholls, ch. 10: Michael, *History of Catholic Antisemitism* (selections). 8th Response due.
- 4/8 The Jewish Question & the Final Solution Kessler, ch. 7.
- 4/10 German Churches during the Shoah Spicer, ed. *Antisemitism, Christian Ambivalence, and the Holocaust* (selections)
- 4/15 International Churches during the Shoah Nicholls, ch. 11; Spicer (selections).
- 4/17 **2nd Exam**
- 4/22 EASTER BREAK (no class)

Part IV Christian Responses: Overcoming Antisemitism

- 4/24 Post-Shoah: Recognizing Antisemitism Connelly, *From Enemy to Brother* (sel); J.B. Metz, "The Church After Auschwitz." 9th response due.
- 4/29 Post-Shoah Responses (cont) Kessler, chs. 9; Pawlikowski, *What are They*

		<i>Saying about Jewish-Christian Relations</i> (sel).
5/1	Revising Official Teachings	<i>Nostra Aetate</i> , Fisher, “Catholic Teaching on Jews and Judaism.” <u>10th response due.</u>
5/6	Revising Official Teaching (cont.)	<i>Dabru Emet</i> , Sherman, “The Road to Reconciliation: Protestant Church Statements on Christian-Jewish Relations.”
5/8	The Ongoing Theological Challenge	Nicholls, chp. 13 & 14; Ruether, “Theological Critique of the Christian Anti-Judaic Myth.”
5/13	Theological Challenge (cont.)	Phan, “Jesus as the Universal Savior in Light of God’s Eternal Covenant with the Jewish People”; Pawlikowski, “Contemporary Christology and Judaism: a Constructive Proposal.”
5/15	Conclusion and Overview of Course	<u>Essay Due.</u>
	FINAL EXAM (Date and Time To Be Determined).	

HONORS TEAM-TAUGHT COURSE PROPOSAL

Title: A History of Hate: Christian Antisemitism and Western Culture

Instructors: Russell Fuller; Mary Doak

Disciplines: Biblical Studies; Constructive Theology

Semester to be offered: Spring 2020; 2nd Option: Fall 2020.

Requested class time: T TH 9:15-10:35

Location preferred: Maher 205 or Maher 207

Prerequisites required: Acceptance in the Honors Program; 1 lower division THRS course; eligibility for upper division courses

Please attach the following items, with this form as your cover page:

- ✓ Rationale and Description
See attached Rationale/Description/Abstract.
- ✓ Readings, Outlines and Evaluation Procedures
See attached syllabus.
- ✓ Interdisciplinary learning goals and outcomes for the course and mode of assessment
See attached syllabus, sample assignment, and grading rubric.
- ✓ Summary/Abstract of proposed course for Honors Newsletter
See attached Rationale/Description/Abstract

Departmental Approval: _____
(Signature of Department Chair) (Department Vote)

[Signature] 4/27/17 11-0 vote

Departmental Approval: _____
(Signature of Department Chair) (Department Vote)

[Signature] 4/27/17 11-0 vote

Note: Proposals must have departmental approval, on this form, from all department chairs before being submitted. Proposals will not be considered if all department chairs have not signed and there is not indication of the departmental vote supporting the class.

This course will fulfill:

The Core Curriculum Requirement for: Foundations of Theological and Religious Inquiry (upper division) learning outcome #3 (THRS 394); Integration Flag (Advanced Integration Learning Outcomes 3 and 4)

Requirements for the major or minor in: 3 units elective credit toward major or minor in Theology and Religious Studies

Rationale for and Description of Proposed Course: “A History of Hate: Christian Antisemitism and Western Culture”

In the earliest Christian texts (including the New Testament), Christian identity was constructed in opposition to Jews and Judaism. This self-definition of Christianity against the Jews set off a 2000 year history in which Jews were represented (and attacked) as a serious threat to Western culture and civilization. The horror of the Holocaust has caused many Christian churches, including the Catholic Church, to repudiate their most problematic accusations against the Jews and to attempt to replace their “teaching of contempt” for Jews with a “teaching of respect.” Nevertheless, negative caricatures of Jews and of Judaism remain in Christian texts and in many assumptions embedded in Christianity and Western culture, so that anti-Semitic attitudes continue to be communicated to new generations. This longstanding practice of vilifying and demonizing Jews contradicts both the ancient Christian commitment to an inclusive reign of God recognizing the dignity of all humanity, and the more recent Western defense of human rights in a diverse society.

This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in major moments of medieval, reformation, and modern history. The distinct methods of biblical studies draw on knowledge of ancient languages and cultures to understand the development of the New Testament texts and what they meant in their 1st century context. The discipline of biblical studies is thus essential to clarify how the early Christians—often Jews themselves—came to define themselves against “the Jews” and to write seemingly anti-Jewish attitudes into the New Testament, which remains a major source of antiJudaism.

This course will also examine recent Christian efforts (often in dialogue with Jews) to construct a Christianity that overcomes this deeply rooted antisemitism. This course will engage the philosophical methods through which constructive theology evaluates expressions of Christian faith in terms of their adequacy to new knowledge and experiences as well as their appropriateness to the essential claims of the tradition. Just as Christian antisemitism cannot be fully understood without the insights that biblical studies provide, the distinct methods of constructive theology are necessary to explore the possibility of a non-supersessionist Christianity that truly respects Jews and all religious others.

Readings, Outlines and Evaluation Procedures

See attached syllabus

Interdisciplinary learning goals and outcomes for the course and mode of assessment

See attached syllabus and attached essay assignment

Summary/Abstract of proposed course for Honors Newsletter

The Christian religion is based on Judaism and Jesus and his early followers were all Jews. How then did Christianity develop the deeply rooted anti-Semitic ideas and attitudes that have become embedded not only in Christian belief and practice but also in much of the culture of the West? How did the Western habits of rejecting racial, ethnic, and religious minorities as

undesirable and threatening “others” form in Christian rejection of the faith and people from which Christianity originated?

This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in key moments of medieval, reformation, and modern history. We will also engage theological methods to examine the impact of this history on Christian beliefs and practices, and to evaluate recent Christian efforts (often in dialogue with Jews) to imagine and construct a Christianity that overcomes this deeply rooted antiJudaism, replacing the historic teaching of contempt for the Jews with a consistent attitude of respect and even appreciation for Judaism and other religions.

The Research Paper Assignment:

Write a 15-18 page essay, typed and double-spaced, in standard, formal English on an aspect of Christian antisemitism involving an interpretation or use of some passage from the New Testament. Your task in this assignment is to engage historical-critical analysis to situate the New Testament passage in its biblical and historical context, to discuss the interpretation and use of this passage in the development of Christian antiJudaism and the broader history of Western antisemitism, and to evaluate the potential role of this passage in the development of non-supersessionist interpretations of Christian faith and practice. The paper should be between fifteen pages and eighteen pages in length, not counting title page, charts, tables, endnotes, and bibliography.

The research paper must include all of the following components:

- (1) **An Introduction** identifying the chosen New Testament passage, defending its importance whether in the history of Christian antisemitism or in overcoming that antisemitism, and clearly stating your thesis (the position you will defend on the passage's relation to antisemitism and whether it can be reclaimed or used in a Christianity of respect for Jews and Judaism).
- (2) **A detailed discussion of the passage** focusing on: a) the context of the passage in the larger context of the biblical book and/or section of the biblical book; b) a brief discussion/summary of any pertinent historical facts, which are related to the composition or editing of the text and its original audience; and c) the meaning of the text in its context. This component will incorporate scholarly observations gleaned from the (historical-critical) sources as well as the writer's own observations.
- (3) **A detailed discussion of the relation of the passage to Christian antisemitism or anti-Judaism** focusing on historical data to show how the passage has been interpreted and/or influenced broad cultural attitudes.
- (4) **A thoughtful discussion of the possible use of the passage in a non-supersessionist Christianity** that is appropriate to and respectful of Judaism.
- (5) **A conclusion summarizing** the above arguments about the New Testament passage's meaning and relation to Christian antisemitism.
- (6) **A bibliography** of sources consulted. **A minimum of four** written sources from the USD library and/or *The Circuit* must be used. No material from the internet or electronic material is acceptable other than articles or ebooks which are a part of the USD library or *Circuit* collections.

How to turn it in:

*All parts of the paper described above must be submitted via email as an attachment any time before May 15th at 5:00pm. **ALL PARTS OF THE PAPER MUST BE COMPOSED USING MS WORD.** No other formats are acceptable. Papers submitted in other formats will be returned to the student ungraded and will be subject to a penalty of deducting 5% of the grade the paper would otherwise have received for each day the paper is late.*

Task Description: Drawing on the disciplinary methods and content of biblical studies, history, and constructive theology, develop and defend a coherent and insightful account of the anti-Semitic use of a New Testament passage, its effects on the development of Christian antisemitism, and the possibility of reclaiming the passage in a non-supersessionist Christianity with respect for Judaism and for Jews.

Elements to be Assessed	Initial	Emerging	Developed	Highly Developed	Comments
#1. Student will demonstrate appropriate use of the historical critical method in biblical studies, along with accurate knowledge of relevant biblical scholarship.	<input type="checkbox"/> Use of historical critical method is absent or deeply flawed <input type="checkbox"/> Ignores or misinterprets the relevant biblical scholarship	<input type="checkbox"/> Identifies and begins to use the historical critical method correctly <input type="checkbox"/> Demonstrates awareness of some relevant biblical scholarship	<input type="checkbox"/> Historical critical method is used more or less correctly, perhaps with some errors or lack of nuance <input type="checkbox"/> Attends to most of the relevant biblical scholarship	<input type="checkbox"/> Historical critical method is employed accurately and with nuance <input type="checkbox"/> Skillful deployment of relevant biblical scholarship	
#2. Students will demonstrate appropriate use of theological methods, along with knowledge and understanding of the relevant Christian beliefs.	<input type="checkbox"/> Use of theological methods is absent or deeply flawed <input type="checkbox"/> Ignores or misunderstands relevant Christian beliefs	<input type="checkbox"/> Identifies and begins to use theological methods correctly <input type="checkbox"/> Shows emerging understanding of the relevant Christian beliefs	<input type="checkbox"/> Theological methods are used mostly correctly, perhaps with some errors <input type="checkbox"/> Shows adequate understanding of most of the relevant Christian beliefs	<input type="checkbox"/> Theological methods are used accurately and with nuance <input type="checkbox"/> Shows insightful understanding of relevant Christian beliefs	
#3 Students will demonstrate appropriate use of historical methods, along with knowledge and understanding of the relevant events and ideas in the history of Western antisemitism. (Dr. Fuller has demonstrated competence in history as well as in biblical studies, and is esp. knowledgeable in the history of antisemitism.)	<input type="checkbox"/> Use of historical methods is absent or deeply flawed <input type="checkbox"/> Ignores or misunderstands essential historical events or developments.	<input type="checkbox"/> Identifies and begins to use historical methods correctly <input type="checkbox"/> Shows emerging understanding of the essential events and major developments in the history of Western antisemitism.	<input type="checkbox"/> Historical methods are used mostly correctly, perhaps with some errors <input type="checkbox"/> Shows adequate understanding of the history of Western antisemitism.	<input type="checkbox"/> Historical methods are used accurately and with nuance <input type="checkbox"/> Demonstrates insightful understanding of the history of Western antisemitism.	
#4. Students will demonstrate ability to synthesize knowledge from biblical criticism, history, and constructive	<input type="checkbox"/> Fails to integrate relevant knowledge from the distinct disciplines <input type="checkbox"/> Fails to provide a coherent and unified account of	<input type="checkbox"/> Begins to integrate relevant knowledge from the distinct disciplines <input type="checkbox"/> Presents a somewhat coherent account	<input type="checkbox"/> Integrates knowledge from the distinct disciplines, though with some lacunae or errors	<input type="checkbox"/> Integrates relevant knowledge from distinct disciplines skillfully and with nuance	

<p>theology into a coherent and accurate account of the development of some aspect of Christian antisemitism.</p>	<p>the development of an aspect of Christian antisemitism</p>	<p>of the relevant development of antisemitism, though with lacunae</p>	<p><input type="checkbox"/> Provides a mostly coherent account of the relevant development of antisemitism, with minor errors or gaps</p>	<p><input type="checkbox"/> Provides a well-developed, clear, and coherent account of some aspect of antisemitism with insights from each of the relevant disciplines</p>	
<p>#5. Students will apply their integrated knowledge from biblical studies, history, and constructive theology to evaluate the possibility of reinterpreting the chosen biblical passage in a non-supersessionist manner appropriate to the Bible and to the essential beliefs of the Christian tradition</p>	<p><input type="checkbox"/> Fails to apply integrated knowledge</p> <p><input type="checkbox"/> Fails to provide an appropriate and reasoned evaluation of the possibility of reinterpreting the Biblical passage in a non-supersessionist manner appropriate to the Bible and essential Christian beliefs</p>	<p><input type="checkbox"/> Begins to apply integrated knowledge, but with considerable errors or confusions</p> <p><input type="checkbox"/> Begins to provide an appropriate evaluation but without adequate reasoning</p>	<p><input type="checkbox"/> Applies integrated knowledge more or less correctly, but with minor errors</p> <p><input type="checkbox"/> Provides an appropriate evaluation, perhaps with some errors or lack of nuance</p>	<p><input type="checkbox"/> Applies integrated knowledge appropriately, with insight and nuance</p> <p><input type="checkbox"/> Provides an appropriate evaluation with cogent and nuanced reasoning</p>	

HNRS 334: VERSIONS OF THE PASTORAL IN AMERICAN LITERATURE AND ART

In Workflow

1. HONR Chair (gump@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Mon, 04 Dec 2017 19:49:43 GMT
gump: Approved for HONR Chair
2. Tue, 13 Feb 2018 23:11:10 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Date Submitted: Mon, 04 Dec 2017 19:32:13 GMT

Viewing: HNRS 334 : Versions of the Pastoral in American Literature and Art

Last edit: Mon, 12 Feb 2018 17:38:36 GMT

Changes proposed by: dcartwright

Contact Person(s)

Name: Erin Fornelli	E-mail: efornelli@sandiego.edu	Campus Phone: x7847
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Effective Term

Summer 2018

Subject Code

HNRS

Course Number

334

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

Versions of the Pastoral

Catalog Title

Versions of the Pastoral in American Literature and Art

Credit Hours

4

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

This course takes as its point of departure William Empson's classic work of literary criticism, *Some Versions of the Pastoral* (1974), and revisits the category of "the pastoral" in light of recent theories and representation. Specifically, it examines the strategies used by American writers and visual artists to evoke ideas of idealized natural beauty and structured poetic imagination. Throughout the nineteenth century, and still today, approaches to landscape have been celebrated by diverse authors including Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, Edgar Allen Poe, Walt Whitman, Mary P. Wilkins-Freeman, Annie Dillard, and Rachel Carson. Simultaneously, artists such as Thomas Cole, Frederic Edwin Church, George Inness, Winslow Homer, Lilly Martin Spencer, Alexander Jackson Downing, Robert Smithson and Sally Mann all challenge/d reigning modes for depicting the settled natural environment. In addition to Empson's challenging ideas, students will be exposed to theoretical writing by Paul Alpers, Leo Marx, Alex Nemerov, Sarah Burns, J. B. Jackson and others. Finally, a nuanced appreciation of how certain reformulations of pastoral ideas persist into our own moment is another important goal of this course. This section satisfies 4 units of ENGL.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Research
Lecture
Seminar
Paper

Faculty Course Workload

Same as weekly contact hours

Is this course cross-listed?

nbsp;

No

Prerequisites?

1HNS

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Advanced Integration
Literary Inquiry area

Course attributes

**This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:
This Course can apply to the following Majors/Minors/Concentrations:**

nbsp;

Majors/Minors/Concentrations:

English - ENGL
Art History - ARTH

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

11/18

nbsp;

No:

0

nbsp;

Abstain:

1/0

Rationale:

In the DAA+AH vote held on 12/1/17, all were in favor of the course (Derrick Cartwright abstained from voting as a formality). ENGL voted to approve this course 18/0/0.

Supporting documents

Syllabus Versions of the Pastoral in American Art Final Version.pdf

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

This is a completely new course, not otherwise covered by existing curriculum and, therefore, represents a chance to broaden our students and the students in the Honors introduction to landscape discourse across disciplines.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Ronald Kaufmann (kaufmann) (Mon, 12 Feb 2018 17:38:36 GMT): Application for Advanced Writing removed, per instructions from instructor (I. Williams).

Key: 1187



Winslow Homer, *The Veteran in a New Field*, 1865

THE VETERAN IN A NEW FIELD.—FROM A PAINTING BY HOMER.

Honors 334 (English)/335 (Art History)
Versions of the Pastoral in American Art & Literature
Professors Cartwright and Williams
Fall 2018
4 Units
DRAFT

1. Introduction:

William Empson famously insisted that, “the essential trick of the old pastoral, which was felt to imply a beautiful relation between rich and the poor, was to make simple people express strong feelings in learned and fashionable language.” Writing near the height of the Cold War from his home in Cambridge, England, his arguments might be understood as having framed the chosen topic—at its most general, the poetics of “the ‘old’ pastoral”—from a highly specific locale and with an equally discrete historical vantage point. This course seeks to reframe discourses surrounding the sub-genre of pastoral art and literature in a quite separate context: the modern United States. The largely European tradition of pastoral poetry proved to be a source of lasting fascination for critics as different as Empson, Raymond Williams, Paul de Man, and Paul Alpers, among others, but here in the United States, the divergent strategies surrounding pastoral imagery are only beginning to receive the level of critical inspection that

models of New Criticism, deconstructionism, and new historicism may suggest. Why is this? From nineteenth-century descriptions of the Edenic countryside to twenty-first-century environmentalist longings, pastoral ideals have nonetheless exerted a strong presence on North American identity and common culture. The sources of pastoralism's cultural authority remain opaque for many of us. This course provides an occasion to review the history of pastoral imagery in written texts as well as in paintings, photographs, prints, and landscape settings created in the United States from the mid-nineteenth century to our present moment. Becoming acquainted with a large body of theoretical writing that seeks to define what counts as pastoral is a secondary goal of this course.

Honors students enrolled in this course should expect to do a lot of reading and must be prepared/excited to talk about what they have read in class. On average, the instructors will assign 100+ pages of reading per week, some of which will be quite dense and theoretical. The class will be conducted mostly as a seminar and everyone will be expected to contribute to the group discussion that takes place. It is expected that you will come with ideas, questions, and unresolved summaries of what you've taken in from both readings and your exposure to visual imagery. Additionally, several students will be assigned primary responsibility for leading the class through specific texts or representations each week. Because a significant part of your grade in the course will be based upon participation, all seminar members will be asked to do this on more than one occasion.

2. Course Evaluation:

Participation	30 %
Short writing assignments (3)	30 %
Final paper	40%

Note: Some extra credit opportunities (not to exceed 3% of your final grade) may also be offered throughout the semester. These will likely consist of attending an exhibition, lecture, or other program outside of normally scheduled class hours and writing a thoughtful 2-3 page response to the experience.

Descriptions of the writing assignments will be distributed/discussed in class at appropriate times throughout the semester. Late work is not eligible to receive full credit. Additionally, everyone is expected to come to each session prepared to discuss readings and actively engage with their peers in relevant discussion. We meet as a group just 28 times, so please be note that attendance and participation constitutes a significant part of your grade. Note that anyone who misses more than 3 class sessions will be ineligible to receive full credit for the attendance/participation section of the course and, consequently, will not likely receive an "A" grade in the course.

In general, the following criteria will be used for the rest of the grading:

A = Student work evidences greatest possible familiarity with complex course ideas *and* demonstrates a keen ability to apply those ideas; writing is historically well informed; presentation (e.g. spelling and grammar) is consistently excellent and submitted on time;

B = Student work accurately summarizes the key ideas and most familiar concepts introduced by the course; historically and factually correct; presentation is quite good (but may have some flaws) and work is produced on time;

C = Student work demonstrates a basic familiarity with course terms and concepts but with identifiable gaps; some historical/factual inaccuracies; more than a few problems with presentation and/or work is produced outside of the assigned timeframe.

D = Student work inadequately/incorrectly/incompletely reflects the most basic course materials; work is substantially late, and/ or is poorly presented.

F = Work is incomplete, or else is significantly late, or else fails to meet academic integrity standards.

Questions/concerns about grades should be addressed with the instructors before semester's end. Waiting until last weeks of class or after the exam to address repeated absences, incomplete work, or generally poor performance is a mistake, regardless of excuse. Changes to final grades are, generally speaking, not possible.

3. Course format:

This class meets for 1½ hours, twice a week. The instructors will only rarely deliver lectures during this time. Instead, students will take responsibility for presenting the week's reading to their peers and will take turns leading the group discussions. The instructors will be providing regular guidance those seminar-style sessions are happy to meet with the student/s in advance to help ensure a productive, high quality session each week.

4. Learning outcomes:

"Versions of the Pastoral in American Art & Literature" is an interdisciplinary honors course. As such, it explicitly embraces the new Core Curriculum's goal of equipping undergraduates with the skills necessary to think across the established borders of traditional disciplines: in this case literary study and art history. In the case of this particular course, we are also concerned with a number of closely related fields:

landscape architecture, environmental studies, and gender studies. Additionally, we count the following SLO's among our top priorities for everyone enrolled in this course:

- a. Develop usable vocabularies of literary and art criticism and the ability to apply them to the content of this course;
- b. Evaluate, integrate, and articulate complex historical arguments into relevant contemporary perspectives as a demonstration of critical thinking;
- c. Respond to the presentations of peers with counter arguments based in evidence and engage in respectful, productive debate about complex issues raised in the course;
- d. Make effective use of process writing, including pre-writing, revision, and peer editing to increase clarity and precision of a final draft of academic prose;
- e. Become more self-reflective about our contemporary cultural circumstances as well as become more aware of the formal attributes of both literary and visual works of art.

5. Course schedule and reading assignments:

Week 1:

Introduction to the Course and Expectations

In class reading:

Raymond Williams, "The Pastoral and the Counter Pastoral," in *The Country and The City* (New York: Oxford University Press, 1973): 13-34.

Week 2:

Defining Pastoralism 1: Beyond Empson's "Versions"

William Empson, "Proletarian Literature," and "Marvell's Garden," in *Some Versions of the Pastoral* (New York: New Directions, 1974): 3-23 and 119-143.

M.C. Bradbrook, "Sir William Empson (1906-1984): A Memoir," *The Kenyon Review* 7 (Autumn 1984): 106-115.

Leo Marx, "Does Pastoralism Have a Future?" in J. D. Hunt, ed., *The Pastoral Landscape* (Washington, D.C.: The National Gallery of Art, 1992): 209-25.

Week 3:

New World Cartographies and the Emergence of the American Pastoral

Stephen Greenblatt, "From the Dome of the Rock to the Rim of the World," in *Marvelous Possessions: The Wonder of the New World* (Chicago: University of Chicago Press, 1992).

Robert Sumrell and Kazys Varnelis, "An American Pastoral," *Perspecta* 41 (2008): 163-69.

Christopher P. Heuer, "Arctic Matters in Early America," in Jennifer L. Roberts *Scale: Terra Foundation Essays 2* (2016): 180-214.

Week 4

Pastoralism as Identity in the Early Republic

Thomas Jefferson, excerpts from *Notes on the State of Virginia* (Boston: David Carlisle Publisher, 1801).

Andrew Jackson Downing, excerpts on "A Talk with Flora and Pomona," "State and Prospects of Horticulture," "The Philosophy of Country Taste," "On the Mistakes of Citizens in Country Life," "How to Arrange Country Places," and "The London Parks," in *Rural Essays* (New York: George P. Putnam & Company, 1853).

Aaron Sachs, "American Arcadia: Mount Auburn Cemetery and the Nineteenth-Century Landscape Tradition," *Environmental History* 15 (April 2010): 206-235.

J. B. Jackson, "A Puritan Looks at Scenery," in *Discovering the Vernacular Landscape* (New Haven: Yale University Press, 1984): 57-64.

Week 5:

The Forest and Poetry

William Cullen Bryant, "Inscription for the Entrance to a Wood," and other poems in *American Poetry: The Nineteenth Century*, vol. 1 (New York: Library of America, 1996).

Henry David Thoreau, "Economy," "Where I Lived," "House Warming," and other excerpts from *Walden: Or Life in the Woods* (New York: E.P. Dutton & Co., 1854).

Alex Nemerov, excerpts from *The Forest* (forthcoming Paul Mellon Lectures published by the National Gallery of Art, Washington, D.C., 2018)

Emily Dickinson, *Selected Poems* (to be determined by I. Williams).

Louis L. Noble, "Cole's Dream of Arcadia," *Bulletin of the American Art Union* 2 (Nov. 1849): 23-29.

Week 6:

Transcendentalism & Luminist Painting

Ralph Waldo Emerson, *Nature* (Boston & Cambridge: James Munroe & Company, 1869). and "Nature (Second Series)."

Barbara Novak, excerpts from *Nature and Culture: American Landscape Painting, 1825-1875* (New York: Oxford University Press, 1980).

Alan Wallach, "Thomas Cole's *River in the Catskills* as Antipastoral," *The Art Bulletin* 84 (June 2002): 334-350.

J. Gray Sweeney, "Inventing Luminism: 'Labels Are the Dickens,'" *Oxford Art Journal* 26 (2003): 95-120.

Week 7:

Civil War America and Pastoral Renewal

Sarah Burns, "The Anxiety of Nostalgia," in *Pastoral Inventions: Rural Life in Nineteenth-Century American Art and Culture* (Philadelphia: Temple University Press, 1984): 237-313.

Christopher Kent Wilson, "Winslow Homer's 'The Veteran in a New Field': A Study in Harvest Metaphor and Popular Culture" *American Art Journal* 17 (Autumn 1985): 2-27.

Frederick Douglass, excerpts from "The Narrative of the Life of Frederick Douglass, an American Slave," and "The Life and Times of Frederick Douglass," in Henry Louis Gates, ed., *Douglass: Autobiographies* (New York: Library of America, 1994).

Martin Christadler, "American Landscape: Geology of the Sacred, Commerce and Manifest Destiny," in *Pioneers of Landscape Photography: Gustave Le Gray, Carleton Watkins* (Los Angeles: J. Paul Getty Museum, 1993): 107-125.

Week 8:

Pastoral Responses to Industrialization

Frederick Law Olmsted, excerpts from *Writings on Landscape, Culture and Society* (New York: Library of America, 2015).

Leo Marks, "The Garden," in *The Machine and The Garden: Technology and the Pastoral Ideal in America* (New York: Oxford University Press, 1964/2000): 73-143.

Anne Dymond, "A Politicized Pastoral: Signac and the Cultural Geography of Mediterranean France," *The Art Bulletin* 85 (June 2003): 353-70.

Week 9:

The City Beautiful and Closing the Frontier

Patricia Limmerick, "Disorientation and Reorientation: The American Landscape Discovered from the West," *Journal of American History* 79 (Dec. 1992): 1021-1042. '

Margaretta M. Lovell, "Picturing 'A City for a Single Summer': Paintings of the World's Columbian Exposition," *Art Bulletin* 78 (March 1996): 40-55.

Henry Adams, "Chicago" and "The Dynamo and the Virgin," in *The Education of Henry Adams* (New York: Houghton Mifflin Company, 1918): 331-344 and 279-390.

Frederick Jackson Turner, "The Significance of the Frontier in American History," *Report of the American Historical Association* (1893): 199-227.

Week 10:

Defining Pastoralism #2: Empson's Blindspots

Paul Alpers, "Representative Anecdotes and Ideas of the Pastoral," in *What Is Pastoral?* (Chicago: University of Chicago Press, 1997): 8-43.

John Shields, "Phyllis Wheatley's Subversive Pastoral," *Eighteenth-Century Studies* 27 (Summer 1994): 631-47.

Sharyn Udall, "Georgia O'Keeffe and Emily Carr: Health, Nature and the Creative Process," *Woman's Art Journal* 27 (Spring-Summer 2006): 17-25.

Dolores Hayden, "Rediscovering an African American Homestead," in *The Power of Place: Urban Landscapes as Public History* (Cambridge: The MIT Press, 1994): 168-189.

Oleg Gelikman, "Cold Pastoral: Werner Herzog's Version of Empson," *MLN* 123 (Dec. 2008): 11-41-62.

Week 11:

Rural Myths and Dustbowls

Mary E. Wilkins Freeman, excerpts from *A New-England Nun and Other Stories* (New York: Penguin Classics, 2000).

Peter Schmidt, "Some Versions of Modernist Pastoral: Williams and the Precisionists," *Contemporary Literature* 21 (Summer 1980): 383-406.

James Agee and Walker Evans, excerpts from *Let Us Now Praise Famous Men* (Boston: Houghton Mifflin & Company, 1941).

Robert Penn Warren, excerpts from *Brother to Dragons: A Tale in Verse and Voices* (New York: Random House, 1953).

Barbara M. Kelly, "Little Boxes, Big Ideas," *Design Quarterly* 158 (Winter 1993): 26-31.

Week 12:

Earthworks and the Establishment of the Anti-Pastoral

Robert Smithson, excerpts from *Selected Writings* (Berkeley and Los Angeles: The University of California Press, 1996):

Rachel Carson, excerpts from *Silent Spring* (New York: Houghton Mifflin, 1962).

Daniel Haxall, "Collage and the Nature of Order: Lee Krasner's Pastoral Vision," *Woman's Art Journal* 28 (Fall-Winter 2007): 20-27.

Thomas Crow, "The Simple Life: Pastoralism and the Persistence of Genre in Recent Art," *October* 63 (1993): 41-67.

Rem Koolhaas, "The Future Is the Countryside,"

<http://www.theworldin.com/article/14595/edition2018future-countryside>

Week 13:

Student Presentations

Week 14:

Student Presentations

Note to Departments, Honors Program, and Curriculum Committee: some of the readings listed above are subject to further adjustments/refinements. Specific timing of individual assignments throughout the semester is still to be determined.

HNRS 335: VERSIONS OF THE PASTORAL IN AMERICAN LITERATURE AND ART

In Workflow

1. HONR Chair (gump@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Tue, 05 Dec 2017 02:20:57 GMT
gump: Approved for HONR Chair
2. Tue, 13 Feb 2018 23:11:12 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Date Submitted: Tue, 05 Dec 2017 01:34:30 GMT

Viewing: HNRS 335 : Versions of the Pastoral in American Literature and Art

Last edit: Mon, 12 Feb 2018 17:37:52 GMT

Changes proposed by: eforcelli

Contact Person(s)

Name: Erin Fornelli	E-mail: efornelli@sandiego.edu	Campus Phone: x7847
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Effective Term

Summer 2018

Subject Code

HNRS

Course Number

335

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

Versions of the Pastoral

Catalog Title

Versions of the Pastoral in American Literature and Art

Credit Hours

4

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

This course examines the representational strategies widely used by American writers and visual artists to evoke ideas of natural beauty and wonder. Throughout the nineteenth century, and even today, approaches to landscape have been celebrated by authors including Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, Edgar Allen Poe, Walt Whitman, Mary P. Wilkins-Freeman, Annie Dillard, and Rachel Carson. Simultaneously, artists such as Thomas Cole, Frederic Edwin Church, George Inness, Winslow Homer, Lilly Martin Spencer, Alexander Jackson Downing, and Robert Smithson all challenged reigning modes of depicting nature. Students will be exposed to theoretical writing by William Empson, Paul Alpers, Leo Marx, Alex Nemerov, and others. Finally, a nuanced appreciation of how certain ideas of Pastoral beauty persist into our own moment is another goal of this course. This section satisfies 4 units of ARTH.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Research
Lecture
Seminar
Paper

Faculty Course Workload

Same as weekly contact hours

Is this course cross-listed?

nbsp;

No

Prerequisites?

1HNS

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Advanced Integration
Artistic Inquiry area

Course attributes

**This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:
This Course can apply to the following Majors/Minors/Concentrations:**

nbsp;

Majors/Minors/Concentrations:

Art History - ARTH
English - ENGL

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

12/18

nbsp;

No:

0/0

nbsp;

Abstain:

0/0

Rationale:

DAA+AH voted to approve this course 12/0/0. ENGL voted to approve this course 18/0/0.

Supporting documents

HNRS 335 The Pastoral in American Art Syllabus.pdf

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

This is a completely new course, not otherwise covered by existing curriculum and, therefore, represents a chance to broaden our students and the students in the Honors introduction to landscape discourse across disciplines.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 1188



Winslow Homer, *The Veteran in a New Field*, 1865

THE VETERAN IN A NEW FIELD.—FROM A PAINTING BY HOMER.

Honors 334 (English)/335 (Art History)
Versions of the Pastoral in American Art & Literature
Professors Cartwright and Williams
Fall 2018
4 Units
DRAFT

1. Introduction:

William Empson famously insisted that, “the essential trick of the old pastoral, which was felt to imply a beautiful relation between rich and the poor, was to make simple people express strong feelings in learned and fashionable language.” Writing near the height of the Cold War from his home in Cambridge, England, his arguments might be understood as having framed the chosen topic—at its most general, the poetics of “the ‘old’ pastoral”—from a highly specific locale and with an equally discrete historical vantage point. This course seeks to reframe discourses surrounding the sub-genre of pastoral art and literature in a quite separate context: the modern United States. The largely European tradition of pastoral poetry proved to be a source of lasting fascination for critics as different as Empson, Raymond Williams, Paul de Man, and Paul Alpers, among others, but here in the United States, the divergent strategies surrounding pastoral imagery are only beginning to receive the level of critical inspection that

models of New Criticism, deconstructionism, and new historicism may suggest. Why is this? From nineteenth-century descriptions of the Edenic countryside to twenty-first-century environmentalist longings, pastoral ideals have nonetheless exerted a strong presence on North American identity and common culture. The sources of pastoralism's cultural authority remain opaque for many of us. This course provides an occasion to review the history of pastoral imagery in written texts as well as in paintings, photographs, prints, and landscape settings created in the United States from the mid-nineteenth century to our present moment. Becoming acquainted with a large body of theoretical writing that seeks to define what counts as pastoral is a secondary goal of this course.

Honors students enrolled in this course should expect to do a lot of reading and must be prepared/excited to talk about what they have read in class. On average, the instructors will assign 100+ pages of reading per week, some of which will be quite dense and theoretical. The class will be conducted mostly as a seminar and everyone will be expected to contribute to the group discussion that takes place. It is expected that you will come with ideas, questions, and unresolved summaries of what you've taken in from both readings and your exposure to visual imagery. Additionally, several students will be assigned primary responsibility for leading the class through specific texts or representations each week. Because a significant part of your grade in the course will be based upon participation, all seminar members will be asked to do this on more than one occasion.

2. Course Evaluation:

Participation	30 %
Short writing assignments (3)	30 %
Final paper	40%

Note: Some extra credit opportunities (not to exceed 3% of your final grade) may also be offered throughout the semester. These will likely consist of attending an exhibition, lecture, or other program outside of normally scheduled class hours and writing a thoughtful 2-3 page response to the experience.

Descriptions of the writing assignments will be distributed/discussed in class at appropriate times throughout the semester. Late work is not eligible to receive full credit. Additionally, everyone is expected to come to each session prepared to discuss readings and actively engage with their peers in relevant discussion. We meet as a group just 28 times, so please be note that attendance and participation constitutes a significant part of your grade. Note that anyone who misses more than 3 class sessions will be ineligible to receive full credit for the attendance/participation section of the course and, consequently, will not likely receive an "A" grade in the course.

In general, the following criteria will be used for the rest of the grading:

A = Student work evidences greatest possible familiarity with complex course ideas *and* demonstrates a keen ability to apply those ideas; writing is historically well informed; presentation (e.g. spelling and grammar) is consistently excellent and submitted on time;

B = Student work accurately summarizes the key ideas and most familiar concepts introduced by the course; historically and factually correct; presentation is quite good (but may have some flaws) and work is produced on time;

C = Student work demonstrates a basic familiarity with course terms and concepts but with identifiable gaps; some historical/factual inaccuracies; more than a few problems with presentation and/or work is produced outside of the assigned timeframe.

D = Student work inadequately/incorrectly/incompletely reflects the most basic course materials; work is substantially late, and/ or is poorly presented.

F = Work is incomplete, or else is significantly late, or else fails to meet academic integrity standards.

Questions/concerns about grades should be addressed with the instructors before semester's end. Waiting until last weeks of class or after the exam to address repeated absences, incomplete work, or generally poor performance is a mistake, regardless of excuse. Changes to final grades are, generally speaking, not possible.

3. Course format:

This class meets for 1½ hours, twice a week. The instructors will only rarely deliver lectures during this time. Instead, students will take responsibility for presenting the week's reading to their peers and will take turns leading the group discussions. The instructors will be providing regular guidance those seminar-style sessions are happy to meet with the student/s in advance to help ensure a productive, high quality session each week.

4. Learning outcomes:

"Versions of the Pastoral in American Art & Literature" is an interdisciplinary honors course. As such, it explicitly embraces the new Core Curriculum's goal of equipping undergraduates with the skills necessary to think across the established borders of traditional disciplines: in this case literary study and art history. In the case of this particular course, we are also concerned with a number of closely related fields:

landscape architecture, environmental studies, and gender studies. Additionally, we count the following SLO's among our top priorities for everyone enrolled in this course:

- a. Develop usable vocabularies of literary and art criticism and the ability to apply them to the content of this course;
- b. Evaluate, integrate, and articulate complex historical arguments into relevant contemporary perspectives as a demonstration of critical thinking;
- c. Respond to the presentations of peers with counter arguments based in evidence and engage in respectful, productive debate about complex issues raised in the course;
- d. Make effective use of process writing, including pre-writing, revision, and peer editing to increase clarity and precision of a final draft of academic prose;
- e. Become more self-reflective about our contemporary cultural circumstances as well as become more aware of the formal attributes of both literary and visual works of art.

5. Course schedule and reading assignments:

Week 1:

Introduction to the Course and Expectations

In class reading:

Raymond Williams, "The Pastoral and the Counter Pastoral," in *The Country and The City* (New York: Oxford University Press, 1973): 13-34.

Week 2:

Defining Pastoralism 1: Beyond Empson's "Versions"

William Empson, "Proletarian Literature," and "Marvell's Garden," in *Some Versions of the Pastoral* (New York: New Directions, 1974): 3-23 and 119-143.

M.C. Bradbrook, "Sir William Empson (1906-1984): A Memoir," *The Kenyon Review* 7 (Autumn 1984): 106-115.

Leo Marx, "Does Pastoralism Have a Future?" in J. D. Hunt, ed., *The Pastoral Landscape* (Washington, D.C.: The National Gallery of Art, 1992): 209-25.

Week 3:

New World Cartographies and the Emergence of the American Pastoral

Stephen Greenblatt, "From the Dome of the Rock to the Rim of the World," in *Marvelous Possessions: The Wonder of the New World* (Chicago: University of Chicago Press, 1992).

Robert Sumrell and Kazys Varnelis, "An American Pastoral," *Perspecta* 41 (2008): 163-69.

Christopher P. Heuer, "Arctic Matters in Early America," in Jennifer L. Roberts *Scale: Terra Foundation Essays 2* (2016): 180-214.

Week 4

Pastoralism as Identity in the Early Republic

Thomas Jefferson, excerpts from *Notes on the State of Virginia* (Boston: David Carlisle Publisher, 1801).

Andrew Jackson Downing, excerpts on "A Talk with Flora and Pomona," "State and Prospects of Horticulture," "The Philosophy of Country Taste," "On the Mistakes of Citizens in Country Life," "How to Arrange Country Places," and "The London Parks," in *Rural Essays* (New York: George P. Putnam & Company, 1853).

Aaron Sachs, "American Arcadia: Mount Auburn Cemetery and the Nineteenth-Century Landscape Tradition," *Environmental History* 15 (April 2010): 206-235.

J. B. Jackson, "A Puritan Looks at Scenery," in *Discovering the Vernacular Landscape* (New Haven: Yale University Press, 1984): 57-64.

Week 5:

The Forest and Poetry

William Cullen Bryant, "Inscription for the Entrance to a Wood," and other poems in *American Poetry: The Nineteenth Century*, vol. 1 (New York: Library of America, 1996).

Henry David Thoreau, "Economy," "Where I Lived," "House Warming," and other excerpts from *Walden: Or Life in the Woods* (New York: E.P. Dutton & Co., 1854).

Alex Nemerov, excerpts from *The Forest* (forthcoming Paul Mellon Lectures published by the National Gallery of Art, Washington, D.C., 2018)

Emily Dickinson, *Selected Poems* (to be determined by I. Williams).

Louis L. Noble, "Cole's Dream of Arcadia," *Bulletin of the American Art Union* 2 (Nov. 1849): 23-29.

Week 6:

Transcendentalism & Luminist Painting

Ralph Waldo Emerson, *Nature* (Boston & Cambridge: James Munroe & Company, 1869). and "Nature (Second Series)."

Barbara Novak, excerpts from *Nature and Culture: American Landscape Painting, 1825-1875* (New York: Oxford University Press, 1980).

Alan Wallach, "Thomas Cole's *River in the Catskills* as Antipastoral," *The Art Bulletin* 84 (June 2002): 334-350.

J. Gray Sweeney, "Inventing Luminism: 'Labels Are the Dickens,'" *Oxford Art Journal* 26 (2003): 95-120.

Week 7:

Civil War America and Pastoral Renewal

Sarah Burns, "The Anxiety of Nostalgia," in *Pastoral Inventions: Rural Life in Nineteenth-Century American Art and Culture* (Philadelphia: Temple University Press, 1984): 237-313.

Christopher Kent Wilson, "Winslow Homer's 'The Veteran in a New Field': A Study in Harvest Metaphor and Popular Culture" *American Art Journal* 17 (Autumn 1985): 2-27.

Frederick Douglass, excerpts from "The Narrative of the Life of Frederick Douglass, an American Slave," and "The Life and Times of Frederick Douglass," in Henry Louis Gates, ed., *Douglass: Autobiographies* (New York: Library of America, 1994).

Martin Christadler, "American Landscape: Geology of the Sacred, Commerce and Manifest Destiny," in *Pioneers of Landscape Photography: Gustave Le Gray, Carleton Watkins* (Los Angeles: J. Paul Getty Museum, 1993): 107-125.

Week 8:

Pastoral Responses to Industrialization

Frederick Law Olmsted, excerpts from *Writings on Landscape, Culture and Society* (New York: Library of America, 2015).

Leo Marks, "The Garden," in *The Machine and The Garden: Technology and the Pastoral Ideal in America* (New York: Oxford University Press, 1964/2000): 73-143.

Anne Dymond, "A Politicized Pastoral: Signac and the Cultural Geography of Mediterranean France," *The Art Bulletin* 85 (June 2003): 353-70.

Week 9:

The City Beautiful and Closing the Frontier

Patricia Limmerick, "Disorientation and Reorientation: The American Landscape Discovered from the West," *Journal of American History* 79 (Dec. 1992): 1021-1042. '

Margaretta M. Lovell, "Picturing 'A City for a Single Summer': Paintings of the World's Columbian Exposition," *Art Bulletin* 78 (March 1996): 40-55.

Henry Adams, "Chicago" and "The Dynamo and the Virgin," in *The Education of Henry Adams* (New York: Houghton Mifflin Company, 1918): 331-344 and 279=390.

Frederick Jackson Turner, "The Significance of the Frontier in American History," *Report of the American Historical Association* (1893): 199-227.

Week 10:

Defining Pastoralism #2: Empson's Blindspots

Paul Alpers, "Representative Anecdotes and Ideas of the Pastoral," in *What Is Pastoral?* (Chicago: University of Chicago Press, 1997): 8-43.

John Shields, "Phyllis Wheatley's Subversive Pastoral," *Eighteenth-Century Studies* 27 (Summer 1994): 631-47.

Sharyn Udall, "Georgia O'Keeffe and Emily Carr: Health, Nature and the Creative Process," *Woman's Art Journal* 27 (Spring-Summer 2006): 17-25.

Dolores Hayden, "Rediscovering an African American Homestead," in *The Power of Place: Urban Landscapes as Public History* (Cambridge: The MIT Press, 1994): 168-189.

Oleg Gelikman, "Cold Pastoral: Werner Herzog's Version of Empson," *MLN* 123 (Dec. 2008): 11-41-62.

Week 11:

Rural Myths and Dustbowls

Mary E. Wilkins Freeman, excerpts from *A New-England Nun and Other Stories* (New York: Penguin Classics, 2000).

Peter Schmidt, "Some Versions of Modernist Pastoral: Williams and the Precisionists," *Contemporary Literature* 21 (Summer 1980): 383-406.

James Agee and Walker Evans, excerpts from *Let Us Now Praise Famous Men* (Boston: Houghton Mifflin & Company, 1941).

Robert Penn Warren, excerpts from *Brother to Dragons: A Tale in Verse and Voices* (New York: Random House, 1953).

Barbara M. Kelly, "Little Boxes, Big Ideas," *Design Quarterly* 158 (Winter 1993): 26-31.

Week 12:

Earthworks and the Establishment of the Anti-Pastoral

Robert Smithson, excerpts from *Selected Writings* (Berkeley and Los Angeles: The University of California Press, 1996):

Rachel Carson, excerpts from *Silent Spring* (New York: Houghton Mifflin, 1962).

Daniel Haxall, "Collage and the Nature of Order: Lee Krasner's Pastoral Vision," *Woman's Art Journal* 28 (Fall-Winter 2007): 20-27.

Thomas Crow, "The Simple Life: Pastoralism and the Persistence of Genre in Recent Art," *October* 63 (1993): 41-67.

Rem Koolhaas, "The Future Is the Countryside,"

<http://www.theworldin.com/article/14595/edition2018future-countryside>

Week 13:

Student Presentations

Week 14:

Student Presentations

Note to Departments, Honors Program, and Curriculum Committee: some of the readings listed above are subject to further adjustments/refinements. Specific timing of individual assignments throughout the semester is still to be determined.

POLS 400: POLITICAL IDEAS & IDEOLOGIES

In Workflow

1. PSIR Chair (edmonds@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Provost (herrinton@sandiego.edu)
4. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
5. Banner (Banner@sandiego.edu)

Approval Path

1. Sat, 10 Mar 2018 01:42:16 GMT
edmonds: Approved for PSIR Chair

New Course Proposal

Date Submitted: Sat, 10 Mar 2018 00:31:43 GMT

Viewing: POLS 400 : Political Ideas & Ideologies

Last edit: Sat, 10 Mar 2018 01:43:56 GMT

Changes proposed by: tmccarty

Contact Person(s)

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Effective Term

Fall 2018

Subject Code

POLS

Course Level

Undergraduate

Course Number

400

Department

Poli. Sci. & Intern. Relations (PSIR)

College

College of Arts & Sciences

Title of Course

Political Ideas & Ideologies

Catalog Title

Political Ideas & Ideologies

Credit Hours

1-3

Weekly Contact Hours

Lecture:

1-3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

For this course, students draw upon multidisciplinary perspectives to explore how political ideas and ideologies shape our understanding of the world in a collaborative seminar tied to a series of public events co-sponsored by Pi Sigma Alpha (the Political Science Honors Society). The course brings together interdisciplinary scholarly research, political engagement, and discourse across ideological perspectives to help students interact substantively with the history of ideas to better understand both their political community and themselves, while learning what it means to be an engaged scholar whose research informs their approach to their political community (and vice versa). This course may be taught by a single instructor or team-taught by multiple instructors.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)

nbsp;

Standard Grading System- Final

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

nbsp;

No

Prerequisites?

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

Yes

Is this course repeatable for credit?

nbsp;

Yes

Total completions allowed:

3

and/or

Total credits allowed:

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Advanced Integration

Course attributes

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Majors/Minors/Concentrations:

Political Science - POLS

International Relations - IREL

Department Restrictions:

Major Restrictions:

Class Restrictions:

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

8

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

This course is being proposed to provide a permanent space for students to gain Advanced Integration credit in Political Science & International Relations. Secondly, it creates a framework for Political Science & International Relations faculty to pursue creative, interdisciplinary teaching. Finally, it creates formal connections between Pi Sigma Alpha (the political science honors society) and departmental curriculum, through public events curated by the course participants and sponsored by PSA.

Supporting documents

Ideas & Ideologies Integration Proposal (March 9).pdf

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

Students taking 18 units may have difficulty finding space to enroll in the course, if taught as a one-unit.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 3199

POLS 400
POLITICAL IDEAS & IDEOLOGIES
(PROPOSAL)

PURPOSE & BASICS

- Provide a permanent space for students to gain Advanced Integration credit in PS/IR.
- Create a framework for PS/IR faculty to pursue creative, interdisciplinary teaching.
- Forges strong connections between Pi Sigma Alpha and departmental curriculum
- Variable unit course (1 – 3 units possible)
- May be taught by a single instructor or team-taught by multiple instructors
- 3-4 course meetings will be public events, hosted in concert with Pi Sigma Alpha
- It is expected that structure and content will vary widely by instructor and semester
- Versions taught in previous semesters provide the basis for the models below.

BASIC CATALOG DESCRIPTION

For this course, students draw upon multidisciplinary perspectives to explore how political ideas and ideologies shape our understanding of the world in a collaborative seminar tied to a series of public events co-sponsored by Pi Sigma Alpha (the Political Science Honors Society). The course brings together interdisciplinary scholarly research, political engagement, and discourse across ideological perspectives to help students interact substantively with the history of ideas to better understand both their political community and themselves, while learning what it means to be an engaged scholar whose research informs their approach to their political community (and vice versa). This course may be taught by a single instructor or team-taught by multiple instructors.

Model I: Topical Seminar

Example: Fall 2016, Ideas & Ideologies in the 2016 Election

- Course organized around broad topic (i.e. 2018 Election, War in Syria, Climate Change)
- Students choose an ideological framework to use as a lens to interrogate course topic
- Public events are student-curated panel discussions with faculty from around campus
- May be single instructor or team-taught.

Substantive Description:

Students will identify an ideological framework (liberalism, conservatism, socialism, libertarianism, feminism, environmentalism, antiracism, postcolonialism, anarchism, etc...) to study and employ as a lens through which to interact with the course topic. The course topics should be broad enough to allow for substantive, interdisciplinary exploration of a variety of questions from a variety of ideological perspectives. Suggested topics may include: the 2018 Election, the War in Syria, Politics of Climate Change, or [*something else*].

The explicitly interdisciplinary element of the course will come in the form of student-curated panel discussions featuring faculty members from across a variety of disciplines on campus discussing a set of questions or concepts related to the course topic. These events will help students integrate knowledge and perspectives from multiple disciplines in order to interrogate both the course topic and their chosen ideology.

The goal of the course is to provide the opportunity for students to use the works and ideas associated with an ideological tradition to pursue a simultaneous interrogation of themselves, their political community, and the various fields of study they have encountered while at USD. Through sustained interdisciplinary engagement with the ideas associated with their chosen ideology—in conversation with their fellow students and with faculty from a variety of disciplines—student will gain a better sense of their own values, those of their fellow citizens, and the role that ideas and ideologies do (or do not) play in contemporary politics.

POLS 400
POLITICAL IDEAS & IDEOLOGIES
(PROPOSAL)

Model II: Ideological Seminar

Example: Spring 2017, Understanding & Rethinking Conservatism

- Course organized around ideology (i.e. Conservatism, Feminism, Environmentalism)
- Students choose a topic to explore through the shared ideological lens
- Public events are explorations of how the ideology informs a variety of disciplines
- May be single instructor or team-taught

Substantive Description:

Students will read and discuss a set of common texts, drawn from a variety of disciplinary perspectives, associated with the shared ideological framework. Each student will engage substantively with different aspects of the shared ideology, focusing on a specific topic or question through which to interrogate the implications of the shared framework. This research will be necessarily interdisciplinary: students will explore the ways that different disciplines interact with the ideological framework in their approaches to the topic or question they have taken as their focus. Choice of topics and disciplines to study will be guided by each student's prior coursework and by the research interests of the faculty members who participate in the public events.

The goal of this course is provide the opportunity for students to use the works and ideas associated with a particular ideological tradition to pursue a simultaneous interrogation of themselves, their political community, and the various fields of study they have encountered while at USD. Through sustained engagement with the ideas associated with the ideological focus of the course, students will gain a better sense of their own values, those of their fellow citizens, and the role that ideas and ideologies do (or do not) play in contemporary politics.

Model III: Conceptual Seminar

Example: Fall 2017, Dangerous Music & Radical Politics

Spring 2018, How To Get Yourself Killed in Antiquity!

- Course organized around an interdisciplinary concept (i.e. Political Music; Ancient Politics; Politics & Neuroscience)
- Students will develop interdisciplinary projects exploring an element of the course concept
- Public events are interdisciplinary discussions of the concepts of the course
- Must be team-taught by faculty from at least two different departments

Substantive Description

Students will explore ideas associated with an interdisciplinary concept ((i.e. Political Music; Ancient Politics; Politics & Neuroscience), led by two or more faculty in a small group seminar as well as in four public events. The course participants will develop ideas in the small group, engage with the larger campus community in the public events, and then re-convene the small group to reflect on the public conversations and refine our thinking in light of further study.

The goal of this course is provide the opportunity for students to engage with a shared set of ideas across a variety of discursive communities.in order to pursue a simultaneous interrogation of themselves, their political community, and the various fields of study they have encountered while at USD. Through sustained engagement with the core concepts of the course, students will gain a better sense of their own values, those of their fellow citizens, and the role that ideas and ideologies do (or do not) play in contemporary politics.

POLS 400
POLITICAL IDEAS & IDEOLOGIES
(PROPOSAL)

LEARNING OUTCOMES

In addition to the standard PS/IR learning outcomes, this course will meet the standards for Advanced Integration in the core. To wit, students will be able to:

- **Recognize** broad connections between multiple disciplines, perspectives, and/or approaches to learning.
 - Students in each model will work directly with faculty from multiple disciplines, either in the process of curating the multidisciplinary public events, or through interactions with instructors teaching the course in collaboration.
 - Students will study texts drawn from multiple distinct disciplines, in consultation with faculty from the relevant departments.

- **Articulate** how the integration of different disciplines, perspectives, and approaches to learning can enhance one's understanding of practical issues and problems.
 - Each model explicitly emphasizes the connections between political ideas and practical issues from diverse ideological and disciplinary perspectives.
 - Students in each model will be expected to produce an interdisciplinary research document (i.e. literature review, annotated bibliography, etc...), in which they identify connections—or lack thereof—between various scholarly, discursive, and ideological perspectives that speak to their research focus.

- **Synthesize** knowledge and/or skills from multiple disciplines or perspectives.
 - Students will be encouraged, in both formal assignments and informal course discussions, to draw connections between a diverse set of ideological and disciplinary perspectives.
 - Following the public events, students in each model will be expected to produce a reflective paper that synthesizes what they have learned from the public discussions with what they have studied in their review of interdisciplinary texts.

- **Apply** knowledge and/or skills from multiple disciplines or perspectives.
 - Students will be expected to produce a final project of their own design that draws upon skills and knowledge from multiple ideological and disciplinary perspectives.
 - Students will have wide latitude in the structure and content of their final projects, but it will be expected that each project will explicitly and identifiably engage with skills or knowledge at least one discipline other than Political Science or International Relations.

POLS 449

POLITICAL IDEAS & IDEOLOGIES IN THE 2016 ELECTION

PROFESSOR TIMOTHY WYMAN MCCARTY
PROFESSOR CASEY DOMINGUEZ

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OFFICE: IPJ 282; PHONE: (619) 260-4246
OFFICE HOURS: TUES 1-3; WED 1-3 (& BY APPT)

We've all heard the complaints that American elections are insufficiently focused on ideas. Rather than seriously grapple with opposing visions of a just polity, the nature of liberty, and the role of politics in the pursuit of a good and worthy life, we are beaten down with cynical horserace fixations, inane slogans, and insincere hyperventilation over fake scandals and imagined offenses. It's enough to make anyone want to flee to the Cleve and club-hop down at the Flats and have lunch with Little Richard, but we fight those urges because we have responsibilities.

And yet, even those of us who are dedicated to interacting with ideas in the election sometimes have trouble figuring out exactly how to cut through the noise and begin to engage substantively with the ideas that matter to us and that have an impact on our political communities. This seminar is here to help

Our goal will be to help develop more purposeful, active citizenship through conscious engagement with relevant political ideologies.

This course will take the form of a guided semi-independent study. Each student will choose an ideology with which you feel some personal affinity (liberalism, conservatism, socialism, libertarianism, feminism, environmentalism, antiracism, postcolonialism, anarchism, etc...) to study and use as a lens through which to interact with the election. We will meet six times during the semester to share our insights, compare notes, and engage in productive dialogue between distinct ideological perspectives.

In other words, this course will provide the opportunity to use the works and ideas associated with an ideological tradition to pursue a simultaneous interrogation of yourself and your political community.

Through sustained engagement with the ideas associated with that ideology, you will gain a better sense of your own values, those of your fellow citizens, and the role that ideas and ideologies do (or do not) play in American electoral politics.

Also, it should be a lot of fun.

COURSE REQUIREMENTS:

Seminar Meeting Attendance

Attendance is required at six seminar meetings throughout the semester. Three of these will be public lunchtime seminars hosted by the Humanities Center. These seminars will be guided discussions with faculty and students. Seminar participants will help to guide these discussions with their research and experiences. You are also welcome to visit me in office hours or set up appointments to further explore your ideas and talk about your writing.

Campus Election Events

You will be required to attend at least three on-campus election-related events (e.g. Debate Watching Parties, Election Night Party, Bishop McElroy's lecture on Civic Engagement) and produce a one-page reflection for each.

Off-Campus Events

You will be required to attend at least one political event off campus and produce a one-page reflection for it.

USD Votes

All seminar participants will commit at least two hours of time to work with USD Votes

Literature Review

In order to guide your thinking about your chosen ideology, each participant will study a set of core texts related to their ideology and craft a short literature review that outlines your understanding of the core thinkers and ideas at work in your ideology. You will be required to study all five texts in the initial reading list (see pgs. 5 - 6 below), choose five texts from the expanded reading list (to be distributed 9/27), and find two works of art (novel, poem, piece of music, painting, film, etc...) that are reflective of your chosen ideology.

Final Reflection Paper

Your final assignment will be a summary reflection paper that draws together your one-page reflections and your literature review and adds a thoughtful and critical reflection on the relationship between your ideology and the election, as well as a reflection on how your sense of your own relationship to these ideas and your political community has been affected by the seminar.

SCHEDULE:

THURS., SEP 22: *INTRODUCTORY MEETING*

- Introduction to the political ideas and ideologies at work in the 2016 election.
- Identify your preferred ideology to study.

Thurs., Sep 29: *SURVEYING THE IDEOLOGICAL LANDSCAPE*

- Discussion of chosen ideologies
- Distribution and discussion of **full** ideology reading lists
- Sign up to work for USD Votes
- Planning for Humanities Center Seminar

THURS., OCT 20: *HUMANITIES CENTER POLITICAL IDEAS & IDEOLOGIES SEMINAR I*

- First in a three-part lunchtime discussion of the core ideas & ideologies at work in the election.
- Topic will be determined in light of seminar participant interest and research
- Literature Review Due

THURS., OCT 27: *HUMANITIES CENTER POLITICAL IDEAS & IDEOLOGIES SEMINAR II*

- Second in the three-part lunchtime discussion of the core ideas & ideologies at work in the election
- Topic will be determined in light of seminar participant interest and research
- First One-Page Reflection Due

THURS., NOV 3: *HUMANITIES CENTER POLITICAL IDEAS & IDEOLOGIES SEMINAR III*

- Third in the three-part lunchtime discussion of the core ideas & ideologies at work in the election
- Topic will be determined in light of seminar participant interest and research
- Second One-Page Reflection Due

THURS., NOV 17: *POST-ELECTION WRAP-UP SEMINAR*

- Discussion of our reflections
- Third and Fourth One-Page Reflections Due

THURS., DEC 8: FINAL PAPERS DUE

- Submit your final papers to Professor McCarty's mailbox in the PS/IR Office

LEARNING OUTCOMES

So long as (almost) everything goes according to plan, by the end of this course, you should all be well-prepared to:

- Give an account of the core ideas and history of your chosen ideological framework
- Locate yourself on an ideological spectrum, both in the context of contemporary politics and in the history of ideas
- Speak authoritatively about the role of various political ideologies in contemporary American politics
- Defend normative evaluations of a variety of political ideologies and use ideological lenses to normatively evaluate contemporary policies and political speech
- Communicate effectively across a variety of ideological perspectives

In addition, you will achieve some of the key learning outcomes of your political science education more generally:

GOAL 1 - Substantive Knowledge: Political Science and International Relations (PS/IR) students will graduate with substantive knowledge of basic political concepts and systems. It is our goal that PS/IR students will understand the institutions, processes and values that shape politics within and among states and be able to apply that knowledge to the world. It is also our goal that students understand the major theories, concepts, foundations, and methodologies used in the study of politics and international relations.

- Knowledge of concepts and theories of politics. Students should be able to distinguish among the diversity of traditions in the field.

GOAL 2 – Critical Thinking, Writing, And Research Skills: PS/IR students will graduate with the ability to think critically about political concepts and systems. It is our goal that PS/IR students will demonstrate the ability to apply their knowledge of politics by using the major analytic and theoretical frameworks in several subfields of political science. It is also our goal that students be able to formulate questions and evaluate argument and hypotheses based on these frameworks.

- Writing and Critical Thinking. Students should be able to construct and evaluate analytical arguments and write clear logical prose.
- Research. Students should be able to identify and gather information from credible primary and secondary sources.

GOAL 3 – Engagement in Politics: It is our goal that PS/IR students are prepared for active citizenship and begin to develop an ongoing interest in national and global politics.

- Political efficacy. Students will develop an understanding of the importance of engaging in politics and a realization of political competence.
- Active participation in politics and global citizenship. Students should be able to understand both theoretically and practically the values of citizenship and its beneficial consequences.

POLITICAL IDEAS & IDEOLOGIES
READING LISTS
(REQUIRED TEXTS FOR EACH IDEOLOGY)

Liberalism

1. John Locke, *A Letter Concerning Toleration*
2. John Stuart Mill, *On Liberty*
3. John Rawls, *A Theory of Justice*
4. Isaiah Berlin, *Liberty*
5. Judith Shklar, "The Liberalism of Fear"

Conservatism

1. Edmund Burke, *Reflections on the Revolution in France*
2. Michael Oakeshott, *Rationalism in Politics*
3. Allan Bloom, *Closing of the American Mind*
4. Russell Kirk, *The Conservative Mind*
5. Wendell Berry, *What Are People For?*

Libertarianism

1. John Locke, *Second Treatise of Government*
2. Adam Smith, *The Wealth of Nations*
3. Robert Nozick, *Anarchy, State, and Utopia*
4. Milton Friedman, *Capitalism and Freedom*
5. Murray Rothbard, *The Ethics of Liberty*

Socialism

1. Karl Marx & Friedrich Engels, *The Communist Manifesto*
2. Karl Marx & Friedrich Engels, *Capital*
3. Herbert Marcuse, *One-Dimensional man*
4. G.A. Cohen, *Why Not Socialism?*
5. David Harvey, *A Brief History of Neoliberalism*

Anarchism

1. Emma Goldman, *Anarchism & Other Essays*
2. Mikhail Bakunin, *Statism and Anarchy*
3. Pierre-Joseph Prudhon, *What is Property?*
4. Max Stirner, *The Ego and its Own*
5. Murray Bookchin, *Social Anarchism or Lifestyle Anarchism*

Feminism

1. Simone de Beauvoir, *The Second Sex*
2. Susan Moller Okin, *Justice, Gender, & the Family*
3. Carole Pateman, *The Sexual Contract*
4. bell hooks, *Feminist Theory: from Margin to Center*
5. Zillah Eisenstein, *The Radical Future of Liberal Feminism*

Antiracism

1. W.E.B. Dubois, *The Souls of Black Folk*
2. Malcolm X, *Autobiography*
3. Charles Mills, *The Racial Contract*
4. Ta-Nehesi Coates, *Between the World & Me*
5. Michael Omi & Howard Winant, *Racial Formation in the United States*

Environmentalism

1. Henry David Thoreau, *Walden*
2. Rachel Carson, *Silent Spring*
3. Aldo Leopold, *A Sand County Almanac*
4. Bill McKibben, *The End of Nature*
5. Elinor Ostrom, *Governing The Commons*

POLITICAL IDEAS & IDEOLOGIES
READING LISTS
(REQUIRED TEXTS FOR EACH IDEOLOGY)

Postcolonialism

1. Edward Said, *Orientalism*
2. Frantz Fanon, *The Wretched of the Earth*
3. Gayatri Chakravorty Spivak, "Can the Subaltern Speak?"
4. Orlando Patterson, *Freedom*
5. Teju Cole, "White Savior Industrial Complex"

Multiculturalism

1. Will Kymlicka, *Multicultural Citizenship*
2. Kwame Anthony Appiah, *The Ethics of Identity*
3. Charles Taylor, "The Politics of Recognition"
4. Susan Moller Okin, *Is Multiculturalism Bad for Women?*
5. Patchen Markell, *Bound by Recognition*

Ethno-Nationalism

1. Martin Delaney
2. Malcolm X, *Autobiography*
3. Cristina Beltran, *The Trouble With Unity*
4. Peter Matthiessen, *In the Spirit of Crazy Horse*
5. Tommie Shelby, *We Who Are Dark*

Neoconservatism

1. Irving Kristol, *Neo-conservatism: The Autobiography of an Idea*
2. Francis Fukuyama, *The End of History and the Last Man*
3. Leo Strauss, *Natural Right and History*
4. Samuel Huntington, *The Clash of Civilizations*
5. Allen Bloom, *The Closing of the American Mind*

Catholicism

1. St. Thomas Aquinas, *Summa Theologica*
2. St. Augustine, *The City of God*
3. Pope Leo XIII, *Rerum novarum*
4. Pope Paul VI, *Humanae vitae*
5. Pope Francis, "Address to Congress"

Communitarianism

1. Amitai Etzioni, *The Spirit of Community*
2. Michael Sandel, *Liberalism & the Limits of Justice*
3. Michael Walzer, *Spheres of Justice*
4. Robert Putnam, *Bowling Alone*
5. Alasdair MacIntyre, *After Virtue*

Republicanism

1. Niccolo Machiavelli, *The Discourses on Livy*
2. Montesquieu, *The Spirit of the Laws*
3. Gordon Wood, *Creation of the American Republic*
4. Philip Pettit, *Republicanism*
5. Quentin Skinner, *Liberty Before Liberalism*

Nationalism

1. Benedict Anderson, *Imagined Communities*
2. Johann Herder, *Another Philosophy of History*
3. Carl Schmitt, *The Concept of the Political*
4. Yael Tamir, *Liberal Nationalism*
5. Bernard Yack, *Nationalism and the Moral Psychology of Community*

POLS 449
UNDERSTANDING & RETHINKING CONSERVATISM

PROFESSOR TIMOTHY WYMAN MCCARTY

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OFFICE: IPJ 282; PHONE: (619) 260-4246
OFFICE HOURS: TUES 1-3; WED 1-3 (& BY APPT)

As you are all certainly aware, we have embarked upon a new era of Republican Party control over all three branches of the federal government (and many state & local governments, California obviously excepted). And given that today's GOP proudly associates itself with conservatism as its defining ideology and what do we really know about what it means to be conservative? What is conservatism, exactly, and how well do the GOP and President Trump embody its values and ideals? John Stuart Mill once lamented "how little Conservative leaders understand Conservative principles" and contemporary philosopher Roger Scruton has argued that "it's so much harder to think like a Conservative." And, of all people, Barack Obama spoke up for conservatism when he declared that Trump's convention "sure wasn't conservative."

So if the difficulty of conservative thought leads supposedly conservative leaders like our president to fail in their efforts to govern as conservatives, perhaps we can take the intellectual efforts to determine what true conservative governance might look like and determine whether our putatively conservative leaders truly have failed at conservatism and whether, despite these failures, conservatism in its ideal form might be something worth aspiring toward. With all that in mind, we'll be exploring what it means to think like a conservative and ask whether or not the politicians and policies associated with that label can truly be said to be right thinking (get it?).

This course will take the form of a guided independent study. Some have taken to calling this kind of thing a "Pop-up Class," but to be frank, that term sounds a bit too slickly corporate for my tastes. Then again, nobody endorsed my suggestions to call it a "Pedagogico-Dialectic Odyssey" or "The Journey of the Soul to the Intelligible Realm," so I suppose we can stick with something like "A (Semi) Independent Study Seminar."

We will read and discuss a handful of common texts, and each student will engage substantively with different aspects of conservative thought. We will meet eight times during the semester to share our insights, compare notes, and engage in productive dialogue between distinct ideological perspectives around the common theme of conservatism. In other words, this course will provide the opportunity to use the works and ideas associated with an ideological tradition to pursue a simultaneous interrogation of yourself and your political community. Through sustained engagement with the ideas associated with conservatism, you will gain a better sense of your own values, those of your fellow citizens, and the role that ideas and ideologies do (or do not) play in American electoral politics. Also, it should be a lot of fun.

COURSE REQUIREMENTS

Seminar Meeting Attendance

Attendance is required at eight seminar meetings throughout the semester. Four of these will be public lunchtime seminars hosted by the Humanities Center. These seminars will be guided discussions with faculty and students. Seminar participants will help to guide these discussions with their research and experiences. You are also encouraged to visit me in office hours or set up appointments to further explore your ideas and talk about your writing.

Literature Review, Questions, & Seminar Reflection

In preparation for the four Humanities Center seminar discussions, each of you will choose one of the sessions to focus on and study a set of texts related to the question at issue for that week. You will craft a short literature review that outlines your understanding of the core thinkers and ideas that contribute to your understanding of those questions. You will also prepare five substantive questions based on your research to help further the discussion. Finally, you will synthesize your research and your experience in the discussion in the form of a creative or analytic essay.

Questions & Challenges

For each of the smaller-group seminars, each participant will be required to prepare three substantive questions and two substantive challenges to the texts under discussion for that session. These will be distributed 24 hours prior to each session (that is to say, by Wednesday at Noon), and will help to guide our conversation.

Cultural Engagement

One of the most important elements of conservatism throughout history is a serious engagement with art. In service of that, you will be required to seek out and reflect upon two significant cultural works through the lens of conservative thought. At least one of these must be a work you experience in a public space (art gallery, opera, symphony, etc.). The other you are free to experience in solitude (novel, poem, etc.). You will write a short reflection paper on each of the works with which you engage.

Final Project

Your final assignment will be a substantive work that draws together your research and experiences over the course of the seminar. What that looks like will be entirely up to you. My expectation is simply that it will represent your very best, most careful, and considered work. And that it will be completely amazing.

SEMINAR SCHEDULE

(draft: subject to change based on consultation with seminar participants & also whim)

THURS., FEB 16: *INTRODUCTORY MEETING*

- Introduction to the seminar and the core ideas of conservatism

Thurs., Feb 23: *A PRIMER ON CONSERVATISM*

- Readings:
 - Oakeschott, "On Being Conservative"
 - Kekes, from *The Case for Conservatism*
 - Viereck, from *Conservatism from Adams to Churchill*
 - Kirk, *Ten Conservative Principles*

THURS., MAR 16: *THE CONSERVATIVE IDEAL OF A LIBERAL EDUCATION*

- Readings:
 - Bloom, *The Closing of the American Mind*
 - Strauss, "What is Liberal Education" and "Liberal Education & Responsibility"

THURS., MAR 23: *HUMANITIES CENTER SEMINAR I: WHAT IS CONSERVATISM?*

- Professor Brian Clack (Philosophy) will lead a discussion of the tradition of conservative thought from Burke through the present day.

THURS., MAR 30: *HUMANITIES CENTER SEMINAR II: IS LIBERTARIANISM CONSERVATIVE?*

- Professor Matt Zwolinski (Philosophy) will lead a discussion of libertarianism and the ways in which it does and does not align with conservatism.

THURS., APR 6: *HUMANITIES CENTER SEMINAR III: IS THE CHURCH CONSERVATIVE?*

- A discussion of the complicated relationship between conservative thought and Catholic Christianity throughout Western history, discussion leader TBD.

THURS., APR 20: *HUMANITIES CENTER SEMINAR IV: IS TRUMPISM CONSERVATIVE?*

- Professor Timothy Wyman McCarty will lead a discussion of what exactly "Trumpism" is and whether it should be understood as a form of conservatism.

THURS., APR 27: *WHAT EXACTLY DOES CONSERVATISM CONSERVE?*

- Readings:
 - Wendell Berry, *What are People For?*
 - Simone Weil, *The Need for Roots*

THURS., MAY 11: *THE CONSERVATIVE IDEAL OF A HUMAN BEING*

- Readings:
 - Peter Viereck, *Unadjusted Man*
 - Alasdair MacIntyre, *After Virtue*
 - Norman MacLean, *A River Runs Through It*

THURS., MAY 18: FINAL PROJECTS DUE

- Submit your final papers to Professor McCarty's mailbox in the PS/IR Office

LEARNING OUTCOMES

So long as (almost) everything goes according to plan, by the end of this course, you should all be well-prepared to:

- Give an account of the core ideas and history of conservatism.
- Locate yourself in relation to the history and ideals of conservatism
- Speak authoritatively about the role of various manifestations of conservatism in contemporary American politics
- Defend normative evaluations of conservative thought and use them as an ideological lens to normatively evaluate contemporary policies and political speech
- Communicate effectively across a variety of ideological perspectives, both conservative and not.

In addition, you will achieve some of the key learning outcomes of your political science education more generally:

GOAL 1 - Substantive Knowledge: Political Science and International Relations (PS/IR) students will graduate with substantive knowledge of basic political concepts and systems. It is our goal that PS/IR students will understand the institutions, processes and values that shape politics within and among states and be able to apply that knowledge to the world. It is also our goal that students understand the major theories, concepts, foundations, and methodologies used in the study of politics and international relations.

- Knowledge of concepts and theories of politics. Students should be able to distinguish among the diversity of traditions in the field.

GOAL 2 – Critical Thinking, Writing, And Research Skills: PS/IR students will graduate with the ability to think critically about political concepts and systems. It is our goal that PS/IR students will demonstrate the ability to apply their knowledge of politics by using the major analytic and theoretical frameworks in several subfields of political science. It is also our goal that students be able to formulate questions and evaluate argument and hypotheses based on these frameworks.

- Writing and Critical Thinking. Students should be able to construct and evaluate analytical arguments and write clear logical prose.
- Research. Students should be able to identify and gather information from credible primary and secondary sources.

GOAL 3 – Engagement in Politics: It is our goal that PS/IR students are prepared for active citizenship and begin to develop an ongoing interest in national and global politics.

- Political efficacy. Students will develop an understanding of the importance of engaging in politics and a realization of political competence.
- Active participation in politics and global citizenship. Students should be able to understand both theoretically and practically the values of citizenship and its beneficial consequences.

POLS 449
DANGEROUS MUSIC & RADICAL POLITICS

PROFESSOR TIMOTHY WYMAN MCCARTY
TMCCARTY@SANDIEGO.EDU
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OFFICE HOURS: MON/FRI: 12:15 – 1:15; TUES: 11 – 12; 2-4

PROFESSOR JEFFREY MALECKI
JMALECKI@SANDIEGO.EDU
OFFICE: CAMINO 141B
OFFICE HOURS: MON/WED 10:30AM-12:30PM; TUES 11AM-12:30PM & 4-5PM

"Music expresses that which cannot be said, and on which it is impossible to be silent."

~Victor Hugo

"Isn't this why the rearing in music is most sovereign? Because rhythm and harmony most of all insinuate themselves into the inmost apart of the soul and most vigorously lay hold of it in bringing grace with them; and they make a man graceful if he is correctly reared, if not, the opposite?"

~ Plato, The Republic

"I believe [popular music] ruins the imagination of young people and makes it very difficult for them to have a passionate relationship to the art and thought that are the substance of liberal education."

~ Allan Bloom, Closing of the American Mind

"For what makes the song worthy of censorship also makes it a masterpiece."

~ Robert Christgau

What is the soundtrack to revolution? Can music corrupt the minds of the young? Should political authorities be afraid of the ways that music can disrupt the prevailing political order? Should listeners be concerned about the ways in which music might be subtly manipulating them to assent to dangerous political ideas? This seminar will explore the underappreciated relationship between classical music and radical political ideas.

Against the tendency of contemporary listeners to privilege text (i.e. lyrics) above all else in assessing the political content of art, this seminar will focus squarely on how music itself—meaning stuff like rhythm, melody, and harmony—has been and can be understood as deeply political, perhaps even dangerous and revolutionary. We'll be looking at three composers specifically: Beethoven, Wagner, and Shostakovich, each of whom has left a distinctive legacy that is both musical and political in nature.

COURSE REQUIREMENTS

Seminar Meeting Attendance

Attendance is required at eight seminar meetings throughout the semester. Four of these will be public lunchtime seminars hosted by the Humanities Center. These seminars will be guided discussions with faculty and students. Seminar participants will help to guide these discussions with their research and experiences. You are also encouraged to visit us in office hours or set up appointments to further explore your ideas and talk about your writing.

Literature Review, Questions, & Seminar Reflection

In preparation for the first three Humanities Center seminar discussions, each of you will choose one of the sessions to focus on and study a set of texts related to the composer for that week. You will craft a short literature review that outlines your understanding of the political context for their work. You will also prepare five substantive questions based on your research to help further the discussion. Finally, you will synthesize your research and your experience in the discussion in the form of a creative or analytic essay.

Questions & Challenges

For each of the smaller-group seminars, each participant will be required to prepare three substantive questions and two substantive challenges to the texts and pieces under discussion for that session. These will be distributed 24 hours prior to each session (that is to say, by Wednesday at Noon), and will help to guide our conversation.

Fourth Seminar Presentation

The fourth Humanities Center seminar (Thursday, Nov. 16) will be designed by the seminar participants, which is to say: all of you. As a group, you will structure this event in line with your interests, research, and perspectives. What this entails will be determined collectively in the first few weeks of the seminar.

Final Project

Your final assignment will be a substantive work that draws together your research and experiences over the course of the seminar. Your final project will seek out works independently to interpret in the context of a particular political ideology or set of ideas. What that looks like will be in large part up to you. Our expectation is that it will represent your very best, most careful, and considered work. And that it will be completely amazing.

SEMINAR SCHEDULE

(draft: subject to change based on consultation with seminar participants & also whim)

THURS., SEP. 21: *INTRODUCTORY MEETING*

- Introduction to the seminar and the idea of dangerous music.

THURS., SEP 28: *WHAT'S MUSICAL ABOUT MUSIC?*

- Readings:
 - Bernstein, *The Joy of Music*
 - Carney, *Interactive Listening*
 - Hanslick, *The Beautiful in Music*

THURS., OCT 5: *WHAT'S POLITICAL ABOUT MUSIC?*

- Readings:
 - Plato, from *The Republic*
 - Bloom, from *The Closing of the American Mind*

THURS., OCT 19: *THE CONTEMPORARY POLITICS OF MUSIC (OR LACK THEREOF)*

- Readings:
 - Perl, "Liberals are Killing Art"
 - Ross, "As if Music Could Do No Harm"

THURS., OCT. 26: *HUMANITIES CENTER SEMINAR I: BEETHOVEN & REVOLUTIONARY LIBERALISM*

- Exploring themes of individualism, revolution, and enlightenment in the work of Beethoven.
- Reading:
 - Rumph, *Beethoven after Napoleon*
 - Sachs, *The Ninth: Beethoven and the world in 1824*
- Listening:
 - Beethoven: Symphonies No. 3, 5, 9

THURS., NOV 2: *HUMANITIES CENTER SEMINAR II: WAGNER & ROMANTIC NIHILISM*

- Discussing the relationship between opera and the spirit of romantic nihilism that made the kids go wild for Wagner.
- Reading
 - Nietzsche, *The Birth of Tragedy*
 - Magee, *The Tristan Chord*
 - Wagner, "Art and Revolution"
- Listening:
 - Wagner: Prelude to *Tristan und Isolde*
 - ----- Prelude to *Tannhauser*
 - ----- Excerpts from *Das Ring der Nibelungen*

THURS., NOV 9: *HUMANITIES CENTER SEMINAR III: SHOSTAKOVICH & SOVIET SOCIALISM*

- Discussion of the fraught relationship between Shostakovich & the USSR, with particular attention to Stalin, who persecuted the composer for creating “muddle instead of music.”
- Reading
 - Volkov, *Shostakovich and Stalin*
 - Barnes, *The Noise of Time*
 - San Francisco Symphony, *Keeping Score*
- Listening:
 - Shostakovich: *Lady Macbeth of Mtsensk*
 - -----SYMPHONY NO. 5
- Viewing:
 - *Testimony* (dir. Tony Palmer)

THURS., NOV 16: *HUMANITIES CENTER SEMINAR IV: THE KIDS ARE ALRIGHT*

- Seminar participants will curate a discussion of the political content (or lack thereof) in the music that matters to them & their peers.

THURS., NOV 30: *SEMINAR REFLECTIONS & STUDENT PROJECT WORKSHOP*

- Discussion of Humanities Center seminars & collaborative workshop on final projects.

THURS., DEC 7: *FINAL PROJECT SEMINAR*

- Presentation of final projects to the seminar
- Final project due on Friday, December 8th

HUMC 394
HOW TO GET YOURSELF KILLED IN ANTIQUITY

PROFESSOR TIMOTHY WYMAN MCCARTY
TMCCARTY@SANDIEGO.EDU
OFFICE: IPJ 282; PHONE: (619) 260-4246
OFFICE HOURS: WF 11:00 – 12:15; TTH 10:45 – 12:00

PROFESSOR RYAN ABRECHT
RABRECHT@SANDIEGO.EDU
OFFICE: IPJ 265; PHONE: (619) 260 - 7843
OFFICE HOURS: F 8-11; 12:15 – 2:15

“The unexamined life is not worth living.”
~Socrates (according to Plato)

“Fortunate are those who have received as their fate that which is most becoming—as have these in their end, and you in your grief—and for whom life ends at a point commensurate with the happiness in which it was lived.”

~ Pericles (according to Thucydides)

*“So you just let me and my ‘bad judgment’
Go to hell. Nothing could happen to me
So bad that it would cloud my noble death.”*
~ Antigone (according to Sophocles)

The Political Ideas & Ideologies Series invites you to discover what kinds of dangerous ideas and actions could get a person killed in Ancient Greece and Rome. Looking at figures like Socrates, Antigone, Julius Caesar, and too many Christian martyrs to name, we'll be exploring how being a philosopher, a gender nonconformist, a tyrant, or a true believer can be a dangerous thing. And we'll investigate how thinking about what it meant to be a dangerous radical in antiquity can help us better understand our perceptions of and responses to dangerous ideas today.

We will be exploring these ideas in a small group seminar as well as in four public events at the Humanities Center. We will develop ideas in the small group, engage with the larger campus community in the public events, and then re-convene the small group to reflect on the public conversations and refine our thinking in light of further study. Our goal will be not only to learn something about the relationship between political ideas in the Ancient world and political ideas in contemporary America, but also to learn something about what it means to engage with ideas across a variety of discursive communities. Also, we're going to have a lot of fun.

COURSE REQUIREMENTS

Seminar Meeting Attendance

Attendance is required at eight seminar meetings throughout the semester. Four of these will be public lunchtime seminars hosted by the Humanities Center. These seminars will be guided discussions with faculty and students. Seminar participants will help to guide these discussions with their research and experiences. You are also encouraged to visit us in office hours or set up appointments to further explore your ideas and talk about your writing.

Seminar Reading & Reflection Papers

For each of the four Humanities Center seminar discussions, all participants will be expected to read two texts: the common reading for the week and one additional reading from among the list of elective readings. These readings and the seminar discussions will provide the material for two substantive reflection papers, one following the two sessions on Athens (due March 22) and one following the two sessions on Rome (due April 26).

Discussion Questions & Theses

For each of the course meetings and Humanities Center events, participants will be required to also prepare five substantive questions or provisional theses based on your reading and preparation to help further the discussion of the texts and pieces under discussion for that session. These must be submitted 24 hours prior to each session (that is to say, by Wednesday at Noon), and will help to guide our conversation.

Final Project

Your final assignment will be a substantive work that draws together your research and experiences over the course of the seminar. For this project, you will identify someone who was killed in the past century, the circumstances of whose death may be interpreted through the lens of one of the four ways to get killed in antiquity (philosophy, gender nonconformity, tyranny, true belief). You will tell the story of that death and what its resonances to the Ancient cases tell us about what it means to get killed in the contemporary world.

SEMINAR SCHEDULE

(draft: subject to change based on consultation with seminar participants & also whim)

THURS., FEB 22, *INTRODUCTORY MEETING*

- Introduction to the seminar and the notion of getting oneself killed in antiquity

THURS., MARCH 1, *STAYING ALIVE IN ATHENS*

- Introduction to the social and political structures of Athenian Democracy
 - Josiah Ober, *Mass and Elite in Democratic Athens*
 - Loren Samons, *What's Wrong with Democracy?*

THURS. MARCH 8: *HUMANITIES CENTER SEMINAR I: BE A PHILOSOPHER!*

- Looking specifically at the case of Socrates, we explore how being a philosopher could get a person killed in Ancient Athens
 - Common Reading: Plato, *Apology*

THURS., MARCH 15: *HUMANITIES CENTER SEMINAR II: BE A GENDER NONCONFORMIST!*

- Through the lens of tragedies by Sophocles and Euripides, we explore how refusing to conform to gender norms could get a person killed in Ancient Athens.
 - Common Reading: Sophocles, *Antigone*

THURS., MARCH 22: *ATHENS SEMINAR REFLECTIONS*

- Discussion of public seminars on Athens and reflections on the relationship between the norms and structures of Athenian and American democracy.

THURS., APRIL 5, *STAYING ALIVE IN ROME*

- Introduction to the social and political structures of the Roman Republic and the transformation to (and ultimate decline of) the Roman Empire
 - David Gwynn, *The Roman Republic*
 - Paul Veyne, *A History of Private Life, Vol 1: Pagan Rome to Byzantium*
 - Mary Beard, *SPQR: A History of Ancient Rome*

THURS., APRIL 12: *HUMANITIES CENTER SEMINAR III: BE A TYRANT!*

- Being a tyrant is hard work, especially since it is the sort of thing that could get a person killed in Ancient Rome.
 - Common Reading: Plutarch, *Life of Caesar*

THURS., APRIL 19: *HUMANITIES CENTER SEMINAR IV: BE A TRUE BELIEVER!*

- The Romans sure did like persecuting Christians, so we'll be looking at the lives of martyrs to see how being a believer could get a person killed in Ancient Rome.
 - Common Reading: *The Martyrdom of Perpetua and Felicitas*

THURS., APRIL 26: *SEMINAR REFLECTIONS & STUDENT PROJECT WORKSHOP*

- Discussion of public seminars & collaborative workshop on final projects.

THURS., MAY 3: *FINAL PROJECT SEMINAR I*

- Presentation of final projects to the seminar

THURS., MAY 10: *FINAL PROJECT SEMINAR II*

- Presentation of final projects to the seminar

LEARNING OUTCOMES

So long as (almost) everything goes according to plan, by the end of this course, you should all be well-prepared to:

- Give an account of core social and political institutions of Ancient Athens and Rome.
- Critically analyze both primary and secondary texts related to politics and society in Ancient Greece and Rome.
- Speak authoritatively about the connections between Ancient political institutions and those at work in contemporary American politics and society.
- Defend or critique normative evaluations of political action in antiquity and employ these evaluations as an ideological lens to normatively evaluate contemporary political institutions, actions, and speech.
- Communicate effectively across a variety of normative perspectives, both ancient and contemporary.

In addition, you will achieve some of the key learning outcomes of your political science education more generally:

GOAL 1 - Substantive Knowledge: Political Science and International Relations (PS/IR) students will graduate with substantive knowledge of basic political concepts and systems. It is our goal that PS/IR students will understand the institutions, processes and values that shape politics within and among states and be able to apply that knowledge to the world. It is also our goal that students understand the major theories, concepts, foundations, and methodologies used in the study of politics and international relations.

- Knowledge of concepts and theories of politics. Students should be able to distinguish among the diversity of traditions in the field.

GOAL 2 – Critical Thinking, Writing, and Research Skills: PS/IR students will graduate with the ability to think critically about political concepts and systems. It is our goal that PS/IR students will demonstrate the ability to apply their knowledge of politics by using the major analytic and theoretical frameworks in several subfields of political science. It is also our goal that students be able to formulate questions and evaluate argument and hypotheses based on these frameworks.

- Writing and Critical Thinking. Students should be able to construct and evaluate analytical arguments and write clear logical prose.
- Research. Students should be able to identify and gather information from credible primary and secondary sources.

GOAL 3 – Engagement in Politics: It is our goal that PS/IR students are prepared for active citizenship and begin to develop an ongoing interest in national and global politics.

- Political efficacy. Students will develop an understanding of the importance of engaging in politics and a realization of political competence.
- Active participation in politics and global citizenship. Students should be able to understand both theoretically and practically the values of citizenship and its beneficial consequences.

THEA 475C: THEATRE AND COMMUNITY

In Workflow

1. THEA Chair (sripley@sandiego.edu)
2. AS Associate Dean (kaufmann@sandiego.edu)
3. Core Curricula Chair (bethoshea@sandiego.edu)
4. Provost (herrinton@sandiego.edu)
5. Registrar (registrar@sandiego.edu, chingfang@sandiego.edu)
6. Banner (Banner@sandiego.edu)

Approval Path

1. Sun, 11 Feb 2018 16:38:44 GMT
sripley: Approved for THEA Chair
2. Wed, 14 Mar 2018 05:12:16 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean
3. Wed, 14 Mar 2018 22:53:35 GMT
Bethany O'Shea (bethoshea): Approved for Core Curricula Chair
4. Thu, 15 Mar 2018 15:45:56 GMT
Thomas Herrinton (herrinton): Approved for Provost

New Course Proposal

Date Submitted: Sat, 10 Feb 2018 22:42:38 GMT

Viewing: THEA 475C : Theatre and Community

Last edit: Wed, 28 Feb 2018 01:02:06 GMT

Changes proposed by: kaufmann

Contact Person(s)

Name:	E-mail:	Campus Phone:
Scott Ripley	sripley	2334

Effective Term

Fall 2018

Subject Code

THEA

Course Level

Undergraduate

Course Number

475C

Department

Theatre Arts/Performance Study (THEA)

College

College of Arts & Sciences

Title of Course

Theatre and Community

Catalog Title

Theatre and Community

Credit Hours

3

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

This course focuses on the use of theatre and performance as a means of exploring social and political issues. Students will examine the skills needed to create theatre for and about specific communities and their concerns. It involves all levels of creation, including researching, interviewing, writing, and performing. Students will be guided in establishing partnership building with community-based organizations.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)

nbsp;

Auditing Permitted

Other Grading Mode(s)

nbsp;

Pass/Fail Grading System

Other Grading Mode(s)

nbsp;

Standard Grading System- Final

Method(s) of delivery

Field Experience

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

nbsp;

No

Prerequisites?

THEA 101, 230, or permission of instructor.

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

Does this meet any of the following Undergraduate Core Curriculum Requirements?

nbsp;

Domestic Diversity level 2

Course attributes

Community Service Learning

International

This Course Change/Course Proposal will be sent to the Dept Chairs for the Majors/Minors/Concentrations selected below:

This Course can apply to the following Majors/Minors/Concentrations:

nbsp;

Majors/Minors/Concentrations:

Theatre Arts/Perform Studies - THEA

Performing Arts Entrepreneurship - PFE1

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

9

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

The course, as a DISJ Level Two course, brings the students together for a collaborative experience, devising work in conjunction with community groups and serving as a culmination of the training the students have received in the department. The course focuses on domestic diversity and issues of social justice with high impact practices of community-engagement learning.

Supporting documents

THEA 475C SYLLABUS THEA and COMMUNITY DISJ-2.doc

Quiz 3 Cohen Cruz DISJ-2.docx

Quiz 1 Cohen Cruz DISJ-2.docx

THEATRE and COMMUNITY LP 3 DISJ-2.doc

LP # 2 T and C DISJ-2.doc

Rubric Theatre and Community LOs 4 5 (2).docx

SYLLABUS THEA and COMMUNITY SPRING 2018 (2).doc

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units

Rather than requiring that all students do individual senior projects, we are proposing that Theatre & Community once again serve as our capstone experience (reflected in the course renumbering from THEA 375C to THEA 475C). This will effect our department curriculum in positive ways, in that this course is ideally suited to serve as the culminating experience for our majors and minors.

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Ronald Kaufmann (kaufmann) (Wed, 28 Feb 2018 01:02:06 GMT): Two new files added per request from Core Director

Key: 3124

THEATRE AND COMMUNITY SYLLABUS

Professor: Evelyn Diaz Cruz
Office: Camino Hall 173-A
Phone: (619) 260-7877

Course: THEATRE 475 C, DISJ-2
Room: Camino Hall 131
E-Mail: diazcruz@san Diego.edu

READINGS:

Norma Bowles and Daniel-Raymond Nadon (eds.). *STAGING SOCIAL JUSTICE: COLLABORATING TO CREATE ACTIVIST THEATRE*. Southern Illinois University Press (2013).

Cohen-Cruz, Jan. *ENGAGING PERFORMANCE: THEATRE AS CALL AND RESPONSE*. Routledge Press (2010).

Additional readings will be handed out in class, or posted on Black-Board.

STUDENT LEARNING OUTCOMES:

Students in this course will gain skills in the creation and staging of theatre for consciousness raising and partnership building by:

- *CRITICAL SELF-REFLECTION*: Critically/artistically reflect on and describe how you and others have experienced privilege and oppression.
- Writing dramatic original works of art in playwriting format.
- Demonstrating an ability to compare and contrast different cultures and points of view through the application of contemporary practices of theatre and performance. *EXPLAIN DIVERSITY, INCLUSION, AND SOCIAL JUSTICE*: Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation through theatre.
- *ANALYZE THE COMPLEXITIES OF DIVERSITY, INCLUSION, AND SOCIAL JUSTICE*: Critically examining the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice by creating and staging pieces of theatre for specific communities and their concerns.

THE LEARNING OBJECTIVES WILL BE MET BY THE FOLLOWING MEANS:

Scene/Physical Work:

- Engaging community opportunities with local community partners. (TBD).
- Attendance at two plays. TBD
- Participation in bonding, trust building and improvisation exercises in class and in the community.
- The creation of a one-act play, which includes: writing, work-shopping, refining, rehearsing, performing, directing and/or designing.
- Collaborating in a final evening of staged one-acts at the University of San Diego and possibly at the community partner site.

Writing Assignments:

- Weekly journal reflections responding to lead questions that I will provide.
- Quizzes on the reading.
- A first draft of a one-act play in playwriting format (minimum 20 pages).
- A final major revision of the One-Act Play due the day of the final exam on syllabus.

Mandatory Advising Session on THURSDAY, MARCH 23RD at 12:30 to 2:00 pm in Camino, room 119, for all majors, minors and interested students. Students are to bring their DARS report.

STRUCTURE OF THE COURSE:

This course is offered as a community based service-learning experience in collaboration with CASA (Karen and Tom Mulvaney Center for Community, Awareness and Social Action) and the USD Change Maker Hub ILVI (Impact Linda Vista Initiative). This course is a non-traditional approach to creating theatre. Students (both from Bayside Community and USD) will be supported in creating a collaborative production.

Theatre is created by the socio-political happenings of the time. Empathy and collaboration are highly valued in theatre. This class is a natural sacred space for discussing current issues and embodying a diversity of human perspectives through the lens of social justice. We will be telling authentic stories from a grass-roots perspective.

Students will be given support to explore how issues of race, privilege, gender, sexual orientation, and differently able-bodied perspectives inform our point of view and sense of privilege. Story telling, improvisation and theatre games will be used to spark creativity and build trust. Students will be guided towards the performing of a final evening of collaborative theatre making hosted at the University of San Diego.

Given the time constraints, it is obvious that not all scripts will have a full production. If you do have a production, consider it an honor and consequently, I will have the painful duty and *responsibility* of editing your work to ensure a successful theatrical experience for everyone including *all* the artists, *all* the community partners, within USD guidelines, and in consideration of a general audience. ***In other words, I have final editing rights.*** All students are required to write a one-act play and revise it by semester's end. However, students or I may choose whether or not the written work is ready for a production. Everyone will be helping in many aspects towards the production i.e. stage-managing, designing, etc.

The level of commitment and flexibility for this course is significant. This class is inherently disorderly and even chaotic at times. It is vitally important to be realistic about the time needed to ensure your vision is adequately developed. Do not over commit yourself, especially towards the end of the semester when we will need to collaborate in various areas of production. *Please see me if you believe this may be an issue for you.*

*****NOTE: THIS SYLLABUS IS SUBJECT TO CHANGE IN ORDER TO TAKE FULL ADVANTAGE OF THEATRE RELATED OPPORTUNITIES, SPEAKERS, FORUMS AND EVENTS ADDRESSING SOCIAL JUSTICE ISSUES.***

***WEIGHT OF ASSIGNMENTS:**

Engaged Participation (flexibility, commitment, attitude, etc.)	100	900-1000	A Range
Individual Engagement at Bayside (4 hours @ 25 points each)	100	800-899	B Range
One Act First Draft	100	700-799	C Range
Weekly Reflective Journaling and Essays (10 @ 10 points each)	200	600-699	D Range
Quizzes (4 at 25 points each)	100	0-599	F Range
Final Theatrical Presentation	300	<i>*below 50 is minus</i>	
Final Draft of script	100	<i>*above 50 is plus</i>	
TOTAL:	1000		

THEATRE AND COMMUNITY SYLLABUS

Week 1	Jan 25	No class	
Week 2	Feb 1	Introductions and Trust Building <i>*Thursday 2/2 – All Faith Service 12:15, Shiley Theatre</i>	
Week 3	Feb 8	Theatre of the Oppressed Exercises <i>What community do you...?</i>	QUIZ 1 Ch 1&2
Week 4	Feb 15	Class Meets in community <i>Preconceptions...?</i>	QUIZ 2 Ch 3&4
Week 5	Feb 22	Table Creation Work	QUIZ 3 Ch 5&6
			JOURNALS DUE
Week 6	Mar 1	Table Creation Work Script Development	QUIZ 4 Ch 7&8
			JOURNALS DUE
Week 7	Mar 8	SPRING BREAK – NO CLASSES (March 6-10)	
Week 8	Mar 15	Table Creation Work Script Development	
Week 9	Mar 22	Table Creation Work Script Development <i>*MANDATORY ADVISING SESSION, Thursday, March 23rd, 12:30-2:00 pm, Camino 119.</i>	
Week 10	Mar 29	Table Creation Work, Assign Scripts	**Rehearsal Schedule Due
Week 11	Apr 5	Rehearsal/Creation Work	
Week 12	Apr 12	Rehearsal/Creation Work	

Week 13	Apr 19	Rehearsal/Creation Work	JOURNALS DUE
Week 14	Apr 26	Rehearsal/Creation Work	
Week 15	May 3	Tech Rehearsal / ILVI EVENT (Time TBD)	
Week 16	May 10	Evening Performance (TBD) Community Presentation (TBD)	
Week 17	May 17	NO CLASSES: STUDY DAYS May 16 & 17 FINAL EXAMS May 18 – 24	
Week 18	MAY 24	FINAL EXAM at 5 – 7pm FINAL ONE-ACT DUE	JOURNALS DUE

THEATRE AND COMMUNITY
SYLLABUS
Spring 2018

Professor: Evelyn Diaz Cruz
Office: Camino Hall 173-A
Phone: (619) 260-7877
Office Hours: M 12:00-5:00pm

Course: THEATRE 375 CD
Room: Camino Hall 131
Meets: Wednesday 2:30 – 5:20 pm
E-Mail: *diazcruz@sandiego.edu*

READINGS:

Cohen-Cruz, Jan. *ENGAGING PERFORMANCE: THEATRE AS CALL AND RESPONSE*. Routledge Press (2010). Available at the USD Bookstore or on-line.

Selected readings will be handed out in class, posted on Black-Board or E-Reserve.

LEARNING OUTCOMES:

Students in this course will gain skills in the creation and staging of theatre for consciousness raising and partnership building by:

- Writing dramatic original works of art in playwriting format.
- Demonstrating an ability to compare and contrast different cultures and points of view through the application of contemporary practices of theatre and performance.
- Creating and staging pieces of theatre for specific communities and their concerns within a lens of privilege and oppression through narrative and self-reflection in relation to others.
- Students demonstrate an ability to draw meaningful connections between diverse perspectives that intersects theatre making with evidence of cultural competency.

THE LEARNING OBJECTIVES WILL BE MET BY THE FOLLOWING MEANS:

Scene/Physical Work:

- Engaging community opportunities at community site partner ACCESS (10 hours TBD).
- Participation in bonding, trust building and improvisation exercises in class and in the community.
- The creation of a one-act play, which includes: writing, work-shopping, refining, rehearsing, performing, directing and/or designing.
- Collaborating in the theatrical presentation of scenes at the University of San Diego and possibly at community partner site.

Writing Assignments:

- Weekly reflections responding to lead questions that I will provide.
- Quizzes on the reading.
- A first draft of a one-act play in playwriting format (minimum 20 pages).
- A final major revision of the One-Act Play due the day of the final exam on syllabus.

****NOTE: THIS COURSE DEALS WITH MATURE SUBJECT MATTER. THE SYLLABUS IS SUBJECT TO CHANGE IN ORDER TO TAKE FULL ADVANTAGE OF THEATRE RELATED OPPORTUNITIES, SPEAKERS, FORUMS AND EVENTS ADDRESSING SOCIAL JUSTICE ISSUES.**

STRUCTURE OF THE COURSE:

As a FDD2 flagged course, this class seeks to engage students in advanced and mastery levels of Diversity Inclusion and Social Justice within the domestic sphere. This course engages community based service-learning experience in collaboration with CASA (Karen and Tom Mulvaney Center for Community, Awareness and Social Action) and the USD Change Maker Hub's ILVI (Impact Linda Vista Initiative). As such, this course is a non-traditional approach to creating theatre using applied methodology. Students will be supported in creating a collaborative production to be presented in an evening of one-act plays.

Theatre is created by the socio-political happenings of the time. Empathy and collaboration are highly valued in theatre. This class is a natural sacred space for discussing current issues and embodying a diversity of human perspectives through the lens of social justice. We will be telling authentic stories from an engaged community perspective. **NOTE: No recording of any type is allowed during class or at the community site.**

Students will be given support to explore how issues of race, privilege, gender, sexual orientation, and differently able-bodied perspectives inform our point of view and sense of privilege in the United States. Story telling, improvisation and theatre games will be used to spark creativity and build trust. Students will be guided towards the performing of a final evening of collaborative theatre making hosted at the University of San Diego.

Given the time constraints, it is obvious that not all scripts will have a full production. If you do have a production, consider it an honor and consequently, I will have the painful duty and *responsibility* of editing your work to ensure a successful theatrical experience for everyone including *all* the artists, *all* the community partners, within USD guidelines, and in consideration of a general audience. **In other words, I have final editing rights.** All students are required to write a one-act play and revise it by semester's end. However, students or I may choose whether or not the written work is ready for a production. Everyone will be helping in many aspects towards the production i.e. stage-managing, designing, etc.

The level of commitment and flexibility for this course is significant. This class is inherently disorderly and even chaotic at times. It is vitally important to be realistic about the time needed to ensure your vision is adequately developed. Do not over commit yourself, especially towards the end of the semester when we will need to collaborate in various areas of production. *Please see me if you believe this may be an issue for you.*

NOTE: Community partners will assess the overall body of knowledge presented theatrically with a rubric derived from AACU (American Association of Colleges and Universities) guidelines.

*WEIGHT OF ASSIGNMENTS:

Attendance/Participation (preparedness, attitude, etc.)	100	900-1000	A Range
Community Engagement Hours at ACCESS (10 hours TBD)	100	800-899	B Range
One Act First Draft	100	700-799	C Range
Reflective Journaling and Essays (10 @ 10 points each)	200	600-699	D Range
Quizzes (4 at 25 points each)	100	0-599	F Range
Final Theatrical Presentation	300	<i>*below 50 is minus</i>	
Final Draft of script	100	<i>*above 50 is plus</i>	
TOTAL:	1000		

THEATRE AND COMMUNITY SYLLABUS

Week 1	Jan 31	Introductions and Trust Building WRITE: <i>What community do you...?</i>	
Week 2	Feb 7	Trust Building READ: "To Hell With Good Intentions" READ: Chapters 1, 2	
Week 3	Feb 14	Theatre of the Oppressed <i>Preconceptions...?</i> READ: Chapters 3, 4	QUIZ 1
Week 4	Feb 21	In-Class Writing READ: Chapter 5, 6	QUIZ 2
Week 5	Feb 28	Table Creation Work READ: Chapter 7, 8	QUIZ 3
Week 6	Mar 7	Table Creation Work Script Development	QUIZ 4
Week 7	Mar 14	Table Creation Work Script Development	
Week 8	Mar 21	SPRING BREAK – NO CLASSES	
Week 9	Mar 28	Table Creation Work Script Development **Assign Scripts **Rehearsal Schedules Due	
Week 10	Apr 4	Rehearsal/Creation Work	
Week 11	Apr 11	Rehearsal/Creation Work	
Week 12	Apr 12	Rehearsal/Creation Work	
Week 13	Apr 18 Apr 21	Rehearsal/Creation Work **LOAD IN	
Week 14	Apr 25 APR 28 APR 29	Rehearsal/Creation Work TECH # 1 TECH # 2	
Week 15	May 2	MAY 1st FIRST DRESS REHEARSAL MAY 2nd SECOND DRESS REHEARSAL MAY 3rd, @ 7:00pm PERFORMANCE MAY 4th, @ 7:00pm PERFORMANCE MAY 5th, @ 7:00pm PERFORMANCE MAY 6th, @ 2:00pm PERFORMANCE	

Week 16	May 11	COMMUNITY PRESENTATION & CLEAN UP DAY (TBD)
Week 17	May 18	NO CLASSES
Week 18	MAY 23	FINAL PLAYSRIPT DUE: WEDNESDAY – MAY 23rd 5:00 – 7:00 pm.

THEATRE OF DIVERSITY

Quiz # 1 Cohen Cruz
Chapters 1 & 2

Define and describe the difference between Brecht's engaged theatre and Boal's engaged theatre.

Describe what Aviles was trying to do with his work "El Yunque is in the Laundromat."

Quiz # 3 Cohen Cruz
Chapters 3 & 4
DUE: MARCH 15th

Reflect on the following three questions and turn in typed and double-spaced.

1. Summarize the social justice issue Marty Pottenger was working on with the project "Home Land Security?" Describe with some details. What impresses you the most about this project?
2. What pressing social justice issue was "*Thousand Kites*" addressing? Describe with some details. What impresses you the most about this project?
3. From these two chapters (3 and 4) what sparked further intrigue for you? Why?

LP # 3 T and C

ANNOUNCEMENTS:

- * ATTENDANCE
- PLAYWRITING FORMAT
- QUIZ READING: “TO HELL WITH GOOD INTENTIONS”
- FIND AN ARTICLE OR NEWSCLIP ON LINDA VISTA COMMUNITY. BRING IT TO NEXT CLASS TO SHARE. ATTACH THE ARTICLE OR WEBPAGE INTO YOUR JOURNAL.
- JOURNAL – BASED ON THAT ARTICLE AND INFORMATION, RUMORS, OR GOSSIP YOU’VE HEARD, WHAT DO YOU THINK THE COMMUNITY WILL BE LIKE? A PREJUDGMENT OR ROMANTIC VISION?
- SECURE SOME DATES FOR THE WORKSHOP AT BAYSIDE
- VAGINA MONOLOGUES
- MOXIE DATE: FEBRUARY 17?
- FINAL PERFORMANCE DATE
 - Stage Manage
 - Lights
 - Set Design
 - Costumes
 - Act
 - Everyone writes a script – not everyone gets a production. FYI

3:00

COHEN-CRUZ ARTICLE: REVIEW AND DISCUSS

- Devised:
 - Work emerging directly from an individual or group of people rather than beginning with a written script
 - Bottom Up Model – Actor first
- Applied:
 - The professional who has all the answers and bestows them upon a “community” rather than co-producing work drawing on both parties’ strengths
 - Typically this model subsumes engagement, can perpetuate a “missionary” model – Knowledge is created on campus and then “applied” to “problems” off-campus
 - Boal critique of artists was with liberatory goals imposing their own monologic perspective rather than engaging dialogically with a community
- Engaged:
 - Includes, but is larger than, “applied theatre,”
 - A broad set of theatrical practices and creative processes
 - Specifically intended to benefit individuals, communities and societies
 - Not with a vision of “the other” rather with engaging communities that have “been othered”

- Theatre produces the same assumptions of who can speak, who must listen, and who is not even invited into the conversation.
- Background on Boal & Freire
- **IMAGE THEATRE: MOLDING EACH OTHER – SHOW OR HINT AT A SOLUTION**
- Forum: providing the alternative to the end of the play
- **INVISIBLE THEATRE**
- Rainbow of Desire/Cops in the Head
- Joker

3:45

- MUSIC DANCE WARM UP
- PHYSICAL TELEPHONE
- YES BUT...
- MOLD EACH OTHER TO MAKE A SOCIAL JUSTICE STATEMENT
- BLIND SIT AND HUG
- BLIND GROUP STATUE
- CIRCLE OF BOAL – TAP ?
- YOU'RE AN... EMOTION
- REINTERPRET A NURSERY RHYTHME TO CREATE A SOCIAL JUSTICE THEME

4:00

CLOSING WITH BIRTH EXERCISE

ANNOUNCEMENTS: READ: “To Hell With Good Intentions” article

- **Mark Twain High School orientation check in;**
- **Brownsville Song**
- **FRIDAY ANNOUNCEMENT EVENT**
- **CHAPTERS 3 & 4 NEXT WEEK**
- **REFLECT ON COMMUNITY ORIENTATION;
DO SOME RESEARCH ON ITS CREATION;
WHAT DO YOU ASSUME ABOUT THE
STUDENTS THERE? WHAT STEREOTYPES?
UNPACKING PRIVILEGE**

- 2:30 QUIZ COHEN-CRUZ – REVIEW AND DISCUSS
- Background on Boal & Freire
 - Image Theatre: molding each other
 - Forum: providing the alternative to the end of the play
 - Invisible Theatre
 - Rainbow of Desire/Cops in the Head
 - Joker

DIFFERENCES BETWEEN ENGAGED, DEvised, AND APPLIED:

- 3:00 WARM UPS – STRETCH – walk the space – different body part leading
- 3:20 MOLD THE AIR
- 3:25 MOLD EACH OTHER
- HAND SHAKE EXERCISE
- 3:35 DOCTOR, DOCTOR
- 3:50 CIRCLE OF BOAL - TAP
- 5:00 YOU’RE A...
- OBJECT
 - EMOTION
 - BLIND HUG STATUE
 - BLIND GROUP STATUE
- 5:10 CLOSING WITH BIRTH EXERCISE

IF TIME PERMITS:

- 4:20 RUN OUT TO THE ENVIRONMENT AND BRING BACK
SOMETHING THAT EXPRESSES YOUR COMMUNITY...
- 4:40 GROUPS OF TWO CREATE A STORY WITH A BEGIN, MID, END
- 4:15 BASIC PLAYWRITING FORMAT & STRUCTURE**

VISUALIZE FOR STATUES OF OPPRESSION

RUBRIC – THEATRE & COMMUNITY – UNIVERSITY OF SAN DIEGO

EVALUATOR: "Community Partner" and/or Department Faculty

STUDENT/PROJECT #: _____

TOTAL POINTS (20): _____

CULTURAL & ETHICAL

Exceeds (5 points)

Meets (4-3 points)

Below Expectation (2-0 points)

Cultural Competency

Self Awareness

Exceeds

Performs with insight another culture's rules and biases with empathy that results in shift of perspective.

Meets

Performs a new perspective within one's own cultural rules (looking for sameness) comfortable with the complexities that new perspectives differ.

Needs Improvement

Shows minimal awareness of own cultural rules and biases.

Ethical Engagement

Openness & Attitude

Exceeds

Developed with culturally different others. Suspends judgment in valuing other cultures with high level of complexity of issues presented.

Meets

Asks deeper questions about other communities and cultures and seeks out answers to the questions.

Needs Improvement

Reflects minimal interest in learning about and presenting of other cultures.

Civic Engagement

Knowledge of Worldview Framework

Exceeds

Demonstrates sophisticated understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy or belief and practices.

Meets

Demonstrates adequate understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or beliefs and practices

Needs Improvement

Demonstrates surface understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or beliefs and practices

Synthesis

Connecting, Synthesizing, and Transforming

Exceeds

Transforms ideas or solutions into entirely new forms.

Meets

Synthesizes ideas or solutions into a coherent whole.

Needs Improvement

Stays strictly within the guidelines of the assignment.

THEATRE'S ETHICAL ENGAGEMENT LO'S

- **LO4:** Students will demonstrate an ability to compare and contrast different cultures, points of view, and social systems through the analysis of historical and contemporary approaches to theatre and performance.
- **LO5:** Students will be able to analyze and synthesize issues of diversity and integration as well as the moral dilemmas encountered in the field through the primary lens of theatre making.