

MEMORANDUM

TO: Core Curriculum Committee
FROM: Beth O'Shea, Core Director
DATE: February 25th, 2019
RE: Materials for Core Curriculum Committee Meeting 02/28/19
HSN 106, 12:15-1:45 pm

Agenda

- 1) Announcements
 - a. Membership for 2019-2020
 - b. Constitution of a CTIL Taskforce
- 2) Old Business
 - a. Proposal to allow students to transfer CADW courses
- 3) New Business
 - a. Proposal to Eliminate the English Writing Competency Exams
 - b. Course Proposals
 - black = first time at CCC
 - blue = recommended "Revise and Resubmit" at a previous CCC meeting

Competencies

Advanced Writing CADW

ETHN 495	Capstone Seminar	(p. 1-12)
----------	------------------	-----------

Foundations

DISJ

Domestic Diversity Level 1

MUSC 101	American Music	(p. 13-20)
THRS 379	Literature, Theology, & the Religious	(p. 21-41)

Global Diversity Level 1

HIST 121	Africa to 1800	(p. 42-51)
HIST 122	Africa Since 1800	(p. 52-61)
THRS 125	Black Atlantic Religious History	(p. 62-80)

Domestic Diversity Level 2

HNRS 350/351 Integration and Innovation in Disability Studies

		(p. 81-94)
SPAN 410	Latinx Literatures and Cultures	(p. 95-103)
THRS 377	The Theologies of Martin Luther King Jr., & Malcolm X	(p. 104-125)

Global Diversity Level 2

FREN 332	Cinema in French: (In)visible Identities	(p. 126-142)
HIST 302	History of South Africa	(p. 143-153)
HIST 352	Victorian Britain and the World	(p. 154-166)

Integration

Advanced Integration CINT

ETHN 495	Capstone Seminar	single instructor	(p. 167-178)
ARTH 305	Buddhist Art and Pilgrimage in India		team-taught (p. 179-186)
THRS 305	Buddhist Art and Pilgrimage in India		team-taught (p. 187-198)
HNRS 350	Integration and Innovation in Disability Studies		team-taught (p. 199-212)
HNRS 351	Integration and Innovation in Disability Studies		team-taught (p. 213-226)
PSYC 360	Psychology of Stress		community-engagement (p. 227-256)

4) Adjournment

Date Submitted: 02/16/19 1:08 pm

Viewing: **ETHN 495 : Capstone Seminar**

Last approved: 10/24/17 2:29 am

Last edit: 02/18/19 4:09 pm

Changes proposed by: mfu

Catalog Pages
referencing this
course

[Ethnic Studies](#)
[Ethnic Studies \(ETHN\).](#)

In Workflow

1. **ETHN Chair**
2. **AS Associate Dean**
3. **Core Curricula Chair**
4. Provost
5. Registrar
6. Banner

Approval Path

1. 02/16/19 1:09 pm
May Fu (mfu):
Approved for
ETHN Chair
2. 02/18/19 4:09 pm
Ronald Kaufmann
(kaufmann):
Approved for AS
Associate Dean

History

1. Oct 24, 2017 by
Ronald Kaufmann
(kaufmann)

Contact Person(s)	Name:	E-mail:	Campus Phone:
	Ron Kaufmann	kaufmann	5904

Effective Term Fall 2019

Subject Code ETHN Course Number 495

Department Ethnic Studies (ETHN)

College College of Arts & Sciences

Title of Course Capstone Seminar

Catalog Title

Capstone Seminar

Credit Hours 3

Weekly Contact Hours Lecture: 0 Lab: 0 Other: **3** 

Catalog Course Description A seminar devoted to advanced study in the field. Students will conduct community-based research, applying theoretical perspectives to experiences with various local groups, organizations, collectives, or neighborhoods. The course is equivalent to a senior thesis project.

Primary Grading Mode Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of delivery ~~Lecture~~
Research

Field Experience Seminar

Faculty Course Workload **Same as course credit**

Is this course cross-listed?

No

Prerequisites?

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

~~Diversity~~

~~Writing~~

Advanced writing competency

Advanced Integration

Course attributes Community Service Learning

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:

Majors/Minors/Concentrations:

Ethnic Studies - ETHN

Department
Restrictions:

Major
Restrictions:

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: **4** No: **0** Abstain: **0**

Rationale: ETHN 495: Capstone Seminar is a required course for all ETHN majors. It will satisfy the Advanced Integration and Advanced Writing components for the Core.

Supporting documents [495 core application.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?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 881

ETHNIC STUDIES 495: SENIOR CAPSTONE

Instructor: May Fu

Office: Ethnic Studies Department, Maher 210

Office Hours: W 9:00-2:00 pm

Office Phone: (619) 260-2214

E-mail: mfu@sandiego.edu

This senior capstone course invites advanced students to examine and apply Ethnic Studies knowledge, critique, and methodology to a community-centered internship. Drawing on interdisciplinary Ethnic Studies, decolonizing, and feminist research methodologies, students will select and engage a significant social problem through a community-based internship and 12-15 page critical analysis paper. Students will explore how communities of color identify and address contemporary social issues; synthesize ETHN frameworks with various disciplines across their Core experiences; and demonstrate analytical, problem-solving, and effective communication skills. They will utilize various theories and methods, integrate concepts and arguments from other Core courses, and analyze a range of practices and re/sources that will culminate in a final paper and public presentation.

LEARNING OUTCOMES

- Understand and apply critical ETHN frameworks
- Synthesize, apply, and cite multidisciplinary knowledge to develop ETHN concepts, research, arguments, and practices (CINT LO3 and LO4)
- Demonstrate written mastery of ETHN interdisciplinary theories, methods, and/or research
- Engage in writing as process, including pre-writing, peer and instructor feedback, multiple drafts, and revisions to produce clear and effective writing

REQUIRED TEXTS

Course readings will be emailed to you and must be printed for class.



Art by Rini Templeton

LAND ACKNOWLEDGEMENT: This course acknowledges that the land on which we gather is the traditional and unceded territory of the Kumeyaay Nation. We pay respect to the citizens of the Kumeyaay Nation, both past and present, and their continuing relationship to their ancestral lands.

A Land Acknowledgement is “a formal statement that recognizes the unique and enduring relationship that exists between Indigenous Peoples and their traditional territories. To recognize the land is an expression of gratitude and appreciation to those whose territory you reside on, and a way of honouring the Indigenous people who have been living and working on the land from time immemorial. It is important to understand the long standing history that has brought you to reside on the land, and to seek to understand your place within that history. Land acknowledgements do not exist in a past tense, or historical context: colonialism is a current ongoing process, and we need to build our mindfulness of our present participation. It is also worth noting that acknowledging the land is Indigenous protocol.” For more information, please visit <http://www.lspirg.org/knowtheland>.

CORE ADVANCED WRITING (CADW): Students will demonstrate written mastery of ETHN interdisciplinary theories, methods, and/or research. They will engage in writing as process, including pre-writing, peer and instructor feedback, multiple drafts, and revisions to produce clear and effective writing; cite knowledge sources to develop ETHN concepts, research, arguments, and practices; and compose a clear, well-organized, and analytical paper that will also be publicly presented. Note that this course requires a significant amount of writing through the composition of regular journal entries and five weeks of draft writing and re-writing, revisions, and feedback that will culminate in a carefully edited and eloquently crafted 12-15 page final paper.

CORE ADVANCED INTEGRATION (CINT): Students will synthesize and apply knowledge from multiple disciplines to understand and develop ETHN concepts, research, arguments, and practices.

COURSE REQUIREMENTS: The requirements of this course include regular attendance and participation, participation in a community-centered internship or research project, timely completion of assignments, and robust contributions to discussions. Part of your course grade will be based on your efforts to do the assigned readings and to think critically about them; your willingness to interact with other students; and your ability to thoughtfully engage with course texts and topics. All weekly readings must be completed before each class. Please come to class prepared to take careful notes, listen to each other, discuss ideas, and participate in a constructive, respectful, and collaborative place of learning.

· Internship	40%
· Participation	10%
· Weekly Journal & Class Facilitation	10%
· Core Integration Project	40% (20% paper, 20% presentation)

INTERNSHIP: Students are required to participate in a community-centered internship related to any issue of their choice. Students are responsible for locating and securing an internship in consultation with the instructor and campus resources such as the Mulvaney Center. Internships must be a minimum of 5 hours per week for at least 8-10 weeks. Your internship supervisor will complete mid-semester and final evaluation forms that will contribute to the fieldwork portion of your course grade.

PARTICIPATION: Class participation is mandatory. Participation includes active in-class contributions, emails, and meetings during office hours or by appointment. It also includes constructive and meaningful participation in peer review, editing, and feedback sessions. Basic course requirements also include behaving with respect, understanding, and civility toward others. Failing to meet basic requirements will negatively affect your grade.

WEEKLY JOURNAL: Students are required to keep weekly journal entries that include observations, reflections, analysis, and commentary related to your internship experience. The journal serves as a tool for written reflection, brainstorming, and rhetorical invention as well as a way to sharpen your ability to critically observe, comment, and analyze your fieldwork. Each journal entry should be approximately two single-spaced, typed pages and address the weekly prompt. Instructor feedback will include written comments meant to clarify, connect, and/or expand insights. These insights should be incorporated into the internship reflection and analysis portions of your in your Core Integration Project. Journal entries are due to the instructor via email by 5:00 pm every Sunday.

CLASS FACILITATION: Students are also required to select and distribute scholarly articles/chapters that are related to their internship project and facilitate a robust class discussion about them.

CORE INTEGRATION PROJECT: Students must submit a 12-15 page critical analysis and **advanced integration paper that integrates and synthesizes their internship project, scholarly research, and weekly journals (CINT LO3 and CINT LO4)**. Detailed prompts will be provided in class. Students will also publicly present their work at the Ethnic Studies Undergraduate Research Symposium in May.

COLLEGE POLICIES

Academic Integrity: Scholastic dishonesty is any act by a student that misrepresents the student's own academic work or that compromises the academic work of another. Examples include cheating on assignments or exams, unauthorized collaboration on assignments or exams, sabotaging another student's work, and plagiarizing. Plagiarism is presenting someone else's works as your own, intentionally or not, by failing to put quotation marks around passages taken from a text or failing to properly cite quoted material. University of San Diego Integrity Policy states that "[a]cademic dishonesty is an affront to the integrity of scholarship at USD and a threat to the quality of learning... Academic dishonesty, and allegations of academic dishonesty, are matters of University-wide concern." Students who engage in academic dishonesty will be subject to University disciplinary action, including failure of the course, suspension, and/or expulsion from the University. For more information, please visit <http://www.sandiego.edu/honorcouncil/integrity.php>

Sexual Assault, Exploitation, and Harassment: According to the University of San Diego Sexual Assault Protocol and Harassment Policy,

Sexual assault and sexual exploitation in all forms violates the sanctity of the human body and spirit and will not be tolerated within the USD community. In addition, sexual assault and sexual exploitations are serious violations of university policy and the Student Code of Rights and Responsibilities, and also violate the law... 'Sexual assault' is any unwanted physical contact of a sexual nature that occurs either without the consent of each participant or when a participant is unable to give consent freely... 'Sexual exploitation' is sexual misconduct that occurs when a person takes unjust or abusive sexual advantage of anyone and that behavior does not otherwise constitute sexual assault.

The University is committed not to tolerate harassment in any form by reason of the race, color, religion, gender, national origin, age, disability or sexual orientation of any person. Violation of this policy will be dealt with by appropriate sanctions, which may include expulsion, suspension, termination or exclusion from campus.

Sexual assault, exploitation, and harassment are illegal and violate Title VII of the 1964 Civil Rights Act and Title IX of the Educational Amendments of 1972. Each one of you deserves to be treated with dignity

and respect. If you experience unwelcome sexual advances or behavior that seems to fit the description above - whether from a professor or another student - please contact me or the Dean of Students Office (619) 260-4588. For more information, please visit <http://www.sandiego.edu/discipline/appendices.php> and <http://www.sandiego.edu/archways/harassmentpolicy.php>.

COURSE SCHEDULE (subject to change)

Week 1 – Setting the Stage: Internship and Research Project

1/29 Introduction

Week 2 – Setting the Stage: Internship and Research Project

2/5 Internship Agreement

Week 3 –Service-Learning

2/12 Andrew Furco, “Service-Learning: A Balanced Approach to Experiential Education,” *Expanding Boundaries: Service and Learning* (Washington, DC: Corporation for National Service, 1996), 2-6; Rigoberto Reyes, “Engaged Pedagogy: Reflections from a Barriologist,” *Engaging Pedagogies in Catholic Higher Education* 2:1, Article 1; selected readings

Week 4 – Decolonizing & Feminist Methodologies

2/19 Chapter 8 in Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (New York : Zed Books, Martin's Press, 1999), 142-162; selected readings

Week 5 – Analysis

2/26 Student-selected readings

Week 6 – Spring Break

Week 7 – Analysis

3/12 Student-selected readings

Week 8 – Analysis

3/19 Student-selected readings

Week 9 – Analysis

3/26 Student-selected readings

Week 10 – Writing

3/31 OUTLINE DUE via email before 5:00 pm

4/2 Project updates

Week 11 – Writing

4/7 INTRODUCTION 1 DUE via email before 5:00 pm

4/9 Feedback

Week 12 – Writing

4/14 ANALYSIS 1 DUE via email before 5:00 pm

4/16 Peer review and class discussion

Week 13 – Revising

4/21 INTRODUCTION 2 DUE via email before 5:00 pm
4/23 Peer review and class discussion

Week 14 – Revising

4/28 ANALYSIS 2 DUE via email before 5:00 pm
4/30 Peer review and class discussion

Week 15 – Editing

5/5 FULL ROUGH DRAFT DUE via email before 5:00 pm
5/7 Peer review and class discussion

Week 16 – Sharing

5/14 Presentation rehearsal and class discussion

ETHN Research Symposium & Graduation

Date TBA

Final Exam: Final Essay Due

Tuesday 5/21

2:00-4:00 pm

COURSE (Dept/Number): ETHN 495

Advanced Writing Supplement for Course Proposals

Please address the following items and include this sheet along with proposed course syllabus and chief written assignments (if these are not detailed on the syllabus) with your submission to CIM.

- A. **AW WORKSHOP REQUIREMENT:** Please explain how the proposing department will ensure that all faculty scheduled to teach a Core Advanced Writing (CADW) course have completed an Advanced Writing Workshop with the Writing Program, as required by the Writing ATF report.

The Department Chair will be responsible for making sure the instructor completes the workshop.

- B. **PROCESS WRITING:** Please explain how the proposed course teaches writing as a process. (It is strongly recommended that the submission include an assignment sequence, set of assignments, and/or calendar that show how the course incorporates the processes of pre-writing, revision of multiple drafts, workshopping, and feedback from instructor.

Weekly journal entries give students the opportunity for pre-writing, brainstorming, and rhetorical invention. The last five weeks of the course are quite rigorous as students will draft and re-draft their essays; give, receive, and incorporate written and verbal feedback from their peers and the course instructor about how to improve their papers; and craft a superb 12-15-page paper.

- C. **WRITING-TO-LEARN:** Please explain how the proposed course uses writing to help students learn and/or makes writing integral to student learning experiences in the course.

The writing and re-writing of the capstone essay offers students the opportunity to reflect on, analyze, and synthesize academic research with a community-based internship. In Week 10, students will submit an outline of their paper. We will discuss the process of writing a capstone paper and identify the various elements of an outstanding paper. This includes articulating a thesis statement, structuring the argument in effective ways, effectively organizing evidence, and writing in clear, concise prose. In subsequent weeks, we will also discuss student analyses of the internship experience; explore ways to connect the internship to ETHN and multidisciplinary scholarship; and present a well-rounded argument. These discussions will be reflected in the weekly draft revisions, editing, and peer reviews.

- D. **WRITING IN THE DISCIPLINE:** Please explain how the proposed course teaches students to write in the styles, genres, and/or discourses that are valued in the discipline.

Students will write about and analyze issues of social justice and racial equity through inter- and multi-disciplinary scholarship, theories and methods, and concepts.

- E. **OUTCOMES ALIGNMENT:** Please EITHER explain how the course aligns with each of the Advanced Writing Learning Outcomes OR label the parts of the syllabus/supplementary materials that fulfill outcomes with the appropriate outcome number(s) (e.g., **CADW LO 2.**)

See attached materials.

ETHN Advanced Integration Project: Capstone Essay & Presentation

In first-year integration experiences at USD, you recognized broad connections between multiple disciplines, perspectives, and approaches to learning. You also began to articulate how the integration of different disciplines, perspectives, and approaches to learning enhances one's understanding of societal issues and problems. Courses in the ETHN major and minor offered you the opportunity to further explore and understand critical issues, concepts, and research within and across disciplines.

Your capstone paper bookends your first-year integration experience by asking you to demonstrate Advanced Integration through a mastery of ETHN interdisciplinary concepts, research, arguments, and practices as well as a synthesis of multidisciplinary perspectives derived from across your Core experience. The paper will also entail an Advanced Writing process that includes pre-writing, peer and instructor feedback, multiple drafts, and revisions to produce clear and effective writing. You will present your paper at the ETHN Undergraduate Research Symposium in May.

Please write a 12-page analysis paper that identifies an ETHN issue and contextualizes your community-based internship in relation to that issue. Describe your roles and responsibilities at the internship, the purpose of the work, and, in detail, explain how it addresses the social issue. Your analysis must include the integration and application of multidisciplinary perspectives to enrich your analysis. Make sure to contextualize your multidisciplinary perspectives.

Your capstone paper must:

- Provide a clear thesis statement. Use specific evidence to support your claims.
- Explain your examples and thoroughly analyze them. Do not simply mention examples, list multiple examples, or summarize the readings. Strategically choose the best examples, describe it, and analyze its significance in relation to your thesis. Engage with the complexity of the examples that you choose.
- Articulate your argument in your own words; do not quote sources at great length or allow them to speak for you. Use strategically selected quotes, then analyze and incorporate them into your own text.
- Identify meaningful, multidisciplinary connections in ways that enhance your understanding of ETHN concepts, research, arguments, practices, and audiences (CADW LO1, CINT LO1)
- Synthesize and apply knowledge from multiple disciplines in order to engage advanced ETHN concepts, research, arguments, and practices. For example, you may synthesize ETHN research with research from the fields of behavioral neuroscience, history, sociology, political science, philosophy, biology, or psychology. (CADW LO1 and LO2; CINT LO3, LO4)
- Utilize and cite scholarly sources and page numbers using a major style manual such as Chicago, MLA, or APA. Improperly cited footnotes and sloppy writing will negatively affect your grade. Proofread! (CADW 3 & 4)
- Do your best to refrain from using any “to be” verbs, such as is, am, was, were, etc. Papers that use zero “to be” verbs will earn extra percentage points.

Additional questions to consider may include:

- What did the work entail and how did it fit into the organization's mission?
- How did your work in/directly impact the community?
- What are the strengths in these approaches to social issues?
- What were the external barriers and challenges to the work?
- What were the internal barriers and challenges to the work?
- How did your Core courses inform your ideas, framework, and analysis? For example, how might your Social and Behavioral Inquiry course inform ideas about power and equity in relation to understanding the context of your internship and the social issue it addresses? How might your Philosophical and Ethical Inquiry courses contribute to your understanding of your own ethical and political approaches to the internship? How might they provide insights into the organization's approaches to the social issue? Are there relevant lessons derived from other Core inquiry areas like art, science, and mathematics that you might apply to your analysis?

Instructions for Peer Review

Starting in Week 10, each of you will submit drafts of your paper every week. The drafts will be read by your classmates and course instructor for constructive written feedback and in-class discussion. Subsequent drafts should incorporate and/or reflect these edits, as appropriate. Student feedback will focus primarily on structure, argument, and content. Instructor feedback will include those areas as well as mechanics, syntax, and overall quality. Questions to consider include:

1. Is the thesis clearly articulated? How can it be strengthened?
2. Is the argument structured in an effective way? How and where can it be strengthened?
3. Does the essay incorporate ETHN frameworks, theories, methods, research, and/or practices? How and where can it be strengthened?
4. Does the essay integrate multidisciplinary perspectives from other Core courses? How and where can it be strengthened?
5. Do the paragraphs present effective and sufficient evidence in relation to the thesis? How and where can it be strengthened?
6. Do the paragraphs build on each other in ways that present and advance a clear argument? How and where can it be strengthened?
7. Does each paragraph include an opening sentence, evidence, and analysis? How and where can it be strengthened?
8. What are the strengths of this draft?
9. What are the areas of improvements?

Each draft must be emailed to the instructor by 5:00 pm on the Sunday before class. The instructor will bring several printed copies to class, and we will spend the first half of class offering written feedback based on the questions above. We will have a discussion about the papers and our comments during the second half of class. Peer review and class discussion about your papers are a significant part of this course. Thank you for supporting each other!

Date Submitted: 12/07/18 12:44 pm

Viewing: **MUSC 101 : Introduction to American Popular Music**

Last approved: 05/26/16 3:39 am

Last edit: 02/10/19 12:19 am

Changes proposed by: dharnish

Programs
referencing this
course

[BA-MUSC: Music Major](#)

Contact Person(s)

Name:	E-mail:	Campus Phone:
David Harnish	dharnish@sandiego.edu	x4128

Effective Term

Fall 2019

Subject Code

MUSC

Course Number

101

Department

Music (MUSC)

College

College of Arts & Sciences

Title of Course

American Music ~~Intro to Amer Popular Music~~

Catalog Title

~~Introduction to~~ American ~~Popular~~ Music

Credit Hours

3 ~~3,4~~

Weekly Contact Hours

Lecture: **3** ~~0~~

Lab: 0

Other: 0

Catalog Course Description

This course will examine both the nature and history of music in America from its roots to current day. The content of this course is divided into three broad streams of music: folk and ethnic, popular, and classical. We will explore the interconnectedness of these musical styles and traditions as well as their distinctive differences. We will also examine the musical origins and early influences from the traditions of the English-Celtic, African-American, Native American, and Latino. The diverse traditional musics brought to America by French, Scandinavian, Arab and Asian settlers and immigrants will also be explored. Inquiry into the lives of the remarkably innovative musicians will reveal how their music and artistic practices both reflected and shaped their culture. Understanding the racial and gender discrimination in America is an integral part of this study. Throughout this course, students will develop their own understanding of the geographical, socio-political and religious connections linked to American music and its musicians. Once we grasp the diversity of music in America, we can then ask ourselves, What is American music? What makes it American? What

In Workflow

- 1. MUSC Chair**
- 2. AS Associate Dean**
- 3. Core Curricula Chair**
4. Provost
5. Registrar
6. Banner

Approval Path

1. 12/07/18 12:45 pm
David Harnish (dharnish):
Approved for MUSC Chair
2. 02/20/19 2:14 pm
Ronald Kaufmann (kaufmann):
Approved for AS Associate Dean

History

1. May 26, 2016 by
David Harnish (dharnish)

do we learn about a culture, or society, by examining their music? In what ways in music constantly changing? Critical listening skills are a necessary part of the learning process. No previous musical training is required. This course satisfies the EARI and FDDI requirements.

Primary Grading Mode Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of delivery Lecture

Faculty Course Workload **Same as course credit**

Is this course cross-listed?

No

Prerequisites?

Does this course have concurrent Prerequisites? **No**

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

~~Fine Arts~~

Artistic Inquiry area

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:

Majors/Minors/Concentrations:

Music - MUSC

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** No: **0** Abstain:

Rationale: Course has been offered as MUSC 101D American Music for years. This proposal changes a much older course title, deletes the D, and requests FDDI and EARI credit.

Supporting documents [**MUSC 101 EARI and FDDI Proposal .pdf**](#)
[**MUSC 101 HW, LO-s, and core area outcomes.pdf**](#)

Impact

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

None

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 1829

MUSC 101 American Music
TR 10:45-12:05 pm
SPRING 2019

Dr. Kay Etheridge
Camino Hall 161B
619-260-2243
kaye@sandiego.edu

COURSE DESCRIPTION

This course will examine both the nature and history of music in America from its roots to current day. The content of this course is divided into three broad streams of music: folk and ethnic, popular, and classical. We will explore the interconnectedness of these musical styles and traditions as well as their distinctive differences. We will also examine the musical origins and early influences from the traditions of the English-Celtic, African-American, Native American, and Latino. The diverse traditional musics brought to America by French, Scandinavian, Arab and Asian settlers and immigrants will also be explored. Inquiry into the lives of the remarkably innovative musicians will reveal how their music and artistic practices both reflected and shaped their culture. Understanding the racial and gender discrimination in America is an integral part of this study.

Throughout this course, students will develop their own understanding of the geographical, socio-political and religious connections linked to American music and its musicians. Once we grasp the diversity of music in America, we can then ask ourselves, *What is American music? What makes it American? What do we learn about a culture, or society, by examining their music? In what ways in music constantly changing?*

Critical listening skills are a necessary part of the learning process. No previous musical training is required. This course satisfies the EARI requirements.

LEARNING OUTCOMES

1. Develop the ability to write a critical self-reflection about one's own experiences with music and the resulting values and traditions that are revealed. *Outcome will be assessed in HW #1 and #5*
2. From a historical perspective, reflect on the systems of oppression and privilege at play in sites of cultural conflict and the lived experiences of three social justice movements during the years 1930-1960. *This outcome will be assessed in HW #2 and exam essays.*
3. Develop an intellectual competence to articulate (both verbally and in writing) music elements and sociopolitical contexts of music-making in specific genres and regions. *This outcome will be assessed in HW #3.*
4. Acquire an ability to express verbally and in writing one's own ideas about musical genres and the music examples and artists representing those genres. *This outcome will be assessed in HW #4 and the Class Presentation.*
5. Develop the ability to listen critically to music, recognizing then articulating in musical terms, the specific characteristics and uniqueness of the particular composition and/or performance and its sociopolitical position. *This outcome will be assessed in HW #5.*
6. Demonstrate delivery of a central message, clear and consistent organization, and engaging delivery in an oral presentation. *This outcome will be assessed in the Class Presentation.*

III. OVERALL STRUCTURE OF THE COURSE

This course is designed to be a cultural studies seminar which examines the intersections of American music and its musicians with its historical, sociological, and cultural contexts in order to determine where oppression and power (privilege) exist in both domestic and global events. The study is organized into three broad streams: a) folk and ethnic; b) popular; and c) classical. Jazz, and its immediate precursors, has points of contact with each but does not merge entirely with any one of the listed broad streams. All students will be expected to identify and discuss approximately 30 musical selections.

IV. COURSE REQUIREMENTS

EXAMS

Mid-Term Exam (60 points / 20% of course grade)

Final Exam (90 points / 30% of course grade)

IN CLASS PRESENTATION (30 points / 10% of course grade)

HOMEWORK ASSIGNMENTS and QUIZZES (60 points / 20% of course grade)

Homework assignments and several unannounced listening quizzes designed to keep you on top of the readings and listening assignments.

ATTENDANCE AND PARTICIPATION (30 points / 10% of course grade)

Attendance and participation at each class session is expected.

CONCERT ATTENDANCE and ESSAY (30 points / 10% of course grade)

You will be expected to attend 2 concerts sponsored by USD's Department of Music. A list of those concerts will be provided for your convenience. Submit your 2-3 page essay, DS, typewritten *no later than one week after the event*.

300 total points

GRADING CRITERIA

A	94%	C+	78%	D+	68%	F = below 60%
A-	90%	C	74%	D	64%	
B+	88%	C-	70%	D-	60%	
B	84%					
B-	80%					

REQUIRED TEXT

Candelaria, Lorenzo and Daniel Kingman. American Music: A Panorama, Fourth Concise Edition. Schirmer Cengage Learning, 2012.

SUPPLEMENTAL READINGS (available in Copley Library on reserve)

Alexander, J. Heywood, editor. To Stretch Our Ears: A Documentary History of America's Music. Norton, 2002.

Bindas, Kenneth J., ed. America's Musical Pulse: Popular Music in Twentieth-Century Society, Praeger, 1992.

Chase, Gilbert. America's Music, Revised Third Edition. University of Illinois Press, 1992

Crawford, Richard. America's Musical Life: A History. Norton, 2001.

Hitchcock, H. Wiley. Music in the United States: A Historical Introduction, Fourth Edition. Prentice-Hall, 2000.

Koskoff, Ellen, editor. Music Cultures in the United States: An Introduction. Routledge, 2005.

Reyes, Adelaida. Music in America: Experiencing Music, Expressing Culture. Oxford University Press, 2005.

Walser, Robert, ed. Keeping Time: Readings in Jazz History. New York: Oxford University Press, 1999.

CLASSROOM POLICIES

1. Please put away your cell phone during class and be sure it is silenced.

It is considered highly inappropriate to read or send email or text messages once class is in session.

2. No food is allowed during class.

3. Please do NOT leave the room during class sessions for any reason other than a real emergency.

4. Arrive to class on time.

5. Academic Integrity. Please be aware that appropriate action will be taken if any student is caught:

a) receiving or giving unauthorized assistance on an assignment or during an exam;

b) falsifying or inventing data on essays or homework assignments;

c) plagiarizing on any written assignments;

d) collaborating with someone else on any written assignment or test that is unauthorized.

TENTATIVE SCHEDULE (subject to change)

Week 1 (1/28)	Folk and Ethnic Musics What is American Music? Folk and Ethnic Musics Readings: Ch 1, pp 4-15
Week 2 (2/4)	African-American Tradition Reading: Ch. 2, 16-26 Native American Tradition Reading 27-35
Week 3 (2/11)	Latino Tradition Reading: 36-52 Diverse Traditions: French, Scandinavian, Arab and Asian Reading 54-67
Week 4 (2/18)	Folk Music As an Instrument of Advocacy Reading 68-79 Alexander, J. Heywood <i>South vs. North: Slavery and the Civil War</i>
Week 5 (2/25)	Three Offspring of the Rural South Country Music Reading 81-103
Week 6 (3/4) <i>Spring Break</i>	
Week 7 (3/11)	The Blues Reading 104 - 120 Rock Music Reading 121 - 141
Week 8 (3/18)	Popular Secular Music Popular Musical Theater and Opera from the Age of Andrew Jackson to the Present Reading 190-208 Popular Music from the Jacksonian Era to the Advent of Rock Reading 210-224 Alexander, J. Heywood. <i>Sheet Music and Music Business</i>
Week 9 (3/25)	Jazz and Its Forerunners Ragtime and the Precursors of Jazz Reading 228-236 Jazz through the Swing Era Reading 238-251
Week 10 (4/1)	Jazz: Modern and Postmodern
Week 11 (4/8)	Classical Music The Search for an American Identity Reading 254-273
Week 12 (4/15) <i>(4/18-22 Easter Break)</i>	Modern Music before WWII Modern Music post-WWII Reading 274-288

Week 13 (4/22) (4/18-22 Easter Break) Special Guest Lecturer/Performer

Week 14 (4/29)

Special topic: Class, Race and Gender

Bindas *Social and Geographic Characteristics of Country Music* (Akenson, James)

Bindas *Rock and Roll and the Working Class* (McDonald, James)

Bindas *The Role and Image of African Americans in Rock 'n Roll* (Warner, Charles)

Bindas *An Historical Overview of Women in Jazz* (Dahl, Linda)

Bindas *The Legacy of Women Singers in Popular Music* (Lueck, Therese)

Alexander, J. Heywood. *Amy Beach and the Gender Issue*

Week 15 (5/6)

Special topic: Social Context

Bindas *Sounds of Seduction: Sex and Alcohol in Country Music Lyrics*

(Jaret, Charles and Jacqueline Boles)

Bindas *The Homogenization of Early Rock and Roll* (Aquila, Richard)

Week 16 (5/13) (5/15 last day of classes) **Review for Final Exam**

FINAL EXAM

May 21 11:00-1:00 pm

MUSC 101 American Music

Selected homework assignments to assess learning outcomes and core area outcomes:

- HW #1** Write a 3-4-page essay reflecting on how music has affected your life to this point, critically looking at specific experiences you can recall where music played a vital role. What were the values and traditions of music in your life? What kinds of music (genres) were favored either by you? Finally, establish what function (or purpose) music had in those experiences. *Aligns with LO1, AI1, and DISJ1 Critical Self Reflection.*
- HW #2** Write a 4-5-page essay from a historical perspective, reflecting on the systems of oppression and privilege at play in these three social justice movements: 1) the urban folk song movement of 1930s and 1940s; 2) the protest and folk song movement led and initiated by the quintessential folk activist Pete Seeger in 1940s-1950s; and 3) the Vietnam war protests led by singer-songwriter Bob Dylan and culminating in the Woodstock music festival. *Aligns with LO2, AI 3, and DISJ counter narratives.*
- HW #3** Written, followed by an oral presentation.
Like Woody Guthrie, composer Harry Partch also hoboed for years during the 1930s (the Great Depression). Compare the music and text of "U.S.Highball" and "This Land is Your Land", both which come out of each one's experience as a hobo at about the same time in the country's history. Note and discuss in musical terms and theories the insights you get into how and why representations of the same landscape can be so different from each other. *Aligns with LO3, AI2, and DISJ counter narratives.*
- HW #4** Search the web and listen to the radio for rap music and discussions on rap/hip-hop culture. Make a list of titles/topics, name/gender of rapper, language used, musical instruments used, other significant features. Based on your findings, create a picture (in words) of the hip hop scene you have witnessed, speculating on how it reflects American life and culture in general. After your essay has been graded, you will be asked to orally present this to the class. *Aligns with LO4 and 2, AI2, and DISJ 2-3.*
- HW #5** Watch the YouTube video of Jimi Hendrix performing the *Star-Spangled Banner* at Woodstock. Draw this schematic diagram: a) write down the text to the song; b) using a stop watch from the beginning indicate the point in time when you hear a segment of the original anthem. Underline or highlight that part of the text that is usually sung to it; c) describe the special effects and musical "commentaries" that Hendrix (an African American) puts in between the segments of the anthem. Would you consider these to be markers of national identity? Why, or why not? Or challenging national identity? d) Listen to Hendrix quote *Taps* towards the end of the piece. This tune is used in camps to signal lights out at the end of the day. It is also used in funerals as a marker to signify the end of a life. Discuss Hendrix's use of *Taps* and speculate on his use of it in this context. Was he using it as a marker? If so, for what? *Aligns with LO 5, AI 2 and 3, and DISJ 2.*
- HW #6** Perform John Cage's 4'33" either during class or outside of class for a small group of friends. This must be *performed at a piano*. At the end of performance, write down what you heard and what you felt about the experience. Did the fact that you could use whatever sounds were around you make you feel free or constrained? Did this experience relate to your sociopolitical standing in a continuum of privilege and oppression? Did give you insights into the nature of freedom of expression? Is it a privilege or a burden? *Aligns with LO1, AI1, and DISJ1.*

New Course Proposal

Date Submitted: 01/22/19 10:43 pm

Viewing: **THRS 379 : Literature, Theology, & the Religious**

Last edit: 02/10/19 12:06 am

Changes proposed by: erb

[BA-THRS: Theology and Religious Studies Major](#)

Programs
referencing this
course

In Workflow

1. **THRS Chair**
2. **AS Associate Dean**
3. **Core Curricula Chair**
4. Provost
5. Registrar
6. Banner

Approval Path

1. 01/22/19 10:51 pm
Emily Reimer-Barry (erb):
Approved for THRS Chair
2. 02/20/19 3:07 pm
Ronald Kaufmann (kaufmann):
Approved for AS Associate Dean

Contact Person(s)

Name:	E-mail:	Campus Phone:
Jamall Andrew Calloway	jccalloway@sandiego.edu	4280

Effective Term

Fall 2019

Subject Code

THRS

Course Level

Undergraduate

Course Number
379

Department

Theology & Religious Studies (THRS)

College

College of Arts & Sciences

Title of Course

Literature & Theology

Catalog Title

Literature, Theology, & the Religious

Credit Hours

3

Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course Description

An examination of the intersection between and history of religion and literature using novels, plays, poetry and essays.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)

Standard Grading System- Final

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

No

Prerequisites? THRS 110 or THRS 112 or THRS 113 or THRS 114 or THRS 116 or THRS 119 or THRS 120 or THRS 121 or THRS 123 or THRS 125 or THRS 203 or THRS 231 or THRS 232

Does this course have concurrent Prerequisites? No

Are there 1 or more Co-Requisites?
No

Is this course a topics course?
No

Is this course repeatable for credit?
No

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

Domestic Diversity level 1
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:

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:

2/25/2019	Course Inventory Management		
	Yes: 11	No: 0	Abstain: 0
Rationale:	Complements but does not duplicate the curriculum of the English department. Expands THRS offerings.		
	*Course will be offered as THRS 379 not THRS 399. Syllabus will be updated before the course is taught (we forgot that the 90's are reserved for special courses).		
Supporting documents	THRS 399- LITERATURE, THEOLOGY AND THE RELIGIOUS.pdf THRS399 Rubric.pdf THRS 379- LITERATURE, THEOLOGY AND THE RELIGIOUS.pdf		

Impact

Discuss the likely effects on both department curriculum and curricula of other departments/units	We hope this facilitates conversations between ENGL and THRS faculty and students. No negative impacts foreseen.
Will this change have any staffing/budgetary impact?	No
Will this change impact student enrollment numbers?	No

Course Reviewer Comments	Ronald Kaufmann (kaufmann) (02/10/19 12:06 am): Uploaded revised syllabus per request from FTRI core area representative.
--------------------------	--

Key: 3416

THRS 399: LITERATURE, THEOLOGY AND THE RELIGIOUS



Professor Jamall Andrew Calloway
M
Fall 2018
Office Hours:
Maher Hall 279
Phone: 619.260.4280

Email: JCalloway@sandiego.edu

Please read this syllabus carefully. You are responsible for the information and instructions contained herein. By choosing to remain in this course, you indicate that you have read and are fully aware of the requirements of this syllabus. Any updates will be announced in class and posted to our Blackboard site.

COURSE DESCRIPTION:

Much has been written on the influence of religion in African American letters. A cursory glance shows how sermons, spirituals, conversion narratives and prayers fill the pages in African American literature, giving an ample amount of material for religious thinkers to sort through. What has gone missing, however, is rigorous research that shows how these writers were not only influenced by religious experiences but were also constructive and critical theologians in their own right. This course aims to present and evaluate the Black literary canon as creative

theologians. This course will take classical African American texts—essays, novels and plays—and ask what theological categories are these specific writer-theologian working through? We will ask questions of pneumatology, ecclesiology, theodicy, soteriology and eschatology. We will examine the modernist tension between faith and reason, religion and gender/sexuality. The class is intentionally interdisciplinary: the required reading will be drawn primarily from a plethora texts and no background in literature or theology is necessary; however, students must be open to learning how to do theological work with literary texts. Students will be encouraged to offer productive critiques and develop creative and imaginative theological arguments in ways literary figures hoped.

LEARNING OUTCOMES:

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

- 1) Critically examine the intersections of religion, gender, class and sexuality in literary texts while also critically reflecting on their own participation and experiences with those intersections. (FTRI)
- 2) Contextualize literary works with regard to their diverse cultural, historical, geographical, ethical, philosophical, social, political, economic, religious, and/or spiritual situations, impacts, and claims.
- 3) Develop and demonstrate understanding of language and discourse and of methods of analysis and interpretation of textual works including fiction, nonfiction, poetry, and/or drama in filmic or literary representations.
- 4) Demonstrate deep engagement with textual analysis techniques by means of oral contributions in class and writings that contain ethical insight and critical interpretation that expose insight to religious theory or theology.
- 5) Demonstrate knowledge of literary and dramatic movements, traditions, and conventions in Black literature.
- 6) Recognize theological categories in art, *specifically the written form* but also in musical art forms such Blues, Jazz and Spirituals.
- 7) Identify and explain with clarity critical insights and arguments of Black literary artists.
- 8) Analyze literary and/or filmic interpretations, theories, and arguments; identify and probe unexamined assumptions; demonstrate understanding of diverse theoretical movements and traditions, their fundamental characteristics, their development over time, and their long-term influences.
- 9) Demonstrate in-depth knowledge of how Black artists thought of Christianity—in both protestant and Catholic incarnations—and modernism.
- 10) Exhibit knowledge of foundational texts in Black literature.

CORE ATTRIBUTES

This course fits the following core attributes:

- Theological and Religious Inquiry, upper division (FTRI)

- Diversity, Inclusion, and Social Justice (Domestic, Level One)- (FDD1)

REQUIRED TEXTS:

The Negro's God: Reflected in His Literature by Benjamin Elijah Mays

The Bluest Eye by Toni Morrison

Beloved by Toni Morrison

Go Tell it on the Mountain by James Baldwin

The Fire Next Time by James Baldwin

Native Son by Richard Wright

The Parable of the Sower by Octavia Butler

Not Without Laughter by Langston Hughes

The Color Purple by Alice Walker

Mark Knight, *An Introduction to Religion and Literature* (2019)

A Raisin in the Sun by Lorraine Hansberry

EXTRA CREDIT TEXTS

Spirit in the Dark: A Religious History of Racial Aesthetics by Josef Sorett

A God of Justice?: The Problem of Evil in Twentieth-century Black Literature (2009) by Qiana Whitted

Darkwater: Voices from Within the Veil by W.E.B. Du Bois

COURSE REQUIREMENTS

Attendance/Participation (20%)- Students are expected to arrive at class on time, having completed assigned readings, and prepared to make informed contributions to class discussions.

Reading Response Logs (20%)- During the semester students are expected to write 6 critical responses of 600 words to the weekly readings posted online by ***friday evenings at 5pm***. Students should not summarize readings, but rather raise and address 1-2 critical questions related to the readings, showing that they have fully read and understood the material. Secondly, students are also expected to be self-critical and ruminate over the content and the variety of the arguments made by the either the author or particular characters.

Mid-Term Essay (20%)- Students will complete a 5-6 page essay reviewing one of the books in the required texts section or on a topic of their choosing with the approval of the professor.

Final Paper (40%)- Students will compose an original 9-10 page paper based on a set of texts and arguments from the course that deals with literature and religion or a particular theological argument from a novel.

ACADEMIC INTEGRITY

Academic honesty and plagiarism are taken very seriously in this course. Instances of cheating or plagiarism in any assignment are grounds for failure of the assignment/course and suspension or expulsion from the University. Plagiarism is the representation of the ideas or words of another as your own. For more information on academic honesty/cheating/plagiarism, please read the Academic Integrity Policy at: <http://catalogs.sandiego.edu/undergraduate/academic-regulations/integrity-scholarship/>

TECH POLICY

I will allow the use of tablets and computers for the purposes of note taking. Please use responsibly. I reserve the right to change this policy if electronics become more of a hindrance than a help to the overall community of the course.

POLICY ON SHARING RECORDING OR LECTURE NOTES BEYOND CLASSROOM

The use of technologies for audio and video recording of any lectures and other classroom and classroom related activities is permitted only for students who have received permission from the professor or university and who have been approved for audio and/or video recording of lectures and other classroom activities as a reasonable accommodation. Such permitted recordings are also limited to personal use.

In order to foster the kind of informed, rigorous, thoughtful and open exchange of ideas outlined above, it is important that we all feel as though we have a high level of safety to explore ideas in a responsible way, especially ideas that may be challenging or unfamiliar. We believe it would be detrimental to our collective space and learning endeavor to have fragments of our dialogues and lectures recorded and/or shared beyond the classroom.

ATHLETICS

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. By the end of our first week of class, student athletes will also need to provide me with a copy of the "travel letter" issued by Athletics.

DISABILITY AND LEARNING DIFFERENCES

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 the Disability and Learning Difference Resource Center (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 the Disability and Learning Difference Resources Center (DLDRC) by calling (619) 260-4655 or by consulting their webpage at www.SanDiego.edu/disability.

LAND ACKNOWLEDGEMENT

I want to acknowledge that the land on which we gather is the traditional and unceded territory of the Kumeyaay Nation. I want to pay respect to the citizens of the Kumeyaay Nation, both past and present, and their continuing relationship to their ancestral lands.

TITLE IX POLICY

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. Please be aware that if you disclose to me an experience of relationship violence, I am mandated to report what I learn to our Title IX coordinator @USD so that we can ensure you have the support you need.

TRIGGER WARNING

This class explores complex issues of heterosexism, racism, sexual violence, and other forms of oppression. If you anticipate that specific material is likely to be emotionally challenging for you, I'd be happy to discuss any concerns you may have before the subject comes up in class. Likewise, if you ever wish to discuss your personal reactions to course material with the class or with me individually afterwards, I welcome such discussions as an appropriate part of our coursework.

Some students who have experienced trauma in the past, including survivors of sexual violence, may find that additional supports would be helpful. Please inform me if I can be of further assistance to you in your healing.

If you need to step outside during a class discussion in order to prioritize your self-care, you are still responsible for any material you miss. Please make arrangements to get notes from another student or see me individually to discuss the situation.

WRITING CENTER

The Writing Center provides one-on-one peer tutoring (free of charge) to help student writers of all abilities during all stages of the writing process. If you are a confident, experienced writer they can help you to refine your ideas and polish your style; if you are a relatively inexperienced and not-so-confident writer they can help you work on grammar, organization, or other issues. Working with a tutor gives you the opportunity to share your work-in-progress with an actual reader, so that you can get useful feedback on that work before you have to turn it in for a

final grade. To make an appointment, call (619) 260-4581 or stop by the Writing Center at Founders Hall 190B. For further information, visit: https://www.sandiego.edu/cas/english/writing_center/

COURSE SCHEDULE

WEEK 1:

Introduction to Black Literature and “God-Talk”

The Negro's God: Reflected in His Literature (1938) by Benjamin Elijah Mays (read full text)

“Credo”, *Darkwater: Voices from Within the Veil* by W.E.B. Du Bois

George Cummings "The Slave Narrative as a source of Black Theological Discourse: The Spirit and Eschatology," in *Cut Loose Your Stammering Tongue: Black Theology in Slave Narratives*, ed.

Recommended:

"Benjamin Mays The Negro's God: Recovering a Theological Tradition for an American Freedom Movement", *Journal of the Society of Christian Ethics* by Sarah Azaransky

WEEK 2:

Slave Religion I

Mark Knight, *An Introduction to Religion and Literature* (2019) (selections)

Beloved by Toni Morrison (Chapters 1-15)

“The Goopherd Grapevine”, *Conjure Woman* by Charles W. Chestnutt

“Lead Gently, Lord” by Paul Laurence Dunbar, (1895)

Week 3:

Slave Religion II

Mark Knight, *An Introduction to Religion and Literature* (2019) (selections)

Beloved by Toni Morrison (Chapters 16-Conclusion)

“The Conjuror’s Revenge” *Conjure Woman* by Charles W. Chestnutt

"The Warriors Prayer" by Paul Laurence Dunbar (1895)

Week 4:

Creation & Conversion

Mark Knight, *An Introduction to Religion and Literature* (2019) (selections)

Go Tell It On The Mountain by James Baldwin

God’s Trombone: Seven Negro Sermons in Verse by James Weldon Johnson

“Religion”, *Dust Tracks on the Road* by Zora Neale Hurston

WEEK 5:

Black Religion & Modernity I

Mark Knight, *An Introduction to Religion and Literature* (2019) (selections)

Not Without Laughter by Langston Hughes (Chapters 1-20)

“Salvation” *The Big Sea* By Langston Hughes

Week 6:

Black Religion & Modernity II

A Raisin in the Sun by Lorraine Hansberry

Not Without Laughter by Langston Hughes (Chapters 20-30)

WEEK 7:

Pneumatology & Incarnation

The Color Purple by Alice Walker

“The Color Purple” review by Delores Williams

“What the Black Woman thinks about Women’s Lib” by Toni Morrison

WEEK 8:

Salvation

The Bluest Eye by Toni Morrison

“Everybody’s Protest Novel” By James Baldwin

WEEK 9:
Theodicy & Humanism

Native Son by Richard Wright (Pages: vii-93)
“The Humanist Human: Self, Subject, Subjectivity” in *The End of God Talk: An African American Humanist Theology* by Anthony Pinn

WEEK 10:
Ecclesiology

Native Son by Richard Wright (Pages: 94-254)
“The Negro’s Church” by Zora Neale Hurston

WEEK 11:
Judgment

Native Son by Richard Wright (Pages: 255-397)
"An Interview with James Baldwin" interview by Studs Terkel, *Almanac*, WFMT, Chicago, December 29, 1961

WEEK 12:
Black Eschatology

The Fire Next Time by James Baldwin
“The Comet” by W.E.B. Du Bois

WEEK 13:
Womanist Eschatology

Parable of the Sower by Octavia Butler
“Moving Heaven and Earth: A Womanist Dogmatics of Black Dance as *Basile*” By Eboni Marshall Turman

THRS 399

Rubric

During the semester students are expected to write 6 critical responses of 600 (Reading response logs) words to the weekly readings posted online by *friday evenings at 5pm*. Students should not summarize readings, but rather raise and address 1-2 critical questions related to the readings, showing that they have fully read and understood the material. Secondly, students are also expected to be self-critical and ruminate over the content and the variety of the arguments made by the either the author or particular characters.

Literature is more than just about grasping intellectual theories. They are experiences put forth in order to illuminate either something inside of us or expose something that is missing. Students will not be shielded or discouraged from relating to the material in the same way. In other words, students will be expected to think deeply about themselves in relation to the material that will challenge issues like white supremacy and privilege, patriarchy and male domination, queer-phobia and classism, and Christian supremacy.

Pedagogically I do not believe in *assigning* transformation. Such attempts are a little heavy handed to me. I do however believe in presenting material and letting the work and the student find transformation themselves, I believe classroom discussions and lectures, office hours and graded material feedback is where most of the work of the diversity rubrics take place.

But for the sake of the requirements I will explain what an assignment would look like.

The Novel: *Another Country* by James Baldwin

Questions:

- 1) *Why do you think Rufus Scott committed suicide? What was going on in his mind? How did religion play a part?*
- 2) *Which character of the novel, thus far, most resonates with you? Why?*
- 3) *What are the limitations of that character?*
- 4) *How does white supremacy and religion function in the novel?*

The Novel: *The Color Purple* by Alice Walker

- 1) *Why does Celie write letters to God?*
- 2) *How does the notion of sisterhood challenge or intermingle with the concept of religion?*
- 3) *Which characters most resonate? Why?*
- 4) *How does the theological concept of redemption function in this tale?*

Final Paper

The students final paper must be a research paper that focuses on the intersections between diversity, religion, justice and literature. They must show me a thesis statement and also turn in a slightly annotated bibliography to show they have done careful secondary research. The paper will be no longer than ten pages and no less than nine.

These are a taste of the assignments and discussions meant to help students achieve learning outcomes.

THRS 379: LITERATURE, THEOLOGY AND THE RELIGIOUS



Professor Jamall Andrew Calloway

Email: JCalloway@sandiego.edu

M

Fall 2018

Office Hours:

Maher Hall 279

Phone: 619.260.4280

Please read this syllabus carefully. You are responsible for the information and instructions contained herein. By choosing to remain in this course, you indicate that you have read and are fully aware of the requirements of this syllabus. Any updates will be announced in class and posted to our Blackboard site.

COURSE DESCRIPTION:

Much has been written on the influence of religion in African American letters. A cursory glance shows how sermons, spirituals, conversion narratives and prayers fill the pages in African American literature, giving an ample amount of material for religious thinkers to sort through. What has gone missing, however, is rigorous research that shows how these writers were not only influenced by religious experiences but were also constructive and critical theologians in their own right. This course aims to present and evaluate the Black literary canon as creative theologians. This course will take classical African American texts—essays, novels and plays—

and ask what theological categories are these specific writer-theologian working through? We will ask questions of pneumatology, ecclesiology, theodicy, soteriology and eschatology. We will examine the modernist tension between faith and reason, religion and gender/sexuality. The class is intentionally interdisciplinary: the required reading will be drawn primarily from a plethora texts and no background in literature or theology is necessary; however, students must be open to learning how to do theological work with literary texts. Students will be encouraged to offer productive critiques and develop creative and imaginative theological arguments in ways literary figures hoped.

LEARNING OUTCOMES:

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

- 1) Critically examine the intersections of religion, gender, class and sexuality in literary texts while also critically reflecting on their own participation and experiences with those intersections.
- 2) Contextualize literary works with regard to their diverse cultural, historical, geographical, ethical, philosophical, social, political, economic, religious, and/or spiritual situations, impacts, and claims.
- 3) Develop and demonstrate understanding of language and discourse and of methods of analysis and interpretation of textual works including fiction, nonfiction, poetry, and/or drama in filmic or literary representations.
- 4) Demonstrate deep engagement with textual analysis techniques by means of oral contributions in class and writings that contain ethical insight and critical interpretation that expose insight to religious theory or theology.
- 5) Demonstrate knowledge of literary and dramatic movements, traditions, and conventions in Black literature.
- 6) Recognize theological categories in art, *specifically the written form* but also in musical art forms such Blues, Jazz and Spirituals.
- 7) Identify and explain with clarity critical insights and arguments of Black literary artists.
- 8) Analyze literary and/or filmic interpretations, theories, and arguments; identify and probe unexamined assumptions; demonstrate understanding of diverse theoretical movements and traditions, their fundamental characteristics, their development over time, and their long-term influences.
- 9) Demonstrate in-depth knowledge of how Black artists drew on and revised Christian categories and beliefs, especially in relation to modernism. Students will thus demonstrate in-depth knowledge of the relation between religion and literature, an important contemporary topic in theology and religious studies (FTRI LO #3)
- 10) Exhibit knowledge of foundational texts in Black literature.

CORE ATTRIBUTES

This course fits the following core attributes:

- Theological and Religious Inquiry, upper division (FTRI)

REQUIRED TEXTS:

The Negro's God: Reflected in His Literature by Benjamin Elijah Mays

The Bluest Eye by Toni Morrison

Beloved by Toni Morrison

Go Tell it on the Mountain by James Baldwin

The Fire Next Time by James Baldwin

Native Son by Richard Wright

The Parable of the Sower by Octavia Butler

Not Without Laughter by Langston Hughes

The Color Purple by Alice Walker

Mark Knight, *An Introduction to Religion and Literature* (2019)

A Raisin in the Sun by Lorraine Hansberry

EXTRA CREDIT TEXTS

Spirit in the Dark: A Religious History of Racial Aesthetics by Josef Sorett

A God of Justice?: The Problem of Evil in Twentieth-century Black Literature (2009) by Qiana Whitted

Darkwater: Voices from Within the Veil by W.E.B. Du Bois

COURSE REQUIREMENTS

Attendance/Participation (20%)- Students are expected to arrive at class on time, having completed assigned readings, and prepared to make informed contributions to class discussions.

Reading Response Logs (20%)- During the semester students are expected to write 6 critical responses of 600 words to the weekly readings posted online by ***friday evenings at 5pm***. Students should not summarize readings, but rather raise and address 1-2 critical questions related to the readings, showing that they have fully read and understood the material. Secondly, students are also expected to be self-critical and ruminate over the content and the variety of the arguments made by the either the author or particular characters.

Mid-Term Essay (20%)- Students will complete a 5-6 page essay reviewing one of the books in the required texts section or on a topic of their choosing with the approval of the professor.

Final Paper (40%)- Students will compose an original 9-10 page paper based on a set of texts and arguments from the course that deals with literature and religion or a particular theological argument from a novel.

ACADEMIC INTEGRITY

Academic honesty and plagiarism are taken very seriously in this course. Instances of cheating or plagiarism in any assignment are grounds for failure of the assignment/course and suspension or expulsion from the University. Plagiarism is the representation of the ideas or words of another as your own. For more information on academic honesty/cheating/plagiarism, please read the Academic Integrity Policy at: <http://catalogs.sandiego.edu/undergraduate/academic-regulations/integrity-scholarship/>

TECH POLICY

I will allow the use of tablets and computers for the purposes of note taking. Please use responsibly. I reserve the right to change this policy if electronics become more of a hindrance than a help to the overall community of the course.

POLICY ON SHARING RECORDING OR LECTURE NOTES BEYOND CLASSROOM

The use of technologies for audio and video recording of any lectures and other classroom and classroom related activities is permitted only for students who have received permission from the professor or university and who have been approved for audio and/or video recording of lectures and other classroom activities as a reasonable accommodation. Such permitted recordings are also limited to personal use.

In order to foster the kind of informed, rigorous, thoughtful and open exchange of ideas outlined above, it is important that we all feel as though we have a high level of safety to explore ideas in a responsible way, especially ideas that may be challenging or unfamiliar. We believe it would be detrimental to our collective space and learning endeavor to have fragments of our dialogues and lectures recorded and/or shared beyond the classroom.

ATHLETICS

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. By the end of our first week of class, student athletes will also need to provide me with a copy of the "travel letter" issued by Athletics.

DISABILITY AND LEARNING DIFFERENCES

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 the Disability and Learning Difference Resource Center (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 the Disability and Learning Difference Resources Center (DLDRC) by calling (619) 260-4655 or by consulting their webpage at www.SanDiego.edu/disability.

LAND ACKNOWLEDGEMENT

I want to acknowledge that the land on which we gather is the traditional and unceded territory of the Kumeyaay Nation. I want to pay respect to the citizens of the Kumeyaay Nation, both past and present, and their continuing relationship to their ancestral lands.

TITLE IX POLICY

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. Please be aware that if you disclose to me an experience of relationship violence, I am mandated to report what I learn to our Title IX coordinator @USD so that we can ensure you have the support you need.

TRIGGER WARNING

This class explores complex issues of heterosexism, racism, sexual violence, and other forms of oppression. If you anticipate that specific material is likely to be emotionally challenging for you, I'd be happy to discuss any concerns you may have before the subject comes up in class. Likewise, if you ever wish to discuss your personal reactions to course material with the class or with me individually afterwards, I welcome such discussions as an appropriate part of our coursework.

Some students who have experienced trauma in the past, including survivors of sexual violence, may find that additional supports would be helpful. Please inform me if I can be of further assistance to you in your healing.

If you need to step outside during a class discussion in order to prioritize your self-care, you are still responsible for any material you miss. Please make arrangements to get notes from another student or see me individually to discuss the situation.

WRITING CENTER

The Writing Center provides one-on-one peer tutoring (free of charge) to help student writers of all abilities during all stages of the writing process. If you are a confident, experienced writer they can help you to refine your ideas and polish your style; if you are a relatively inexperienced and not-so-confident writer they can help you work on grammar, organization, or other issues. Working with a tutor gives you the opportunity to share your work-in-progress with an actual reader, so that you can get useful feedback on that work before you have to turn it in for a

final grade. To make an appointment, call (619) 260-4581 or stop by the Writing Center at Founders Hall 190B. For further information, visit: https://www.sandiego.edu/cas/english/writing_center/

COURSE SCHEDULE

WEEK 1:

Introduction to Black Literature and “God-Talk”

The Negro's God: Reflected in His Literature (1938) by Benjamin Elijah Mays (read full text)

“Credo”, *Darkwater: Voices from Within the Veil* by W.E.B. Du Bois

George Cummings "The Slave Narrative as a source of Black Theological Discourse: The Spirit and Eschatology," in *Cut Loose Your Stammering Tongue: Black Theology in Slave Narratives*, ed.

Recommended:

"Benjamin Mays The Negro's God: Recovering a Theological Tradition for an American Freedom Movement", *Journal of the Society of Christian Ethics* by Sarah Azaransky

WEEK 2:

Slave Religion I

Mark Knight, *An Introduction to Religion and Literature* (2019) (selections)

Beloved by Toni Morrison (Chapters 1-15)

“The Goopherd Grapevine”, *Conjure Woman* by Charles W. Chestnutt

“Lead Gently, Lord” by Paul Laurence Dunbar, (1895)

Week 3:

Slave Religion II

Mark Knight, *An Introduction to Religion and Literature* (2019) (selections)

Beloved by Toni Morrison (Chapters 16-Conclusion)

“The Conjuror’s Revenge” *Conjure Woman* by Charles W. Chestnutt

"The Warriors Prayer" by Paul Laurence Dunbar (1895)

Week 4:

Creation & Conversion

Mark Knight, *An Introduction to Religion and Literature* (2019) (selections)

Go Tell It On The Mountain by James Baldwin

God’s Trombone: Seven Negro Sermons in Verse by James Weldon Johnson

“Religion”, *Dust Tracks on the Road* by Zora Neale Hurston

WEEK 5:

Black Religion & Modernity I

Mark Knight, *An Introduction to Religion and Literature* (2019) (selections)

Not Without Laughter by Langston Hughes (Chapters 1-20)

“Salvation” *The Big Sea* By Langston Hughes

Week 6:

Black Religion & Modernity II

A Raisin in the Sun by Lorraine Hansberry

Not Without Laughter by Langston Hughes (Chapters 20-30)

WEEK 7:

Pneumatology & Incarnation

The Color Purple by Alice Walker

“The Color Purple” review by Delores Williams

“What the Black Woman thinks about Women’s Lib” by Toni Morrison

WEEK 8:

Salvation

The Bluest Eye by Toni Morrison

“Everybody’s Protest Novel” By James Baldwin

WEEK 9:
Theodicy & Humanism

Native Son by Richard Wright (Pages: vii-93)
“The Humanist Human: Self, Subject, Subjectivity” in *The End of God Talk: An African American Humanist Theology* by Anthony Pinn

WEEK 10:
Ecclesiology

Native Son by Richard Wright (Pages: 94-254)
“The Negro’s Church” by Zora Neale Hurston

WEEK 11:
Judgment

Native Son by Richard Wright (Pages: 255-397)
"An Interview with James Baldwin" interview by Studs Terkel, *Almanac*, WFMT, Chicago, December 29, 1961

WEEK 12:
Black Eschatology

The Fire Next Time by James Baldwin
“The Comet” by W.E.B. Du Bois

WEEK 13:
Womanist Eschatology

Parable of the Sower by Octavia Butler
“Moving Heaven and Earth: A Womanist Dogmatics of Black Dance as *Basile*” By Eboni Marshall Turman

New Course Proposal

Date Submitted: 08/14/18 1:26 pm

Viewing: **HIST 121 : Africa to 1800**

Last edit: 01/28/19 5:41 pm

Changes proposed by: colinf

Programs
referencing this
course

[BA-LIBS: Liberal Studies Major](#)

[BA-HIST: History Major](#)

In Workflow

1. HIST Chair
2. AS Associate Dean
3. Provost
4. Registrar
5. Banner

Approval Path

1. 08/14/18 1:32 pm
Colin Fisher (colinf): Approved for HIST Chair
2. 08/30/18 11:41 pm
Ronald Kaufmann (kaufmann): Rollback to HIST Chair for AS Associate Dean
3. 11/09/18 12:52 pm
Colin Fisher (colinf): Approved for HIST Chair

Contact Person(s)

Name:	E-mail:	Campus Phone:
TJ Tallie	ttallie@gmail.com	4039

Effective Term

Fall 2019

Subject Code

HIST

Course Level

Undergraduate

Course Number
121

Department

History (HIST)

College

College of Arts & Sciences

Title of Course

Africa to 1800

Catalog Title

Africa to 1800

Credit Hours

3

Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course Description

Examination of the history and historiography of Africa from the origins of humankind to the abolition of the trans- Atlantic slave trade. Topics include human evolution in Africa, development of agriculture and pastoralism, ancient civilizations of the Nile, African participation in the spread of Christianity and Islam, empires of West Africa, Swahili city-states, and African participation in the economic and biological exchanges that transformed the Atlantic world.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

No

Prerequisites?

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

Historical 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:

Majors/Minors/Concentrations:

History - HIST

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: 11 No: 0 Abstain: 0

Rationale:

Traditionally, African history has only been taught at the upper division. This lower-division class will diversify our curriculum and give non-history majors greater exposure to the history of the continent.

Supporting documents

[HIST 121 Tallie.doc](#)

Impact

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

None

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer Comments

Ronald Kaufmann (kaufmann) (08/30/18 11:41 pm): Rollback: As requested.

Key: 3258

HIST 121 - From Evolution to Abolition: History of Africa to 1800

Professor T.J. Tallie

Email: ttallie@sandiego.edu

Office: KIPJ 289

Class: MWF 9:05-10am **OR**

MWF 10:10-11:05am, Classroom TBA

Office Hours: TBA



Welcome to African History here at USD! This is perhaps one of the broadest courses offered in our department, both in terms of geography and chronology. Africa is a large and diverse continent, and its history has been shaped profoundly by trade, culture, warfare, religion, and other factors. We'll be taking a lightning journey across the continent, learning about Africa from the prehistoric era to classic Mediterranean civilizations to the traumas of the trans-Atlantic slave trade, all while studying the many kingdoms, states, and cultural formations across the continent through the nineteenth century.

LEARNING OBJECTIVES

1. Formulate and explore questions pertaining to African history.
 - a. Students will therefore be expected to critically self-reflect on the ways in which our contemporary society has been shaped by historic oppressions in African history, particularly colonialism and the slave trade.
2. Analyze a range of primary sources, articulate their relationship to historic context, and cite them as evidence to support your arguments.
 - a. Students will critically assess the structural limitations of doing 'history' with a dearth of written archival sources; as a consequence they will also become familiar with alternate forms of primary sources while developing an awareness of the biases within the discipline of history that favor literary sources over others.
 - b. **Weeks 1-2 directly address the question of primary sources in African history, and we return to these difficult issues in our readings in weeks 6, and 11-14, which make direct primary source analysis a core part of the daily reading assignments for class discussion and lecture.**

3. Weigh competing scholarly interpretations of complicated historical processes like colonialism and slavery, and in turn employ interpretive strategies to determine which is most appropriate for assessing specific events.
4. Effectively communicate your findings through group discussions, in-class writing assignments, and a formal paper.
 - a. Students will foreground the complex intersections of identity and structural violence throughout the lengthy history of the continent, articulating global patterns of inequity and transformation.
 - b. **The final class presentation assignment will make this a direct class concern.**
5. Cite sources ethically and legally following the conventions of the Chicago Manual of Style.
6. *Ukuthola ukwazisa kwe-Afrika*: You will develop an understanding of the exciting, diverse, rich history of the African continent and the amazing, complex peoples who live within it.
Kumnandi kakhulu, abafundi bami!

DISJ Pedagogy

Africa before 1800 showcases the incredible diversity of a continent throughout nearly six thousand years of history, focusing particularly on the ways in which Africa remained connected to the wider world, rather than serve as an isolated space. Students will explore a vast and complicated history, but they will also think about the ways in which Africa has been constructed as a simplified and ahistoric place in their own Western education; this class will enable them to reflect during discussions on the historic reasons why African has been seen as a particular place of ‘non-history.’ An overall aim of the class is to demonstrate the ways in which ‘African’ and ‘history’ put pressure on the implied universalism of both categories, showing multiple ways to understand the past and a complicated and multifaceted continent beyond our easy imagining.

Course requirements:

- Students should come to all classes prepared, and shall participate actively in discussions. You will be expected to read a number of articles, book chapters and primary sources each week, and the reading should be completed before class.
- In addition to familiarizing you with a general outline of African history the main goal of this course is to introduce you to the ways in which contemporary African news is depicted in Western media. At the end of the semester, you will be part of a small group responsible for presenting a collection of recent news about Africa (at least three to four items should be discussed). Your group should plan to fill 15-20 minutes of class time with prepared material and questions for class discussion. At least three weeks before the end of semester, I will hand out a more detailed explanation of the format and expectations for the assignment. I encourage you to start paying attention to African current events immediately. The BBC, The Mail and Guardian and the blog Africa Is A Country (www.africasacountry.com) are good places to start in your search for news about the continent.
- **Map Quiz 1 – Modern Nations.** On the first map quiz, students will be expected to identify the nations of modern Africa. Students should locate a modern map to use for studying. There’s a decent map in *African History: A Very Short Introduction* – but don’t forget that it’s incomplete with the creation of South Sudan in 2011. At least one week before the date of the quiz, I will hand out a more detailed explanation of the quiz and how it will be graded.

- The **short paper** will be a 5 page paper that uses our class texts in order to answer the question, “How was the African continent connected to the wider world in the periods we’ve studied so far?” This paper will be due **Friday, October 7**.
- **Map Quiz 2 – Geographical Features.** On the second map quiz, students will be expected to label geographical features on a map of Africa. To get started with studying, there’s a basic map of geographical features in African History: A Very Short Introduction. At least one week before the date of the quiz, I will hand out a more detailed explanation of the quiz and how it will be graded.

Grading:

Class Participation:	10%	Map Quiz:	10%
Geography Quiz:	10%	Short Paper:	10%
News Presentation:	15%	Midterm:	20%
Final Exam:	25%		

If you do not complete all assignments, you may fail the class.

Class participation:

Your participation grade is based on both the quantity and quality of your participation. In particular:

- An **A** means that you contribute to the vast majority of the discussions, you show that you have both done the readings and thought about them, and your contributions are highly productive. That is to say, you push the discussions in new, important, and interesting directions, raise substantive questions, and make links between readings and some of the larger themes of the course. If you were not a member of the class, the quality of discussion would be diminished markedly.
- A **B** means that you contribute to most of the discussions. You have done the readings and can talk about them. If you were not a member of the class, the quality of discussion would be diminished.
- A **C** means that you don’t participate a lot. When you talk, you show that you have done the readings, but do not fully engage with them. If you were not a member of the class, the quality of discussion would be somewhat diminished.
- A **D** means that you rarely contribute to class, and that when you do, your contributions do not reflect knowledge of the readings.
- An **F** means that either I don’t know who you are or that your contributions are detrimental to class discussion (i.e., disruptive or disrespectful).

In-class exercises may also count towards your participation grade.

Course policies:

- The syllabus is only a draft: there may be corrections and changes as the course goes along. You are responsible for any changes mentioned in class, including changes to the class schedule or course policies. If you have to be absent, be sure to find out what went on.
- Cell phones should not be seen or heard in class. Don't even think about texting in class. Yes, I can see you. And no, it's not cool to witness.
- Computers are the best! I use one! They're super amazing! But they can be detrimental to the quality of class discussions. I would strongly encourage you **not to use** a computer to take notes in class. If you do feel compelled to use a computer, however, **you must turn off your wifi** and commit to doing work for this class and only for this class. If I catch you inevitably checking your Gmail or browsing Reddit/Facebook/Twitter/etc al you will lose the privilege of having a computer in class and this may result in the rest of the class losing their computer access as well. Don't be that person.
- All papers must be typed, double-spaced, with 1-1.25 inch margins and in a 12-point font.
- For every day (**including weekends**) your paper is late, I will deduct a third of a grade. That is, an A will become an A-, an A- will become a B+, etc. Papers handed in on the day they are due but after the deadline are also late.
- If you need an extension on a paper, please contact me at least 24 hours in advance of the paper's deadline. Note that you must have a valid reason, such as an illness or a family emergency.
- If it becomes clear that the class as a whole is not doing the assigned readings, I may give unannounced quizzes on the readings.
- The syllabus is an important document, and I do want to know if you've read it closely. Please email me a picture of elephant at ttallie@sandiego.edu to show me you've read this far.
- With the exception of the final project, you must hand in all work by the last day of classes.
- If you fall asleep in class, I will lower your course grade. If I am not allowed to sleep in class, neither are you. Please reschedule your nap time.
- I will also lower your grade if you have problems coming to class on time.

Absence policy:

- There are two types of absences in this class: excused and unexcused. Excused absences are granted if you are ill or have a family emergency. Unexcused absences cover all other types of absences, including those due to away games or extracurricular events.
- Please let me know before class if you have a situation that merits an excused absence.
- You are granted two unexcused absences without penalty. After that, your final course grade goes down by a third of a grade for each additional unexcused absence. That is, an A will become an A-, an A- will become a B+, etc.
- In some cases, you may make up an unexcused absence. You must have a valid reason for missing class, such as an away game if you are an athlete. (**Valid reasons do not include having a test/paper due that day or travel for personal reasons.**) You must also contact me at least one week prior to your absence to arrange how you will make up the class you miss.

Academic Honesty:

Plagiarism occurs when a writer deliberately passes off another's words or ideas without acknowledging their source. If you plagiarize in this class, you will fail the assignment on which you are working and your case may be passed on for additional disciplinary action as a violation of the university's Academic Integrity Policy.

(<http://www.sandiego.edu/legal/policies/faculty/academicintegrity.pdf>)

We will review guidelines about how to cite sources properly in advance of the first writing assignment, and I am always available for consultation if you are uncertain about tackling this task.

Accommodations policy:

Accommodations are available for students with a documented disability. If you have a disability and may need accommodations to assist your participation in this class, please contact the Disability and Learning Difference Resource Center (619-260-4655): <http://www.sandiego.edu/disability>

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol and other drug concerns, difficulty concentrating, and/or lack of motivation. These type of stressful events or mental health concerns can lead to diminished academic performance or reduce a student's ability to participate in daily activities. If you or a friend are experiencing concerns USD Student Wellness offers services to assist all students. Please visit the 'You are USD' website at <http://sites.sandiego.edu/youareusd/> or call (619) 260-4655. Emergency services are also available 24/7 through Public Safety at (619) 260-2222.

Land Acknowledgment:

I want to acknowledge that the land on which we gather and learn is the traditional and unceded territory of the Kumeyaay Nation. I want to pay respect to the citizens of the Kumeyaay Nation, both past and present, and their continuing relationship to their ancestral lands. To recognize the land is an expression of gratitude and appreciation to those whose territory you reside on, and a way of honoring the Indigenous people who have been living and working on the land from time immemorial. It is important to understand the longstanding history that has brought you to reside on the land, and to seek to understand your place within that history. Land acknowledgements do not exist in a past tense, or historical context: colonialism is a current ongoing process, and we need to build our mindfulness of our present participation.

Required Course Materials:

Available for purchase at the Bookstore:

Parker and Rathbone, *African History: A Very Short Introduction*

Reynolds and Gilbert, *Africa in World History*

Collins and Burns, *History of Sub-Saharan Africa*

Niane, *Sundiata, An Epic of Old Mali*

Worger, Clark, and Alpers, *Africa and the West, Vol I*

John Iliffe, *Africans: History of A Continent*

Weekly Schedule

Week 0: *Sanibonani Abangane Bami!*/Welcome!

Friday, 9/9 : Introduction and Syllabus

Week 1: Introducing African History/What Is 'Africa'?/Earliest Africa

- Monday, 9/12: Parker and Rathbone, *African History: A Very Short Introduction*, Chapter 1
Wednesday, 9/14: Parker and Rathbone, *African History: A Very Short Introduction*, Chapter 2-4
Friday, 9/16: Parker and Rathbone, *African History: A Very Short Introduction*, Chapter 7
Reynolds and Gilbert, *Africa in World History*, preface

Week 2: Early Man/Prehistory in Africa

- M 9/19: Reynolds and Gilbert, *Africa in World History*, Chapters 1-2
W, 9/21: Collins and Burns, *History of Sub-Saharan Africa*, p. 40-63
F, 9/23: Elizabeth Isichei, *A History of African Societies*, p. 78-100 [on blackboard]

Week 3: Early Histories/North African Worlds

- M, 9/26: Reynolds and Gilbert, *Africa in World History*, Chapter 3
W, 9/28: Ancient History Sourcebook, Accounts of Ancient Meroe, Axum, and Kush:
<http://www.fordham.edu/halsall/ancient/nubia1.asp>
Collins and Burns, *History of Sub-Saharan Africa*, p. 64-78
F, 9/30: Reynolds and Gilbert, *Africa in World History*, Chapter 4

Map Quiz Today

Week 4: Beyond 'Classics': Greece and Rome from Africa

- M: John Iliffe, *Africans: History of A Continent*, p. 27-37
W: Selections from Martin Bernal, *Black Athena* [on blackboard]
F: Herodian [discusses the African emperor Septimius Severus](#)

Week 5: Interlinking Histories: Religions in Africa

- M, 10/3: John Iliffe, *Africans: History of A Continent*, p. 38-42
Reynolds and Gilbert, *Africa in World History*, Chapter 5
W, 10/5: Reynolds and Gilbert, *Africa in World History*, Chapter 6 (up to page 89)
John Iliffe, *Africans: History of A Continent*, p. 42-53
F, 10/7: John Iliffe, *Africans: History of A Continent*, p. 54-62

Week 6: West African States and Empires

- M, 10/11: Reynolds and Gilbert, *Africa in World History*, Chapter 6 (p. 89-98)
Collins and Burns, *History of Sub-Saharan Africa*, p. 78-95
W, 10/12: Niane, *Sundiata, An Epic of Old Mali*
Said Hamdun & Noel King ed. *Ibn Battuta in Black Africa*, p ix-xxxii, 1-12, 29-75 [on blackboard]
F, 10/14: **Reading Day. [see you all on Monday!]**
Short Paper Due Today

Week 7: East African Societies and Connections

- M, 10/18: Reynolds and Gilbert, *Africa in World History*, Chapter 7
Said Hamdun & Noel King (eds.), *Ibn Battuta in Black Africa*, p. 13-26
W, 10/19: Collins and Burns, *History of Sub-Saharan Africa*, p. 96-112
John Iliffe, *Africans: History of A Continent*, p. 100-126
F, 10/21: **MIDTERM [you can do it!]**

Week 8: Gold and Cattle in Southern Africa

- M, 10/24: Collins and Burns, *History of Sub-Saharan Africa*, p. 159-172
W, 10/26: Elizabeth Isichei, *A History of African Societies*, p. 146-150 [on blackboard]
F, 10/28: John Iliffe, *Africans: History of A Continent*, p. 126-130
Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 31

Week 9: Trade and Linking a Continent

- M, 10/31: Collins and Burns, *History of Sub-Saharan Africa*, p. 129-142
W, 11/2: Collins and Burns, *History of Sub-Saharan Africa*, p. 143-158
Reynolds and Gilbert, *Africa in World History*, p. 220-240
F, 11/4: Donald R. Wright, "What Do You Mean There Were No Tribes in Africa?":
Thoughts on Boundaries and Related Matters in Precolonial Africa," *History in Africa* 26 (1999), 409-426 (**available on JSTOR**)

Week 10: The Shadow of Slavery, part I

- M, 11/7: Reynolds and Gilbert, *Africa in World History*, Chapter 8 (p. 121-144)
W, 11/9: Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 1-24, 27-30, 33-40
F, 11/11: Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 25-26
Collins and Burns, *History of Sub-Saharan Africa*, p. 212-226
***Geography Quiz* Today**

Week 11: The Shadow of Slavery, Part II

- M: Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 61-80
W: Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 81-94
John Iliffe, *Africans: History of A Continent*, p. 145-169
F: Reynolds and Gilbert, *Africa in World History*, Chapter 9 (p. 157-173)

Week 12: Transcontinental – Africa and the Atlantic World

- M, 11/14: Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 41-94
W, 11/16: Collins and Burns, *History of Sub-Saharan Africa*, p. 175-190
F, 11/18: Reynolds and Gilbert, *Africa in World History*, Chapter 9 (p. 144-150)

Week 13: The Early Modern World in Africa (1500-1800)

- M, 11/28: Collins and Burns, *History of Sub-Saharan Africa*, p. 190-200
W, 11/30: Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 95-123
F, 12/2: Collins and Burns, *History of Sub-Saharan Africa*, p. 249-262

Week 14:

Week 12: Transition and Rupture on the Continent

- M, 12/5: Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 135-155
Elizabeth Isichei, *A History of African Societies*, p. 409-427 [on blackboard]
W, 12/7: Student Presentations
F, 12/9: Student Presentations

Final Exam TBA

New Course Proposal

Date Submitted: 08/14/18 1:31 pm

Viewing: **HIST 122 : Africa Since 1800**

Last edit: 01/28/19 5:41 pm

Changes proposed by: colinf

Programs
referencing this
course

[BA-LIBS: Liberal Studies Major](#)

[BA-HIST: History Major](#)

In Workflow

1. HIST Chair
2. AS Associate Dean
3. Provost
4. Registrar
5. Banner

Approval Path

1. 08/14/18 1:33 pm
Colin Fisher (colinf): Approved for HIST Chair
2. 08/30/18 11:41 pm
Ronald Kaufmann (kaufmann): Rollback to HIST Chair for AS Associate Dean
3. 11/09/18 12:53 pm
Colin Fisher (colinf): Approved for HIST Chair

Contact Person(s)

Name:	E-mail:	Campus Phone:
TJ Tallie	ttallie@gmail.com	4039

Effective Term

Fall 2019

Subject Code

HIST

Course Level

Undergraduate

Course Number
122

Department

History (HIST)

College

College of Arts & Sciences

Title of Course

Africa Since 1800

Catalog Title

Africa Since 1800

Credit Hours

3

Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course Description

Examination of the history and historiography of Africa from the abolition of the trans-Atlantic slave trade to the present. Topics include precolonial states and societies, European colonial intrusions and African responses, development of modern political and social movements, decolonization, and the history of independent African nation-states during the Cold War and into the 21st century.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

No

Prerequisites?

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

Historical 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:

Majors/Minors/Concentrations:

History - HIST

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: 11 No: 0 Abstain: 0

Rationale:

Traditionally, African history has only been taught at the upper division. This lower-division class will diversify our curriculum and give non-history majors greater exposure to the history of the continent.

Supporting documents

[HIST 122 Tallie.doc](#)

Impact

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

None

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer Comments

Ronald Kaufmann (kaufmann) (08/30/18 11:41 pm): Rollback: As requested.

Key: 3259

HIST 122 - Africa Since 1800

Professor T.J. Tallie

Email: ttallie@sandiego.edu

Class: 1:25-2:50p, ElrodC 345 **OR**

3:00-4:25p, ElrodC 345

Office: KIPJ 289

Office Hours: TBA



Welcome to African History here at USD! Africa is a large and diverse continent, and its history has been shaped profoundly by trade, culture, warfare, religion, and other factors. We'll be taking a lightning journey across the continent, learning about Africa from the end of the trans-Atlantic slave trade, to the era of European colonialism, to the exciting and uncertain half-century of postcolonial independence. Prepare to learn about *apartheid*, Indian ocean slavery, World War II battles, trade unions, and everything in between.

LEARNING OBJECTIVES

1. Formulate and explore questions pertaining to African history.
 - a. Students will therefore be expected to critically self-reflect on the ways in which our contemporary society has been shaped by historic oppressions in African history, particularly colonialism and the slave trade.
2. Analyze a range of primary sources, articulate their relationship to historic context, and cite them as evidence to support your arguments.
 - a. Students will critically assess the structural limitations of doing 'history' with a dearth of written archival sources in indigenous languages and a plethora of sources written by colonizers; they will also become familiar with alternate forms of primary sources while developing an awareness of the biases within the discipline of history that favor literary sources over others.
 - b. **The questions of primary sources and interpretation are most explicit weeks 4-7, when dealing with nineteenth century colonial struggles and indigenous voices. This will be a primary focus in class discussions.**
3. Weigh competing scholarly interpretations of complicated historical processes like colonialism and slavery, and in turn employ interpretive strategies to determine which is most appropriate for assessing specific events.
4. Effectively communicate your findings through group discussions, in-class writing assignments, and a formal paper.

- a. Students will foreground the complex intersections of identity and structural violence throughout the lengthy history of the continent, articulating global patterns of inequity and transformation.
5. Cite sources ethically and legally following the conventions of the Chicago Manual of Style.
6. *Ukuthola ukwazisa kwe-Afrika*: You will develop an understanding of the exciting, diverse, rich history of the African continent and the amazing, complex peoples who live within it.
Kumnandi kakhulu, abafundi bami!

DISJ Pedagogy

Students in Africa since 1800 will reflect on similar histories of colonialism and the slave trade that have shaped their own as well as African histories, and they will look at the myriad ways in which colonialism has shaped much of the continent in the past two centuries. While the course is chronological in its approach, it also focuses on interlocking themes of oppression, particularly along raced, gendered, and class lines. Ultimately, the pedagogical focus is on both continuity and identity on the continent; students will be asked to consider African agency rather than focusing on European unilateral conquest, and to articulate the ways in which societies across the continent remained deeply interconnected with the wider world. A student who leaves Africa since 1800 will understand both historic and cultural oppressions, but also understand the deeply interconnected geopolitical and social worlds both on and off the African continent.

Course requirements:

- Students should come to all classes prepared, and shall participate actively in discussions. You will be expected to read a number of articles, book chapters and primary sources each week, and the reading should be completed before class.
- **Map Quiz 1 – Mapping Colonialism.** On the first map quiz, students will be expected to identify the major colonial territories of Africa, circa 1914. Students should locate a modern map to use for studying. At least one week before the date of the quiz, I will hand out a more detailed explanation of the quiz and how it will be graded.
- The **first paper** will be a 3 page paper that uses our class texts in order to answer the questions, “What larger institutions brought peoples together across the African continent in the nineteenth century? How connected were Africans to the wider world in this period?” This paper will be due **Thursday, January 26.**
- **Map Quiz 2 – Modern Nations.** On the first map quiz, students will be expected to identify the nations of modern Africa. Students should locate a modern map to use for studying. At least one week before the date of the quiz, I will hand out a more detailed explanation of the quiz and how it will be graded.
- The **second paper** will be a 5 page paper that uses our class texts in order to answer the questions, “What were the main goals of African nationalists in fighting European colonialism? Were these goals reached during the second half of the twentieth century? Why or why not?” This paper will be due **Thursday, March 30.**

Grading:

Class Participation:	15%	Map Quiz:	5%
----------------------	-----	-----------	----

Geography Quiz:	5%	Paper #1:	15%
Paper #2:	15%	Midterm:	20%
Final Exam:	25%		

If you do not complete all assignments, you may fail the class.

Class participation:

Your participation grade is based on both the quantity and quality of your participation. In particular:

- An **A** means that you contribute to the vast majority of the discussions, you show that you have both done the readings and thought about them, and your contributions are highly productive. That is to say, you push the discussions in new, important, and interesting directions, raise substantive questions, and make links between readings and some of the larger themes of the course. If you were not a member of the class, the quality of discussion would be diminished markedly.
- A **B** means that you contribute to most of the discussions. You have done the readings and can talk about them. If you were not a member of the class, the quality of discussion would be diminished.
- A **C** means that you don't participate a lot. When you talk, you show that you have done the readings, but do not fully engage with them. If you were not a member of the class, the quality of discussion would be somewhat diminished.
- A **D** means that you rarely contribute to class, and that when you do, your contributions do not reflect knowledge of the readings.
- An **F** means that either I don't know who you are or that your contributions are detrimental to class discussion (i.e., disruptive or disrespectful).

In-class exercises may also count towards your participation grade.

Course policies:

- The syllabus is only a draft: there may be corrections and changes as the course goes along. You are responsible for any changes mentioned in class, including changes to the class schedule or course policies. If you have to be absent, be sure to find out what went on.
- Cell phones should not be seen or heard in class. Don't even think about texting in class. Yes, I can see you. And no, it's not cool to witness.
- Computers are the best! I use one! They're super amazing! But they can be detrimental to the quality of class discussions. I would strongly encourage you **not to use** a computer to take notes in class. If you do feel compelled to use a computer, however, **you must turn off your wifi** and commit to doing work for this class and only for this class. If I catch you inevitably checking your Gmail or browsing Reddit/Facebook/Twitter/et al you will lose the privilege of having a computer in class and this may result in the rest of the class losing their computer access as well. Don't be that person.
- All papers must be typed, double-spaced, with 1-1.25 inch margins and in a 12-point font.

- For every day (**including weekends**) your paper is late, I will deduct a third of a grade. That is, an A will become an A-, an A- will become a B+, etc. Papers handed in on the day they are due but after the deadline are also late.
- If you need an extension on a paper, please contact me at least 24 hours in advance of the paper's deadline. Note that you must have a valid reason, such as an illness or a family emergency.
- If it becomes clear that the class as a whole is not doing the assigned readings, I may give unannounced quizzes on the readings. Without pity.
- With the exception of the final project, you must hand in all work by the last day of classes.
- If you fall asleep in class, I will lower your course grade. If I am not allowed to sleep in class, neither are you. Please reschedule your nap time.
- I will also lower your grade if you have problems coming to class on time.
- Check your student email daily. I may well need to contact you with updates or information about class.

Absence policy:

- There are two types of absences in this class: excused and unexcused. Excused absences are granted if you are ill or have a family emergency. Unexcused absences cover all other types of absences, including those due to away games or extracurricular events.
- Please let me know before class if you have a situation that merits an excused absence.
- You are granted two unexcused absences without penalty. After that, your final course grade goes down by a third of a grade for each additional unexcused absence. That is, an A will become an A-, an A- will become a B+, etc.
- In some cases, you may make up an unexcused absence. You must have a valid reason for missing class, such as an away game if you are an athlete. (**Valid reasons do not include having a test/paper due that day or travel for personal reasons.**) You must also contact me at least one week prior to your absence to arrange how you will make up the class you miss.

Academic Honesty:

Plagiarism occurs when a writer deliberately passes off another's words or ideas without acknowledging their source. If you plagiarize in this class, you will fail the assignment on which you are working and your case may be passed on for additional disciplinary action as a violation of the university's Academic Integrity Policy.

(<http://www.sandiego.edu/legal/policies/faculty/academicintegrity.pdf>)

We will review guidelines about how to cite sources properly in advance of the first writing assignment, and I am always available for consultation if you are uncertain about tackling this task.

Accommodations policy:

Accommodations are available for students with a documented disability. If you have a disability and may need accommodations to assist your participation in this class, please contact the Disability and Learning Difference Resource Center (619-260-4655): <http://www.sandiego.edu/disability>

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol and other drug concerns, difficulty concentrating, and/or lack of motivation. These type of stressful events or mental health concerns can lead to diminished academic performance or reduce a student's ability to participate in daily activities. If you or a friend are experiencing concerns USD Student Wellness offers services to assist all students. Please visit the 'You are USD' website at <http://sites.sandiego.edu/youareusd/> or call (619) 260-4655. Emergency services are also available 24/7 through Public Safety at (619) 260-2222.

Land Acknowledgment:

I want to acknowledge that the land on which we gather and learn is the traditional and unceded territory of the Kumeyaay Nation. I want to pay respect to the citizens of the Kumeyaay Nation, both past and present, and their continuing relationship to their ancestral lands. To recognize the land is an expression of gratitude and appreciation to those whose territory you reside on, and a way of honoring the Indigenous people who have been living and working on the land from time immemorial. It is important to understand the longstanding history that has brought you to reside on the land, and to seek to understand your place within that history. Land acknowledgements do not exist in a past tense, or historical context: colonialism is a current ongoing process, and we need to build our mindfulness of our present participation.

Required Course Materials:

Available for purchase at the Bookstore:

Cooper, *Africa since 1940*

Collins and Burns, *History of Sub-Saharan Africa*

Ngugi wa Thiong'o, *The River Between*

Worger, Clark, and Alpers, *Africa and the West, Vol II*

Ousmane, *God's Bits of Wood*

Weekly Schedule

Week 1: *Sanibona Abangane Bami!*/Welcome! Abolition, Legitimate Trade, and Violence

Tuesday, 1/10: Introduction and Syllabus

Thursday, 1/12: Richard Reid, *A History of Modern Africa*, p. 1-41 [on BLACKBOARD]
Worger/Clark/Alpers vol I documents 24, 25, 26, 27, 33, 34, 41, 44

[BLACKBOARD]

Week 2: East and Central Africa in the 19th Century

T, 1/17: Richard Reid, *A History of Modern Africa*, p. 42-64 [on BLACKBOARD]

Collins and Burns, *History of Sub-Saharan Africa*, p. 227-246

Th, 1/19: Richard Reid, *A History of Modern Africa*, p. 102-109 [on BLACKBOARD]

John Iliffe, *Africans: History of A Continent*, p. 173-178 [on BLACKBOARD]

Week 3: Islam, North and West Africa in the 19th Century

T, 1/24: Richard Reid, *A History of Modern Africa*, p. 77-101 [on BLACKBOARD]

Th, 1/26: John Iliffe, *Africans: History of A Continent*, p. 164-173 [on BLACKBOARD]

Reynolds and Gilbert, *Africa in World History*, 206-218 [on BLACKBOARD]

Short Paper Due

Week 4: Southern Africa in the 19th Century

- T, 1/31: Collins and Burns, *History of Sub-Saharan Africa*, p. 279-294
 Reynolds and Gilbert, *Africa in World History*, p. 241-260 [on BLACKBOARD]
 Crais and McClendon, *The South African Reader*, p. 9-25, [on BLACKBOARD]
 Th, 2/3: Crais and McClendon, *South African Reader*, p. 33-54, 66-83, 89-92, 103-112, 123-146
 [on BLACKBOARD]
 John Iliffe, *Africans: History of A Continent*, p. 179-186 [on BLACKBOARD]

Week 5: The Scramble and Beyond

- T, 2/7: Collins and Burns, *History of Sub-Saharan Africa*, p. 263-278
 John Iliffe, *Africans: History of A Continent*, p. 203-218 [on BLACKBOARD]
 Th, 2/9: Worger, Clark, and Alpers, *Africa and the West, Vol II*, p. 13-30

Colonial Map Quiz

Week 6: Modernization and 'Development' in Colonial Africa

- T, 2/14: Collins and Burns, *History of Sub-Saharan Africa*, p. 295-327
 John Iliffe, *Africans: History of A Continent*, p. 100-126 [on BLACKBOARD]
 Th, 2/16: **MIDTERM [you can do it!]**

[SEMESTER BREAK – THINK OF AFRICA!]

Week 7: Interwar Africa and the Challenge to the Colonial State

- T, 2/28: Collins and Burns, *History of Sub-Saharan Africa*, p. 331-343
 John Iliffe, *Africans: History of A Continent*, p. 219-250 [on BLACKBOARD]
 Th, 3/2: Worger, Clark, and Alpers, *Africa and the West, Vol II*, p. 41-73
 Richard Reid, *A History of Modern Africa*, p. 179-203 [on BLACKBOARD]

Week 8: Challenges to Colonialism, part I: Pan Africanism, Trade Unions, Alternate Visions

- T, 3/7: Worger, Clark, and Alpers, *Africa and the West, Vol II*, p. 75-101
 Ngugi wa Thiong'o, *The River Between* (first third of the book)
 Th, 3/9: Ngugi wa Thiong'o, *The River Between* (the rest of the book)

Week 9: Challenges to Colonialism, part I: Pan Africanism, Trade Unions, Alternate Visions

- T: Ousmane, *God's Bits of Wood* (first third of the book)
 Th: Ousmane, *God's Bits of Wood* (the rest of the book)

Week 10: Decolonization and the Cold War

- T, 3/14: Cooper, *Africa since 1940*, p. 20-53, 58-90
 Worger, et al, *Africa and the West, Vol II*, documents 30, 31, 33, 34, 39, 40, 41
 Collins and Burns, *History of Sub-Saharan Africa*, p. 331-343

- Th, 3/16: Gaines, *American Africans in Ghana*, p. 1-26 [on BLACKBOARD]
 Angelou, *All God's Children Need Traveling Shoes*, p. 27-43, 123-128 [on BLACKBOARD]

Kwame Nkrumah, "I Speak of Freedom," 1961

<http://legacy.fordham.edu/halsall/mod/1961nkrumah.html>

***Geography Quiz* Today**

Week 11: Geopolitics, Settler Colonialism, and Power in the Twentieth Century

- T, 3/21: Cooper, *Africa since 1940*, p. 53-58, 133-155
Collins and Burns, *History of Sub-Saharan Africa*, p. 344-376
Worger, et al, *Africa and the West, Vol II*, documents 28, 35, 45, 52, 53
Nelson Mandela, "I Am Prepared To Die," 1964
[\[http://www.historyplace.com/speeches/mandela.htm\]](http://www.historyplace.com/speeches/mandela.htm)
Th, 3/23: Crais and McClendon, *South African Reader*, p. 279-310 [on BLACKBOARD]
Cooper, *Africa since 1940*, p. 156-190

Week 12: Post Cold War Africa

- T, 3/28: Cooper, *Africa since 1940*, p. 91-132
Nugent, *Africa Since Independence*, p. 326-367 [on BLACKBOARD]
Th, 3/30: Worger, Clark, and Alpers, *Africa and the West, Vol II*, p. 218-240
John Iliffe, *Africans: History of A Continent*, p. 288-315 [on BLACKBOARD]
Paper #2 Due

Week 13: Extraversion, Ebola, and Energy: Africa in the 21st Century

- T, 4/4: Worger, Clark, and Alpers, *Africa and the West, Vol II*, p. 241-286
Cooper, *Africa since 1940*, p. 191-204
Th, 4/6: Collins and Burns, *History of Sub-Saharan Africa*, p. 377-390
Parker and Rathbone, *African History: A Very Short Introduction*, Chapter 7 [on BLACKBOARD]

Week 14: Colonialism Part II?: China and the New Economies in the 21st century.

- T: Selections from *New York Times* articles, detailing rise of China [on blackboard]
Th: Selections from *Freedom Never Rests* by James Kilgore [on blackboard]

Week 15: Africa Has Always Been Global: post 9/11 Worlds

- T: Selections from *The World In A Very Small Place in Africa* [on blackboard]
Th: Presentations

Final Exams are scheduled the following week

New Course Proposal

Date Submitted: 01/20/19 5:30 pm

Viewing: **THRS 125 : Black Atlantic Religious**

History

Last edit: 02/10/19 12:05 am

Changes proposed by: jcalloway

Catalog Pages
referencing this
course

[Theology & Religious Studies \(THRS\).](#)
[Theology and Religious Studies](#)

Programs
referencing this

[BA-THRS: Theology and Religious Studies Major](#)

Contact Person(s)

Name:

E-mail:

**Campus
Phone:**

Jamall
Andrew
Calloway

jcalloway@sandiego.edu

619.260.4280

Effective Term

Fall 2019

Subject Code

THRS

Course Level

Undergraduate

Course Number
125

Department

Theology & Religious Studies (THRS)

College

College of Arts & Sciences

Title of Course

Black Religious History

Catalog Title

Black Atlantic Religious History

Credit Hours

3

Weekly Contact
Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course
Description

This course studies the history and development of religion and theology during and after the transatlantic slave trade. We will look at the development of Catholicism in its relation to African Traditional Religions and evaluate how they influenced and altered Black religious beliefs in the modern world.

Primary Grading
Mode

Standard Grading System- Final

Method(s) of
delivery

Lecture
Exam/Paper

Paper

Faculty Course
Workload

Same as course credit

Is this course cross-listed?

In Workflow

1. THRS Chair
2. AS Associate Dean
3. Core Curricula Chair
4. Provost
5. Registrar
6. Banner

Approval Path

1. 01/20/19 2:24 pm
Emily Reimer-Barry (erb):
Rollback to Initiator
2. 01/22/19 10:23 pm
Emily Reimer-Barry (erb):
Approved for THRS Chair
3. 02/20/19 3:05 pm
Ronald Kaufmann (kaufmann):
Approved for AS Associate Dean

No

Prerequisites?

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

Global Diversity level 1

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:

Majors/Minors/Concentrations:

Theology & Religious Studies - THRS

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:

11

No: 0

Abstain: 0

Rationale:

This course expands the THRS lower division course offerings and will be an asset to the curriculum, especially as THRS 321 is taught less frequently since Dr. Espin is retiring.

Supporting documents

- [Black Atlantic Religious History-125.docx](#)
- [125 example.docx](#)
- [THRS 125 Black Atlantic Religious History 125.docx](#)

Impact

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

Complements the curriculum of history and ethnic studies departments but is unique to THRS.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer Comments

Emily Reimer-Barry (erb) (01/20/19 2:24 pm): Rollback: for edits
Ronald Kaufmann (kaufmann) (02/10/19 12:05 am): Uploaded revised syllabus per request from FTRI core area representative.

Key: 3405

THRS 125: Black Atlantic Religious History



Professor Jamall Andrew Calloway
Section 01 (CRN: 1949), 3 units
MWF 1:25-2:20 p.m.
Fall 2018

Email: JCalloway@sandiego.edu

Office Hours: MWF: 11:10am-12:10am; Mondays: 2:30pm-4:30pm (and by appointment), Maher Hall 213

Please read this syllabus carefully. You are responsible for the information and instructions contained herein. By choosing to remain in this course, you indicate that you have read and are fully aware of the requirements of this syllabus. Any updates will be announced in class and posted to our Blackboard site.

COURSE DESCRIPTION

There is much research on the influence and relation between Catholicism and the enslaved. But what bearing did Blackness and, Black religion more specifically, have on Catholicism? This course explores those questions by delving into the literature of Black Atlantic Religious history. This course seeks to shed light on the mutual influence, transformation and alterations that African, Black North/South American and the Caribbean had on Catholicism. From Trinidad to Brazil to New Orleans and Chicago, we will read literature, history, slave narratives and critical religious theory to help us understand or at least get to know a variety of religious traditions that were altered and birthed through the horror of the transatlantic slave trade. We will center Catholicism, and even study the history of Catholicism and slavery, in an effort to try to understand exactly what they took from Catholicism to combat and resist slavery and white supremacy.

LEARNING OUTCOMES:

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

- 1) Demonstrate an understanding of the diversity of Black Atlantic religious traditions with special attention to the history and intermingling of Catholicism and its effects on the Americas at an introductory level (FTRI LO1)
- 2) Demonstrate a critical understanding of traditional religious theories and methods (FTRI LO2)
- 3) Display critical reading, analysis, argument and writing skills regarding the topic: Black religious history.
- 4) identify and explain with clarity critical insights and arguments of Black religious figures and/or topics.
- 5) Demonstrate an understanding of the array of political thinking in a variety of religious beliefs from Black religious figures and groups.
- 6) Demonstrate critical self-reflection (critically reflection on how they and others have experienced privilege and oppression), (FDD1)
- 7) Explain diversity, inclusion, and social justice (analyzing how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation), (FDD1)
- 8) Demonstrate analysis of the complexities of diversity, inclusion, and social justice (critically examining the intersections of categories of race, class, ethnicity, gender, and sexuality in contexts of unequal power relations and social justice), (FDD1)

REQUIREMENTS

1. **Attendance/Participation (25%)**- Students are expected to arrive at class on time, having completed assigned readings, and prepared to make informed contributions to class discussions.
2. **Weekly Response Papers (20%)**- During the semester students are expected to write 6 critical responses of 600 words to the weekly readings posted online by **Friday evenings at 5pm**. Students should not summarize readings, but rather raise and address 1-2 critical questions related to the readings, showing that they have fully read and understood the material.
3. **Mid-Term Take Home Exam (25%)**- Students will complete a 10-12 page exam answering questions on the class materials.
4. **Final Exam (30%)**- Students will have a final exam.

GRADING SCALE:

A (94–100)
A- (90–93)
B+ (87–89)
B (84–86)
B- (80–83)
C+ (77–79)
C (74–76)
C- (70–73)
D+ (67–69)
D (64–66)
D- (60–63)
F (59 and lower)

REQUIRED TEXTS

There are weekly reading and viewing assignments that are listed on the syllabus. The date of the assigned reading corresponds with the lecture for that day. Please read in advance of the lecture for maximum comprehension. Required readings are in the assigned books (for purchase) and the rest of the articles, chapters and webpages and videos are all available on Blackboard. If you cannot purchase a book from the Torero store, please look for book on Amazon or Abesbooks.com

- *The Interesting Narrative of the Life of Olaudah Equiano: or, Gustavus Vassa, the African* (Modern Library Classics) by Olaudah Equiano
- *Narrative Life of Sojourner Truth* by Sojourner Truth
- *African American Religious Thought: An Anthology* by Eddie Glaude and Cornel West
- *African American Religions, 1500-2000: Colonialism, Democracy, and Freedom* By Sylvester Johnson
- *Black Atlantic Religion: Tradition, Transnationalism, and Matriarchy in the Afro-Brazilian Candomblé* (2005) by J. Lorand Matory
- *Slave Religion* by Albert Raboteau
- *The History of Mary Prince: A West Indian Slave Narrative* by Mary Prince

ACADEMIC INTEGRITY

Academic honesty and plagiarism are taken very seriously in this course. Instances of cheating or plagiarism in any assignment are grounds for failure of the assignment/course and suspension or expulsion from the University. Plagiarism is the representation of the ideas or words of another as your own. For more information on academic honesty/cheating/plagiarism, please read the Academic Integrity Policy at: <http://catalogs.sandiego.edu/undergraduate/academic-regulations/integrity-scholarship/>

TECH POLICY

I will allow the use of tablets and computers for the purposes of note taking. Please use responsibly. I reserve the right to change this policy if electronics become more of a hindrance than a help to the overall community of the course.

POLICY ON SHARING RECORDING OR LECTURE NOTES BEYOND CLASSROOM

The use of technologies for audio and video recording of any lectures and other classroom and classroom related activities is permitted only for students who have received permission from the professor or university and who have been approved for audio and/or video recording of lectures and other classroom activities as a reasonable accommodation. Such permitted recordings are also limited to personal use.

In order to foster the kind of informed, rigorous, thoughtful and open exchange of ideas outlined above, it is important that we all feel as though we have a high level of safety to explore ideas in a responsible way, especially ideas that may be challenging or unfamiliar. We believe it would be detrimental to our collective space and learning endeavor to have fragments of our dialogues and lectures recorded and/or shared beyond the classroom.

ATHLETICS

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. By the end of our first week of class, student athletes will also need to provide me with a copy of the "travel letter" issued by Athletics.

DISABILITY AND LEARNING DIFFERENCES

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 the Disability and Learning

Difference Resource Center (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 the Disability and Learning Difference Resources Center (DLDR) by calling (619) 260-4655 or by consulting their webpage at www.SanDiego.edu/disability.

LAND ACKNOWLEDGEMENT

I want to acknowledge that the land on which we gather is the traditional and unceded territory of the Kumeyaay Nation. I want to pay respect to the citizens of the Kumeyaay Nation, both past and present, and their continuing relationship to their ancestral lands.

TITLE IX POLICY

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. Please be aware that if you disclose to me an experience of relationship violence, I am mandated to report what I learn to our Title IX coordinator @USD so that we can ensure you have the support you need.

TRIGGER WARNING

This class explores complex issues of heterosexism, racism, sexual violence, and other forms of oppression. If you anticipate that specific material is likely to be emotionally challenging for you, I'd be happy to discuss any concerns you may have before the subject comes up in class. Likewise, if you ever wish to discuss your personal reactions to course material with the class or with me individually afterwards, I welcome such discussions as an appropriate part of our coursework.

Some students who have experienced trauma in the past, including survivors of sexual violence, may find that additional supports would be helpful. Please inform me if I can be of further assistance to you in your healing.

If you need to step outside during a class discussion in order to prioritize your self-care, you are still responsible for any material you miss. Please make arrangements to get notes from another student or see me individually to discuss the situation.

WRITING CENTER

The Writing Center provides one-on-one peer tutoring (free of charge) to help student writers of all abilities during all stages of the writing process. If you are a confident, experienced writer they can help you to refine your ideas and polish your style; if you are a relatively inexperienced and not-so-confident writer they can help you work on grammar, organization, or other issues. Working with a tutor gives you the opportunity to share your work-in-progress with an actual reader, so that you can get useful feedback on that work before you have to turn it in for a final grade. To make an appointment, call (619) 260-4581 or stop by the Writing Center at Founders Hall 190B. For further information, visit: https://www.sandiego.edu/cas/english/writing_center/

COURSE OUTLINE

Week 1:

Wednesday, 9/5: Introduction.

Friday, 9/7: Equiano: Chapter 1: 3-22,

Week 2:

Monday, 9/10: Mbiti, Chapters 1 & 2: 2-19, Watch episode 4 of Lost Kingdoms of Africa (DVD/Online)

Wednesday, 9/12: Du Bois, "The Spirit of Modern Europe" (pdf)

Friday, 9/14: West, "Genealogy of Modern Racism" (pdf)

Week 3:

Monday, 9/17: Equiano 2: 23-42, Phillis Wheatley's Poem "'On Being Brought from Africa to America" (pdf) & "A Mother's Prayer for Her Child in Womb" *Conversations with God: Two Centuries of Prayers by African Americans* (1995)pg 7.

Wednesday, 9/19: Raboteau, "The African Diaspora", 3-26, Jupiter Hammon "Potential Cries to God" 3-5, *Conversations*

Friday, 9/21: Raboteau, "The African Diaspora", 27-42, Nourbese-Philip, "Os", *Zong!* (1-57).

Week 4:

Monday, 9/24: Johnson, "Black Atlantic Religion and Afro-European Commerce," *African American Religions, 1500-2000: Colonialism, Democracy, and Freedom*, 13-33.

Wednesday, 9/26: Johnson, 33-55. "A Thanksgiving Prayer for the Abolition of the African Slave Trade" *Conversations* pg. 12-13

Friday, 9/28: Equiano: Chapter 3: 43-60.

Week 5:

Monday, 10/1: Johnson, 107-129.

Wednesday, 10/3: Johnson, 129-156.

Friday, 10/5: Mary Prince, *The History of Mary Prince: A West Indian Slave Narrative* (1831) (3-34).

Week 6:

Monday, 10/8: Raboteau, 212-242.

Wednesday, 10/10: Raboteau, 243-271.

Friday, 10/12: Raboteau, 272-288.

Week 7:

Monday, 10/15: Raboteau, 290-32.

Wednesday, 10/17: Du Bois, "Faith of the Fathers" Chapter 1, *African American Religious Thought: An Anthology* (2003)

Friday, 10/19: Fall Holiday NO CLASSES

Week 8:

Monday, 10/22: Mays and Nicholson "Origins of the Church" Chapter 2, *African American Religious Thought: An Anthology* (2003)

Wednesday, 10/24: "Doers of the Word: Theorizing African American Women Speakers and Writers in the Antebellum North:", Chapter 15, *African American Religious Thought: An Anthology*

Friday, 10/26: *The Narrative Life of Sojourner Truth* (3-30)

Week 9:

Monday, 10/29: *The Narrative Life of Sojourner Truth* (31-60)

Wednesday, 10/31: *The Narrative Life of Sojourner Truth* (61-83)

Friday, 11/2: Johnson, 209-235.

Week 10:

Monday, 11/5: Johnson, 235-270.

Wednesday, 11/7: "The Christian Tradition", "Black Conversion and White Sensibility", and "Religious Foundations of the Black Nation", all by Eugene Genovese, *African American Religion*, 295-308.

Friday, 11/9: Elijah Muhammad, "Allah is God" *Message to the Black Man* (1997) 1-29

Week 11:

Monday, 11/12: Malcolm X, "Saved", *Autobiography of Malcolm X as told by Alex Haley*, (1965) (pdf)

Wednesday, 11/14: Elijah Muhammad, "Original Man" *Message*, 31-65

Friday, 11/16: Elijah Muhammad, "Islam" *Message*, 68-85

Week 12:

Monday, 11/19: Elijah Muhammad, "The Bible and Holy Qur-an: Which One contains Words of God?", "Truth", "Devils Fool And Disgrace You", "The Making of Devil", "Protection of the Faithful" and "Our Day is Near at Hand" *Message*, 86-87, 98-99, 100-101, 103-121, 206-208, 234-236.

Wednesday, 11/21: NO CLASS

Friday, 11/23: NO CLASS

Week 13:

Monday, 11/26:

Wednesday, 11/28: Anthony Pinn, "Santeria, Orisha-vooodoo, and Odunde African", (Yoruba) 56-75. (pdf)

Friday, 11/30: Anthony Pinn, (Orisha) 76-103. (pdf)

Week 14:

Monday, 12/3: Horace Griffin, "Sexuality in African American Theology", *Oxford Handbook of African American Theology*, 351-362 (pdf)

Wednesday, 12/5: Kelly Brown Douglass, "Homophobia & Heterosexism in the Black Church", *African American Religion: An Anthology* (996-1019).

Friday, 12/7: Jacquelyn Grant, "Black Theology and the Black Woman", *African American Religion: An Anthology* (831-848)

Week 15:

Monday, 12/10: Cone, "The Cross and the Lynching Tree in the Black Experience" 1-29

Wednesday, 12/12: Cone, "Legacies of Cross and the Lynching Tree" 152-166.

Friday, 12/14: LET'S REVIEW!

THRS 125

Example questions of a midterm exam or a pop quiz.

Short answers. 1-3 sentences, most

- 1.) Name 5 countries that were involved in Transatlantic Slave Trade.
- 2.) Define Catholic the understanding of Redemption
- 4.) Define Conjuring
- 5.) What is the difference between Voodoo and Hoodoo
- 7.) What is Second Vatican?

Essay Questions. Answer all Three thoroughly

- 11.) Describe the historical relationship between slavery and Santeria.
- 13.) How does water function in the slave narrative of Olaudah Equiano?
- 14.) Is there any links between Orishas and Catholic saints? If so, explain.
- 15.) Describe the connections between white supremacy and Christianity.
- 16.) Describe the relationship between Latin American Christianity and candomblé?
- 17.) What is Yoruba? Why is it popular amongst Black North American society today?
- 18.) How did *power* function in the relationship between the Portuguese and the Senegalese?

THRS 125: Black Atlantic Religious History



Professor Jamall Andrew Calloway
Section 01 (CRN: 1949), 3 units
MWF 1:25-2:20 p.m.
Fall 2018

Email: JCalloway@sandiego.edu

Office Hours: MWF: 11:10am-12:10am; Mondays: 2:30pm-4:30pm (and by appointment), Maher Hall 213

Please read this syllabus carefully. You are responsible for the information and instructions contained herein. By choosing to remain in this course, you indicate that you have read and are fully aware of the requirements of this syllabus. Any updates will be announced in class and posted to our Blackboard site.

COURSE DESCRIPTION

There is much research on the influence and relation between Christianity and the enslaved. But what bearing did Blackness—and Black religion more specifically—have on Christianity & Catholicism? This course explores those questions by delving into the literature of Black Atlantic Religious history. This course seeks to shed light on the mutual influence, transformation and alterations that African, Black North/South American and the Caribbean had on Christianity. From Trinidad to Brazil to New Orleans and Chicago, we will read literature, history, slave narratives and critical religious theory to help us understand or at least get to know a variety of religious traditions that were altered and birthed through the horror of the transatlantic slave trade. We will center Catholicism, and even study the history of Catholicism and slavery, in an effort to try to understand exactly what they took from Catholicism to combat and resist slavery.

LEARNING OUTCOMES:

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

- 1) Demonstrate an understanding of the diversity of Black Atlantic religious traditions (Candomblé & Louisiana/Haitian Voodoo) and with special attention to the history and intermingling of the varieties of Christianity and its effects on the Americas at an introductory level.)
- 2) Demonstrate a critical understanding of some methods in the study of religion (FTRI LO2).
- 3) Display critical reading, analysis, argument and writing skills regarding the topic: Black religious history.
- 4) Identify and explain with clarity critical insights and arguments of Black religious figures and/or topics.
- 5) Demonstrate an understanding of the array of political thinking in a variety of religious beliefs from Black religious figures and groups.
- 6) Demonstrate a critical understanding of Black Atlantic Religious traditions, with special attention to Catholic Christianity as it affects and is affected by the Black Atlantic slave trade (FTRI LO #1).
- 7) Explain diversity, inclusion, and social justice (analyzing how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation), (FDD1)
- 8) Demonstrate analysis of the complexities of diversity, inclusion, and social justice (critically examining the intersections of categories of race, class, ethnicity, gender, and sexuality in contexts of unequal power relations and social justice).

REQUIREMENTS

1. **Attendance/Participation (20%)**- Students are expected to arrive at class on time, having completed assigned readings, and prepared to make informed contributions to class discussions.
2. **Weekly Response Papers (20%)**- During the semester students are expected to write 6 critical responses of 300 words to the weekly readings posted online by **Friday evenings at 5pm**. Students should not summarize readings, but rather raise and address 1-2 critical questions related to the readings, showing that they have fully read and understood the material.
3. **Mid-Term Take Home Exam (20%)**- Students will complete a 4-5-page essay reviewing a topic approved by the professor that deals with the readings and class discussions.
4. **Final Paper (40%)**- Students will compose an original 7-8-page paper based on a set of texts and arguments from the course.
5. (EXTRA CREDIT – I will assign extra credit case by case).

GRADING SCALE:

A (94–100)
A- (90–93)
B+ (87–89)
B (84–86)
B- (80–83)
C+ (77–79)
C (74–76)
C- (70–73)
D+ (67–69)
D (64–66)
D- (60–63)
F (59 and lower)

REQUIRED TEXTS

There are weekly reading and viewing assignments that are listed on the syllabus. The date of the assigned reading corresponds with the lecture for that day. Please read in advance of the lecture for maximum comprehension. Required readings are in the assigned books (for purchase) and the rest of the articles, chapters and webpages and videos are all available on Blackboard. If you cannot purchase a book from the Torero store, please look for book on Amazon or Abesbooks.com

- *The Interesting Narrative of the Life of Olaudah Equiano: or, Gustavus Vassa, the African* (Modern Library Classics) by Olaudah Equiano
- *Narrative Life of Sojourner Truth* by Sojourner Truth
- *African American Religious Thought: An Anthology* by Eddie Glaude and Cornel West
- *African American Religions, 1500-2000: Colonialism, Democracy, and Freedom* By Sylvester Johnson
- *Black Atlantic Religion: Tradition, Transnationalism, and Matriarchy in the Afro-Brazilian Candomblé* (2005) by J. Lorand Matory
- *Slave Religion* by Albert Raboteau
- *The History of Mary Prince: A West Indian Slave Narrative* by Mary Prince
- Catholic readings: TBD

ACADEMIC INTEGRITY

Academic honesty and plagiarism are taken very seriously in this course. Instances of cheating or plagiarism in any assignment are grounds for failure of the assignment/course and suspension or expulsion from the University. Plagiarism is the representation of the ideas or words of another as your own. For more information on academic honesty/cheating/plagiarism, please read the Academic Integrity Policy at: <http://catalogs.sandiego.edu/undergraduate/academic-regulations/integrity-scholarship/>

TECH POLICY

I will allow the use of tablets and computers for the purposes of note taking. Please use responsibly. I reserve the right to change this policy if electronics become more of a hindrance than a help to the overall community of the course.

POLICY ON SHARING RECORDING OR LECTURE NOTES BEYOND CLASSROOM

The use of technologies for audio and video recording of any lectures and other classroom and classroom related activities is permitted only for students who have received permission from the professor or university and who have been approved for audio and/or video recording of lectures and other classroom activities as a reasonable accommodation. Such permitted recordings are also limited to personal use.

In order to foster the kind of informed, rigorous, thoughtful and open exchange of ideas outlined above, it is important that we all feel as though we have a high level of safety to explore ideas in a responsible way, especially ideas that may be challenging or unfamiliar. We believe it would be detrimental to our collective space and learning endeavor to have fragments of our dialogues and lectures recorded and/or shared beyond the classroom.

ATHLETICS

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. By the end of our first week of class, student athletes will also need to provide me with a copy of the "travel letter" issued by Athletics.

DISABILITY AND LEARNING DIFFERENCES

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 the Disability and Learning Difference Resource Center (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 the Disability and Learning Difference Resources Center (DLDRS) by calling (619) 260-4655 or by consulting their webpage at www.SanDiego.edu/disability.

LAND ACKNOWLEDGEMENT

I want to acknowledge that the land on which we gather is the traditional and unceded territory of the Kumeyaay Nation. I want to pay respect to the citizens of the Kumeyaay Nation, both past and present, and their continuing relationship to their ancestral lands.

TITLE IX POLICY

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. Please be aware that if you disclose to me an experience of relationship violence, I am mandated to report what I learn to our Title IX coordinator @USD so that we can ensure you have the support you need.

TRIGGER WARNING

This class explores complex issues of heterosexism, racism, sexual violence, and other forms of oppression. If you anticipate that specific material is likely to be emotionally challenging for you, I'd be happy to discuss any concerns you may have before the subject comes up in class. Likewise, if you ever wish to discuss your personal reactions to course material with the class or with me individually afterwards, I welcome such discussions as an appropriate part of our coursework.

Some students who have experienced trauma in the past, including survivors of sexual violence, may find that additional supports would be helpful. Please inform me if I can be of further assistance to you in your healing.

If you need to step outside during a class discussion in order to prioritize your self-care, you are still responsible for any material you miss. Please make arrangements to get notes from another student or see me individually to discuss the situation.

WRITING CENTER

The Writing Center provides one-on-one peer tutoring (free of charge) to help student writers of all abilities during all stages of the writing process. If you are a confident, experienced writer they can help you to refine your ideas and polish your style; if you are a relatively inexperienced and not-so-confident writer they can help you work on grammar, organization, or other issues. Working with a tutor gives you the opportunity to share your work-in-progress with an actual reader, so that you can get useful feedback on that work before you have to turn it in for a final grade. To make an appointment, call (619) 260-4581 or stop by the Writing Center at Founders Hall 190B. For further information, visit: https://www.sandiego.edu/cas/english/writing_center/

EXAMPLE COURSE OUTLINE BUT READINGS WILL VARY

Week 1:

Wednesday, 9/5: Introduction.

Friday, 9/7: CATHOLIC readings TBD

Week 2:

Monday, 9/10: Mbiti, Chapters 1 & 2: 2-19, Watch episode 4 of Lost Kingdoms of Africa (DVD/Online)

Wednesday, 9/12: CATHOLIC readings TBD + Du Bois, "The Spirit of Modern Europe" (pdf)

Friday, 9/14: West, "Genealogy of Modern Racism" (pdf)

Week 3:

Monday, 9/17: Equiano 2: 23-42, Phillis Wheatley's Poem "'On Being Brought from Africa to America" (pdf) & "A Mother's Prayer for Her Child in Womb" *Conversations with God: Two Centuries of Prayers by African Americans* (1995)pg 7.

Wednesday, 9/19: Raboteau, "The African Diaspora", 3-26, Jupiter Hammon "Potential Cries to God" 3-5, *Conversations*

Friday, 9/21: Raboteau, "The African Diaspora", 27-42, Nourbese-Philip, "Os", *Zong!* (1-57).

Week 4:

Monday, 9/24: Johnson, "Black Atlantic Religion and Afro-European Commerce," *African American Religions, 1500-2000: Colonialism, Democracy, and Freedom*, 13-33.

Wednesday, 9/26: Johnson, 33-55. "A Thanksgiving Prayer for the Abolition of the African Slave Trade" *Conversations* pg. 12-13

Friday, 9/28: Equiano: Chapter 3: 43-60.

Week 5:

Monday, 10/1: Johnson, 107-129.

Wednesday, 10/3: Johnson, 129-156.

Friday, 10/5: Mary Prince, *The History of Mary Prince: A West Indian Slave Narrative* (1831) (3-34).

Week 6:

Monday, 10/8: Raboteau, 212-242.

Wednesday, 10/10: Raboteau, 243-271.

Friday, 10/12: Raboteau, 272-288.

Week 7:

Monday, 10/15: Raboteau, 290-32.

Wednesday, 10/17: Du Bois, "Faith of the Fathers" Chapter 1, *African American Religious Thought: An Anthology* (2003)

Friday, 10/19: Fall Holiday NO CLASSES

Week 8:

Monday, 10/22: Mays and Nicholson "Origins of the Church" Chapter 2, *African American Religious Thought: An Anthology* (2003)

Wednesday, 10/24: "Doers of the Word: Theorizing African American Women Speakers and Writers in the Antebellum North:", Chapter 15, *African American Religious Thought: An Anthology*

Friday, 10/26: *The Narrative Life of Sojourner Truth* (3-30)

Week 9:

Monday, 10/29: *The Narrative Life of Sojourner Truth* (31-60)

Wednesday, 10/31: *The Narrative Life of Sojourner Truth* (61-83)

Friday, 11/2: Johnson, 209-235.

Week 10:

Monday, 11/5: Johnson, 235-270.

Wednesday, 11/7: "The Christian Tradition", "Black Conversion and White Sensibility", and "Religious Foundations of the Black Nation", all by Eugene Genovese, *African American Religion*, 295-308.

Friday, 11/9: Elijah Muhammad, "Allah is God" *Message to the Black Man* (1997) 1-29

Week 11:

Monday, 11/12: Malcolm X, "Saved", *Autobiography of Malcolm X as told by Alex Haley*, (1965) (pdf)

Wednesday, 11/14: Elijah Muhammad, "Original Man" *Message*, 31-65

Friday, 11/16: Elijah Muhammad, "Islam" *Message*, 68-85

Week 12:

Monday, 11/19: Elijah Muhammad, "The Bible and Holy Qur-an: Which One contains Words of God?", "Truth", "Devils Fool And Disgrace You", "The Making of Devil", "Protection of the Faithful" and "Our Day is Near at Hand" *Message*, 86-87, 98-99, 100-101, 103-121, 206-208, 234-236.

Wednesday, 11/21: NO CLASS

Friday, 11/23: NO CLASS

Week 13:

Monday, 11/26:

Wednesday, 11/28: Anthony Pinn, "Santeria, Orisha-vooodoo, and Odunde African", (Yoruba) 56-75. (pdf)

Friday, 11/30: Anthony Pinn, (Orisha) 76-103. (pdf)

Week 14:

Monday, 12/3: Horace Griffin, "Sexuality in African American Theology", *Oxford Handbook of African American Theology*, 351-362 (pdf)

Wednesday, 12/5: Kelly Brown Douglass, "Homophobia & Heterosexism in the Black Church", *African American Religion: An Anthology* (996-1019).

Friday, 12/7: Jacquelyn Grant, "Black Theology and the Black Woman", *African American Religion: An Anthology* (831-848)

Week 15:

Monday, 12/10: Cone, "The Cross and the Lynching Tree in the Black Experience" 1-29

Wednesday, 12/12: Cone, "Legacies of Cross and the Lynching Tree" 152-166.

Friday, 12/14: LET'S REVIEW!

Date Submitted: 01/24/19 3:01 pm

Viewing: **HNRS 350 : Integration and Innovation in Disability Studies** ~~Cultural Const of Motherhood~~

Last edit: 01/28/19 5:50 pm

Changes proposed by: jtullis

In Workflow

1. HONR Chair
2. AS Associate Dean
3. Core Curricula Chair
4. Provost
5. Registrar
6. Banner

Approval Path

1. 01/25/19 9:17 pm
Susannah Stern (susannahstern):
Approved for HONR Chair
2. 02/20/19 3:01 pm
Ronald Kaufmann (kaufmann):
Approved for AS Associate Dean

Contact Person(s)

Name:	E-mail:	Campus Phone:
Erin Fornelli	efornelli	7847

Effective Term

Fall 2019

Subject Code

HNRS

Course Number

350

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

Integration and Innovation ~~Cultural Const of Motherhood~~

Catalog Title

Integration and Innovation in Disability Studies ~~Cultural Const of Motherhood~~

Credit Hours

4 ~~3-4~~

Weekly Contact Hours

Lecture: **3** ~~0~~

Lab: 0

Other: 0

Catalog Course Description

Disability Studies is a broad, interdisciplinary field that approaches disability from historical, cultural, and social perspectives. In this course we will work to better understand disability experiences and issues impacting people with disabilities. We will explore the interpersonal, social, cultural, and mediated conceptions of disability, and consider various models with which disability is commonly understood. We will begin with the origins of disability studies, interrogate current issues and discourses, and finally imagine future possibilities. Some questions that guide the course include: How have our conceptions of disability been shaped? And by whom? What institutional and social structures disable people? What efforts have been made to integrate people with disabilities? What role do they play in change? How might we envision a more just future for those whose bodies are viewed as outside the norm? Assignments will ask students to integrate their knowledge to expand access and create social change. This section satisfies 4 units of COMM.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Research

Lecture

Seminar
Exam/Paper
Paper

Faculty Course
Workload

Same as weekly contact hours

Is this course cross-listed?

No

Prerequisites?

Must be Honors Student

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

Yes

Is this course repeatable for credit?

No

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

Advanced Integration
Domestic 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:

Majors/Minors/Concentrations:

Communication Studies - COMM

Education - EDUC

Department
Restrictions:

Major
Restrictions:

Class
Restrictions:

Include

Class Codes: **JR, S2, SR ~~S2~~**

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: **14** No: **0** Abstain: **0**

Rationale: In response to a Faculty Learning Community at USD about Universal Design for Learning, recommendations included offering disability studies related curricula to demonstrate that disability perspectives are valued and desired on our campus, but also that students can benefit from learning about a perspective that is different from or represents their own.

Supporting documents [Disability Studies Syllabus PDF CIM.pdf](#)
[DisabilityStudies Rubrics.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?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 1201

HRNS 350/351
Integration and Innovation in Disability Studies
Fall 2019 Course Syllabus

Suzanne Stolz, EdD (SOLES)
Office Hours:
Office: MRH 253
E-mail: [sstolz@sandiego.edu](mailto:ssstolz@sandiego.edu)
Phone: 619.260.2707

Jillian A. Tullis, PhD (CAS)
Office Hours:
Office: Camino 126 E
E-mail: jtullis@sandiego.edu
Phone: 619.260.6897

Course Info: HRNS 350/351, Section #, TR 2:30-3:50 in Mother Rosalie 131

Prerequisites:

Restrictions:

Rationale

In the United States there are 57 million people with a disability (<https://www.nod.org>). Whether wheelchair users or students with invisible learning differences, disability touches many aspects of the human experience, from cradle to grave, at home and in the workplace. This class will explore the experience of people living with a disability, interrogate the ways in which they are constructed and represented, and prepare students to better advocate for people who are or may become disabled. Disability Studies is an interdisciplinary field and by examining disability through multiple methodological and theoretical lenses, students will gain knowledge about how disability is varied and multidimensional and consider ways to work towards a more inclusive and equitable world.

With theory and praxis from the fields of communication and education, we aim to teach students how to create, analyze, and critique messages about disability while considering how we learn, create, and re-create understandings. By integrating the two disciplines, we will explore implications of discourses and pedagogies that impact social, political, and personal realities. Using qualitative methods such as narrative inquiry, interviewing, and discourse analysis, students will engage with topics related health communication, wellness, and social constructions of the body as well as the integration of disability in education, employment, and community life.

Course Description

Disability Studies is a broad, interdisciplinary field that approaches disability from historical, cultural, and social perspectives. In this course we will work to better understand disability experiences and issues impacting people with disabilities. We will explore the interpersonal, social, cultural, and mediated conceptions of disability, and consider various models with which disability is commonly understood. We will begin with the origins of disability studies, interrogate current issues and discourses, and finally imagine future possibilities. Some questions that guide the course include: How have our conceptions of disability been shaped? And by whom? What institutional and social structures disable people? What efforts have been made to

integrate people with disabilities? What role do these efforts play in change? How might we envision a more just future for those whose bodies are viewed as outside the norm? Assignments will ask students to integrate their knowledge to expand access and create social change.

Student Learning Outcomes

Students who successfully complete this course will:

1. **Recognize** the ways in which Disability Studies uses multiple methods, disciplines, and theoretical perspectives to understand and construct conceptions of disability. [Advanced integration]
2. Engage in **critical-self reflection** to **articulate** how the scholarly exploration of disability and disability studies facilitates an understanding of privilege, oppression, and social constructions of difference [DISJ II].
3. **Analyze** and **articulate** how different models for critically thinking and self-reflection about disability might impact the ways in which we address social problems (i.e. segregation, lack of access). [Advanced integration & DISJ II]
4. **Synthesize** and **apply** knowledge from multiple disciplines, including communication studies and education, through a social innovation proposal and presentation that focuses on social justice and inclusion. [Advanced integration & DISJ II].

Required Materials

See attached bibliography for list of readings

Please check the course Blackboard site for additional required readings, and links to videos and podcasts.

Format for Written Work

All work (unless completed in class) must be typed using 12-point font, double-spaced, with 1-inch margins – no exceptions. APA is the only appropriate manuscript styles for assignments in this course.

Class Policies & Philosophies

Diversity Policy – The University of San Diego holds a deep commitment to developing and sustaining a diverse campus community in the broadest sense, including, but not limited to, differences in gender, race, ethnicity, generational history, culture, socioeconomic class, religion, sexual orientation, national origin, citizenship status, political perspectives, geographic origin, and physical ability. We fully embrace this perspective and strive to create a classroom environment that embodies diversity and encourages diverse voices.

Students with Disabilities – Students with disabilities who believe that they may need accommodations in the class are encouraged to contact Disability and Learning Difference

Resource Center (DLDR) in Serra 300 (or by phone at 619.260.4655) within the first three weeks of the semester to better ensure that such accommodations are implemented in a timely fashion. We will provide accommodations as instructed by DLDR.

Attendance – Regular attendance is critical to your success in the course. It is also essential to foster a sense of community. In an effort to encourage you to attend class regularly, 10% of your overall grade constitutes attendance and participation, the latter of which we will describe below. Students who miss more than three classes may have their letter grade in the class lowered. Habitual late arrivals (more than 10 minutes) may also result in a grade reduction.

Class Participation – We have high expectations for student participation in this course. The best classes are those where everyone is committed to their own learning and the education of their peers as well. In the spirit of this goal, we trust that you will come to class prepared, enthusiastic, and ready to learn. What is required of you is that you will come to class 1) having completed the assigned readings and any homework and; 2) ready to pose questions and discuss the readings. Students who consistently engage in these behaviors will receive high marks for class participation.

Finally, you may find the course materials, from the textbook to class discussions, challenge the way you have historically understood relational communication and the world we live in. We want you to recognize the value of varied, competing points of view and the research and personal experiences that foster these points of view. You may not agree with the perspectives expressed by others in the course or even in the readings, but we expect you to respect each individual's right to have and share their experiences, and make connections between course material and the opinions of others. Tolerance is the minimal requirement; acknowledging and respecting difference is the norm we will embrace.

Technology & Devices – There is an ongoing debate in higher education about the use of communication devices (e.g., cell phones, laptops, and tablets) in the classroom. Most of the research indicates that these devices hinder student learning more than they help. Since any policy will influence your success, we will set aside time at the beginning of our class for you and your peers to create a policy and consequences for the use of communication devices which we will enforce.

Academic Integrity Policy and Academic Dishonesty

To maintain the integrity of this course and the principles of USD, we will strictly enforce the academic integrity policy. Please make yourself familiar with the types of behavior that constitute a violation of this policy. We encourage you to review the University's Academic Integrity Policy here:

<http://www.sandiego.edu/associatedstudents/branches/honor-council1/integrity-policy.php>

Late/Incomplete Work

You should make every effort complete assignments by the specified time/date on the course calendar below. However, we encourage you to speak with us if you anticipate being unable to complete an assignment by the due date. We reserve the right to reduce your grade by 10% for late work.

Assignments and Grading

We will base your grade in this class on the learning and competence you demonstrate in the successful completion of the following class assignments:

<i>Assignment</i>	<i>Points Possible</i>	<i>Your Score</i>
Disability Reflection (pre & post)	10 (10%)	
Contemporary Representation Abstract and Analysis	10 (10%)	
Audio Blog/Podcast	20 (20%)	
Social Innovation Proposal & Presentation	50 (50%)	
Participation & Attendance	10 (10%)	
<i>Total Points Possible</i>	<i>100 (100%)</i>	

The following is the grading scale used for assigning final grades:

95-100 = A 90-94 = A- 86-89 = B+ 83-85 = B 80-82 = B- 76-79 = C+
73-75 = C 70-72 = C- 66-69 = D+ 63-65 = D 60-64 = D- below 59 = F

Remember: You are responsible for all the material in the textbook and other assigned reading materials whether or not we discuss these readings in class. This policy applies to all lectures, films, and student presentations.

Assignment Descriptions

Detailed descriptions of assignments and grading rubrics will be available on Blackboard. You are invited to work with a partner or small group on assignments.

Disability Reflection: In this paper, you will reflect upon your conceptions, experiences, and interactions with disability, noting how you and others have experienced privilege and oppression. [DISJ II; Critical self-reflection] At the end of the semester, you will revisit this paper and reflect upon how your perspectives have changed and in what ways.

Contemporary Representation Abstract and Analysis: During each class meeting, one student will be assigned to present an abstract that relates to the week's topic. Identify a publication intended for a mass audience (e.g. journal article, trade publication or newsletter, or current new story), write a 250-word (maximum) summary of the piece, and identify three concerns/issues guided by the following questions:

- How do the authors define disability? [DISJ II; Analyze how social constructions are produced]
- Does the article reinforce ableist thinking or include ableist language or ideas? If so, what suggestions do you have for editing or rethinking the message? [DISJ II Articulate opportunities for inclusion and social justice]
- Does the article challenge majoritarian narratives? If so, how?

Audio Blog or Podcast: In lieu of a midterm, twice, you will be asked to submit an audio response to readings and class discussions to the course Blackboard site. You (and your partner or group members) should address the prompt provided and include your own thoughts or observations. This assignment will reflect your integration of course readings and in-class discussions. We encourage you to stay up-to-date with readings and actively engage in discussions.

Social Innovation Proposal: For this semester-long project, you will work to identify a contemporary issue (local or global) affecting a disability community and recommend a practical and appropriate solution towards social justice [DISJ II]. You (and your partner or group members) will present your proposal to a panel of stakeholders with special attention to intersectionality [DISJ II]. You will complete this assignment in stages, described below:

Stage 1: Identify a list of 3 issues affecting the disability community (by Week 4)

Stage 2: Conduct library research and draft a review of the relevant literature for one of your three issues (by Week 9)

Stage 3: Draft a proposal or create a pitch to address the issue you have identified (by Week 11)

Stage 4: Present proposal or pitch to a panel of stakeholders, and finalize submission for grading (Week 15 & 16)

Please note: There may be times where we may ask you to complete an out of class homework assignment. These activities may include viewing films or engaging in personal reflections. We will use these activities to inform in-class discussions or analyses of topics from the text. The majority of the time these will be non-graded assignments, but let me reiterate they will enable your ability to fully engage in the course.

Tentative Course Calendar

(This is a tentative calendar and is subject to change at the instructor's discretion.)

<u>Week</u>	<u>Readings Due</u>	<u>Topic</u>
<u>Week 1</u> Wed. Sept 4.	Haller	Welcome, Course Policies, and Introductions History and Models of Disability
<u>Week 2</u> Mon., Sept. 9 Wed., Sept. 11	Anna Kudlick	What is ableism?
<u>Week 3</u> Mon., Sept. 16 Wed., Sept. 18	Manning, et al. Talks Back	Disability Culture Film: Vital Signs: Crip Culture
<u>Week 4</u> Mon., Sept. 23 Wed., Sept. 25	Garland-Thomson, Siebers, Asch	Identity and Embodiment
<u>Week 5</u> Mon. Sept. 30 Wed., Oct. 2	"Guest Room" "Escape" & Crisp	Disability, Gender, & Sexuality
<u>Week 6</u> Mon., Oct. 7 Wed., Oct 9	Choice of: Grealy Devaney	Health and Disability
<u>Week 7</u> Mon., Oct. 14 Wed., Oct. 16	Grealy Devaney	Health and Disability
<u>Week 8</u> Mon., Oct. 21 Wed. Oct. 23	Ferri & Conner Baglieri & Shapiro	Disability in Education
<u>Week 9</u> Mon., Oct. 28 Wed., Oct. 30	Ben-Mosche	Disability in the Community Film: Power of the 504, Dick-Mosher
<u>Week 10</u> Mon., Nov. 4 Wed., Nov. 6	Wong et al. "Code of the Freaks"	Media, Aesthetics, and Art

<u>Week 11</u> Mon., Nov. 11 Wed., Nov. 13	Siebers	Media, Aesthetics, and Art Film: Invitation to Dance
<u>Week 12</u> Mon., Nov. 18 Wed., Nov. 20		Field Experience
<u>Week 13</u> Mon., Nov. 25 Wed., Nov. 27		Thanksgiving - No Class Meeting
<u>Week 14</u> Mon., Dec. 2 Wed., Dec. 4	Kalyanpur WHO	Disability Abroad
<u>Week 15</u> Mon., Dec. 9 Wed., Dec. 11	Gillen, Pullin Stout & Schwartz	Possible Futures Social Innovation Proposal Presentations begin
<u>Week 16</u> Final		Social Innovation Proposal Presentations
Final Exams		Final Reflections

Course Bibliography

- Anna. (19 November 2010). What is ableism? Five things about ableism you should know. Retrieved from <http://disabledfeminists.com/2010/11/19/what-is-ableism-five-things-about-ableism-you-should-know/>
- Asch, A. (2001). Critical race theory, feminism, and disability: Reflections on social justice and personal identity. *Ohio State Law Journal*, 62.
- Baglieri, S., & Shapiro, A. (2012). Disabilities and initial approaches for creating inclusive environments: Critical practices for creating least restrictive attitudes *Disability studies and the inclusive classroom* (pp. 139-182). New York: Taylor & Francis.
- Ben-Moshe, L. (2014). Alternatives to (disability) incarceration. In L. Ben-Moshe, C. Chapman, & A. C. Carey (Eds.), *Disability Incarcerated* (pp. 255-272): Palgrave Macmillan.
- Coalition, M. D. R. Models of disability. Retrieved from <http://www.copower.org/leadership/models-of-disability>
- "Code of the Freaks". Retrieved from <http://vimeo.com/20531038>
- Crisp, M. (1 May 2006). Rolling through cyber love. Retrieved from <http://www.newmobility.com/2006/05/rolling-through-cyber-love/>
- Devaney, J., & Schmidt, J. (2012). *My leaky body: Tales from the gurney*. New Brunswick, Canada: Fredericton.
- Dick-Mosher, J. (2015). Bodies in contempt: Gender, class and disability intersections in workplace discrimination claims. *Disability Studies Quarterly*, 35. doi:<http://dx.doi.org/10.18061/dsq.v35i3.4928>
- Ferri, B., & Conner, D. (2005). Tools of exclusion: Race, disability, and (re)segregated education. *Teachers College Record*, 107, 453-474.
- Garland-Thomson, R. (2009a). Beholding *Staring: How we look* (pp. 185-196). New York: Oxford University Press.
- Garland-Thomson, R. (2009b). Bodies *Staring: How we look* (pp. 161-184). New York: Oxford University Press.
- Gillen, V. (2015). Access for all! Neuro-architecture and equal enjoyment of public facilities. *Disability Studies Quarterly*, 35. doi:<http://dx.doi.org/10.18061/dsq.v35i3.4941>
- Glass, I. (2008). Escape. *This American Life*. Chicago, IL.
- Grealy, L. (1994). *Autobiography of a face*. Boston, MA: Houghton Mifflin
- Haller, B. News media models Retrieved from <https://mediadisability.wordpress.com/news-media-models/>
- Iwakuma, M., Okuhira, M., & Nasu, S. (2016). When I am in Japan, I feel as though I'm not disabled": A cross-cultural adjustment study of trainees with disabilities from Asia-Pacific regions. *Disability Studies Quarterly*, 36.
- Kudlick, C. J. (2003). Disability history: Why we need another "other". *The American Historical Review*, 108, 763-793.
- Lisa Pfahl, J. J. W. P. (2014). Subversive Status: Disability Studies in Germany, Austria, and Switzerland. *Disability Studies Quarterly*, 34.

- Mat Fraser, actor of “American Horror Story,” discusses freaks. Retrieved from https://www.youtube.com/watch?v=EF_IsA8NC8k
- Poetry by Lynn Manning, Jim Ferris, Leroy Moore, Petra Kuppers, Eli Clare.
- Pullin, G. (2009). Simple meets universal *Design meets disability* (pp. 65-86). Massachusetts: MIT Press.
- Rao, S., & Kalyanpur, M. (Ed.) (2015). *South Asia & disability studies: Redefining boundaries & extending horizons*. New York: Peter Lang Publishing, Inc.
- Siebers, T. (2006). Disability aesthetics. *Journal for Cultural and Religious Theory*, 7, 63-73.
- Siebers, T. (2013). Disability and the theory of complex embodiment. In L. J. Davis (Ed.), *The Disability Studies Reader* (4th ed., pp. 278-297). New York: Routledge.
- Stella Young video, “Inspiration porn and the objectification of disability.” Retrieved from https://www.youtube.com/watch?v=SxrS7-I_sMQ
- Stout, A., & Schwartz, A. (2014). “It’ll grow organically and naturally”: The reciprocal relationship between student groups and disability studies on college campuses. *Disability Studies Quarterly*, 34. doi:<http://dx.doi.org/10.18061/dsq.v34i2.4253>
- Tate, J. (Writer). (2015). Guest Room.
- UK Paralympics Rio 2016, “We’re The Superhumans”. Retrieved from <https://www.youtube.com/watch?v=locLkk3aYIk>
- WHO Cares about Africans living with disability. (2008). *African Health Monitor*.
- Wong, A., Jackson, L., & Taylor-Parker, L. (3 Jan 2016). The inspiration porn resolution. Retrieved from [https://medium.com/disability-stories/the-inspiration-porn-resolution-a30baf972499 -.gaqi7x8pa](https://medium.com/disability-stories/the-inspiration-porn-resolution-a30baf972499-.gaqi7x8pa)

	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.	

	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.	

New Course Proposal

Date Submitted: 11/29/18 2:32 pm

Viewing: SPAN 410 : Latinx Literatures and Cultures

Last edit: 11/29/18 2:32 pm

Changes proposed by: kaufmann

Programs
referencing this
course

[BA-SPAN: Spanish Major](#)

In Workflow

1. LANG Chair
2. AS Associate Dean
3. Core Curricula Chair
4. Provost
5. Registrar
6. Banner

Approval Path

1. 11/29/18 5:44 pm
Rebecca Ingram (rei): Approved for LANG Chair
2. 02/20/19 2:19 pm
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)

Name:	E-mail:	Campus Phone:
Amanda Petersen	Apetersen	4237

Effective Term

Fall 2019

Subject Code

SPAN

Course Level

Undergraduate

Course Number

410

Department

Languages & Literature (LANG)

College

College of Arts & Sciences

Title of Course

Latinx Lit and Cultures

Catalog Title

Latinx Literatures and Cultures

Credit Hours

3

Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course Description

A study of the literary traditions and cultural production of Spanish-speaking communities in the United States. May focus on a specific topic, time period, genre, or group.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

No

Prerequisites?

(SPAN 301 or SPAN 311) and SPAN 303 and SPAN 304.

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

Literary Inquiry area

Domestic 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:

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 No: 0 Abstain: 3
(sabbatical)

Rationale: The old core D is being removed from this course number and the course is being proposed for both ELTI and FDD2 for DISJ. This course carried an R and D attribute for the old core. Any requests for revisions should be directed to LCL chair, Spanish director and J. Medina.

Supporting documents [SPAN_410_FDD2_ELTI.pdf](#)

Impact

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

None

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 3360

Latinx Literatures and Cultures in the United States

Course Description:

The United States accounts for the second-largest Spanish-speaking population in the world after Mexico. To mitigate this reality, terms such as Latinx/o/a, Chicanx/o/a, and Hispanic have surfaced to define and categorize the multiple identities that constitute Spanish-speaking communities. This interdisciplinary course offers a survey of the cultures and the cultural production generated by Latino/a communities in the U.S, while examining the history of those categories in relationship to its production. Throughout the semester, students will be exposed to a wide array of classic genres, including novels, poetry, short stories and performance, as well as to different aspects of popular culture such as music, film, visual arts, etc. Through these texts, students will explore the historical and social-political forces that shape these productions, as well as the multicultural context of its development. At the end of the semester, students will be able to identify key aspects of the cultural production and history of Latinx/s and Chicanx/s in the U.S, as well as the key themes represented, such as identities, (im) migration, borderlands, legality, family, exile, "acculturation", gender, labor, language, non/human etc. The study of the multilingual and multicultural production of Latinx/s will serve as a gateway to understanding past and present, and to opening intercultural communication.

Mural: The Civil War in El Salvador in the Mission District, San Francisco (CA)



Course objectives

- To develop a critical and reflexive understanding about the important figures, the cultural and the historical issues that relate to Latinx/s and Chicanx/s communities in the U.S. (Assessed in homework, quizzes, presentations, class participation) **(DISJ LO 3) (LI SLO 3 and 4)**
- Identify and appraise the concepts of race, ethnicity, class and gender as they pertain to Latinx/s, Chicanx/s communities in the U.S (Assessed in exams, quizzes, homework, class participation) **(DISJ LO 1,3) (LI SLO 3, 4)**
- Evaluate the materials discussed in class to interpret their own cultures, experiences and values. (Assessed in quizzes, exam presentations and final paper) **(DISJ LO 1, 2) (LI 1)**
- To improve and build competency skills in writing, reading comprehension and speaking in Spanish, including formulate a research topic related to the class (Assessed in quizzes, exam presentations and final paper) **(LI 4, 5)**

- Students will be able perform close readings of texts, to discuss, develop and report on a critical commentary on a cultural aspect of Chicanx/s, Latinx/s communities (Assesed in homeworks, quizzes, presentation, exams) **(DISJ LO 2,3) (LI 1 and 2)**

Materials.

En otra voz: Antología de la literatura hispana de los Estados Unidos. Kenya Dwoekin-Mendez and José B. Fernández (authors), Nicolas Kanellos (editor).
An English-Spanish dictionary

Requirements:

This course is a combination of lecture and class discussion therefore your attendance and preparation are your top requirements. In addition to attendance, you must carefully prepare before coming to class. Failure to comply with this requirement will be reflected negatively in the final grade. You are expected to attend all classes and to be on time. **If you are absent, you are responsible for confirming the assignment with a classmate and for the material covered in class.** Late homework or make-ups for unexcused absences will not be accepted.

Participation

In addition to attending class with the readings done and ready to discuss the materials, you must be prepared to participate actively in class discussion. Laptops and all electronics must be turned-off and out of sight during the duration of the class. Your lack of cooperation will negatively affect your grade. Participation will also include a community service-learning component. This activity will be linked to your presentations and/or compositions.

Community service learning:

The community engagement activities are aimed at heightening students' cultural understanding of the Latin@ communities locally, while gaining a valuable learning experience. These activities are coordinated in collaboration with the Center for Community Service-Learning at USD. More information is available of Blackboard.

Oral presentations

Each student will do two presentations, one in a group and an individual one. The group presentation will entail reading a theoretical article about Latinx/Chicanx and presenting it to the rest of the class. In the individual presentation the students will present about their experience in the community service learning. In the presentation the student will strive to connect their experience and observations to a specific issue discussed in class, considering one of the theoretical papers presented by the classmates and one of the primary readings. Details about these assignments will be distributed in class. This presentation will be the basis of the final paper.

Course paper and reflections

Details and rubric are available in Blackboard.

Academic Integrity

Students in this course must be familiar and adhere to the academic integrity policies of the University of San Diego. Academic dishonesty will not be tolerated in this class and will be reported.

Evaluation criteria

Participation:	10%	Quizzes:	15%
Oral presentations:	20% (2x10%)	Essay:	20%
Midterms:	20% (2X10%)	Final:	15%

Grading

93-100% = A	80-82% = B-	68-69% = D+
90-92 = A-	78-79 = C+	65-67 = D
88-89 = B+	73-77 = C	63-64 = D-
83-87 = B	70-72 = C-	0-62 = F

Tentative course schedule subject to alterations

Semana 1: Introducción**Tarea**

Introducción al curso
Discusión y música

“Yo soy Joaquín” R.C. Gonzales (blkbrd)

Semana 2: Encuentro Hispano

Nueva España: El reino de Castilla en EE.UU.

Selección de *Naufraios y comentarios de*
A.N. Cabeza de Vaca (3)

Film: *Cabeza de Vaca*

Alonso Gregorio de Escobedo: “La Florida” (16)

Semana 3: Nuevas fronteras

Tratado de Guadalupe Hidalgo
Corrido sobre Joaquín Murieta

Eulalia Pérez, “Una vieja y sus recuerdos” (51)
Pablo de la Guerra “Los Californios” (67)
Mariano Guadalupe Vallejo “Los recuerdos
históricos...”(72)
Apolinaria Lorenzana “Memorias...”(55)

Semana 4: Nuevas fronteras

Cuba y Puerto Rico
1898

Erasmus Vando “Carta abierta...”(330)
Emilia Casanova de Villaverde, “Memorial...”(423)
Lola Rodríguez de Tió, “Oda al 10 de octubre” (449)
Bonifacio Byrne “Mi bandera” (448)

Semana 5: Destierros

Exilios
Jazz: New Orleans
Rev. Mexicana

Miguel Teurbe Tolón, “Siempre” (443)
José Martí, “Con todos y para el bien de todos” (431)
Olga Beatriz Torres, “Incomprensible Castellano” (296)

Semana 6: Revoltos@s

Diego Rivera
Obreros
Carmen Miranda
Contra las tiranías

Alonso S. Perales “La ignorancia...”La evolución...”(108)
Enrique Flores Magón, “Himno revolucionario” (466)
La Defensa, “Saludo y propósito” (99)
Luisa Capetillo, “Cómo se prostituyen las pobres” (298)

Semana 7: Recién Llegados

Los barrios
Cha, Cha, Cha

* *The Bronze Screen*

Francisco Gonzalo "Pachín", "Nueva York por dentro" (198)
Julia de Burgos, Selección de poemas (382)
Jaime Montesinos "Adherido a las esquinas" (225)
Maria Luisa Garza, "La mujer de talento" (303)
Luis Rafael Sanchez, "La guagua aérea" (531)

Semana 8: MIDTERMS

Semana 9: SPRING BREAK

Semana 10: (In)migrantes

Murales

Wecelao Gálvez, "Mi maletín" (227)
Mefistófeles, "Las agringadas por la fuerza" (335)
Gustavo Alemán Bolaños, "La factoría" (229)
Cleofas Calleros "El problema de los mexicanos" (115)

Semana 11: Cruzando fronteras: labor en tránsito

Bachaco, "Cruzando fronteras"

Frida: "La frontera"

Guest Worker Program

Murales Chicano Park

**El norte, Dreamdealer, Wetbacks, Balseros*

Ramón "Tianguis" Pérez, "Diario de un mojado" (289)
Alberto Delgado, "El inmigrante", "El Río Grande" (148)
Rodolfo Uranga "A los que vuelven" (327)
Mario Bencastro "Odisea del norte" (293)

Semana 12: Tres veces mojado

Los tigres del norte: "Tres veces mojado"

La bestia/ El tren de la muerte

**Sin nombre*

Sonia Nazario, *La travesía de Enrique*
(selección)

Semana 13: Exilios Políticos

Dictaduras

Murales de la Misión

**Before night falls*

Matías Montes-Huidobro, "Exilio" (513)
Reinaldo Arenas: selection (495)
Carmita Landestoy, "Yo también te acuso" (478)
Emma Sepúlveda, "Aquí estoy ahora" (511)

Semana 14: Identidades dislocadas

Coco Fusco

**Zoot suit*

Pachuco Boogie

**Película, ensayo*

Miguel Méndez, "Peregrinos de Aztlán" (120)
Américo Paredes, "Tres facas del pocho" (153)
Guillermo Gómez Peña (530)

Semana 15 y 16: Presentaciones

Examen final

1) 1) ¿How old is Enrique? (1)

- A) 15 B) 17 C) 13 D) 11 E) 14

2) ¿Who protects Enrique in the cemetery? (2)

- A) the spirits B) other immigrants E) his uncle
C) the police D) the gang-members

3) Why does Enrique travel to the United States, and how does he accomplish it? (4pt)
(DISJ2)

4) Where does Enrique travel from? Can you mention something relevant to the present or history of that country, as it relates to migration? (4) **(DISJ3) LI 2)**

5) Provide examples of at least three threats immigrants faced in their journey, and how does Enrique overcome them? (5) **(DISJ 3, 1) (LI4)**

6) Provide other specific examples of alliances and betrayals (two each) that immigrants such as Enrique experience in their travels, and how these affect them. **(DISJ 1) (LI, L4)**

7) Consider what would you have done if you were in Enrique's situation? How does your ancestor's migration, or your own, relate/ or not to his journey? (10 pts) **(DISJ 1,2, DIJS 3) (LI 5)**

For DIJS ,my objective is for students to reach advanced/ Master for SLO 1, Advanced for SLO 2, Accomplished/ Advanced for SLO 3.

Presentation on Community Service Learning

When: (Week 14 and 15)

What: Based on your reflection on the community service experience, you will make an individual class presentation that must last 12 minutes maximum and 10 minimum. This presentation comprises 10% of your final grade.

How: You may not read your presentation and ought to present in a way that engages the public. To facilitate this, the presentation must include a Power Point that illustrates your experience, and contributes to the depth of your reflection. For example, you may include pictures of the places you might have visited, images related to the experience, quotes and so on. Be mindful not to include pictures of people you might have worked with and be respectful of the privacy of others.

Content:

Description of the service: What population did you work with? the place, the time/ hours, activities, did you practice/ improve your Spanish?

Themes: What social and cultural issues that we have covered in class (or not) did you identify during your interactions and experience? how did this experience relate to your perceptions and experience of San Diego? how may this experience contribute to your academic or professional development?

Connections to the class: Provide an example of a text, one primary and a secondary, that relate to your observations of this experience. Be sure to include an Example/ quote. You will earn a 2 point bonus if you also include effectively a visual or musical text. **(LI 1, 2, 4, 5),**

Personal reflection: How did you feel before, during, and after your engagement with the community, what did you learn personally, what did this experience reveal about social privilege.

Questions: Be sure to bring two questions for class discussion based on your presentation.

It is the responsibility of the student to come prepared to class for their presentation, however, given certain time constraints, I may have to decide at the last minute whether you will be presenting on that day or during the next class period. IF YOU ARE ABSENT ON YOUR PRESENTATION DAY AND FAIL TO GET IN TOUCH WITH ME IN ADVANCE (AND IT'S NOT A *DOCUMENTED* EMERGENCY), YOU WILL RECEIVE A ZERO ON YOUR PRESENTATION. BEING NERVOUS OR OVERWHELMED WITH OTHER CLASSES IS NOT AN EXCUSE.

In this assignment the objective is for students to reach advanced competency in DIJS 1, 2

New Course Proposal

Date Submitted: 01/22/19 10:50 pm

Viewing: **THRS 377 : The Theologies of Martin Luther King, Jr. & Malcolm X**

Last edit: 02/10/19 12:06 am

Changes proposed by: erb

Programs
referencing this
course

[BA-THRS: Theology and Religious Studies Major](#)

Contact Person(s)

Name:

E-mail:

**Campus
Phone:**

Jamall
Andrew
Calloway

jccalloway@sandiego.edu

619.260.4280

Effective Term

Fall 2019

Subject Code

THRS

Course Level

Undergraduate

Course Number
377

Department

Theology & Religious Studies (THRS)

College

College of Arts & Sciences

Title of Course

Theologies of Martin & Malcolm

Catalog Title

The Theologies of Martin Luther King, Jr. & Malcolm X

Credit Hours

3

Weekly Contact
Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course
Description

An examination of the theologies, political philosophies and lives of Martin Luther King, Jr. and Malcolm X.

Primary Grading
Mode

Standard Grading System- Final

Other Grading Mode(s)

Standard Grading System- Final

Method(s) of
delivery

Lecture

Faculty Course
Workload

Same as course credit

Is this course cross-listed?

No

In Workflow

1. THRS Chair
2. AS Associate Dean
3. Core Curricula Chair
4. Provost
5. Registrar
6. Banner

Approval Path

1. 01/22/19 10:51 pm
Emily Reimer-Barry (erb):
Approved for THRS Chair
2. 02/20/19 3:06 pm
Ronald Kaufmann (kaufmann):
Approved for AS Associate Dean

Prerequisites? THRS 110 or THRS 112 or THRS 113 or THRS 114 or THRS 116 or THRS 119 or THRS 120 or THRS 121 or THRS 123 or THRS 125 or THRS 203 or THRS 231 or THRS 232

Does this course have concurrent Prerequisites? No

Are there 1 or more Co-Requisites?
No

Is this course a topics course?
No

Is this course repeatable for credit?
No

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

Domestic Diversity level 2
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:

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: 11 No: 0 Abstain: 0

Rationale:

This course complements THRS 361, 365, and 376 and serves the core curriculum by meeting FTRI and FDD2.

*The course will be offered as THRS 377 and the syllabus will be updated to reflect the accurate course number before the course is scheduled.

Supporting documents

[THE THEOLOGY OF MARTIN L KING, JR & MALCOLM X.pdf](#)

[THRS 377-rubrics \(1\).docx](#)

[THRS 377 THE THEOLOGY OF MARTIN L KING, JR & MALCOLM X.docx](#)

Impact

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

No negative impact.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

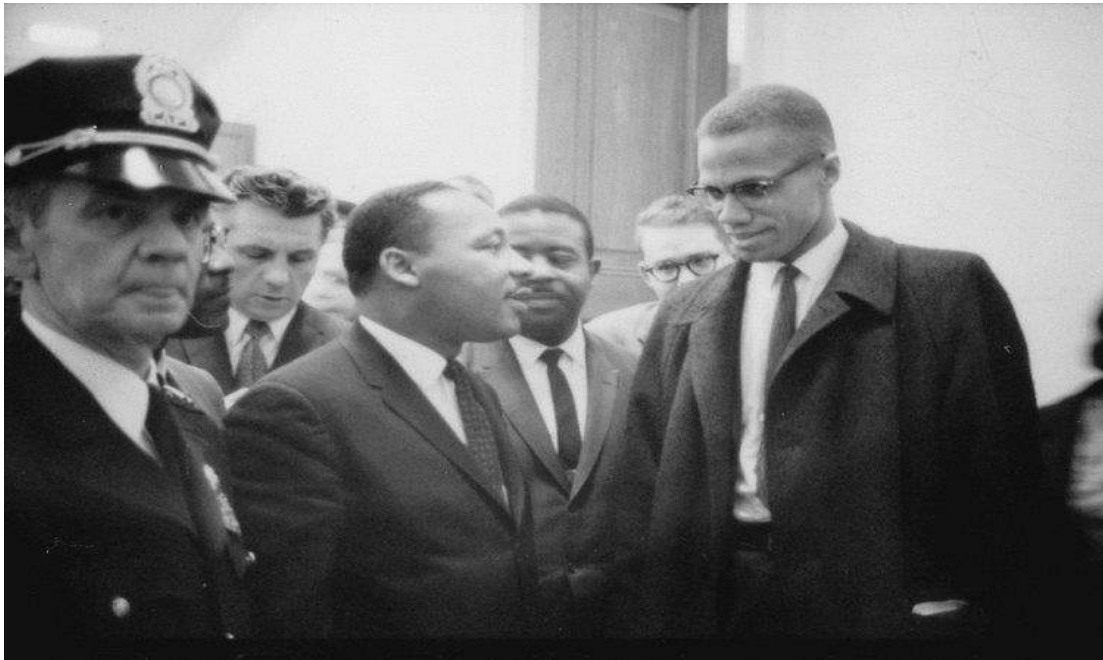
No

Course Reviewer Comments

Ronald Kaufmann (kaufmann) (02/10/19 12:06 am): Uploaded revised syllabus per request from FTRI core area representative.

Key: 3417

THRS 468: THE THEOLOGY OF MARTIN L. KING, JR. & MALCOLM X



Professor Jamall Andrew Calloway
MWF
Fall 2018
Office Hours:
Maher Hall 279
Phone: 619.260.4280

Email: JCalloway@sandiego.edu

Please read this syllabus carefully. You are responsible for the information and instructions contained herein. By choosing to remain in this course, you indicate that you have read and are fully aware of the requirements of this syllabus. Any updates will be announced in class and posted to our Blackboard site.

COURSE DESCRIPTION:

Martin Luther King, Jr. and Malcolm X are both monumental black historical figures in American theology, religion and politics. Both ministers—one a Christian minister and the other a Muslim—were assassinated before having the chance to fully cultivate and express their dynamic theological beliefs, political philosophies and public resolutions for global colonialism and white supremacy. Unfortunately, a repercussion that we endure as a result of their early deaths is a constant misrepresentation of who they were, for what they fought and what they envisioned for a condensed American version of them that is hardly historical. This class seeks to correct this habit by reading them on their own terms, encountering them in their own contexts, critiquing them and, most importantly, getting to know them for who they were and what they represented outside of American propaganda. Essentially, we will read primary and secondary material to study their religious backgrounds and beliefs, as well as their political theologies and

commitments. My hope is that you will leave this class with a better understanding of both American religious history & Black liberation theology, the history of theology in the public square.

LEARNING OUTCOMES

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

1. Critically complicate the ways that American mythologies of identities are formed and self-critical on how they have contributed to a society that makes those identities possible.
2. Demonstrate in-depth knowledge of the context and nuances of both King and Malcolm's theologies & political commitments while also relating that to their own interpretations and experiences with power and privilege.
3. Exhibit knowledge of foundational texts in American Religious History.
4. Explain the religious elements of the Civil Rights Movement, particularly the history of Black Muslims and Black Christians.
5. Demonstrate a critical understanding of traditional religious theories and methods (FTRI LO2) with a special attention to the historical scholarship on Martin King and Malcolm X.
6. Demonstrate critical self-reflection on their own interpretation of Martin King and Malcolm X (critically reflection on how they and others have experienced privilege and oppression), (FDD1)
7. Demonstrate analysis of the complexities of diversity, inclusion, and social justice (critically examining the intersections of categories of race, class, ethnicity, gender, and sexuality in contexts of unequal power relations and social justice), (FDD1)
8. Explain how diversity, inclusion, and social justice informed their worlds and worldviews.

CORE ATTRIBUTES

- Theological and Religious Inquiry, upper division (FTRI)
- Diversity, Inclusion, and Social Justice (Domestic, Level One)- (FDD1)

REQUIREMENTS

Each student is expected to complete the assigned readings as scheduled and to attend class promptly and prepared. The written requirements are as follows: 5 (out of 7 possible) response papers posted on blackboard by Saturday morning of the designated time set on this syllabus (3-4 pages double spaced).

There will also be pop quizzes. Be prepared.

There will be one midterm exam: a conceptual midterm given on Monday, October 15th.

There will also be class presentations and a final research paper.

1. **1. Attendance & Participation (20%):** Scholars should be punctual and prepared. Lateness is sometimes understandable but if it seems like a habit or simple carelessness then that will affect your grade. Be present.
- 2. Blackboard Essays (3-4 pages) are worth 10 points each and 25% of your grade.** All students are responsible for these postings regardless of whether they attend class that day or not. 10-exceptional. 9 is really well done. 8 is solid. 7 is almost there. Anything below a 7 needs more work & care.
- 3. A midterm exam (30%):** Multiple choice, identifications, and short answers. Be thorough.
- 5. Final Paper/or Presentation (30%):** Students have the option of writing a final paper on both figures or a class presentation showing their independent research on a topic that includes and centers both figures.

GRADING SCALE:

A (94–100)
A- (90–93)
B+ (87–89)
B (84–86)
B- (80–83)
C+ (77–79)
C (74–76)
C- (70–73)
D+ (67–69)
D (64–66)
D- (60–63)
F (59 and lower)

REQUIRED TEXTS

There are weekly reading and viewing assignments that are listed on the syllabus. The date of the assigned reading corresponds with the lecture for that day. Please read in advance of the lecture for maximum comprehension. Required readings are in the assigned books (for purchase) and the rest of the articles, chapters and webpages and videos are all available on Blackboard. If you cannot purchase a book from the Torero store, please look for book on Amazon or Abesbooks.com

- B. Collier-Thomas and V.P. Franklin, eds., *Sisters in the Struggle: African American Women in the Civil Rights-Black Power Movement* (2001)
- James H. Cone, *Martin & Malcolm & America: A Dream or a Nightmare?* (1991)
- Malcolm X (with Alex Haley), *The Autobiography of Malcolm X* (1965)
- Martin Luther King, Jr., *Stride Toward Freedom in Testament of Hope* (1990), ed. James Washington

- James Baldwin, *Fire Next Time*, (1963)
- James Baldwin, *No Name in the Street*, (1972)

ACADEMIC INTEGRITY

Academic honesty and plagiarism are taken very seriously in this course. Instances of cheating or plagiarism in any assignment are grounds for failure of the assignment/course and suspension or expulsion from the University. Plagiarism is the representation of the ideas or words of another as your own. For more information on academic honesty/cheating/plagiarism, please read the Academic Integrity Policy at: <http://catalogs.sandiego.edu/undergraduate/academic-regulations/integrity-scholarship/>

TECH POLICY

I will allow the use of tablets and computers for the purposes of note taking. Please use responsibly. I reserve the right to change this policy if electronics become more of a hindrance than a help to the overall community of the course.

POLICY ON SHARING RECORDING OR LECTURE NOTES BEYOND CLASSROOM

The use of technologies for audio and video recording of any lectures and other classroom and classroom related activities is permitted only for students who have received permission from the professor or university and who have been approved for audio and/or video recording of lectures and other classroom activities as a reasonable accommodation. Such permitted recordings are also limited to personal use.

In order to foster the kind of informed, rigorous, thoughtful and open exchange of ideas outlined above, it is important that we all feel as though we have a high level of safety to explore ideas in a responsible way, especially ideas that may be challenging or unfamiliar. We believe it would be detrimental to our collective space and learning endeavor to have fragments of our dialogues and lectures recorded and/or shared beyond the classroom.

ATHLETICS

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. By the end of our first week of class, student athletes will also need to provide me with a copy of the "travel letter" issued by Athletics.

DISABILITY AND LEARNING DIFFERENCES

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 the Disability and Learning Difference Resource Center (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 the Disability and Learning Difference Resources Center (DLDRC) by calling (619) 260-4655 or by consulting their webpage at www.SanDiego.edu/disability.

LAND ACKNOWLEDGEMENT

I want to acknowledge that the land on which we gather is the traditional and unceded territory of the Kumeyaay Nation. I want to pay respect to the citizens of the Kumeyaay Nation, both past and present, and their continuing relationship to their ancestral lands.

TITLE IX POLICY

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. Please be aware that if you disclose to me an experience of relationship violence, I am mandated to report what I learn to our Title IX coordinator @USD so that we can ensure you have the support you need.

TRIGGER WARNING

This class explores complex issues of heterosexism, racism, sexual violence, and other forms of oppression. If you anticipate that specific material is likely to be emotionally challenging for you, I'd be happy to discuss any concerns you may have before the subject comes up in class. Likewise, if you ever wish to discuss your personal reactions to course material with the class or with me individually afterwards, I welcome such discussions as an appropriate part of our coursework.

Some students who have experienced trauma in the past, including survivors of sexual violence, may find that additional supports would be helpful. Please inform me if I can be of further assistance to you in your healing.

If you need to step outside during a class discussion in order to prioritize your self-care, you are still responsible for any material you miss. Please make arrangements to get notes from another student or see me individually to discuss the situation.

WRITING CENTER

The Writing Center provides one-on-one peer tutoring (free of charge) to help student writers of all abilities during all stages of the writing process. If you are a confident, experienced writer they can help you to refine your ideas and polish your style; if you are a relatively inexperienced and not-so-confident writer they can help you work on grammar, organization, or other issues. Working with a tutor gives you the opportunity to share your work-in-progress with an actual reader, so that you can get useful feedback on that work before you have to turn it in for a final grade. To make an appointment, call (619) 260-4581 or stop by the Writing Center at Founders Hall 190B. For further information, visit: https://www.sandiego.edu/cas/english/writing_center/

COURSE OUTLINE

Week 1: Introducing Ourselves to Our Journey

Wednesday, 9/5: Introduction.

Friday, 9/7: James H. Cone, *Martin & Malcolm & America: A Dream or a Nightmare?* (1991), Introduction, pp. 1-17.

Week 2: Introducing Martin Luther King, Jr.

Monday, 9/10: Martin Luther King, Jr., *Stride Toward Freedom*, Preface – Chapter 2

Wednesday, 9/12: James Cone, *Martin & Malcolm & America*, Chapter 1. Bettye Collier-Thomas & V.P. Franklin, eds, *Sisters in the Struggle: African-American Women in the Civil Rights-Black Power Movement*, Chapter 1.

Friday, 9/14: Martin Luther King, Jr. & Clayborne Carson, *The Autobiography of Martin Luther King, Jr.*, Chapters 1-4; . Bettye Collier-Thomas & V.P. Franklin, eds, *Sisters in the Struggle: African-American Women in the Civil Rights-Black Power Movement*, Chapter 4.

(Optional Blackboard posting)

Week 3: Introducing Malcolm X

Monday, 9/17: James Cone, *Martin & Malcolm & America*, Chapter 2.

Wednesday, 9/19: Malcolm X (with Alex Haley), *The Autobiography of Malcolm X*, Chapters 1-3

Friday, 9/21: Malcolm X (with Alex Haley), *The Autobiography of Malcolm X*, Chapters 4-6

Week 4: King in His Own Words

Monday, 9/24: James Cone, *Martin & Malcolm & America*, Chapter 3. Martin Luther King, Jr. and James Melvin Washington, *A Testament of Hope: The Essential Writings of Martin Luther King, Jr.*, “The American Dream” & “I Have a Dream”

Wednesday, 9/26: Martin Luther King, Jr. and James Melvin Washington, *A Testament of Hope: The Essential Writings of Martin Luther King, Jr.*, “Our Struggle”, “Walk For Freedom” and “Nonviolence and Racial Justice.”

Friday, 9/28: Martin Luther King, Jr. and James Melvin Washington, *A Testament of Hope: The Essential Writings of Martin Luther King, Jr.*, “Pilgrimage to Nonviolence” and “Love, Law, and Civil Disobedience” and “The Power of Nonviolence.”

(Optional Blackboard posting)

Week 5: Malcolm X in His Own Words

Monday, 10/1: James Cone, *Martin & Malcolm & America*, Chapter 4.

Wednesday, 10/3: Malcolm X and George Breitman, *Malcolm X Speaks: Selected Speeches and Statements*, Chapter 1: “Message to the Grass Roots”

Friday, 10/5: Malcolm X and George Breitman, *Malcolm X Speaks: Selected Speeches and Statements*, Chapter 3: “The Ballot or the Bullet”

Week 6: King On Love & War

Monday, 10/8: James Cone, *Martin & Malcolm & America*, Chapter 5. Martin Luther King, Jr. and James Melvin Washington, *A Testament of Hope: The Essential Writings of Martin Luther King, Jr.*, “A Gift of Love”

Wednesday, 10/10: Martin Luther King, Jr. & Clayborne Carson, *The Autobiography of Martin Luther King, Jr.*, Chapter 30. “Beyond Vietnam”

Friday, 10/12: Martin Luther King, Jr. & Clayborne Carson, *The Autobiography of Martin Luther King, Jr.*, “The Poor People’s Campaign” Martin Luther King, Jr. and James Melvin Washington, *A Testament of Hope: The Essential Writings of Martin Luther King, Jr.*, “Drum Major Instinct”

(Optional Blackboard posting)

Week 7: Malcolm On Love and War

Monday, 10/15: James Cone, *Martin & Malcolm & America*, Chapter 6

Wednesday, 10/17: Malcolm X and George Breitman, *Malcolm X Speaks: Selected Speeches and Statements*, Chapter 9: “With Mrs. Fannie Lou Hamer” and chapter 11: “To Mississippi Youth” . Bettye Collier-Thomas & V.P. Franklin, eds, *Sisters in the Struggle: African-American Women in the Civil Rights-Black Power Movement*, Chapter 13.

Friday, 10/19: Fall Holiday NO CLASSES

Week 8: Black Disappointment

Monday, 10/22: James Cone, *Martin & Malcolm & America*, Chapter 7

Wednesday, 10/24: James Cone, *Martin & Malcolm & America*, Chapter 8

Friday, 10/26 James Cone, *Martin & Malcolm & America*, Chapter 9 (Optional Blackboard posting)

Week 9: Black Male Messiahs? Martin and Malcolm on Women & Gender

Monday, 10/29: Dorothy Height, “‘We Wanted the Voice of a Woman to be Heard’: Black Women and the 1963 March on Washington” in *Sisters in the Struggle: African American Women in the Civil Rights-Black Power Movement* pp. 83-91; Patricia Hill Collins, “Learning to Think for Ourselves: Malcolm X’s Black Nationalism Reconsidered,” pp. 59-85.

Wednesday, 10/31: Barbara Ransby, *Ella Baker and the Black Freedom Movement: A Radical Democratic Vision*, Chapter 6, “The Preacher and the Organizer: The Politics of Leadership in the Early Civil Rights Movement.”;

Friday, 11/2: Farah J. Griffin, “Ironies of the Saint”, Malcolm X, Black Women, and the Price of Protection; bell hooks, “Sitting at the Feet of the Messenger: Remembering Malcolm X” in *Yearning: Race, Gender and Cultural Politics* (1990), pp. 79-87.

Week 10: Memories and Legacies

Monday, 11/5: James Cone, *Martin & Malcolm & America*, Chapter 11 & 12; Emily Lordi, “Nikki Giovanni: Martin Had Faith in the People” *The Atlantic*, April 5th, 2018.

Wednesday, 11/7: Cornel West, “Prophetic Christian as Organic Intellectual: Martin Luther King, Jr.,” *Prophetic Fragments* & Cornel West, *Black Prophetic Fire*, Chapter 3.

Friday, 11/9: Cornel West, *Black Prophetic Fire*, Chapter 5.

(Optional Blackboard posting)

Week 11: The Afterlife of Their Assassinations

Monday, 11/12: James Baldwin, *The Fire Next Time*

Wednesday, 11/14: James Baldwin, *The Fire Next Time*

Friday, 11/16: James Baldwin, *No Name in the Street*

Week 12: The Afterlife of Their Assassinations

Monday, 11/19: James Baldwin, *No Name in the Street*

Wednesday, 11/21: NO CLASS

Friday, 11/23: NO CLASS

Week 13: The Afterlife of Their Assassinations

Monday, 11/26: James Baldwin, *No Name in the Street*

Wednesday, 11/28: James Baldwin, *No Name in the Street*

Friday, 11/30: James Baldwin, *No Name in the Street*

(Optional Blackboard posting)

Week 14: Keeping Them Alive

Monday, 12/3: Martin Luther King, Jr. and James Melvin Washington, *A Testament of Hope: The Essential Writings of Martin Luther King, Jr.*, “Remaning Awake in the Great Revolution” & “I See the Promised Land”

Wednesday, 12/5: Malcolm X and George Breitman, *Malcolm X Speaks: Selected Speeches and Statements*, “Confrontation with an Expert”

Friday, 12/7: “Malcolm X as Husband and Father” by Betty Shabbazz

Week 15: Hearing Them Anew

Monday, 12/10: Malcolm X and George Breitman, *Malcolm X Speaks: Selected Speeches and Statements*, “Last Answers and Interviews”

Wednesday, 12/12: Lewis V. Baldwin, “To Be Maladjusted: A Kingian Model For Church Renewal” *The Voice of Conscience in the Mind of Martin Luther King, Jr.* (2010)

Friday, 12/14: Cornel West, *Black Prophetic Fire*, Conclusion; James Baldwin, “Malcolm and Martin,” *Esquire*, April, 1972, pp. 94-97. “The Black Scholar Interviews: Alex Haley,” *Black Scholar*, September 1976, pp. 33-40.

THRS 377

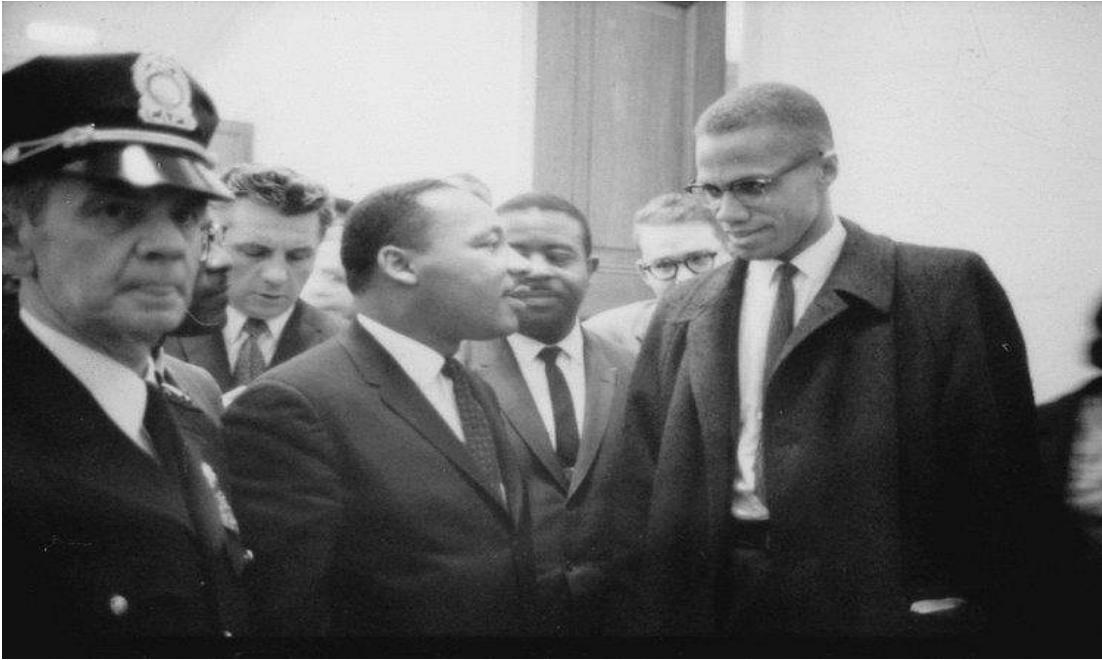
Rubrics

On the first day of class I am going to have each student write down their thoughts and preconceived notions of who they think Martin Luther King, Jr. is and then I will also have them write their thoughts of they think is Malcolm X. At the end of the semester I will repeat that exercise but instead I will ask them about the differences between what they learned and what they initially thought. These two seemingly small exercises are the crux of the course. Every week they will be forced to think about white supremacy, power, love and religion in the context of U.S. laws and policy. They will be asked to interrogate the mythologies that have made MLK, Jr. an angelic mythological hero and Malcolm X an evil demagogue.

The exams will be comprehensive, but I will also ask questions that have more to do with the politics of their interpretation than the actual content of their answers. We will watch news clips and debates that invoke the names of MLK and Malcolm X and ask why these figures were—or their quotes—leveraged in that particular context.

In terms of diversity, inclusion and justice, the students will examine what those terms meant to both Martin and Malcolm and why. We will investigate *how* those terms looked and were meant to function to those figures in the material world.

THRS 377: THE THEOLOGY OF MARTIN L. KING, JR. & MALCOLM X



Professor Jamall Andrew Calloway
MWF
Fall 2018
Office Hours:
Maher Hall 279
Phone: 619.260.4280

Email: JCalloway@sandiego.edu

Please read this syllabus carefully. You are responsible for the information and instructions contained herein. By choosing to remain in this course, you indicate that you have read and are fully aware of the requirements of this syllabus. Any updates will be announced in class and posted to our Blackboard site.

COURSE DESCRIPTION:

Martin Luther King, Jr. and Malcolm X are both monumental black historical figures in American theology, religion and politics. Both ministers—one a Christian minister and the other a Muslim—were assassinated before having the chance to fully cultivate and express their dynamic theological beliefs, political philosophies and public resolutions for global colonialism and white supremacy. Unfortunately, a repercussion that we endure as a result of their early deaths is a constant misrepresentation of who they were, for what they fought and what they envisioned for a condensed American version of them that is hardly historical. This class seeks to correct this habit by reading them on their own terms, encountering them in their own contexts, critiquing them and, most importantly, getting to know them for who they were and what they represented outside of American propaganda. Essentially, we will read primary and secondary material to study their religious backgrounds and beliefs, as well as their political theologies and

commitments. My hope is that you will leave this class with a better understanding of both American religious history & Black liberation theology, the history of theology in the public square.

LEARNING OUTCOMES

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

1. Critically complicate the ways that American mythologies of identities are formed and self-critical on how they have contributed to a society that makes those identities possible.
2. Demonstrate in-depth knowledge of the context and nuances of both King and Malcolm's theologies & political commitments while also relating that to their own interpretations and experiences with power, privilege and white supremacy. Students will thus demonstrate in-depth knowledge of the relation of religion and politics, an important topic in theology and religious studies. (FTRI LO #3)
3. Exhibit knowledge of foundational texts in American Religious History.
4. Explain the religious elements of the Civil Rights Movement, particularly the history of Black Muslims and Black Christians.
5. Demonstrate a critical understanding of traditional religious theories and methods with a special attention to the historical scholarship on Martin King and Malcolm X.
6. Demonstrate critical self-reflection on their own interpretation of Martin King and Malcolm X (critically reflection on how they and others have experienced privilege and oppression),
7. Demonstrate analysis of the complexities of diversity, inclusion, and social justice (critically examining the intersections of categories of race, class, ethnicity, gender, and sexuality in contexts of unequal power relations and social justice),
8. Explain how diversity, inclusion, and social justice informed their worlds and worldviews.

CORE ATTRIBUTES

- Theological and Religious Inquiry, upper division (FTRI)
- Diversity, Inclusion, and Social Justice (Domestic, Level One)- (FDD1)

REQUIREMENTS

Each student is expected to complete the assigned readings as scheduled and to attend class promptly and prepared. The written requirements are as follows: 5 (out of 7 possible) response papers posted on blackboard by Saturday morning of the designated time set on this syllabus (3-4 pages double spaced).

There will also be pop quizzes. Be prepared.

There will be one midterm exam: a conceptual midterm given on Monday, October 15th.

There will also be class presentations and a final research paper.

1. **1. Attendance & Participation (20%):** Scholars should be punctual and prepared. Lateness is sometimes understandable but if it seems like a habit or simple carelessness then that will affect your grade. Be present.
2. **Blackboard Essays (3-4 pages) are worth 10 points each and 25% of your grade.** All students are responsible for these postings regardless of whether they attend class that day or not. 10-exceptional. 9 is really well done. 8 is solid. 7 is almost there. Anything below a 7 needs more work & care.
3. **A midterm exam (30%):** Multiple choice, identifications, and short answers. Be thorough.
5. **Final Paper/or Presentation (30%):** Students have the option of writing a final paper on both figures or a class presentation showing their independent research on a topic that includes and centers both figures.

GRADING SCALE:

A (94–100)
A- (90–93)
B+ (87–89)
B (84–86)
B- (80–83)
C+ (77–79)
C (74–76)
C- (70–73)
D+ (67–69)
D (64–66)
D- (60–63)
F (59 and lower)

REQUIRED TEXTS

There are weekly reading and viewing assignments that are listed on the syllabus. The date of the assigned reading corresponds with the lecture for that day. Please read in advance of the lecture for maximum comprehension. Required readings are in the assigned books (for purchase) and the rest of the articles, chapters and webpages and videos are all available on Blackboard. If you cannot purchase a book from the Torero store, please look for book on Amazon or Abesbooks.com

- B. Collier-Thomas and V.P. Franklin, eds., *Sisters in the Struggle: African American Women in the Civil Rights-Black Power Movement* (2001)
- James H. Cone, *Martin & Malcolm & America: A Dream or a Nightmare?* (1991)
- Malcolm X (with Alex Haley), *The Autobiography of Malcolm X* (1965)
- Martin Luther King, Jr., *Stride Toward Freedom in Testament of Hope* (1990), ed. James Washington

- James Baldwin, *Fire Next Time*, (1963)
- James Baldwin, *No Name in the Street*, (1972)

ACADEMIC INTEGRITY

Academic honesty and plagiarism are taken very seriously in this course. Instances of cheating or plagiarism in any assignment are grounds for failure of the assignment/course and suspension or expulsion from the University. Plagiarism is the representation of the ideas or words of another as your own. For more information on academic honesty/cheating/plagiarism, please read the Academic Integrity Policy at: <http://catalogs.sandiego.edu/undergraduate/academic-regulations/integrity-scholarship/>

TECH POLICY

I will allow the use of tablets and computers for the purposes of note taking. Please use responsibly. I reserve the right to change this policy if electronics become more of a hindrance than a help to the overall community of the course.

POLICY ON SHARING RECORDING OR LECTURE NOTES BEYOND CLASSROOM

The use of technologies for audio and video recording of any lectures and other classroom and classroom related activities is permitted only for students who have received permission from the professor or university and who have been approved for audio and/or video recording of lectures and other classroom activities as a reasonable accommodation. Such permitted recordings are also limited to personal use.

In order to foster the kind of informed, rigorous, thoughtful and open exchange of ideas outlined above, it is important that we all feel as though we have a high level of safety to explore ideas in a responsible way, especially ideas that may be challenging or unfamiliar. We believe it would be detrimental to our collective space and learning endeavor to have fragments of our dialogues and lectures recorded and/or shared beyond the classroom.

ATHLETICS

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. By the end of our first week of class, student athletes will also need to provide me with a copy of the "travel letter" issued by Athletics.

DISABILITY AND LEARNING DIFFERENCES

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 the Disability and Learning Difference Resource Center (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 the Disability and Learning Difference Resources Center (DLDRC) by calling (619) 260-4655 or by consulting their webpage at www.SanDiego.edu/disability.

LAND ACKNOWLEDGEMENT

I want to acknowledge that the land on which we gather is the traditional and unceded territory of the Kumeyaay Nation. I want to pay respect to the citizens of the Kumeyaay Nation, both past and present, and their continuing relationship to their ancestral lands.

TITLE IX POLICY

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. Please be aware that if you disclose to me an experience of relationship violence, I am mandated to report what I learn to our Title IX coordinator @USD so that we can ensure you have the support you need.

TRIGGER WARNING

This class explores complex issues of heterosexism, racism, sexual violence, and other forms of oppression. If you anticipate that specific material is likely to be emotionally challenging for you, I'd be happy to discuss any concerns you may have before the subject comes up in class. Likewise, if you ever wish to discuss your personal reactions to course material with the class or with me individually afterwards, I welcome such discussions as an appropriate part of our coursework.

Some students who have experienced trauma in the past, including survivors of sexual violence, may find that additional supports would be helpful. Please inform me if I can be of further assistance to you in your healing.

If you need to step outside during a class discussion in order to prioritize your self-care, you are still responsible for any material you miss. Please make arrangements to get notes from another student or see me individually to discuss the situation.

WRITING CENTER

The Writing Center provides one-on-one peer tutoring (free of charge) to help student writers of all abilities during all stages of the writing process. If you are a confident, experienced writer they can help you to refine your ideas and polish your style; if you are a relatively inexperienced and not-so-confident writer they can help you work on grammar, organization, or other issues. Working with a tutor gives you the opportunity to share your work-in-progress with an actual reader, so that you can get useful feedback on that work before you have to turn it in for a final grade. To make an appointment, call (619) 260-4581 or stop by the Writing Center at Founders Hall 190B. For further information, visit: https://www.sandiego.edu/cas/english/writing_center/

COURSE OUTLINE

Week 1: Introducing Ourselves to Our Journey

Wednesday, 9/5: Introduction.

Friday, 9/7: James H. Cone, *Martin & Malcolm & America: A Dream or a Nightmare?* (1991), Introduction, pp. 1-17.

Week 2: Introducing Martin Luther King, Jr.

Monday, 9/10: Martin Luther King, Jr., *Stride Toward Freedom*, Preface – Chapter 2

Wednesday, 9/12: James Cone, *Martin & Malcolm & America*, Chapter 1. Bettye Collier-Thomas & V.P. Franklin, eds, *Sisters in the Struggle: African-American Women in the Civil Rights-Black Power Movement*, Chapter 1.

Friday, 9/14: Martin Luther King, Jr. & Clayborne Carson, *The Autobiography of Martin Luther King, Jr.*, Chapters 1-4; . Bettye Collier-Thomas & V.P. Franklin, eds, *Sisters in the Struggle: African-American Women in the Civil Rights-Black Power Movement*, Chapter 4.

(Optional Blackboard posting)

Week 3: Introducing Malcolm X

Monday, 9/17: James Cone, *Martin & Malcolm & America*, Chapter 2.

Wednesday, 9/19: Malcolm X (with Alex Haley), *The Autobiography of Malcolm X*, Chapters 1-3

Friday, 9/21: Malcolm X (with Alex Haley), *The Autobiography of Malcolm X*, Chapters 4-6

Week 4: King in His Own Words

Monday, 9/24: James Cone, *Martin & Malcolm & America*, Chapter 3. Martin Luther King, Jr. and James Melvin Washington, *A Testament of Hope: The Essential Writings of Martin Luther King, Jr.*, “The American Dream” & “I Have a Dream”

Wednesday, 9/26: Martin Luther King, Jr. and James Melvin Washington, *A Testament of Hope: The Essential Writings of Martin Luther King, Jr.*, “Our Struggle”, “Walk For Freedom” and “Nonviolence and Racial Justice.”

Friday, 9/28: Martin Luther King, Jr. and James Melvin Washington, *A Testament of Hope: The Essential Writings of Martin Luther King, Jr.*, “Pilgrimage to Nonviolence” and “Love, Law, and Civil Disobedience” and “The Power of Nonviolence.”

(Optional Blackboard posting)

Week 5: Malcolm X in His Own Words

Monday, 10/1: James Cone, *Martin & Malcolm & America*, Chapter 4.

Wednesday, 10/3: Malcolm X and George Breitman, *Malcolm X Speaks: Selected Speeches and Statements*, Chapter 1: “Message to the Grass Roots”

Friday, 10/5: Malcolm X and George Breitman, *Malcolm X Speaks: Selected Speeches and Statements*, Chapter 3: “The Ballot or the Bullet”

Week 6: King On Love & War

Monday, 10/8: James Cone, *Martin & Malcolm & America*, Chapter 5. Martin Luther King, Jr. and James Melvin Washington, *A Testament of Hope: The Essential Writings of Martin Luther King, Jr.*, “A Gift of Love”

Wednesday, 10/10: Martin Luther King, Jr. & Clayborne Carson, *The Autobiography of Martin Luther King, Jr.*, Chapter 30. “Beyond Vietnam”

Friday, 10/12: Martin Luther King, Jr. & Clayborne Carson, *The Autobiography of Martin Luther King, Jr.*, “The Poor People’s Campaign” Martin Luther King, Jr. and James Melvin Washington, *A Testament of Hope: The Essential Writings of Martin Luther King, Jr.*, “Drum Major Instinct”

(Optional Blackboard posting)

Week 7: Malcolm On Love and War

Monday, 10/15: James Cone, *Martin & Malcolm & America*, Chapter 6

Wednesday, 10/17: Malcolm X and George Breitman, *Malcolm X Speaks: Selected Speeches and Statements*, Chapter 9: “With Mrs. Fannie Lou Hamer” and chapter 11: “To Mississippi Youth” .
Bettye Collier-Thomas & V.P. Franklin, eds, *Sisters in the Struggle: African-American Women in the Civil Rights-Black Power Movement*, Chapter 13.

Friday, 10/19: Fall Holiday NO CLASSES

Week 8: Black Disappointment

Monday, 10/22: James Cone, *Martin & Malcolm & America*, Chapter 7

Wednesday, 10/24: James Cone, *Martin & Malcolm & America*, Chapter 8

Friday, 10/26 James Cone, *Martin & Malcolm & America*, Chapter 9 (Optional Blackboard posting)

Week 9: Black Male Messiahs? Martin and Malcolm on Women & Gender

Monday, 10/29: Dorothy Height, “‘We Wanted the Voice of a Woman to be Heard’: Black Women and the 1963 March on Washington” in *Sisters in the Struggle: African American Women in the Civil Rights-Black Power Movement* pp. 83-91; Patricia Hill Collins, “Learning to Think for Ourselves: Malcolm X’s Black Nationalism Reconsidered,” pp. 59-85.

Wednesday, 10/31: Barbara Ransby, *Ella Baker and the Black Freedom Movement: A Radical Democratic Vision*, Chapter 6, “The Preacher and the Organizer: The Politics of Leadership in the Early Civil Rights Movement.”;

Friday, 11/2: Farah J. Griffin, “Ironies of the Saint”, Malcolm X, Black Women, and the Price of Protection; bell hooks, “Sitting at the Feet of the Messenger: Remembering Malcolm X” in *Yearning: Race, Gender and Cultural Politics* (1990), pp. 79-87.

Week 10: Memories and Legacies

Monday, 11/5: James Cone, *Martin & Malcolm & America*, Chapter 11 & 12; Emily Lordi, “Nikki Giovanni: Martin Had Faith in the People” *The Atlantic*, April 5th, 2018.

Wednesday, 11/7: Cornel West, “Prophetic Christian as Organic Intellectual: Martin Luther King, Jr.,” *Prophetic Fragments & Cornel West, Black Prophetic Fire*, Chapter 3.

Friday, 11/9: Cornel West, *Black Prophetic Fire*, Chapter 5.

(Optional Blackboard posting)

Week 11: The Afterlife of Their Assassinations

Monday, 11/12: James Baldwin, *The Fire Next Time*

Wednesday, 11/14: James Baldwin, *The Fire Next Time*

Friday, 11/16: James Baldwin, *No Name in the Street*

Week 12: The Afterlife of Their Assassinations

Monday, 11/19: James Baldwin, *No Name in the Street*

Wednesday, 11/21: NO CLASS

Friday, 11/23: NO CLASS

Week 13: The Afterlife of Their Assassinations

Monday, 11/26: James Baldwin, *No Name in the Street*

Wednesday, 11/28: James Baldwin, *No Name in the Street*

Friday, 11/30: James Baldwin, *No Name in the Street*

(Optional Blackboard posting)

Week 14: Keeping Them Alive

Monday, 12/3: Martin Luther King, Jr. and James Melvin Washington, *A Testament of Hope: The Essential Writings of Martin Luther King, Jr.*, “Remaning Awake in the Great Revolution” & “I See the Promised Land”

Wednesday, 12/5: Malcolm X and George Breitman, *Malcolm X Speaks: Selected Speeches and Statements*, “Confrontation with an Expert”

Friday, 12/7: “Malcolm X as Husband and Father” by Betty Shabbazz

Week 15: Hearing Them Anew

Monday, 12/10: Malcolm X and George Breitman, *Malcolm X Speaks: Selected Speeches and Statements*, “Last Answers and Interviews”

Wednesday, 12/12: Lewis V. Baldwin, “To Be Maladjusted: A Kingian Model For Church Renewal” *The Voice of Conscience in the Mind of Martin Luther King, Jr.* (2010)

Friday, 12/14: Cornel West, *Black Prophetic Fire*, Conclusion; James Baldwin, “Malcolm and Martin,” *Esquire*, April, 1972, pp. 94-97. “The Black Scholar Interviews: Alex Haley,” *Black Scholar*, September 1976, pp. 33-40.

New Course Proposal

Date Submitted: 11/29/18 3:23 pm

Viewing: **FREN 332 : Cinema in French: (In)visible Identities**

Last edit: 02/25/19 11:33 am

Changes proposed by: kaufmann

In Workflow

1. **LANG Chair**
2. **AS Associate Dean**
3. **Core Curricula Chair**
4. Provost
5. Registrar
6. Banner

Approval Path

1. 11/29/18 5:43 pm
Rebecca Ingram (rei): Approved for LANG Chair
2. 02/20/19 2:08 pm
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)

Name:	E-mail:	Campus Phone:
Rebecca Ingram	rei	2716

Effective Term

Fall 2019

Subject Code

FREN

Course Level

Undergraduate

Course Number
332

Department

Languages & Literature (LANG)

College

College of Arts & Sciences

Title of Course

Cinema in French: Global Focus

Catalog Title

Cinema in French: (In)visible Identities

Credit Hours

3

Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course Description

Representations of minorities and women continue to depend on stereotypes and discriminations in the French films industry. From a selection of films, video clips and documentaries in French we will question the meaning of invisibility as individual and social experience of discrimination of one or many labels of identity we carry. We will examine representations against the invisibility of intersectional identities that can be associated with gender, race, ethnicity, religion, nationality, sexuality, and disability. Our focus will be on movies by French and Francophone directors that purposely challenge representations of discriminations and inequality in society.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

No

Prerequisites?

FRN4 or FREN 202.

Does this course have concurrent

No

Prerequisites?

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

Yes

Is this course repeatable for credit?

Yes

Total completions allowed: 2 **and/or** Total credits allowed: 6

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

Literary 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:

Majors/Minors/Concentrations:

French - FREN

French Option 1 - FRN1

French Option 2 - FRN2

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 No: Abstain: 3
(sabbatical)

Rationale: Please note changed course number to better align with numbering across programs in LCL. Course is already approved for ELTI. Submitting again for DISJ-2 Global consideration. Please direct questions to Sylvie Ngilla-McGraw, Michèle Magnin, and LCL chair.

Supporting documents [Fren332_CinemaInFrenchDISJGlobalLevel2_Revised.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?

Will this change impact student enrollment numbers?

Course Reviewer Comments

Ronald Kaufmann (kaufmann) (01/21/19 7:49 pm): Updated syllabus added, per request from department chair.

Bethany O'Shea (bethoshea) (02/25/19 11:33 am): Most recent course docs uploaded by Core Director per LCL Chair email. Note: this is a renumbering; course already approved for ELTI. Seeking FDG2.

Key: 3362

University of San Diego
**Course Proposal : French 332 – Cinema in French : (In)visible
Identities**

**Proposed Flag : Diversity, Inclusion, and Social Justice
(DISJ)Global, level 2**



Professor : Sylvie Ngilla-McGraw
Office : Founders Hall 144-B
Office Hours :
Email : sngilla@sandiego.edu

Course Description

The success of French films such as *Indigènes* (2007), *Intouchables* (2011) and *La vie d'Adèle* (2013) has contributed to reopen a critical dialogue on racism and homophobia in the French society. However, representations of minorities and women continue to depend on stereotypes and discriminations in the French films industry. From a selection of films, video clips and documentaries in French we will question the meaning of invisibility as individual and social experience of discrimination of one or many labels of identity we carry. We will examine representations against the invisibility of intersectional identities that can be associated with gender, race, ethnicity, religion, nationality, sexuality, and disability. Our focus will be on movies by French and Francophone directors that purposely challenge representations of discriminations and inequality in society.

Prerequisite: Fren 202

Course Learning Outcomes

In this course, students will achieve advanced level on Diversity, Inclusion, and Social Justice outcomes. Students will:

1. Analyze a variety of representations of discriminations and stereotypes related to racism, sexism, homophobia and transphobia depicted in French speaking cinema. **[Aligns with DISJ LO3: Analyzing]**
2. Examine a film within its socio-political context of production and reception and how social constructions are reproduced in local or global contexts. **[Aligns with DISJ LO2: Explaining]**
3. Learn how to analyze a visual sequence, a film poster, and write a film critique.
4. Describe process of identity building of characters in films and how they experience privilege and/or oppression. **[Aligns with DISJ LO2: Explaining]**
5. Formulate critical arguments orally and in writing to explain the oppression and struggle for inclusion and social justice. **[Aligns with DISJ LO3: Analyzing]**
6. Perform close reading of articles and texts on unequal power relationships and equitable outcome in connection with films studied. **[Aligns with DISJ LO3: Analyzing]**
7. Demonstrate an understanding of how to use key concept of intersectionality and critically examine the intersections of categories of race, gender, ethnicity, and sexuality. **[Aligns with DISJ LO2: Explaining]**
8. Develop a critical self-reflection on intersectionality of power, privilege, and oppression. **[Aligns with DISJ LO1: Critical self-reflection]**

Required Texts

All readings are available on Blackboard. Some articles indicated in the syllabus are only available on the Internet. All movies studied in class are available at Copley Library and reserved for a 3-hour period. Students will have to go to Copley Library to watch the movies.

Evaluation

Participation	10
Responses	20
Interrogations	15
Presentation	20
Project/Film critique	10
Final exam	25

Participation: An active participation is crucial to your progress in this course. By speaking you sharpen language skills and you refine your

understanding of critical ideas. By being a critical listener and discussant, you can help your classmates test their understanding of skills and ideas just as they test yours.

Responses: Each reading assignment must be completed before coming to class. A series of close reading questions in connection to movies to watch and articles will be posted on Blackboard. These questions will help you to focus on the important aspects of the films and the readings and prepare you for the class discussion. They must be completed and submitted at the beginning of each class.

Interrogations: Two exams will test your knowledge and understanding of key notions, themes, and basic film terminology studied in class.

Presentations: By group of 2 or 3, students will do a presentation on a movie in connection to one of the assigned reading for 10-15 minutes. (A list of films and methodology will be provided in the beginning of the semester).

Project/Film Critique: In this project each student will do the critique of their favorite scene from a movie of their choice. In this 5-minute long critique, students must analyze the scene in connection to the themes and notions discussed in class and explain the reasons for which they recommend or not the movie.

Final Exam: The final exam will test your knowledge about the topics and key concepts along with the readings studied during the semester.

Rules for the Course

Using your cell phone (even in silent mode) is forbidden during the class. Using your laptop or tablet is possible only to take notes and access important information related to the course content.

Late Homework: Late homework is not accepted (unless you have received prior agreement from the professor).

Absences: You are allowed to receive 2 absences during the semester. More than two absences will lower your final grade to 10 points. Each additional absence will lower your final grade to 10 points.

Academic Integrity Policy: « Nothing is at last sacred but the integrity of your own mind » - Ralph Waldo Emerson, American writer (1803-1882)

Please consult the following link to USD Academic Integrity Policy and Plagiarism:

http://home.sandiego.edu/~kaufmann/USD_academic_integrity.html

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.

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

Programme du cours

Dates	Thèmes	Films et lectures
Jeu.1er septembre	Introduction	Introduction au cours et matériel de classe.
Mar. 6	Les représentations des hommes et des femmes au cinéma : Différences et inégalités	Film <i>Man//Woman//Mirror</i> . Créé par Joost Broeren et Sander Spiess, 3mn26, 2016. Lectures « Le cinéma continue à discriminer les femmes » par Fanny Hubert (<i>les InRocks</i>)

		« Bechdel Test Movie List » sur bechdeltest.com
Jeu. 8	Féminité et masculinité dans les banlieues en France	Lecture Morhain Yves, Proia Stéphane, « Féminin et féminité à l'épreuve de la banlieue », <i>Adolescence</i> 4/2009 (no 70), p. 983-1005.
Mar. 13	Stéréotypes et expressions des genres	Film <i>Bande de filles</i> . Réalisé par Céline Sciamma, 113 mn, 2014.
Jeu. 15		Film <i>Bande de filles</i> (suite)
Mar. 20	Féminisme et luttes pour le droit à l'égalité	Film <i>Le prénom</i> . Réalisé par Alexandre de la Patellière et Matthieu Delaporte. Lectures <i>We Should All Be Feminists</i> de Chimamanda Ngozi Adichie. <i>Le Deuxième sexe</i> , Simone de Beauvoir.
Jeu. 22		Film <i>Le prénom</i> (suite)
Mar. 27	Identité transgenre I	Film <i>Tomboy</i> . Réalisé par Céline Sciamma, 82 mn, 2011. Lectures « La transexualité, c'est quoi ? », fiche technique ADHEOS. « Femmes travesties et pratiques transgenres : repenser et queeriser le travestissement » de Marie-Hélène Bourcier.
Jeu. 29		Film <i>Tomboy</i> (suite)
Mar. 4 octobre	Identité transgenre II	Film <i>Ma vie en rose</i> . Réalisé par Alain Berliner, 89mn, 1999. Lecture « Cultural Conditioning : An Analysis Of Intentional and Unintentional Propaganda. Ma Vie En Rose Analysis » de Michael Perazzetti.
Jeu. 6		Film <i>Ma vie en rose</i> (suite)
Mar. 11	Luttes contre l'homophobie	Films <i>College Boys</i> . Réalisé par Xavier Dolan pour Indochine, 6mn, 2013. <i>Omar</i> . Réalisé par Sébastien Gabriel, 8mn57, 2009. Lecture Rapport annuel (2016) sur l'homophobie en France.
Jeu. 13	« La lesbienne invisible »	Films <i>En miettes</i> . Réalisé par François Valla, 3mn15, 2011. <i>Lesbienne multitâches</i> . Shirley Souagnon, 3mn19, 2014. Lecture « Océanemarie : Je n'ai plus besoin de prouver que je suis lesbienne », entretien par Elvire Von Bardelen (<i>Libération</i>).
Mar. 18	Amour et trahison	Film <i>La répétition</i> . Réalisé par Catherine Corsini, 96mn, 2001.
Jeu. 20		Film <i>La répétition</i> (suite)
Mar. 25	Interrogation	Interrogation
Jeu. 27	Représentations comiques du racisme	Films <i>Intouchables</i> . Réalisés par O. Nakache, et E. Toledano, 113mn, 2011. Lecture « <i>Intouchables</i> est-il un film raciste ? » par Régis Dubois.
Mar. 1 ^{er} novembre		Film <i>Intouchables</i> . Réalisés par O. Nakache, et E. Toledano, 113mn, 2011.
Jeu. 3	Colonisation française et histoire des tirailleurs	Film <i>Indigènes</i> . Réalisés par Rachid Bouchareb, 128mn, 2006.

	algériens et sénégalais	Lecture « Ile guerre mondiale : les tirailleurs africains, ces héros de l'ombre » par Séverine Kodjo-Grandvaux (<i>Jeune Afrique</i>).
Mar. 8		Films <i>Indigènes</i> (suite) <i>Glory</i> . Réalisé par Edward Zwick, 122mn, 1989. Extrait.
Jeu. 10	Interrogation	Interrogation
Mar. 15	Luttes contre les stéréotypes et les discriminations culturelles	Film <i>L'Auberge espagnole</i> . Réalisé par Cédric Klapisch 122mn, 2002. Lecture « L'Auberge Espagnole or L'Auberge Mondiale ? » by Didem Durak (Article).
Jeu. 17		Film <i>L'Auberge espagnole</i> . Réalisé par Cédric Klapisch 122mn, 2002.
Mar. 22	Présentations	Présentations
Jeu. 24		Vacances de THANKSGIVING !
Mar. 29	Discriminations raciales et religieuses et la construction identitaire	Film <i>Un prophète</i> . Réalisé par Jacques Audiard, 149mn, 2009. Lecture « [Critique] : Un prophète » par Wesley (<i>Le blog du cinéma</i>).
Jeu. 1 ^{er} décembre		Film <i>Un prophète</i> (suite)
Mar. 6	Activité individuelle	Projet : « Critique de film »
Jeu. 8	Conclusion	Conclusion du cours

FINAL: Date ...

Sample Assignment – French 332 DISJ Global, level 2

It aligns with Course Learning Outcomes CLO 1-2-3-4-5-6-7-8.

The assignment is divided into 8 parts:

Part 1 (see Partie I, section A) tests students' knowledge on terminology and definitions about gender, sex, and sexual orientation, and then (see section B) they have to explain the differences between gender identity and gender expression.

Part 2 (Partie II, section A) tests students' understanding of movies *Tomboy* and *Ma vie en rose* studied in class with a series of statements and students have to respond by true or false. Then (see section B), they have to compare two film posters (of movies studied in class) and explain similarities and differences.

Part 3 (Partie III) focuses on critical analysis. In section A, students have to provide critical analysis and examples that connect assigned homework readings on *We Should All Be Feminists* by Chimamanda Ngozi Adichie and French film *Le Prénom* we studied in class. In section B, students are invited to create an alternative feminist ending to *Le Prénom* by using Ngozi Adichie's arguments.

Part 4 (Partie IV) is a short essay in which students select a type of discrimination in the list provided that includes sexism, transphobia, and homophobia. Students have to explain what does this discrimination mean to them based on reflections and personal examples and develop a series of five compelling arguments that can fight against this discrimination. Last, they should select one of their arguments and explain why it is the most efficient to attain inclusion and equitable outcomes.

Part 5 (Partie V, section A) tests students' knowledge on terminology and definitions about xenophobia, racism, ostracism, contempt, and discrimination (studied in class). In section B, they need to explain what is a racial segregation and give two examples of racial segregation that were institutionalized in two different countries.

Part 6 (Partie VI, section A) tests students' understanding of the movie *Intouchables* (studied in class) with a series of statements and students have to respond by true or false. In section B, students are invited to formulate a critical analysis of the movie by discussing an assigned homework article « Is *Intouchables* a racist movie? » by Régis Dubois. They explain why is Driss a stereotypical character according to Dubois by using three examples and then they justify their agreement or disagreement with Dubois' statement.

In Part 7 (Partie VII, section A), students have to compare the French and American versions of the film poster *Indigènes* studied in class and explain how the images and film titles suggest a different interpretation of the story. Section B focuses on critical analysis. Students have to do a critical analysis and give examples that connect assigned homework readings by Séverine Kodjo-Grandvaux and Rachid Bouchareb with the film *Indigènes*.

Part 8 (Partie VIII) is a short essay in which students develop arguments and a critical self-reflection in response to these two questions: Is racism cultural or natural? What can you do about implicit biases?

Fr 332 Cinéma en français

NOM : _____

INTERROGATION (150pts)

Partie I : Définitions (10pts)

A) Définissez les termes suivants : genre, sexe, orientation sexuelle :

Le genre :

Le sexe :

L'orientation sexuelle :

B) Expliquez la différence entre « l'identité de genre » (*Gender identity*) et l'expression du genre (*Gender expression*) à partir d'un ou plusieurs exemple(s) :

Partie II : Questions de compréhension (10pts)

A) Répondez par Vrai ou Faux aux questions suivantes. *Ajoutez la réponse correcte si la phrase est fausse !*

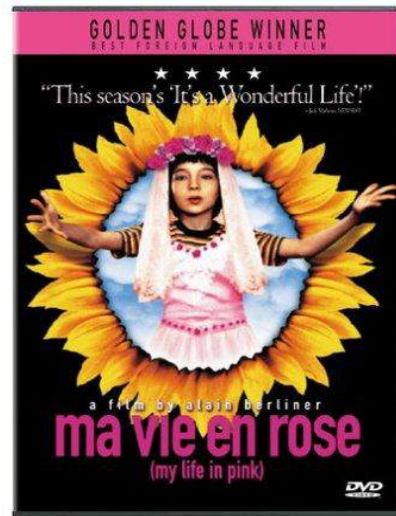
- Au début du film *Tomboy* Laure dit à ses parents qu'elle veut s'appeler Michael.
Vrai ou Faux ?

- La petite sœur a quelques difficultés à accepter l'identité de Laure/Michael.
Vrai ou Faux ?

- Dans *Ma vie en rose*, Ludovic décide de ne plus aller à l'école à cause de la discrimination.
Vrai ou Faux ?

- La grand-mère de Ludovic aide Ludovic à accepter son identité transgenre.
Vrai ou Faux ?

B) Regardez ces deux affiches et décrivez-les en détail en expliquant les différences et les similarités qui sont représentées dans les deux films. Donnez au moins 3 différences et 3 similarités au minimum ! Faites des phrases complètes.

This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal black lines across the entire width of the page, typical of notebook or legal stationery. The background is a solid off-white color.

A) Donnez deux points communs entre le film *Le prénom* et le texte *We Should All Be Feminists* de Chimamanda Ngozi Adichie. Illustrez vos réponses en utilisant des scènes spécifiques dans le film.

Êtes-vous d'accord avec l'argument de Ngozi Adichie ? Pourquoi ?

Anna (la femme de Vincent)

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

138

lequel de vos arguments est le plus efficace d'après vous pour lutter contre la discrimination que vous avez sélectionnée et expliquez pourquoi. (20 lignes minimum)

Partie V : Définitions (30pts)

A) Définissez brièvement les termes suivants : xénophobie, racisme, ostracisme, mépris et discrimination :

Xénophobie :

Racisme :

Ostracisme :

Mépris :

Discrimination :

B) Expliquez ce qu'est une ségrégation raciale. Aussi donnez l'exemple de deux types de ségrégation raciale qui ont été institutionnalisés dans deux pays différents dans le passé:

Partie VI : Questions de compréhension (25pts)

A) Répondez par Vrai ou Faux aux questions suivantes. *Ajoutez la réponse correcte si la phrase est fausse !*

- Dans le film *Intouchables*, Philippe et Driss sont des amis depuis l'enfance.

- Driss aide Philippe à retrouver la femme qu'il aime.

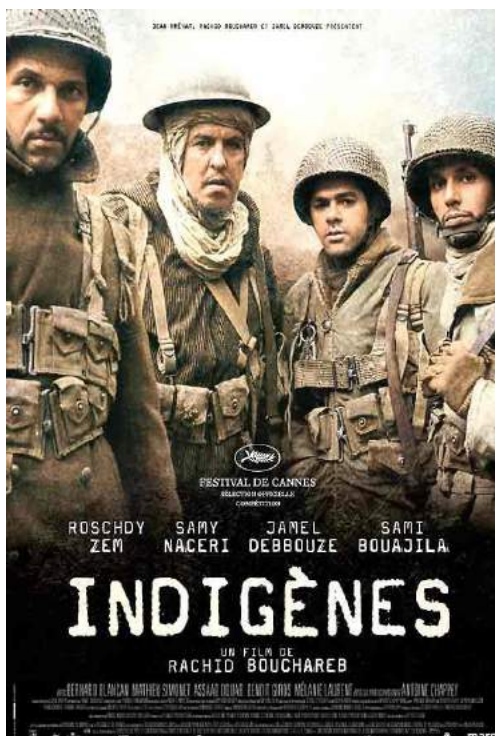
- Pendant tout le film, Philippe utilise un fauteuil roulant parce qu'il est handicapé mais à la fin de l'histoire il se lève et peut marcher tout seul.

- Le film *Intouchables* est inspiré d'une histoire vraie.

B) Dans l'article de Régis Dubois, expliquez pourquoi Dubois pense que Driss est un personnage stéréotypé ? Donnez trois arguments au minimum. Puis dites si vous êtes d'accord avec l'analyse de Dubois.

Partie VII : Questions d'analyse (25pts)

A) Faites la description de ces deux affiches du film *Indigènes* et expliquez les différences entre la version française et américaine. Donnez au moins 5 différences. Enfin montrez comment les deux affiches illustrent un message différent sur le film.



This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

B) En utilisant les arguments de Séverine Kodjo-Grandvaux dans son article « Ile guerre mondiale : les tirailleurs africains, ces héros de l'ombre » et le film *Indigènes*, montrez comment les tirailleurs africains vivent dans un système discriminatoire.

D'après l'entretien du réalisateur Rachid Bouchareb, comment voit-on qu'il est concerné par les questions d'immigration ?

Comment la guerre est-elle représentée dans le film ?

Partie VIII : Réflexion personnelle (20pts)

D'après vous, le racisme est-il naturel ou culturel ? Que peut-on faire pour lutter contre les biais implicites ? Développez une réflexion logique avec des arguments et des exemples. (15 phrases minimum)

New Course Proposal

Date Submitted: 08/14/18 2:24 pm

Viewing: **HIST 302 : History of South Africa**

Last edit: 01/28/19 5:42 pm

Changes proposed by: colinf

Programs
referencing this
course

[BA-LIBS: Liberal Studies Major](#)
[BA-IREL: International Relations Major](#)

In Workflow

1. HIST Chair
2. AS Associate Dean
3. Provost
4. Registrar
5. Banner

Approval Path

1. 08/14/18 2:48 pm
Colin Fisher (colinf): Approved for HIST Chair
2. 08/30/18 11:41 pm
Ronald Kaufmann (kaufmann): Rollback to HIST Chair for AS Associate Dean
3. 11/09/18 12:53 pm
Colin Fisher (colinf): Approved for HIST Chair

Contact Person(s)

Name:	E-mail:	Campus Phone:
TJ Tallie	ttallie@gmail.com	4039

Effective Term

Fall 2019

Subject Code

HIST

Course Level

Undergraduate

Course Number
302

Department

History (HIST)

College

College of Arts & Sciences

Title of Course

History of South Africa

Catalog Title

History of South Africa

Credit Hours

3

Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course Description

This course aims to study the history of the country of South Africa with particular attention to both the uniqueness and the commonalities of its colonial history with other settler societies. Unlike other Anglophone settler colonies, South Africa never reached a demographic majority where white settlers became predominant. Instead, European settlers made fragile alliances against the African and Indian populations in their midst, solidifying a specific form of minority settler rule. This rule was crystallized in the near half-century of apartheid, the legal discrimination of the vast majority of the country for the benefit of a select few. Students emerge from this course as better scholars of a different society and of many of the historic pressures and struggles that are part of the history of the United States.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

No

Prerequisites?

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

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:

Majors/Minors/Concentrations:

History - HIST

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 No: 0 Abstain: 0

Rationale: This class is an important addition to our curriculum in African history and gives students an opportunity to satisfy global diversity 2 in the core.

Supporting documents [HIST 302 Tallie.doc](#)

Impact

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

None

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer Comments **Ronald Kaufmann (kaufmann) (08/30/18 11:41 pm):** Rollback: As requested.

Key: 3260

HIST 302 - The History of South Africa

Professor T.J. Tallie

Email: ttallie@sandiego.edu

Class: TBA

Office: KIPJ 289

Office Hours: Tuesdays and Thursdays, 3-4:30pm



“I came here because of my deep interest and affection for a land settled by the Dutch in the mid-seventeenth century, then taken over by the British and at last independent; a land in which the native inhabitants were at first subdued, but relations with whom remain a problem to this day; a land which defined itself on a hostile frontier; a land which has tamed rich natural resources through the energetic application of modern technology; a land which once imported slaves, and now must struggle to wipe out the last traces of that former bondage. I refer, of course, to the United States of America.” —Robert F. Kennedy, speech at the University of Cape Town, June 9, 1966

Course Description:

The history of South Africa has been shaped by its demographic and geographic uniqueness as a series of settler colonies planted within far more numerous indigenous populations at the southern tip of the continent. Yet to study the history of South Africa requires examining not just the particularities of the country but its similarities with other nineteenth century settler projects. Nineteenth-century European colonists in southern Africa imagined themselves as part of a larger system of settlement that stretched Australia to Canada, from the United States to New Zealand. Yet, unlike these other Anglophone settler colonies, South Africa never reached a demographic majority where white settlers became predominant. Instead, varied and conflicting groups of settlers, particularly those of Dutch and British ancestry, made fragile alliances against the predominant African and Indian populations in their midst, solidifying a specific form of minority settler rule. This rule was crystallized in the near half century of *apartheid*, the legal discrimination of the vast majority of the country for the benefit of a select few.

Studying South African history is incredibly important for us in a contemporary university in the United States—itsself another settler society, as Kennedy makes very clear. And while it is important that we understand South African history on its own terms and not merely as an appendage to our own histories, the fact remains that studying South Africa reveals much about the stakes of settler colonialism, of nationalism, and of questions of democracy in a multicultural and global system. Students that take History 276 will emerge as better scholars not only of a different society but of many of the historic pressures and struggles that are part of the history of the United States.

LEARNING OBJECTIVES

1. Formulate and explore questions pertaining to South African history.
 - a. Students will therefore be expected to critically self-reflect on the similarities between American and South African society's historic oppressions, particularly colonialism, slavery, and state-based segregation.
 - b. **Beginning with the RFK quote (And returning to it again in Week 9), students will make concrete parallels between American and South African racial colonialism. This will continue in Week 2-3 which directly address parallels between American and South African genocide and frontier ideologies.**
2. Analyze a range of primary sources, articulate their relationship to historic context, and cite them as evidence to support your arguments.
 - a. Students will critically assess the structural limitations of doing 'history' with a dearth of written archival sources in indigenous languages and a plethora of sources written by colonizers; they will also become familiar with alternate forms of primary sources while developing an awareness of the biases within the discipline of history that favor literary sources over others.
 - b. **Nearly every week consists of direct, primary sources that will be weighed and discussed in class. This is a core value in structuring this course.**
3. Weigh competing scholarly interpretations of complicated historical processes like colonialism and *apartheid*, and in turn employ interpretive strategies to determine which is most appropriate for assessing specific events.
4. Effectively communicate your findings through group discussions, in-class writing assignments, and a formal paper.
 - a. Students will foreground the complex intersections of identity and structural violence throughout the lengthy history of South Africa, recognizing and articulating global patterns of inequity, protest, and change.
5. Cite sources ethically and legally following the conventions of the Chicago Manual of Style.

DISJ Pedagogy

The History of South Africa takes as its starting point the RFK quote that encapsulates so well the shared imperial and oppressive histories of the USA and RSA. Students will constantly look for parallels without subsuming South African history into a mere parallel for their own. Key points of observation will be the creation of an 'Afrikaner' identity and its parallel relationship to the creation of an 'American' identity by non-indigenous settlers; the use of covered wagons and settlement ideology in the Great Trek and subsequent fascist Afrikaner nationalism; the powerful parallels between Biko's Black Consciousness Movement and contemporary Black Lives Matter; and finally, the near impossible problem of trying to bring about equity in a capitalist, colonial framework inherited from imperialism. Students will constantly reference and reflect on their own investments in structures of colonialism while remembering that South African history does not simply serve to highlight their own.

Course requirements:

- Students should come to all classes prepared, and shall participate actively in discussions. You will be expected to read a number of articles, book chapters and primary sources each

week, and the reading should be completed before class.

- The main goal of this course is to familiarize you with debates and discussions surrounding Africa and the way it is perceived in Western media and literature; in order to do so, you will be required to write one short papers and a final project this semester.
- The first short paper will be a 5 page paper that looks at 3-4 sources we have discussed in class so far (up to Week 4, including Frances Colenso). Using these sources, write a short essay that answers the question: **To what extent did the idea of ‘freedom’ or ‘liberty’ play a role in the history of South Africa? This paper is due on February 2nd in class.**
- The major project of the semester will be a website project based in part on original student research on a topic related to South African history. The Assignment sheet for the website project is available both in paper format and on BLACKBOARD. Students will join into groups of three and pick from one of the following areas of South African history and culture. These areas span a wide swath of South Africa’s history and present, and all have a deep connection to the country’s highly contested colonial histories. Each group will create a page on our class website discussing the history of their South African topic and the larger connections of this topic to histories of settlement and colonialism. Groups will then present their findings with the class at the end of the semester.
- The second short paper will be a 7-8 page paper that looks at 5 sources we have discussed in class (**and at least one** source outside of the class). Using these sources, write a short analytical essay using Chicago citations that answers the question: **In the 1990s, South African politicians and thinkers promoted the idea of a “Rainbow Nation,” or a country brought together by its many differences. How thoroughly do you agree or disagree with this premise? Is South Africa a country primarily united by its various histories, or divided by them? What role do settlement and colonialism play in the making of the South African nation overall? This paper is due on Wednesday, April 13, at 5pm in my mailbox.**

Grading:

Class Participation:	10%	Short Paper #1:	10%
Short Paper #2:	15%	Midterm	20%

Website Project (45%)

Draft of Individual Contribution:	5%	Annotated Bibliography:	5%
Group Work & Class Presentation:	10%	Final Version, Website Project:	25%

If you do not complete all assignments, **you may fail the class**. Yes, this includes both short papers!

Class participation:

Your participation grade is based on both the quantity and quality of your participation. In particular:

- An **A** means that you contribute to the vast majority of the discussions, you show that you have both done the readings and thought about them, and your contributions are highly productive. That is to say, you push the discussions in new, important, and interesting directions, raise substantive questions, and make links between readings and some of the larger themes of the course. If you were not a member of the class, the quality of discussion would be diminished markedly.
- A **B** means that you contribute to most of the discussions. You have done the readings and can talk about them. If you were not a member of the class, the quality of discussion would be diminished.
- A **C** means that you don't participate a lot. When you talk, you show that you have done the readings, but do not fully engage with them. If you were not a member of the class, the quality of discussion would be somewhat diminished.
- A **D** means that you rarely contribute to class, and that when you do, your contributions do not reflect knowledge of the readings.
- An **F** means that either I don't know who you are or that your contributions are detrimental to class discussion (i.e., disruptive or disrespectful).

In-class exercises may also count towards your participation grade.

Course policies:

- The syllabus is only a draft: there may be corrections and changes as the course goes along. You are responsible for any changes mentioned in class, including changes to the class schedule or course policies. If you have to be absent, be sure to find out what went on.
- Cell phones should not be seen or heard in class. Don't even think about texting in class. Yes, I can see you. And no, it's not cool to witness.
- Computers are the best! I use one! They're super amazing! But they can be detrimental to the quality of class discussions. I would strongly encourage you **not to use** a computer to take notes in class. If you do feel compelled to use a computer, however, **you must turn off your wifi** and commit to doing work for this class and only for this class. If I catch you inevitably checking your Gmail or browsing Reddit/Facebook/Twitter/et al you will lose the privilege of having a computer in class and this may result in the rest of the class losing their computer access as well. Don't be that person.
- All papers must be typed, double-spaced, with 1-1.25 inch margins and in a 12-point font.
- For every day (including weekends) your paper is late, I will deduct a third of a grade. That is, an A will become an A-, an A- will become a B+, etc. Papers handed in on the day they are due but after the deadline are also late.
- If you need an extension on a paper, please contact me 24 hours in advance of the paper's deadline. Note that you must have a valid reason, such as an illness or a family emergency.
- If it becomes clear that the class as a whole is not doing the assigned readings, I may give unannounced quizzes on the readings.
- The syllabus is an important document, and I do want to know if you've read it closely. Please email me a picture of elephant at ttallie@sandiego.edu to show me you've read this far.
- With the exception of the final project, you must hand in all work by the last day of classes.

- If you fall asleep in class, I will lower your course grade. If I am not allowed to sleep in class, neither are you. Please reschedule your nap time.
- I will also lower your grade if you have problems coming to class on time.

Absence policy:

- There are two types of absences in this class: excused and unexcused. Excused absences are granted if you are ill or have a family emergency. Unexcused absences cover all other types of absences, including those due to away games or extracurricular events.
- Please let me know before class if you have a situation that merits an excused absence.
- You are granted two unexcused absences without penalty. After that, your final course grade goes down by a third of a grade for each additional unexcused absence. That is, an A will become an A-, an A- will become a B+, etc.
- In some cases, you may make up an unexcused absence. You must have a valid reason for missing class, such as an away game if you are an athlete. (**Valid reasons do not include having a test/paper due that day or travel for personal reasons.**) You must also contact me at least one week prior to your absence to arrange how you will make up the class you miss.

Academic Honesty:

Plagiarism occurs when a writer deliberately passes off another's words or ideas without acknowledging their source. If you plagiarize in this class, you will fail the assignment on which you are working and your case may be passed on for additional disciplinary action as a violation of the university's Academic Integrity Policy.

(<http://www.sandiego.edu/legal/policies/faculty/academicintegrity.pdf>)

We will review guidelines about how to cite sources properly in advance of the first writing assignment, and I am always available for consultation if you are uncertain about tackling this task.

Accommodations policy:

Accommodations are available for students with a documented disability. If you have a disability and may need accommodations to assist your participation in this class, please contact the Disability and Learning Difference Resource Center (619-260-4655): <http://www.sandiego.edu/disability>

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol and other drug concerns, difficulty concentrating, and/or lack of motivation. These type of stressful events or mental health concerns can lead to diminished academic performance or reduce a student's ability to participate in daily activities. If you or a friend are experiencing concerns USD Student Wellness offers services to assist all students. Please visit the 'You are USD' website at <http://sites.sandiego.edu/youareusd/> or call (619) 260-4655. Emergency services are also available 24/7 through Public Safety at (619) 260-2222.

Land Acknowledgment:

I want to acknowledge that the land on which we gather and learn is the traditional and unceded territory of the Kumeyaay Nation. I want to pay respect to the citizens of the Kumeyaay Nation,

both past and present, and their continuing relationship to their ancestral lands. To recognize the land is an expression of gratitude and appreciation to those whose territory you reside on, and a way of honoring the Indigenous people who have been living and working on the land from time immemorial. It is important to understand the longstanding history that has brought you to reside on the land, and to seek to understand your place within that history. Land acknowledgements do not exist in a past tense, or historical context: colonialism is a current ongoing process, and we need to build our mindfulness of our present participation.

Required Course Materials:

Available for purchase at the Bookstore:

Alan Paton, *Too Late the Phalarope*, 1953

Steve Biko, *I Write What I Like*, 1978

Ruth Gordimer, *Jub's People*, 1981

Nelson Mandela, *Long Walk To Freedom*, 1995

K. Sello Duiker, *Thirteen Cents*, 2000

Crais and McClendon, *The South Africa Reader: History, Culture, Politics*, 2014

Schedule

Week 1: Siyakhwemukela eNingizimu Afrika!//Welcome to South Africa!!

Readings:

Tuesday, 1/12: Introduction and discussion in class

Thursday, 1/14: Crais and McClendon, p. 1-32

Chris Lowe, "Talking about 'Tribe': Moving from Stereotypes to Analysis
[BLACKBOARD]

Week 2: Early Colonialism and Contact

[Don't forget we have a schedule shift this week!!!]

Tues, 1/19: Crais and McClendon, p. 33-74.

Mohamed Adhikari, *The Anatomy of a South African Genocide*, p. 9-77 [on
BLACKBOARD]

Thurs, 1/21: Elizabeth Elbourne, *Blood Ground*, p. 1-17, 71-154 [on BLACKBOARD]

Week 3: Colonialism, Trekking and the Frontier

Tues, 1/26: Crais and McClendon, p. 75-94, 111-122

Martin Legassick, "The frontier tradition in South African historiography."
Collected Seminar Papers. Institute of Commonwealth Studies, 12 . pp. 1-33. [on
BLACKBOARD]

Thurs, 1/28: Saul Dubow, "How British Was the British World? The Case of South Africa." *Journal of Imperial and Commonwealth History*, 37:1 (2009), 1-27 [on BLACKBOARD]

Helen Bradford and Msokoli Qotole, "Ingxoxo enkulu ngoNongqawuse (A Great

Debate about Nongqawuse's Era)," *Kronos*, No. 34, 2008, pp. 66-105 [on BLACKBOARD]

Week 4: Colonial Natal and Encountering the amaZulu.

Tues, 2/2: Crais and McClendon, p. 103-110
J.W. Colenso, *Ten Weeks in Natal* p. i-xxxi, 1-38, 50-71 [on BLACKBOARD]
Meghan Healy, and Eva Jackson, 2011. "Practices of naming and the possibilities of home on American Zulu Mission stations in colonial Natal," *Journal of Natal and Zulu History* 29, 2011, p. 1-19. [on BLACKBOARD]

Thurs, 2/4: Crais and McClendon, p. 141-146
Frances Colenso, *The History of the Zulu War*, p. 1-37, 235-301 [on BLACKBOARD]

Short Paper #1 due in class

Week 5: Gold, Diamonds, and Transformation

Tues, 2/9: Crais and McClendon, p. 127-140, 146-159

Thurs, 2/11: Olive Schreiner, *Story of An African Farm*, p. 1-150 [on BLACKBOARD]

Week 6: Midway Point

Tues, 2/16: ***MIDTERM***

Thurs, 2/18: [I will be out of town at a conference talk. Relax! Catch up on Reading! Frolic!]

[2/23 & 2/25: Break Time! No Classes!]

Week 7: Wars, Union, Liberal Segregation, and the Rise of Afrikaner Nationalism

Tues, 3/1: Crais and McClendon, p. 169-196
Zine Magubane, "'Truncated Citizenship: African Bodies, the Anglo-Boer War, and the Imagining of the Bourgeois Self," in *Bringing the Empire Home*, p. 95-129 [on BLACKBOARD]

Thurs, 3/3: Crais and McClendon, p. 160-168, 197-239
Mandela, *Long Walk to Freedom*, p. 1-53

*** annotated bibliography due in class ***

Week 8: Creating and Implementing Apartheid

Tues, 3/8: Crais and McClendon, p. 240-260
Paton, *Too Late the Phalarope*, through chapter XVII

Thurs, 3/10: Finish Paton, *Too Late the Phalarope*
Mandela, *Long Walk to Freedom*, p. 95-140

Week 9: Articulating And Engaging the Struggle

Tues, 3/15: Biko, *I Write What I Like*, to page 99
Crais and McClendon, p. 298-329

Thurs, 3/17: Biko, *I Write What I Like*, finish.
Mandela, *Long Walk to Freedom*, p. 381-430

Robert Kennedy, “[Suppose God is Black](http://www.rfksafilm.org/html/media/magazines/look.php),” August 1966
[<http://www.rfksafilm.org/html/media/magazines/look.php>]

Week 10: Resistance and Mass Movements

Tues, 3/22: Nadine Gordimer, *July's People* (first half of novel)

Thurs, 3/24: Crais and McClendon, p. 329-360, 371-435

Rough Drafts of Individual Website contributions due via email by 5pm

Week 11: Becoming Ungovernable. The Endgame of the 1980s

Tues, 3/29: Pumla Gobodo-Madikizela, *A Human Being Died that Night*, p. 1-36, 79-103 [on BLACKBOARD]

Thurs, 3/31: Viewing of Selections of “Amandla!” in class.
Read selections of responses to “Graceland” (on Blackboard)

Week 12: The Fall of Apartheid and ‘the Rainbow Nation’

Tues, 4/5: Crais and McClendon, p. 436-472
Mandela, *Long Walk to Freedom*, p. 513-574

Thurs, 4/7: Mandela, *Long Walk to Freedom*, p. 575-625
Crais and McClendon, p. 475-505

Week 13: After Tata: South Africa since 1999

Tues, 4/12: Crais and McClendon, p. 509-536, 547-582

Thurs, 4/14: Duiker, *Thirteen Cents*

Week 14: What Have We Learned?

Tues, 4/14: Selected speeches from Jacob Zuma, Cyril Ramaphosa, and Helen Zille (Blackboard)

Thurs, 4/16: In class Presentations

Final Version of Websites must be completed by 6pm, 4/14

- Paper #2 is due in my mailbox on Wednesday, 4/20, by 5pm.

Date Submitted: 01/25/19 2:57 pm

Viewing: **HIST 352 : Victorian Britain and the World**

Last approved: 01/16/19 3:41 am

Last edit: 01/25/19 2:57 pm

Changes proposed by: colinf

Catalog Pages
referencing this
course

[History](#)
[History_\(HIST\)](#)

Programs
referencing this

[BA-LIBS: Liberal Studies Major](#)
[BBA-IBSN: International Business Major](#)

Contact Person(s)

Name:	E-mail:	Campus Phone:
Colin Fisher	colinf	4039

Effective Term Fall 2019

Subject Code HIST Course Number 352

Department History (HIST)

College College of Arts & Sciences

Title of Course Victorian Britain and World

Catalog Title

Victorian Britain and the World

Credit Hours 3

Weekly Contact Hours Lecture: 3 Lab: 0 Other: 0

Catalog Course Description This course follows the history of the United Kingdom during the reign of Queen Victoria (r. 1837-1901), focusing on how the Empire, far from being something that existed beyond the seas of the average Briton, shaped the very core of British cultural and social institutions. It focuses on the efforts of British women to increase their place in both the domestic and larger imperial aspects of British politics, as well as the movement of colonized peoples from 'out there' to the heart of the empire. In the course of this class, we will study revolutions, international wars, colonial conquests, worker's protests, missionary letters, and London's criminal back alleys in order to better understand the often misunderstood Victorian period.

Primary Grading Mode Standard Grading System- Final

Other Grading Mode(s)

In Workflow

1. HIST Chair
2. AS Associate Dean
3. Core Curricula Chair
4. Provost
5. Registrar
6. Banner

Approval Path

1. 01/25/19 3:00 pm
Colin Fisher (colinf): Approved for HIST Chair
2. 01/28/19 1:25 pm
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

History

1. May 3, 2016 by Ronald Kaufmann (kaufmann)
2. Jan 16, 2019 by Colin Fisher (colinf)

Auditing Permitted

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

No

Prerequisites?

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

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:

Majors/Minors/Concentrations:
History - HIST
International Relations - IREL
International Business - IBSN
Peace and Justice Studies - PJS

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** ~~11~~ No: 0 Abstain: 0

Rationale: This course satisfies EHSI, CTIL, and FDG2.

Supporting documents [**HIST 352 Tallie \(2\).doc**](#)

Impact

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

None

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 1091

HIST 352 - Victorian Britain & the World (the original BrEntrance)

Professor T.J. Tallie

Email: rtallie@sandiego.edu

Class: TBA

Office: KIPJ 289

Office Hours: TBA



Course Description:

“For my part, I do not believe that the country is in danger. I think England is safe in the race of men who inhabit her; that she is safe in something much more precious than her accumulated capital—her accumulated experience; she is safe in her national character, in her fame, in the traditions of a thousand years, and in that glorious future which I believe awaits her.”

—Benjamin Disraeli, British politician, 1867.

“The twentieth century may carry us far...but I hope it will not carry us into contented acceptance of the deadness, the dullness, the commonplace of English national sentiment, or what idealism remains in us; bequeathed from the past, range itself willingly under a banner which is regarded chiefly as a commercial asset by the most famous exponent of the imperial idea...I confess I do not love England...For that myriad humanity which throngs the cities of England I feel a profound pity...”

—George William Russell, Irish nationalist and artist, 1900.

Greetings, and welcome to Victorian Britain and the World! This semester we’re going to be studying much of the history of the United Kingdom during the reign of Queen Victoria (r. 1837-1901), a fascinating time filled with technological innovation, social change, and political upheaval. We will of course, be covering much that is familiar about that period—industrialization, social change, repressive sexuality, fantastic hats—but we are not limiting our interests to the British Isles themselves. As this is a Victorian Britain **and the World** course, we’re going to be digging a bit deeper; we are interested in understanding the ways in which Great Britain was deeply enmeshed in the wider world around it, and how the Empire, far from being something that existed beyond the seas of the average Briton, shaped the very core of British cultural and social institutions.

This makes for an exciting—and complicated—course. In order to emphasize the ways that the domestic and the foreign were truly two sides of the daily lived reality for Britons (and the people caught in the path of imperial domination) alike, we'll carefully read through primary sources, looking for connections. Key developments within the Victorian era, including the constitutional reforms of 1832, 1867, and 1884 as well as the Chartist Movement, Abolitionism, and the Boy Scouts will be discussed in light of the inextricable relationship between domestic politics and imperial realities. We will track the ways in which imperialism, Irish (as well as Indian, African, and Chinese) nationalisms, and the logics of the 'civilizing mission' all framed political debates throughout the century and reaffirmed that the voting British subject would be white and male (although not necessarily wealthy). We will also focus on the efforts of British women to increase their place in both the domestic and larger imperial aspects of British politics, as well as the movement of colonized peoples from 'out there' to the heart of the empire. In the course of this class, we will study revolutions, international wars, colonial conquests, worker's protests, missionary letters, and London's criminal back alleys in order to better understand the often misunderstood Victorian period.

LEARNING OBJECTIVES

The goals of this course are to:

1. Develop a knowledge of British history in a much wider global context.
 - a. Students will therefore be expected to critically self-reflect on the similarities between American and British imperial histories, particularly colonialism, slavery, and class exploitation.
2. Analyze a range of primary sources, articulate their relationship to historic context, and cite them as evidence to support your arguments.
 - a. Students will critically assess the structural limitations of doing 'history' with a dearth of written archival sources in indigenous languages and a plethora of sources written by colonizers; they will also become familiar with alternate forms of primary sources while developing an awareness of the biases within the discipline of history that favor literary sources over others.
 - b. **The P&E reader is a collection of critical primary sources, and students will have to engage with these directly, especially when confronted with historical revisionist projects like John Newsinger's text *The Blood Never Dried*.**
3. Weigh competing scholarly interpretations of complicated historical processes like colonialism, revolution, and slavery, and in turn employ interpretive strategies to determine which is most appropriate for assessing specific events.
 - a. **The Newsinger and Davis text make the questions of interpretation very explicit, and students will have to engage with the question of history writing directly during these weeks.**
4. Effectively communicate your findings through group discussions, in-class writing assignments, and a formal paper.
 - a. Students will foreground the complex intersections of identity and structural violence throughout the lengthy history of the British Empire, recognizing and articulating global patterns of inequity, protest, and change.
5. Cite sources ethically and legally following the conventions of the Chicago Manual of Style.

Student progress towards these objectives will be measured by papers, presentations, participation in class discussions, and a final research project.

DISJ Pedagogy:

Victorian Britain and the World revolves around a central idea of ‘quotidian violence’ as the organizing principle for the nineteenth century British Empire. Students will understand that the very structure of British imperial society depended upon normalizing daily violence meted out to marginalized groups—women, people of color, the poor, sexual minorities, the disabled, among others. This quotidian violence was not unique to the British Empire, and students will make direct parallels in class discussions and through the final writing assignments at the ways in which the contemporary United States is also shaped by and through acceptable levels of quotidian violence. The three novels—*Jane Eyre*, *A Christmas Carol*, and *And Then There Were None*—all take as their starting point hierarchized, intersectionally oppressive societies, and students will be required to see how these systems also interact in the contemporary United States. The key takeaways will be an understanding of the truly ‘global’ nature of Victorian Britain, and the structurally oppressive core that is not so unique to the empire itself. A student completing Victorian Britain and the World will successfully articulate, through use of primary sources and critical theory in their final paper, an analysis of structural oppression in the global empire and will explicitly examine how those global and oppressive aspects till continue in their own lives in twenty-first century.

Course requirements:

- Students should come to all classes prepared, and shall participate actively in discussions. You will be expected to read a number of articles, book chapters and primary sources each week, and the reading should be completed before class.
- The main goal of this course is to familiarize you with the history of Victorian Britain and its connectedness with the wider world in the nineteenth and early twentieth centuries; in order to do so, you will be required to write one short paper and a final project this semester.
- The short paper will be a 3-4 page paper that looks at 2-3 sources we have discussed in class so far (up to Week 5, including *Jane Eyre*). Using these sources, write a short essay that answers the question: To what extent is the history of early Victorian Britain a *global* story? Why? **This paper is due on October 10 in class.**
- The major project of the semester will be a paper based in part on original student research on a topic related to Victorian Britain, the British Empire, and the wider world. The topic, which you will choose and develop with my consultation and final approval, should look at some aspect of nineteenth century British history— politics, speeches, clothing, fashion, artwork, warfare, or another choice—and analyze how this aspect gives us a wider, global understanding of British history. I want you to look for moments of continuity and change, or interconnectedness and nationalism during the Victorian era. Your project must intersectionally consider multiple issues discussed in class, including class struggles, imperialism, women’s rights, sexuality, modernity, or any of the major themes we explore. By **week seven**, you will be expected to have chosen an artifact and topic and turn in a **two page prospectus/research outline** in which you discuss your topic, the questions you hope to ask, and list the sources that you will use over the course of the semester to write the paper. You will need to meet with me before week seven in order to discuss your project; I am more than happy to meet and help you develop your ideas or ask questions.

The research outline/prospectus is 10% of your grade.

- By **week eight**, you should present an annotated bibliography of **at least five scholarly sources** that you will be consulting for your paper. This is worth at 10% of your grade.
- A rough draft of at least **5-7 pages** in length is due at the beginning of class on **week ten**. It does not need to be perfect—that is why it is a rough draft!—but it should show that you have been putting in solid thought and developing your ideas. Bring multiple copies; we will spend that week in class in groups reviewing each other's drafts and I will return your drafts to you quickly so you will have enough time to finish your project by the end of the semester. The **rough draft is worth 15% of your grade**.
- During the final week of classes, you will offer a brief (5-7 minute) presentation on your project to the class. This can be a multimedia presentation, and exciting as you wish to make it. The presentation will be 10% of your grade.
- **Your final project should be 10-12 pages in length** and should draw from a diversity of sources. I am here at any point during the class to offer assistance and advice; please do not hesitate to ask! By the end of the semester you should have a polished piece of writing that will also demonstrate your knowledge of nineteenth century of Britain, Empire, and the wider world. **The final project is worth 25% of your grade**.
- There will be no final exam in this course. Rather, you will be turning in your final draft on a day during exam week that I will choose during the semester.

Grading:

Class Participation:	10%	Short Paper:	5%
Midterm	20%	Prospectus/Research Outline:	10%
Annotated Bibliography:	10%	Class Presentation:	10%
Rough Draft of Project:	10%	Final Project:	25%

If you do not complete all assignments, **you may fail the class**. Yes, this includes the short paper!

Class participation:

Your participation grade is based on both the quantity and quality of your participation. In particular:

- An **A** means that you contribute to the vast majority of the discussions, you show that you have both done the readings and thought about them, and your contributions are highly productive. That is to say, you push the discussions in new, important, and interesting directions, raise substantive questions, and make links between readings and some of the larger themes of the course. If you were not a member of the class, the quality of discussion would be diminished markedly.
- A **B** means that you contribute to most of the discussions. You have done the readings and can talk about them. If you were not a member of the class, the quality of discussion would be diminished.

- A **C** means that you don't participate a lot. When you talk, you show that you have done the readings, but do not fully engage with them. If you were not a member of the class, the quality of discussion would be somewhat diminished.
- A **D** means that you rarely contribute to class, and that when you do, your contributions do not reflect knowledge of the readings.
- An **F** means that either I don't know who you are or that your contributions are detrimental to class discussion (i.e., disruptive or disrespectful).

In-class exercises may also count towards your participation grade.

Course policies:

- The syllabus is only a draft: there may be corrections and changes as the course goes along. You are responsible for any changes mentioned in class, including changes to the class schedule or course policies. If you have to be absent, be sure to find out what went on.
- Cell phones should not be seen or heard in class. Don't even think about texting in class. Yes, I can see you. And no, it's not cool to witness.
- Computers are the best! I use one! They're super amazing! But they can be detrimental to the quality of class discussions. I would strongly encourage you **not to use** a computer to take notes in class. If you do feel compelled to use a computer, however, **you must turn off your wifi** and commit to doing work for this class and only for this class. If I catch you inevitably checking your Gmail or browsing Reddit/Facebook/Twitter/etc al you will lose the privilege of having a computer in class and this may result in the rest of the class losing their computer access as well. Don't be that person.
- All papers must be typed, double-spaced, with 1-1.25 inch margins and in a 12-point font.
- For every day (including weekends) your paper is late, I will deduct a third of a grade. That is, an A will become an A-, an A- will become a B+, etc. Papers handed in on the day they are due but after the deadline are also late.
- If you need an extension on a paper, please contact me 24 hours in advance of the paper's deadline. Note that you must have a valid reason, such as an illness or a family emergency.
- If it becomes clear that the class as a whole is not doing the assigned readings, I may give unannounced quizzes on the readings.
- The syllabus is an important document, and I do want to know if you've read it closely. Please email me a picture of elephant at ttalie@sandiego.edu to show me you've read this far.
- With the exception of the final project, you must hand in all work by the last day of classes.
- If you fall asleep in class, I will lower your course grade. If I am not allowed to sleep in class, neither are you. Please reschedule your nap time.
- I will also lower your grade if you have problems coming to class on time.

Absence policy:

- There are two types of absences in this class: excused and unexcused. Excused absences are granted if you are ill or have a family emergency. Unexcused absences cover all other types of absences, including those due to away games or extracurricular events.

- Please let me know before class if you have a situation that merits an excused absence.
- You are granted two unexcused absences without penalty. After that, your final course grade goes down by a third of a grade for each additional unexcused absence. That is, an A will become an A-, an A- will become a B+, etc.
- In some cases, you may make up an unexcused absence. You must have a valid reason for missing class, such as an away game if you are an athlete. (**Valid reasons do not include having a test/paper due that day or travel for personal reasons.**) You must also contact me at least one week prior to your absence to arrange how you will make up the class you miss.

Academic Honesty:

Plagiarism occurs when a writer deliberately passes off another's words or ideas without acknowledging their source. If you plagiarize in this class, you will fail the assignment on which you are working and your case may be passed on for additional disciplinary action as a violation of the university's Academic Integrity Policy.

(<http://www.sandiego.edu/legal/policies/faculty/academicintegrity.pdf>)

We will review guidelines about how to cite sources properly in advance of the first writing assignment, and I am always available for consultation if you are uncertain about tackling this task.

Accommodations policy:

Accommodations are available for students with a documented disability. If you have a disability and may need accommodations to assist your participation in this class, please contact the Disability and Learning Difference Resource Center (619-260-4655): <http://www.sandiego.edu/disability>

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol and other drug concerns, difficulty concentrating, and/or lack of motivation. These type of stressful events or mental health concerns can lead to diminished academic performance or reduce a student's ability to participate in daily activities. If you or a friend are experiencing concerns USD Student Wellness offers services to assist all students. Please visit the 'You are USD' website at <http://sites.sandiego.edu/youareusd/> or call (619) 260-4655. Emergency services are also available 24/7 through Public Safety at (619) 260-2222.

Land Acknowledgment:

I want to acknowledge that the land on which we gather and learn is the traditional and unceded territory of the Kumeyaay Nation. I want to pay respect to the citizens of the Kumeyaay Nation, both past and present, and their continuing relationship to their ancestral lands. To recognize the land is an expression of gratitude and appreciation to those whose territory you reside on, and a way of honoring the Indigenous people who have been living and working on the land from time immemorial. It is important to understand the longstanding history that has brought you to reside on the land, and to seek to understand your place within that history. Land acknowledgements do not exist in a past tense, or historical context: colonialism is a current ongoing process, and we need to build our mindfulness of our present participation.

Required Course Materials:

Available for purchase at the Bookstore:

John Newsinger, *The Blood Never Dried*, 2013

Mike Davis, *Late Victorian Holocausts*, 2002

Charlotte Bronte, *Jane Eyre*, 1847.

Antoinette Burton, ed. *Politics and Empire in Victorian Britain: A Reader*, 2007.

Charles Dickens, *A Christmas Carol*, 1843.

Agatha Christie, *And Then There Were None*, 1939.

Schedule

Week 1: Victoria, the Vote, and Violence: Britain in the 1830s.

Readings:

Monday, 9/12: Newsinger, *BND*, Introduction.

Wednesday, 9/14: *P&E*: Daniel O’Connell, “Speech at the Bar” (1829), “The Removal of Jewish Disabilities” (1830); T.B. Macaulay, “Parliamentary Reform” (1832)

PBI: p. 281-324 [on BLACKBOARD]

Catherine Hall, "The Rule of Difference: Gender, Class and Empire in the Making of the 1832 Reform Act" [on BLACKBOARD]

Week 2: Abolition, “Legitimate Trade,” and Changing Gears

Mon, 9/19: *P&E*: Wedderburn, “The Horrors of Slavery” (1824), Mary Prince, “History of Mary Prince” (1831), Archibald, “The Sugar Question” (1847)
Newsinger, *BND*, p. 20-40

Wed, 9/21: *P&E*: T.B. Macaulay, “Minute on India” (1835)
Newsinger, *BND*, p. 56-72

PBI: p. 383-390 [on BLACKBOARD]

Selection from Stuart Hall, “Old and New Identities, Old and New Ethnicities,” (1994) [on BLACKBOARD]

Week 3: Industrialization and Its Discontents

Mon, 9/26: *P&E*: Webb, “English Poor Law History” (1929), Martineau, “Poor Laws and Paupers Illustrated” (1833) *P&E*: Lovett and Collins, “Chartism” (1840), Children’s Employment Commission (1842)

selections from Frederick Engels, *Condition of the Working Class in England* (1845); [on BLACKBOARD]

The Great Charter (1838) [on BLACKBOARD]

Additionally:, [please watch this video in which the Unthanks perform a song taken from the testimony of a teenage girl who worked in the English coal mines.](#)

Pay careful attention to the lyrics. What is life like for Patience Kershaw? What might this say in general about the belief in industrial progress? Finally, listen to final two lines *very carefully*. Remember, although based on an 1842 testimony, the song was written in 1969. Do you hear any notion of ‘reform’ in those last two lines?

Wed, 9/28: Dickens, *A Christmas Carol*. [the whole thing. It's not that long. I believe in you!]

Week 4: Ireland, Australia, and New Zealand: Leaving the Islands

Mon, 10/3: Newsinger, *BND*, p. 41-55
PBI: 337-355. [on BLACKBOARD]
The Times of London, [Editorial, September 22, 1846](#).

Wed, 10/5: *P&E*: "A Letter From Sydney" (1833), "Convict Experiences" (1837-38), Greg, "Shall We Retain our Colonies?" (1851)
["The Myall Creek Massacre"](#) (1838), by Roderick Flanagan, 1888
[Treaty of Waitangi](#), 1840

Week 5: Moving Subjects: Circulating Around the World

Mon, 10/10: Charlotte Bronte *Jane Eyre* (read through chapter XX.)
Short Paper due in class

Wed, 10/12: Finish *Jane Eyre*
Charlotte MacDonald, "The Intimacy of the Envelope," in *Bodies in Contact*, p. 89-109 [on BLACKBOARD]

Week 6: Climate, Change, and Catastrophe

Mon, 10/17: ***MIDTERM***

Wed, 10/19: Mike Davis, *Late Victorian Holocaust*, p. 1-59

Week 7: Rise Up! Pushing Back Against the Empire

Mon, 10/24: Newsinger, *BND*, p. 73-91

Wed, 10/26: Tennyson, "[Charge of the Light Brigade](#)," 1854
Lin Tse-hsü, "[Letter to Queen Victoria](#)," 1839
Chief Moshoeshoe I, [Letter to Sir George Grey](#), 1858

Research Outline Due

Week 8: Settling In, Settling Out

Mon, 10/31: Mike Davis, *Late Victorian Holocaust*, p. 117-140
Patrick Wolfe, "[Settler Colonialism and the Elimination of the Native](#)," 2006
Cecil Rhodes, "[Confession of Faith](#)," 1877

Wed, 11/2: T.J. Tallie, "August 1882: Zulu King Cetshwayo kaMpande Visits London" [on BLACKBOARD]

annotated bibliography due in class

Week 9: Expanding the idea of "Britain"

Mon, 11/7: Judith Walkowitz, "Jack the Ripper and the Myth of Male Violence," *Feminist Studies*,

8, no. 3 (1982): 543-74. [on BLACKBOARD]
Oscar Wilde, "[The Harlot's House](#)" (1881)
Troy Boone, "Remaking Lawless Lads and Licentious Girls: The Salvation Army and the Regeneration of Empire," in *Youth of Darkest England* [on BLACKBOARD]

Wed, 11/9: *P&E*: Disraeli, "Conservative and Liberal Principles" (1872), Gladstone, "England's Mission" (1878), Besant, "The Redistribution of Political Power" (1885), Millicent Garrett Fawcett, "The Women's Suffrage Bill" (1889).

PBI p. 465-475 [on BLACKBOARD]
Thomas Escott, "[England: Her People, Her Polity, Her Persuits](#)" (1885)

Week 10: Imperial Reach and Overreach—Anxiety in the 1890s

Mon, 11/14: *P&E*: Temple, "British Policy in Egypt" (1882), Haines, "Gordon's Death" (1890), Stanley, "Through the Dark Continent" (1879), Mukherji, "Observations..." (1889), "The Queen's Empire..." (1897)
Newsinger, *BND*, p. 92-107
Kipling, "White Man's Burden" [on BLACKBOARD]

Wed, 11/16: *work on rough drafts in groups in class* *turn in a copy to me also in class*

[11/21-25: Break Time! No Classes!]

Week 11: The South African War and the Hypocrisy of it All

Mon, 11/28: Sol Plaatje, selections from 'Boer War Diary' (1899-1902) [on blackboard]

Wed, 11/30: Emily Hobhouse, "The Brunt of the War and Where it Fell" (1902) [blackboard]
Selections from the Fawcett Commission [blackboard]

Week 12: After Victoria

Mon, 12/5: Agatha Christie, *And Then There Were None* [originally *Ten Little Niggers*] through Chapter VIII

Wed, 12/7: Finish Agatha Christie, *And Then There Were None*
Newsinger, *BND*, p. 108-129

Week 13: Bringing it All Together: From Brentance to Brexit

Mon, 12/12: Newsinger, *BND*, p. 224-266

Wed, 12/14: Stuart Hall, "Old and New Identities, Old and New Ethnicities," (1994) [on blackboard]

Week 14: What Have We Learned?

Mon, 12/19: Presentations, Day 1

Wed, 12/21: Presentations, Day 2

- Final paper will be due during exam week.

Date Submitted: 02/16/19 1:08 pm

Viewing: **ETHN 495 : Capstone Seminar**

Last approved: 10/24/17 2:29 am

Last edit: 02/18/19 4:09 pm

Changes proposed by: mfu

Catalog Pages
referencing this
course

[Ethnic Studies](#)
[Ethnic Studies \(ETHN\).](#)

In Workflow

1. **ETHN Chair**
2. **AS Associate Dean**
3. **Core Curricula Chair**
4. Provost
5. Registrar
6. Banner

Approval Path


1. 02/16/19 1:09 pm
May Fu (mfu):
Approved for
ETHN Chair
2. 02/18/19 4:09 pm
Ronald Kaufmann
(kaufmann):
Approved for AS
Associate Dean

History

1. Oct 24, 2017 by
Ronald Kaufmann
(kaufmann)

Contact Person(s)	Name:	E-mail:	Campus Phone:
	Ron Kaufmann	kaufmann	5904
Effective Term	Fall 2019		
Subject Code	ETHN	Course Number	495
Department	Ethnic Studies (ETHN)		
College	College of Arts & Sciences		
Title of Course	Capstone Seminar		
Catalog Title			

Capstone Seminar

Credit Hours	3		
Weekly Contact Hours	Lecture: 0	Lab: 0	Other: 3 
Catalog Course Description	A seminar devoted to advanced study in the field. Students will conduct community-based research, applying theoretical perspectives to experiences with various local groups, organizations, collectives, or neighborhoods. The course is equivalent to a senior thesis project.		
Primary Grading Mode	Standard Grading System- Final		
Other Grading Mode(s)	Pass/Fail Grading System		
Method(s) of delivery	Lecture Research		
Field Experience Seminar			
Faculty Course Workload	Same as course credit		

Is this course cross-listed?

No

Prerequisites?

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

~~Diversity~~

~~Writing~~

Advanced writing competency

Advanced Integration

Course attributes Community Service Learning

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:

Majors/Minors/Concentrations:

Ethnic Studies - ETHN

Department
Restrictions:

Major
Restrictions:

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: 4 No: 0 Abstain: 0

Rationale: ETHN 495: Capstone Seminar is a required course for all ETHN majors. It will satisfy the Advanced Integration and Advanced Writing components for the Core.

Supporting documents [495 core application.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?

No

Will this change impact student enrollment numbers?

No

Course Reviewer Comments

Key: 881

ETHNIC STUDIES 495: SENIOR CAPSTONE

Instructor: May Fu

Office: Ethnic Studies Department, Maher 210

Office Hours: W 9:00-2:00 pm

Office Phone: (619) 260-2214

E-mail: mfu@sandiego.edu

This senior capstone course invites advanced students to examine and apply Ethnic Studies knowledge, critique, and methodology to a community-centered internship. Drawing on interdisciplinary Ethnic Studies, decolonizing, and feminist research methodologies, students will select and engage a significant social problem through a community-based internship and 12-15 page critical analysis paper. Students will explore how communities of color identify and address contemporary social issues; synthesize ETHN frameworks with various disciplines across their Core experiences; and demonstrate analytical, problem-solving, and effective communication skills. They will utilize various theories and methods, integrate concepts and arguments from other Core courses, and analyze a range of practices and re/sources that will culminate in a final paper and public presentation.

LEARNING OUTCOMES

- Understand and apply critical ETHN frameworks
- Synthesize, apply, and cite multidisciplinary knowledge to develop ETHN concepts, research, arguments, and practices (CINT LO3 and LO4)
- Demonstrate written mastery of ETHN interdisciplinary theories, methods, and/or research
- Engage in writing as process, including pre-writing, peer and instructor feedback, multiple drafts, and revisions to produce clear and effective writing

REQUIRED TEXTS

Course readings will be emailed to you and must be printed for class.



Art by Rini Templeton

LAND ACKNOWLEDGEMENT: This course acknowledges that the land on which we gather is the traditional and unceded territory of the Kumeyaay Nation. We pay respect to the citizens of the Kumeyaay Nation, both past and present, and their continuing relationship to their ancestral lands.

A Land Acknowledgement is “a formal statement that recognizes the unique and enduring relationship that exists between Indigenous Peoples and their traditional territories. To recognize the land is an expression of gratitude and appreciation to those whose territory you reside on, and a way of honouring the Indigenous people who have been living and working on the land from time immemorial. It is important to understand the long standing history that has brought you to reside on the land, and to seek to understand your place within that history. Land acknowledgements do not exist in a past tense, or historical context: colonialism is a current ongoing process, and we need to build our mindfulness of our present participation. It is also worth noting that acknowledging the land is Indigenous protocol.” For more information, please visit <http://www.lspirg.org/knowtheland>.

CORE ADVANCED WRITING (CADW): Students will demonstrate written mastery of ETHN interdisciplinary theories, methods, and/or research. They will engage in writing as process, including pre-writing, peer and instructor feedback, multiple drafts, and revisions to produce clear and effective writing; cite knowledge sources to develop ETHN concepts, research, arguments, and practices; and compose a clear, well-organized, and analytical paper that will also be publicly presented. Note that this course requires a significant amount of writing through the composition of regular journal entries and five weeks of draft writing and re-writing, revisions, and feedback that will culminate in a carefully edited and eloquently crafted 12-15 page final paper.

CORE ADVANCED INTEGRATION (CINT): Students will synthesize and apply knowledge from multiple disciplines to understand and develop ETHN concepts, research, arguments, and practices.

COURSE REQUIREMENTS: The requirements of this course include regular attendance and participation, participation in a community-centered internship or research project, timely completion of assignments, and robust contributions to discussions. Part of your course grade will be based on your efforts to do the assigned readings and to think critically about them; your willingness to interact with other students; and your ability to thoughtfully engage with course texts and topics. All weekly readings must be completed before each class. Please come to class prepared to take careful notes, listen to each other, discuss ideas, and participate in a constructive, respectful, and collaborative place of learning.

· Internship	40%
· Participation	10%
· Weekly Journal & Class Facilitation	10%
· Core Integration Project	40% (20% paper, 20% presentation)

INTERNSHIP: Students are required to participate in a community-centered internship related to any issue of their choice. Students are responsible for locating and securing an internship in consultation with the instructor and campus resources such as the Mulvaney Center. Internships must be a minimum of 5 hours per week for at least 8-10 weeks. Your internship supervisor will complete mid-semester and final evaluation forms that will contribute to the fieldwork portion of your course grade.

PARTICIPATION: Class participation is mandatory. Participation includes active in-class contributions, emails, and meetings during office hours or by appointment. It also includes constructive and meaningful participation in peer review, editing, and feedback sessions. Basic course requirements also include behaving with respect, understanding, and civility toward others. Failing to meet basic requirements will negatively affect your grade.

WEEKLY JOURNAL: Students are required to keep weekly journal entries that include observations, reflections, analysis, and commentary related to your internship experience. The journal serves as a tool for written reflection, brainstorming, and rhetorical invention as well as a way to sharpen your ability to critically observe, comment, and analyze your fieldwork. Each journal entry should be approximately two single-spaced, typed pages and address the weekly prompt. Instructor feedback will include written comments meant to clarify, connect, and/or expand insights. These insights should be incorporated into the internship reflection and analysis portions of your in your Core Integration Project. Journal entries are due to the instructor via email by 5:00 pm every Sunday.

CLASS FACILITATION: Students are also required to select and distribute scholarly articles/chapters that are related to their internship project and facilitate a robust class discussion about them.

CORE INTEGRATION PROJECT: Students must submit a 12-15 page critical analysis and **advanced integration paper that integrates and synthesizes their internship project, scholarly research, and weekly journals (CINT LO3 and CINT LO4)**. Detailed prompts will be provided in class. Students will also publicly present their work at the Ethnic Studies Undergraduate Research Symposium in May.

COLLEGE POLICIES

Academic Integrity: Scholastic dishonesty is any act by a student that misrepresents the student's own academic work or that compromises the academic work of another. Examples include cheating on assignments or exams, unauthorized collaboration on assignments or exams, sabotaging another student's work, and plagiarizing. Plagiarism is presenting someone else's works as your own, intentionally or not, by failing to put quotation marks around passages taken from a text or failing to properly cite quoted material. University of San Diego Integrity Policy states that "[a]cademic dishonesty is an affront to the integrity of scholarship at USD and a threat to the quality of learning... Academic dishonesty, and allegations of academic dishonesty, are matters of University-wide concern." Students who engage in academic dishonesty will be subject to University disciplinary action, including failure of the course, suspension, and/or expulsion from the University. For more information, please visit <http://www.sandiego.edu/honorcouncil/integrity.php>

Sexual Assault, Exploitation, and Harassment: According to the University of San Diego Sexual Assault Protocol and Harassment Policy,

Sexual assault and sexual exploitation in all forms violates the sanctity of the human body and spirit and will not be tolerated within the USD community. In addition, sexual assault and sexual exploitations are serious violations of university policy and the Student Code of Rights and Responsibilities, and also violate the law... 'Sexual assault' is any unwanted physical contact of a sexual nature that occurs either without the consent of each participant or when a participant is unable to give consent freely... 'Sexual exploitation' is sexual misconduct that occurs when a person takes unjust or abusive sexual advantage of anyone and that behavior does not otherwise constitute sexual assault.

The University is committed not to tolerate harassment in any form by reason of the race, color, religion, gender, national origin, age, disability or sexual orientation of any person. Violation of this policy will be dealt with by appropriate sanctions, which may include expulsion, suspension, termination or exclusion from campus.

Sexual assault, exploitation, and harassment are illegal and violate Title VII of the 1964 Civil Rights Act and Title IX of the Educational Amendments of 1972. Each one of you deserves to be treated with dignity

and respect. If you experience unwelcome sexual advances or behavior that seems to fit the description above - whether from a professor or another student - please contact me or the Dean of Students Office (619) 260-4588. For more information, please visit <http://www.sandiego.edu/discipline/appendices.php> and <http://www.sandiego.edu/archways/harassmentpolicy.php>.

COURSE SCHEDULE (subject to change)

Week 1 – Setting the Stage: Internship and Research Project

1/29 Introduction

Week 2 – Setting the Stage: Internship and Research Project

2/5 Internship Agreement

Week 3 –Service-Learning

2/12 Andrew Furco, “Service-Learning: A Balanced Approach to Experiential Education,” *Expanding Boundaries: Service and Learning* (Washington, DC: Corporation for National Service, 1996), 2-6; Rigoberto Reyes, “Engaged Pedagogy: Reflections from a Barriologist,” *Engaging Pedagogies in Catholic Higher Education* 2:1, Article 1; selected readings

Week 4 – Decolonizing & Feminist Methodologies

2/19 Chapter 8 in Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (New York : Zed Books, Martin's Press, 1999), 142-162; selected readings

Week 5 – Analysis

2/26 Student-selected readings

Week 6 – Spring Break

Week 7 – Analysis

3/12 Student-selected readings

Week 8 – Analysis

3/19 Student-selected readings

Week 9 – Analysis

3/26 Student-selected readings

Week 10 – Writing

3/31 OUTLINE DUE via email before 5:00 pm

4/2 Project updates

Week 11 – Writing

4/7 INTRODUCTION 1 DUE via email before 5:00 pm

4/9 Feedback

Week 12 – Writing

4/14 ANALYSIS 1 DUE via email before 5:00 pm

4/16 Peer review and class discussion

Week 13 – Revising

4/21 INTRODUCTION 2 DUE via email before 5:00 pm
4/23 Peer review and class discussion

Week 14 – Revising

4/28 ANALYSIS 2 DUE via email before 5:00 pm
4/30 Peer review and class discussion

Week 15 – Editing

5/5 FULL ROUGH DRAFT DUE via email before 5:00 pm
5/7 Peer review and class discussion

Week 16 – Sharing

5/14 Presentation rehearsal and class discussion

ETHN Research Symposium & Graduation

Date TBA

Final Exam: Final Essay Due

Tuesday 5/21

2:00-4:00 pm

COURSE (Dept/Number): ETHN 495

Advanced Writing Supplement for Course Proposals

Please address the following items and include this sheet along with proposed course syllabus and chief written assignments (if these are not detailed on the syllabus) with your submission to CIM.

- A. **AW WORKSHOP REQUIREMENT:** Please explain how the proposing department will ensure that all faculty scheduled to teach a Core Advanced Writing (CADW) course have completed an Advanced Writing Workshop with the Writing Program, as required by the Writing ATF report.

The Department Chair will be responsible for making sure the instructor completes the workshop.

- B. **PROCESS WRITING:** Please explain how the proposed course teaches writing as a process. (It is strongly recommended that the submission include an assignment sequence, set of assignments, and/or calendar that show how the course incorporates the processes of pre-writing, revision of multiple drafts, workshopping, and feedback from instructor.

Weekly journal entries give students the opportunity for pre-writing, brainstorming, and rhetorical invention. The last five weeks of the course are quite rigorous as students will draft and re-draft their essays; give, receive, and incorporate written and verbal feedback from their peers and the course instructor about how to improve their papers; and craft a superb 12-15-page paper.

- C. **WRITING-TO-LEARN:** Please explain how the proposed course uses writing to help students learn and/or makes writing integral to student learning experiences in the course.

The writing and re-writing of the capstone essay offers students the opportunity to reflect on, analyze, and synthesize academic research with a community-based internship. In Week 10, students will submit an outline of their paper. We will discuss the process of writing a capstone paper and identify the various elements of an outstanding paper. This includes articulating a thesis statement, structuring the argument in effective ways, effectively organizing evidence, and writing in clear, concise prose. In subsequent weeks, we will also discuss student analyses of the internship experience; explore ways to connect the internship to ETHN and multidisciplinary scholarship; and present a well-rounded argument. These discussions will be reflected in the weekly draft revisions, editing, and peer reviews.

- D. **WRITING IN THE DISCIPLINE:** Please explain how the proposed course teaches students to write in the styles, genres, and/or discourses that are valued in the discipline.

Students will write about and analyze issues of social justice and racial equity through inter- and multi-disciplinary scholarship, theories and methods, and concepts.

- E. **OUTCOMES ALIGNMENT:** Please EITHER explain how the course aligns with each of the Advanced Writing Learning Outcomes OR label the parts of the syllabus/supplementary materials that fulfill outcomes with the appropriate outcome number(s) (e.g., **CADW LO 2.**)

See attached materials.

ETHN Advanced Integration Project: Capstone Essay & Presentation

In first-year integration experiences at USD, you recognized broad connections between multiple disciplines, perspectives, and approaches to learning. You also began to articulate how the integration of different disciplines, perspectives, and approaches to learning enhances one's understanding of societal issues and problems. Courses in the ETHN major and minor offered you the opportunity to further explore and understand critical issues, concepts, and research within and across disciplines.

Your capstone paper bookends your first-year integration experience by asking you to demonstrate Advanced Integration through a mastery of ETHN interdisciplinary concepts, research, arguments, and practices as well as a synthesis of multidisciplinary perspectives derived from across your Core experience. The paper will also entail an Advanced Writing process that includes pre-writing, peer and instructor feedback, multiple drafts, and revisions to produce clear and effective writing. You will present your paper at the ETHN Undergraduate Research Symposium in May.

Please write a 12-page analysis paper that identifies an ETHN issue and contextualizes your community-based internship in relation to that issue. Describe your roles and responsibilities at the internship, the purpose of the work, and, in detail, explain how it addresses the social issue. Your analysis must include the integration and application of multidisciplinary perspectives to enrich your analysis. Make sure to contextualize your multidisciplinary perspectives.

Your capstone paper must:

- Provide a clear thesis statement. Use specific evidence to support your claims.
- Explain your examples and thoroughly analyze them. Do not simply mention examples, list multiple examples, or summarize the readings. Strategically choose the best examples, describe it, and analyze its significance in relation to your thesis. Engage with the complexity of the examples that you choose.
- Articulate your argument in your own words; do not quote sources at great length or allow them to speak for you. Use strategically selected quotes, then analyze and incorporate them into your own text.
- Identify meaningful, multidisciplinary connections in ways that enhance your understanding of ETHN concepts, research, arguments, practices, and audiences (CADW LO1, CINT LO1)
- Synthesize and apply knowledge from multiple disciplines in order to engage advanced ETHN concepts, research, arguments, and practices. For example, you may synthesize ETHN research with research from the fields of behavioral neuroscience, history, sociology, political science, philosophy, biology, or psychology. (CADW LO1 and LO2; CINT LO3, LO4)
- Utilize and cite scholarly sources and page numbers using a major style manual such as Chicago, MLA, or APA. Improperly cited footnotes and sloppy writing will negatively affect your grade. Proofread! (CADW 3 & 4)
- Do your best to refrain from using any “to be” verbs, such as is, am, was, were, etc. Papers that use zero “to be” verbs will earn extra percentage points.

Additional questions to consider may include:

- What did the work entail and how did it fit into the organization's mission?
- How did your work in/directly impact the community?
- What are the strengths in these approaches to social issues?
- What were the external barriers and challenges to the work?
- What were the internal barriers and challenges to the work?
- How did your Core courses inform your ideas, framework, and analysis? For example, how might your Social and Behavioral Inquiry course inform ideas about power and equity in relation to understanding the context of your internship and the social issue it addresses? How might your Philosophical and Ethical Inquiry courses contribute to your understanding of your own ethical and political approaches to the internship? How might they provide insights into the organization's approaches to the social issue? Are there relevant lessons derived from other Core inquiry areas like art, science, and mathematics that you might apply to your analysis?

Instructions for Peer Review

Starting in Week 10, each of you will submit drafts of your paper every week. The drafts will be read by your classmates and course instructor for constructive written feedback and in-class discussion. Subsequent drafts should incorporate and/or reflect these edits, as appropriate. Student feedback will focus primarily on structure, argument, and content. Instructor feedback will include those areas as well as mechanics, syntax, and overall quality. Questions to consider include:

1. Is the thesis clearly articulated? How can it be strengthened?
2. Is the argument structured in an effective way? How and where can it be strengthened?
3. Does the essay incorporate ETHN frameworks, theories, methods, research, and/or practices? How and where can it be strengthened?
4. Does the essay integrate multidisciplinary perspectives from other Core courses? How and where can it be strengthened?
5. Do the paragraphs present effective and sufficient evidence in relation to the thesis? How and where can it be strengthened?
6. Do the paragraphs build on each other in ways that present and advance a clear argument? How and where can it be strengthened?
7. Does each paragraph include an opening sentence, evidence, and analysis? How and where can it be strengthened?
8. What are the strengths of this draft?
9. What are the areas of improvements?

Each draft must be emailed to the instructor by 5:00 pm on the Sunday before class. The instructor will bring several printed copies to class, and we will spend the first half of class offering written feedback based on the questions above. We will have a discussion about the papers and our comments during the second half of class. Peer review and class discussion about your papers are a significant part of this course. Thank you for supporting each other!

New Course Proposal

Date Submitted: 12/05/18 8:54 pm

Viewing: **ARTH 305 : Buddhist Art and Pilgrimage in India**

Last edit: 02/25/19 10:33 am

Changes proposed by: jlp

In Workflow

1. **ART Chair**
2. **AS Associate Dean**
3. **Core Curricula Chair**
4. Provost
5. Registrar
6. Banner

Approval Path

1. 12/06/18 6:25 am
Jessica Patterson (jlp): Approved for ART Chair
2. 02/20/19 2:05 pm
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)

Name:	E-mail:	Campus Phone:
Jessica Patterson	jlp@sandiego.edu	2307

Effective Term

Fall 2019

Subject Code

ARTH

Course Level

Undergraduate

Course Number
305

Department

Art, Architecture, Art History (ART)

College

College of Arts & Sciences

Title of Course

Buddhist Art and Pilgrimage

Catalog Title

Buddhist Art and Pilgrimage in India

Credit Hours

3

Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course Description

Pilgrimage is a core element of Buddhist practice, and the earliest Buddhist art was both located at and inspired by pilgrimage sites. Just as works of art are best encountered in person, the nature of pilgrimage can be explored most profoundly through travel. This team-taught study abroad course involves pilgrimage to Bodhgaya, India, the site associated with the Buddha's awakening, one of the original and most important Buddhist pilgrimage destinations. The course is only offered as a study abroad course.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

No

Prerequisites?

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

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:

Majors/Minors/Concentrations:

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: 13

No: 0

Abstain: 0

Rationale:

Pilgrimage is a core element of Buddhist practice, and the earliest Buddhist art was both located at and inspired by pilgrimage sites. Just as works of art are best encountered in person, the nature of pilgrimage can be explored most profoundly through travel. This team-taught study-abroad course involves pilgrimage to Bodhgaya, India, the site associated with the Buddha's awakening, one of the original and most important Buddhist pilgrimage destinations. The course

is only offered as a study abroad course. Students who enroll in the course as THRS305 will receive FTRI, whereas students who enroll as ARTH305 will receive EARI, and all students will receive CINT.

Supporting documents

[ARTH 305 THRS 305 Buddhist Art and Pilgrimage in India 02-22edit.doc](#)

Impact

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

Buddhist Art and Pilgrimage in India provides a badly needed Advanced Integration course for USD students. This should lessen the pressure on students and other areas of the curriculum.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer Comments

Ronald Kaufmann (kaufmann) (02/07/19 2:39 pm): Uploaded revised syllabus per request from FTRI core area representative.

Bethany O'Shea (bethoshea) (02/25/19 10:33 am): Core Director uploaded revised docs to meet FTRI and CINT requirements.

Key: 3361

BUDDHIST ART AND PILGRIMAGE IN INDIA

Study Abroad, Intersession 2020

Instructors

The course will be team-taught by Karma Lekshe Tsomo (THRS) and Jessica Lee Patterson (DAA+AH).

Course Description

Pilgrimage is a core element of Buddhist practice, and the earliest Buddhist art was both located at and inspired by pilgrimage sites. Just as works of art are best encountered in person, the nature of pilgrimage can be explored most profoundly through travel. We will journey with our students to Bodhgaya, India, the site associated with the Buddha's awakening, one of the original and most important Buddhist pilgrimage destinations. Significant works of art and architecture at the site include the Mahabodhi Temple, parts of which date back to the seventh century, and the Diamond Throne, a stone platform installed by Emperor Ashoka in the third century BCE. Not only is Bodhgaya the ideal place to contemplate the Indian origins of Buddhist doctrine and its early material culture, it has also become a hub of contemporary globalized Buddhism. Twenty-first century Bodhgaya now serves as a gathering place for Buddhists from all over the world, many of whom have built new temples in the style of their home countries, making it an ideal place to perform cross-cultural comparisons of the many different regional expressions of Buddhist practice and aesthetics that exist today.

Additional Logistics

As a major site of Buddhist pilgrimage, Bodhgaya today has many modern hotels and also many monasteries that offer accommodations, to provide the most immersive experience possible. Rail and air transportation options to Bodhgaya have greatly improved in recent years and there is a wealth of literature to draw from, such as Toni Huber's, *The Holy Land Reborn: Pilgrimage and the Tibetan Reinvention of Buddhist India*, and David Geary's *The Rebirth of Bodh Gaya: Buddhism and the Making of a World Heritage Site*. These resources will be supplemented with readings about fundamental Buddhist doctrine and art forms to provide breadth. The temples and sacred sites in Bodhgaya are within walking distance of each other and sacred sites of Hinduism and Islam are located just steps away, giving historical context to the Buddhist religious and architectural heritage. Several other major Buddhist pilgrimage sites can be reached by car just a few hours away: Rajgir, where the Buddhist is said to have spoken the *Heart of Wisdom Sutra*, and Nalanda, the famed monastic university that was the center of Buddhist learning from the fifth to twelfth centuries, among others. Following pilgrimage routes that have been

active for over two millennia, students will have the opportunity for deep reflections on tradition and change.

Integration Learning Outcomes (to supplement THRS and ARTH LOs)

1. Recognize connections between multiple disciplinary approaches and perspectives on the study of Buddhist religion and art as expressed through pilgrimage rituals and the visual culture of pilgrimage sites (corresponds to Integration SLO 1).
2. Synthesize and apply knowledge from multiple disciplines to write thoughtfully about your experiences and observations, drawing meaningful connections and contrasts between the diverse forms of Buddhist art and ritual encountered first-hand in India (corresponds to Integration SLOs 3 and 4).
3. Articulate in your writings how the integration of multiple disciplines, perspectives, and approaches enhances your understanding of the nature of Buddhist pilgrimage and the forms taken by Buddhist art (corresponds to Integration SLO 2).
4. Students will demonstrate in-depth knowledge of Buddhist art and pilgrimage in the contemporary Indian context, an important topic in Religious Studies (FTRI 3)
5. Students will explore the history and theory of Buddhist art through readings and lectures studied in tandem with tangible experiences of sacred sites, images, and artifacts.
6. Students will record their observations through writing and sketching in a travel journal, and cross-disciplinary teams will present reflections on their experiences from the perspectives of both disciplines.

Required Reading

Geary, David. "Destination Enlightenment: Branding Buddhism and Spiritual Tourism in Bodhgaya, Bihar." *Anthropology Today* 24:3 (June 2008): 11–14.

Geary, David. *The Rebirth of Bodh Gaya: Buddhism and the Making of a World Heritage Site*. Seattle: University of Washington Press, 2017.

Guy, John. "The Mahabodhi Temple: Pilgrim Souvenirs of Buddhist India." *The Burlington Magazine* 133:1059 (June 1991): 356–367.

Huber, Toni. *The Holy Land Reborn: Pilgrimage and the Tibetan Reinvention of Buddhist India*. Chicago: University of Chicago Press, 2008. [Copley E-Book]

Kumar, Amit. "Mapping Multiplicity: The Complex Landscape of Bodh Gaya." *Sociological Bulletin* 64:1 (January–April 2015): 36–54.

Mitchell, Donald W. and Sarah H. Jacoby. *Buddhism: Introducing the Buddhist Experience*.

Proser, Adriana, ed. *Pilgrimage and Buddhist Art*. New Haven: Yale University Press, 2010.

Trevithick, Alan. "British Archaeologists, Hindu Abbots, and Burmese Buddhists: The Mahabodhi Temple at Bodh Gaya, 1811–1877." *Modern Asian Studies* 33:3 (July 1999), 635–656.

Optional Reading

Strong, John. *Buddhisms: An Introduction*. London: Oneworld Publications, 2015. [Copley E-Book]

Reading Notes

Students are required to take at least one page of notes on each of the assigned readings. Reading notes are most helpful when they include a combination of specific quotations, passages, and ideas from the text together with your own comments and questions about them.

Travel Journal

Each student will keep a travel journal in which to write and sketch daily observations. Make sure to include at least one text entry and one sketch for each day of the course.

Integration Essay (4–5 pages)

Drawing on the readings, personal observations, and cross-disciplinary group discussions, each student will write an essay integrating the methodological approaches of art history and religious studies. The integration essay is an opportunity for students to draw connections between specific Buddhist concepts and the diverse ways these concepts are expressed in the architecture, painting, sculpture, and rituals encountered at Buddhist pilgrimage sites in India. The essay will be based on each student's observations of and insights into two or more Buddhist cultures (e.g., Bhutanese, Chinese, Japanese, Thai, Tibetan, etc.) that maintain active temples at the pilgrimage site, and the essay will address how the distinct religious perspective of each cultural tradition manifests in unique artistic styles and ritual activities.

Team Presentations

In the final days of the course, students taking the course for art historical and religious studies credit will collaborate across disciplines to prepare an oral presentation that distills and combines the ideas they are preparing for their integration essays into a team presentation that reflects on their shared experiences.

Grading:

Participation	20%
Reading notes	20%
Travel journal	20%
Integration essay	20%
Team presentations	20%

CLASS SCHEDULE

January 6 Monday	Introduction to Bodhgaya
January 7 Tuesday	The Life of Gautama Buddha Mitchell and Jacoby. <i>Buddhism</i> , pp. 6–30.
January 8 Wednesday	The Teachings of the Buddha Mitchell and Jacoby. <i>Buddhism</i> , pp. 31–64.
January 9 Thursday	The Geography of Buddhist Pilgrimage in Asia Stoddard, “The Geography of Buddhist Pilgrimage,” in Proser, <i>Pilgrimage and Buddhist Art</i> , pp. 2–5.
January 10 Friday	Outward and Inward Journeys Moerman, “Outward and Inward Journeys,” in Proser, <i>Pilgrimage and Buddhist Art</i> , pp. 5–10; and Kumar, “The Complex Landscape at Bodh Gaya,” pp. 36–54.
January 11–12	Excursion to Buddhist Sacred Sites in Bodhgaya Visit the Mahabodhi Temple, the Mahant’s Temple, Sujata’s Village, and view the art and architecture of Bhutan, Burma, China, Japan, Thailand, and other countries at dozens of temples in the environs.
January 13 Monday	The Significance of Bodh Gaya Leoshko, “The Significance of Bodhgaya,” in <i>Pilgrimage and Buddhist Art</i> , pp. 10–13. Trevithick, “The Mahabodhi Temple at Bodh Gaya,” 635–56.
January 14 Tuesday	The Shifting Terrain of the Buddha Huber, <i>The Holy Land Reborn</i> , pp. 15–39. Geary, “Destination Enlightenment,” pp. 11–14
January 15	The Light of Asia

Wednesday	Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 15–44.
January 16 Thursday	Rebuilding the Navel of the Earth Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 45–82.
January 17 Friday	The Afterlife of Zamindari Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 83–113.
January 18–19	Excursion to Buddhist Sacred Sites in Rajgir and Nalanda A four-hour drive from Bodh Gaya are the ruins of Nalanda University, a mammoth Buddhist learning center that thrived between the 5 th and 12 th centuries. The university attracted scholars and students from Tibet, China, Greece, and Persia. At its height, this ancient university accommodated over 2,000 teachers and 10,000 students. Elements of Nalanda’s art and architecture are preserved at the site and in the local museum. Nearby is the sacred city of Rajgir, a famous pilgrimage center for both Buddhists and Jains. Gautama Buddha is said to have visited and taught here numerous times. Significant archeological sites are located in the vicinity and ceramics dating to approximately 1,000 BCE have been found here.
January 20 Monday	Tourism in the Global Bazaar Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 114–46.
January 21 Tuesday	Historical Pilgrimage Souvenirs Reading: John Guy, “The Mahabodhi Temple: Pilgrim Souvenirs of Buddhist India,” pp. 356–67.
January 22 Wednesday	Team presentations and group reflection
January 23 Thursday	Team presentations and group reflection
January 24 Friday	Depart for San Diego

New Course Proposal

Date Submitted: 11/26/18 6:07 am

Viewing: **THRS 305 : Buddhist Art and Pilgrimage in India**

Last edit: 02/07/19 3:42 pm

Changes proposed by: erb

Programs
referencing this
course

[BA-THRS: Theology and Religious Studies Major](#)

Contact Person(s)

Name:

E-mail:

**Campus
Phone:**

Emily
Reimer-
Barry

erb@sandiego.edu

6827

Effective Term

Fall 2019

Subject Code

THRS

Course Level

Undergraduate

Course Number
305

Department

Theology & Religious Studies (THRS)

College

College of Arts & Sciences

Title of Course

Buddhist Art and Pilgrimage

Catalog Title

Buddhist Art and Pilgrimage in India

Credit Hours

3

Weekly Contact
Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course
Description

Pilgrimage is a core element of Buddhist practice, and the earliest Buddhist art was both located at and inspired by pilgrimage sites. Just as works of art are best encountered in person, the nature of pilgrimage can be explored most profoundly through travel. This team-taught study-abroad course involves pilgrimage to Bodhgaya, India, the site associated with the Buddha's awakening, one of the original and most important Buddhist pilgrimage destinations. The course is only offered as a study abroad course.

Primary Grading
Mode

Standard Grading System- Final

Method(s) of
delivery

Field Experience
Journal

Lecture

Exam/Paper

Faculty Course
Workload

Same as course credit

In Workflow

1. **THRS Chair**
2. **AS Associate Dean**
3. **Core Curricula Chair**
4. Provost
5. Registrar
6. Banner

Approval Path

1. 11/29/18 6:49 am
Emily Reimer-Barry (erb):
Approved for THRS Chair
2. 02/20/19 2:05 pm
Ronald Kaufmann (kaufmann):
Approved for AS Associate Dean

Is this course cross-listed?

No

Prerequisites?

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

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:

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:13

No:0

Abstain:0

Rationale:

This course on Buddhist Art and Pilgrimage in India contributes to USD's mission in multiple ways: to promote the intellectual exploration of religious faith; to promote academic excellence in teaching, learning and research to serve the local, national and international communities; to uphold the highest standards of intellectual inquiry; to provide opportunities for the cultural development of students; to create an inclusive and collaborative community accentuated by a spirit of freedom and charity; to advance education, scholarship, and service toward a more humane world; etc. This course addresses an important topic in Religious Studies (FTRI 3) and helps supplement THRS offerings. USD has only ever offered one course in Buddhism, a general survey, which scholars at other universities find surprising.

Supporting documents

[11-29-18-Buddhist Art and Pilgrimage in India Draft Syllabus \(1\).doc](#)
[Buddhist Art and Pilgrimage in India_02-07edit \(1\).doc](#)

Impact

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

Buddhist Art and Pilgrimage in India provides a badly needed Advanced Integration course for USD students. This should lessen the pressure on students and other areas of the curriculum.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer Comments

Emily Reimer-Barry (erb) (11/29/18 6:48 am): THRS department approved unanimously 11-27-18.
Ronald Kaufmann (kaufmann) (02/07/19 2:40 pm): Uploaded revised syllabus per request from FTRI core area representative.

Key: 3357

BUDDHIST ART AND PILGRIMAGE IN INDIA

Study Abroad, Intersession 2020

Instructors

The course will be team-taught by Karma Lekshe Tsomo (THRS) and Jessica Lee Patterson (DAA+AH).

Course Description

Pilgrimage is a core element of Buddhist practice, and the earliest Buddhist art was both located at and inspired by pilgrimage sites. Just as works of art are best encountered in person, the nature of pilgrimage can be explored most profoundly through travel. We will journey with our students to Bodhgaya, India, the site associated with the Buddha's awakening, one of the original and most important Buddhist pilgrimage destinations. Significant works of art and architecture at the site include the Mahabodhi Temple, parts of which date back to the seventh century, and the Diamond Throne, a stone platform installed by Emperor Ashoka in the third century BCE. Not only is Bodhgaya the ideal place to contemplate the Indian origins of Buddhist doctrine and its early material culture, it has also become a hub of contemporary globalized Buddhism. Twenty-first century Bodhgaya now serves as a gathering place for Buddhists from all over the world, many of whom have built new temples in the style of their home countries, making it an ideal place to perform cross-cultural comparisons of the many different regional expressions of Buddhist practice and aesthetics that exist today.

Additional Logistics

As a major site of Buddhist pilgrimage, Bodhgaya today has many modern hotels and also many monasteries that offer accommodations, to provide the most immersive experience possible. Rail and air transportation options to Bodhgaya have greatly improved in recent years and there is a wealth of literature to draw from, such as Toni Huber's, *The Holy Land Reborn: Pilgrimage and the Tibetan Reinvention of Buddhist India*, and David Geary's *The Rebirth of Bodh Gaya: Buddhism and the Making of a World Heritage Site*. These resources will be supplemented with readings about fundamental Buddhist doctrine and art forms to provide breadth. The temples and sacred sites in Bodhgaya are within walking distance of each other and sacred sites of Hinduism and Islam are located just steps away, giving historical context to the Buddhist religious and architectural heritage. Several other major Buddhist pilgrimage sites can be reached by car just a few hours away: Rajgir, where the Buddhist is said to have spoken the *Heart of Wisdom Sutra*, and Nalanda, the famed monastic university that was the center of Buddhist learning from the fifth to twelfth centuries, among others. Following pilgrimage routes that have been active for over two millennia, students will have the opportunity for deep reflections on tradition and change.

Integration Learning Outcomes (to supplement THRS and ARTH LOs)

1. Recognize connections between multiple disciplinary approaches and perspectives on the study of Buddhist religion and art as expressed through pilgrimage rituals and the visual culture of pilgrimage sites (corresponds to Integration SLO 1).
2. Synthesize and apply knowledge from multiple disciplines to write thoughtfully about your experiences and observations, drawing meaningful connections and contrasts between the diverse forms of Buddhist art and ritual encountered first-hand in India (corresponds to Integration SLOs 3 and 4).
3. Articulate in your writings how the integration of multiple disciplines, perspectives, and approaches enhances your understanding of the nature of Buddhist pilgrimage and the forms taken by Buddhist art (corresponds to Integration SLO 2).
4. Students will demonstrate in-depth knowledge of Buddhist art and pilgrimage in the contemporary Indian context, an important topic in Religious Studies (FTRI 1)

Required Reading

Geary, David. "Destination Enlightenment: Branding Buddhism and Spiritual Tourism in Bodhgaya, Bihar." *Anthropology Today* 24:3 (June 2008): 11–14.

Geary, David. *The Rebirth of Bodh Gaya: Buddhism and the Making of a World Heritage Site*. Seattle: University of Washington Press, 2017.

Guy, John. "The Mahabodhi Temple: Pilgrim Souvenirs of Buddhist India." *The Burlington Magazine* 133:1059 (June 1991): 356–367.

Huber, Toni. *The Holy Land Reborn: Pilgrimage and the Tibetan Reinvention of Buddhist India*. Chicago: University of Chicago Press, 2008. [Copley E-Book]

Kumar, Amit. "Mapping Multiplicity: The Complex Landscape of Bodh Gaya." *Sociological Bulletin* 64:1 (January–April 2015): 36–54.

Mitchell, Donald W. and Sarah H. Jacoby. *Buddhism: Introducing the Buddhist Experience*.

Proser, Adriana, ed. *Pilgrimage and Buddhist Art*. New Haven: Yale University Press, 2010.

Trevithick, Alan. "British Archaeologists, Hindu Abbots, and Burmese Buddhists: The Mahabodhi Temple at Bodh Gaya, 1811–1877." *Modern Asian Studies* 33:3 (July 1999), 635–656.

Optional Reading

Strong, John. *Buddhisms: An Introduction*. London: Oneworld Publications, 2015. [Copley E-Book]

Projects and Assignments

In addition to reading responses and other formal writings required by the course, each student will keep a travel journal in which to write and sketch their daily observations. Teams of students will also collaborate across disciplines (Religious Studies and Art History) on presentations that will be shared in a colloquium when they return to USD.

Grading:

Participation	25%
Reading responses	25%
Travel journal	25%
Team presentations	25%

CLASS SCHEDULE

January 6 Monday	Introduction to Bodhgaya
January 7 Tuesday	The Life of Gautama Buddha Mitchell and Jacoby. <i>Buddhism</i> , pp. 6–30.
January 8 Wednesday	The Teachings of the Buddha Mitchell and Jacoby. <i>Buddhism</i> , pp. 31–64.
January 9 Thursday	The Geography of Buddhist Pilgrimage in Asia Stoddard, “The Geography of Buddhist Pilgrimage,” in Proser, <i>Pilgrimage and Buddhist Art</i> , pp. 2–5.
January 10 Friday	Outward and Inward Journeys Moerman, “Outward and Inward Journeys,” in Proser, <i>Pilgrimage and Buddhist Art</i> , pp. 5–10; and Kumar, “The Complex Landscape at Bodh Gaya,” pp. 36–54.
January 11–12	Excursion to Buddhist Sacred Sites in Bodhgaya Visit the Mahabodhi Temple, the Mahant’s Temple, Sujata’s Village, and view the art and architecture of Bhutan, Burma, China, Japan, Thailand, and other countries at dozens of temples in the environs.

January 13 Monday	The Significance of Bodh Gaya Leoshko, "The Significance of Bodhgaya," in <i>Pilgrimage and Buddhist Art</i> , pp. 10–13. Trevithick, "The Mahabodhi Temple at Bodh Gaya," 635–56.
January 14 Tuesday	The Shifting Terrain of the Buddha Huber, <i>The Holy Land Reborn</i> , pp. 15–39. Geary, "Destination Enlightenment," pp. 11–14
January 15 Wednesday	The Light of Asia Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 15–44.
January 16 Thursday	Rebuilding the Navel of the Earth Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 45–82.
January 17 Friday	The Afterlife of Zamindari Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 83–113.
January 18–19	Excursion to Buddhist Sacred Sites in Rajgir and Nalanda A four-hour drive from Bodh Gaya are the ruins of Nalanda University, a mammoth Buddhist learning center that thrived between the 5 th and 12 th centuries. The university attracted scholars and students from Tibet, China, Greece, and Persia. At its height, this ancient university accommodated over 2,000 teachers and 10,000 students. Elements of Nalanda's art and architecture are preserved at the site and in the local museum. Nearby is the sacred city of Rajgir, a famous pilgrimage center for both Buddhists and Jains. Gautama Buddha is said to have visited and taught here numerous times. Significant archeological sites are located in the vicinity and ceramics dating to approximately 1,000 BCE have been found here.
January 20 Monday	Tourism in the Global Bazaar Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 114–46.
January 21 Tuesday	Historical Pilgrimage Souvenirs Reading: John Guy, "The Mahabodhi Temple: Pilgrim Souvenirs of Buddhist India," pp. 356–67.
January 22 Wednesday	Team presentations and group reflection
January 23 Thursday	Team presentations and group reflection
January 24 Friday	Depart for San Diego

BUDDHIST ART AND PILGRIMAGE IN INDIA

Study Abroad, Intersession 2020

Instructors

The course will be team-taught by Karma Lekshe Tsomo (THRS) and Jessica Lee Patterson (DAA+AH).

Course Description

Pilgrimage is a core element of Buddhist practice, and the earliest Buddhist art was both located at and inspired by pilgrimage sites. Just as works of art are best encountered in person, the nature of pilgrimage can be explored most profoundly through travel. We will journey with our students to Bodhgaya, India, the site associated with the Buddha's awakening, one of the original and most important Buddhist pilgrimage destinations. Significant works of art and architecture at the site include the Mahabodhi Temple, parts of which date back to the seventh century, and the Diamond Throne, a stone platform installed by Emperor Ashoka in the third century BCE. Not only is Bodhgaya the ideal place to contemplate the Indian origins of Buddhist doctrine and its early material culture, it has also become a hub of contemporary globalized Buddhism. Twenty-first century Bodhgaya now serves as a gathering place for Buddhists from all over the world, many of whom have built new temples in the style of their home countries, making it an ideal place to perform cross-cultural comparisons of the many different regional expressions of Buddhist practice and aesthetics that exist today.

Additional Logistics

As a major site of Buddhist pilgrimage, Bodhgaya today has many modern hotels and also many monasteries that offer accommodations, to provide the most immersive experience possible. Rail and air transportation options to Bodhgaya have greatly improved in recent years and there is a wealth of literature to draw from, such as Toni Huber's, *The Holy Land Reborn: Pilgrimage and the Tibetan Reinvention of Buddhist India*, and David Geary's *The Rebirth of Bodh Gaya: Buddhism and the Making of a World Heritage Site*. These resources will be supplemented with readings about fundamental Buddhist doctrine and art forms to provide breadth. The temples and sacred sites in Bodhgaya are within walking distance of each other and sacred sites of Hinduism and Islam are located just steps away, giving historical context to the Buddhist religious and architectural heritage. Several other major Buddhist pilgrimage sites can be reached by car just a few hours away: Rajgir, where the Buddhist is said to have spoken the *Heart of Wisdom Sutra*, and Nalanda, the famed monastic university that was the center of Buddhist learning from the fifth to twelfth centuries, among others. Following pilgrimage routes that have been

active for over two millennia, students will have the opportunity for deep reflections on tradition and change.

Integration Learning Outcomes (to supplement THRS and ARTH LOs)

1. Recognize connections between multiple disciplinary approaches and perspectives on the study of Buddhist religion and art as expressed through pilgrimage rituals and the visual culture of pilgrimage sites (corresponds to Integration SLO 1).
2. Synthesize and apply knowledge from multiple disciplines to write thoughtfully about your experiences and observations, drawing meaningful connections and contrasts between the diverse forms of Buddhist art and ritual encountered first-hand in India (corresponds to Integration SLOs 3 and 4).
3. Articulate in your writings how the integration of multiple disciplines, perspectives, and approaches enhances your understanding of the nature of Buddhist pilgrimage and the forms taken by Buddhist art (corresponds to Integration SLO 2).
4. Students will demonstrate in-depth knowledge of Buddhist art and pilgrimage in the contemporary Indian context, an important topic in Religious Studies (FTRI 3)
5. Students will explore the history and theory of Buddhist art through readings and lectures studied in tandem with tangible experiences of sacred sites, images, and artifacts.
6. Students will record their observations through writing and sketching in a travel journal, and cross-disciplinary teams will present reflections on their experiences from the perspectives of both disciplines.

Required Reading

Geary, David. "Destination Enlightenment: Branding Buddhism and Spiritual Tourism in Bodhgaya, Bihar." *Anthropology Today* 24:3 (June 2008): 11–14.

Geary, David. *The Rebirth of Bodh Gaya: Buddhism and the Making of a World Heritage Site*. Seattle: University of Washington Press, 2017.

Guy, John. "The Mahabodhi Temple: Pilgrim Souvenirs of Buddhist India." *The Burlington Magazine* 133:1059 (June 1991): 356–367.

Huber, Toni. *The Holy Land Reborn: Pilgrimage and the Tibetan Reinvention of Buddhist India*. Chicago: University of Chicago Press, 2008. [Copley E-Book]

Kumar, Amit. "Mapping Multiplicity: The Complex Landscape of Bodh Gaya." *Sociological Bulletin* 64:1 (January–April 2015): 36–54.

Mitchell, Donald W. and Sarah H. Jacoby. *Buddhism: Introducing the Buddhist Experience*.

Proser, Adriana, ed. *Pilgrimage and Buddhist Art*. New Haven: Yale University Press, 2010.

Trevithick, Alan. "British Archaeologists, Hindu Abbots, and Burmese Buddhists: The Mahabodhi Temple at Bodh Gaya, 1811–1877." *Modern Asian Studies* 33:3 (July 1999), 635–656.

Optional Reading

Strong, John. *Buddhisms: An Introduction*. London: Oneworld Publications, 2015. [Copley E-Book]

Reading Notes

Students are required to take at least one page of notes on each of the assigned readings. Reading notes are most helpful when they include a combination of specific quotations, passages, and ideas from the text together with your own comments and questions about them.

Travel Journal

Each student will keep a travel journal in which to write and sketch daily observations. Make sure to include at least one text entry and one sketch for each day of the course.

Integration Essay (4–5 pages)

Drawing on the readings, personal observations, and cross-disciplinary group discussions, each student will write an essay integrating the methodological approaches of art history and religious studies. The integration essay is an opportunity for students to draw connections between specific Buddhist concepts and the diverse ways these concepts are expressed in the architecture, painting, sculpture, and rituals encountered at Buddhist pilgrimage sites in India. The essay will be based on each student's observations of and insights into two or more Buddhist cultures (e.g., Bhutanese, Chinese, Japanese, Thai, Tibetan, etc.) that maintain active temples at the pilgrimage site, and the essay will address how the distinct religious perspective of each cultural tradition manifests in unique artistic styles and ritual activities.

Team Presentations

In the final days of the course, students taking the course for art historical and religious studies credit will collaborate across disciplines to prepare an oral presentation that distills and combines the ideas they are preparing for their integration essays into a team presentation that reflects on their shared experiences.

Grading:

Participation	20%
Reading notes	20%
Travel journal	20%
Integration essay	20%
Team presentations	20%

CLASS SCHEDULE

January 6 Monday	Introduction to Bodhgaya
January 7 Tuesday	The Life of Gautama Buddha Mitchell and Jacoby. <i>Buddhism</i> , pp. 6–30.
January 8 Wednesday	The Teachings of the Buddha Mitchell and Jacoby. <i>Buddhism</i> , pp. 31–64.
January 9 Thursday	The Geography of Buddhist Pilgrimage in Asia Stoddard, “The Geography of Buddhist Pilgrimage,” in Proser, <i>Pilgrimage and Buddhist Art</i> , pp. 2–5.
January 10 Friday	Outward and Inward Journeys Moerman, “Outward and Inward Journeys,” in Proser, <i>Pilgrimage and Buddhist Art</i> , pp. 5–10; and Kumar, “The Complex Landscape at Bodh Gaya,” pp. 36–54.
January 11–12	Excursion to Buddhist Sacred Sites in Bodhgaya Visit the Mahabodhi Temple, the Mahant’s Temple, Sujata’s Village, and view the art and architecture of Bhutan, Burma, China, Japan, Thailand, and other countries at dozens of temples in the environs.
January 13 Monday	The Significance of Bodh Gaya Leoshko, “The Significance of Bodhgaya,” in <i>Pilgrimage and Buddhist Art</i> , pp. 10–13. Trevithick, “The Mahabodhi Temple at Bodh Gaya,” 635–56.
January 14 Tuesday	The Shifting Terrain of the Buddha Huber, <i>The Holy Land Reborn</i> , pp. 15–39. Geary, “Destination Enlightenment,” pp. 11–14
January 15	The Light of Asia

Wednesday	Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 15–44.
January 16 Thursday	Rebuilding the Navel of the Earth Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 45–82.
January 17 Friday	The Afterlife of Zamindari Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 83–113.
January 18–19	Excursion to Buddhist Sacred Sites in Rajgir and Nalanda A four-hour drive from Bodh Gaya are the ruins of Nalanda University, a mammoth Buddhist learning center that thrived between the 5 th and 12 th centuries. The university attracted scholars and students from Tibet, China, Greece, and Persia. At its height, this ancient university accommodated over 2,000 teachers and 10,000 students. Elements of Nalanda’s art and architecture are preserved at the site and in the local museum. Nearby is the sacred city of Rajgir, a famous pilgrimage center for both Buddhists and Jains. Gautama Buddha is said to have visited and taught here numerous times. Significant archeological sites are located in the vicinity and ceramics dating to approximately 1,000 BCE have been found here.
January 20 Monday	Tourism in the Global Bazaar Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 114–46.
January 21 Tuesday	Historical Pilgrimage Souvenirs Reading: John Guy, “The Mahabodhi Temple: Pilgrim Souvenirs of Buddhist India,” pp. 356–67.
January 22 Wednesday	Team presentations and group reflection
January 23 Thursday	Team presentations and group reflection
January 24 Friday	Depart for San Diego

Date Submitted: 01/24/19 3:01 pm

Viewing: **HNRS 350 : Integration and Innovation in Disability Studies** ~~Cultural Const of Motherhood~~

Last edit: 01/28/19 5:50 pm

Changes proposed by: jtullis

In Workflow

1. HONR Chair
2. AS Associate Dean
3. Core Curricula Chair
4. Provost
5. Registrar
6. Banner

Approval Path

1. 01/25/19 9:17 pm
Susannah Stern (susannahstern):
Approved for HONR Chair
2. 02/20/19 3:01 pm
Ronald Kaufmann (kaufmann):
Approved for AS Associate Dean

Contact Person(s)

Name:	E-mail:	Campus Phone:
Erin Fornelli	efornelli	7847

Effective Term

Fall 2019

Subject Code

HNRS

Course Number

350

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

Integration and Innovation ~~Cultural Const of Motherhood~~

Catalog Title

Integration and Innovation in Disability Studies ~~Cultural Const of Motherhood~~

Credit Hours

4 ~~3-4~~

Weekly Contact Hours

Lecture: **3** ~~0~~

Lab: 0

Other: 0

Catalog Course Description

Disability Studies is a broad, interdisciplinary field that approaches disability from historical, cultural, and social perspectives. In this course we will work to better understand disability experiences and issues impacting people with disabilities. We will explore the interpersonal, social, cultural, and mediated conceptions of disability, and consider various models with which disability is commonly understood. We will begin with the origins of disability studies, interrogate current issues and discourses, and finally imagine future possibilities. Some questions that guide the course include: How have our conceptions of disability been shaped? And by whom? What institutional and social structures disable people? What efforts have been made to integrate people with disabilities? What role do they play in change? How might we envision a more just future for those whose bodies are viewed as outside the norm? Assignments will ask students to integrate their knowledge to expand access and create social change. This section satisfies 4 units of COMM.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Research

Lecture

Seminar
Exam/Paper
Paper

Faculty Course
Workload

Same as weekly contact hours

Is this course cross-listed?

No

Prerequisites?

Must be Honors Student

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

Yes

Is this course repeatable for credit?

No

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

Advanced Integration
Domestic 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:

Majors/Minors/Concentrations:

Communication Studies - COMM

Education - EDUC

Department
Restrictions:

Major
Restrictions:

Class
Restrictions:

Include

Class Codes: **JR, S2, SR ~~S2~~**

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: **14** No: **0** Abstain: **0**

Rationale:

In response to a Faculty Learning Community at USD about Universal Design for Learning, recommendations included offering disability studies related curricula to demonstrate that disability perspectives are valued and desired on our campus, but also that students can benefit from learning about a perspective that is different from or represents their own.

Supporting
documents

[Disability Studies Syllabus PDF CIM.pdf](#)
[DisabilityStudies Rubrics.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?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 1201

HRNS 350/351
Integration and Innovation in Disability Studies
Fall 2019 Course Syllabus

Suzanne Stolz, EdD (SOLES)
Office Hours:
Office: MRH 253
E-mail: [sstolz@sandiego.edu](mailto:ssstolz@sandiego.edu)
Phone: 619.260.2707

Jillian A. Tullis, PhD (CAS)
Office Hours:
Office: Camino 126 E
E-mail: jtullis@sandiego.edu
Phone: 619.260.6897

Course Info: HRNS 350/351, Section #, TR 2:30-3:50 in Mother Rosalie 131

Prerequisites:

Restrictions:

Rationale

In the United States there are 57 million people with a disability (<https://www.nod.org>). Whether wheelchair users or students with invisible learning differences, disability touches many aspects of the human experience, from cradle to grave, at home and in the workplace. This class will explore the experience of people living with a disability, interrogate the ways in which they are constructed and represented, and prepare students to better advocate for people who are or may become disabled. Disability Studies is an interdisciplinary field and by examining disability through multiple methodological and theoretical lenses, students will gain knowledge about how disability is varied and multidimensional and consider ways to work towards a more inclusive and equitable world.

With theory and praxis from the fields of communication and education, we aim to teach students how to create, analyze, and critique messages about disability while considering how we learn, create, and re-create understandings. By integrating the two disciplines, we will explore implications of discourses and pedagogies that impact social, political, and personal realities. Using qualitative methods such as narrative inquiry, interviewing, and discourse analysis, students will engage with topics related health communication, wellness, and social constructions of the body as well as the integration of disability in education, employment, and community life.

Course Description

Disability Studies is a broad, interdisciplinary field that approaches disability from historical, cultural, and social perspectives. In this course we will work to better understand disability experiences and issues impacting people with disabilities. We will explore the interpersonal, social, cultural, and mediated conceptions of disability, and consider various models with which disability is commonly understood. We will begin with the origins of disability studies, interrogate current issues and discourses, and finally imagine future possibilities. Some questions that guide the course include: How have our conceptions of disability been shaped? And by whom? What institutional and social structures disable people? What efforts have been made to

integrate people with disabilities? What role do these efforts play in change? How might we envision a more just future for those whose bodies are viewed as outside the norm? Assignments will ask students to integrate their knowledge to expand access and create social change.

Student Learning Outcomes

Students who successfully complete this course will:

1. **Recognize** the ways in which Disability Studies uses multiple methods, disciplines, and theoretical perspectives to understand and construct conceptions of disability. [Advanced integration]
2. Engage in **critical-self reflection** to **articulate** how the scholarly exploration of disability and disability studies facilitates an understanding of privilege, oppression, and social constructions of difference [DISJ II].
3. **Analyze** and **articulate** how different models for critically thinking and self-reflection about disability might impact the ways in which we address social problems (i.e. segregation, lack of access). [Advanced integration & DISJ II]
4. **Synthesize** and **apply** knowledge from multiple disciplines, including communication studies and education, through a social innovation proposal and presentation that focuses on social justice and inclusion. [Advanced integration & DISJ II].

Required Materials

See attached bibliography for list of readings

Please check the course Blackboard site for additional required readings, and links to videos and podcasts.

Format for Written Work

All work (unless completed in class) must be typed using 12-point font, double-spaced, with 1-inch margins – no exceptions. APA is the only appropriate manuscript styles for assignments in this course.

Class Policies & Philosophies

Diversity Policy – The University of San Diego holds a deep commitment to developing and sustaining a diverse campus community in the broadest sense, including, but not limited to, differences in gender, race, ethnicity, generational history, culture, socioeconomic class, religion, sexual orientation, national origin, citizenship status, political perspectives, geographic origin, and physical ability. We fully embrace this perspective and strive to create a classroom environment that embodies diversity and encourages diverse voices.

Students with Disabilities – Students with disabilities who believe that they may need accommodations in the class are encouraged to contact Disability and Learning Difference

Resource Center (DLDR) in Serra 300 (or by phone at 619.260.4655) within the first three weeks of the semester to better ensure that such accommodations are implemented in a timely fashion. We will provide accommodations as instructed by DLDR.

Attendance – Regular attendance is critical to your success in the course. It is also essential to foster a sense of community. In an effort to encourage you to attend class regularly, 10% of your overall grade constitutes attendance and participation, the latter of which we will describe below. Students who miss more than three classes may have their letter grade in the class lowered. Habitual late arrivals (more than 10 minutes) may also result in a grade reduction.

Class Participation – We have high expectations for student participation in this course. The best classes are those where everyone is committed to their own learning and the education of their peers as well. In the spirit of this goal, we trust that you will come to class prepared, enthusiastic, and ready to learn. What is required of you is that you will come to class 1) having completed the assigned readings and any homework and; 2) ready to pose questions and discuss the readings. Students who consistently engage in these behaviors will receive high marks for class participation.

Finally, you may find the course materials, from the textbook to class discussions, challenge the way you have historically understood relational communication and the world we live in. We want you to recognize the value of varied, competing points of view and the research and personal experiences that foster these points of view. You may not agree with the perspectives expressed by others in the course or even in the readings, but we expect you to respect each individual's right to have and share their experiences, and make connections between course material and the opinions of others. Tolerance is the minimal requirement; acknowledging and respecting difference is the norm we will embrace.

Technology & Devices – There is an ongoing debate in higher education about the use of communication devices (e.g., cell phones, laptops, and tablets) in the classroom. Most of the research indicates that these devices hinder student learning more than they help. Since any policy will influence your success, we will set aside time at the beginning of our class for you and your peers to create a policy and consequences for the use of communication devices which we will enforce.

Academic Integrity Policy and Academic Dishonesty

To maintain the integrity of this course and the principles of USD, we will strictly enforce the academic integrity policy. Please make yourself familiar with the types of behavior that constitute a violation of this policy. We encourage you to review the University's Academic Integrity Policy here:

<http://www.sandiego.edu/associatedstudents/branches/honor-council1/integrity-policy.php>

Late/Incomplete Work

You should make every effort complete assignments by the specified time/date on the course calendar below. However, we encourage you to speak with us if you anticipate being unable to complete an assignment by the due date. We reserve the right to reduce your grade by 10% for late work.

Assignments and Grading

We will base your grade in this class on the learning and competence you demonstrate in the successful completion of the following class assignments:

<i>Assignment</i>	<i>Points Possible</i>	<i>Your Score</i>
Disability Reflection (pre & post)	10 (10%)	
Contemporary Representation Abstract and Analysis	10 (10%)	
Audio Blog/Podcast	20 (20%)	
Social Innovation Proposal & Presentation	50 (50%)	
Participation & Attendance	10 (10%)	
<i>Total Points Possible</i>	<i>100 (100%)</i>	

The following is the grading scale used for assigning final grades:

95-100 = A 90-94 = A- 86-89 = B+ 83-85 = B 80-82 = B- 76-79 = C+
73-75 = C 70-72 = C- 66-69 = D+ 63-65 = D 60-64 = D- below 59 = F

Remember: You are responsible for all the material in the textbook and other assigned reading materials whether or not we discuss these readings in class. This policy applies to all lectures, films, and student presentations.

Assignment Descriptions

Detailed descriptions of assignments and grading rubrics will be available on Blackboard. You are invited to work with a partner or small group on assignments.

Disability Reflection: In this paper, you will reflect upon your conceptions, experiences, and interactions with disability, noting how you and others have experienced privilege and oppression. [DISJ II; Critical self-reflection] At the end of the semester, you will revisit this paper and reflect upon how your perspectives have changed and in what ways.

Contemporary Representation Abstract and Analysis: During each class meeting, one student will be assigned to present an abstract that relates to the week's topic. Identify a publication intended for a mass audience (e.g. journal article, trade publication or newsletter, or current new story), write a 250-word (maximum) summary of the piece, and identify three concerns/issues guided by the following questions:

- How do the authors define disability? [DISJ II; Analyze how social constructions are produced]
- Does the article reinforce ableist thinking or include ableist language or ideas? If so, what suggestions do you have for editing or rethinking the message? [DISJ II Articulate opportunities for inclusion and social justice]
- Does the article challenge majoritarian narratives? If so, how?

Audio Blog or Podcast: In lieu of a midterm, twice, you will be asked to submit an audio response to readings and class discussions to the course Blackboard site. You (and your partner or group members) should address the prompt provided and include your own thoughts or observations. This assignment will reflect your integration of course readings and in-class discussions. We encourage you to stay up-to-date with readings and actively engage in discussions.

Social Innovation Proposal: For this semester-long project, you will work to identify a contemporary issue (local or global) affecting a disability community and recommend a practical and appropriate solution towards social justice [DISJ II]. You (and your partner or group members) will present your proposal to a panel of stakeholders with special attention to intersectionality [DISJ II]. You will complete this assignment in stages, described below:

Stage 1: Identify a list of 3 issues affecting the disability community (by Week 4)

Stage 2: Conduct library research and draft a review of the relevant literature for one of your three issues (by Week 9)

Stage 3: Draft a proposal or create a pitch to address the issue you have identified (by Week 11)

Stage 4: Present proposal or pitch to a panel of stakeholders, and finalize submission for grading (Week 15 & 16)

Please note: There may be times where we may ask you to complete an out of class homework assignment. These activities may include viewing films or engaging in personal reflections. We will use these activities to inform in-class discussions or analyses of topics from the text. The majority of the time these will be non-graded assignments, but let me reiterate they will enable your ability to fully engage in the course.

Tentative Course Calendar

(This is a tentative calendar and is subject to change at the instructor's discretion.)

<u>Week</u>	<u>Readings Due</u>	<u>Topic</u>
<u>Week 1</u> Wed. Sept 4.	Haller	Welcome, Course Policies, and Introductions History and Models of Disability
<u>Week 2</u> Mon., Sept. 9 Wed., Sept. 11	Anna Kudlick	What is ableism?
<u>Week 3</u> Mon., Sept. 16 Wed., Sept. 18	Manning, et al. Talks Back	Disability Culture Film: Vital Signs: Crip Culture
<u>Week 4</u> Mon., Sept. 23 Wed., Sept. 25	Garland-Thomson, Siebers, Asch	Identity and Embodiment
<u>Week 5</u> Mon. Sept. 30 Wed., Oct. 2	"Guest Room" "Escape" & Crisp	Disability, Gender, & Sexuality
<u>Week 6</u> Mon., Oct. 7 Wed., Oct 9	Choice of: Grealy Devaney	Health and Disability
<u>Week 7</u> Mon., Oct. 14 Wed., Oct. 16	Grealy Devaney	Health and Disability
<u>Week 8</u> Mon., Oct. 21 Wed. Oct. 23	Ferri & Conner Baglieri & Shapiro	Disability in Education
<u>Week 9</u> Mon., Oct. 28 Wed., Oct. 30	Ben-Mosche	Disability in the Community Film: Power of the 504, Dick-Mosher
<u>Week 10</u> Mon., Nov. 4 Wed., Nov. 6	Wong et al. "Code of the Freaks"	Media, Aesthetics, and Art

<u>Week 11</u> Mon., Nov. 11 Wed., Nov. 13	Siebers	Media, Aesthetics, and Art Film: Invitation to Dance
<u>Week 12</u> Mon., Nov. 18 Wed., Nov. 20		Field Experience
<u>Week 13</u> Mon., Nov. 25 Wed., Nov. 27		Thanksgiving - No Class Meeting
<u>Week 14</u> Mon., Dec. 2 Wed., Dec. 4	Kalyanpur WHO	Disability Abroad
<u>Week 15</u> Mon., Dec. 9 Wed., Dec. 11	Gillen, Pullin Stout & Schwartz	Possible Futures Social Innovation Proposal Presentations begin
<u>Week 16</u> Final		Social Innovation Proposal Presentations
Final Exams		Final Reflections

Course Bibliography

- Anna. (19 November 2010). What is ableism? Five things about ableism you should know. Retrieved from <http://disabledfeminists.com/2010/11/19/what-is-ableism-five-things-about-ableism-you-should-know/>
- Asch, A. (2001). Critical race theory, feminism, and disability: Reflections on social justice and personal identity. *Ohio State Law Journal*, 62.
- Baglieri, S., & Shapiro, A. (2012). Disabilities and initial approaches for creating inclusive environments: Critical practices for creating least restrictive attitudes *Disability studies and the inclusive classroom* (pp. 139-182). New York: Taylor & Francis.
- Ben-Moshe, L. (2014). Alternatives to (disability) incarceration. In L. Ben-Moshe, C. Chapman, & A. C. Carey (Eds.), *Disability Incarcerated* (pp. 255-272): Palgrave Macmillan.
- Coalition, M. D. R. Models of disability. Retrieved from <http://www.copower.org/leadership/models-of-disability>
- "Code of the Freaks". Retrieved from <http://vimeo.com/20531038>
- Crisp, M. (1 May 2006). Rolling through cyber love. Retrieved from <http://www.newmobility.com/2006/05/rolling-through-cyber-love/>
- Devaney, J., & Schmidt, J. (2012). *My leaky body: Tales from the gurney*. New Brunswick, Canada: Fredericton.
- Dick-Mosher, J. (2015). Bodies in contempt: Gender, class and disability intersections in workplace discrimination claims. *Disability Studies Quarterly*, 35. doi:<http://dx.doi.org/10.18061/dsq.v35i3.4928>
- Ferri, B., & Conner, D. (2005). Tools of exclusion: Race, disability, and (re)segregated education. *Teachers College Record*, 107, 453-474.
- Garland-Thomson, R. (2009a). Beholding *Staring: How we look* (pp. 185-196). New York: Oxford University Press.
- Garland-Thomson, R. (2009b). Bodies *Staring: How we look* (pp. 161-184). New York: Oxford University Press.
- Gillen, V. (2015). Access for all! Neuro-architecture and equal enjoyment of public facilities. *Disability Studies Quarterly*, 35. doi:<http://dx.doi.org/10.18061/dsq.v35i3.4941>
- Glass, I. (2008). Escape. *This American Life*. Chicago, IL.
- Grealy, L. (1994). *Autobiography of a face*. Boston, MA: Houghton Mifflin
- Haller, B. News media models Retrieved from <https://mediadisability.wordpress.com/news-media-models/>
- Iwakuma, M., Okuhira, M., & Nasu, S. (2016). When I am in Japan, I feel as though I'm not disabled": A cross-cultural adjustment study of trainees with disabilities from Asia-Pacific regions. *Disability Studies Quarterly*, 36.
- Kudlick, C. J. (2003). Disability history: Why we need another "other". *The American Historical Review*, 108, 763-793.
- Lisa Pfahl, J. J. W. P. (2014). Subversive Status: Disability Studies in Germany, Austria, and Switzerland. *Disability Studies Quarterly*, 34.

- Mat Fraser, actor of “American Horror Story,” discusses freaks. Retrieved from https://www.youtube.com/watch?v=EF_IsA8NC8k
- Poetry by Lynn Manning, Jim Ferris, Leroy Moore, Petra Kuppers, Eli Clare.
- Pullin, G. (2009). Simple meets universal *Design meets disability* (pp. 65-86). Massachusetts: MIT Press.
- Rao, S., & Kalyanpur, M. (Ed.) (2015). *South Asia & disability studies: Redefining boundaries & extending horizons*. New York: Peter Lang Publishing, Inc.
- Siebers, T. (2006). Disability aesthetics. *Journal for Cultural and Religious Theory*, 7, 63-73.
- Siebers, T. (2013). Disability and the theory of complex embodiment. In L. J. Davis (Ed.), *The Disability Studies Reader* (4th ed., pp. 278-297). New York: Routledge.
- Stella Young video, “Inspiration porn and the objectification of disability.” Retrieved from https://www.youtube.com/watch?v=SxrS7-I_sMQ
- Stout, A., & Schwartz, A. (2014). “It’ll grow organically and naturally”: The reciprocal relationship between student groups and disability studies on college campuses. *Disability Studies Quarterly*, 34. doi:<http://dx.doi.org/10.18061/dsq.v34i2.4253>
- Tate, J. (Writer). (2015). Guest Room.
- UK Paralympics Rio 2016, “We’re The Superhumans”. Retrieved from <https://www.youtube.com/watch?v=locLkk3aYIk>
- WHO Cares about Africans living with disability. (2008). *African Health Monitor*.
- Wong, A., Jackson, L., & Taylor-Parker, L. (3 Jan 2016). The inspiration porn resolution. Retrieved from [https://medium.com/disability-stories/the-inspiration-porn-resolution-a30baf972499 -.gaqi7x8pa](https://medium.com/disability-stories/the-inspiration-porn-resolution-a30baf972499-.gaqi7x8pa)

	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.	

	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.	

Date Submitted: 01/24/19 3:03 pm

Viewing: **HNRS 351 : Integration and Innovation in Disability Studies Product Development & Design Using Six Sigma**

Last edit: 01/28/19 5:51 pm

Changes proposed by: jtullis

Other Courses
referencing this
courseAs A Banner Equivalent:HNRS 352 : China and India: From Colonies to Global Powers

In Workflow

1. HONR Chair
2. AS Associate Dean
3. Core Curricula Chair
4. Provost
5. Registrar
6. Banner

Approval Path

1. 01/25/19 9:17 pm
Susannah Stern (susannahstern):
Approved for HONR Chair
2. 02/20/19 3:01 pm
Ronald Kaufmann (kaufmann):
Approved for AS Associate Dean

Contact Person(s)

Name:	E-mail:	Campus Phone:
Erin Fornelli	efornelli	7847

Effective Term

Fall 2019

Subject Code

HNRS

Course Number

351

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

Integration and Innovation Product Development & Design

Catalog Title

Integration and Innovation in Disability Studies Product Development & Design Using Six Sigma

Credit Hours

4

Weekly Contact Hours

Lecture: 3 0 Lab: 0 Other: 0

Catalog Course Description

Disability Studies is a broad, interdisciplinary field that approaches disability from historical, cultural, and social perspectives. In this course we will work to better understand disability experiences and issues impacting people with disabilities. We will explore the interpersonal, social, cultural, and mediated conceptions of disability, and consider various models with which disability is commonly understood. We will begin with the origins of disability studies, interrogate current issues and discourses, and finally imagine future possibilities. Some questions that guide the course include: How have our conceptions of disability been shaped? And by whom? What institutional and social structures disable people? What efforts have been made to integrate people with disabilities? What role do they play in change? How might we envision a more just future for those whose bodies are viewed as outside the norm? Assignments will ask students to integrate their knowledge to expand access and create social change. This section satisfies 4 units of EDUC.

Standard Grading System- Final

Primary Grading
Mode

Other Grading Mode(s)

~~Pass/Fail Grading System~~

Method(s) of
delivery

Research

Lecture

Seminar

Exam/Paper

Paper

Faculty Course
Workload

Same as weekly contact hours

Is this course cross-listed?

No

Prerequisites?

Must be Honors Student

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

Yes

Is this course repeatable for credit?

No

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

Advanced Integration

Domestic Diversity level 2

Course attributes **Honors**

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:

Majors/Minors/Concentrations:

Communication Studies - COMM

Education - EDUC

Department
Restrictions:

Major
Restrictions:

Class
Restrictions:

Include

Class Codes: JR, S2, 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** No: **0** Abstain: **3**

Rationale:

In response to a Faculty Learning Community at USD about Universal Design for Learning, recommendations included offering disability studies related curricula to demonstrate that disability perspectives are valued and desired on our campus, but also that students can benefit from learning about a perspective that is different from or represents their own.

Supporting
documents

[Disability Studies Syllabus_PDF_CIM.pdf](#)
[DisabilityStudies_Rubrics.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?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 1202

HRNS 350/351
Integration and Innovation in Disability Studies
Fall 2019 Course Syllabus

Suzanne Stolz, EdD (SOLES)
Office Hours:
Office: MRH 253
E-mail: [sstolz@sandiego.edu](mailto:ssstolz@sandiego.edu)
Phone: 619.260.2707

Jillian A. Tullis, PhD (CAS)
Office Hours:
Office: Camino 126 E
E-mail: jtullis@sandiego.edu
Phone: 619.260.6897

Course Info: HRNS 350/351, Section #, TR 2:30-3:50 in Mother Rosalie 131

Prerequisites:

Restrictions:

Rationale

In the United States there are 57 million people with a disability (<https://www.nod.org>). Whether wheelchair users or students with invisible learning differences, disability touches many aspects of the human experience, from cradle to grave, at home and in the workplace. This class will explore the experience of people living with a disability, interrogate the ways in which they are constructed and represented, and prepare students to better advocate for people who are or may become disabled. Disability Studies is an interdisciplinary field and by examining disability through multiple methodological and theoretical lenses, students will gain knowledge about how disability is varied and multidimensional and consider ways to work towards a more inclusive and equitable world.

With theory and praxis from the fields of communication and education, we aim to teach students how to create, analyze, and critique messages about disability while considering how we learn, create, and re-create understandings. By integrating the two disciplines, we will explore implications of discourses and pedagogies that impact social, political, and personal realities. Using qualitative methods such as narrative inquiry, interviewing, and discourse analysis, students will engage with topics related health communication, wellness, and social constructions of the body as well as the integration of disability in education, employment, and community life.

Course Description

Disability Studies is a broad, interdisciplinary field that approaches disability from historical, cultural, and social perspectives. In this course we will work to better understand disability experiences and issues impacting people with disabilities. We will explore the interpersonal, social, cultural, and mediated conceptions of disability, and consider various models with which disability is commonly understood. We will begin with the origins of disability studies, interrogate current issues and discourses, and finally imagine future possibilities. Some questions that guide the course include: How have our conceptions of disability been shaped? And by whom? What institutional and social structures disable people? What efforts have been made to

integrate people with disabilities? What role do these efforts play in change? How might we envision a more just future for those whose bodies are viewed as outside the norm? Assignments will ask students to integrate their knowledge to expand access and create social change.

Student Learning Outcomes

Students who successfully complete this course will:

1. **Recognize** the ways in which Disability Studies uses multiple methods, disciplines, and theoretical perspectives to understand and construct conceptions of disability. [Advanced integration]
2. Engage in **critical-self reflection** to **articulate** how the scholarly exploration of disability and disability studies facilitates an understanding of privilege, oppression, and social constructions of difference [DISJ II].
3. **Analyze** and **articulate** how different models for critically thinking and self-reflection about disability might impact the ways in which we address social problems (i.e. segregation, lack of access). [Advanced integration & DISJ II]
4. **Synthesize** and **apply** knowledge from multiple disciplines, including communication studies and education, through a social innovation proposal and presentation that focuses on social justice and inclusion. [Advanced integration & DISJ II].

Required Materials

See attached bibliography for list of readings

Please check the course Blackboard site for additional required readings, and links to videos and podcasts.

Format for Written Work

All work (unless completed in class) must be typed using 12-point font, double-spaced, with 1-inch margins – no exceptions. APA is the only appropriate manuscript styles for assignments in this course.

Class Policies & Philosophies

Diversity Policy – The University of San Diego holds a deep commitment to developing and sustaining a diverse campus community in the broadest sense, including, but not limited to, differences in gender, race, ethnicity, generational history, culture, socioeconomic class, religion, sexual orientation, national origin, citizenship status, political perspectives, geographic origin, and physical ability. We fully embrace this perspective and strive to create a classroom environment that embodies diversity and encourages diverse voices.

Students with Disabilities – Students with disabilities who believe that they may need accommodations in the class are encouraged to contact Disability and Learning Difference

Resource Center (DLDR) in Serra 300 (or by phone at 619.260.4655) within the first three weeks of the semester to better ensure that such accommodations are implemented in a timely fashion. We will provide accommodations as instructed by DLDR.

Attendance – Regular attendance is critical to your success in the course. It is also essential to foster a sense of community. In an effort to encourage you to attend class regularly, 10% of your overall grade constitutes attendance and participation, the latter of which we will describe below. Students who miss more than three classes may have their letter grade in the class lowered. Habitual late arrivals (more than 10 minutes) may also result in a grade reduction.

Class Participation – We have high expectations for student participation in this course. The best classes are those where everyone is committed to their own learning and the education of their peers as well. In the spirit of this goal, we trust that you will come to class prepared, enthusiastic, and ready to learn. What is required of you is that you will come to class 1) having completed the assigned readings and any homework and; 2) ready to pose questions and discuss the readings. Students who consistently engage in these behaviors will receive high marks for class participation.

Finally, you may find the course materials, from the textbook to class discussions, challenge the way you have historically understood relational communication and the world we live in. We want you to recognize the value of varied, competing points of view and the research and personal experiences that foster these points of view. You may not agree with the perspectives expressed by others in the course or even in the readings, but we expect you to respect each individual's right to have and share their experiences, and make connections between course material and the opinions of others. Tolerance is the minimal requirement; acknowledging and respecting difference is the norm we will embrace.

Technology & Devices – There is an ongoing debate in higher education about the use of communication devices (e.g., cell phones, laptops, and tablets) in the classroom. Most of the research indicates that these devices hinder student learning more than they help. Since any policy will influence your success, we will set aside time at the beginning of our class for you and your peers to create a policy and consequences for the use of communication devices which we will enforce.

Academic Integrity Policy and Academic Dishonesty

To maintain the integrity of this course and the principles of USD, we will strictly enforce the academic integrity policy. Please make yourself familiar with the types of behavior that constitute a violation of this policy. We encourage you to review the University's Academic Integrity Policy here:

<http://www.sandiego.edu/associatedstudents/branches/honor-council1/integrity-policy.php>

Late/Incomplete Work

You should make every effort complete assignments by the specified time/date on the course calendar below. However, we encourage you to speak with us if you anticipate being unable to complete an assignment by the due date. We reserve the right to reduce your grade by 10% for late work.

Assignments and Grading

We will base your grade in this class on the learning and competence you demonstrate in the successful completion of the following class assignments:

<i>Assignment</i>	<i>Points Possible</i>	<i>Your Score</i>
Disability Reflection (pre & post)	10 (10%)	
Contemporary Representation Abstract and Analysis	10 (10%)	
Audio Blog/Podcast	20 (20%)	
Social Innovation Proposal & Presentation	50 (50%)	
Participation & Attendance	10 (10%)	
<i>Total Points Possible</i>	<i>100 (100%)</i>	

The following is the grading scale used for assigning final grades:

95-100 = A 90-94 = A- 86-89 = B+ 83-85 = B 80-82 = B- 76-79 = C+
73-75 = C 70-72 = C- 66-69 = D+ 63-65 = D 60-64 = D- below 59 = F

Remember: You are responsible for all the material in the textbook and other assigned reading materials whether or not we discuss these readings in class. This policy applies to all lectures, films, and student presentations.

Assignment Descriptions

Detailed descriptions of assignments and grading rubrics will be available on Blackboard. You are invited to work with a partner or small group on assignments.

Disability Reflection: In this paper, you will reflect upon your conceptions, experiences, and interactions with disability, noting how you and others have experienced privilege and oppression. [DISJ II; Critical self-reflection] At the end of the semester, you will revisit this paper and reflect upon how your perspectives have changed and in what ways.

Contemporary Representation Abstract and Analysis: During each class meeting, one student will be assigned to present an abstract that relates to the week's topic. Identify a publication intended for a mass audience (e.g. journal article, trade publication or newsletter, or current new story), write a 250-word (maximum) summary of the piece, and identify three concerns/issues guided by the following questions:

- How do the authors define disability? [DISJ II; Analyze how social constructions are produced]
- Does the article reinforce ableist thinking or include ableist language or ideas? If so, what suggestions do you have for editing or rethinking the message? [DISJ II Articulate opportunities for inclusion and social justice]
- Does the article challenge majoritarian narratives? If so, how?

Audio Blog or Podcast: In lieu of a midterm, twice, you will be asked to submit an audio response to readings and class discussions to the course Blackboard site. You (and your partner or group members) should address the prompt provided and include your own thoughts or observations. This assignment will reflect your integration of course readings and in-class discussions. We encourage you to stay up-to-date with readings and actively engage in discussions.

Social Innovation Proposal: For this semester-long project, you will work to identify a contemporary issue (local or global) affecting a disability community and recommend a practical and appropriate solution towards social justice [DISJ II]. You (and your partner or group members) will present your proposal to a panel of stakeholders with special attention to intersectionality [DISJ II]. You will complete this assignment in stages, described below:

Stage 1: Identify a list of 3 issues affecting the disability community (by Week 4)

Stage 2: Conduct library research and draft a review of the relevant literature for one of your three issues (by Week 9)

Stage 3: Draft a proposal or create a pitch to address the issue you have identified (by Week 11)

Stage 4: Present proposal or pitch to a panel of stakeholders, and finalize submission for grading (Week 15 & 16)

Please note: There may be times where we may ask you to complete an out of class homework assignment. These activities may include viewing films or engaging in personal reflections. We will use these activities to inform in-class discussions or analyses of topics from the text. The majority of the time these will be non-graded assignments, but let me reiterate they will enable your ability to fully engage in the course.

Tentative Course Calendar

(This is a tentative calendar and is subject to change at the instructor's discretion.)

<u>Week</u>	<u>Readings Due</u>	<u>Topic</u>
<u>Week 1</u> Wed. Sept 4.	Haller	Welcome, Course Policies, and Introductions History and Models of Disability
<u>Week 2</u> Mon., Sept. 9 Wed., Sept. 11	Anna Kudlick	What is ableism?
<u>Week 3</u> Mon., Sept. 16 Wed., Sept. 18	Manning, et al. Talks Back	Disability Culture Film: Vital Signs: Crip Culture
<u>Week 4</u> Mon., Sept. 23 Wed., Sept. 25	Garland-Thomson, Siebers, Asch	Identity and Embodiment
<u>Week 5</u> Mon. Sept. 30 Wed., Oct. 2	"Guest Room" "Escape" & Crisp	Disability, Gender, & Sexuality
<u>Week 6</u> Mon., Oct. 7 Wed., Oct 9	Choice of: Grealy Devaney	Health and Disability
<u>Week 7</u> Mon., Oct. 14 Wed., Oct. 16	Grealy Devaney	Health and Disability
<u>Week 8</u> Mon., Oct. 21 Wed. Oct. 23	Ferri & Conner Baglieri & Shapiro	Disability in Education
<u>Week 9</u> Mon., Oct. 28 Wed., Oct. 30	Ben-Mosche	Disability in the Community Film: Power of the 504, Dick-Mosher
<u>Week 10</u> Mon., Nov. 4 Wed., Nov. 6	Wong et al. "Code of the Freaks"	Media, Aesthetics, and Art

<u>Week 11</u> Mon., Nov. 11 Wed., Nov. 13	Siebers	Media, Aesthetics, and Art Film: Invitation to Dance
<u>Week 12</u> Mon., Nov. 18 Wed., Nov. 20		Field Experience
<u>Week 13</u> Mon., Nov. 25 Wed., Nov. 27		Thanksgiving - No Class Meeting
<u>Week 14</u> Mon., Dec. 2 Wed., Dec. 4	Kalyanpur WHO	Disability Abroad
<u>Week 15</u> Mon., Dec. 9 Wed., Dec. 11	Gillen, Pullin Stout & Schwartz	Possible Futures Social Innovation Proposal Presentations begin
<u>Week 16</u> Final		Social Innovation Proposal Presentations
Final Exams		Final Reflections

Course Bibliography

- Anna. (19 November 2010). What is ableism? Five things about ableism you should know. Retrieved from <http://disabledfeminists.com/2010/11/19/what-is-ableism-five-things-about-ableism-you-should-know/>
- Asch, A. (2001). Critical race theory, feminism, and disability: Reflections on social justice and personal identity. *Ohio State Law Journal*, 62.
- Baglieri, S., & Shapiro, A. (2012). Disabilities and initial approaches for creating inclusive environments: Critical practices for creating least restrictive attitudes *Disability studies and the inclusive classroom* (pp. 139-182). New York: Taylor & Francis.
- Ben-Moshe, L. (2014). Alternatives to (disability) incarceration. In L. Ben-Moshe, C. Chapman, & A. C. Carey (Eds.), *Disability Incarcerated* (pp. 255-272): Palgrave Macmillan.
- Coalition, M. D. R. Models of disability. Retrieved from <http://www.copower.org/leadership/models-of-disability>
- "Code of the Freaks". Retrieved from <http://vimeo.com/20531038>
- Crisp, M. (1 May 2006). Rolling through cyber love. Retrieved from <http://www.newmobility.com/2006/05/rolling-through-cyber-love/>
- Devaney, J., & Schmidt, J. (2012). *My leaky body: Tales from the gurney*. New Brunswick, Canada: Fredericton.
- Dick-Mosher, J. (2015). Bodies in contempt: Gender, class and disability intersections in workplace discrimination claims. *Disability Studies Quarterly*, 35. doi:<http://dx.doi.org/10.18061/dsq.v35i3.4928>
- Ferri, B., & Conner, D. (2005). Tools of exclusion: Race, disability, and (re)segregated education. *Teachers College Record*, 107, 453-474.
- Garland-Thomson, R. (2009a). Beholding *Staring: How we look* (pp. 185-196). New York: Oxford University Press.
- Garland-Thomson, R. (2009b). Bodies *Staring: How we look* (pp. 161-184). New York: Oxford University Press.
- Gillen, V. (2015). Access for all! Neuro-architecture and equal enjoyment of public facilities. *Disability Studies Quarterly*, 35. doi:<http://dx.doi.org/10.18061/dsq.v35i3.4941>
- Glass, I. (2008). Escape. *This American Life*. Chicago, IL.
- Grealy, L. (1994). *Autobiography of a face*. Boston, MA: Houghton Mifflin
- Haller, B. News media models Retrieved from <https://mediadisability.wordpress.com/news-media-models/>
- Iwakuma, M., Okuhira, M., & Nasu, S. (2016). When I am in Japan, I feel as though I'm not disabled": A cross-cultural adjustment study of trainees with disabilities from Asia-Pacific regions. *Disability Studies Quarterly*, 36.
- Kudlick, C. J. (2003). Disability history: Why we need another "other". *The American Historical Review*, 108, 763-793.
- Lisa Pfahl, J. J. W. P. (2014). Subversive Status: Disability Studies in Germany, Austria, and Switzerland. *Disability Studies Quarterly*, 34.

- Mat Fraser, actor of “American Horror Story,” discusses freaks. Retrieved from https://www.youtube.com/watch?v=EF_IsA8NC8k
- Poetry by Lynn Manning, Jim Ferris, Leroy Moore, Petra Kuppers, Eli Clare.
- Pullin, G. (2009). Simple meets universal *Design meets disability* (pp. 65-86). Massachusetts: MIT Press.
- Rao, S., & Kalyanpur, M. (Ed.) (2015). *South Asia & disability studies: Redefining boundaries & extending horizons*. New York: Peter Lang Publishing, Inc.
- Siebers, T. (2006). Disability aesthetics. *Journal for Cultural and Religious Theory*, 7, 63-73.
- Siebers, T. (2013). Disability and the theory of complex embodiment. In L. J. Davis (Ed.), *The Disability Studies Reader* (4th ed., pp. 278-297). New York: Routledge.
- Stella Young video, “Inspiration porn and the objectification of disability.” Retrieved from https://www.youtube.com/watch?v=SxrS7-I_sMQ
- Stout, A., & Schwartz, A. (2014). “It’ll grow organically and naturally”: The reciprocal relationship between student groups and disability studies on college campuses. *Disability Studies Quarterly*, 34. doi:<http://dx.doi.org/10.18061/dsq.v34i2.4253>
- Tate, J. (Writer). (2015). Guest Room.
- UK Paralympics Rio 2016, “We’re The Superhumans”. Retrieved from <https://www.youtube.com/watch?v=locLkk3aYIk>
- WHO Cares about Africans living with disability. (2008). *African Health Monitor*.
- Wong, A., Jackson, L., & Taylor-Parker, L. (3 Jan 2016). The inspiration porn resolution. Retrieved from [https://medium.com/disability-stories/the-inspiration-porn-resolution-a30baf972499 -.gaqi7x8pa](https://medium.com/disability-stories/the-inspiration-porn-resolution-a30baf972499-.gaqi7x8pa)

	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.	

	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.	

New Course Proposal

Date Submitted: 11/23/18 2:05 pm

Viewing: **PSYC 360 : Psychology of Stress**

Last edit: 02/11/19 2:52 pm

Changes proposed by: emch

Programs
referencing this
course

[BA-PSYC: Psychology Major](#)
[BA-NEUR: Behavioral Neuroscience Major](#)

In Workflow

1. **PSYC Chair**
2. **AS Associate Dean**
3. **Core Curricula Chair**
4. Provost
5. Registrar
6. Banner

Approval Path

1. 11/26/18 12:05 pm
Anne Koenig (akoenig):
Approved for PSYC Chair
2. 02/20/19 2:17 pm
Ronald Kaufmann (kaufmann):
Approved for AS Associate Dean

Contact Person(s)

Name:	E-mail:	Campus Phone:
Sandra Sgoutas-Emch	emch@sandiego.edu	4005

Effective Term

Fall 2019

Subject Code

PSYC

Course Level

Undergraduate

Course Number
360

Department

Psychological Sciences (PSYC)

College

College of Arts & Sciences

Title of Course

Psychology of Stress

Catalog Title

Psychology of Stress

Credit Hours

3

Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course Description

Health psychology is a science that attempts to find out what makes people sick and the impact one's behavior, biology and environment can have on your well-being and health. One key factor identified to be related to one's quality of life and wellness is stress. Let's face it; we all have been under stress at one point and time. Stress is often unavoidable and can be very damaging. However, very few people are aware of the impact stress has on their well-being and even less know how to do anything about it. This course is designed to provide you with an academic study of stress but most importantly, begin your development of life-long skills needed to enhance well-being

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

No

Prerequisites? Psyc 101

Does this course
have concurrent
Prerequisites? No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

Yes

Is this course repeatable for credit?

No

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

Advanced Integration

Course attributes Community Service Learning

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:

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: 10 No: Abstain: 4

Rationale: This course was taught as a 494 in the past and so I am requested a new number. The course has also been modified to include community engagement and advanced integration.

Supporting documents [syllabus2019.doc](#)
[advanced integration project.docx](#)
[PSYCSTRESS 360.doc](#)

Impact

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

The course will have no impact on other departments.
For both psychology and behavioral neuroscience, the course will serve as an elective.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

**Course Reviewer
Comments**

Ronald Kaufmann (kaufmann) (02/11/19 2:52 pm): Uploaded additional/revised materials to support application for CINT, per Core Director.

Key: 3356

"It's not stress that kills us but the reaction to it."
Hans Selye

Psyc 360: Psychology of Stress

Instructor : Dr. Sandra Sgoutas-Emch
Office : Serra 112
Phone/ e-mail: X 4005 / emch@sandiego.edu
Blackboard homepage: <https://ole.sandiego.edu>

Office Hours : TBD
or by appointment (make sure to make these ahead of time)
Text: Managing Stress: Principles and Strategies for Health and Well-Being - 9th edition – Brian Luke Seaward

Note: There are earlier editions available that can be used for a much reduced price but do not include certain new chapters.

Prerequisites: Psyc 101 Introduction to Psychology

Land Acknowledgement:

I want to acknowledge that the land on which we gather is the traditional and unceded territory of the Kumeyaay Nation. I want to pay respect to the citizens of the Kumeyaay Nation, both past and present, and their continuing relationship to their ancestral lands.

Course Rationale:

Although I personally have no issues with stress (really?), the phrase "I am so stressed" is common in our culture. Health psychology is a science that attempts to find out what makes people tick and the impact one's behavior, biology and environment can have on your well-being and health. One key factor identified to be related to one's quality of life and wellness is stress. Let's face it; we all have been under stress at one point and time. Stress is often unavoidable and can be very damaging. However, very few people are aware of the impact stress has on their well-being and even less know how to do anything about it. This course is designed to provide you with an academic study of stress but most importantly, begin your development of life-long skills needed to enhance well-being.

Course Goals and Learning Outcomes:

Stress is everywhere but is not experienced the same way by everyone and can change over our life time. Do you seriously believe what stressed you out as a toddler is the same as what stresses you out now? It is important that we understand these differences in order to help people better cope with their life situations. Stress also arises from different sources and impact different dimensions of our wellness. Financial stress can result in much different outcomes than say relationship stress.

Goal # 1: To inform students about the various ways in which stress across the dimensions of wellness is shaped by gender, developmental stages, situations and cultures.

By the end of the semester students in this course should be able to:

SLO # 1 Analyze the impact of identity (gender, race, age for example) on the types of stressors experienced

SLO #2 Compare and Contrast the theories and models of how stress is conceptualized

Stress can potentially impact every aspect of our being. Learning how stress can influence not only our bodies but our mind and spirit is essential to helping students understand the link with health and well-being. Furthermore, stress management helps one reduce stress once it happens but learning how to make yourself more resistant to stress can be just as if not more important to your well-being.

Goal #2: To inform students about the many physiological, behavioral, cognitive, emotional and social consequences of stress and what makes them more prone to stress and what makes them more stress-resistant.

By the end of the semester students in this course should be able to:

SLO #3 Explain the various mental, behavioral, social and physical consequences related to stress

SLO #4 Discuss the many characteristics that are linked with a stress-prone versus stress-resistant personality

One size does not fit all when it comes to stress management. Therefore, in order for a program to be successful, whether for weight loss, smoking cessation and yes managing stress, it needs to be individually tailored to the person who is implementing the program. Developing your own stress management program based on the material you learn in class and the activities/reflections you complete will hopefully produce a tool you can use in your everyday life as well as allow you to implement the knowledge you have obtained in the course.

Goal # 3: Allow students an opportunity to learn about and actively experience numerous techniques used to reduce stress.

SLO #5 Analyze the various methods of stress management

Application of Course Material is key to learning. Community engagement is an important tool that can help students apply course material to a real life experience for deep learning and civic engagement.

Goal #4: Students will be able to integrate the course material with a real world experience through working with local teens and community health partners in a community engagement project.

SLO #6: Apply the interdisciplinary models and theories to the development of a presentation on stress in collaboration with middle school students including educational materials and interactive components and your own stress management program. ***Advanced Integration SLO #3***

SLO # 7 Students will synthesize knowledge from various theories/models/perspectives to civic engagement and to one's own participation in civic life. ***Advanced Integration SLO #4***

Grade Breakdown :

Online Quizzes	20%
Community Engagement Project	25%
Stress Journal and assignments	20%
Stress Management Program	20%
In class discussion/ participation	15%

Policies:

All of you are here to be educated and obtain your degree in hopes of enhancing your chances of a better life. Doing your best in class is key to your success. However, there are many barriers to achieving your goals.

It is often very hard to concentrate in class when there are too many distractions. Good listening and communication skills are crucial to reducing stress and becoming stress resistant. I ask that you please consider your own actions that may contribute to distractions including cell phone use (please turn them off before the lecture and stow them out of sight), texting during class or talking while others are speaking. Be respectful to others - the classroom is a place where people should feel free to ask questions, have discussions, and express their opinions. Being on time for class is another important behavior that can lead to better success in your courses. It is extremely disruptive to have people coming in and out after the lecture has already begun. If you must be late or leave early - please notify me before hand and sit where there is easy access.

Other easy ways to enhance your performance:

- Since a portion of your grade is based on class participation, it would be wise of you to come to class everyday and actively participate. Now I know this is not everyone's forte so please come and see me if you are apprehensive about speaking up in class.
- I have an over-scheduled life and so I design my classes to allow me time to grade papers/assignments in a timely manner so that you may receive feedback in a timely manner. Therefore, in order to keep with the schedule, due dates will be strictly enforced. If the assignment/essay is not turned in on the assigned date and time, the student will receive a 0 for that assignment/essay. However, as in life, stuff happens so some exceptions will be granted on a case by case bases.
- Another great way to impress the professor and reduce your anxiety is coming prepared to class. Students should complete all assignments and reading of the assigned chapters/articles ahead of class time.
- The syllabus, activities, and journal entries will be posted on BB for you to have access to anytime. Any changes to the class schedule will be announced in class and made on the Blackboard calendar. This syllabus and its schedule are tentative and therefore I reserve the right to make any changes to the schedule and the due dates. Make sure you check your e-mail and/or BB on a regular basis for updates and announcements. I am not saying you need to do this as often as you post on Instagram but use your good judgment.

Expectations:

My expectations for you:

- Attend class regularly and come prepared
- Turn in assignments and other assessments on time
- Maintain a positive, respectful, and engaged academic environment inside and outside the classroom including during our visits to Montgomery Middle School
- Students to appear at office hours or a mutually convenient appointment for official matters of academic concern
- Full engagement within the classroom, including meaningful focus during lectures, appropriate and relevant questions, and class participation
- Students to act with integrity and to adhere to the principles of USD's Honor Code and Student Code of Conduct.
- Students to Engage in Respectful Discourse
- Have ownership in your own learning

Your expectations of me

To be discussed in class

Academic Integrity:

"Integrity of scholarship is essential for an academic community. The University expects that both faculty and students will honor this principle and in so doing protect the validity of University intellectual work. For students, this means that all academic work will be done by the individual to whom it is assigned, without unauthorized aid of any kind." From the Policy for Integrity in Scholarship

USD's academic integrity policy can be found at
<http://www.sandiego.edu/honorcouncil/integrity.php>

Because I feel academic integrity is so important to the validity of your education, I will strictly abide by these published policies.

Students with Disabilities and Learning Differences:

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.

Title IX. Sexual Assault and Harassment 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.

Explanation of Graded Material

Online Quizzes: To keep you on your toes and as a practical way to minimize the stress of a larger exam, weekly online quizzes will be completed by students that will focus on course material from that week's lectures. The quizzes will appear on the Blackboard online course management system and have a time limit for completion.

Community Engagement Project : The University of San Diego is committed to the value of building community. Community engagement describes the collaboration between institutions of higher education and their larger communities (local, regional/state, national, global) for the mutually beneficial exchange of knowledge and resources in a context of partnership and reciprocity. The purpose of community engagement is the partnership of college and university knowledge and resources with those of the public and private sectors to enrich scholarship, research, and creative activity; enhance curriculum, teaching and learning; prepare educated, engaged citizens; strengthen democratic values and civic responsibility; address critical societal issues; and contribute to the public good.

(Carnegie Classification for Community Engagement)

This project is designed to help meet the outcomes for integrative learning and community engagement. It involved visits to a local middle school, a co-created presentation, and critical reflective essays.

1) Community Engagement Reflective Essays

These written reflections are summaries of students' experiences with some of our community collaborative project and other classroom experiences. Reflection papers should be written using the DEAL Model framework outlined in class and **on the handout in BB**. These reflections will be scored as shown on the **rubric posted on BB**.

The purpose of these papers is to give you a chance to display your knowledge of what you have experienced, critically reflect on your experiences and answer the following questions (DEAL model):

- **Describe:** What have I learned
 - **Explain:** How did I learn it and Why does it matter
 - **Articulate Learning:** How is it connected and What will I do in light of it (may not apply to all reflections)
- 2) Stress Education Presentation (details below)
- 3) Attendance

Journal and Stress Management Program:

Each student in this course will be required to compile a journal about their own personal experience with stress. In addition, the students will then be asked to formulate a stress management program according to their own personal experiences and feelings. Each program will be individualized and should take into account such factors as accessibility, ease, comfort with the procedures, compliance, and applicability.

The Journal:

Journal writing can be defined as a series of written passages that document the personal events, thoughts, feelings, memories, and perceptions in the journey throughout one's life leading to wholeness. Journal writing has been shown to be a formidable coping technique to deal with stress, so much so that for years, psychologists and health educators alike have used journal writing as an awareness tool for self-exploration and enhancing personal development.

Journal topics will be announced in class and on the Blackboard but the student should feel free to include any information they want in these journals.

The journals are strictly confidential and will only be read by yourself and the instructor. The entries need to be typed and compiled in a notebook or equivalent (online entries are acceptable but some entries require handwritten responses). These journals will not be graded on grammar or spelling but whether or not you have completely and accurately completed the assigned entries.

Purpose: To open up, share, and disclose feelings, perceptions, and memories of those things or events that you define or identify as stressful. Journal writing opens the doors to your conscious mind and allows you to really examine what you are feeling, where you have traveled in the course of the day, and where this journey has taken you with your own mental, emotional, and spiritual growth and development. By writing in your journal and then reading through the passages, you will begin to see specific patterns to your thinking, your emotional responses, and even your actions and behaviors; patterns that are unnoticeable on a day-to-day basis. This better understanding of your patterns will then allow you to decide on how best to deal with the issues and concerns that cause you stress.

Your Own Stress Management Program:

Your stress management program must be presented in a neat, orderly fashion. Explanations should be included as to why you chose the program(s) you selected and how it fits with your needs.

Different types of stressors may require different approaches and you may want to include general techniques in reducing stress throughout the day.

Purpose of Program: The development of the program serves two main purposes

- 1) To identify your ability to apply the course material to the development of an individualized stress management program
- 2) As a tool to help you better manage your life on your own terms

A more comprehensive explanation will follow as well as a readings that may help your organize your program. See rubric on BB for grading breakdown.

In class discussion and participation:

This grade will be based on three primary requirements (see posted rubric on BB)

- 1) Participation during in class activities
- 2) Discussion during class of reading material, lecture material and reflections from the meetings at Montgomery
- 3) Attendance

Blackboard: This is a course in which materials will be found on the Blackboard server (address listed above). In order to access this course you will need

- 1) a USD e-mail address – if you do not have one you will need to go to academic computing to get one set up for you – the service is free to registered students. It does take a few days so you will need to do this ASAP to gain access. If you have a USD account you will automatically be registered on the Blackboard.
- 2) If you have problems viewing the site or the slides – please check the computer requirements and setup needs in order to be able to adequately access the system.
- 3) All instructions about how to use the Blackboard are available on the Blackboard site – ondemandblackboard.com

This format will allow the student access to a number of tools and information for the course

Blackboard Options

Since this is a course that offers Blackboard you have access to a number of things

- 1) Slides of the lectures will be available ahead of class time for you to print out before class
- 2) Calendar of dates that include reading assignments, exams dates, and due dates for assignments and projects. Links to important and interesting websites can be made here as well
- 3) E-mail so that we can communicate within the course and I can send regular updates and information
- 4) Journal assignments can be printed out from here
- 5) Syllabus available
- 6) More specific instructions for assignments and stress management program
- 7) Check your progress in the course with the grade report option

Disclaimer: Since I am not a clinical psychologist and am not licensed to perform therapy, the stress journals should not be mistaken for therapy. These journals are simply to help you understand the course material. However, if during the course of writing in these journals, any disturbing or painful events are recalled or experienced, please contact the counseling center for further assistance at 4655 or <http://www.sandiego.edu/usdcc/>.

Grade Breakdown

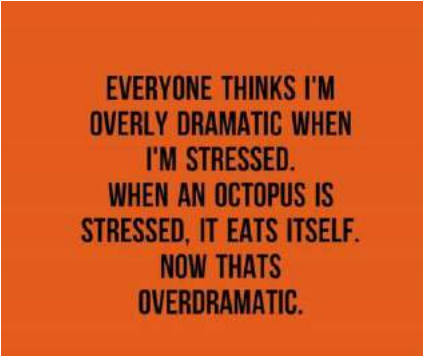
A	92.5 – 100	B+	87.5 – 89.5	C+	77.5 -79.5	D+	67.5 – 69.5
A -	89.5 – 92.5	B	82.5 – 87.5	C	72.5- 77.5	D	62.5- 67.5
		B-	79.5 – 82.5	C-	69.5- 72.5	D-	59.5 – 62.5

Tentative Schedule (the professor reserves the right to modify the schedule listed below and not all details are included here) and will be posted separately on Blackboard. Any changes to the schedule will be made on the online BB schedule and announced in class.

<u>Date</u>	<u>Topic</u>	<u>Readings</u>
Module 1: Nature of Stress		
Week 1 and 2	Definitions of Stress Dimensions of Wellness Models/Theories Journal Entry 1 Quiz 1 posted to be completed before next class	Chap. 1
Week 3	Sources of Stress: Developmental College and Stress Journal Entry 2 Quiz 2 posted to be completed before next class Visit 1 at Montgomery	Chap. 2 Article TBD
Week 4	Sources of Stress: Family/Relationships Occupational Journal Entry 3 Quiz 3 posted to be completed before next class	E-Reserve Chap. On Job Stress
Week 5	Sources of Stress: Aging/Retirement Role of Gender Journal Entry 4 Quiz 4 posted to be completed before next class Visit 2 at Montgomery	E-Reserve Chap. On Stress and the Elderly and Diversity and Stress
Week 6	Role of Culture and Race SES and Environment Journal Entry 5 Quiz 5 posted to be completed before next class	E-Reserve Chap. Creating a Healing Environment Article TBD
Module 2: Consequences of Stress		
Week 7	Responses to Stress: Physiological	Chap. 3

		Article TBD
	Journal Entry 6 Responses to Stress: Emotions and Behavior	
Week 8	Visit 3 to Montgomery Link between Stress and Disease	Chap. 4 Article TBD
	Journal due by class time for midterm check Quiz 7 posted to be completed before class	
Week 9	Stress Prone Personality	Chaps. 6 – 7
	Journal Entry 7 Post traumatic Stress Disorder	Articles TBD
	Quiz 8 posted to be completed before class	
Module 3: Stress Management		
Week 10 and 11	Stress Buffers: Stress-Resistance Lifestyle	Chap. 28 E-Reserve Chapter on Money Matters
	Journal Entry 8 Visit 5 to Montgomery Spirituality and Meaning of Life	Chap. 8
	Journal Entry 9 Quiz 9 posted to be completed before the next class	
	Cognitive- Behavioral Techniques Specific Skills: Communication Time Management	Chaps. 9 – 10, 27 Chaps. 14, 15, 16, 17
	Journal Entry 10 Quiz 10 posted to be completed before the next class	
Week 12 and 13	Relaxation Techniques	Chaps. 18, 19, 20, 23, 24, 25, 26
	Final Visit to Montgomery – Stress Education Presentations Final Journal Entry due by December 5th Quiz 11 posted to be completed before the next class	
Week 14	Your Stress Management Plan Explained Alternative Approaches	Epilogue Chaps. 11, 12, 13, 21, 22
Final Exam	Reflection Paper from Community Engagement Project due during exam time Peer evaluation forms completed by exam time Stress Management Plan due by exam time In class mandatory critical reflection	

Note: Additional readings may be required that are not on this list. These readings will be posted on the Blackboard and/or located on E-Reserve.

An orange square containing white text.

EVERYONE THINKS I'M
OVERLY DRAMATIC WHEN
I'M STRESSED.
WHEN AN OCTOPUS IS
STRESSED, IT EATS ITSELF.
NOW THATS
OVERDRAMATIC.

Team-Based Project – Stress Education : A Community Engagement Collaborative Project (Assignment for Integration SLO #4)

Stress Education Project and Montgomery Visits

Near the end of the semester, each team will be required to prepare a stress education presentation with their middle school team which will take place at Montgomery Middle School. The goal of the presentation is to provide information on stress to young adults. The teams are expected to design an **age, gender and culturally** relevant presentation on some aspect of stress.

- Goals :
- 1) To give the student an opportunity to learn more about stress
 - 2) To work with local middle school students to collaborate in organizing and producing a stress education presentation.
 - 3) To allow the students to interactive with a diverse group of younger students on a collaborative project and produce educational materials for others in their age group
 - 4) To provide the opportunity for oral presentation
 - 5) To get an opportunity to interact with the Linda Vista Community

Format:

- The presentation should contain an oral presentation along with some sort of educational product. This might include a video, a pamphlet, webpage, guidebook or other type of visual aid.
- Each team will have 10 minutes to present their work to the class and must include the middle school students in the presentation.
- All members of your team must be present during the presentation.
- Time commitment: You will be required to attend 5 team sessions with the middle school students (during dead hours) to help put your presentation together. Dates for these meetings are posted below.

Notes:

- 1) If you cannot make these meetings because of work or other commitments, you may want to drop this course now because 25% of your grade is based on this project.
- 2) Some information gathering trips may be helpful. Visits to clinics, teen centers, and area agencies may help you to get an idea on what you may want to do and focus on. You may also get a lot of useful information and suggestions from the volunteers at these centers. Remember that the information and the way you present should attempt to be as inclusive as possible including gender, race, and age appropriate materials.

VERY IMPORTANT : The students from Montgomery are depending on you to show up when you say you will so please be courteous. You are the adults and therefore the leaders on your team. Please do not expect the middle school kids to initiate the conversations. You need to be prepared at every meeting with an agenda and ideas of what you want to do during your limited time together. Also, make a list of things you would like them to complete before your next meeting.

Time Commitment:

- Your group will be required to attend 5 one-hour sessions with the middle school students at Montgomery Middle school (during dead hours) to help put your stress education presentation

together. Dates for these meetings are posted on the tentative schedule. **These meetings are critical to the project and to building community with the students. You are allowed to miss one meeting during the semester.**

Peer Evaluation Forms:

Each person in the course will be required at mid and end of the semester to thoroughly evaluate and rate the performance of the other members of their team. Your final presentation grade is based on the work of the team so if one of your members did not contribute equally – they should not receive the same grade as you. These rating sheets allow me the opportunity to grade each individual performance as well as the teams. Please take them seriously and be as honest as possible. Your grade on the presentation will have these ratings factored in so each member needs to contribute.

WARNING: Team projects are hard enough but you must keep in mind that for the overall presentation to be good, all members must work together. Schedules will conflict, but you can work around these problems by having people do different jobs that fit their schedule. The peer evaluations are a way to communicate if one or more people are not contributing and giving time to make adjustments.

Other Evaluators

- **Your co-educators at Montgomery (the students you will be working with) will be completing reflection papers throughout the semester and an evaluation form of the project. Their final reflection paper will include a summary of how they would rate working with your team and the community engagement experience in general. This feedback will be part of the overall grading for the stress education project worth 20 points of the overall grade.**
- **A reflective meeting at the end of the project with the teacher at Montgomery will discuss the impact of the project on the Montgomery students, the quality of the experience and the benefits/costs. The teacher will also be a part of grading the final projects.**
- **Materials produced will be dispersed to other students at Montgomery**

Teams : 3 – 4 members per team with one team leader. The team leader will take the minutes and work as a liaison for their team with the student leaders.

Dates of Montgomery Meetings: All meetings are on Tuesdays from TBD

TBD

Directions to Montgomery School

2470 Ulric
San Diego, CA 92111
(858) 496-8330

Turn left out of USD and head Northeast on Linda Vista (about 1.8 miles)

Turn left onto Ulric (about 1/10 of a mile until the school)

Montgomery is on your left and you can park in street

Approximate time – around 5 minutes

Go to front office to sign in

1. Always sign in at the front desk first
2. Classroom location TBD

Final Reflection Paper Instructions Due (See Rubric on BB)

Your final reflection should be an evaluation of your stress education community engagement project. I am looking for something really integrative and not just surface information. The purpose of this assignment is to examine how well you can assimilate the information throughout the semester into your community engagement project.

The evaluation should be around 5 - 7 typed pages (double spaced) and include:

- 1) Rate (on a scale of 1-10) and explain your overall experience with Montgomery.
- 2) Discuss what things were positive about the project.
- 3) Discuss what things your team could have improved on, and your suggestions for how those improvements could be made in the future. You need to be realistic here because there are a lot of limitations to doing this kind of project.
- 4) **Integration SLO #3**
Discuss how the theories, models, and information in class and your readings were applied to each component of your project. Make sure to include specific citations (in APA format) that were used to formulate your ideas for the various components of the stress education presentation. Be very careful here because I am looking for your understanding of how the material in the course and your outside research was used to put together your presentation. Be specific as possible. This is really where the meat of your paper should be.
- 5) Discuss the experience and how it helped (or did not) your understanding of how biopsychosocial factors are an integral factor in stress education. Include in your discussion how working with the teens has impacted your experience.
- 6) Discuss whether or not you felt you provided a service to the Montgomery community and what you gained from the experience with regards to your own conception of health promotion and civic engagement.
- 7) APA style (in-text citations and reference page):
- 8) Grammar/page requirements

Advanced Integration Community Engagement Core Project Rubric (completed by professor for each team)

Team Name: _ _ _ _ _

Component	Below Average	Average	Above Average	Excellent
Interactive Media Component	The media component is not informative and not engaging	The media component is somewhat informational and engaging but is lacking in one of these two criteria	The media component is very informative and engaging. Information could be presented in a way that draws more people in and aligns with the guidelines presented in class for quality health communication	The media component is very informative and engaging. Information is presented in a way that draws the attention of the reader/viewer following guidelines presented in class for quality health communication
Written material	The written material is limited and is not well written	The written material covers the basic information and is written so it is easy to follow	The written material addresses many key stress factors and is well written and easy to follow.	The written material presents a holistic range that addresses many aspects of stress. The materials are well written with little errors and are easy to follow.
Creativity	The components were not unique nor innovative	The components were somewhat unique and/or innovative	The components of the stress education plan were very unique and/or innovative	The components of the stress education plan were unique and provided an innovative approach
Integration with course material/Community Experts/theory 2X	The stress education plan components make no apparent connection with the models, theories and information	The stress education plan components make some connections with the models, theories and information from community experts related to the course	The stress education plan components make many connections with the models, theories and information from community experts related to the course	All the components of the stress education plan make clear connections with the models, theories and information from community experts related to the course

	from community experts related to the course			
Address Gender	The project did not take gender differences into account	The project made attempts to address gender differences	Most of the components of the project took gender differences into account	All components of the project took gender differences into account
Address culture	No attempt was made to include components of the project that were culturally sensitive and provided culturally competent information and/or presentation	Attempts were made to include components of the project that were culturally sensitive and provided culturally competent information and/or presentation	Most components of the project were culturally sensitive and provided culturally competent information and/or presentation	All components of the project were culturally sensitive and provided culturally competent information and/or presentation

Other comments:

"It's not stress that kills us but the reaction to it."
Hans Selye

Psyc 360: Psychology of Stress

Instructor : Dr. Sandra Sgoutas-Emch
Office : Serra 112
Phone/ e-mail: X 4005 / emch@sandiego.edu
Blackboard homepage: <https://ole.sandiego.edu>

Office Hours : TBD
or by appointment (make sure to make these ahead of time)
Text: Managing Stress: Principles and Strategies for Health and Well-Being - 9th edition – Brian Luke Seaward

Note: There are earlier editions available that can be used for a much reduced price but do not include certain new chapters.

Prerequisites: Psyc 101 Introduction to Psychology

Land Acknowledgement:

I want to acknowledge that the land on which we gather is the traditional and unceded territory of the Kumeyaay Nation. I want to pay respect to the citizens of the Kumeyaay Nation, both past and present, and their continuing relationship to their ancestral lands.

Course Rationale:

Although I personally have no issues with stress (really?), the phrase "I am so stressed" is common in our culture. Health psychology is a science that attempts to find out what makes people tick and the impact one's behavior, biology and environment can have on your well-being and health. One key factor identified to be related to one's quality of life and wellness is stress. Let's face it; we all have been under stress at one point and time. Stress is often unavoidable and can be very damaging. However, very few people are aware of the impact stress has on their well-being and even less know how to do anything about it. This course is designed to provide you with an academic study of stress but most importantly, begin your development of life-long skills needed to enhance well-being.

Course Goals and Learning Outcomes:

Stress is everywhere but is not experienced the same way by everyone and can change over our life time. Do you seriously believe what stressed you out as a toddler is the same as what stresses you out now? It is important that we understand these differences in order to help people better cope with their life situations. Stress also arises from different sources and impact different dimensions of our wellness. Financial stress can result in much different outcomes than say relationship stress.

Goal # 1: To inform students about the various ways in which stress across the dimensions of wellness is shaped by gender, developmental stages, situations and cultures.

By the end of the semester students in this course should be able to:

SLO # 1 Analyze the impact of identity (gender, race, age for example) on the types of stressors experienced

SLO #2 Compare and Contrast the theories and models of how stress is conceptualized

Stress can potentially impact every aspect of our being. Learning how stress can influence not only our bodies but our mind and spirit is essential to helping students understand the link with health and well-being. Furthermore, stress management helps one reduce stress once it happens but learning how to make yourself more resistant to stress can be just as if not more important to your well-being.

Goal #2: To inform students about the many physiological, behavioral, cognitive, emotional and social consequences of stress and what makes them more prone to stress and what makes them more stress-resistant.

By the end of the semester students in this course should be able to:

SLO #3 Explain the various mental, behavioral, social and physical consequences related to stress

SLO #4 Discuss the many characteristics that are linked with a stress-prone versus stress-resistant personality

One size does not fit all when it comes to stress management. Therefore, in order for a program to be successful, whether for weight loss, smoking cessation and yes managing stress, it needs to be individually tailored to the person who is implementing the program. Developing your own stress management program based on the material you learn in class and the activities/reflections you complete will hopefully produce a tool you can use in your everyday life as well as allow you to implement the knowledge you have obtained in the course.

Goal # 3: Allow students an opportunity to learn about and actively experience numerous techniques used to reduce stress.

SLO #5 Analyze the various methods of stress management

Application of Course Material is key to learning. Community engagement is an important tool that can help students apply course material to a real life experience for deep learning and civic engagement.

Goal #4: Students will be able to integrate the course material with a real world experience through working with local teens and community health partners in a community engagement project.

SLO #6: Apply the interdisciplinary models, theories and knowledge from the community experts to the development of a presentation on stress in collaboration with middle school students including educational materials and interactive components and your own stress management program. ***Advanced Integration SLO #4***

SLO # 7 Students will synthesize knowledge from various theories/models/perspectives to civic engagement and to one's own participation in civic life. ***Advanced Integration SLO #3***

Grade Breakdown :

Online Quizzes	20%
Community Engagement Project	25%
Stress Journal and assignments	20%
Stress Management Program	20%
In class discussion/ participation	15%

Policies:

All of you are here to be educated and obtain your degree in hopes of enhancing your chances of a better life. Doing your best in class is key to your success. However, there are many barriers to achieving your goals.

It is often very hard to concentrate in class when there are too many distractions. Good listening and communication skills are crucial to reducing stress and becoming stress resistant. I ask that you please consider your own actions that may contribute to distractions including cell phone use (please turn them off before the lecture and stow them out of sight), texting during class or talking while others are speaking. Be respectful to others - the classroom is a place where people should feel free to ask questions, have discussions, and express their opinions. Being on time for class is another important behavior that can lead to better success in your courses. It is extremely disruptive to have people coming in and out after the lecture has already begun. If you must be late or leave early - please notify me before hand and sit where there is easy access.

Other easy ways to enhance your performance:

- Since a portion of your grade is based on class participation, it would be wise of you to come to class everyday and actively participate. Now I know this is not everyone's forte so please come and see me if you are apprehensive about speaking up in class.
- I have an over-scheduled life and so I design my classes to allow me time to grade papers/assignments in a timely manner so that you may receive feedback in a timely manner. Therefore, in order to keep with the schedule, due dates will be strictly enforced. If the assignment/essay is not turned in on the assigned date and time, the student will receive a 0 for that assignment/essay. However, as in life, stuff happens so some exceptions will be granted on a case by case bases.
- Another great way to impress the professor and reduce your anxiety is coming prepared to class. Students should complete all assignments and reading of the assigned chapters/articles ahead of class time.
- The syllabus, activities, and journal entries will be posted on BB for you to have access to anytime. Any changes to the class schedule will be announced in class and made on the Blackboard calendar. This syllabus and its schedule are tentative and therefore I reserve the right to make any changes to the schedule and the due dates. Make sure you check your e-mail and/or BB on a regular basis for updates and announcements. I am not saying you need to do this as often as you post on Instagram but use your good judgment.

Expectations:

My expectations for you:

- Attend class regularly and come prepared
- Turn in assignments and other assessments on time
- Maintain a positive, respectful, and engaged academic environment inside and outside the classroom including during our visits to Montgomery Middle School
- Students to appear at office hours or a mutually convenient appointment for official matters of academic concern
- Full engagement within the classroom, including meaningful focus during lectures, appropriate and relevant questions, and class participation
- Students to act with integrity and to adhere to the principles of USD's Honor Code and Student Code of Conduct.
- Students to Engage in Respectful Discourse
- Have ownership in your own learning

Your expectations of me

To be discussed in class

Academic Integrity:

"Integrity of scholarship is essential for an academic community. The University expects that both faculty and students will honor this principle and in so doing protect the validity of University intellectual work. For students, this means that all academic work will be done by the individual to whom it is assigned, without unauthorized aid of any kind." From the Policy for Integrity in Scholarship

USD's academic integrity policy can be found at
<http://www.sandiego.edu/honorcouncil/integrity.php>

Because I feel academic integrity is so important to the validity of your education, I will strictly abide by these published policies.

Students with Disabilities and Learning Differences:

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.

Title IX. Sexual Assault and Harassment 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.

Explanation of Graded Material

Online Quizzes: To keep you on your toes and as a practical way to minimize the stress of a larger exam, weekly online quizzes will be completed by students that will focus on course material from that week's lectures. The quizzes will appear on the Blackboard online course management system and have a time limit for completion.

Integrative Community Engagement Core Project (ICECP) : The University of San Diego is committed to the value of building community. Community engagement describes the collaboration between institutions of higher education and their larger communities (local, regional/state, national, global) for the mutually beneficial exchange of knowledge and resources in a context of partnership and reciprocity. The purpose of community engagement is the partnership of college and university knowledge and resources with those of the public and private sectors to enrich scholarship, research, and creative activity; enhance curriculum, teaching and learning; prepare educated, engaged citizens; strengthen democratic values and civic responsibility; address critical societal issues; and contribute to the public good.

(Carnegie Classification for Community Engagement)

The ICECP is designed to help meet the outcomes for integrated learning with community engagement. It involves visits to a local middle school, presentations from school and health professionals in Linda Vista, a co-created presentation/project, and critical reflective essays.

1) Community Engagement Reflective Essays

These written reflections are summaries of students' experiences with some of our community collaborative project and other classroom experiences. Reflection papers should be written using the DEAL Model framework outlined in class and **on the handout in BB**. These reflections will be scored as shown on the **rubric posted on BB**.

The purpose of these papers is to give you a chance to display your knowledge of what you have experienced, critical reflect on your experiences and answer the following questions (DEAL model):

- **Describe:** What have I learned
 - **Explain:** How did I learn it and Why does it matter
 - **Articulate Learning:** How is it connected and What will I do in light of it (may not apply to all reflections)
- 2) Stress Education Presentation (details below)
 - 3) Attendance

Journal and Stress Management Program:

Each student in this course will be required to compile a journal about their own personal experience with stress. In addition, the students will then be asked to formulate a stress management program according to their own personal experiences and feelings. Each program will be individualized and should take into account such factors as accessibility, ease, comfort with the procedures, compliance, and applicability.

The Journal:

Journal writing can be defined as a series of written passages that document the personal events, thoughts, feelings, memories, and perceptions in the journey throughout one's life leading to wholeness. Journal writing has been shown to be a formidable coping technique to deal with stress, so much so that for years, psychologists and health educators alike have used journal writing as an awareness tool for self-exploration and enhancing personal development.

Journal topics will be announced in class and on the Blackboard but the student should feel free to include any information they want in these journals.

The journals are strictly confidential and will only be read by yourself and the instructor. The entries need to be typed and compiled in a notebook or equivalent (online entries are acceptable but some entries require handwritten responses). These journals will not be graded on grammar or spelling but whether or not you have completely and accurately completed the assigned entries.

Purpose: To open up, share, and disclose feelings, perceptions, and memories of those things or events that you define or identify as stressful. Journal writing opens the doors to your conscious mind and allows you to really examine what you are feeling, where you have traveled in the course of the day, and where this journey has taken you with your own mental, emotional, and spiritual growth and development. By writing in your journal and then reading through the passages, you will begin to see specific patterns to your thinking, your emotional responses, and even your actions and behaviors; patterns that are unnoticeable on a day-to-day basis. This better understanding of your patterns will then allow you to decide on how best to deal with the issues and concerns that cause you stress.

Your Own Stress Management Program:

Your stress management program must be presented in a neat, orderly fashion. Explanations should be included as to why you chose the program(s) you selected and how it fits with your needs.

Different types of stressors may require different approaches and you may want to include general techniques in reducing stress throughout the day.

Purpose of Program: The development of the program serves two main purposes

- 1) To identify your ability to apply the course material to the development of an individualized stress management program
- 2) As a tool to help you better manage your life on your own terms

A more comprehensive explanation will follow as well as a readings that may help you organize your program. See rubric on BB for grading breakdown.

In class discussion and participation:

This grade will be based on three primary requirements (see posted rubric on BB)

- 1) Participation during in class activities
- 2) Discussion during class of reading material, lecture material and reflections from the meetings at Montgomery
- 3) Attendance

Blackboard: This is a course in which materials will be found on the Blackboard server (address listed above). In order to access this course you will need

- 1) a USD e-mail address – if you do not have one you will need to go to academic computing to get one set up for you – the service is free to registered students. It does take a few days so you will need to do this ASAP to gain access. If you have a USD account you will automatically be registered on the Blackboard.
- 2) If you have problems viewing the site or the slides – please check the computer requirements and setup needs in order to be able to adequately access the system.
- 3) All instructions about how to use the Blackboard are available on the Blackboard site – ondemandblackboard.com

This format will allow the student access to a number of tools and information for the course

Blackboard Options

Since this is a course that offers Blackboard you have access to a number of things

- 1) Slides of the lectures will be available ahead of class time for you to print out before class
- 2) Calendar of dates that include reading assignments, exams dates, and due dates for assignments and projects. Links to important and interesting websites can be made here as well
- 3) E-mail so that we can communicate within the course and I can send regular updates and information
- 4) Journal assignments can be printed out from here
- 5) Syllabus available
- 6) More specific instructions for assignments and stress management program
- 7) Check your progress in the course with the grade report option

Disclaimer: Since I am not a clinical psychologist and am not licensed to perform therapy, the stress journals should not be mistaken for therapy. These journals are simply to help you understand the course material. However, if during the course of writing in these journals, any disturbing or painful events are recalled or experienced, please contact the counseling center for further assistance at 4655 or <http://www.sandiego.edu/usdcc/>.

Grade Breakdown

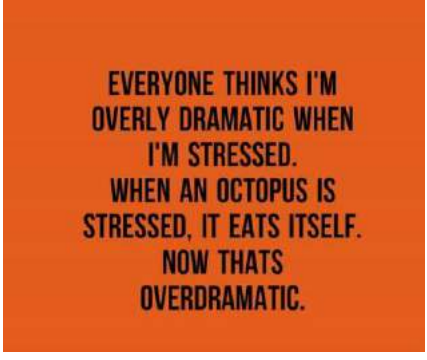
A	92.5 – 100	B+	87.5 – 89.5	C+	77.5 -79.5	D+	67.5 – 69.5
A -	89.5 – 92.5	B	82.5 – 87.5	C	72.5- 77.5	D	62.5- 67.5
		B-	79.5 – 82.5	C-	69.5- 72.5	D-	59.5 – 62.5

Tentative Schedule (the professor reserves the right to modify the schedule listed below and not all details are included here) and will be posted separately on Blackboard. Any changes to the schedule will be made on the online BB schedule and announced in class.

<u>Date</u>	<u>Topic</u>	<u>Readings</u>
Module 1: Nature of Stress		
Week 1 and 2	Definitions of Stress Dimensions of Wellness Models/Theories Journal Entry 1 Quiz 1 posted to be completed before next class	Chap. 1
Week 3	Sources of Stress: Developmental College and Stress Journal Entry 2 Quiz 2 posted to be completed before next class Visit 1 at Montgomery	Chap. 2 Article TBD
Week 4	Sources of Stress: Family/Relationships Occupational Journal Entry 3 Quiz 3 posted to be completed before next class	E-Reserve Chap. On Job Stress
Week 5	Sources of Stress: Aging/Retirement Role of Gender Journal Entry 4 Quiz 4 posted to be completed before next class Visit 2 at Montgomery	E-Reserve Chap. On Stress and the Elderly and Diversity and Stress
Week 6	Role of Culture and Race SES and Environment Journal Entry 5 Quiz 5 posted to be completed before next class	E-Reserve Chap. Creating a Healing Environment Article TBD
Module 2: Consequences of Stress		
Week 7	Responses to Stress: Physiological	Chap. 3 Article TBD

Week 8	Journal Entry 6 Responses to Stress: Emotions and Behavior Visit 3 to Montgomery Link between Stress and Disease	Chap. 4 Article TBD
	Journal due by class time for midterm check Quiz 7 posted to be completed before class	
Week 9	Stress Prone Personality	Chaps. 6 – 7
	Journal Entry 7 Post traumatic Stress Disorder Quiz 8 posted to be completed before class	Articles TBD
Module 3: Stress Management		
Week 10 and 11	Stress Buffers: Stress-Resistance Lifestyle	Chap. 28 E-Reserve Chapter on Money Matters
	Journal Entry 8 Visit 5 to Montgomery Spirituality and Meaning of Life Journal Entry 9 Quiz 9 posted to be completed before the next class	Chap. 8
	Cognitive- Behavioral Techniques Specific Skills: Communication Time Management	Chaps. 9 – 10, 27 Chaps. 14, 15, 16, 17
	Journal Entry 10 Quiz 10 posted to be completed before the next class	
Week 12 and 13	Relaxation Techniques	Chaps. 18, 19, 20, 23, 24, 25, 26
	Final Visit to Montgomery – Stress Education Presentations Final Journal Entry due by December 5th Quiz 11 posted to be completed before the next class	
Week 14	Your Stress Management Plan Explained Alternative Approaches	Epilogue Chaps. 11, 12, 13, 21, 22
Final Exam	Reflection Paper from Community Engagement Project due during exam time Peer evaluation forms completed by exam time Stress Management Plan due by exam time In class mandatory critical reflection	

Note: Additional readings may be required that are not on this list. These readings will be posted on the Blackboard and/or located on E-Reserve.



EVERYONE THINKS I'M
OVERLY DRAMATIC WHEN
I'M STRESSED.
WHEN AN OCTOPUS IS
STRESSED, IT EATS ITSELF.
NOW THATS
OVERDRAMATIC.

Materials for Advanced Integration

Team-Based Project – Stress Education : An Integrated Community Engagement Core Project (Assignment for Integration # 3 and #4)

Stress Education Co-Created Project with Montgomery Middle School

During the semester, each team will be required to prepare a stress education presentation with their middle school team which will take place at Montgomery Middle School. The goal of the presentation is to provide information on stress to young adults.

The teams are expected to design an **age, gender and culturally** relevant presentation on some aspect of stress.

Goals:

- 1) Apply the interdisciplinary models, theories and knowledge from class and from the community experts to the development of a presentation on stress in collaboration with middle school students including educational materials and interactive components and your own stress management program.
Advanced Integration SLO #4
- 2) Students will synthesize knowledge drawn from various theories/models/perspectives presented in class and by community experts to civic engagement and to one's own participation in civic life. ***Advanced Integration SLO #3***
- 3) To allow the students to interactive with a diverse group of younger students on a collaborative project and produce educational materials for others in their age group
- 4) To provide the opportunity for oral presentation
- 5) To get an opportunity to interact with the Linda Vista Community

Format:

- The presentation should contain an oral presentation along with some sort of educational product. This might include a video, a pamphlet, webpage, guidebook or other type of visual aid.
- Each team will have 10 minutes to present their work to the class and must include the middle school students in the presentation.
- All members of your team must be present during the presentation.
- Time commitment: You will be required to attend 5 team sessions with the middle school students (during dead hours) to help put your presentation together. Dates for these meetings are posted below.

- SEE RUBRIC

Notes:

- 1) If you cannot make these meetings because of work or other commitments, you may want to drop this course now because 25% of your grade is based on this project.
- 2) There will guest speakers in class and during the Montgomery visits from the community that are experts in health and wellness of teenagers such as professionals from the Linda Vista Teen Center and Health Clinics.
- 3) Some information gathering trips may be helpful. Visits to clinics, teen centers, and area agencies may help you to get an idea on what you may want to do and focus on. You may also get a lot of useful information and suggestions from the volunteers at these centers.

Remember that the information and the way you present it should attempt to be as inclusive as possible including gender, race, and age appropriate materials.

VERY IMPORTANT : The students from Montgomery are depending on you to show up when you say you will so please be courteous. You are the adults and therefore the leaders on your team. Please do not expect the middle school kids to initiate the conversations. You need to be prepared at every meeting with an agenda and ideas of what you want to do during your limited time together. Also, make a list of things you would like them to complete before your next meeting.

Time Commitment:

- Your group will be required to attend 5 one-hour sessions with the middle school students at Montgomery Middle school (during dead hours) to help put your stress education presentation together. Dates for these meetings are posted on the tentative schedule. **These meetings are critical to the project and to building community with the students. You are allowed to miss one meeting during the semester.**

Peer Evaluation Forms:

Each person in the course will be required at mid and end of the semester to thoroughly evaluate and rate the performance of the other members of their team. Your final presentation grade is based on the work of the team so if one of your members did not contribute equally – they should not receive the same grade as you. These rating sheets allow me the opportunity to grade each individual performance as well as the teams. Please take them seriously and be as honest as possible. Your grade on the presentation will have these ratings factored in so each member needs to contribute.

WARNING: Team projects are hard enough but you must keep in mind that for the overall presentation to be good, all members must work together. Schedules will conflict, but you can work around these problems by having people do different jobs that fit their schedule. The peer evaluations are a way to communicate if one or more people are not contributing and giving time to make adjustments.

Other Evaluators

- **Your co-educators at Montgomery (the students you will be working with) will be completing reflection papers throughout the semester and an evaluation form of the project. Their final reflection paper will include a summary of how they would rate working with your team and the community engagement experience in general. This feedback will be part of the overall grading for the stress education project worth 20 points of the overall grade.**
- **A reflective meeting at the end of the project with the teacher at Montgomery will discuss the impact of the project on the Montgomery students, the quality of the experience and the benefits/costs. The teacher will also be a part of grading the final projects.**
- **Materials produced will be dispersed to other students at Montgomery**

Teams : 3 – 4 members per team with one team leader. The team leader will take the minutes and work as a liaison for their team with the student leaders.

Dates of Montgomery Meetings: All meetings are on Tuesdays from TBD

TBD

Directions to Montgomery School

2470 Ulric

San Diego, CA 92111

(858) 496-8330

Turn left out of USD and head Northeast on Linda Vista (about 1.8 miles)

Turn left onto Ulric (about 1/10 of a mile until the school)

Montgomery is on your left and you can park in street

Approximate time – around 5 minutes

Go to front office to sign in

1. Always sign in at the front desk first
2. Classroom location TBD

Final Reflection Paper Instructions Due (See Rubric on BB)

Your final reflection should be an evaluation of your stress education community engagement project. I am looking for something that really integrates the expertise of community partner speakers as well as the course theories and models - not just surface information. The purpose of this assignment is to examine how well you can assimilate the information throughout the semester into your community engagement project.

The evaluation should be around 5 - 7 typed pages (double spaced) and include:

- 1) Rate (on a scale of 1-10) and explain your overall experience with Montgomery.
- 2) Discuss what things were positive about the project.
- 3) Discuss what things your team could have improved on, and your suggestions for how those improvements could be made in the future. You need to be realistic here because there are a lot of limitations to doing this kind of project.
- 4) Explain how the interdisciplinary models and theories and knowledge from the community experts were applied to formulate your ideas for the various components of the stress education presentation. Be very careful here because I am looking for your understanding of how the material in the course, community expert information and your outside research was used to put together your presentation. Be specific as possible.
This is really where the meat of your paper should be.
- 5) Discuss the experience and how it helped (or did not) your understanding of how biopsychosocial factors are an integral factor in stress education. Include in your discussion how working with the teens has impacted your experience.

- 6) Discuss whether or not you felt you provided a service to the Montgomery community and what you gained from the experience with regards to your own conception of health promotion and civic engagement.
- 7) APA style (in-text citations and reference page):
- 8) Grammar/page requirements