

## MEMORANDUM

**TO:** Core Curriculum Committee  
**FROM:** Beth O'Shea, Core Director  
**DATE:** February 4th, 2019  
**RE:** Materials for Core Curriculum Committee Meeting 02/07/19  
CH 119, 12:15-1:45 pm

### Agenda

- 1) Announcements
  - a. Reminder that this meeting is focused on course evaluations for the 2019-2020 catalog deadline. Our regular meeting schedule will resume at the end of this month: Feb 28<sup>th</sup>.
- 2) New Business
  - a. Course Proposals

Competencies
--------------

**Advanced Writing CADW**

BIOL 451	Biological Oceanography	(p. 1-17)
BIOL 478L	Vertebrate Physiology Lab	(p. 18-29)
ITAL 303	Advanced Writing for the Professions	(p. 30-49)
THRS 384	Gospel of Luke: Sinners and Social Justice (Advanced Writing)	(p. 50-61)
THRS 387	Gospel of John: Word and Wisdom (Advanced Writing)	(p. 62-75)

**Oral Communication CORL**

INST 458	Science Communication: Psychology and Environmental Literacy	(p. 76-87)
----------	--	------------

Explorations
--------------

**Artistic Inquiry EARI**

ARCH 325	Practicum in Architecture	(p. 88-93)
ARTH 325	Practicum in Art History	(p. 94-100)
ARTV 325	Practicum in Visual Arts	(p. 101-106)
ARTH 305	Buddhist Art and Pilgrimage in India	(p. 107-114)
MUSC 101	American Music	(p. 115-122)
THEA 367	London Plays in Production	(p. 123-133)

**Historical Inquiry EHSI**

HIST 121	Africa to 1800	(p. 134-143)
HIST 122	Africa Since 1800	(p. 144-153)
HIST 302	History of South Africa	(p. 154-164)
HIST 303	African Feminisms: History, Negotiation, Belonging	(p. 165-177)
HIST 304	Africa in the Western Imagination	(p. 178-189)
HIST 305	Queering Colonialism: Bodies, Negotiation, Belonging	(p. 190-202)
HIST 352	Victorian Britain and the World	(p. 203-215)
HIST 363	History of Brazil	(p. 216-242)
HIST 365	China: Rise to Global Power	(p. 243-254)
HNRS 364	Women in Islam and Confucianism	(p. 255-268)

**Critical Thinking and Information Literacy CTIL**

HIST 121	Africa to 1800	(p. 269-278)
HIST 122	Africa Since 1800	(p. 279-288)
HIST 302	History of South Africa	(p. 289-299)
HIST 303	African Feminisms: History, Negotiation, Belonging	(p. 300-312)
HIST 304	Africa in the Western Imagination	(p. 313-324)
HIST 305	Queering Colonialism: Bodies, Negotiation, Belonging	(p. 325-337)
HIST 352	Victorian Britain and the World	(p. 338-350)
HIST 363	History of Brazil	(p. 351-377)
HIST 365	China: Rise to Global Power	(p. 378-389)
HNRS 364	Women in Islam and Confucianism	(p. 390-403)

**Literary Inquiry ELTI**

CHIN 303	Media Chinese: Internet, Television and Film	(p. 404-425)
CHIN 320	Fables and Idioms: Classic Chinese	(p. 426-438)
FREN 410	French Theater	(p. 439-450)
ITAL 403	Studies in Italian Film	(p. 451-464)
LATN 147	The Invention of Love in Roman Literature	(p. 465-474)
SPAN 410	Latinx Literatures and Cultures	(p. 475-483)
SPAN 427	Studies in 20 <sup>th</sup> and 21 <sup>st</sup> Century Peninsular Literature and Culture	(p. 484-493)
SPAN 434	The “New” World	(p. 494-505)
SPAN 449	Latin American Novel	(p. 506-512)
SPAN 453	Mexican Literature and Culture	(p. 513-523)
SPAN 458	Jewish Latin America	(p. 524-535)

**Scientific and Technological Inquiry ESTI**

BIOL 117	Integrating Indigenous and Western Science (see CIM)	
----------	--	--

Foundations
-------------

**Ethical Inquiry FETI**

PHIL 346      Public Health Ethics      (p. 536-542)

**Philosophical Inquiry FPHI**

PHIL 118      Philosophy Through Food      (p. 543-552)

**DISJ**

Domestic Diversity Level 1

ARTH 140      The Buddhist Temple      (p. 553-563)

MUSC 101      American Music      (p. 564-571)

THRS 379      Literature, Theology, & the Religious      (p. 572-584)

BIOL 117      Integrating Indigenous and Western Science (see CIM)

Global Diversity Level 1

HIST 121      Africa to 1800      (p. 585-594)

HIST 122      Africa Since 1800      (p. 595-604)

HIST 363      History of Brazil      (p. 605-631)

HNRS 364      Women in Islam and Confucianism      (p. 632-645)

HNRS 365      Women in Islam and Confucianism      (p. 646-659)

MUSC 140      Music in World Cultures      (p. 660-669)

THRS 125      Black Atlantic Religious History      (p. 670-680)

Domestic Diversity Level 2

HNRS 350/351      Integration and Innovation in Disability Studies  
(p. 681-694)

SPAN 410      Latinx Literatures and Cultures      (p. 695-703)

THRS 361      Jesus and Justice      (p. 704-728)

THRS 377      The Theologies of Martin Luther King Jr., & Malcolm X  
(p. 729-742)

Global Diversity Level 2

COMM 481      International Topics in Human Communication  
(p. 743-749)

HIST 302      History of South Africa      (p. 750-760)

HIST 303      African Feminisms: History, Negotiation, Belonging  
(p. 761-773)

HIST 304      Africa in the Western Imagination      (p. 774-785)

HIST 305      Queering Colonialism: Bodies, Negotiation, Belonging  
(p. 786-798)

HIST 352      Victorian Britain and the World      (p. 799-811)

POLS 343/SOCI 375      Education, Citizenship and Politics in South Africa  
(p. 812-835)

PSYC 324      Cross-Cultural Psychology      (p. 836-855)

SPAN 458      Jewish Latin America      (p. 856-867)

### **Theological and Religious Inquiry FTRI**

THRS 125	Black Atlantic Religious History	(p. 868-878)
THRS 294	Special Topics in Theology and Religious Studies	(p. 879-881)
THRS 305	Buddhist Art and Pilgrimage in India	(p. 882-888)
THRS 361	Jesus and Justice	(p. 704-728)
THRS 377	The Theologies of Martin Luther King Jr., & Malcolm X	(p. 729-742)
THRS 379	Literature, Theology, & the Religious	(p. 572-584)
THRS 384	Gospel of Luke: Sinners and Social Justice (Advanced Writing)	(p. 50-61)
THRS 387	Gospel of John: Word and Wisdom (Advanced Writing)	(p. 62-75)
HNRS 365	Women in Islam and Confucianism	(p. 646-659)
INST 352	Religion and Revolutionary Science	(p. 889)

Integration
-------------

### **First Year Integration CINL**

ARTH 140	The Buddhist Temple	(p. 890-900)
ENGL 304	Advanced Composition	(p. 901-925)
HIST 115	Topics in War and Peace in Historical Perspective	(p. 926-939)
PHIL 116	Morality and Justice	(p. 940-957)
POLS 220	Topics in American Politics and Public Law	(p. 958-967)
THRS 113	World Religions in San Diego	(p. 968-982)
THRS 121	Chicanx Religious Identities	(p. 983-1010)
THRS 203	Special Topics in Religious Studies	(p. 1011-1017)

### **Advanced Integration CINT**

HIST 321	The Fall of the Roman Empire	linked
THRS 372	Women, Gender, and Christianity in the Ancient World	linked (p. 1018-1037)
ARTH 305	Buddhist Art and Pilgrimage in India	team-taught
THRS 305	Buddhist Art and Pilgrimage in India	team-taught (p. 1038-1045)
HNRS 308	Power and Politics	team-taught
HNRS 309	Power and Politics	team-taught (p. 1046-1062)
HNRS 350	Integration and Innovation in Disability Studies	team-taught
HNRS 351	Integration and Innovation in Disability Studies	team-taught (p. 1063-1076)
HNRS 364	Women in Islam and Confucianism	team-taught



HNRS 365	Women in Islam and Confucianism	team-taught (p. 1077-1098)
INST 352	Religion and Revolutionary Science	team-taught (p. 1099)
INST 458	Science Communication: Psychology and Environmental Literacy	team-taught (p. 1100-1112)
POLS 343	Education, Citizenship and Politics in South Africa	team-taught
SOCI 375	Education, Citizenship and Politics in South Africa	team-taught (p. 1113-1136)
ENGL 367	London Plays in Production	team-taught
THEA 367	London Plays in Production	team-taught (p. 1137-1174)
ARTH 372	Exhibition Design	single instructor (p. 1148-1166)
HIST 393	Museum Studies and Historic Preservation	single instructor (p. 1167-1179)
LBST 495	Senior Seminar in Liberal Studies	single instructor (p. 1180-1192)
PSYC 360	Psychology of Stress	community-engagement (p. 1193-1207)

# New Course Proposal

Date Submitted: 01/02/19 1:29 pm

Viewing: **BIOL 451 : Biological Oceanography**

Last edit: 01/02/19 1:29 pm

Changes proposed by: kaufmann

## In Workflow

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

## Approval Path

1. 01/02/19 1:34 pm  
slowery:  
Approved for  
BIOL Chair

Contact Person(s)	<table border="1"> <thead> <tr> <th>Name:</th> <th>E-mail:</th> <th>Campus Phone:</th> </tr> </thead> <tbody> <tr> <td>Sue Lowery</td> <td>slowery@sandiego.edu</td> <td>4078</td> </tr> </tbody> </table>	Name:	E-mail:	Campus Phone:	Sue Lowery	slowery@sandiego.edu	4078
Name:	E-mail:	Campus Phone:					
Sue Lowery	slowery@sandiego.edu	4078					
Effective Term	Fall 2019						
Subject Code	BIOL      Course Level      Undergraduate      Course Number 451						
Department	Biology (BIOL)						
College	College of Arts & Sciences						
Title of Course	Biological Oceanography						
Catalog Title	Biological Oceanography						
Credit Hours	4						
Weekly Contact Hours	Lecture: 3      Lab: 4      Other: 0						
Catalog Course Description	An integrated study of marine organisms and their environments, stressing ecological, behavioral, and physiological relationships. Nearshore, deep sea, and open ocean environments will be covered. A weekend field trip may be required. Cross-listed as EOSC 451.						
Primary Grading Mode	Standard Grading System- Final						
Other Grading Mode(s)	Pass/Fail Grading System						
Method(s) of delivery	Lecture/Lab						
Faculty Course Workload	Other Please specify: 6						

Is this course cross-listed?

No

Prerequisites?

BIOL 309 or EOSC 301.

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 writing competency

## Course attributes

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

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

**Majors/Minors/Concentrations:**

Biology - BIOL

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 No: 0 Abstain: 0

## Rationale:

BIOL 451W has long met the pre-2017 core upper division writing requirement. BIOL 451 is now being proposed to meet the CADW requirement of the post-2017 core curriculum and renumbered to remove the "W." The attached documents indicate how students in BIOL 451 will demonstrate CADW learning outcomes.

## Supporting documents

[Bio 451W CADW submission .pdf](#)
[Proposal Guidelines and rubric Bio Oceans lab 2017.pdf](#)
[BIOL 451 Plankton report instructions and rubric.pdf](#)

## Impact

---

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

This course is already being taught as a writing course, so no changes will result.

Will this change have any staffing/budgetary impact?

Will this change impact student enrollment numbers?

Course Reviewer  
Comments

Key: 3400

## **COURSE (BIOL 451 Biological Oceanography)**

### **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.

Dr. Sue Lowery, the primary instructor for BIOL 451 (lecture and lab), attended the Advanced Writing Workshop in 2016. Any instructor who substitutes for her in future sections of BIOL 451L will be required to attend an Advanced Writing 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.

The process of writing is emphasized in the laboratory component of BIOL 451, where students analyze data that serve as the material for their writing assignments. Students have a textbook on writing for the biological sciences. Students write sections of the plankton cruise report which are individually peer-reviewed prior to turning in the full first draft. Students participate in a practice calibration exercise in which they apply a rubric to sample written materials from past students and then we discuss their reviews. Peer reviews of sub-sections of longer papers and of the outline for the grant proposal help students improve their critical thinking skills and clarity of presentation. Students receive extensive feedback on writing style, clarity, grammar, and organization from me as I edit their first draft. Only the final draft of the plankton cruise report is graded, so that students who respond thoughtfully to editorial comments from me and their peers are rewarded for their dedication to the process of writing through sequential drafts.

- 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.

Biological Oceanography is a highly integrative course, in which students must synthesize biological, physical, and geochemical data and integrate supporting evidence from multiple published scientific articles. Most of the students have had little to no prior exposure to oceanographic concepts. Writing about the data, especially through multiple iterations, develops the students' understanding of the material in a way that is much deeper than merely studying for an exam. Working in a team to develop the grant proposal offers students a chance to join complementary strengths and interests as they think creatively and pursue knowledge creation without some of the technical and time constraints of a classroom project. Writing a natural history blog gives students a creative way to present a scientific subject to a public audience using accessible terminology while still retaining accuracy and educational value. Teaching a subject is a powerful way to enhance your depth of understanding of concepts.

- 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 practice 3 of the main forms of scientific communication in BIOL 451. They must convincingly present their results and conclusions of the plankton cruise study in the style of a scientific journal article. Writing journal articles for the editors who serve as the gatekeepers of knowledge through an extensive peer review process is an essential function of a successful scientist. The student team must collaborate to produce a well-referenced and solid experimental design and write persuasively in their grant proposal, just as most scientists must do to secure funding for research. Finally, students must use their writing to inform and engage the public with enthusiasm, accuracy and flair.

- 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.**)

Please see the syllabus which indicates how each of the CADW learning outcomes align with assignments as well as the course learning outcomes. A matrix of alignment between CADW learning outcomes and assignments is also included.

**Core Advanced Writing Learning Outcomes**

1. write with the mastery of a student advanced in an area of study by distinguishing and responding to audiences, occasions, and discursive contexts
2. apply relevant and compelling content, based on mastery of assigned subjects, in order to write effectively within the area of study
3. use credible sources to develop ideas and arguments that are effective within the area of study
4. cite sources accurately according to the conventions of the area of study
5. write clearly and fluently in formats relevant to the area of study, with few errors in syntax and grammar

**Core Advanced Writing Learning Outcomes Alignments with Selected BIOL 451 Assignments**

<b>CADW Learning Outcome</b>	<b>Plankton Cruise Report</b>	<b>Grant Proposal</b>	<b>Blog</b>
<b>L01</b> Write with the mastery of a student advanced in an area of study by distinguishing and responding to audiences, occasions, and discursive contexts	Communicate results and conclusions to scientific professional audience	Persuade funding agency of project value and broader impacts	Communicate clearly and engagingly with general public
<b>L02</b> Apply relevant and compelling content, based on mastery of assigned subjects, in order to write effectively within the area of study	Interpret data and analysis within the context of prior knowledge	Develop novel approaches to answer a question and convince others of importance	Choose compelling content and describe with flair and evocative language
<b>L03</b> Use credible sources to develop ideas and arguments that are effective within the area of study	Find and utilize published primary sources for comparison and context	Find and utilize published primary sources for comparison and context	Align your observations with information from credible sources
<b>L04</b> Cite sources accurately according to the conventions of the area of study	Citations made according to format of oceanography journals.	Citations made according to format of oceanography journals.	Citations included according to format of primary and secondary sources in oceanography and credible websites
<b>L05</b> Write clearly and fluently in formats relevant to the area of study, with few errors in syntax and grammar	Scientific professional journal style requires clarity and accuracy	Agencies funding science require clarity, accuracy, critical synthesis of different concepts, novel approaches	Clarity and creativity essential in explaining complex and unfamiliar concepts to the public

**Bio 451W      Biological Oceanography Laboratory      Fall Semesters**  
**Tuesday 2:30-6:20 pm      SCST 174**

**Dr. Sue Lowery      SCST 482      619-260-4078      [slowery@sandiego.edu](mailto:slowery@sandiego.edu)**  
**Office Hours: Mon 10:30-12 AM; Tues 10-12AM, Wed 2:30-3:30PM, at other times by appointment.**

In this laboratory you will gain hands-on experience in the interdisciplinary nature of biological oceanography as you use oceanographic instruments to collect hydrographic data and sample plankton and sediment communities. Using a team-based approach, samples collected on a scientific research cruise in the coastal waters of the Southern California Bight will be analyzed in the laboratory and your results will form the basis of a scientific report, which will undergo several revisions. Several laboratory experiments will be conducted and data will be presented in short reports. Your team will also collaborate to design a scientific study and write a grant proposal.

Communication is essential to the scientific process and this class will strengthen your writing skills through an intensive writing and editing process. Analyzing data, presenting results clearly and concisely, and supporting your conclusions with well-reasoned arguments and references are elements that form the core of good scientific literature. Communicating science to the public is also a vital aspect of the modern scientist's role, and you will practice these skills in producing a blog or other informative communication for a general audience. (CADW LO1)

**Expected Student Learning Outcomes**

At the end of this course, a student should be able to:

- Write with the mastery of a student advanced in biological oceanography by distinguishing and responding to audiences, occasions, and discursive contexts. (CADW LO1)
- Describe data acquisition with common oceanographic equipment and sampling strategies and discuss appropriate controls, sensitivities, and limitations. (CADW LO1, LO2, LO5)
- Formulate a valid hypothesis, design experiments to test this hypothesis, and communicate the proposed plan of study persuasively. (CADW LO1, LO2, LO3)
- Read, evaluate and incorporate primary literature and other credible sources to develop ideas and arguments, and to support conclusions. (CADW LO3)
- Cite sources accurately according to the conventions of scientific journals. (CADW LO4)
- Evaluate data and write clearly and fluently in formats relevant to marine science, with few errors in syntax and grammar. (CADW LO5)
- Work as a team to accomplish a project.

<b>Date</b>	<b>Laboratory Topic/ Assignments</b>	<b>Readings</b>
Sept. 12	Introduction, Safety Training Laboratory and field notebooks Introduction to Plankton and Sampling Techniques <i>Team Contracts</i>	Knisely Chapters 3-4 <a href="http://www.webguru.neu.edu/lab">http://www.webguru.neu.edu/lab</a>
Sept. 19	Prep and Planning for Cruise Intro to literature search <i>Plankton Sampling Techniques Discussion</i>	Knisely Appendices 1,2 (CADW LO3, LO4)



<b>Date</b>	<b>Laboratory Topic/ Assignments</b>	<b>Readings</b>
<b>Sept. 23 (Saturday)</b>	<b>Oceanography Cruise (all-day)</b>	
Sept. 26	Analysis of Cruise samples: Chlorophyll and nutrient samples & physical data <b>Plankton Sampling Techniques Report due</b> <i>Journal article discussion</i>	(CADW LO1-LO5) Lucas, <i>et al.</i> (2011)
Oct. 3	Analysis of Cruise samples: Phytoplankton and zooplankton net tow samples <i>Peer review chl, nutrient, and hydrography figures</i> <i>(Practicing the process of writing)</i>	
Oct. 10	Start Zooplankton Grazing Experiment <i>Peer review of Introduction and Methods for Plankton Paper</i> <i>(Practicing the process of writing)</i>	
<b>Oct. 17</b>	Zooplankton Grazing Experiment: data analysis <b>First Draft of Plankton Paper due</b>	(CADW LO1-LO5)
Oct. 24	Analysis of meiofauna from Cruise sediment samples <i>Zooplankton Grazing Discussion</i> <i>Communicating science to public introduction</i>	(CADW LO1)
Oct. 31	Birch Aquarium Field Trip: Nekton adaptations and coastal ecosystems <i>Photos, observations, field notes for blog</i> <i>Plankton Paper revision discussion</i> <i>(Practicing the process of writing)</i> <i>Intermediate team performance assessment</i>	Knisely Chapter 5
Nov. 7	Rocky Intertidal Field Trip <i>Photos, observations, field notes for blog</i>	
Nov. 14	In-class work on Benthic-Pelagic Group Proposal <b>Revised Plankton Paper due</b>	(CADW LO1-LO5)
Nov. 21	No Lab – Thanksgiving Holiday	
Nov. 28	Peer Review of Benthic-Pelagic Group Proposal <i>(Practicing the process of writing)</i>	Knisely Chapter 7
Dec. 5	<b>Benthic-Pelagic Group Proposal due</b>	
Dec. 12	<b>Communicating Science to the Public Presentations</b> <a href="http://www.webguru.neu.edu/communicating-science/conferences-and-meetings">http://www.webguru.neu.edu/communicating-science/conferences-and-meetings</a>	

<b>Lab Grades:</b>	Plankton Paper (includes drafts)	120 points
	Plankton Sampling Techniques Report	15 points
	Zooplankton Grazing Report	15 points
	Benthic-Pelagic Group Proposal	50 points
	Communicating Science Blog	50 points
	Participation in cruise and labs	30 points
	In-class peer reviews	30 points
	Team performance reviews	20 points
	<hr/> TOTAL*	<hr/> 330 points

**\*Note:** You will receive a single grade for BIOL 451W, of which your lab grade will count for 40%, lecture 60%. You must receive passing grades in both lecture and lab to pass BIOL 451W.

### Writing Assignments:

You will write a plankton paper for this class (with revision), benthic-pelagic coupling proposal (group proposal), blog, and other shorter reports. For the plankton paper, you will write approximately 10-15 pages covering the important features of plankton communities sampled on the scientific cruise including analysis and discussion of the plankton and hydrographic data collected. The paper will be written in scientific journal format, including references. You will produce the figures and tables as a group and receive peer review for the various components of the paper, but must write the paper individually. A rough draft of the plankton paper will be reviewed and returned to you at least one week before the final report is due. Comments on the rough draft should help you improve your final paper and hone your scientific writing skills. You are required to turn in a complete draft and intermediate drafts of various components for peer review. Both rough drafts and final papers will be due by 11:59 pm on the date indicated in the syllabus, ***unless the due date is modified by the instructor***. Late papers will be eligible for grades of B to F, depending on their tardiness and quality; on-time reports are eligible for grades of A or less depending on quality.

The benthic-pelagic coupling proposal will be written as a group and will follow the guidelines for a National Science Foundation grant pre-proposal. It should present an introduction with appropriate citations, hypothesis to be tested, methodological approach to be used, and expected outcomes. This proposal is a team submission for peer review and a team grade.

Each student will keep a field notebook on their observations which will form the basis for a blog communication to the public. Descriptions of organisms, ecological communities, scientific work, etc. recorded in the notebook will be evaluated, as well as the effectiveness and accuracy of the information included in the blog. Students who wish to produce a different type of communication to the public can discuss their ideas with the instructor for alternate formats.

You will write two shorter reports on plankton sampling techniques and the results of our zooplankton grazing experiments. These reports will be written individually although you will have the opportunity to receive feedback from your peers in class.

Detailed instructions and rubrics on all writing assignments will be provided on Blackboard. Please email your drafts and turn in electronic copies of your final lab reports to Dr. Lowery. Let's save some trees and avoid paper. Reports are likely to be screened with software to detect plagiarism. Please review the academic integrity guidelines of USD and discuss any questions about appropriate use of information with the instructor and/or reference librarians.

**Practicing the process of writing:** Since giving and receiving feedback is an important part of the writing process, students will participate in peer review throughout the semester and will earn a grade for participation in the peer review process.

**Team Work:** Team work is an important feature of most modern science endeavors. Collaborators write grant proposals, reports and articles together and share responsibilities in the lab and field. This class will give you experience with these collaborative efforts allowing you to build team-work skills. However, since personal practice in writing is necessary to enhance your own skill set and to meet the goals of a 'CADW' course, many elements must be written by you independently.

Throughout the semester, you will work in teams of 4 students, with some documents produced together, but other documents to be written individually. Students will be assigned to a team by the instructor based on a survey. Each team will draw up a contract regarding expectations, meeting times, evaluation formats, and rotation of jobs. In the middle of the semester, each team member will complete a confidential intermediate team performance assessment focused on how each team member worked together and contributed to lab activities, figures and tables from the cruise and experiments, and participation in peer reviews. At the end of the semester, each team member will fill out a confidential final assessment of each member's contributions. Your assessment of your own level of meeting the expectations will be compared with the assessments of your peers. All assessments will be combined with my own review of the team dynamics and individual contributions to produce personalized feedback for each member. Students will earn points for their team participation based on these performance reviews.

**Participation:** Students are expected to actively participate in all lab activities, including collecting data, setting up experiments, lab cleanup, and writing activities. In addition, all students are expected to participate in an all-day cruise to take place on generally the third Saturday in September. Both participation in the cruise and general lab participation will contribute to your overall lab grade.

### **Texts and Readings:**

Several scientific journal articles will be available in Blackboard as foundational references and others will be located by each student in searches.

Burke, K. L. (2017) 12 Tips for scientists writing for the general public. *American Scientist* <http://www.sigmaxi.org>

Knisely, K. (2009) *A Student Handbook for Writing in Biology*, 3rd ed., W. H. Freeman and Co.

McDonald J. H. (2014) *Handbook of Biological Statistics*, 3<sup>rd</sup> ed. Sparky House Publishing, Baltimore, Maryland. <http://www.biostathandbook.com/index.html>

Web GURU Guide for Undergraduate Research  
<http://www.webguru.neu.edu/lab/research/experimental-design-considerations>  
<http://www.webguru.neu.edu/communicating-science/conferences-and-meetings>

**Blackboard:** On-line access to assignments, articles for discussion, calendar, study guides, power points, etc. <https://ole.sandiego.edu>

## Biological Oceanography Grant Proposal Guidelines 2017

**Call for Proposals:** The University of San Diego welcomes submissions to the Biological Oceanography Instructors Foundation for projects requiring funds less than \$50,000 (excluding ship time). Proposals should address some aspect of carbon flux through benthic-pelagic coupling processes, including but not limited to: 1) material and energy fluxes and transformations; 2) roles and relationships among ecosystem components; 3) linkages in ecosystems across spatial or temporal scales. **Guidelines excerpted and modified from National Science Foundation**

**Proposals are due** on Dec. 5, 2017 by the start of class.

**Peer-Review** of a draft proposal is scheduled for Nov. 28. The draft should have a brief rationale and a well-developed outline of the experimental design and methods.

**Proposals** should follow the guidelines for National Science Foundation (NSF) pre-proposals and must include the following components. Font size 12; single spaced; 1 inch margins.

<http://www.nsf.gov/pubs/2015/nsf15609/nsf15609.pdf>

**\* Title of Proposed Project**

**\* Project Summary** (maximum 200 words) Provide an overview of the proposed research, addressing separately the intellectual merit and broader impacts. The summary should be written in the third person, informative to those working in the same or related field(s), and understandable to a scientifically or technically literate reader. Preliminary proposals that do not contain the Project Summary, including an overview and separate statements on intellectual merit and broader impacts will be returned without review.

**\* Project Description.** Must contain the three following sections:

I. This section is limited **to a maximum of 3 pages including the Project Summary** and must address separately both the intellectual merit and broader impacts. We suggest the use of the sub-sections listed below, organized as appropriate. *Note that sections are not required to be the same length.*

1. "Rationale and Significance" or "Background"
2. "Research Question(s)" or "Hypotheses"
3. "Research Approach" or "Experimental Plan"
4. "Broader Impacts"

II. Personnel (This section is limited to one page. Leave any remaining space blank.) Provide a list of project personnel plus each person's institutional affiliation (major), and 1-2 sentences describing that person's role(s) in the project and in the proposal writing.

III. Literature Cited (5-10 references, does **not** count toward the page limit)

**Note:** Proposals will be submitted as a team with each team member considered a co-investigator for the project. Each team member should participate in gathering and reviewing background literature, developing the research questions and approaches, and writing. Text should be reviewed and edited by all team members and the final version should be written in a cohesive and consistent style.

### Grant Proposal Grading Rubric 50 points total

	Advanced	Basic	Below Basic
Project Summary 5 pts maximum	Concise summary of project; terminology and technology accessible to scientifically literate public; 5 pts	Not a thorough or concise summary; inconsistent use of terminology; some vague or confusing sections 3-4 pts	Inconsistent with project; language not pitched at appropriate level; writing uneven; 0-2 pts
Rationale and Background 15 pts max	Thorough; consistent with project proposed; appropriate terminology; references integrated well as support; broader impacts well identified 14-15 pts	Some inconsistency; leaves some gaps in background; statements not completely accurate or some vagueness; references generally appropriate; broader impacts vague or poorly connected; 9-13 pts	Vague or poorly written; inconsistent with project; not at the appropriate level; references minimal or poorly integrated; broader impacts minimal, vague or unconnected 0-8 pts
Research Question and Approach 20 pts max	Unique elements not found in other projects; hypotheses well constructed; logical experiments proposed; time scale for data collection appropriate to question 19-20 pts	Generally similar to published projects with minimal additions; hypotheses generally adequate; some experiments may not address hypothesis well; needs more planning; 14-18 pts	Minimal or no addition from published projects; hypotheses not well constructed; experiments may not address stated hypotheses; needs much more planning 0-13 pts
Literature 10 pts max	Sufficient number; Recent and classic; formatted correctly; 9-10 pts	Adequate number; too reliant on posted sources; no recent references; format issues; 6-8 pts	Inadequate number; formatting issues; no recent references; 0-5 pts

**Plankton Cruise Report**  
**BIOL 451W**                      **Fall 2017**  
**100 pts**

**Overview:** For the plankton cruise report, you will prepare a written report in a style appropriate for submission to a scientific journal that includes the results of our cruise analyses in the form of graphs and tables, and discussion of the objectives of our study, interpretation of the results, and placement within the context of previous studies. Description of specific sections and due dates are listed below, but you should consult the Knisely writing guide for more information.

- **Abstract:** A brief summary of the results and conclusions (150 word limit). An abstract is published in databases and should provide readers with clear indication of the research objectives, major findings and conclusions. No references, extensive back ground information, detailed methods, or data management codes should be included. For instance use offshore or near shore stations rather than station numbers to identify the sample sites since the reader will have no idea what pattern of numbering you used.
- **Introduction and Statement of Objective**  
Provide the scientific setting for our study assuming an audience somewhat familiar with marine biology and general oceanography concepts. Start with a broader perspective and then target the focus onto your research objectives (or hypotheses) in the last paragraph (funnel approach). Remember that your broad setting is not on the level of ‘phytoplankton use the sun to provide energy for photosynthesis’ but rather ‘nearshore variation in plankton abundance and diversity’ or something similar.
- **Methods**  
The methods section provides a basic description of the location where data were collected, brief description of collection and analytical techniques, and any information that readers need to know about how you processed the samples. The methods section is NOT a lab manual, so it should not include step by step directions, nor should it be written in chronological order of the data processing (unlike your lab notebook). If you used a standard method then give a citation of the reference (e.g. the phosphate and chlorophyll methods) and a one-two sentence statement. Please mention anything unique to our study or sample prep, but do not include a complete list of steps.  
  
A good way to organize the methods section is to use sub-headings for study site, hydrographic data and plankton community data. You should start with a description of the study site and date of the study. A table with the latitude and longitude coordinates, total water column depth, distance from shore, time of collection, etc. would be a useful way to organize station info.
- **Results**  
Results include text descriptions of each table and figure (in order) plus additional text as necessary. Prior to writing, organize your Tables and Figures into a logical order and number each series sequentially (Tables and Figures, separately). These will be presented in text in the order by which they are numbered, although you can alternate

between tables and figures as needed. It is helpful to organize the data in the sub-headings you used for methods: hydrographic data and plankton data. The text that presents each table/figure should state what type of information is displayed and should point out important features to the reader. Don't list all of the data from a table, but rather draw the readers' attention to significant correlations or differences among sites. Also don't describe the shape of a profile (it goes down and to the right, e.g.) but rather point out specific items of interest. For example, Figure 3 shows the depth profile of density at 3 locations in the near-shore regions off Dana Point Harbor. Note that the pycnocline is found at very similar depths.

Figures should not have dark backgrounds (on scatterplots) or gridlines and colors chosen for different data sets should be visible in print form. In general, don't use 'Chart Titles' within a figure because each figure should have a title that follows the figure number. Please do not use X axis label vs Y axis label as a title. Identify symbols used for different stations. For consistency, use the same symbol, line, and color throughout all the figures for each station.

DO NOT EMBED FIGURES OR TABLES IN THE TEXT. Place them at the end of the document or in a different file. When I give you editorial feedback in 'Track Changes' mode, the embedded figures cause all sorts of formatting confusion. You should not give interpretations in the results, but instead reserve analysis and synthesis for the discussion.

- **Discussion**

The discussion section is where you synthesize all these results and address your hypotheses. It's good to start with some sort of overview statement or a reminder about the study objectives at the beginning. Stay focused on your study objectives and don't repeat the results section. Whereas the results section presented information in the order of your figures and tables, the discussion section does NOT need to be in the same order. In fact you shouldn't repeat the presentation of data, but instead explain your interpretation and synthesis of various components for the reader and place them in the context of published work. You might not even mention some of the figures again.

I highly recommend that you make an outline of your points, prior to writing the discussion so that the lines of reasoning are coherent and the transitions logical. You certainly need to acknowledge areas of concern or where results don't provide clear answers to your study questions. However, a simple error analysis is not a strong discussion. Discuss logical interpretations of your data and use references to support the analysis or comparisons.

Avoid making overly broad, sweeping generalizations as a conclusion. Summarize the results and address each objective or hypothesis before you end the paper. These don't need to be addressed in the order in which they were presented in the introduction. You may include next steps or further studies at the end, if you clearly articulate the rationale for these. However, simply proposing to repeat a study for more replicate points is a weak concluding paragraph.

- **References**

At the end of your report, you should include a list with the full references of any scientific articles (or other sources) that you cited in your report. Failure to include a list of references or to properly cite sources will result in losing points towards the final grade of your report.

Use the following **format** at the end of your paper to document your sources. Note that you do NOT include the web address connected with the search, but only the journal information. Alphabetize by first author last name. Use initials not full first names and retain the order in which authors are listed on the article.

**Literature Cited:**

Lemon, W. C. (1993) The energetics of lifetime reproductive success in the zebra finch *Taeniopygia guttata*. Physiological Zoology 66: 946-963.

Cruz, J. B. and F. Cruz (1990) Effect of El Niño-southern oscillation conditions on nestling growth rate in the dark-rumped petrel. Condor 92: 160-165.

Kendeigh, S. C., V. R. Dolnik, L. M. Gavrilov (1977) Avian energetics. Pages 129-204 in J. Pinowski and S. C. Kendeigh, eds. *Granivorous Birds in Ecosystems*. Cambridge University Press, Cambridge.

- **Citations within the text:**

Scientific papers should focus on facts and evidence and generally shouldn't include your opinion about a topic. Always give credit to the researchers that performed an experiment or proposed a theory. Mention them by last name (no initials or first names) and by year of the article from which you got the information. Do not use footnotes.

**Ideas and facts should be referenced within the paper in one of the following ways:**

Lemon (1993) showed that zebra finches that spent more time searching for the same quantity of food had less energy available for reproduction.

With less energy available for reproduction, birds may show a reduction in brood size (Cruz and Cruz, 1990).

Daily energy expenditures were similar to those reported by Kendeigh, *et al.* (1977).

Avoid using direct quotations. Rather, state the facts or concepts in your own words and cite the source of the original work as above. If you cut and paste sentences from your sources, this is considered **plagiarism** even if you use a citation. I recommend that you do not underline or highlight portions of the text that you read as references. Instead take old fashioned hand written notes and later refer to them as you write. Use your journal or a separate area in your notebook to record and develop your ideas. Avoid slang or a conversational tone in your writing.

**Use Spell check and Grammar checks!**



What am I looking for in your paper when I assign the final draft grades? Of course, I'm looking to see improvement through the editing process on your first draft. However, simply correcting spelling errors or adding a reference I suggested doesn't guarantee that you'll get an A. When I read your revisions, I'm looking for proficiency in a variety of areas that I've outlined below. There are lots of components to a good paper, with the majority of these components involved in displaying good critical reasoning and clear communication. Grammar, format, and spelling are important and can prevent a paper with good ideas from achieving the highest grade. However, to achieve the highest grade you'll need to be proficient in all areas and show some advanced level of comprehension or initiative in synthesizing your results with the literature.

Below is a general rubric showing the breakdown of how each section will be incorporated into your grade, along with some general writing tips. Also see additional documents on Blackboard that provide tips for writing specific sections (i.e. Methods, Results).

General Rubric including levels of proficiency for each component of the Plankton Paper:

	<b>Deficient</b>	<b>Basic</b>	<b>Proficient</b>	<b>Advanced</b>
Abstract (5 points)	Vague or no results presented; Written as a textbook description of a general process; focused on methods and general introduction;	Presents vague results; unfocused on results and conclusions; overly general; may not provide data unique to this study;	Presents specific results, but somewhat disconnected from addressing objectives; may have somewhat too much emphasis on introduction or methods	Concise statement of important results and conclusion; focused, specific and pertinent; provides the results that allow objectives to be supported or refuted; consistent with results and discussion section
Introduction (15 points)	Vague or too general; Few references or poorly integrated; objectives missing or unclear; descriptions of concepts/references superficial; some concepts misunderstood or poorly articulated; vague connection to the rest of the paper	Presents the context of the study; few references used; general descriptions with weak connections to the study; objectives not clearly stated; doesn't provide a solid connection to the rest of the paper	Presents the context for the study; uses several references; states the objectives of the study; may be less well connected to the entire paper or the discussion	Concise, well-written; effectively presents the context for the study; references well integrated; focused; thematically connected to the entire paper, especially the discussion; builds up to a clear statement of objectives or null hypotheses
Methods (15 points)	Vague or too general. Does not describe how certain data were collected or analyzed.	Provides a Basic description of the methods used in the study, but lacks details and does not connect well to objectives of study.	Does a proficient job in describing the methods used in the study, but at times is unfocused and does not connect clearly to the objectives of the study.	A focused, well-written description of the methods with the appropriate level of detail provided. Does a good job in connecting the methods to the data collected and the objectives of the study.
Results, Tables and Figures (20 points)	Missing labels or titles; Information missing or incorrect; Sloppy; Not referenced in text.	Minimum tables and figures; Titles and captions present, but vague or not complete; Small errors in format or calculations; Referenced in text but comments few	Adequate tables and figures; Clear labels, titles, and captions; No errors in format or calculations; Referenced in text with main	Adequate tables and figures; Clear, concise titles and captions; No errors; Well integrated into the results section; Pertinent points identified and well presented; May

		or incomplete.	points identified.	present data in a novel way that highlights an important feature or shows sophisticated understanding.
Discussion (20 points)	Superficial; Demonstrates Minimal understanding of principles; References not well connected to ideas in paragraph; Disorganized; Disconnected thoughts; Poor logic.	Principles and Hypothesis stated adequately; Supporting evidence incomplete; Arguments may not be synthesized; Circular logic used; Poor transitions among ideas.	Clear statement of hypothesis; Supporting arguments integrated; Good Transitions between ideas; Adequate synthesis of different lines of evidence; Clear writing style; References appropriate to text.	Excellent synthesis of various lines of evidence, data, and references; Concise, confident style; Demonstrates deep understanding of principles; Proposed logical alternative hypotheses or explanations.
References (5 points)	Too few; Improper citation format; poorly integrated.	Minimum number; Correct format; Citations integrated into text.	More than minimum; Correct format; Appropriate usage of information; Most from the provided list.	More than minimum number; Correct format; Well integrated into text; Usage demonstrates Excellent understanding; Used additional references beyond list provided.
Integration and Writing Style (10 points)	Numerous grammatical errors and paper lacks continuity and integration throughout	Some grammatical errors and only a minimal amount of integration among the various aspects of the paper	Few grammatical errors; the paper generally flows from one section to another although some big picture context is lacking	Few to no grammatical errors and the paper has a clear message throughout with a strong connection between each of the sections.
Revisions from First Draft to Final Draft of Paper (10 points)	No first draft submitted or no revisions made from the first draft to final draft	Some revisions made from first draft to final draft, but most minimal, focused on grammatical or spelling errors	Substantive revisions made in addition to grammatical changes, including content revisions to the various sections of the paper and the integration of the paper as a whole	Revisions to the paper show not only an attention to detail but also a thoughtful consideration of editorial comments, approach to the overall integration of the paper, and the purpose of the study.

Date Submitted: 01/11/19 11:52 am

Viewing: **BIOL 478L : Vertebrate Physiology Lab**

Last approved: 05/31/17 3:26 am

Last edit: 01/22/19 1:41 pm

Changes proposed by: gonzalez

Catalog Pages  
referencing this  
course[Biology](#)  
[Biology\\_\(BIOL\)](#)

## Contact Person(s)

Name:	E-mail:	Campus Phone:
<b>Sue Lowery</b> <del>Mike Mayer</del>	<b>slowery@sandiego.edu</b> <del>mayer@sandiego.edu</del>	<b>4078 4081</b>

## Effective Term

Fall 2019

## Subject Code

BIOL Course Number 478L

## Department

Biology (BIOL)

## College

College of Arts &amp; Sciences

## Title of Course

Vertebrate Physiology Lab

## Catalog Title

Vertebrate Physiology Lab

## Credit Hours

1

## Weekly Contact Hours

Lecture: 0 Lab: 4 Other: 0

## Catalog Course Description

An intensive exploration in a research setting of metabolic pathways, temperature acclimation, gas exchange, and ion regulation in a variety of vertebrate animals. One laboratory weekly. Concurrent registration in BIOL 478 is required. Offered every Spring semester.

## Primary Grading Mode

Standard Grading System- Final

## Other Grading Mode(s)

Pass/Fail Grading System

## Method(s) of delivery

Lab

## Faculty Course Workload

**Other**Please specify: **3 units for lab**

## In Workflow

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

## Approval Path

1. 01/11/19 2:43 pm  
slowery:  
Approved for BIOL Chair
2. 01/22/19 1:41 pm  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

## History

1. May 31, 2017 by mayer

Is this course cross-listed?

No

Prerequisites? BIOL 300.

Does this course  
have concurrent  
Prerequisites? No

Are there 1 or more Co-Requisites?

Yes

With which course?

Code	Title
BIOL 478	Vertebrate Physiology

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 writing competency**

Course attributes Lab

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:**

Biology - BIOL

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

Rationale: Course has been taught as "W" course in old core. We are now submitting it for approval for the new core Advanced Writing attribute.

Supporting documents [\*\*BIOL478L-Syllabus CADW.pdf\*\*](#)  
[\*\*BIOL478L-CADW Supplement.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: 223

# **BIO 478L – VERTEBRATE PHYSIOLOGY LAB**

**Spring, 2018**

**ST327, Thursdays 2:30 – 6:30**

**Instructor:** Rick Gonzalez  
**Office:** ST483  
**Phone:** 619.260.4077  
**email** gonzalez@sandiego.edu  
**Office hours:** MWF 11:15 – 12:15, MW 2:30 – 3:30

---

## **I. Philosophy**

The laboratory component of Bio 478W has three interrelated goals; to examine, in depth, several topics in vertebrate physiology, to do actual research in physiology, and to learn how to interpret your results and present your findings in well-written form using the format that would typically be used in a scientific journal. Achieving these goals will involve accessing and reading the primary literature, thinking about and discussing the underlying chemical, physical and biological principles, formulating hypotheses, testing your hypotheses in the laboratory, analyzing your data, and evaluating your hypotheses in light of your results. During the semester you will be introduced to a series of physiological challenges animals face and several possible ways they could deal with them. It will be up to you to hypothesize a reasonable solution, to gather data to support or refute your hypothesis, to analyze these data, and to persuade your peers (fellow students & me) that your analysis is correct. In no case will I tell you exactly what to do and how to do it to get "the right answer". In most cases there will be no "right answer." We will examine a variety of types of problems. Sometimes the solutions will be of the "either/or" variety, and your job will be to eliminate possibilities or provide support for one. Other times the problems will be less well defined. It is my hope that exposure to these various types of problems will pose different challenges for you and will increase your understanding and appreciation for physiology. Along the way you will write and revise papers that present your research and explain your interpretations of your results.

---

## **II. Learning Outcomes**

### **(Course)**

At the end of the semester students should be able to:

1. Formulate reasonable hypotheses and provide a rationale based upon the scientific literature.
2. Use data to critically evaluate hypotheses.
3. Write a scientifically formatted lab report that presents a cogent argument to support or refute hypotheses and uses primary literature to provide support and context.

### **ADW Attribute**

Students will:

1. write with the mastery of a student advanced in an area of study by distinguishing and responding to audiences, occasions, and discursive contexts.

2. apply relevant and compelling content, based on mastery of assigned subjects, in order to write effectively within the area of study.
  3. use credible sources to develop ideas and arguments that are effective within the area of study
  4. cite sources accurately according to the conventions of the area of study.
  5. write clearly and fluently in formats relevant to the area of study, with few errors in syntax and grammar.
- 

### III. Course Mechanics

The thorough examination of any biological concept, including data analysis and report preparation, is a time consuming process of familiarization and understanding. Consequently, we will not be performing experiments every week. Rather we will meet for an experimental lab about every other week, using the off weeks to discuss results from the previous week and prepare for the upcoming lab. This schedule will allow you to more fully explore each topic and gain a deeper understanding of them instead of rushing from one topic to the next.

For each experiment we do you will be presented with background information on a physiological problem facing an animal, and asked to hypothesize and test a plausible solution. A first step in the process is commonly to articulate a problem or question along with tentative solutions or answers. For every exercise each lab group (you will work in groups of 2 or 3) will be required to submit an "Abstract" in which you develop and justify your hypothesis and outline how it is to be tested. This Abstract will be no more than 1 page long, and typewritten (Title of lab at top followed by names of lab partners; double-spaced, 1 inch margins, 12 pt. font size). It should include a brief introduction to the problem, what specifically is the problem facing the animal, the possible solutions, what you think is the actual solution and why, and how you plan to test your hypothesis. This last part should focus on general overview of methods. Writing the Abstract serves two important purposes. First, it will force you to distill your thoughts on the lab into one short page (not as easy as you might think). In order to fit everything you need to say on one page you must remove extraneous ideas and present a concise argument. Second, it will force you to plan ahead so that you can prevent oversights and be ready to go when lab starts. Your abstract will be due at the beginning of the next lab.

Each lab will begin at 2:30 PM sharp in ST327 (DO NOT BE LATE). Some labs may require prior preparation. Arrangements for this preparation will be announced in advance. Each lab group will be responsible for its own preparation. Additionally, lab work will go more smoothly if each lab group works as a team. You will work until you are completed. Sometimes this will be early, sometimes late. Usually the whole lab will work together to collect data, which will be used by everyone. We will make arrangements so that everyone has the data they need at the end of the day or by the next morning.

The following week you will submit a first draft of your lab report and we will open the class with a thorough discussion of the just completed experiment. We will work through the process of writing the report and consider all the factors that go into producing a good report.

This will include talking through each section of the report, how to structure it effectively and how to communicate ideas clearly and concisely. We will also discuss your interpretation of results, how they relate to the physiological problem under consideration, and how to put these into a discussion along with relevant primary literature to present a well-rounded argument. Once this discussion is completed we will then introduce the next lab.

Your lab report drafts will be returned to you one week later with my written comments on them. You will use your notes from our discussion and my comments on the draft to revise your report. I due date for submission will be given at that time. A date will be chosen that does not conflict with other due dates for the lab or lecture exams.

---

#### **IV. Laboratory Reports**

Your job in the laboratory report is to critically review your hypothesis in light of your new results. The first draft of your laboratory report is due one week after the lab has been performed. Each laboratory report will be typed and follow the format of a scientific paper that is submitted for publication to the Journal of Experimental Biology or Physiological and Biochemical Zoology. Before writing your first lab report, I encourage you to examine one of these journals for style and organization. Note the content of each of the sections, how the work of others is cited in the text, and how graphs and tables are integrated with text. Below the basic format is summarized.

**Your report will include the following sections:**

**Cover page** - With lab title, date, and your name.

**Introduction** - Introduce the topic under study, including background required to understand the problem at hand. Develop and state the hypothesis to be tested with justification, and explain how you will test it. The Introduction is limited to 2 pages max.

**Materials and Methods** - Include an overview of what experiments were performed and why. Explain what pertinent data they produced. Describe basic experimental design. DO NOT include a detailed description of how the tests were performed. This section is limited to a maximum size of 1 page.

**Results** - Presentation of the data. In this section you should describe your results verbally, emphasizing important findings. When text will not suffice for clarity, use tables and graphs. Tables and/or graphs are placed at the end of the report (see below).

There are three basic rules of data presentation:

1. **Do not present raw data.** Tables and graphs should summarize data.
2. **Do not present data more than once.** If you put it in a table then do not put it in a figure too.
3. **Do not present data that you do not use to evaluate your hypothesis.** All data should be included to make a point.



The Results section is limited to a maximum size of 1 page.

**Discussion** - Discuss whether or not the results support the hypothesis. If not, why not. Explain any unanticipated findings. Explain the relevance of your findings to other areas. If there are other studies on related topics or other animals, how do their findings compare to yours? The Discussion section is limited to a maximum size of 4 pages.

**Literature Cited** - List of scientific papers referred to in the text. Note specific format for citation in other scientific papers. No specific number of citations is required, but you should try to find papers that support the theoretical framework of the work and shed light on the significance of your results. Appropriate sources are primary papers or review articles in journals or scientific books (**not textbooks or websites**).

**Note: Web sites are not appropriate sources.**

**Tables** - With the proper headings to fully explain table (I should be able to look at the table heading and know exactly what the table is). **One table per page.**

**Figure Legends** - Describe contents of each figure to follow. Put the legends for all figures together on the same page. Do not put the figure legends on the same page as the figures.

**Figures** - Labeled clearly as referred to in the Results section, one figure per page.

Your report must be double-spaced with one-inch margins top, bottom and sides. Arguments need to be logical, supported by evidence, clear and understandable. They should anticipate objections and refute them in advance. You should not spend time explaining why your results are not perfect (I don't expect perfection). Instead you should make an interpretation of your data that you feel comfortable with, justify your interpretation and stick with it, and focus on what your results do tell you. You must credit any work that is not your own.

One week later your reports will be returned to you without a grade, but with my suggestions for revision. You will then have 2 or 3 weeks (depending upon where we are in the semester) to consider my comments and revise your report. I think that you will find that the process of revising your first draft will probably be the most important step in the learning process. It will give you an opportunity to re-think your organization, re-evaluate your results, and refine your arguments. On the announced due date for the revised report you will submit one hard copy at the beginning of class as well as an electronic copy emailed to me.

**NOTE: Although your first draft is not graded that does not mean that it is optional. You are required to turn in a first draft.**

---

## V. Academic Integrity

An important part of this class involves working with your fellow students to collect and evaluate data as part of the research process. Everyone in the class will be analyzing and writing about the same data sets, and this creates opportunities for positive interactions as well as inappropriate collaborations. Acceptable behavior involves working together to find and identify useful literature references, discussing data, evaluating analytical procedures and results, and exchanging ideas about how to present information and organize your lab reports.

Unacceptable behavior includes using the same tables or figures in your lab reports, copying or paraphrasing text from another student's report, presenting someone else's interpretation as your own, and failure to properly cite a source. You will read scientific publications and incorporate into your papers some of the findings and ideas contained in those published works. When you refer to information generated by someone else, it is important to credit the source of that information. Commonly, that credit comes in the form of a parenthetical citation. Failure to cite appropriately is a form of plagiarism. There are other forms of plagiarism as well, including: copying portions of text verbatim from published sources (including the internet), receiving unauthorized assistance on papers and drawing material from similar papers written by someone else. It is expected that all lab reports will be your own work and no one else's. Plagiarism of any sort will not be allowed, and ignorance is not an excuse. If you have any questions about what constitutes acceptable procedures, ask your instructor for clarification.

## **VI. Group Experiment**

The last phase of the semester's learning process involves conceiving, designing, and performing an experiment of your own choosing with your lab partner(s) that can answer some basic physiological question of interest.

This project will require the following steps:

- Discussion within your group of various physiological problems suitable for experiment. This can include literature searches to better understand potential topics and discussion with me.
- Selection of one problem
- Presenting the idea to me for my go ahead.
- Oral presentation of proposal in class for comments and criticism.
- Revision of proposal and final approval by me.
- Performance of the research.
- Oral presentation of results.
- Preparation of report (Each individual in the group will write their own report).

---

## **VII. GRADING**

280 pts are possible in this laboratory, and are divided into 3 categories: 180 pts come from lab reports and abstracts, 80 pts come from the group project, and 20 pts come from lab performance. The points in each category are broken down as follows:

### **1. Lab reports**

There are sixty points possible for each of the 3 labs. Each abstract is worth 10 pts and each lab report is worth 50 pts. Your first version of each lab report will not be graded, but will be returned to you with revision suggestions. Regardless of your performance on the first drafts **the full 50 pts will still be possible on the revised paper.**

### **2. Group project**

The 80 pts available for the group experiment are divided into 3 areas; proposal presentation – 10 pts, final presentation 10 pts, and project report – 60 pts.

### **3. Lab performance**

Up to 20 pts will be awarded for your general performance in lab. This will, of course, include such things as technique and effort, but it will also include how well you work in a group, whether you clean up at the end of the day, whether or not you are on time, and your overall attitude. In general, if you come willing to work until the job is completed, are conscientious, are sensitive to others' needs, and do not whine excessively you will receive most if not all the points in this category.

Your laboratory grade will be weighted and combined with your lecture grade (1/4 lab: 3/4 lecture) to determine our overall grade for Animal Physiology.

## VIII. CALENDAR

Date	Activity
Feb. 1	Introduction to lab
Feb. 8	Preparation for Experiment #1
Feb. 15	<b>Experiment #1:</b> Enzymatic correlates of life history in fish.
Feb. 22	Draft of Lab Report #1 due Review of Exp. #1 Preparation for Exp. #2
March. 1	<b>Experiment #2:</b> Biochemical basis for acclimation of metabolic rate in aquatic ectotherms: Part I
March 8	<b>Experiment #2:</b> Part II
March 15	Draft of Lab Report #2 due Review of Exp. #2 Prep for Exp. #3
March 22	<b>Experiment #3:</b> An investigation into the mechanism of ammonia excretion in fish. Part I
<b>March 29</b>	<b>Spring Break/Easter Break – No Lab</b>
April 5	<b>Experiment #3:</b> Part II
April 12	Draft of Lab Report #3 due Review of Exp. # 3 <b>Oral presentation of project proposal</b>
April 19	Project progress report
April 26	Project progress report
May 3	Project progress report
May 10	<b>Oral presentation of project results</b>

## COURSE: BIOL 478L

### 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.

Dr. Rick Gonzalez will be the only instructor of the course.

- 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, workshoping, and feedback from instructor.

The full process is described in the attached syllabus. Briefly, we will have “lab meetings” the week after completing each experiment. In those meetings we will discuss at length all topics involved in writing an effective lab report. Topics include, but are not limited to, how to organize the ideas presented in each section, how to clearly express their interpretation, and what their data mean for their hypothesis. Students will use their notes from this discussion, along with my comments on their draft reports, to revise them.

- 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.

As described in the attached syllabus, student’s lab reports will focus on interpreting and explaining their experimental results in the context of their understanding of the underlying physiology of the animal and the relevant primary literature. This requires them to understand the physiological principles underlying the question at hand. This, in turn, requires them to explore the relevant scientific primary literature to fully understand the context of the work. Then in discussions of their lab report drafts it is stressed that the organization of thought required for clear presentation of ideas is essential the same is same as

- 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’ reports will be written in the conventional style of a scientific manuscript that would be submitted to a journal in the field for peer review. They address a range of physiological questions that require different styles of analyses that are typically used in the field.

- 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 below.

Learning Outcome	Activity
1. write with the mastery of a student advanced in an area of study by distinguishing and responding to audiences, occasions, and discursive contexts	Students write lab reports on a range of topics and types of scientific questions in a style that is appropriate for publication in a scientific journal. They present their interpretations of their experimental results in the context of what is already known based on their understanding of the underlying scientific principles and their reading of the scientific literature. Writing a report in this manner is a highly synthetic activity that requires them to understand the scientific basis for what they have done and how it fits into the larger questions in the field in order to make an argument for their interpretation. Students also write abstracts for each experiment in which they propose hypotheses with clear rationales based on their understanding of underlying theory.
2. apply relevant and compelling content, based on mastery of assigned subjects, in order to write effectively within the area of study	Students generate data that tests their hypotheses and then present their interpretations of results in a context provided by their understanding of the primary literature.
3. use credible sources to develop ideas and arguments that are effective within the area of study	Students routinely incorporate the primary scientific literature of the field into their reports. Literature is used to support factual assertions and provide context for the significance of their findings.
4. cite sources accurately according to the conventions of the area of study	Students learn the conventional method in scientific communication for using and citing primary literature.
5. write clearly and fluently in formats relevant to the area of study, with few errors in syntax and grammar	Students are provided extensive feedback in their lab report drafts and in discussion on how to organize their reports for clarity and how to present their arguments clearly and concisely.

Date Submitted: 12/06/18 11:09 am

# Viewing: **ITAL 303 : Advanced Writing for the Professions** ~~Introduction to Italian Civilization and Culture~~

Last edit: 12/10/18 10:24 am

Changes proposed by: Idm

## In Workflow

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

## Approval Path

1. 12/10/18 10:24 am  
Rebecca Ingram (rei): Approved for LANG Chair

Contact Person(s)	<table border="1"> <thead> <tr> <th>Name:</th> <th>E-mail:</th> <th>Campus Phone:</th> </tr> </thead> <tbody> <tr> <td><b>Loredana Di Martino</b></td> <td><b>ldm@sandiego.edu</b></td> <td><b>2746</b></td> </tr> </tbody> </table>	Name:	E-mail:	Campus Phone:	<b>Loredana Di Martino</b>	<b>ldm@sandiego.edu</b>	<b>2746</b>
Name:	E-mail:	Campus Phone:					
<b>Loredana Di Martino</b>	<b>ldm@sandiego.edu</b>	<b>2746</b>					
Effective Term	Fall 2019						
Subject Code	ITAL Course Number 303						
Department	Languages & Literature (LANG)						
College	College of Arts & Sciences						
Title of Course	<b>Writing for the Professions</b> <del>Introduction To Italian Civil</del>						
Catalog Title	<b>Advanced Writing for the Professions</b> <del>Introduction to Italian Civilization and Culture</del>						
Credit Hours	<b>3</b> <del>2-3</del>						
Weekly Contact Hours	Lecture: <b>3</b> <del>0</del> Lab: 0 Other: 0						
Catalog Course Description	<b>Focus on</b> <del>General study of the</del> <b>development of reading history, geography, and writing skills</b> <del>artistic contributions of Italy through</del> <b>the analysis of authentic texts, texts and the practice of modes of written expression that may be used in a variety of professional and academic settings.</b> <del>audio-visual materials. Survey of modern life in Italy.(spring semester)</del>						
Primary Grading Mode	Standard Grading System- Final						
Other Grading Mode(s)	Pass/Fail Grading System						
Other Grading Mode(s)	<del>Legacy</del>						
Method(s) of delivery	Lecture						
Faculty Course Workload	<b>Same as course credit</b>						
Is this course cross-listed?	No						
Prerequisites?							

**ITAL 202 or passing the appropriate departmental placement test within the previous year. ~~ITAL 202 (or equivalent).~~**

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 writing competency**

Course attributes

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

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

**Majors/Minors/Concentrations:**

**Italian - ITAL**

Department Restrictions:

Major Restrictions:

Class Restrictions: **Include**

Level Restrictions: **Include**

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: Program assessment has indicated the need for a second writing class and we have decided to gear this one towards professional as well as academic writing.

Supporting documents: **ITAL303 CADW.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

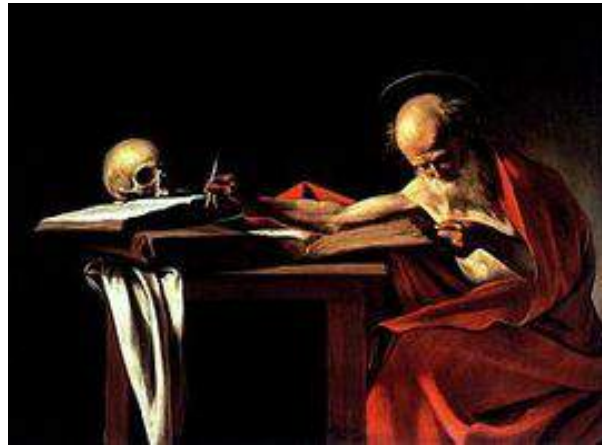
Will this change impact student enrollment numbers?

No

Course Reviewer  
Comments

Key: 1312

University of San Diego  
Italian Program - Department of Languages, Cultures and Literatures  
**Italian 303: Advanced Writing for the Professions**



Caravaggio, *San Girolamo*, 1605ca., Galleria Borghese, Roma

[Contents of the Proposal:](#)

- [1. Course Syllabus](#)
- [2. Sample Assignments](#)
- [3. Advanced Writing Supplement for Course Proposals](#)

Instructors & e-mails:

Dr. Antonio Iannotta (aiannotta@sandiego.edu)

Dr. Loredana Di Martino (ldm@sandiego.edu)

Time and Place:

Office & Office Hours:

Final exam:

**Catalog description:** Focus on the development of reading and writing skills through the analysis of authentic texts, and the practice of modes of written expression that may be used in a variety of professional and academic settings.

**Course description:** The objective of Italian 303 is to help students develop advanced writing skills and increase their awareness of the writing process through the analysis of authentic texts, and the practice of modes of written expression that may be used in a variety of professional and academic settings. Students will practice descriptive, analytical and argumentative writing while analyzing Carlo Lucarelli's *Febbre gialla* as well as other sources that deal with the main cultural issues raised by the novel (labor, global migrations, and transculturalism); they will also be familiarized with modes of business writing such as résumés and cover letters; finally, they will be introduced to film analysis and familiarized with techniques of writing for the cinema industry. Throughout the course we will also focus on the various stages of the writing process (planning, drafting, revising). Participation in class discussion and group work, including collaborative activities such as peer editing is a fundamental component of this course.

**Learning Outcomes:** Upon successful completion of the course students will be able to:

1. Context and Purposes (Aligns with AW SLO #1): Write papers in various formats and writing modes that respond to diverse occasions, audiences, and discursive events, and

- are structurally logical and coherent, and semantically and stylistically appropriate, thereby showing advanced writing skills in Italian.
2. **Content (Aligns with AW SLO #2):** Critically analyze and interpret different types of authentic texts (recognizing their meanings, the rhetorical strategies they use to convey them, and their cultural relevance) and apply that content in order to write effectively.
  3. **Sources and Evidence (Aligns with AW SLO #3):** Develop arguments about the topics examined using evidence from primary and secondary sources to substantiate their position, and citing those sources accurately following the conventions of the Modern Language Association (MLA).
  4. **Mechanics (Aligns with AW SLO #4):** Write clearly and fluently with few errors in syntax and grammar.
  5. **Awareness:** Show awareness of the strengths and weaknesses of their writing, as assessed through the various stages of the writing and revision process, their incorporation of instructor's and peers' feedback, and in the self-evaluations included in their writing folder.

#### Required Textbooks and Course Materials:

- Carlo Lucarelli, *Febbre gialla*.
- **Electronic course packet on Blackboard:**  
<https://ole.sandiego.edu/webapps/portal/frameset.jsp>
- **Films: The following films will be placed on reserve at Copley Library.** The films in PAL format can be viewed using VLC media player, which can be downloaded free of charge on line [<http://www.videolan.org/vlc/index.html>].
  - 1) & 2) A. Segre, *Io sono Li* & *La prima neve*
  - 3) C. Giovannesi, *Alì ha gli occhi azzurri*

#### Evaluation and Grade Breakdown:

##### GRADING SCALE:

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

##### GRADING CRITERIA:

Preparation & Participation:	10%
Writing Journal:	15%
Compositions:	30%
Final paper:	20%
Quizzes:	20%
Writing Folder:	5%

Explanation of grading categories and other relevant information:

##### ATTENDANCE:

Attendance is fundamental in this class. You are allowed 2 unexcused absences. For each additional absence your overall final grade for the class will be lowered one step on the grading scale (i.e. from B to B-, etc.). Official documentation must be provided in order for an absence to be excused. If you arrive late or leave early this will result in half an absence.

#### PREPARATION & PARTICIPATION:

Students must read/watch all assigned materials, with the aid of the vocabulary and study questions provided on Blackboard. They must be prepared to contribute actively to class discussion and share their reflections every day.

During and/or after reading, students should: 1) underline the most relevant information, 2) briefly answer the study questions provided on Blackboard (write the minimum to answer the question), 3) make a note of the points that are unclear and the questions that must be asked in class, 4) familiarize themselves with key vocabulary terms and phrases.

NB: Students must always bring to class: the required reading materials, including the ones printed from Blackboard, and their answers to the assigned exercises. Materials from Blackboard (grammar, readings, study questions, glossaries of new terms, etc.) must be kept in a binder that will serve as your notebook for the class. The professor may collect binders without prior notice.

Reading Tip: As you are reading, do not expect to know every word that you encounter. Try to grasp the general meaning of sentences and paragraphs by using the vocabulary and answering the study questions provided on Blackboard. If you still have questions or doubts, write them down and ask them in class. This is part of the learning process.

NB: cell phones, i-phones, i-pods, i-pads and other electronic devices must be turned off before coming to class. Laptops are allowed only if the instructor informs you that they are required on that day. If you use your phone or computer in class, this will impact your participation grade and your overall grade in the class.

#### WRITING JOURNAL:

This journal will consist of a number of short papers based either on your critical analysis of the texts discussed, or on the production of the writing genres examined. These papers will help you practice different writing modes before a composition is due. They must be polished, and, even though they will not be as structured as your longer compositions, they will also require some planning and revision. Topics are marked on the schedule.

#### COMPOSITIONS:

You will write different types and genres of compositions in multiple drafts (abstracts and/or outlines, first and revised drafts, etc.). In your revised drafts, you will be expected to incorporate the comments provided by your peers and your teacher. Previous drafts, and any comments received, must be attached to your final drafts, and you will be evaluated also based on your effort to incorporate the feedback provided. You must cite your sources following the MLA formatting style. If you are not familiar with this style, you can ask me or a Copley librarian, or visit this website: <https://owl.english.purdue.edu/owl/resource/747/01/>. Topics and instructions will be provided on Blackboard.

QUIZZES: May include writing, questions on the readings, and linguistic exercises. Make-ups will not be allowed.

#### FINAL PAPER:

This paper will be an analytical and argumentative essay on one of the topics studied during the semester that will include evidence from both primary and secondary sources. As with the other compositions, you will also receive feedback to incorporate and attach to your final draft. Detailed instructions will be provided on Blackboard.

#### WRITING FOLDER:

All writing assignments, and the multiple drafts from your compositions, will be kept in a

writing folder. You must review your previous work every time you write a new paper in order to develop an awareness of your strengths and weaknesses. The folder will be turned with the last version of your compositions and with your *Final paper* together with a self-evaluation.

General Guidelines for Writing Assignments: On Blackboard you will find a series of writing instructions and tools that will help you prepare for the writing assignments. You should read those documents before writing your first paper. In addition, each paper will have a set of specific guidelines, and longer papers (compositions and the final paper) will be accompanied by a set of activities aimed at familiarizing and guiding you through the process of writing (generating and organizing ideas, gathering evidence, drafting and revising, incorporating external feedback). *Good writing requires planning and revision*, which means that you should never write a paper at the last minute. Before turning in your papers, you are also expected to check them for mechanical errors (grammar, syntax, spelling, etc.) and accurate use of the MLA citation style.

Policy on late assignments: Late work will not be accepted unless you have a valid written excuse such as a doctor's note.

Academic integrity: You are expected to follow USD's policy on academic integrity: <https://www.sandiego.edu/conduct/documents/HonorCode.pdf>.

Please, note that getting substantial help from a tutor, using online translators, copying and pasting paragraphs from different sources or websites, using someone else's words and ideas as your own, and handing in papers written by a different author or downloaded from the Internet are all forms of plagiarism. All your secondary sources must be properly cited.

E-MAIL and ANNOUNCEMENTS ON BLACKBOARD: **It is your responsibility to check your USD e-mail and our Blackboard site daily for important announcements about the class.**

EXTRA HELP: If you need extra help do not hesitate to come and see me at my office hours or to make an appointment.

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](http://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 (DLDR) 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 DLDR at [\(619\)260-4655](tel:6192604655) or by email at [disabilityservices@sandiego.edu](mailto:disabilityservices@sandiego.edu).

## PROGRAMMA PROVVISORIO

- All homework is marked on the day when it is due.
  - The letter “B” stands for Blackboard. Most assignments are in the Folder “Letture e compiti” and must all be printed.
  - Topics and guidelines for writing assignments are in the Folder “Scrittura”.
- Access Blackboard at: <https://ole.sandiego.edu/webapps/portal/frameset.jsp>

Settimana 1	
Modulo di analisi di testi letterari	
lunedì 28 gennaio  A lezione: - Presentazioni e introduzione al corso	Compiti:  B. Stampare e leggere il syllabus
mercoledì 30 gennaio  <i>[How to analyze a literary text: Theory, language and in-class practice]</i> Come si analizza un testo letterario (1)  A lezione: lavoro sull’analisi di vari testi letterari	Compiti:  B. L’analisi letteraria
Settimana 2	
lunedì 4 febbraio  <i>[How to analyze a literary text: Theory, language and in-class practice]</i> Come si analizza un testo letterario (2)  A lezione: lavoro sull’analisi di vari testi letterari	Compiti:  B. Esempi di analisi letteraria
mercoledì 6 febbraio  <i>[Novel]</i> Testo: Romanzo - C. Lucarelli, <i>Febbre gialla</i> (1)	Compiti: B. <i>Febbre gialla</i> - <u>Prima parte</u> : Leggere e rispondere alle domande. <u>Glossari</u> . Usa il glossario dei nuovi termini per aiutarti a leggere il romanzo e familiarizza con il <u>glossario generale</u> .
Settimana 3	
lunedì 11 febbraio  <i>[Novel]</i> Testo: C. Lucarelli, <i>Febbre gialla</i> (2)	Compiti: B. <i>Febbre gialla</i> - <u>Seconda parte</u> : Leggere e rispondere alle domande.
mercoledì 13 febbraio  <i>[Novel]</i> Testo: C. Lucarelli, <i>Febbre gialla</i> (3)	Compiti: <ul style="list-style-type: none"> <li>• B. <i>Febbre gialla</i> - <u>Terza parte</u>: Leggere e rispondere alle domande.</li> </ul>

<b>Settimana 4</b>	
lunedì 18 febbraio  <i>[Novel]</i> Testo: C. Lucarelli, <i>Febbre gialla</i> (4)  <i>[Writing Journal (#1): Text analysis]</i> Diario Letterario #1 - Una breve analisi del romanzo fino ad ora.	Compiti:  B. <i>Febbre gialla</i> - <u>Quarta parte</u> : Leggere e rispondere alle domande. B. <b>Diario Letterario #1</b> : Breve analisi di <i>Febbre gialla</i>
mercoledì 20 febbraio  <i>[Novel]</i> Testo: C. Lucarelli, <i>Febbre gialla</i> (5)  A lezione: Discussione sulla prima composizione	Compiti:  <ul style="list-style-type: none"> <li>B. <i>Febbre gialla</i> - <u>Quinta parte</u>: Leggere e rispondere alle domande.</li> </ul>
<b>Settimana 5</b>	
lunedì 25 febbraio  <i>[Novel]</i> Testo: C. Lucarelli, <i>Febbre gialla</i> (6)  A lezione: Discussione sulla prima composizione	Compiti:  <ul style="list-style-type: none"> <li>B. <i>Febbre gialla</i> - <u>Sesta parte</u>: Leggere e rispondere alle domande.</li> </ul>
mercoledì 27 febbraio  Quiz #1  <u><i>[First composition – Novel analysis – First draft due]</i></u>  <u>Composizione #1 – Analisi di <i>Febbre gialla</i> - Prima versione</u>	Compiti:  <b>B. Composizione #1: Analisi di <i>Febbre gialla</i> - prima versione. Segui le istruzioni su B.</b>
<b>Spring Break (4-8 marzo) - Buon riposo!</b>	
<b>Settimana 6</b>	
<b>Modulo di scrittura per il Business</b>	
lunedì 11 marzo  <i>[How to write a CV: Text analysis and in-class practice]</i>  Come si scrive un Curriculum Vitae.  A lezione: lavoriamo sul vostro CV (curriculum vitae)	Compiti:  B. Analizza i testi e gli esempi di CV proposti.

<p>mercoledì 13 marzo</p> <p><i>[Analysis of job application letters]</i></p> <p>Analisi di alcune domande di impiego. (1)</p> <p><i>[Writing Journal (#2): Curriculum Vitae]</i></p> <p>Diario letterario #2 - Il CV</p>	<p>Compiti</p> <ul style="list-style-type: none"> <li>• B. Analizza le domande d'impiego proposte.</li> <li>• B. <b>Diario letterario #2</b>. Consegna il tuo CV.</li> </ul>
Settimana 7	
<p>lunedì 18 marzo</p> <p><i>[Analysis of job application letters]</i> Analisi di alcune domande di impiego. (2)</p> <p><i>[First composition – Revised draft due]</i></p> <p>Composizione #1 – Versione finale</p>	<p>Compiti</p> <ul style="list-style-type: none"> <li>• B. Analizza le domande d'impiego proposte.</li> <li>• B. Composizione #1. Consegnare la versione finale.</li> </ul>
<p>mercoledì 20 marzo</p> <p><i>[Finding and applying for jobs: Final discussion and in-class writing practice]</i></p> <p>Scelta dell'impiego e pratica di scrittura della domanda.</p> <p>A lezione: discussione sulla seconda composizione.</p>	<p>Compiti:</p> <ul style="list-style-type: none"> <li>• B. <i>Annunci di lavoro</i>. Scegli un lavoro e fai una lista dei punti da discutere nella tua domanda d'impiego seguendo le istruzioni su Blackboard.</li> </ul>
Settimana 8	
<p>lunedì 25 marzo</p> <p><i>[In class: Peer editing of application letter]</i></p> <p>A lezione: Peer editing della lettera di presentazione</p> <p><i>[Second composition: Job application: Letter &amp; CV]</i></p> <p><u>Composizione #2 - Domanda d'impiego - prima versione</u></p>	<p>Compiti:</p> <ul style="list-style-type: none"> <li>• <b>B. Composizione #2 (La domanda di impiego: lettera di presentazione e CV). Portare 2 copie a lezione per il peer editing.</b></li> </ul>
<p>mercoledì 27 marzo</p> <p>Quiz #2</p>	<p>Compiti:</p>
Settimana 9	
Modulo di analisi e scrittura cinematografica	



<p>lunedì 1 aprile</p> <p><i>[How to analyze a film: theory and in-class practice]</i> Come si analizza un film (1)</p> <p>A lezione: lavoro su alcune sequenze filmiche</p> <p><i>[Second composition: Job application: Letter &amp; CV – Revised draft]</i> <b>Composizione #2 – Ultima versione</b></p>	<p>Compiti:</p> <ul style="list-style-type: none"> <li>• B. <i>L'analisi cinematografica</i></li> <li>• <b>B. Composizione #2</b> <b>(La domanda d'impiego): Versione finale.</b></li> </ul>
<p>mercoledì 3 aprile</p> <p><i>[How to analyze a film: Theory and in-class practice]</i> Come si analizza un film (2)</p> <p>A lezione: lavoro su alcune sequenze filmiche</p>	<p>Compiti:</p> <ul style="list-style-type: none"> <li>• B. <i>Esempi di analisi cinematografica</i></li> </ul>
<b>Settimana 10</b>	
<p>lunedì 8 aprile</p> <p><i>[Film analysis]</i> Analisi del film di C. Giovannesi, <i>Alì ha gli occhi azzurri</i></p> <p><i>[Writing Journal (#3) – Analysis of a film sequence due]</i></p> <p><b>Diario letterario #3 – Analisi di una sequenza</b></p>	<p>Compiti:</p> <ul style="list-style-type: none"> <li>• Guardare il film di Giovannesi, <i>Alì ha gli occhi azzurri</i> (on reserve a Copley library)</li> <li>• B. Alì. Rispondere alle domande sul film.</li> <li>• <b>B. Diario letterario #3:</b> Analisi di una sequenza del film <i>Alì ha gli occhi azzurri</i></li> </ul>
<p>mercoledì 10 aprile</p> <p><i>[Film analysis &amp; in-class writing practice: Writing a story idea for a film]</i></p> <p>Analisi del film di A. Segre, <i>Io sono Li</i></p> <p>A lezione: praticare la scrittura del soggetto di <i>Io sono Li</i></p>	<p>Compiti:</p> <ul style="list-style-type: none"> <li>• Guardare il film (on reserve in biblioteca)</li> <li>• B. <i>Io sono Li</i>. Domande sul film e descrizione del soggetto di un film.</li> </ul>
<b>Settimana 11</b>	
<p>lunedì 15 aprile</p> <p><i>[How to write a film script]</i> Un trattamento per una sceneggiatura</p> <p><i>[Writing Journal (#4) – A story idea for a film]</i></p> <p><b>Diario letterario #4 - Il soggetto del film di Segre</b></p>	<p>Compiti:</p> <ul style="list-style-type: none"> <li>• B. Come si scrive una sceneggiatura (teoria e un modello)</li> <li>• B. <b>Diario letterario #4:</b> Il soggetto per <i>Io sono Li</i></li> </ul>

<p>mercoledì 17 aprile</p> <p>Quiz #3</p> <p>A lezione: discussione del trattamento per una sceneggiatura della settimana prossima</p>	<p>Compiti:</p>
<p><b>Easter Break (18-22 aprile)</b></p>	
<p><b>Settimana 12</b></p>	
<p>mercoledì 24 aprile</p> <p><i>[From story idea to film script - in-class discussion and writing practice for the next composition]</i></p> <p>Dal soggetto alla sceneggiatura: discussione e lavoro collaborativo sul soggetto di <i>Febbre gialla</i> in preparazione alla scrittura della sceneggiatura</p>	<p>Compiti:</p> <ul style="list-style-type: none"> <li>B. Preparazione per la composizione #3: scrivi il soggetto per un trattamento cinematografico del film <i>Febbre gialla</i>. Porta 2 copie a lezione per il lavoro di gruppo.</li> </ul>
<p><b>Settimana 13</b></p>	
<p>lunedì 29 aprile</p> <p><i>[Film analysis] - Analisi del film di A. Segre, La prima neve.</i></p>	<p>Compiti:</p> <ul style="list-style-type: none"> <li>Guardare il film <i>La prima neve</i> (on reserve in biblioteca)</li> <li>B. <i>La prima neve</i>. Domande sul film</li> </ul>
<p>mercoledì 1 maggio</p> <p><i>[Third Composition – Film script/adaptation of the novel Febbre gialla – first draft]</i></p> <p>Composizione #3 – Una sceneggiatura per <i>Febbre gialla</i> – prima versione</p>	<p>Compiti:</p> <ul style="list-style-type: none"> <li><b>B. Composizione #3</b> – Una sceneggiatura: il trattamento per il cinema di <i>Febbre gialla</i> – prima versione</li> </ul>
<p><b>Settimana 14</b></p>	
<p><b>Modulo di scrittura argomentativa</b></p>	
<p>lunedì 6 maggio</p> <p><i>[Argumentative writing: Analysis of two scholarly articles]</i></p> <p>La scrittura argomentativa: analisi di due saggi di critica sui film di A. Segre</p>	<p>Compiti:</p> <p>B. <i>Critica</i>. Leggere gli articoli sui due film di Segre e prendere appunti: quali sono <b>la tesi</b> e <b>le argomentazioni</b> della critica? Seguire le indicazioni si B.</p>

<p>mercoledì 8 maggio</p> <p>Quiz #4</p> <p><i>[Workshop on Argumentative writing (2)]</i></p> <p>A lezione: continuare l'analisi di testi argomentativi.</p> <p><i>[Third Composition – Film script/adaptation of the novel Febbre gialla – revised draft]</i></p> <p>Composizione #3 – Una sceneggiatura per <i>Febbre gialla</i> – versione finale</p>	<p>Compiti:</p> <ul style="list-style-type: none"> <li>• <b>B. Composizione #3</b> – Una sceneggiatura: il trattamento per il cinema di <i>Febbre gialla</i> – versione finale</li> </ul>
Settimana 15	
<p>lunedì 13 maggio</p> <p><i>[Work on the final paper (argumentative essay): in and out of class]</i></p> <p>A lezione: lavoro sul saggio finale</p> <p><i>[One on one conferences outside of class this week to discuss the final paper]</i></p> <p>Incontri individuali nel mio ufficio (oggi e nei prossimi giorni) per parlare del saggio finale.</p>	<p>Compiti:</p> <ul style="list-style-type: none"> <li>• <b>B. Saggio finale: Parte 1.</b> Segui le istruzioni e porta due copie a lezione.</li> </ul>
<p>mercoledì 15 maggio</p> <p><i>[Work on the final paper (argumentative essay) in and out of class]</i></p> <p>A lezione: lavoro sul saggio finale</p> <p>Incontri individuali nel mio ufficio (oggi e nei prossimi giorni) per parlare del saggio finale.</p> <p><i>[One on one conferences outside of class this week to discuss the final paper]</i></p>	<p>Compiti:</p> <ul style="list-style-type: none"> <li>• <b>B. Saggio finale: Parte 2.</b> Segui le istruzioni e porta due copie a lezione.</li> </ul>
<p><b>Settimana degli esami finali</b></p> <p><b>Consegna e presentazione orale del saggio finale.</b></p>	

## Sample Assignment #1

### Composition #3 – An Adaptation - Film Script for the Novel *Febbre gialla*

Aligned with SLOs #1, 2, 4 & 5:

1. Context and Purposes (Aligns with AW SLO #1): Write papers in various formats and writing modes that respond to diverse occasions, audiences, and discursive events, and are structurally logical and coherent, and semantically and stylistically appropriate, thereby showing advanced writing skills in Italian.
2. Content (Aligns with AW SLO #2): Critically analyze and interpret different types of authentic texts (recognizing their meanings, the rhetorical strategies they use to convey them, and their cultural relevance) and apply that content in order to write effectively.
4. Mechanics (Aligns with AW SLO #4): Write clearly and fluently with few errors in syntax and grammar.
5. Awareness: Show awareness of the strengths and weaknesses of their writing, as assessed through the various stages of the writing and revision process, their incorporation of instructor's and peers' feedback, and in the self-evaluations included in their writing folder.

#### Premise:

The course starts with a learning module on literary analysis that culminates with a written analysis of the novel *Febbre gialla* (Composition #1). Later in the semester, we introduce a module on film analysis that prompts students to write a sequence analysis for Claudio Giovannesi's film *Ali ha gli occhi azzurri* (Writing journal #3) and the story idea for *Io sono Li* by Andrea Segre (Writing journal #4). A story idea is a short story that describes the plot of a film in a linear way. After students have practiced this assignment on Segre's film, they are prompted to write a story idea also for an adaptation of the novel *Febbre gialla*. In class, we discuss how to go from story idea to film script. Then, students read and give each other advice on how to develop their story idea into a film script for an original adaptation of the novel. Lastly, students are asked to write the film script on *Febbre gialla* (Composition #3) in multiple drafts. The process of writing a story idea and then an original script further stimulates students' critical thinking about the novel while helping them to gradually acquire writing techniques that are specific to the film industry.

I. Preparation for the Composition (Generating ideas & Feedback): Story idea for a film on *Febbre gialla* and collaborative work in class.

In your last Writing journal (#4) you practiced how to write a story idea for a film that you have already seen. Building on that skill, write a story idea of 2 pages for an original film (Cambria 11, double spaced) based on the novel we analyzed at the beginning of the semester, *Febbre gialla*. Choose a title different from the novel title; choose the characters that you want to include in the film and create at least 1 original character; decide: How does the story unfold? What will you change from the novel? Will you keep the same ending? Will you change the setting, for example: use your own city as a set for the film?

Bring 2 copies of your story idea to class and be prepared to give and receive feedback on your story idea to/from one of your peers. 1 copy is for your classmate, and 1 is for your professor. Structure your feedback in this format:

Based on your familiarity with Lucarelli's (i.e. the adapted) novel:

What do you think of the title?

Is the development of the story coherent and credible?

Is the development of the story interesting and original?

What do you think of the characters, including the new character?

What do you think of the setting?

Give constructive feedback to your classmate to assist in improving the story in preparation for the script.

## II. Composition # 3 Guidelines: Film script: An original adaptation of *Febbre gialla*

Adapt the novel that we read in the first part of the course, *Febbre gialla*, into a script for a movie. Develop your story idea for the film into a 5-6 page script (Cambria 11, double spaced) that includes also: 1) an original title, and 2) a detailed scene with a dialogue between the characters. Before writing the script: consider the feedback received from your peers and incorporate the suggestions received by your instructor. Develop your story idea into an original film script for submission.

Turn in the first draft on the day marked on the schedule. You will then write a final draft in which you will incorporate your instructor's comments.

---

### Sample Assignment #2

#### Final Essay

Aligned with SLOs # 1, 2, 3, 4 & 5

**Learning Outcomes:** Upon successful completion of the course students will be able to:

1. Context and Purposes (Aligns with AW SLO #1): Write papers in various formats and writing modes that respond to diverse occasions, audiences, and discursive events, and are structurally logical and coherent, and semantically and stylistically appropriate, thereby showing advanced writing skills in Italian.
2. Content (Aligns with AW SLO #2): Critically analyze and interpret different types of authentic texts (recognizing their meanings, the rhetorical strategies they use to convey them, and their cultural relevance) and apply that content in order to write effectively.
3. Sources and Evidence (Aligns with AW SLO #3): Develop arguments about the topics examined using evidence from primary and secondary sources to substantiate their position, and citing those sources accurately following the conventions of the Modern Language Association (MLA).
4. Mechanics (Aligns with AW SLO #4): Write clearly and fluently with few errors in syntax and grammar.
5. Awareness: Show awareness of the strengths and weaknesses of their writing, as

assessed through the various stages of the writing and revision process, their incorporation of instructor's and peers' feedback, and in the self-evaluations included in their writing folder

## **I. General Instructions:**

**Description:** Write an argumentative essay based on the topics we discussed this semester through our reading of the novel *Febbre gialla* and the films that we analyzed. Formulate a personal and original thesis and develop your ideas in a paper of at least 7 pages (Cambria 11, double spaced).

**Sources:** Your argument must be supported by references from the primary texts (novel and films) and some of the secondary sources we analyzed.

**Style:** The essay must follow the Modern Language Association (MLA) style (<https://owl.english.purdue.edu/owl/resource/747/01/>) and must be followed by a list of works cited.

**Linguistic Accuracy:** Pay attention to sentence structure, spelling, and grammar as well as to content, clarity and logic development of your argument.

## **II. Possible topic** (*Typically students use these topics as a starting point to develop their own*):

Contemporary writing and filmmaking often deal with the issue of cultural diversity. Some perceive diversity as a strength, a way of enriching cultures and allowing societies to positively evolve, while building stronger ties among people. For others, cultural diversity might imply a loss of each group's unique cultural identity, resulting in possible conflicts. Starting from the texts that we analyzed during the course (and providing sufficient evidence from them to support your claims), develop a cohesive and well-organized argument on this topic.

## **III. Preparation for drafting the essay:**

### **Part 1: Selection of topic and bibliography:**

1. Think about the novel *Febbre gialla* and the other texts/films we have studied, choose a topic for your essay, and develop a thesis based on that topic.
2. Prepare a list of ideas related to your thesis that you may discuss in your paper.
3. Think about the critical readings that we have analyzed and choose the secondary bibliography that you will use to support your argument.
4. **Prepare a document with the following information regarding your final paper. You will discuss your ideas on the paper with two of your peers in class, and will both receive and provide feedback:**

- **Main topic/Argomento principale:** Di cosa parlerai nel saggio?
- **Thesis/Tesi:** Quale sarà la tua opinione sull'argomento?
- **Primary and Secondary Sources/Testi:** Quali testi (primari e secondari) e/o film prenderai in esame oltre a *Febbre gialla*? Come collegherai questi testi? Prepara una bibliografia (stile MLA).

- **Text analysis/Analisi dei testi:** Come userai i testi? Quali esempi farai?
- **Preliminary title/Titolo preliminare:** Quale sarà il tuo titolo?
- **Key terminology/Lessico:** Quali termini di vocabolario devi usare in questo saggio?

**Part 2. Planning: Bring to class 2 copies of:**

- 1) The first paragraph of your essay;
- 2) An extensive outline of the paper following the model below;
- 3) The bibliography of your final paper (MLA style).

**One copy will be used for peer editing and the other will be used by the instructor to provide feedback.**

**Modello da seguire [Sample Outline]**

**Il primo paragrafo deve contenere:** Un titolo, un'introduzione al tema e la tua tesi personale.

**Lo schema deve contenere:** lo schema degli argomenti di cui parlerai nei paragrafi, gli esempi dai testi e i pensieri di collegamento.

*Nome: [Student's Name] \_\_\_\_\_*

*Titolo del saggio: [Title] \_\_\_\_\_*

*Primo paragrafo: [First paragraph]:*

*Introduzione dell'argomento [Topic introduction]:*

*Esposizione della tesi [Thesis statement]:*

*Par. 2*

*Argomento del paragrafo [Topic sentence]:*

*Elementi di supporto ed esempi dai testi [Supporting ideas and evidence]:*

*Pensiero di collegamento [Transition]:*

*Par. 3*

*Argomento del paragrafo [Topic sentence]:*

*Elementi di supporto ed esempi dai testi [Supporting ideas and evidence]:*

*Pensiero di collegamento [Transition]:*

*Par. 4 .... + altri paragrafi [other paragraphs] ....*

### **Part 3: Peer Review Checklist**

#### **ITAL 303 - Peer-Review Checklist – Attach this sheet to your final draft**

Essay author \_\_\_\_\_ Peer reviewer \_\_\_\_\_

Read the 1st paragraph and outline of your peer's paper with the following questions in mind. Please write extensive comments either on your partner's draft where applicable or on this handout.

#### **I. Title, topic and thesis:**

1. Is the essay topic clearly introduced? Does the paper provide sufficient background information on the topic.
2. Is the thesis statement clearly stated? How could it be improved?
3. Is the title specific enough [does it give you a good idea of what the topic is] or could it be improved?
4. Language usage: Underline and mark with a question mark the parts that are not clear, and circle grammar mistakes. Do this directly on the paper.

#### **II. Outline of the Argument: Read the outline of the paragraphs provided and answer the following questions:**

1. Does each paragraph develop a new aspect related to the essay's main idea? If not, explain where the outline seems repetitive or unrelated to the thesis.
2. Does each paragraph have enough evidence from the sources (primary and, when needed, also secondary sources)? If not, list the paragraph that should provide more evidence
3. Are the paragraphs clearly connected to one another to form a coherent whole? Does the paper flow? If not, explain where it could flow better.
4. What would you add or change to make the argument stronger (points that should be covered, additional evidence, etc.)?

#### **Part 4: Come to the one-on-one conference with your instructor to discuss your final paper. You will receive feedback on your first paragraph, outline and bibliography.**

#### **Part 5: Revision of the outline, drafting and revision of the paper:**

1. Read very carefully the feedback and comments received on your first paragraph, outline and bibliography and incorporate the necessary changes.
2. Read again the compositions you wrote during the semester and reflect on some of the most recurring mistakes you have made: how can you avoid them in your final paper?
3. Write the essay adhering to the instructions received by your professor.
4. Read your essay a couple of times before submission and revise content, language and style.



**COURSE (Dept/Number): ITAL 303 - Advanced Writing for the Professions**

**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 Director of the Italian will ensure that all faculty members teaching the class complete the training.](#)

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, workshoping, and feedback from instructor.)

[All major writing assignments have pre-writing activities and are turned in multiple drafts. Students receive feedback from both the instructors and their peers. They are also required to self-reflect on their work throughout the semester: they complete a self-reflection and turn it in with their writing folder every time a major assignment is due.](#)

[See the sample assignments provided on the syllabus.](#)

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 objective of Italian 303 is to help students develop writing skills and increase their awareness of the writing process through the analysis of authentic texts, and the practice of modes of written expression that may be used in a variety of professional and academic settings. In addition to practicing different modes of writing, students will also be familiarized with the various stages of the writing process \(planning, drafting, revising\). Finally, they will be prompted to provide feedback to their peers, and to reflect on and evaluate their own writing.](#)

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.

[Writing is a key component in the Italian Program as students must demonstrate their abilities to critically engage with authentic texts by producing writing in different genres and modes, and by learning to develop structurally sound, stylistically appropriate, and grammatically accurate](#)

arguments. In Italian 303 students practice modes of written expression that may be used in a variety of professional and academic settings within Italian studies (text analyses and reviews, job applications, film analyses and scripting, argumentative writing). Students are also familiarized with the MLA formatting style.

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.)

**ITAL 303 - Student Learning Outcomes:** Upon successful completion of the course students will be able to:

1. Context and Purposes: Write papers in various formats and writing modes that respond to diverse occasions, audiences, and discursive events, and are structurally logical and coherent, and semantically and stylistically appropriate, thereby showing advanced writing skills in Italian.
2. Content: Critically analyze and interpret different types of authentic texts (recognizing their meanings, the rhetorical strategies they use to convey them, and their cultural relevance) and apply that content in order to write effectively.
3. Sources and Evidence: Develop arguments about the topics examined using evidence from primary and secondary sources to substantiate their position, and citing those sources accurately following the conventions of the Modern Language Association (MLA).
4. Mechanics: Write clearly and fluently with few errors in syntax and grammar.
5. Awareness: Show awareness of the strengths and weaknesses of their writing, as assessed through the various stages of the writing and revision process, their incorporation of instructor's and peers' feedback, and in the self-evaluations included in their writing folder.

#### **Core Advanced Writing Learning Outcomes**

1. write with the mastery of a student advanced in an area of study by distinguishing and responding to audiences, occasions, and discursive contexts
2. apply relevant and compelling content, based on mastery of assigned subjects, in order to write effectively within the area of study
3. use credible sources to develop ideas and arguments that are effective within the area of study
4. cite sources accurately according to the conventions of the area of study
5. write clearly and fluently in formats relevant to the area of study, with few errors in syntax and grammar

## New Course Proposal

Date Submitted: 10/30/18 6:58 am

### Viewing: **THRS 384 : Gospel of Luke: Sinners and Social Justice (Advanced Writing)**

Last edit: 11/06/18 2:12 pm

Changes proposed by: erb

#### 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

384

#### Department

Theology & Religious Studies (THRS)

#### College

College of Arts & Sciences

#### Title of Course

Gospel of Luke: Adv Writing

#### Catalog Title

Gospel of Luke: Sinners and Social Justice (Advanced Writing)

#### Credit Hours

3

#### Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

#### Catalog Course Description

A study of the Gospel of Luke, with some attention also to Acts of the Apostles. Some of the major themes examined are wealth and poverty, gender, and discipleship. This course requires frequent writing assignments with instructor feedback. Students cannot receive credit for taking both THRS 383 and THRS 384.

#### Primary Grading Mode

Standard Grading System- Final

#### Method(s) of delivery

Research  
Lecture

#### Paper

#### 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 202 or THRS 203 or THRS 231 or THRS 232

#### Does this course have concurrent Prerequisites?

No

#### In Workflow

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

#### Approval Path

1. 11/06/18 2:13 pm  
Emily Reimer-Barry (erb):  
Approved for THRS Chair
2. 12/12/18 12:40 am  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

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 writing competency  
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:

Degree  
Restrictions:

Program  
Restrictions:

Campus  
Restrictions:

College  
Restrictions:

Student Attribute  
Restrictions:

Enter the vote of the Department on this course:

Yes: 16 No: 0 Abstain: 0

Rationale:

This course serves the CADW area of the core curriculum which can be especially helpful for students who are not THRS majors but need an upper division THRS course for core, and can "double dip" with CADW and THRS. We expect that the course will be attractive to the instructor as well because it would be limited to 20 instead of 25 students. This may foster a seminar-style discussion in the course.

Supporting  
documents

[384 CADW form.pdf](#)  
[THRS 384 USD Fall 2019.docx](#)

## Impact

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

We hope that this helps our enrollment numbers in upper division biblical studies courses. We will keep monitoring those enrollment numbers as the course is implemented. There will only be positive impact to other units, as their students will have more opportunities for CADW courses in 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) (11/06/18 2:12 pm):** Vote of 16-0-0 on 11-6-18.

Key: 3330

COURSE (Dept/Number):

THRS  
384

### 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.

Jeannie Constantinou participated in fall 2017 workshop by Amanda Moulder and will be the spring 2020 instructor for THRS 384.

- 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, workshoping, and feedback from instructor.)

Students submit exegesis paper in stages and have opportunities for lots of feedback and workshoping (see syllabus).

- 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 exegesis paper requires that students present and analyze a passage from the Gospel of Luke. Detailed instructions are contained in the syllabus.

- 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.

The exegesis paper gives students the opportunity to demonstrate mastery of THRS PLO#3. Instruction in the course focuses on writing in the discipline(s) of biblical studies.

- 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 syllabus. Embedded in syllabus LOs.

### Core Advanced Writing Learning Outcomes

1. write with the mastery of a student advanced in an area of study by distinguishing and responding to audiences, occasions, and discursive contexts
2. apply relevant and compelling content, based on mastery of assigned subjects, in order to write effectively within the area of study
3. use credible sources to develop ideas and arguments that are effective within the area of study
4. cite sources accurately according to the conventions of the area of study
5. write clearly and fluently in formats relevant to the area of study, with few errors in syntax and grammar

# GOSPEL OF LUKE: ADVANCED WRITING

## SINNERS AND SOCIAL JUSTICE

### THRS 384, Spring 2020

**Professor:** Dr. Eugenia Constantinou **E -mail:** eugeniac@sandiego.edu  
**Class Time:** **Office:** Maher 298, **Phone** (619) 260-7696  
**Location:** **Office Hours:**

**Required Texts:** The Bible, or at least the New Testament. Versions: Revised Standard Version, or New Revised Standard Version are preferred, but not required. Other good translations are New American Bible, New King James Version, and New International Version. The King James Version is acceptable but not recommended unless you are *very familiar* with the language. *Unacceptable* versions include: The Living Bible, “Good News” Bible (Today’s English Version), “The Message,” New World Translation (Jehovah’s Witnesses), or the “Inspired Version” (Mormon). Check with me if you are uncertain.

#### **Recommended:**

Dr. J. Colombo, *Using Copley Library as a Resource in Research*, available online:

[http://catcher.sandiego.edu/items/cas/LibraryResourceManual\\_1\\_3.pdf](http://catcher.sandiego.edu/items/cas/LibraryResourceManual_1_3.pdf)

Strunk and White, *The Elements of Style*, 4ed. (New York: Longman, 2000).

**Catalog Description:** A study of the Gospel of Luke, with some attention also to Acts of the Apostles. Some of the major themes examined are wealth and poverty, gender, and discipleship. This course requires frequent writing assignments with instructor feedback. Students cannot receive credit for taking both THRS 383 and THRS 384.

**Pre-requisite:** Any lower division THRS course.

**Elaboration -** This course begins with an introduction to biblical studies as an academic discipline. We then proceed through a careful study of the Gospel of Luke. We will explore the gospel from a literary and historical perspective with the objective of uncovering the author’s intended meaning and message. To this end, we will examine the historical, cultural, and geographical setting of Luke/Acts as well as its authorship, audience, literary techniques and characteristics, theology and important themes. We will investigate the literary, religious and philosophical currents in first century Judaism and in the Greco-Roman world which may have influenced the author. We will also study the history of the reception of these writings, the ancient and modern controversies they led to, and compare Luke to other synoptic gospels.

**Learning Outcomes:** Students will be able to knowledgeably and intelligently discuss the Gospel of Luke and Acts of the Apostles, their content, themes, theology, characteristics, purposes, role in early Christianity, as well as the gospel’s contribution to the theology of the early Church. Students will be able to draw a rudimentary map of Palestine. Students will be able to explain the structure and content of Luke’s gospel and its similarities to and differences from the other synoptic gospels. Students will be able to analyze and explain a passage from the gospel in the form of an exegesis paper. Students will demonstrate a critical understanding of theory and method in biblical studies and apply these to the text. Students will demonstrate a critical understanding of the content and growth of Christian traditions, including Catholic Christianity, and the role of the Gospel of Luke in that process. Students will write with the mastery of a student advanced in THRS, applying relevant content; and evaluate and use credible sources to develop an argument that is effective within Biblical Studies. Students will demonstrate use of credible sources, cite sources accurately, and conform to a manual of style (specifically, Turabian/Chicago Manual of Style) when constructing a research

exegesis paper. Students will research, develop, and write a well-organized, persuasively written exegesis research paper. By fulfilling the above outcomes, students will demonstrate in-depth knowledge of a sacred religious text (new core: FTRI upper division) and will satisfy CADW learning outcomes for the new core.

### **Advanced Writing Component**

This course fulfills the CADW requirement for the core curriculum, which means that the course requires frequent writing assignments with instructor feedback. We will build on the knowledge and skills you gained in your First Year Writing course. With regard to the exegesis research paper, we will utilize a process-oriented approach so that you receive feedback on each stage of the writing process including passage selection, research, outlining, drafting, and revising. To prepare you for success in your research, we will have a library tour and orientation that explores use of the library's resources. We will also cover important topics in class such as: brainstorming, citation of sources, effective organization, and use of source material. You will choose your passage for the exegesis assignment early in the first half of the semester and will have smaller assignments to complete leading up to the draft of the exegesis research paper. Students will receive feedback from the instructor and from peer writing partners on several occasions through the course of the writing process.

**Attendance, Participation and Preparation** Your attendance and participation in class are neither irrelevant nor superfluous to your learning experience. Attendance and participation in class meetings are expected by the professor and should be a priority for every student. An education is a precious opportunity that ought to be treasured. Preparation is indicated by the student's demonstration that he/she has prepared for the class session by completing the reading assignments prior to class. Full credit for preparation and participation will require participation in class discussions, thoughtful reflection upon and responses to questions posed in class, as well as meeting class deadlines. Preparation also includes bringing a bible to class for every session.

### **Grading Scale**

Quiz #1	30 pts	286- 300	A	230 - 239	C+
Exam #1	50 pts	270- 285	A-	220 - 229	C
Outline and Bibliography	10 pts				
Draft Exegesis Paper	20 pts	260- 269	B+	210 – 219	C-
Final Exegesis Paper	70 pts				
Final Exam	100 pts	250-259	B	200 – 209	D+
Preparation and Participation	<u>20 pts</u>	240-249	B-	190 – 199	D
Total possible points:	300 pts			180 – 189	D-

### **Classroom Etiquette.**

This **class will be laptop-free**. Studies have shown that students perform better and class interaction is improved when laptops are **not** used. You may use a laptop IF you present me with a note from Disability Services which explains that you require this accommodation.

There is to be **no texting** in class. Please turn off your phone. Do not just turn to “vibrate.” Vibrations can be heard by others around you. Resist the urge to send/receive messages and emails. This is not only rude but it is a distraction which is detrimental to your optimal performance in this class.

It is common courtesy to **avoid leaving the room while class is in session** except for an emergency. Please avoid unnecessary disruptions. Take care of personal business before or after class sessions.



**Exams.** Please bring (1) a pen and (2) a number 2 pencil with eraser for quiz and exam. Blue books and scantron sheets will be provided. Please expect to use a pen on your written answers.

**Have you considered being a Theology/Religious Studies Major?** The study of religion and theology is a very fascinating and important subject. Religion/Theology is the source and foundation of the values, motivations, philosophy, history, and customs of people and cultures around the world. For most jobs, your college major does not matter. Most graduate schools, including law school, medical school, business school, allow you to major in any subject. A THRS major is a *unique* and valuable applicant.

**Exegesis Research Paper.** An exegesis paper is due at the end of the semester. This is an opportunity for you to choose a passage from the gospel of Luke and analyze it in detail. The paper is due in class on \_\_\_\_\_, after uploading it to **turnitin.com**. The class ID is \_\_\_\_\_. The password is \_\_\_\_\_.

**Changing Your Grade.** You have a limited number of opportunities to earn points in the class and all of them are valuable. It is extremely important that you do your best work and give your best effort throughout the duration of the course rather than trying to raise your grade at the end of the semester. **Dr. Constantinou cannot change your final grade except in case of an error in computation or recording.** It would also be unfair to other students to allow you to write a paper, do extra credit, retake a test, or do anything else to raise a grade. **Please work hard so you will have no regrets because you will receive the grade you have earned**

**Academic Integrity.** **USD policy and procedures regarding academic dishonesty will also be fully observed.** Cheaters and plagiarizers WILL be reported and you will receive an “F” for the entire course.

## COURSE SCHEDULE

<u>Date</u>	<u>Topic</u>	<u>Reading Assignments</u>
		<i>* For each class meeting, please read the chapters of the text under discussion for that day</i>
Th/ Jan 26	Intro to the academic study of the Bible, part one	
Tu/ Jan 31	Intro to the academic study of the Bible, part two	
	<b>Required tour of library after before next class- scavenger hunt to find resources in Biblical studies</b>	
Th/ Feb 2	Lk 1:1-4; <i>The Prologue</i>	<i>Lk 1:1-4</i>
Tu/Feb 7	Infancy Narrative (Great Reversals, Outcasts, Social Justice)	<i>Lk 1:5-2:52</i>
	<b>Quiz #1 - on Introductory material</b>	
Th/ Feb 9	Preparation for Public Ministry	<i>Lk 3:1-4:13</i>
Tu/Feb 14	Repentance, Temptation	
	Research Teach-In: Unique resources for research and writing in biblical studies (why google is not your friend in this course)	
Th/Feb 16	The Ministry in Galilee	<i>Lk 4:14-9:50</i>
Tu/Feb 21	Great Reversals	
	<b>Exegesis paper topics and key words due - 2 copies.</b>	
Th/Feb 23	Disciples & Discipleship	

Tu/Feb 28 Sermon on the Plain

Research Check-In: Preliminary bibliography of commentaries you expect to use (must be approved by professor before you begin work); Narrowing your topic, Managing/Organizing your research data; Different kinds of outlines

Th/ Mar 2 Suffering Servant

**March 6 - 10 - Spring Break**

Tu/ Mar 14 Journey to Jerusalem *Lk 9:51-19:27*

Th/Mar 16 Pharisees & Legalism

Tu/Mar 21 Wealth and Poverty

Th/Mar 23 Prayer in the life of discipleship

Session with Martha Adkins, Copley Library

Tu/Mar 28 Teaching Ministry in Jerusalem *Lk 19:28-21:38*

Th/Mar 30 Temple, Authority, Role of Caesar

Tu/Apr 4 Passion Narrative *Lk 22:1-23:56*

Th/Apr 6 Last Supper, Service

**Outline, Thesis, and Expanded Bibliography Due in Class**

Pair & Share: Peer feedback on outlines & thesis in class

Tu/Apr 11 Arrest, Trial, Crucifixion, Burial

Th/ Apr 13 No class – Easter Break

After Easter: Extra Office Hours

Individual Meetings with Professor to Discuss Topic and Progress

Tu/Apr 18 Resurrection  
Women at the Tomb, Road to Emmaus *Lk 23:56b-24:53*

Th/Apr 20 Commission and Church -

Tu/Apr 25 **Paper Drafts Due Today- Bring Two Hard Copies (also BB Tin)**  
Distribution of Peer Papers and Peer Evaluation Rubrics  
Self-Assessment and Group Check-In

Th/Apr 27 Introduction to Acts

Tu/May 2 Acts 1-8 (selections)  
Preparation and Mission in Jerusalem

Th/ May 4 Acts 9-15 (selections) : Mission in Judea, Samaria, Gentile Mission

Tu/May 9 Acts 15-29 (selections) : Paul's Mission to the Ends of the Earth

Th/May 11 **Exegesis Paper Due**  
**Course Evals and Class Discussion**

## Final Exam: Final Exam on Luke and Acts

### EXEGESIS PAPER DIRECTIONS IN EIGHT STEPS

1. Choose a pericope (passage) of approximately 10 verses.
2. Read the passage in your version several times carefully. List key themes, terms, and vocabulary in the passage that you will need to research.
3. Read the passage in other versions (translations). Bibles of various versions can be found in the library or at [blueletterbible.org](http://blueletterbible.org). If you are able to read the pericope in Greek, and work from the Greek text you should do so.
4. Read any gospel parallels. If your pericope has a parallel (the same event is described) in one or more other gospels, read the parallel account and carefully note any similarities or differences between it and John's account. Consider what the differences might reveal about the author, his purpose, audience, sources, etc.
5. Research key words. Research key, issues, themes and vocabulary by doing a word study on each word. For key words with a theological significance such as "light", "believe", "world" etc. go to *The Theological Dictionary of the New Testament (TDNT)*, which you can borrow from me. The editor is Geoffrey Bromiley. See the section below on "How to Research Key Words" and "Using the Theological Dictionary of the New Testament."
6. Read the Commentaries. After you have done some preliminary research, read commentaries [see me for recommendations of commentaries in Copley. **DO NOT USE INTERNET SOURCES!!!**]
7. Draw your own conclusions. Now that you have researched key words and read a couple of other commentaries, draw your own conclusions about what you think the author of the Gospel meant by his words in your pericope.
8. Write your paper. Do not have long quotations. Express your research in your own words. **USE FOOTNOTES** to cite your sources. whether you actually use a quotation or only get the information from a commentary or other source, you **MUST** footnote it!
9. Carefully **proofread your paper**. Spelling mistakes and grammatical mistakes will result in a lower grade.

**LENGTH** - The paper is to be 15 pages, double spaced, not including cover page and bibliography.

### **PAPER FORMAT**

1. Quote the entire pericope in English, indented, single spaced. State in parentheses the version you quoted.
2. Introduction. (1 page). The first one to three pages should consist of an introduction to your paper which expresses the main idea, event or issues raised by your passage. **Do not** discuss the background of the gospel,

its themes, authorship, dating, or other such general issues. This is an introduction to *your paper*, not an introduction to the entire gospel.

3. Context. (1-2 pages). Next, place your pericope in context. Discuss the literary context, ie, where the pericope is located in the gospel and how your pericope fits into the general flow of the gospel. First, explain its larger context (generally speaking where it is found in the gospel – toward the beginning, near the middle, at the end of Jesus’ ministry, etc.) Then, explain its immediate context (what comes immediately before your passage and what immediately follows it).

\*\*\*\* Placing your pericope in context does not mean retelling the entire gospel story up to that point.

4. The Main Body of the Paper (8-10 pages) Analyze and discuss the pericope, in a verse by verse exposition. Quote one verse in italics and then discuss that verse. After you finished that verse, quote the next verse in italics and discuss that one. Be sure to discuss each verse of your pericope. Use what you have learned in your word studies and by your research of the commentaries. Cite the word studies and commentaries in footnotes. Do not ignore any verse, important word or issue. Explain key words or historical background necessary to understand the passage, the theology of Luke, as well as any translation issues, if relevant. Include: How does your passage fit in with, reflect, enhance, illuminate, expand, or further the overall scheme, message or purpose of the Gospel? Are the themes, terminology, message, etc. found unique in the New Testament, or also found elsewhere? Is your passage typical of the synoptics in terms of its vocabulary, themes, theology, etc? Are there any unusual ideas, words, or other aspects of the passage? Those should be discussed as well. Don’t forget to discuss any literary aspects of your pericope, the form, or techniques the author uses. Is it a dialogue? Does the author use irony? Metaphor? Symbolism? etc. **Do not extensively quote others.** Read the opinions of others but if you wish to convey their opinions, express their points in *your own* words.

5. Conclusion (2-3 pages) Summarize your findings in a conclusion which expresses your now-informed opinion about the meaning of your passage. If you have already made your primary points or drawn conclusions in the main body of the paper, the conclusion can simply be a review of the work you have done and a general conclusion. If you have waited until the conclusion section to make your main points then the conclusion should be more elaborate, drawing together your various findings to present a comprehensive and well-considered view of how you believe the author intended this passage to be understood. I am interested in your opinion based on your research.

6. Be sure to number the pages of your paper. Your cover page is NOT page 1. Page #1 is when you begin your paper.

7. Footnotes and Bibliography – **must be in the proper form.** I will give you a handout for that.

8. Carefully proofread your paper. Spelling mistakes and grammatical mistakes will result in a lower grade.

9. Put your paper in a report folder with metal clasps to secure the pages. Be sure that your paper has a cover page with your name, the date and a title.

10. Upload your paper to **turnitin.com**. **The class ID is The password is**

11. Bring your paper in hard copy to class on

You may use all of commentaries in your paper, but you **must use** and refer to **at least three** of these commentaries. I encourage you to use commentaries that express different points of view. For example, don't use only Catholic commentaries, or only Protestant commentaries. You will gain more insight and have a more interesting paper if you read a wide variety of opinions. If you would like to use another commentary, one which we have not discussed in class, please bring it to class and show it to me first.

I am requiring you to use at least three commentaries, but you are certainly free to look at all of them and I *encourage* you to do so. It won't take very long for you to read what the various authors have to say about your passage. Each commentary is unique and you never know which one will give you a very interesting perspective or the information you need to make sense of your pericope.

Sometimes commentaries refer to and discuss specific Greek words and phrases by quoting them in the Greek as opposed to an English translation or transliteration. But don't be intimidated by that. Don't let that make you reluctant to use the commentary. You should be able to figure out what word the author is talking about, even if he doesn't translate it. And the remainder of the comments, of course, could still be useful to you. You can always photocopy the Greek words (or take a picture with your phone) and show it to me after class and I will tell you what the word or phrase is.

## HOW TO RESEARCH KEY WORDS

You must do a word study on each important word in your selected passage. This is the foundation for all of your exegesis and conclusions. Sometimes the word needs to be researched from a **historical** point of view, other times for its **theological** meaning. A historical word search would be done for a term such as "Samaritan," "high priest," "prophet," etc. A search for theological meaning would be done for words such as "know," "darkness," "love," "sent," etc.

**Historical Terms** – Resources for investigating these terms are available from me and are in the library. These books are The New Interpreter's Dictionary of the Bible (5 volumes, in the reference section BS 440.N443 2006) and The Anchor Bible Dictionary (6 volumes, also in the reference section of the library, BS 440.A54 1992). Each has articles on topics such as "tombs," "farming," "anointing," etc. These are listed alphabetically. If you think a subject ought to be covered, but you can't find it, look under a synonym or a related topic. You may also use other Bible dictionaries and encyclopedias which can be found in the library, but **you must use** at least the International Bible Encyclopedia or the Anchor Bible Dictionary for each historical term. **Do NOT use the internet!**

**Theological Words** – For words with a theological significance such as "light," "believe," "world," "truth," etc., go to *The Theological Dictionary of the New Testament (TDNT)*. You can borrow the volume from me. The editor is Geoffrey Bromiley. See below: Using the Theological Dictionary of the New Testament."

**I will expect to see in your paper a discussion of at least two or three key words from your pericope using TDNT.**

**Some words will have a historical explanation and a theological meaning, such as "anoint," "Christ," etc. In such cases, do research into *both* the historical and theological meaning of the word**

Using *The Theological Dictionary of the New Testament (TDNT)*  
(Sometimes known as "Kittel")

1. Identify the word you are researching. For the Micro-Paper. I have given you each Greek word in transliterated form (put into the English alphabet from Greek). For the Exegesis Paper you will have given me the theological Greek words in your periscope and I will have confirmed them or given you the correct words.
2. If you know Greek, use the ten volume complete version of *TDNT* (In the Reference Section, BS2312 .T4713 1964). Words in the complete version of *TDNT* are listed in Greek. You may find your word under its root word. For example, you will find “apostello” (I send out) under “stello” (I send).
3. If you do not know Greek, you will look up the word in the single volume version of *TDNT* (BS2312 .T47213 1985 ). This volume is located at the end of the ten volume set, right next to the other volumes on the shelf.
4. In the single, abridged volume (the one that uses English transliteration), words are listed using the English alphabet but according to the *Greek alphabetical order*. So to find a word, you either have to know the Greek alphabet or you can look it up in an index in the front of the book.
5. To find the listing for the Greek word, turn to the very front of the volume and look up the word. The transliterated Greek key words are listed in the front of the volume alphabetically according to the English alphabet. Look to the right of the word for a number. Write down the number. That is the page number where you will find that particular word discussed.
6. Then you will look up the meaning and historical usage of that word and use that information to report on the word for your word study paper and exegesis paper. The little articles which discuss the word will also discuss various forms of the word. As mentioned above, “apostello,” *I send out*, will be found under its root form, “stello,” *I send*.
7. *TDNT* provides a summary of the historical use and meanings of the word in question in this order:
  - (1) It begins with how the word was used in by Greeks in Greek antiquity.
  - (2) It discusses how the corresponding Hebrew word was used in the Hebrew Bible (the Old Testament).
  - (3) It discusses how the word was used in the Septuagint (referred to as “LXX”), which is the Greek translation of the Old Testament.
  - (4) It tells you how the word was used in the New Testament and breaks down the NT discussion into various authors. You want to pay special attention to how it was used in the “Johannine literature.”
  - (5) It also discusses how the word was used in early Christianity (the Apostolic Fathers), but you can ignore that section because you are trying to determine what the word meant to the author of the Fourth Gospel, not what it meant to people subsequently.

# New Course Proposal

Date Submitted: 10/30/18 11:30 am

## Viewing: **THRS 387 : Gospel of John: Word and Wisdom (Advanced Writing)**

Last edit: 11/06/18 2:14 pm

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. 11/06/18 2:14 pm  
Emily Reimer-Barry (erb):  
Approved for THRS Chair
2. 12/12/18 12:40 am  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

#### 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  
387

#### Department

Theology & Religious Studies (THRS)

#### College

College of Arts & Sciences

#### Title of Course

Gospel of John: Adv Writing

#### Catalog Title

Gospel of John: Word and Wisdom (Advanced Writing)

#### Credit Hours

3

#### Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

#### Catalog Course Description

A study of the Johannine writings, particularly the Gospel of John. Some of the major themes examined are Jesus's identity and presentation of God, and the role of women in the gospel. This course requires frequent writing assignments with instructor feedback. Students cannot receive credit for taking both THRS 386 and THRS 387.

#### Primary Grading Mode

Standard Grading System- Final

#### Method(s) of delivery

Research  
Lecture

#### Paper

#### 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 202 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?**

Advanced writing competency  
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:**

**Degree Restrictions:**

**Program Restrictions:**

**Campus Restrictions:**

**College Restrictions:**

**Student Attribute Restrictions:**

Enter the vote of the Department on this course:

**Yes:** 16 **No:** 0 **Abstain:** 0

**Rationale:** THRS is helping students meeting multiple areas of the new core. See rationale for THRS 384 as well.

**Supporting documents** [387 CADW form.pdf](#)  
[THRS 387 USD Fall 2019.docx](#)



# Impact

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

No negative impact to other departments. We anticipate that this will help our enrollment numbers in upper division biblical studies courses in 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) (11/06/18 2:14 pm):** Vote of 16-0-0 on November 6 at department meeting. -erb

Key: 3331

COURSE (Dept/Number):

THRS  
387

### 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.

Jeannie Constantinou participated in fall 2017 workshop by Amanda Moulder and will be the spring 2020 instructor for THRS 387.

- 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.)

Students submit exegesis paper in stages and have opportunities for lots of feedback and workshopping (see syllabus).

- 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 exegesis paper requires that students present and analyze a passage from the Gospel of John. Detailed instructions are contained in the syllabus.

- 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.

The exegesis paper gives students the opportunity to demonstrate mastery of THRS PLO#3. Instruction in the course focuses on writing in the discipline(s) of biblical studies.

- 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 syllabus. Embedded in syllabus LOs.

### Core Advanced Writing Learning Outcomes

1. write with the mastery of a student advanced in an area of study by distinguishing and responding to audiences, occasions, and discursive contexts
2. apply relevant and compelling content, based on mastery of assigned subjects, in order to write effectively within the area of study
3. use credible sources to develop ideas and arguments that are effective within the area of study
4. cite sources accurately according to the conventions of the area of study
5. write clearly and fluently in formats relevant to the area of study, with few errors in syntax and grammar

# GOSPEL OF JOHN: ADVANCED WRITING

## WORD AND WISDOM

### THRS 387, Spring 2020

**Professor:** Dr. Eugenia Constantinou **E -mail:** eugeniac@sandiego.edu  
**Class Time:** **Office:** Maher 298, **Phone** (619) 260-7696  
**Location:** **Office Hours:**

**Required Texts:** The Bible, or at least the New Testament. Versions: Revised Standard Version, or New Revised Standard Version are preferred, but not required. Other good translations are New American Bible, New King James Version, and New International Version. The King James Version is acceptable but not recommended unless you are *very familiar* with the language. *Unacceptable* versions include: The Living Bible, “Good News” Bible (Today’s English Version), “The Message,” New World Translation (Jehovah’s Witnesses), or the “Inspired Version” (Mormon). Check with me if you are uncertain.

#### **Recommended:**

Dr. J. Colombo, *Using Copley Library as a Resource in Research*, available online:

[http://catcher.sandiego.edu/items/cas/LibraryResourceManual\\_1\\_3.pdf](http://catcher.sandiego.edu/items/cas/LibraryResourceManual_1_3.pdf)

Strunk and White, *The Elements of Style*, 4ed. (New York: Longman, 2000).

**Catalog Description:** A study of the Johannine writings, particularly the Gospel of John. Some of the major themes examined are Jesus’s identity and presentation of God, and the role of women in the gospel. This course requires frequent writing assignments with instructor feedback. Students cannot receive credit for taking both THRS 386 and THRS 387.

**Pre-requisite:** Any lower division THRS course.

**Elaboration -** This course begins with an introduction to biblical studies as an academic discipline. We then proceed through a careful study of the Johannine Writings, especially the Gospel of John. We will explore the gospel from a literary and historical perspective with the objective of uncovering the author’s intended meaning and message. To this end, we will examine the historical, cultural, and geographical setting of the Johannine Literature as well as its authorship, audience, literary techniques and characteristics, theology and important themes. We will investigate the literary, religious and philosophical currents in first century Judaism and in the Greco-Roman world which may have influenced the author. We will also study the history of the reception of these writings, the ancient and modern controversies they led to, and compare the purpose, themes and orientation of the Fourth Gospel with the other three gospels.

**Learning Outcomes:** Students will be able to knowledgeably and intelligently discuss the Johannine writings, their content, themes, theology, characteristics, purposes, role in early Christianity, as well as the gospel’s contribution to the theology of the early Church. Students will be able to draw a rudimentary map of Palestine. Students will be able to explain the structure and content of John’s gospel and its similarities to and differences from the synoptic gospels. Students will be able to analyze and explain a passage from the gospel in the form of an exegesis paper. Students will demonstrate a critical understanding of theory and method in biblical studies and apply these to the text. Students will demonstrate a critical understanding of the content and growth of Christian traditions, including Catholic Christianity, and the role of the Gospel of John in that process. Students will write with the mastery of a student advanced in THRS, applying relevant content; and evaluate and use credible sources to develop an argument that is effective within Biblical Studies. Students

will demonstrate use of credible sources, cite sources accurately, and conform to a manual of style (specifically, Turabian/Chicago Manual of Style) when constructing a research exegesis paper. Students will research, develop, and write a thesis-driven, well organized, persuasively written exegesis research paper. By fulfilling the above outcomes, students will demonstrate in-depth knowledge of a sacred religious text (new core: FTRI upper division) and will satisfy CADW learning outcomes for the new core.

### **Advanced Writing Component**

This course fulfills the CADW requirement for the core curriculum, which means that the course requires frequent writing assignments with instructor feedback. We will build on the knowledge and skills you gained in your First Year Writing course. With regard to the exegesis research paper, we will utilize a process-oriented approach so that you receive feedback on each stage of the writing process including passage selection, research, outlining, drafting, and revising. To prepare you for success in your research, we will have a library orientation that explores use of the library's resources in biblical studies. We will also cover important topics in class such as: brainstorming, citation of sources, effective organization, and use of source material. You will choose your passage for the exegesis assignment early in the first half of the semester and will have smaller assignments to complete leading up to the draft of the exegesis research paper. Students will receive feedback from the instructor and from peer writing partners on several occasions through the course of the writing process.

**Attendance, Participation and Preparation** Your attendance and participation in class are neither irrelevant nor superfluous to your learning experience. Attendance and participation in class meetings are expected by the professor and should be a priority for every student. An education is a precious opportunity that ought to be treasured. Preparation is indicated by the student's demonstration that he/she has prepared for the class session by completing the reading assignments prior to class. Full credit for preparation and participation will require participation in class discussions, thoughtful reflection upon and responses to questions posed in class, as well as meeting class deadlines. Preparation also includes bringing a bible to class for every session.

### **Grading Scale**

Exam #1	30 pts	286- 300	A	230 - 239	C+
Exam #2	30 pts	270- 285	A-	220 - 229	C
Exegesis Passage Statement	10 pts				
Exegesis Outline and Bibliography	10 pts				
Exegesis Draft	20 pts				
Exegesis Paper	80 pts	260- 269	B+	210 – 219	C-
Final Exam	100 pts	250-259	B	200 – 209	D+
Preparation and Participation	<u>20 pts</u>	240-249	B-	190 – 199	D
Total possible points:	300 pts			180 – 189	D-

### **Classroom Etiquette.**

This **class will be laptop-free**. Studies have shown that students perform better and class interaction is improved when laptops are **not** used. You may use a laptop IF you present me with a note from Disability Services which explains that you require this accommodation.

There is to be **no texting** in class. Please turn off your phone. Do not just turn to

“vibrate.” Vibrations can be heard by others around you. Resist the urge to send/receive messages and emails. This is not only rude but it is a distraction which is detrimental to your optimal performance in this class.

It is common courtesy to **avoid leaving the room while class is in session** except for an emergency. Please avoid unnecessary disruptions. Take care of personal business before or after class sessions.

**Exams.** Please bring (1) a pen and (2) a number 2 pencil with eraser for exams. Blue books and scantron sheets will be provided. Please expect to use a pen on your written answers.

**Have you considered being a Theology/Religious Studies Major?** The study of religion and theology is a very fascinating and important subject. Religion/Theology is the source and foundation of the values, motivations, philosophy, history, and customs of people and cultures around the world. For most jobs, your college major does not matter. Most graduate schools, including law school, medical school, business school, allow you to major in any subject. A THRS major is a *unique* and valuable applicant.

**Exegesis Paper.** We will proceed through a process oriented approach to writing in which you will build skills in research and writing in biblical studies. This may be very different from writing in another discipline. While assistance from the writing center may be helpful to some students, I urge you to come talk to me directly for assistance instead of seeking help from a writing tutor who is not familiar with exegesis writing in biblical studies. An exegesis paper is an opportunity for you to choose a passage from the gospel of John and analyze it in detail. Detailed instructions are found in this syllabus. The paper is due in class on ; after uploading it to **turnitin.com**. The class ID is The password is

**Changing Your Grade.** You have a limited number of opportunities to earn points in the class and all of them are valuable. It is extremely important that you do your best work and give your best effort throughout the duration of the course rather than trying to raise your grade at the end of the semester. **Dr. Constantinou cannot change your final grade except in case of an error in computation or recording.** It would also be unfair to other students to allow you to write a paper, do extra credit, retake a test, or do anything else to raise a grade. **Please work hard so you will have no regrets because you will receive the grade you have earned**

**Academic Integrity.** **USD policy and procedures regarding academic dishonesty will also be fully observed.** Cheaters and plagiarizers WILL be reported and you will receive an “F” for the entire course.

## COURSE SCHEDULE

<u>Date</u>	<u>Topic</u>	<u>Reading Assignments</u>
		<i>* For each class meeting, please read the chapters of the text under discussion for that day and other assignments</i>
Th/ Jan 26	Intro to the academic study of the Bible, part one	
Tu/ Jan 31	Intro to the academic study of the Bible, part two	
	<b>Required tour of library after before next class- scavenger hunt to find resources in Biblical studies</b>	
Th/ Feb 2	John 1:1-18; <i>The Prologue</i>	<i>John 1:1-18</i>
Tu/Feb 7	John 1 - <i>John the Baptist; Call of the first disciples</i>	<i>John 1:19-51</i>

### **Exam #1 - on Introductory material**

Th/ Feb 9      John 2 - *Wedding at Cana; Cleansing of the Temple*      John 2

#### **Exegesis paper topics and key words due - 2 copies.**

Tu/Feb 14      John 3 - *Nicodemus*      John 3

Research Teach-In: Brainstorming, Non-linear writing process, strategies for topical searches in databases

Th/Feb 16      John 4 - *The Samaritan Woman*      John 4

Tu/Feb 21      John 5 - *The Healing at the Pool of Bethesda*      John 5

Th/Feb 23      John 6 - *The Feeding of 5,000; Bread of Life*      John 6

Tu/Feb 28      John 7 - *Controversies about Jesus*      John 7

Research Check-In: Commentaries in Copley; From Topic to Argument; Managing/Organizing your research data; Different kinds of outlines

Th/ Mar 2      John 8 - *Jesus disputes with "the Jews"*      John 8

### **March 6 - 10 - Spring Break**

Tu/ Mar 14      John 9 *The Healing of the Man Born Blind*      John 9

Th/Mar 16      John 10 *Good Shepherd Discourse*      John 10

Tu/Mar 21      John 11 *Raising of Lazarus; The Plot to Kill Jesus*      John 11

Th/Mar 23      John 12 *Anointing at Bethany; Entry into Jerusalem*      John 12

Session with Martha Adkins, Copley Library

Tu/Mar 28      John 13 *Washing of the Feet; Betrayal Announced*      John 13

Th/Mar 30      John 14-15 *Farewell Discourse*      John 14-15

Tu/Apr 4      John 16-17 *Farewell Discourse, High Priestly Prayer*      John 16-17

Th/Apr 6      John 18 *Arrest, Peter's Denial, Trial*      John 18

#### **Outline, Thesis, and Expanded Bibliography Due in Class**

Pair & Share: Peer feedback on outlines & thesis in class

Tu/Apr 11      John 19 *Sentencing, Crucifixion, Death*      John 19

Th/ Apr 13      No class – Easter Break

After Easter: Extra Office Hours

Individual Meetings with Professor to Discuss Topic and Progress

Tu/Apr 18      John 20 *Empty Tomb*      John 20

Th/Apr 20      John 21 *Resurrection Appearances and Epilogue*      John 21

Tu/Apr 25      **Exam #2 - on the Gospel of John**

Th/Apr 27      **Paper Drafts Due Today- Bring Two Hard Copies (also BB Tin)**

Distribution of Peer Papers and Peer Evaluation Rubrics

Self-Assessment and Group Check-In

Tu/May 2	Revelation chapters 1-4	<i>Rev. 1-4</i>
Th/ May 4	Revelation chapters 12- 13	<i>Rev. 12-13</i>
Tu/May 9	Revelation 20-22	<i>Rev. 20-22</i>
Th/May 11	<b>Exegesis Paper Due</b> <b>Course Evals and Class Discussion</b>	

**Final Exam on date set by university: Final Cumulative Exam**

## EXEGESIS PAPER INSTRUCTIONS

“Exegesis” means “to draw out.” That is, the purpose of the exercise is to draw out or uncover the author’s intended meaning. Exegesis is the critical and indispensable foundation for the scholarly use of the Bible. If one wishes to apply the Bible to a situation for whatever purpose, he must first determine the actual meaning of the passage. Then it can be applied for other purposes. Remember that your task is to discover and express what you believe to be the author’s original meaning of the pericope, not what you hope it means or what expresses your personal beliefs. You do not have to agree with John’s message, but you *do* have to determine what that message is otherwise you cannot know whether you agree with it. **Attention: This is NOT a reflection paper.** Do not discuss the pericope’s personal meaning to you. **This is NOT a sermon or a soapbox.** Do not discuss the pericope’s application to Christian life, morality, politics, etc, etc.

### KEY DEADLINES

- Feb. 9th Turn in **two copies, typed, of** your paper **topic and key words**. (1) First, quote the pericope and indicate which “version” you are using (Revised Standard, New King James, etc.) (2) Underline in red the key words you believe you need to research. (3) Then make two lists of the words you intend to research: (A) the key theological words and (B) key historical terms. Look up the key theological Greek words in *TDNT* and list them in English phonetics. (For instructions on how to do this, see the page attached entitled “How to look up key words.”) If there is more than one possible Greek word for a given English word, please write down *both* words and I will tell you which one is used in your pericope. Please turn in two copies of this paper. I will return one to you with any necessary comments and corrections of the Greek for the key words you will be researching.
- Apr. 6 Thesis and Bibliography
- April 27 Draft due, bring extra copy for peer sharing
- May 11 Final exegesis paper due. It should be 15 pages in length, not including notes or bibliography. Include footnotes and a bibliography in the proper form. You must use footnotes, not MLA

notes. Be sure to upload your paper to Turnitin.com. The class number is The password is Logos.

## EXEGESIS PAPER DIRECTIONS IN EIGHT STEPS

1. Choose a pericope (passage) of approximately 10 verses.
2. Read the passage in your version several times carefully. List key themes, terms, and vocabulary in the passage that you will need to research.
3. Read the passage in other versions (translations). Bibles of various versions can be found in the library or at [blueletterbible.org](http://blueletterbible.org). If you are able to read the pericope in Greek, and work from the Greek text you should do so.
4. Read any gospel parallels. If your pericope has a parallel (the same event is described) in one or more other gospels, read the parallel account and carefully note any similarities or differences between it and John's account. Consider what the differences might reveal about the author, his purpose, audience, sources, etc.
5. Research key words. Research key, issues, themes and vocabulary by doing a word study on each word. For key words with a theological significance such as "light", "believe", "world" etc. go to *The Theological Dictionary of the New Testament (TDNT)*, which you can borrow from me. The editor is Geoffrey Bromiley. See the section below on "How to Research Key Words" and "Using the Theological Dictionary of the New Testament."
6. Read the Commentaries. After you have done some preliminary research, read commentaries placed on reserve to see what they say about your passage. I have placed commentaries on reserve for you. Please **use only** the commentaries on Reserve. **DO NOT USE INTERNET SOURCES!!!** Do not use other sources
7. Draw your own conclusions. Now that you have researched key words and read a couple of other commentaries, draw your own conclusions about what you think the author of the Fourth Gospel meant by his words in your pericope.
8. Write your paper. Do not have long quotations. Express your research in your own words. **USE FOOTNOTES** to cite your sources. whether you actually use a quotation or only get the information from a commentary or other source, you **MUST** footnote it!
9. Carefully **proofread your paper**. Spelling mistakes and grammatical mistakes will result in a lower grade.

**LENGTH** - The paper is to be 15 pages, double spaced, not including cover page and bibliography.

## **PAPER FORMAT**

1. Quote the entire pericope in English, indented, single spaced. State in parentheses the version you quoted.



2. Introduction. (1 page). The first one to three pages should consist of an introduction to your paper which expresses the main idea, event or issues raised by your passage. **Do not** discuss the background of the gospel, its themes, authorship, dating, or other such general issues. This is an introduction to *your paper*, not an introduction to the entire gospel.

3. Context. (1-2 pages). Next, place your pericope in context. Discuss the literary context, ie, where the pericope is located in the gospel and how your pericope fits into the general flow of the gospel. First, explain its larger context (generally speaking where it is found in the gospel – toward the beginning, near the middle, at the end of Jesus’ ministry, etc.) Then, explain its immediate context (what comes immediately before your passage and what immediately follows it). For example, “Prior to this pericope Jesus had changed water into wine at the wedding of Cana”, or, “After this pericope Jesus gives a discourse about ‘living water’”, etc.

\*\*\*\* Placing your pericope in context does not mean retelling the entire gospel story up to that point.

4. The Main Body of the Paper (8-10 pages) Analyze and discuss the pericope, in a verse by verse exposition. Quote one verse in italics and then discuss that verse. After you finished that verse, quote the next verse in italics and discuss that one. Be sure to discuss each verse of your pericope. Use what you have learned in your word studies and by your research of the commentaries. Cite the word studies and commentaries in footnotes. Do not ignore any verse, important word or issue. Explain key words or historical background necessary to understand the passage, the theology of John, as well as any translation issues, if relevant. Include: How does your passage fit in with, reflect, enhance, illuminate, expand, or further the overall scheme, message or purpose of the Fourth Gospel? Are the themes, terminology, message, etc. found unique in the New Testament, or also found elsewhere? Is your passage typical of John and the Fourth Gospel in terms of its vocabulary, themes, theology, etc? Are there any unusual ideas, words, or other aspects of the passage? Those should be discussed as well. Don’t forget to discuss any literary aspects of your pericope, the form, or techniques the author uses. Is it a dialogue? Does the author use irony? Metaphor? Symbolism? etc. **Do not extensively quote others**. Read the opinions of others but if you wish to convey their opinions, express their points in *your own* words.

5. Conclusion (2-3 pages) Summarize your findings in a conclusion which expresses your now-informed opinion about the meaning of your passage. If you have already made your primary points or drawn conclusions in the main body of the paper, the conclusion can simply be a review of the work you have done and a general conclusion. If you have waited until the conclusion section to make your main points then the conclusion should be more elaborate, drawing together your various findings to present a comprehensive and well-considered view of how you believe the author intended this passage to be understood. I am interested in your opinion based on your research.

6. Be sure to number the pages of your paper. Your cover page is NOT page 1. Page #1 is when you begin your paper.

7. Footnotes and Bibliography – **must be in the proper form**. I will give you a handout for that.

8. Carefully proofread your paper. Spelling mistakes and grammatical mistakes will result in a lower grade.

9. Put your paper in a report folder with metal clasps to secure the pages. Be sure that your paper has a cover page with your name, the date and a title.

10. Upload your paper to **turnitin.com**. The class ID is . The password is

11. Bring your paper in hard copy to class on May 11.

## COMMENTARIES

You may use all of commentaries in your paper, but you must use and refer to **at least three** of these commentaries. I encourage you to use commentaries that express different points of view. For example, don't use only Catholic commentaries, or only Protestant commentaries. You will gain more insight and have a more interesting paper if you read a wide variety of opinions. If you would like to use another commentary, one which I have not listed here, please bring it to class and show it to me first.

I am requiring you to use at least three commentaries, but you are certainly free to look at all of them and I *encourage* you to do so. It won't take very long for you to read what the various authors have to say about your passage. Each commentary is unique and you never know which one will give you a very interesting perspective or the information you need to make sense of your pericope.

Sometimes commentaries refer to and discuss specific Greek words and phrases by quoting them in the Greek as opposed to an English translation or transliteration. But don't be intimidated by that. Don't let that make you reluctant to use the commentary. You should be able to figure out what word the author is talking about, even if he doesn't translate it. And the remainder of the comments, of course, could still be useful to you. You can always photocopy the Greek words (or take a picture with your phone) and show it to me after class and I will tell you what the word or phrase is.

### Commentaries in Copley

1. *The Anchor Bible: The Gospel According to John*. This is a two volume explanation of the Gospel of John by Raymond Brown. Brown was one of the most well-known and respected Catholic biblical scholars of the 20<sup>th</sup> century. The first volume discusses John chapters 1-12 and the second volume discusses John 13-21. First Brown quotes a passage and then he offers "Notes" and "Comments." The Notes are like mini-word studies or explanations. The Comments are his analysis. Be sure to read both the Notes and Comments, as you will find them both useful. It is called the "Anchor Bible" but it is really a large set of commentaries on each book of the bible. The volumes have a red cover. Look for the series. It is worthwhile.

2. *The Gospel of John*, by Francis Moloney, Sacra Pagina series, volume 4. Sacra Pagina is a Catholic series of commentaries. Moloney begins by quoting a pericope then offering an overall "Interpretation." This is followed by "Notes" for each verse which discuss details in a specific verse. It is a solid presentation in one volume.

3. *The Gospel of John: A Commentary*, by Craig Keener. This is a newer (2003), extensive and very impressive work in two volumes by a Protestant scholar. Volume 1 covers chapters 1-10 and volume 2 covers chapters 11 -21. He tends to express traditional views, but he backs up his opinion with very solid research. He provides a lot of detail and is quite interesting.

4. *The Gospel According to St. John*, by Rudolf Schnackenburg. This commentary consists of three volumes, so it is quite detailed. It is a little older than the other commentaries on reserve (1968) but although it is detailed it is not difficult to use. Schnackenburg proceeds through the gospel verse by verse, giving analysis and explanation together. Although he uses a little Greek, you won't have difficulty following what he says. The English is usually placed side by side. He also has separate, extensive chapters on specific topics such as "Johannine signs," "Son of Man in the Fourth Gospel," etc. Schnackenburg was a well- respected German Catholic exegete.

5. *John*, by George Beasley-Murray. This is volume 36 of the Word Biblical Commentary series. Beasley-Murray discusses the gospel section by section. For each section he begins with some introductory comments. He then gives his own translation followed by a section of notes about the translation. Read those notes even if you do not know Greek. After this, he discusses the Form, Structure and Setting of the passage, then makes some Comments, followed by a final explanation. Read all the parts.

## HOW TO RESEARCH KEY WORDS

You must do a word study on each important word in your selected passage. This is the foundation for all of your exegesis and conclusions. Sometimes the word needs to be researched from a **historical** point of view, other times for its **theological** meaning. A historical word search would be done for a term such as “Samaritan,” “high priest,” “prophet,” etc. A search for theological meaning would be done for words such as “know,” “darkness,” “love,” “sent,” etc.

**Historical Terms** – Resources for investigating these terms are available from me and are in the library. These books are The New Interpreter’s Dictionary of the Bible (5 volumes, in the reference section BS 440.N443 2006) and The Anchor Bible Dictionary (6 volumes, also in the reference section of the library, BS 440.A54 1992). Each has articles on topics such as “tombs,” “farming,” “anointing,” etc. These are listed alphabetically. If you think a subject ought to be covered, but you can’t find it, look under a synonym or a related topic. You may also use other Bible dictionaries and encyclopedias which can be found in the library, but **you must use** at least the International Bible Encyclopedia or the Anchor Bible Dictionary for each historical term. **Do NOT use the internet!**

**Theological Words** – For words with a theological significance such as “light,” “believe,” “world,” “truth,” etc., go to *The Theological Dictionary of the New Testament (TDNT)*. You can borrow the volume from me. The editor is Geoffrey Bromiley. See below: Using the Theological Dictionary of the New Testament.”

**I will expect to see in your paper a discussion of at least two or three key words from your pericope using *TDNT*.**

**Some words will have a historical explanation and a theological meaning, such as “anoint,” “Christ,” etc.** In such cases, do research into *both* the historical and theological meaning of the word.

### Using *The Theological Dictionary of the New Testament (TDNT)* (Sometimes known as “Kittel”)

1. Identify the word you are researching. For the Micro-Paper. I have given you each Greek word in transliterated form (put into the English alphabet from Greek). For the Exegesis Paper you will have given me the theological Greek words in your pericope and I will have confirmed them or given you the correct words.
2. If you know Greek, use the ten volume complete version of *TDNT* (In the Reference Section, BS2312 .T4713 1964). Words in the complete version of *TDNT* are listed in Greek. You may find your word under its root word. For example, you will find “apostello” (I send out) under “stello” (I send).

3. If you do not know Greek, you will look up the word in the single volume version of *TDNT* (BS2312 .T47213 1985 ). This volume is located at the end of the ten volume set, right next to the other volumes on the shelf.
4. In the single, abridged volume (the one that uses English transliteration), words are listed using the English alphabet but according to the *Greek alphabetical order*. So to find a word, you either have to know the Greek alphabet or you can look it up in an index in the front of the book.
5. To find the listing for the Greek word, turn to the very front of the volume and look up the word. The transliterated Greek key words are listed in the front of the volume alphabetically according to the English alphabet. Look to the right of the word for a number. Write down the number. That is the page number where you will find that particular word discussed.
6. Then you will look up the meaning and historical usage of that word and use that information to report on the word for your word study paper and exegesis paper. The little articles which discuss the word will also discuss various forms of the word. As mentioned above, “apostello,” *I send out*, will be found under its root form, “stello,” *I send*.
7. *TDNT* provides a summary of the historical use and meanings of the word in question in this order:
  - (1) It begins with how the word was used in by Greeks in Greek antiquity.
  - (2) It discusses how the corresponding Hebrew word was used in the Hebrew Bible (the Old Testament).
  - (3) It discusses how the word was used in the Septuagint (referred to as “LXX”), which is the Greek translation of the Old Testament.
  - (4) It tells you how the word was used in the New Testament and breaks down the NT discussion into various authors. You want to pay special attention to how it was used in the “Johannine literature.”
  - (5) It also discusses how the word was used in early Christianity (the Apostolic Fathers), but you can ignore that section because you are trying to determine what the word meant to the author of the Fourth Gospel, not what it meant to people subsequently.

## **INST 450:**

### ***Science Communication: Psychology and Environmental Literacy***

**3 UNITS | 3 hours of lecture weekly**

#### **Instructors:**

Dr. Rachel Blaser | rblaser@sandiego.edu | 619-260-7736 | SH Room 120

Office Hours: DDD, DDD, DDD | HH:MM – HH:MM xx | or by appointment.

Dr. Andrew Nosal | anosal@sandiego.edu | 619-260-4600 x 2438 | SCST Room 250

Office Hours: DDD, DDD, DDD | HH:MM – HH:MM xx | or by appointment.

#### **Course Description:**

Science communication is the sum of processes by which scientific knowledge is assimilated into common culture. There is an increasingly urgent need to achieve scientific literacy in our society and for scientists to be able to communicate complex topics in clear, vivid, and engaging ways to diverse audiences. These audiences may include the public, media, patients, elected officials, and other scientists. This team-taught course is designed to synthesize and apply knowledge from the psychological, environmental, and theatre sciences to prepare students for scientific leadership in an increasingly globalized, technological, and environmentally straining world. This course will introduce the foundational psychological principles underlying persuasion, decision-making, and the formation of attitudes and beliefs, and will also draw inspiration from performance art to develop best practices for verbal, written, and visual science communication, including improvisation, storytelling, and graphic design. These skills and knowledge will be integrated with various case studies from the environmental and ocean sciences to investigate how science communication can motivate or constrain efforts to achieve environmental literacy and, by extension, sustainability.

*CORE Attributes: Oral Communication and Advanced Integration*

#### **Prerequisites:**

PSYC 101 (*Introductory Psychology*) or EOSC 300 (*Environmental Issues*; can be taken concurrently) or EOSC 303 (*Environmental Issues Abroad*) or instructor approval.

#### **Student Learning Outcomes:**

1. Articulate why people persist in beliefs that are inconsistent with scientific evidence and how psychological principles may motivate or constrain scientific literacy.
2. Describe the mechanisms underlying persuasion and the acceptance of new information.
3. Explain how effective science communication can facilitate achieving environmental sustainability.
4. Synthesize and apply knowledge from the psychological, environmental, and theatre sciences to communicate environmental issues using verbal, written, and visual means.
5. Prepare and deliver an oral presentation in which the: (1) central message is compelling and appropriate to the audience, (2) with clear and consistent organization, (3) that evokes confidence through verbal and nonverbal delivery techniques.

**Textbooks, Readings, and Other Materials:**

The foundational text for this course is *Thinking Fast, and Slow* by Daniel Kahneman (2013). Additional readings and videos, including scientific articles, news and opinion pieces, and documentaries will be assigned as appropriate (see tentative schedule for details).

**Course Format:**

This course consists of highly interactive lessons that will occasionally employ Socratic dialogue to guide classroom discussion. Students are expected to come to class prepared, having completed the scheduled readings, and will be held accountable in a warm and positive way. In addition to Socratic dialogue, lessons will consist of PowerPoint presentations, board work, videos, in-class communication exercises, and breakout group discussions.

**Your Expectations of Us:**

Our goal is to maintain a warm and inclusive learning environment. Teaching and learning are inherently interactive and thus social and emotional; thus, we will never intentionally intimidate or embarrass you. Instead, we will try to challenge, empower, and inspire you. We will be friendly, fun, and approachable, but never at the expense of integrity, thoroughness, and fairness. We invite your questions and challenges (we make mistakes too) whenever they arise. In addition to your teachers, we are also your mentors and advocates; feel free to approach us with any question or concern about this class or otherwise (but see Title IX statement below about how some subject matter, by law, may not be held in confidence). We are committed to mastery of the material we are teaching, to punctuality, accountability, organization, and preparedness. We will have assignments and exams graded and e-mails answered in short order, and we will make ourselves as available to students as possible.

**Our Expectations of You:**

We expect you to attend every class, arriving slightly *early* so we can begin on time. You should arrive prepared, having completed any assignments due as well as the scheduled readings. We expect a certain decorum in the classroom. Please respect your fellow students and us, as we will respect you. Your cell phones should be turned off or silenced and put away (out of sight, out of your hands) during class, and field trips, unless you have approval from us (e.g., child in daycare, a relative in hospice, etc.).

To succeed in this course, you must attend every class meeting, complete all assigned readings by their due date, and submit assignments on time. When completing the assigned readings, please read *actively*. This means not merely skimming and/or highlighting. Reading *actively* means taking notes, drawing concept maps, and developing insightful questions you can bring to class. Most importantly, COME TO OFFICE HOURS EARLY AND OFTEN! We love helping students and office hours are the perfect for us to work with you individually or in small groups. Coming to office hours early and often is bound to improve your grade! We are personally invested in your success; however, you must be proactive and seek out help as needed. You must take ownership of your education! Lastly, use this general rule of thumb to self-assess your learning: if you truly understand the material, you should be able to teach it (explain it) clearly and concisely to another student.

We prefer that you take notes by hand, as several recent studies have shown that handwriting notes improves learning and retention over typing notes on a computer. One reason is that using your computer can be distracting, with countless temptations to engage with social media, e-mail, etc. The other reason is

that handwriting notes is slower, which means you must actively “distill” in real time the lecture material to the most important points. This vital “processing” step is lost when you type notes because you can probably type fast enough to write every word being said. Nevertheless, if, for whatever reasons, you feel typing your notes in class works best for you, we will be happy to accommodate. Please just talk to us.

If you know ahead of time you will miss class for a valid reason (e.g., interview for graduate/medical school, competing in an intercollegiate athletic event, etc.), please notify us AT LEAST TWO WEEKS ahead of time. Alternative arrangements *may* be possible, but are not guaranteed. If you unexpectedly miss class for a valid reason (e.g., severe illness, family emergency, etc.), contact us as soon as possible; you may be asked to provide proof of absence (e.g., a doctor’s note). Please note that other travel plans (e.g., leaving USD early for Spring Break, Thanksgiving Break, or similar) are not considered valid reasons to miss class and will not be accommodated.

We take academic integrity seriously and will not tolerate cheating or any other kind of dishonesty. Refer to the University’s Honor Code and Academic Integrity Policy for more information: <https://www.sandiego.edu/conduct/documents/HonorCode.pdf> In the case of less serious infractions (determined by scope and intent), we may at our discretion settle the issue with the student directly and agree upon a penalty if appropriate; e.g., grade reduction. If a penalty cannot be agreed upon for a less serious infraction (or if the student denies it completely) or in the case of a more serious violation, we will initiate a request for a Hearing Committee involving the Associate Dean of the College of Arts and Sciences. This hearing may result in serious repercussions; e.g., withdrawal from class, probation, suspension, or expulsion from USD. Please be aware that many assignments will be submitted through Blackboard and these will be automatically scanned by advanced plagiarism detection software against material published online and material submitted by other students (both current and past students).

### **Blackboard (Bb):**

Announcements and electronic distribution of materials will be done through Blackboard (Bb), which can be accessed via <https://ole.sandiego.edu>. Please be sure you can access the Bb page for this course and notify us immediately if you have any problems. It is your responsibility to check our Bb page frequently for updates and announcements.

### **Accommodation Services:**

Students with disabilities who believe that they may need accommodations during the class are encouraged to contact Disability Services in Serra 300 (260-4655) within the first three weeks of the semester to ensure that such accommodations are implemented in a timely fashion.

### **Title IX:**

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](http://www.sandiego.edu/care) to access information about university support and resources.

## **Tentative Course Schedule:**

NOTE: Assigned readings and videos (*in italics*) should be completed prior to that scheduled class.

<b><u>Week</u></b>	<b><u>Day</u></b>	<b><u>Topic and Assigned Reading(s)</u></b>
<b>1</b>	<b>M</b>	<b>Introduction: Are People rational?</b> <u>Attitude Polarization; Selective Attention Test</u>
	<b>W</b>	<b>Commanding Attention</b> <u>Stroop Task, Add-1 Task</u> <i>Compass Program: The Message Box</i> <i>Kahneman Chapter 1: The Characters of the Story</i> <i>Kahneman Chapter 2: Attention and Effort</i> <i>Kahneman Chapter 3: The Lazy Controller</i>
<b>2</b>	<b>M</b>	<b>Classical Conditioning and Priming</b> <u>Priming Exercise</u> <i>New York Times: Tips for Aspiring Op-Ed Writers</i> <i>Baron: How to Deliver a Clear Message</i> <i>Kahneman Chapter 4: The Associative Machine</i> <b>QUIZ #1</b>
	<b>W</b>	<b>Evaluating New Information</b> <u>Confirmation Bias</u> <i>Vosoughi, Roy &amp; Aral: The spread of true and false news online</i> <i>The Atlantic: This Article Won't Change your Mind</i> <i>Kahneman Chapter 5: Cognitive Ease</i> <i>Kahneman Chapter 6: Norms, Surprises, and Causes</i>
<b>3</b>	<b>M</b>	<b>Answering Questions</b> <u>Base Rate Fallacy</u> <i>Kahneman Chapter 7: A Machine for Jumping to Conclusions</i> <i>Kahneman Chapter 8: How Judgments Happen</i> <i>Kahneman Chapter 9: Answering an Easier Question</i>
	<b>W</b>	<b>Answering (More) Questions</b> <u>Remote Association Test; Anchoring Effect; Law of Small Numbers</u> <i>Kahneman Chapter 10: The Law of Small Numbers</i> <i>Kahneman Chapter 11: Anchors</i> <i>Cook &amp; Lewandowsky: Debunking Handbook (<a href="https://bit.ly/2fO6ktl">https://bit.ly/2fO6ktl</a>)</i>
<b>4</b>	<b>M</b>	<b>Frequency and Availability</b> <u>Availability Heuristic</u> <i>Kahneman Chapter 12: The Science of Availability</i> <i>Kahneman Chapter 13: Availability, Emotion, and Risk</i> <b>QUIZ #2</b>



- W Making Inferences**  
Conjunction Fallacy; Representativeness Bias  
*Kahneman Chapter 14: Tom W's Specialty*  
*Kahneman Chapter 15: Linda: Less is More*
- 5 M Correlations and Ambiguous Data**  
Regression Fallacy; The Gambler's Fallacy; Risk Perception  
*Kahneman Chapter 16: Causes Trump Statistics*  
*Kahneman Chapter 17: Regression to the Mean*  
*Kahneman Chapter 18: Taming Intuitive Predictions*
- W Project #1 Peer Review and In-Class Oral Presentation**
- 6 M Made to Stick: Why Some Ideas Survive and Other Die**  
*"The 6 Principles to Make Your Ideas Stick" (<https://bit.ly/2OXkZ83>)*  
**QUIZ #3**
- W Responsible Use of Language: Hyperbole and Metaphors**  
*"Responsible Use of Language in Scientific Writing and Science Communication" (<https://bit.ly/2QNCy7S>), "Science journalists should be asking questions and deflating exaggeration" (<https://bit.ly/2A8VLvd>), "Analogies and metaphors in science communication: the good and the bad" (<https://bit.ly/2CflmUQ>), and "In defense of metaphors in scientific writing" (<https://bit.ly/2j14Xue>)*
- 7 M The Activist Scientist in the Age of Fake News and Alternative Facts**  
*"The value and risk of activism" (<https://bit.ly/2OmdwQB>), "Opinion: Should scientists engage in activism?" (<https://bit.ly/2PyzMDo>), "Will scientists gear up for activism in the age of Trump?" (<https://bit.ly/2CJJiRw>), "March for Science: Can science and political activism coexist?" (<https://bit.ly/2PyXEgw>), and "Opinion: When science meets activism" (<https://bit.ly/2RNfYxy>)*
- W Balance Bias in Science Journalism**  
*"The problem of false balance when reporting on science" (<https://bit.ly/1rl9VQn>) and "Impartial journalism is laudable but false balance is dangerous" (<https://bit.ly/2eSYImQ>)*  
**PROJECT #1 DUE**
- 8 M MIDTERM EXAM**
- W Case Study 1: Correcting Sharks' Public Relations Problem**  
*"The Effect of Background Music in Shark Documentaries on Viewers' Perceptions of Sharks" (<https://bit.ly/2OmX7vg>) and "Shark scientists explain what's right and what's wrong with Shark Week" (<https://wapo.st/2CJZguC>)*

- 9      **M**      **Case Study 2: Climate Change Inaction: A Science Communication Failure?**  
*“Communicating climate change: Focus on the framing, not just the facts”*  
[\(<https://bit.ly/2mvhVCF>\)](https://bit.ly/2mvhVCF), *“An inconvenient truth about An Inconvenient Truth”*  
[\(<https://bit.ly/2wRZRnP>\)](https://bit.ly/2wRZRnP), and watch *“An Inconvenient Truth”* documentary  
[\(<https://bit.ly/2Ckm7fA>\)](https://bit.ly/2Ckm7fA)
- W      **Case Study 3: Evolution “Versus” Creationism**  
*“Public Acceptance of Evolution”* (<https://bit.ly/2P3am3W>), *“Evolution and Creationism in America’s Classrooms: A National Portrait”* (<https://bit.ly/2NHbyoJ>), *“Evolution vs Creationism: Why science communication is doomed”* (<https://bit.ly/2ygE6QT>), and  
*“Is God an environmentalist? Religion’s role in sustainability”* (<https://bit.ly/2DaNk5h>)  
**PROJECT #2 DUE**
- 10      **M**      **Case Study 4: Pro-Environmental Messaging and Behavioral Change**  
*“Crafting persuasive pro-environment messages”* (<https://bit.ly/2QKD0ni>), *“Crafting Normative Messages to Protect the Environment”* (<https://bit.ly/2AakL5n>), and  
*“Persuasive communication and pro-environmental behaviors: How message tailoring and message framing can improve the integrations of behaviours through self-determined motivation”* (<https://bit.ly/2IW9yIC>)  
**QUIZ #4**
- W      **Yes, and...Improvisation for Scientists**  
*“Say ‘yes, and’ to communication”* (<https://bit.ly/2rSLKyq>)
- 11      **M**      **Getting Personal: The Art of Storytelling in Science Communication**  
*“Opinion: Finding the plot in science storytelling in hopes of enhancing science communication”* (<https://bit.ly/2ykc5bo>)
- W      **PowerPoint Bootcamp: Tips and Tricks for Effective Science Communication**  
*“Pimp Your PowerPoint”* (<https://bit.ly/2A9NQhh>), *“Making Better PowerPoint Presentations”* (<https://bit.ly/2QSc0CK>), and *“Designing Effective PowerPoint Presentations”* (<https://bit.ly/2OpQ6df>)
- 12      **M**      **Motivated Reasoning: Believing what we want**  
*Storr Chapter 1: It’s like Treason*  
*Storr Chapter 2: I don’t know what’s going on with these people*  
*Handley, Brown, Moss-Racusin & Smith: Quality of evidence....*  
**QUIZ #5**
- W      **Project #3 Presentations**
- 13      **M**      **Believing What We’re Told**  
*Kahneman Chapter 19: The Illusion of Understanding*  
*Kahneman Chapter 20: The Illusion of Validity*  
*Storr Chapter 2: The Secret of the Long Life of the Tortoise*

- W     Trusting Authority**  
*Kahneman Chapter 21: Intuitions vs. Formulas*  
*Kahneman Chapter 22: Expert Intuition: When Can We Trust It?*  
*Fiske & Dupree: Gaining Trust as Well as Respect...*  
*Cialdini Chapter 1: The Weapons of Influence*
- 14     M     Advertising and Marketing I**  
Ads Exercise  
*An Introduction to Marketing Psychology*  
*Cialdini Chapter 2: Reciprocation: The Old Give and Take...and Take*  
**QUIZ #6**
- W     Advertising and Marketing II**  
*Cialdini Chapter 3: Commitment and Consistency: Hobgoblins of the Mind*
- 15     M     Summary**  
*Storr Chapter 15: A Suitable Place*  
*Storr Epilogue: The Hero-Maker*
- W     Project #4 Presentations**

**\*FINAL EXAM DURING FINALS WEEK\***

**Assessments and Grading:**

<b><u>Assessments</u></b>	<b><u>Point Value</u></b>	<b><u>Learning Objectives Assessed</u></b>
6 quizzes (5 points each; lowest score dropped)	25	#1, 2, 3
Midterm	75	#1, 2, 3
Final Exam	125	#1, 2, 3
Peer Review and Other Activities	50	#4, 5
Advanced Integration Project 1	50	#4
Advanced Integration Project 2	75	#4
Advanced Integration/Oral Communication Project 3	100	#4, 5
Advanced Integration Project 4	100	#4
 Total Points	 600	

Your final course grade will be calculated as a percentage of the maximum number of available points and converted to a letter grade based on the following scale:

97.0% ≥	A+		77.0% ≥	C+	< 80.0%
93.0% ≥	A	< 97.0%	73.0% ≥	C	< 77.0%
90.0% ≥	A-	< 93.0%	70.0% ≥	C-	< 73.0%
87.0% ≥	B+	< 90.0%	67.0% ≥	D+	< 70.0%
83.0% ≥	B	< 87.0%	63.0% ≥	D	< 67.0%
80.0% ≥	B-	< 83.0%	60.0% ≥	D-	< 63.0%
				F	< 60.0%

*Percentages will only be rounded up from 0.50% to the next letter grade. For example, 89.50% would round up to an A-, whereas 89.49% would remain a B+. A line must be drawn somewhere and for this class it is drawn at 0.50%. Out of fairness, no exceptions to this policy will be made.*

**Description of Advanced Integration Core Projects:**

Students will complete FOUR projects during the semester in which they will synthesize and apply knowledge from the psychological, environmental, and theatre sciences to communicate environmental issues using verbal, written, and visual media. Students will choose the topics for each project; however, at least TWO projects must communicate environmental issues and at least ONE project must be a persuasive “call-to-action” piece. Along with each of the four projects, students will submit a separate, 1-page written summary explaining the rationale behind their choice of topic, the intended audience, and how the skills and principles discussed in class were synthesized and applied to the project.

**Project #1: Written Piece**

Audience: You choose an audience appropriate to your topic and format.

Length: Depending on your goals, it could range from 250 to 750 words.

Group: You will work in groups of 3.

Integration: Your 1-page summary should explain, at the least, how the Psychological principles we have discussed so far were integrated with principles of communication in your written project. If the topic is an environmental issue, you should also explain how these principles were specifically used to effectively relate to this subject matter.

Review: We will devote one class period to peer reviewing your drafts. Additionally, during that class period, each group will give a brief (5-7 min) oral presentation of the content. Each student will need to speak for about 2 minutes. This presentation will not be graded, but feedback will be provided about both the content and the presentation style using the Oral Presentation rubric. After that, you will be assigned a review group to do at least one more round of editing prior to the due date.

*Examples: Science article or opinion piece a la livescience.com, blog entry, new or revised Wikipedia article (or section of article), letter to a congressperson or political figure, magazine article, newspaper op-ed (e.g. submission to The Vista), or...?*

**Project #2: Short Video**

Audience: The general public (adults who may have no background on the subject).

Length: Three minutes or less.

Group: You will work in groups of 3.

Integration: Your 1-page summary should explain, at the least, how the Psychological principles we have discussed so far were integrated with theatrical and communication skills to produce your video. If the topic is an environmental issue, you should also explain how these principles were specifically used to effectively relate to this subject matter.

Review: Peer review is not required for this project; however, we can help you find partners for review if you wish to get additional input prior to the final submission. We will schedule an evening “screening night” with light snacks and refreshments. This event will be open and advertised to our departments.

*Examples: Public service announcement (PSA), mini-documentary, viral Facebook video, music video, ‘Khan Academy’ type educational video, or...?*

### **Project #3: Formal Oral Presentation with PowerPoint**

Audience: Your classmates (adults who are scientifically literate, but not informed on the specific topic).

Length: 15 minutes total; 5 minutes of speaking time per person.

Group: You will work in groups of 3

Integration: Your 1-page summary should explain, at the least, how the Psychological principles we have discussed so far were integrated with theatrical and communication skills to develop your presentation. If the topic is an environmental issue, you should also explain how these principles were specifically used to effectively relate to this subject matter.

Review: Each group of 3 will be paired with another group for practice and peer review. You should meet with the other group at least once to practice the presentation in front of them - we will provide a handout to guide feedback. After you have made improvements based on peer review, you will schedule a time to practice with one of your professors outside of class, to receive additional feedback. We will devote one class period to delivering these presentations; they will be recorded and evaluated using the Oral Presentation rubric.

*Examples: TED talk, presentation to a political figure or group, 'call to action' speech (e.g. at a rally or event), or...?*

### **Project #4: Open-Ended**

The format of the fourth project is open-ended. Students may choose to repeat one of the formats above (but with a different topic) or do something totally different. Students are encouraged to be creative about the format of this project! One class period will be dedicated to the presentation of these projects at the end of the semester. Please discuss your ideas with the professors in advance, to ensure reasonable parameters like the amount of time needed to present, or materials that may need to be disseminated.

Audience: Any - you choose (in consultation with your professors).

Length: Any - you choose (in consultation with your professors).

Group: You will work in groups of 3.

Integration: Your 1-page summary should explain, at the least, how the Psychological principles we have discussed so far were integrated with theatrical and communication skills in your project. If the topic is an environmental issue, you should also explain how these principles were specifically used to effectively relate to this subject matter.

Review: Peer review is not required on this project; however, we can help you find partners for review if you wish to get additional input prior to the final submission. We will devote one class period to presenting these projects.

*Examples: Brochure, TED-style talk, poster, museum exhibit, debate, infographic, internet 'meme,' comic strip, children's book, song, or...?*

**Advanced Integration Project Rubric**

	0 = no evidence	1 = Attempted	2 = Competent	3 = Advanced
Accuracy of scientific content	Content may include factual errors, or inability to answer questions	Content may be limited in scope/depth, or be presented unclearly	Accuracy and depth are appropriate, basic questions are answered	Excellent accuracy and depth, with elaboration and full explanations
Suitability to audience	No indication of tailoring the material to the intended audience	Some thought given to audience, but may not accurately represent their point of view	Attentive to interests and perspective of audience, minimal errors	Excellent tailoring to the intended audience, accurate consideration of their perspective
Suitability of format to topic	No indication of tailoring the format to the material and audience	Some thought about format, but may not have been the best choice	Selected an appropriate format for the material and audience	Exceptionally creative or thoughtful use of presentation format
Application of psychological principles from class	No indication that course principles were used	Indicate one or two principles that may have been applied sporadically or ineffectively	Consistent and effective use of course material with few errors	Exceptionally creative or thoughtful application of course material
Application of theatre principles from class	No indication that course principles were used	Indicate one or two principles that may have been applied sporadically or ineffectively	Consistent and effective use of course material with few errors	Exceptionally creative or thoughtful application of course material

### Oral Presentation Rubric

	0 = no evidence	1 = Attempted	2 = Competent	3 = Advanced
Non-verbal: Eye Contact	No eye contact: presentation read from script	Mostly read from notes, minimal eye contact	Consistent use of eye contact, regular use of notes	Engaging eye contact and facial expressions; minimal use of notes
Non-verbal: Body Language	No movement or gestures	Limited movement and gestures, or signs of tension	Movement and gestures contribute to verbal presentation	Relaxed, fluid, and natural movements enhance presentation
Non-verbal: Poise	Obvious signs of nervousness or tension throughout presentation	Moderate tension, difficulty recovering from mistakes	Quickly recovers from mistakes, minimal tension	Self-confident, mistakes are not apparent
Verbal: Enthusiasm	No signs of interest or enthusiasm	Some inflection and expressions of interest	Moderate inflection and expressions of interest	Strong, positive enthusiasm is conveyed
Verbal: Elocution	Student may mumble, mispronounce, or speak too quietly throughout	Some problems hearing presentation, or pronouncing terms	Clear and audible voice, limited mumbling or mispronunciation	Clear and audible voice, precise pronunciation, entire audience can hear
Scientific Content	Content may include factual errors, limited scope, inability to answer questions	Content may be limited in scope/depth, or be presented unclearly	Accuracy and depth are appropriate, basic questions are answered	Excellent accuracy and depth, with elaboration and full explanations
Central message	Central message is not clear, or must be inferred by audience	Central message is basically understandable but may lack precision	Central message is clear and consistent with the supporting material	Central message is compelling, precise, memorable, and strongly supported
Organization	Sequence is confusing, doesn't make sense	Basic sequence is logical, but may jump around or miss transitions	Logical sequence that makes sense to audience	Flow is logical and interesting, maintains attention
Visual Aids	No visuals, or illegible	Pictures and text may be difficult to read or interpret	Good pictures and text contribute to the presentation	Excellent use of visuals to enhance understanding of the material



# New Course Proposal

Date Submitted: 12/05/18 9:47 pm

## Viewing: ARCH 325 : Practicum in Architecture

Last edit: 01/31/19 3:56 pm

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 6:10 am  
Jessica Patterson (jlp): Approved for ART Chair

#### Contact Person(s)

Name:	E-mail:	Campus Phone:
Jessica Patterson	jlp@sandiego.edu	2307

#### Effective Term

Fall 2019

#### Subject Code

ARCH

#### Course Level

Undergraduate

Course Number  
325

#### Department

Art, Architecture, Art History (ART)

#### College

College of Arts & Sciences

#### Title of Course

Practicum in Architecture

#### Catalog Title

Practicum in Architecture

#### Credit Hours

1

#### Weekly Contact Hours

Lecture: 0

Lab: 0

Other: 1

#### Catalog Course Description

A practical course of limited hours or short duration, focusing on a specific architectural project.

#### Primary Grading Mode

Standard Grading System- Final

#### Method(s) of delivery

Practicum

#### 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?

Yes

#### Is this course repeatable for credit?

Yes

Total completions allowed: 99 **and/or** Total credits allowed:

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

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:

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: 13 No: 0 Abstain: 0

**Rationale:** The DAA+AH would like to follow the model of the Ensemble courses in the Music department to allow for specific smaller scale projects to be undertaken in Architecture, Art History, and the Visual Arts.

**Supporting documents** [DAAAH Practica.docx](#)  
[ARCH 325 Practicum in Architecture Syllabus.pdf](#)

## Impact

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

These one-unit courses will add richness and variety to the DAA+AH curriculum by facilitating specific practical projects on which faculty and students can work closely together.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

Yes

**In what courses and in what ways?**

Students who are now taking Independent Study courses to fill a need for odd units of ARCH, ARTH, or ARTV credit may benefit from taking DAA+AH Practica courses instead.

Course Reviewer  
Comments

Key: 3384

**ARCH325: Practicum in Architecture** (special topics, 1 unit)

A practical course of limited hours or short duration, focusing on a specific architectural project.

**ARTH325: Practicum in Art History** (special topics, 1 unit)

A practical course of limited hours or short duration, focusing on a specific art historical project.

**ARTV325: Practicum in Visual Arts** (special topics, 1 unit)

A practical course of fewer hours or short duration, focusing on a specific art-related project.

**Repeatability:** Yes

**Core credit:** EARI (1 unit)

**Learning Outcomes:**

ARCH325: Students will engage with the history, theory, and practice of architecture within the context of a specific, well-defined project.

ARTH325: Students will engage with the history, theory, and practice of art history within the context of a specific, well-defined project.

ARTV325: Students will engage with the history, theory, and practice of visual arts within the context of a specific, well-defined project.

**Rationale:**

The DAA+AH would like to follow the model of the Ensemble courses in the Music department to allow for specific smaller scale projects to be undertaken in Architecture, Art History, and the Visual Arts.

## **Practicum in Thai/Lao Buddhist Architecture (one unit)**

### **Arch 325**

**Instructor:** Jessica Lee Patterson

**Office Hours:** M & W: 12:30–1:30; Th: 12:30–3:30

**Mailbox:** Camino Hall 33

**Email:** jlp@sandiego.edu

**Office:** Founders Hall 104

**Phone:** x2307

### **Course Description**

This is a one unit course that provides a historical, theoretical, and practical instruction to Buddhist architecture through readings and personal experience.

### **Learning Outcomes**

1. Recognize historical styles of Thai/Lao Buddhist architecture and their influence on modern temple design.
2. Understand the theoretical elements of Buddhist philosophy and ritual practice that have contributed to architectural design features.
3. Experience Buddhist architecture directly through personal visits and observations, and describe the experiential qualities of temple design from a first-person perspective.

### **Required Text**

Carol Stratton, *What's What in a Wat: Thai Buddhist Temples* (Bangkok: Silkworm Books, 2010).

### **Readings**

The readings for this course will consist of articles and chapters from a variety of publications. Apart from the textbook, most of them will be made available to you in digital format. *It is your responsibility to bring a copy of each day's reading with you to class.* For digital files, you are welcome to bring them on a computer or tablet. Please come to each class having already read the readings assigned for that day. You will find it useful to take notes while you do the reading, including any questions that arise, and bring these to class. We will be doing frequent in-class writings based on the readings, so come prepared!

### **Final Grades**

Final grades are the cumulative result of all the activities and assignments during the course of the semester, weighted as follows:

20% - Participation

40% - Reading Responses

40% - Field Studies and sketches

### **Participation**

Factors that can improve your participation grade include: arriving to class on time; bringing the assigned reading with you to class; appropriate use of class discussion time; responsible use of technology; raising thoughtful questions during class; and alerting the instructor to any problems or issues that arise. Conversely, your participation score will be reduced by: arriving late; neglecting the readings; speaking disruptively or talking about unrelated matters during discussions; texting or visiting inappropriate websites during class; or rarely contributing questions or comments during class time.

### **Reading Responses**

On any given day in class, you may be asked to spend fifteen minutes writing your response to the readings assigned for that day. This is a closed-book exercise in that you will not be able to consult the original text, however, to aid your memory you may use one page of notes (double-sided if hand-written, single-sided if printed) that you took while doing the reading. In your response, try to identify the main

argument of the text or position of the author, the primary evidence given to support it, and your own thoughts or questions that arose in response to the reading. You will turn in your reading response together with the notes that you used for reference.

### **Field Study**

At the end of the course you will submit one 5–7 page paper that combines what you have learned in class with field study and sketches at two different off-campus sites. Choose two of the following sites to visit:

- **Wat Lao Buddharam**, 726 44th Street, San Diego
- **Wat Lao Boubpharam**, 205 North 65<sup>th</sup> St., San Diego
- **Wat Lao Navaram**, 6691 Manning St., San Diego
- **Wat Buddhajakramongkolratanaram**, 139 West 11th Ave., Escondido

Structure your paper in the form of a thesis-driven comparison between the two sites you have chosen for your study, incorporating as much evidence as you can from the syllabus readings in addition to your own observations and independent research.

## **Schedule of Readings**

### **Week One: Basics of Thai/Lao Temple Architecture**

Carol Stratton, *What's What in a Wat: Thai Buddhist Temples* (Bangkok: Silkworm Books, 2010).

### **Week Two: Historical Thai/Lao Temples**

Denise Heywood, *Ancient Luang Prabang and Laos* (Bangkok: River Books, 2008): 17–73; 107–115.

### **Week Three: Temple Rituals and Festivals in SE Asia**

Donald Swearer, *The Buddhist World of Southeast Asia* (Albany: SUNY Press, 2010): 1–70.

### **Week Four: Adapting Thai/Lao Temples Abroad**

Penny Van Esterik, "Introduction" and "Creating Wat Lao," in *Taking Refuge: Lao Buddhists in North America*, 1–9; 55–90 (Tempe: Arizona State University, 2003).

Wendy Cadge and Sidhorn Sangdhanoo, "Thai Buddhism in America: An Historical and Contemporary Overview," *Contemporary Buddhism* 6 (May 2005), 7–35.

Douglas M. Padgett, "The Translating Temple: Diasporic Buddhism in Florida," In *Westward Dharma: Buddhism Beyond Asia*, edited by Charles Prebish and Martin Baumann (Berkeley: University of California Press, 200), 201–217.

### **Week Five: Temple Architecture and Mural Design**

Rita Ringis, *Thai Temples and Temple Murals* (Oxford: Oxford University Press, 1990), 20–120.

# New Course Proposal

Date Submitted: 12/05/18 9:49 pm

Viewing: **ARTH 325 : Practicum in Art History**

Last edit: 01/31/19 3:57 pm

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 6:13 am  
Jessica Patterson (jlp): Approved for ART Chair

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 325
Department	Art, Architecture, Art History (ART)		
College	College of Arts & Sciences		
Title of Course	Practicum in Art History		
Catalog Title	Practicum in Art History		

Credit Hours	1		
Weekly Contact Hours	Lecture: 0	Lab: 0	Other: 1
Catalog Course Description	A practical course of limited hours or short duration, focusing on a specific art historical project.		
Primary Grading Mode	Standard Grading System- Final		
Method(s) of delivery	Practicum		
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?

Yes

Is this course repeatable for credit?

Yes

Total completions allowed: 99 and/or Total credits allowed:

94

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

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:

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: 13 No: 0 Abstain: 0

**Rationale:** The DAA+AH would like to follow the model of the Ensemble courses in the Music department to allow for specific smaller scale projects to be undertaken in Architecture, Art History, and the Visual Arts.

**Supporting documents** [DAAAH Practica.docx](#)  
[ARTH 325 Practicum in Art History Syllabus.pdf](#)

## Impact

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

These one-unit courses will add richness and variety to the DAA+AH curriculum by facilitating specific practical projects on which faculty and students can work closely together.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

Yes



**In what courses and in what ways?**

Students who are now taking Independent Study courses to fill a need for odd units of ARCH, ARTH, or ARTV credit may benefit from taking DAA+AH Practica courses instead.

Course Reviewer  
Comments

Key: 3385

**ARCH325: Practicum in Architecture** (special topics, 1 unit)

A practical course of limited hours or short duration, focusing on a specific architectural project.

**ARTH325: Practicum in Art History** (special topics, 1 unit)

A practical course of limited hours or short duration, focusing on a specific art historical project.

**ARTV325: Practicum in Visual Arts** (special topics, 1 unit)

A practical course of fewer hours or short duration, focusing on a specific art-related project.

**Repeatability:** Yes

**Core credit:** EARI (1 unit)

**Learning Outcomes:**

ARCH325: Students will engage with the history, theory, and practice of architecture within the context of a specific, well-defined project.

ARTH325: Students will engage with the history, theory, and practice of art history within the context of a specific, well-defined project.

ARTV325: Students will engage with the history, theory, and practice of visual arts within the context of a specific, well-defined project.

**Rationale:**

The DAA+AH would like to follow the model of the Ensemble courses in the Music department to allow for specific smaller scale projects to be undertaken in Architecture, Art History, and the Visual Arts.

## **ARTH325 Sample Syllabus (1 unit)**

### **John Ruskin and Nineteenth-Century Art (Spring 2019)**

#### **Instructors**

The seminar will be team-taught by Jessica Lee Patterson (DAA+AH) & John Murphy (Curatorial Fellow, Hoehn Galleries).

#### **Meeting times**

After a pre-course panel from 4:00–5:20pm on February 6, the course will meet 5:30–8:20pm on alternate Wednesdays from February 6 to April 10.

#### **Course Description**

In honor of John Ruskin's 200th birthday on February 8, 2019, this course reviews the intense involvement of this "Victorian Sage" with major developments in British art over the course of the nineteenth century. It will explore Ruskin's own literary and artistic output as well as his relationships with several of the artists that emerged as the era's most pivotal figures: J. M. W. Turner, John Everett Millais, James McNeill Whistler, and William Morris. In addition to readings and slide lectures, students will have the opportunity to examine original works of art in USD's Print Study Room.

#### **Learning Outcomes**

- Distinguish between the historical artistic styles and significant works by several key nineteenth-century artist: Ruskin, Turner, Millais, Whistler, and Morris.
- Discuss Ruskin's theoretical contributions to art criticism and social thought in the nineteenth century.
- Observe and analyze original nineteenth-century prints encountered in the *Ruskin at 200* exhibition accompanying the course.
- Write thoughtfully in response to scholarly readings and excerpts from original texts.

#### **Readings**

All readings will be distributed to students in PDF form. It is recommended to bring hard copies of the readings or detailed reading notes to class to facilitate discussion.

#### **Reading Responses**

The reading response is a short essay (2–3 pages, double spaced) due in class each week. Its purpose is to demonstrate your familiarity and close engagement with the readings assigned for that week by putting them in conversation with one another and responding with your own views, ideas, and questions. These responses will form the basis of our discussions.

#### **Visual and Historical Analysis**

Select an original work of art from the *Ruskin at 200* exhibition. Write an analysis of the work that combines visual and formal analysis with your understanding of the artist, subject matter, and historical context based on your readings and discussions in this course.

## **Schedule of Classes (subject to possible change)**

### **First Meeting: Panel and Film Screening (Wednesday, February 6)**

Celebrate the 200th anniversary of John Ruskin's birth on February 8, 1819!  
Bicentennial Panel on the Art and Writing of John Ruskin, 4:00–5:20pm.

Screening and discussion of Mike Leigh's film, *Mr. Turner* (2014), 5:30–8:20pm.

### **Second Meeting: Ruskin and Turner (Wednesday, February 20)**

Marjorie Munsterberg, "Ruskin's Turner: The Making of a Romantic Hero," *The British Art Journal* 10:1 (Spring/Summer 2009): 61–71.

John Gage, "Questions of Tone: Turner's Theme and Ruskin's Exposition," *Harvard University Art Museums Bulletin* 3:1 (Autumn, 1994): 27–36.

Robert Hewison, "Learning from Turner," in *Ruskin, Turner and the Pre-Raphaelites* (London: Tate Gallery, 2000), 61–85.

"Thackeray and Ruskin on Turner," *The Crayon* 1:1 (January 3, 1955), 12–13.

Excerpts from John Ruskin, *Modern Painters* (1843–1860)

### **Third Meeting: Ruskin and Millais (Wednesday, March 13)**

French Fogle, "Unpublished Letters of Ruskin and Millais, 1854–1855," *Huntington Library Quarterly* 20:1 (November, 1956): 39–51.

Alastair Grieve, "Ruskin and Millais at Glenfinals," *The Burlington Magazine* 138:1117 (April, 1996): 228–234.

Robert Hewison, "Ruskin's Pre-Raphaelitism," in *Ruskin, Turner and the Pre-Raphaelites* (London: Tate Gallery, 2000), 203–229.

Christiana Payne, "John Constable, John Ruskin, and the Pre-Raphaelites," *The British Art Journal* 16:1 (Summer 2015): 78–87.

John Ruskin, "The Pre-Raffaelites," *The Times* (13 May 1851): 8.

### **Fourth Meeting: Ruskin and Whistler (Wednesday, March 27)**

Robert Aitken, "Whistler v. Ruskin," *Litigation* 27:2 (Winter 2001), 65–70.

David Craven, "Ruskin vs. Whistler: The Case Against Capitalist Art," *Art Journal* 37:2 (Winter, 1977–1978): 139–143.

Linda Merrill, *A Pot of Paint: Aesthetics on Trial in Whistler v. Ruskin* (Smithsonian, 1992), 229–251.

Robert Hewison, "A New Era of Art," in *Ruskin, Turner and the Pre-Raphaelites* (London: Tate Gallery, 2000), 231–243.

Tim Barringer, "Aestheticism and Labor," *Men at Work: Art and Labor in Victorian Britain* (New Haven and London: Yale University Press, 2005), 313–321.

### **Fifth Meeting: Ruskin and Morris (Wednesday, April 10)**

William Morris, preface to the Kelmscott Press edition of *The Nature of Gothic: A Chapter of The Stones of Venice*, by John Ruskin, 1892.

Robert Hewison, "The Storm-Cloud of the Nineteenth Century," in *Ruskin, Turner and the Pre-Raphaelites* (London: Tate Gallery, 2000), 245–269.

Jesse Oak Taylor, "Storm-Clouds on the Horizon: John Ruskin and the Emergence of Anthropogenic Climate Change," *Interdisciplinary Studies in the Long Nineteenth Century* 26 (2018): 1–19.

Linda C. Forbes, "The Legacy of John Ruskin and an Introduction to 'Unto This Last'," and John Ruskin, "An Excerpt from 'Ad Valorem', the Closing Essay of 'Unto This Last'," *Organization & Environment* 13:1 (March, 2000): 86–94.

Excerpts from John Ruskin, *The Storm Cloud of the Nineteenth Century* (Kent: George Allen, 1884).

# New Course Proposal

Date Submitted: 12/05/18 9:51 pm

Viewing: **ARTV 325 : Practicum in Visual Arts**

Last edit: 01/31/19 3:57 pm

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 6:13 am  
Jessica Patterson (jlp): Approved for ART Chair

Contact Person(s)	<b>Name:</b>	<b>E-mail:</b>	<b>Campus Phone:</b>
	Jessica Patterson	jlp@sandiego.edu	2307
Effective Term	Fall 2019		
Subject Code	ARTV	Course Level	Undergraduate
			Course Number 325
Department	Art, Architecture, Art History (ART)		
College	College of Arts & Sciences		
Title of Course	Practicum in Visual Arts		
Catalog Title	Practicum in Visual Arts		

Credit Hours	1		
Weekly Contact Hours	Lecture: 0	Lab: 0	Other: 1.5
Catalog Course Description	A practical course of limited hours or short duration, focusing on a specific project in the visual arts.		
Primary Grading Mode	Standard Grading System- Final		
Method(s) of delivery	Practicum		
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?

Yes

Is this course repeatable for credit?

Yes

Total completions allowed: 99 **and/or** Total credits allowed:

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

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:

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: 13 No: 0 Abstain: 0

**Rationale:** The DAA+AH would like to follow the model of the Ensemble courses in the Music department to allow for specific smaller scale projects to be undertaken in Architecture, Art History, and the Visual Arts.

**Supporting documents** [DAAAH Practica.docx](#)  
[ARTV 325 Practicum in Visual Arts Syllabus.pdf](#)

## Impact

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

These one-unit courses will add richness and variety to the DAA+AH curriculum by facilitating specific practical projects on which faculty and students can work closely together.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

Yes

**In what courses and in what ways?**

Students who are now taking Independent Study courses to fill a need for odd units of ARCH, ARTH, or ARTV credit may benefit from taking DAA+AH Practica courses instead.

Course Reviewer  
Comments

Key: 3386



**ARCH325: Practicum in Architecture** (special topics, 1 unit)

A practical course of limited hours or short duration, focusing on a specific architectural project.

**ARTH325: Practicum in Art History** (special topics, 1 unit)

A practical course of limited hours or short duration, focusing on a specific art historical project.

**ARTV325: Practicum in Visual Arts** (special topics, 1 unit)

A practical course of fewer hours or short duration, focusing on a specific art-related project.

**Repeatability:** Yes

**Core credit:** EARI (1 unit)

**Learning Outcomes:**

ARCH325: Students will engage with the history, theory, and practice of architecture within the context of a specific, well-defined project.

ARTH325: Students will engage with the history, theory, and practice of art history within the context of a specific, well-defined project.

ARTV325: Students will engage with the history, theory, and practice of visual arts within the context of a specific, well-defined project.

**Rationale:**

The DAA+AH would like to follow the model of the Ensemble courses in the Music department to allow for specific smaller scale projects to be undertaken in Architecture, Art History, and the Visual Arts.

## **Practicum in Chinese Ink Painting (one unit)**

### **Artv 325**

**Instructor:** Jessica Lee Patterson

**Office Hours:** M & W: 12:30–1:30; Th: 12:30–3:30

**Mailbox:** Camino Hall 33

**Email:** jlp@sandiego.edu

**Office:** Founders Hall 104

**Phone:** x2307

### **Course Description**

This is a one unit course that provides a historical, theoretical, and practical instruction to Chinese ink painting and calligraphy.

### **Learning Outcomes**

1. Recognize canonical examples as well as the main historical styles and techniques of Chinese ink painting and calligraphy.
2. Articulate an understanding of the theoretical elements of Chinese ink painting in both historical and modern formulations.
3. Develop practical, hands-on skills with the materials and processes of Chinese ink painting.

### **Required Text**

Kwo Da-Wei, *Chinese Brushwork in Calligraphy and Ink Painting: Its History, Aesthetics, and Techniques* (Toronto: Dover, 1981).

### **Required Materials**

Chinese ink (in stick form), inkstone, bamboo brushes, rice paper.

### **Final Grades**

Final grades are the cumulative result of all the activities and assignments during the course of the semester, weighted as follows:

20% - Participation and discussion

30% - Visual analyses and reading responses

50% - Critiques and self-reflection

### **Participation**

Factors that can improve your participation grade include: arriving to class on time; bringing the assigned reading with you to class; appropriate use of class discussion time; responsible use of technology; raising thoughtful questions during class; and alerting the instructor to any problems or issues that arise. Conversely, your participation score will be reduced by: arriving late; neglecting the readings; speaking disruptively or talking about unrelated matters during discussions; texting or visiting inappropriate websites during class; or rarely contributing questions or comments during class time.

### **Reading Responses**

On any given day in class, you may be asked to spend fifteen minutes writing your response to the readings assigned for that day. This will be used as a basis for class discussions.

### **Visual analyses**

You are required to write a visual analysis of an original work of Chinese ink painting of your choice. Examples can be found at the San Diego Museum of Art. The instructor might assign additional visual analyses to write during class time, based on original paintings or reproductions.

## Schedule of Coursework

### Week One: Learning the Materials

Kwo Da-Wei, *Chinese Brushwork in Calligraphy and Ink Painting: Its History, Aesthetics, and Techniques* (Toronto: Dover, 1981).

- Part Three: "The Techniques of Chinese Brushwork," 125–141.

In class project: Grind and mix ink to three different consistencies. Learn the correct manner of holding the brush, moving the arm, and exerting pressure to develop different kinds of strokes. Practice stroke order for several basic characters.

### Week Two: Brushwork Refinements

Kwo Da-Wei, *Chinese Brushwork in Calligraphy and Ink Painting: Its History, Aesthetics, and Techniques* (Toronto: Dover, 1981).

- Part Three: "The Techniques of Chinese Brushwork," 141–179.

In class project: Learn the names and forms of specific types of brushstrokes. Practice several methods for painting bamboo stalks and leaves. Practice using wet and dry ink for various effects.

### Week Three: Historical Development

Kwo Da-Wei, *Chinese Brushwork in Calligraphy and Ink Painting: Its History, Aesthetics, and Techniques* (Toronto: Dover, 1981).

- Part One: "The Historical Development of the Art of Brushwork," 5–45.

In class project: Practice basic characters using several styles of historical script. Practice "flying white" technique and "hiding" the brush tip for rounded strokes.

### Week Four: Aesthetics of Brush Painting

Kwo Da-Wei, *Chinese Brushwork in Calligraphy and Ink Painting: Its History, Aesthetics, and Techniques* (Toronto: Dover, 1981).

- Part Two: "Aesthetics of Brushwork," 53–100.

In class practice: Practice using ink washes. Choose a specific genre of painting or calligraphy and focus on developing your facility with its imagery and brushwork.

### Week Five: Critiques

In class project: Complete three finished works that demonstrate the techniques that you have practiced and developed to submit for in-class critiques.

## New Course Proposal

Date Submitted: 12/05/18 8:54 pm

### Viewing: **ARTH 305 : Buddhist Art and Pilgrimage in India**

Last edit: 12/06/18 6:24 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

#### 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:

Level  
Restrictions:

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

[ARTH305 Buddhist Art and Pilgrimage in India.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

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 1)
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. (EARI)
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. (CINT)

### **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

<b>January 6 Monday</b>	<b>Introduction to Bodhgaya</b>
<b>January 7 Tuesday</b>	<b>The Life of Gautama Buddha</b> Mitchell and Jacoby. <i>Buddhism</i> , pp. 6–30.
<b>January 8 Wednesday</b>	<b>The Teachings of the Buddha</b> Mitchell and Jacoby. <i>Buddhism</i> , pp. 31–64.
<b>January 9 Thursday</b>	<b>The Geography of Buddhist Pilgrimage in Asia</b> Stoddard, "The Geography of Buddhist Pilgrimage," in Proser, <i>Pilgrimage and Buddhist Art</i> , pp. 2–5.

<b>January 10 Friday</b>	<b>Outward and Inward Journeys</b> 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.
<b>January 11–12</b>	<b>Excursion to Buddhist Sacred Sites in Bodhgaya</b> 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.
<b>January 13 Monday</b>	<b>The Significance of Bodh Gaya</b> Leoshko, “The Significance of Bodhgaya,” in <i>Pilgrimage and Buddhist Art</i> , pp. 10–13. Trevithick, “The Mahabodhi Temple at Bodh Gaya,” 635–56.
<b>January 14 Tuesday</b>	<b>The Shifting Terrain of the Buddha</b> Huber, <i>The Holy Land Reborn</i> , pp. 15–39. Geary, “Destination Enlightenment,” pp. 11–14
<b>January 15 Wednesday</b>	<b>The Light of Asia</b> Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 15–44.
<b>January 16 Thursday</b>	<b>Rebuilding the Navel of the Earth</b> Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 45–82.
<b>January 17 Friday</b>	<b>The Afterlife of Zamindari</b> Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 83–113.
<b>January 18–19</b>	<b>Excursion to Buddhist Sacred Sites in Rajgir and Nalanda</b> A four-hour drive from Bodh Gaya are the ruins of Nalanda University, a mammoth Buddhist learning center that thrived between the 5 <sup>th</sup> and 12 <sup>th</sup> 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.
<b>January 20 Monday</b>	<b>Tourism in the Global Bazaar</b> 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: 12/07/18 12:44 pm

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

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

Last edit: 12/07/18 12:44 pm

Changes proposed by: dharnish

## 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 &amp; Sciences

## Title of Course

**American Music** ~~Intro to Amer Popular Music~~

## Catalog Title

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

## 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

## History

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

## 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 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)**

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

Date Submitted: 12/20/18 4:43 pm

# Viewing: **THEA 367 : London Plays in Production**

Last edit: 12/20/18 4:43 pm

Changes proposed by: kaufmann

Catalog Pages  
referencing this  
course

[English](#)  
[English \(ENGL\)](#)  
[Theatre \(THEA\)](#)  
[Theatre Arts and Performance Studies](#)

Other Courses

[In The Catalog](#)

## In Workflow

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

## Approval Path

1. 12/21/18 5:59 am  
Scott Ripley (sripley):  
Approved for THEA Chair

Contact Person(s)

Name:	E-mail:	Campus Phone:
<b>Ron Kaufmann</b>	<b>kaufmann</b>	<b>5904</b>

Effective Term

Fall 2019

Subject Code

THEA Course Number 367

Department

Theatre Arts/Performance Study (THEA)

College

College of Arts &amp; Sciences

Title of Course

London Plays in Production

Catalog Title

London Plays in Production

Credit Hours

3

Weekly Contact Hours

Lecture: 3 Lab: 0 Other: 0

Catalog Course Description

**ENGL 367/THEA 367** ~~This course is an interdisciplinary course taught cross-listed between English and Theatre, and can fulfill the Literary or Artistic Inquiry Core requirement, and major or minor upper division requirements in London by one faculty member from English and one from Theatre. English or Theatre Arts.~~ It will introduce students to the wide diversity of London theatre in what is arguably the theatre capital of the English-speaking world. ~~A study abroad course, which immerses students in London theater.~~ Students will read a variety of scripts study and see a read a range of productions in an assortment of venues. of work that may include classical, modern, multi-cultural, and experimental plays and musicals, and visit venues ranging from the Royal National Theatre to abandoned warehouses. In addition, students will participate in field trips designed to provide background, history and context for their theatre experience. Class discussion, two essays, field trips, the integrative core project and the final exam will underscore the interdisciplinary and integrative focus of our study. Students enrolled in ENGL 367 will satisfy core requirements for Literary Inquiry and Advanced Integration. Students enrolled in THEA 367 will satisfy core requirements for Artistic Inquiry and Advanced Integration. ~~This course is cross-listed between English and Theatre, and can fulfill the Literary or Artistic Inquiry Core requirement, and major or minor upper division requirements in English or Theatre Arts.~~

Primary Grading Mode Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of delivery Field Experience  
Lecture

~~Exam~~

~~Exam/Paper~~

Faculty Course Workload

**Team taught**

Please specify:

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:

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: **8** No: **0** Abstain: **0**

**Rationale:**

Updating the course description and adding the Advanced Integration attribute. This proposal adds an advanced integration flag to a long standing interdisciplinary course offered in London: ENGL/THEA 367. Faculty members from the English Department and the Theatre Department offer the course, and together attend all sessions, productions and events as well as grade all written work. Building in an integrative core project reinforces the interdisciplinary foundation of the course and provides students with an opportunity to meet a key component of the new core while studying abroad.

- Approved for Artistic Inquiry in Spring 2016.

**Supporting documents**

**[ENGL THEA 367 Sample assignments for Integrated London course revised 11-11.docx](#)**  
**[ENGL THEA 367 syllabus.docx](#)**

## Impact

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

This course will have no effect on departmental curriculum or the curricula of other departments/units.

Will this change have any staffing/budgetary impact?

Will this change impact student enrollment numbers?

Course Reviewer  
Comments

Key: 3397

***Sample writing assignment (literature focused)***

Length: 4 to 5 pages; 1000-1250 words

Topic:

Choose ONE of these characters from Jez Butterworth's *The Ferryman*: Muldoon, Oisen Carney, Mary Carney, Shane Corcoran, Tom Kettle.

**Part 1.** First, pursue your "investigations." Work through the play, making a list of the page numbers where your character appears; objective facts about your character; representative quotes that reflect what your character says about him or herself in the play; representative quotes that reflect what others say about the character; and your character's significant actions.

**Part 2.** From this "data base," write a character analysis that addresses the following:

- 1) A detailed physical description, based upon what we concretely know from the texts;
- 2) What you think motivates the character and why; e.g., what are his/her motives and goals?
- 3) An analysis of the information gathered through your investigations above. This analysis should support your understanding of him/her, particularly in reference to point 2 (what motivates the character). Be specific and use their own comments and actions to support your reading.

Edit your work carefully and include within the text the page numbers for any quotes that you use. We will mark your essay down if there are enough errors to impede or confuse our reading.

Please send a copy to each of us in **Word** no later than **8:30 AM on Monday morning, August 14**. Please do not send it as a PDF because we use Word's Review feature to respond to the paper. You do not need to post the essay on Blackboard.

The grades of late essays will be lowered substantially. Please do not consult with each other or any outside sources on this essay. Plagiarism of any kind will result in failing the class.

If you need help on the essay over the weekend, just email us.

### ***Sample writing assignment (Theatre focused)***

Length: 4 to 5 pages, 1000 to 1250 words

Consider the idea of the world or setting of *Road*. Setting is an element of location, but location also implies both an interpretation of setting and a place that is telling us something about the world we are in. So, where are we? What is the physical location? What are the belief systems (ideologies) and cultural norms that are behind or support that location? Focus specifically on some details of the physical production that help us to understand the world of the play (e.g., set, design, staging, costume, lights, sound, props). What are some of the details of the production that allow us to discover the significant aspects of the world in which these characters live? What are we supposed to feel or think about that world and these characters in it? How do we know that?

Please send a copy to each of us in **Word** no later than **8:30 AM on Monday morning, August 7**. Please do not send it as a PDF because we use Word's Review feature to respond to the paper.

The grades of late essays will be lowered substantially. You must work alone on this paper. Plagiarism of any kind will result in failing the class.

If you need help on the essay over the weekend, just email us.



## ***Sample Final Exam***

(Interdisciplinary)

Part 1. Short Answer Questions – Identify 5 of the following references and briefly explain how they connected to our class. (5 points each).

West End Theatre

A doss house

Minneapolis

Drum revolve

A rhinoceros

Mary Arden

Willow cabin

A swing

**Part 2.** Short Essay Questions – respond to **two** of the following questions. 20 points each. Please don't rehash class discussions but build out from them.

1. *The Threepenny Opera* and *In The Heights* are not traditional musicals. Discuss two ways in which they are technically similar in how they go about redefining what a musical is. Think about them in terms of sets, costumes, music, lighting, or any other technical aspect of the whole production.
2. The production we saw of *A Midsummer Night's Dream* and the production of *The Comedy About the Bank Robbery* are presented as farces. Given the discussion of farce we had in class, point out two ways in which the farce in these productions is different and two ways in which it is similar.
3. *The Deep Blue Sea* and *Faith Healer* both feature women who are in the midst of emotional crises that leads them to attempt suicide (one fails, one succeeds). Analyze two elements of each production that support this thematic element.

**Part 3.** Long essay. 35 points. Again, please don't rehash class discussions but build out from them.

Lovers and madmen have such seething brains,  
Such shaping fantasies, that apprehend  
More than cool reason ever comprehends.  
Theseus, *A Midsummer Night's Dream*, 5, 1, 5-7

Every play that we have seen this summer includes couples in love, from *The Comedy about a Bank Robbery* to *In the Heights*. Use Theseus' pronouncement as an entrée into specific love relationships in 3 of the plays that we have seen. Please remember that "lovers act like madmen" is a topic, not a thesis. What does it mean to act like a lunatic when in love? Why? What kind of lunacy? What pleasures or attractions might come from feeling or acting like a lunatic when in love? Is Theseus right or wrong? Be specific in crafting your thesis, in your choices for comparison, and in the details that you use from the text.

## ***Sample Integrative Core Project***

Each of you are required to see one play of your choice (SLO#4). We will subsidize the ticket cost up to 10 pounds. After you have seen the show, you should prepare a power point presentation for the class which will serve as your integrative core project. The presentation should include the following:

- 1) Your own statement of how literary and theatre production analysis are synergetic (SLO#1)
- 2) Brief plot summary of what you saw.
- 3) Analysis (SLO#3) that includes:
  - a. Discussion of what you believe to be a recurring, unifying idea foundational to the play's meaning (literature and theatre).
  - b. Analysis of a single character based on
    - i. Our model for character analysis (literature) AND
    - ii. Two staging choices that illuminate and support your character analysis (theatre)
- 4) How analyzing the show from the perspective of both disciplines enriched your informed analysis of its meaning and quality. (SLO#2)

### Integration SLO's

- 1) Recognition of a connection between perspectives
- 2) Articulation of benefits
- 3) Creation of a synthesized body of knowledge from their exposure to literary and theatrical perspectives
- 4) Apply this knowledge to something new

*ENGL/THEA 367: London Plays in Production  
Summer 2017*

Dr. Cynthia L. Caywood  
Founders 170 B, X4252  
[ccaywood@sandiego.edu](mailto:ccaywood@sandiego.edu)  
London Phone:  
0785 240 5886

Dr. David Hay  
Founders 170B, 858-581-0457  
[dhay@sandiego.edu](mailto:dhay@sandiego.edu)  
London phone:  
0785 284 4612

ENGL/THEA 367 will introduce students to the wide diversity of London theatre in what is arguably the theatre capital of the English-speaking world. Within the parameters of both time and budget, we will read a variety of scripts, see a range of productions in an assortment of venues. In addition, students will participate in field trips designed to provide background, history and context for their theatre experience. Writing projects, the integration project and the final exam will underscore the interdisciplinary focus of our study.

ENGL 367 is approved for the Literary Inquiry core attribute, and THEA 367 is approved for the artistic inquiry core attribute. All students may count the course for Advanced Integration. The course can count towards either the English minor or major, or it can count towards the undergraduate Theatre minor.

**Course outcomes** include helping students to:

- 1) Understand better the centuries' old rich tradition of London theatre and situate play and production within relevant ethnic, socio-political, cultural and historical contexts. (Artistic Inquiry 1, 3; Literary Inquiry 3, 4)
- 2) Develop their abilities to read dramatic texts, view productions critically, formulate criteria for evaluation, offer informed oral production critiques and write informed analytical essays about both text and production (Artistic Inquiry 2, 3; Literary Inquiry 1,2,5)
- 3) Recognize, articulate and synthesize connections between theatre, literature, and other relevant contextual disciplines and apply it to their analysis of both scripts and productions. (Advanced Integration 1,2, 3, 4).

**Texts**

The Buchner script will be posted on Blackboard. Other scripts should be ordered from Amazon or a similar online book store. Please order the Shakespeare edition listed below. **We urge you to read the texts before you arrive in London.**

Aime, Cesare  
Buchner, Georg  
Cartwright, Jim  
Hare, David  
Shakespeare, William  
  
Sondheim, Stephen

*A Season in the Congo*; trans. Guyatri Spivak  
*Woycek*  
*The Road*  
*Behind the Beautiful Forevers*  
*The Tempest*  
ISBN-13: 978-0743482837  
*Sweeney Todd*

## Evaluation

Class/Event/Play attendance and participation in class discussions: 35%

*Attendance* is required for all classes, class related events, and plays. Each absence will result in our lowering of the class participation grade by 1 step (e.g., B+ to B). Being late twice to any class, class related event, or play will count as 1 absence. Participation means coming to prepared to discuss with energy and interest both class materials and productions. Students who are unprepared or silent will be marked down.

*On time* for the theatre means arriving at the theatre and checking in with us no later than 15 minutes before curtain.) Allow lots of time for meals and tube journeys. It is always a good idea to eat at a restaurant close to the theatre, beginning your sit down at least 2 hours before curtain. Dress appropriately; flip flops, shorts, and raggedy clothing are not appropriate. All phones should be turned off and left in your purses and pockets. Talking and sleeping during performances is rude and unacceptable, as is getting up during the performance for any reason. Inappropriate behavior will affect your participation grade.

*Class Discussion* provides students with an opportunity to not simply give their personal responses to texts and production, but to practice meaningful and rigorous script and production analysis. Thus, before we see a production, we will spend time on text work, including close reading and applying the elements of drama. After we have seen the production, we will critique it, considering such elements of production as casting, performance, staging and design in the production.

Reading quizzes:	10%
Papers 1 and 2	15% each or 30%
Integrative Core Project	10%
Final	15%

## Schedule

*(Materials within parentheses are for the purposes of the review committees to help see the interdisciplinary, integrative approach to the course)*

July 29, Sat	Students Arrive, Westminster University
30, Sun	10:00 Program Orientation 6:00 Program River Trip, Pizza Dinner (Free, Optional)

## Classes Begin

31, Mon	9-12 Introduction, Quiz #1 on Césaire, <i>A Season in the Congo</i> (Class instruction could include a guest lecture on the history of Belgian colonialism in the Congo. When this play was selected in 2015, Dr. Ngilla-McGraw gave a required lecture before departure.) 1-3 Field Trip: African exhibits, British Museum
---------	--

1, Tuesday	9-12	Cesaire, <i>A Season in the Congo</i> (Discussion continues)
	7:30	<i>A Season in the Congo</i> , Young Vic Theatre
2, Wed	9-12	Production Discussion: <i>A Season in the Congo</i> Quiz #2: Cartwright: <i>The Road</i> (Contextual material might include information on Lancashire working class life in the 1980s and the economic policies of Margaret Thatcher; promenade theatre; history of the Royal Court Theatre)
	7:30	<i>The Road</i> , Royal Court
3, Thus	9-12	Production Discussion: <i>The Road</i> Quiz # 3: Shakespeare, <i>The Tempest</i> , Acts 1 and 2 (Initial class might include background on Shakespeare, the dramaturgy of the first two acts, and lessons on how to read Shakespeare's text)
4, Fri		Free Day
	7:45:	Program optional trip: Oxford (free)
5, Sat		Free Day
6, Sun		Free Day
	6:00:	Program group dinner, Aladdin Restaurant, Brick Lane (Free)
7, Mon	9-12	Paper #1 Due Quiz #4, <i>The Tempest</i> , Acts 3, 4, 5 (Continuation of close reading work and poetics)
	7:15	<i>The Tempest</i> , Barbican
8, Tues	9-10:30	Production discussion: <i>The Tempest</i>
	11 to 12:30	Shakespeare in London Walk
9, Wed	9-12	Quiz #5, David Hare, <i>Behind the Beautiful Forevers</i> (Contextual information might include the source text, Katherine Boo's <i>Behind the Beautiful Forevers: Life and Death in a Mumbai Undercity</i> , adapting prose non-fiction for the stage; the mission of the Royal National Theatre)
	2:30	<i>Behind the Beautiful Forevers</i> @ the Royal National Theatre
10, Thus	9-10:30	Production Discussion: <i>Beautiful Forevers</i>
	12-1	Backstage Tour, <i>National Theatre</i>
11, Fri		Free Day

12, Sat	Free Day – PLEASE NOTE: YOU MAY CHOOSE ONLY ONE OF THE FOLLOWING FREE TRIPS, EITHER SAT OR SUN. YOU MAY JOIN US FOR A SECOND TRIP, BUT AT YOUR OWN COST.	
	11	Program optional trip, Buckingham Palace (Free)
13, Sun	Free Day	
	9	Program optional trip, The Tower OR Hampton Court (Free)
14, Mon	9-12	Paper # 2 Due Quiz #6 Sondheim, <i>Sweeney Todd</i> (Contextual material might include Sondheim's biography and musical legacy, the genealogy of the play including Thomas Middleton's <i>The Revenger's Tragedy</i> , and Victorian melodrama; commercial West End theatre)
	7:30	<i>Sweeney Todd</i> , Adelphi Theatre
15, Tues	9-10:30	Production Discussion: <i>Sweeney Todd</i>
	11:30 to 1	Walking Tour: "Legal and Illegal London"
16, Wed	9-12	Quiz #7 on Buchner, <i>Woycek</i> (Background might include information on Buchner, Nathaniel West's <i>The Day of the Locust</i> , site specific and immersive theatre, the theatre company Punch Drunk)
	7:00	<i>The Drowned Man</i> , former Royal Mail Sorting House @ Paddington Station
17, Thus	9-10:30	Production Discussion of <i>The Drowned Man</i>
	10:30	Integrative Core Project Presentations
18, Fri	9-10	Integrative Core Project Presentations (cont'd)
	10 to 12	Final Exam
19, Sat	10 AM	Check Out

# 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

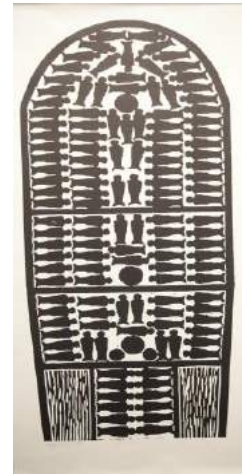
Email: [ttallie@sandiego.edu](mailto:ttallie@sandiego.edu)

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](http://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](mailto: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](mailto: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 19<sup>th</sup> 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 19<sup>th</sup> 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 19<sup>th</sup> 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 21<sup>st</sup> 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 21<sup>st</sup> 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: 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](mailto: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 2<sup>nd</sup> 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](mailto: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, *July'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.

# New Course Proposal

Date Submitted: 08/14/18 2:28 pm

## Viewing: HIST 303 : African Feminisms: History, Negotiation, Belonging

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](#)

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  
303

Department

History (HIST)

College

College of Arts & Sciences

Title of Course

African Feminisms

Catalog Title

African Feminisms: History, Negotiation, Belonging

Credit Hours

3

Weekly Contact  
Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course  
Description

This course critically examines the idea of African feminisms by looking at many different intersections of time, place, and position for African women. This traces multiple ways in which African women have sought to challenge patriarchal roles in both precolonial and (post)colonial contexts. Students leave not with an understanding of a singular or aspirational African feminism but rather with an appreciation of the ways in which African women have and continue to challenge, reframe, and negotiate a variety of social and political positions.

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?

### 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 11:42 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

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 303 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 11:42 pm):** Rollback: As requested.

Key: 3261



## HIST 303 - African Feminisms: History, Negotiation, Belonging

Professor T.J. Tallie

Email: [ttallie@sandiego.edu](mailto:ttallie@sandiego.edu)

Class: TBA

Office: KIPJ 289

Office Hours: TBA



“I had felt victimised at home in the days when Nhamo went to school and I grew my maize. The victimisation, I saw, was universal. It didn't depend on poverty, on lack of education or on tradition. It didn't depend on any of the things I had thought it depended on. Men took it everywhere with them. Even heroes like Babamukuru did it. And that was the problem. You had to admit Nyasha had no tact. You had to admit she was altogether too volatile and strong-willed. You couldn't ignore the fact that she had no respect for Babamukuru when she ought to have had lots of it. But what I didn't like was the way that all conflicts came back to the question of femaleness. Femaleness as opposed and inferior to maleness.”

— Tsitsi Dangarembga, *Nervous Conditions*

“God, when will you create a woman who will be fulfilled in herself, a full human being, not anybody's appendage?” she prayed desperately.”

— Buchi Emecheta, *The Joys of Motherhood*

### Course Description

This course seeks to critically examine the idea of ‘African feminisms’ by looking at many different intersections of time, place, and position for African women. This course is largely shaped by historical and literary approaches, and we will be tracing multiple ways in which African women have sought to challenge patriarchal roles in both precolonial and (post)colonial contexts. By roughly dividing the course into sections on History, Negotiation, and Belonging, the course will provide different theoretical and structural ways of understanding how African women have articulated their own conditions and sought to challenge institutional inequities around them. Students will leave not with an understanding of a singular or aspirational ‘African feminism,’ but rather with an appreciation of the ways in which African women have and continue to challenge, reframe, and negotiate a variety of social and political positions.

### LEARNING OBJECTIVES

The goals of this course are to:

1. Develop a knowledge of issues in both African history and intersectional feminism both on the African continent and in the West.
  - a. Students will therefore be expected to critically self-reflect on the historic, colonial conditions that have shaped their own understandings of ‘feminism’ in a Western context.
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. **This is explicitly covered in Weeks 2-4, particularly with the historic sources in those weeks and the difficulty of finding indigenous voices in the midst of the colonial archive.**
3. Weigh competing scholarly interpretations of complicated historical processes like colonialism as well as intersectional concepts like sexuality and gender identity, employing interpretive strategies to determine which is most appropriate for assessing specific events.
  - a. **This is explicitly done during our paper writing and course discussions. Both the first paper and the overall final research paper have this built in.**
4. Effectively communicate your findings through group discussions, in-class writing assignments, and a formal paper.
  - a. Students will foreground the complex intersections of gender, race, and sexual identity throughout the histories of colonialism and violence, recognizing and articulating wider patterns of oppression, contestation, and revolution.
5. Learn to use gender and race as intersectional tools of analysis.
  - a. **This is explicitly addressed in the readings in Weeks 1-2, 10-11.**
6. Develop a facility with several key concepts (including social construction, structural oppression, and intersectionality) that have been central to gender studies, feminist thought, queer theory, and queer of color critique.
7. Understand how women’s and gender studies, queer theory, and feminist theory have influenced the production of knowledge in a variety of academic disciplines.
8. Increase our knowledge about both the particularity and the diversity of African women’s, experiences.
  - a. **This is particularly well addressed in each of the novels by Dengrabea, Ba, Matlwa, Adichie, and Bulawayo.**
9. 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**

African Feminisms takes as its starting point the idea that Feminism is often an unmarked category that obscures raced, classed, and colonial power relations in favor of a ‘universal’ sisterhood. Students will critically engage with the histories of colonialism, particularly around gender and sexuality, and listen to the words of African women in articulating their own identities, ideologies, and strategies for survival. Through discussion and reflection, students will critically assess their own investment in Western forms of feminism that seek to claim a ‘universal’ status at the expense of others, and think intersectionally with and

through the writing of African women. Students will not instrumentalize African women's insights solely to bolster their own ideologies, but instead will emerge from the research project and class more generally with a complicated and more holistic view of myriad feminisms, and one that eschews universal, erasing narratives.

### **REQUIRED COURSE MATERIALS:**

#### **Available for purchase at the Bookstore:**

Clifton Crais and Pamela Scully, *Sara Baartman and the Hottentot Venus: A Ghost Story and a Biography*

Ifi Amadiume, *Male Daughters, Female Husbands*

Tsitsi Dengaremba, *Nervous Conditions*

Mariama Bâ, *So Long A Letter*

Kopano Matlwa, *Period Pain: A Novel*

Chimamanda Ngozi Adichie, *Americanah*

NoViolet Bulawayo, *We Need New Names*

**Blackboard:** all other class materials will be available on Blackboard. In addition, we will be reading multiple articles from the journal *Feminist Africa*, available at <http://www.feministafrica.org>. I encourage you to peruse the journal beyond the assigned articles, and to consider using some of these articles as source materials or inspiration for your paper assignments.

### **Class Format:**

This course is a seminar, which means your discussion and participation are essential.

### **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.
- You will write a one page 'write-up' of the week's readings **due at the beginning of each Thursday class**. Avoid summarizing the readings, but discuss how the readings relate to the larger themes of the course, and write down what ideas come to mind reading these pieces. These still have to be formally written pieces, however! Please don't come in with a list of bullet points, et al.
- You will be assigned two papers in this course in addition to your weekly write-ups:
- The **first paper** (due week 7), is a 5-7 page assignment that uses 3-5 sources in the course so far to answer the question: In what ways did colonialism affect the role of women in African societies? In what ways did it not?
- Your **final paper** (due during the final week of classes) will be a 20-25 page paper discussing the ways in which African women respond to social needs and pressures; I would like you to critically engage with the relationship between African women in what we have read and any of the ostensibly 'universal' categories of feminism, sexualities, history, or literature. I expect a fully cited, organized paper that discusses the complex interactions between African women, power, and agency. In preparation for this paper, **you will hand in a paper proposal with a preliminary bibliography and a rough draft**. You will also present on your final project at the end of the term. In addition, you will peer edit the rough draft of another student in the class and comment on another student's presentation. Please be advised that it is important that you start researching your final paper topic early in the term. There are no shortage of options for the paper—for

instance, you could look at African women's writing, focusing on something as specific as poetry and women's relationship to the state. Or you could look at diasporic exchanges between African women and women around the world—examples could include Audre Lords invocation of *Zami*, Beyoncé's use of West African religious imagery in "Lemonade," or Zadie Smith's discussion of African womanhood from the POV of a biracial British black woman in *Swing Time*. There are a lot of possibilities, and I'm excited to read what you discover over this semester (it's going to be awesome).

- There will be **no** final exam in this course. Rather, you will be turning in your final paper on exam day.
- Are you excited? I'm pretty excited about this class, not going to lie.

### Grading:

In-Class Participation:	10%	Paper #1:	20%
Weekly Write-Ups:	10%	Proposal/Bibliography	15%
Draft of Paper #2 (due wk 10):	15%	Paper #2:	30%

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. 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.

### **Week 1: African Women: Why and How**

#### **Reading:**

#### **Tuesday, 1/10:**

- Elaine Salo and Amina Mama, "Talking about feminism in Africa," *Agenda* 50 (2001): 58-63.  
[on BLACKBOARD - *We'll discuss both of these readings in class on the first day*]  
Micere Mugo, "Mother Afrika's Matriots," in *African Journal of Political Science*, 1:1 (1996),  
99-102 [on BLACKBOARD - *We'll discuss both of these readings on the first day of class*]

#### **Thursday, 1/12:**

- Desiree Lewis, "Introduction: African Feminisms," *Agenda* 50 (2001): 4-10. [on BLACKBOARD]  
Nancy Rose Hunt, "Placing African Women's History and Locating Gender." *Social History*, Vol. 14, No. 3, p. 359-379. [on BLACKBOARD]  
Oshadi Mangena, "Feminism (singular), African feminisms (plural) and the African diaspora," *Agenda* 58 (2003): 98-100 [on BLACKBOARD]  
Oyeronke Oyewumi. "Introduction: Feminism, Sisterhood, and *Other* Foreign Relations," in Oyeronke Oyewumi (ed.), *African Women and Feminism*, 1-24 [on BLACKBOARD].  
Naomi Nkealah, "(West) African Feminisms and Their Challenges," *Journal of Literary Studies*, 23:2 (2016), 61-74. [on BLACKBOARD]

### **Part One: History**

### **Week 2: Pre-Colonial African Women and Colonial Contact**

- Tues, 1/17: Ifi Amadiume, *Male Daughters, Female Husbands*, p. 1-116  
Oyeronke Oyewumi. "Visualizing the Body: Western Theories and African Subjects,"

in Oyeronke Oyewumi (ed.), *African Gender Studies: a Reader* (Palgrave, 2005), 3-21.  
[on BLACKBOARD]

- Thurs, 1/19: Ifi Amadiume, *Male Daughters, Female Husbands*, p. 117-220  
Agnes Atia Apusigah, "Is gender yet another colonial project?" *Quest: An African Journal of Philosophy*. 20 (2006) 23-44 [on BLACKBOARD]  
Selections from *The Life and Struggle of Our Mother Walatta Petros: A Seventeenth-Century African Biography of an Ethiopian Woman*, by Galawdewos (1672), translated and edited by Wendy Laura Belcher and Michael Kleiner (2015) [on BLACKBOARD]

### **Week 3: Patriarchal Alliances?**

- Tues, 1/24: Jeff Guy, "An Accommodation of Patriarchs: Theophilus Shepstone and the Foundations of the System of Native Administration in Natal" [on BLACKBOARD]  
Selections from Elizabeth Schmidt, *Peasants, Traders, & Wives: Shona Women in the History of Zimbabwe, 1870-1939*. [on BLACKBOARD]
- Thurs, 1/26: Helen Bradford, "Women, Gender and Colonialism: Rethinking the History of the British Cape Colony and Its Frontier Zones, C. 1806-70," *The Journal of African History* 37.3 (1996): 351-370 [on BLACKBOARD]  
Oyeronke Oyewumi. "The White Woman's Burden: African Women in Western Feminist Discourse," in Oyeronke Oyewumi (ed.), *African Women and Feminism*, 25-44 [on BLACKBOARD].

### **Week 4: Women and Challenges to the Colonial State**

- Tues, 1/31: Selections from Teresa Barnes, *We Women Worked So Hard': Gender, Urbanization and Social Reproduction in Colonial Harare, Zimbabwe, 1930-1956*  
Selections from Jean Allman, *I Will Not Eat Stone: A Woman's History of Colonial Asante*
- Thurs, 2/2: Pumla Dineo Gqola, "Ufanele Uqavile: Blackwomen, Feminisms and Postcoloniality in Africa," *Agenda* 50 (2001): 11-22. [on BLACKBOARD]  
Valerie Amos and Pratibha Parmar, "Challenging Imperial Feminism," *Feminist Review*, Vol.17 (1984), p. 3-19 [on BLACKBOARD]

### **Part Two: Negotiations**

### **Week 5: Families, Bodies, and Reproduction**

- Tues, 2/7: Mariama Bâ, *So Long A Letter* [don't let the slim size fool you; plan ahead!]
- Thurs, 2/9: Rizwana Habib Latha, "Feminisms in an African Context: Mariama Bâ's so Long a Letter," *Agenda* 50 (2001): 23-40. [on BLACKBOARD]
- Meghan Healy-Clancy, "Women and the Problem of Family in Early African Nationalist History and Historiography," *South African Historical Journal* 64.3 (2012): 450-471. [on BLACKBOARD]

### **\*Paper #1 Due\***



### **Week 6: Negotiating African Womanhood and (post)colonialism**

Tues, 2/14: Tsitsi Dengaremba, *Nervous Conditions*, chapters 1-6

Thurs, 2/16: Finish *Nervous Conditions*

Susan Andrade, "Gender and 'the public sphere' in Africa: writing women and rioting women." *Agenda* 17.54 (2002): 45-59. [on BLACKBOARD]

**\*\*Final paper proposal and bibliography due Friday, February 17 by 4pm\*\***

### **Week 7: Women, Activism, and National Struggles**

Tues, 2/28: Elizabeth Schmidt, "Emancipate Your Husbands! Women and Nationalism in Guinea, 1953-58," and Tamara Lyons, *Guns and Guerilla Girls: Women in the Zimbabwean National Liberation Struggle*," in *Women in African Colonial Histories*, p. 282-326. [on BLACKBOARD]

In Conversation: Pauline Dempers and Yaliwe Clarke, *Feminist Africa* 14 (2010).  
[on BLACKBOARD]

Thurs, 3/2: Thomas Sankara, *Women's Liberation and the African Freedom Struggle* [on BLACKBOARD]

Fatima Meer, *Women In the Apartheid Society*, 1985

Rachel Sandwell, "'Love I Cannot Begin to Explain': The Politics of Reproduction in the ANC in Exile, 1976-1990," *Journal of Southern African Studies*, 41:1 (2015), 63-81  
[on BLACKBOARD]

### **Week 8: Race, Belonging, and Female Agency**

Tues, 3/7: Chimamanda Ngozi Adichie, *Americanah* (first half of novel).

Thurs, 3/9: Finish *Americanah*

Abena Busia, "In Search of Chains Without Iron: On Sisterhood, History and the Politics of Location," in Oyeronke Oyewumi (ed.), *African Women and Feminism*, 257-268 [on BLACKBOARD].

### **Week 9: The Legacy of Sarah Baartman**

Tues, 3/14: Clifton Crais and Pamela Scully, *Sara Baartman and the Hottentot Venus: A Ghost Story and a Biography*

Thurs, 3/16: Pumla Gqola, "'Crafting epicentres of agency': Sarah Bartmann and African Feminist Literary Imaginings," *Quest: An African Journal of Philosophy*. 20 (2006) 45-76 [on BLACKBOARD]

Yvette Abrahams, "Colonialism, Dysfunction and Disjuncture: Sarah Bartmann's Resistance (Remix)," *Agenda* 58 (2003): 12-26 [on BLACKBOARD]

Cleuci de Oliveira, "Saartjie Baartman: The Original Booty Queen," *Jezebel*, 14

November 2014: <http://jezebel.com/saartjie-baartman-the-original-booty-queen-1658569879>

Neelika Jayawardane, "#EpicFail When @Jezebel Wanted to make Saartjie Baartman Relevant to Millenials," *Africa Is A Country*, 18 November 2014:

<http://africasacountry.com/when-jezebel-wanted-to-make-saartjie-baartman-relevant-to-millenials-epicfail-2/>



Part Three: Belonging

**Week 10: Intersections: Sexuality, Queerness, and Being a 'Black Lesbian'**

**\*draft/extensive outline of your final paper due Friday of this week in my box\***

Tues, 3/21: Pumla Gqola, "Through Zanele Muholi's eyes: reimagining ways of seeing Black lesbians," in Sylvia Tamale. ed. *African Sexualities: A Reader*. [on BLACKBOARD]  
Kylie Thomas, "Zanele Muholi's intimate archive: photography and post-apartheid lesbian lives." *Safundi: The Journal of South African and American Studies* 11.4 (2010): 421-436.

Thurs, 3/23: [Work on Drafts of final paper in class in groups. The draft itself is due in my mailbox by 4pm on Friday]

**Week 11: Intersections, continued: Sexuality, Bodies, Africanness**

Tues, 3/28: Sibongile Ndashe, "Seeking the Protection of LGBTI rights at the African Commission for Human and People's Rights," *Feminist Africa*, 15 (2011) [on BLACKBOARD]  
Sekoetlane Jacob Phamodi, "[Interrogating the notion of "corrective rape" in contemporary public and media discourse](http://www.consultancyafrica.com/index.php?option=com_content&view=article&id=886:interrogating-the-notion-of-corrective-rape-in-contemporary-public-and-media-discourse&catid=59:gender-issues-discussion-papers&Itemid=267)" ([http://www.consultancyafrica.com/index.php?option=com\\_content&view=article&id=886:interrogating-the-notion-of-corrective-rape-in-contemporary-public-and-media-discourse&catid=59:gender-issues-discussion-papers&Itemid=267](http://www.consultancyafrica.com/index.php?option=com_content&view=article&id=886:interrogating-the-notion-of-corrective-rape-in-contemporary-public-and-media-discourse&catid=59:gender-issues-discussion-papers&Itemid=267))  
Selections from Pumla Gqola, *Rape: A South African Nightmare* [on BLACKBOARD]

Thurs, 3/30: Mary Modupe Kolawole, "Transcending incongruities: rethinking feminism and the dynamics of identity in Africa." *Agenda* 17.54 (2002): 92-98. [on BLACKBOARD]  
Barbara Mbire-Barungi, "Ugandan feminism: Political rhetoric or reality?" *Women's Studies International Forum*. 22:4 (1999): 435-439. [on BLACKBOARD]

**Week 12: Questioning Categories: Africa, Woman, Community, Authenticity**

Tues, 4/4: Kopano Matlwa, *Period Pain: A Novel*

Thurs, 4/6: Leila Dougan, "[Policing Black Women's Hair](#)," *Africa Is A Country* (2016)  
Elaine Salo, "Coconuts do not live in Townships: Cosmopolitanism and its Failures in the Urban Peripheries of Cape Town," *Feminist Africa* 13 (2009). [on BLACKBOARD]  
Images from *Lady* by Susie Oludele [on Blackboard]

**Week 13: Return to Zimbabwe**

Tues: NoViolet Bulawayo, *We Need New Names* (first half of novel)

Thurs: NoViolet Bulawayo, *We Need New Names* (rest of novel)

**Week 14: What have We Learned, What Do We Not Know Still?**

Tues: Presentations, Day 1

Thurs:           Presentations, Day 2

- **Final paper due Tuesday, April 11, by 5pm.**

# New Course Proposal

Date Submitted: 08/14/18 2:32 pm

## Viewing: HIST 304 : Africa in the Western Imagination

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](#)

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  
304

Department

History (HIST)

College

College of Arts & Sciences

Title of Course

Africa in the West Imagination

Catalog Title

Africa in the Western Imagination

Credit Hours

3

Weekly Contact  
Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course  
Description

From benefit concerts to AIDS charities to study abroad literature, Africa is everywhere. And yet it is frequently explained only in absence or in suffering. Rather than being a place that is defined by what it is, often Africa is viewed by what it is not, and the term 'Afro-pessimism' has been coined by some to criticize such solely negative depictions of a vast and varied continent. What, then, is 'Africa': a location on a map, a geographical boundary? Who are 'Africans'? What does the idea mean and how is it used? This course draws on literature and popular culture to discuss the very idea of 'Africa' and how the concept has been created, redefined, re-imagined, and (de)constructed in differing times and spaces.

Primary Grading  
Mode

Standard Grading System- Final

Method(s) of  
delivery

Lecture

Faculty Course  
Workload

Same as course credit

### 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 11:42 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

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:

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 304 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 11:42 pm):** Rollback: As requested.

Key: 3262

## History 304: Africa In the Western Imagination

Professor T.J. Tallie

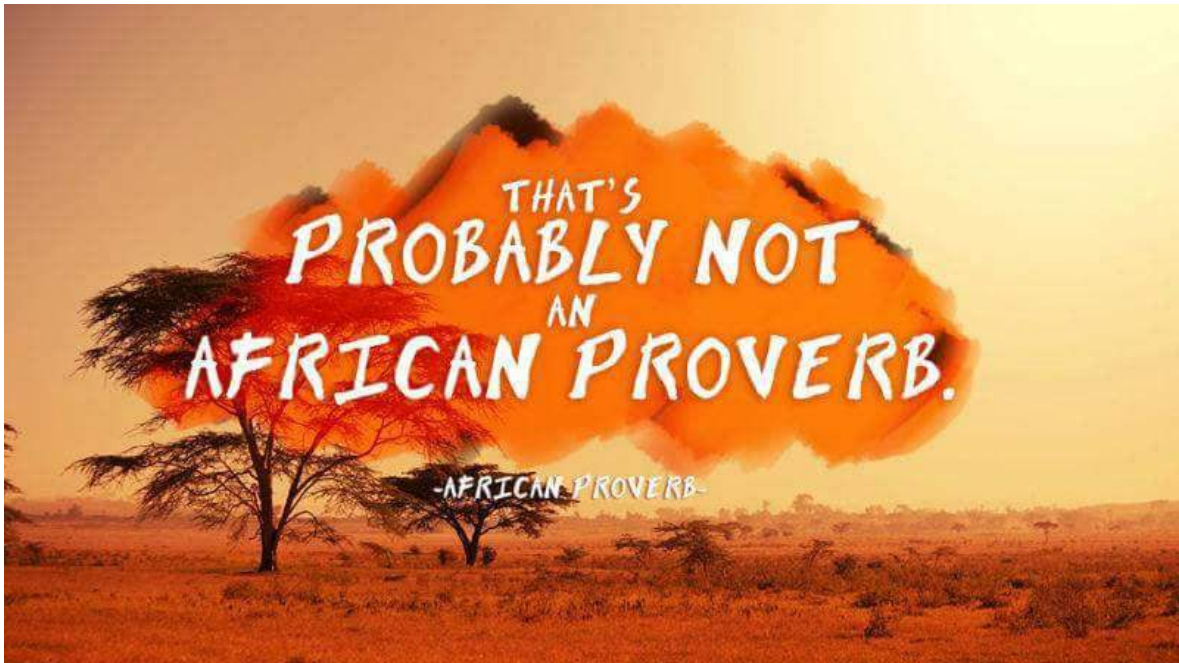
Email: [ttallie@sandiego.edu](mailto:ttallie@sandiego.edu)

Fall 2018

Class: M/W 5:30-6:50pm, 7pm-8:20pm KIPJ 219

Office: KIPJ 289

Office Hours: Mondays 3-5pm, Wednesdays, 4-5pm, or by appointment.



### Course Description:

“The state of Africa is a scar on the conscience of the world. But if the world as a community focused on it, we could heal it. And if we don't, it will become deeper and angrier.”

–Tony Blair, October 2, 2001.

“It is not true, either as a starting point or as a conclusion, that Africa is an incomparable monster, a silent shadow and mute place of darkness, amounting to no more than a lacuna.”

–Achille Mbembe, *On The Post-Colony*.

From benefit concerts to AIDS charities to study abroad literature, Africa is everywhere. And yet it is frequently explained only in absence or in suffering. Rather than being a place that is defined by what it is, often Africa is viewed by what it is not, and the term ‘Afro-pessimism’ has been coined by some to criticize such solely negative depictions of a vast and varied continent.

What, then, is ‘Africa’: a location on a map, a geographical boundary? Who are ‘Africans’? What does the idea mean and how is it used? This course does not attempt to give a systematic, tightly ordered history of a varied continent, nor is it a survey of events; rather, this course draws on

literature and popular culture to discuss the very idea of ‘Africa’ and how the concept has been created, redefined, re-imagined, and (de)constructed in differing times and spaces.

## LEARNING OBJECTIVES

The goals of this course are to:

1. Formulate and explore questions pertaining to both African history and depictions of the continent in American and European media.
  - a. Students will therefore be expected to critically self-reflect on their own relationship with the myriad ways Westerners have conceived of Africa within a matrix of historic power relations.
2. Analyze a range of primary sources, articulate their relationship to both historic context and contemporary understandings of Africa, and cite them as evidence to support your arguments.
  - a. Students will identify tropes that exist about the African continent in Western media and historic documents while also foregrounding the historic inequities that have shaped many of these stereotypical narratives.
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 contemporary relationships between the West and Africa.
4. Effectively communicate your findings through group discussions, in-class writing assignments, and a formal paper.
  - a. Students will foreground the complexities of history, intersecting identities, and structural violence behind the creation of contemporary Africa as a discursive category in the West and in turn analyze the role that ‘Africa’ plays in their daily lives.
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:

Africa In the Western Imagination is a course designed to explicitly challenge students living in North America to think of their investment in Western narratives about the continent of Africa. Daily class discussions revolve around the idea of critically assessing multiple aspects of popular culture in the West (including film, music videos, literature, and fashion) and uncover the ways in which Africa is rendered specifically for the self-understanding of the West. Students will trace the historic roots of these ideologies from the slave trade and colonization and trace historically their different iterations from the eighteenth through twenty-first centuries. Finally, by completing a pop culture artifact research project that explicitly names their investment in interlocking histories of raced, gendered, and classed oppression, students will emerge as self-reflexive, thoughtful scholars of their own culture and effectively interrogate the instrumentalization of the African continent in their everyday life.

## 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 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 Tintin). Using these sources, write a short essay that answers the question: do Western depictions of Africa tell us more about Africans or Europeans/Americans? Why? **This paper is due on Wednesday, 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 African history and perceptions of the continent. The topic, which you will choose and develop with my consultation and final approval, should specifically use a pop culture ‘artifact’ – a book, an article, music video, song, or other item—and analyze how this piece tells us something about Western imaginings of ‘Africa’ as an idea or place. You should relate your project to larger issues discussed in class, including African history, (anti-)colonialism, representation, Afrocentrism, or any of the major themes we explore in the class. 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 ten**, you should present an **annotated bibliography of at least five scholarly sources** that you will be consulting for your paper. This is worth at 15% of your grade.
- A rough draft of at least **5 pages** in length is due at the beginning of class on **Weds, November 28**. 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 20% of your grade.**
- During the final week of classes, you will offer a **brief** (3-5 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 15% of your grade.**
- **Your final project should be 10 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 developed piece of writing and will have been able to make your own claims about a specific aspect of Africa and its representation. **The final project is worth 25% of your grade.**
- There will be **no final written exam** in this course. Rather, your final paper is due to me electronically on blackboard **by 5pm on Tuesday, December 18**. If you would like to receive feedback on your final paper, please write “Feedback” on the top page.

#### Grading:



Class Participation:	10%	Short Paper:	10%
Midterm	20%	Prospectus/Research Outline:	10%
Class Presentation:	10%	Rough Draft of Project:	15%
Final Project:	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 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. Contact me: professors are neither robots, nor monsters. We know how things can be overwhelming. It's far better to let me know in an advance than after the fact.
- If it becomes clear that the class as a whole is not doing the assigned readings, I may give unannounced quizzes on the readings.
- 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 **three 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.

### **Required Course Materials:**

#### **Available for purchase at the Bookstore:**

Maya Angelou, *All God's Children Need Traveling Shoes*,  
Ishmael Beah, *A Long Way Gone: Memoirs of a Boy Soldier*, 2007.  
Joseph Conrad, *Heart of Darkness* (Dover Thrift Edition, 1990)  
Richard Dowden, *Africa: Altered States, Ordinary Miracles*, 2010.  
Marc Epprecht, *Heterosexual Africa?: History of an Idea from Age of Exploration to the Age of AIDS*, 2008  
Curtis Keim, *Mistaking Africa: Curiosities and Inventions in the American Mind*, 2014 [2018 reissue].  
R.A. Montgomery, *The Lost Jewels of Nabooti*, 1981 [2006 reissue]  
Tanya Pergola, *Time Is Cows: Timeless Wisdom of the Maasai*, 2013.

### **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.

### **Schedule**

#### **Week 0: From Bono to Toto, Blessing the Rains Down in Africa**

Weds, 9/5: Welcome and Introduction

#### **Week 1: Introducing Ideas, Placing Africa**

##### **Readings:**

##### **Monday, 9/10:**

Tanya Pergola, *Time Is Cows*, p. 11-57

Binyavanga Wainaina, "How to Write About Africa," *Granta* 92. Available at:

<http://www.granta.com/Archive/92/How-to-Write-about-Africa/Page-1>

##### **Wednesday, 9/12:**

James Ferguson, *Global shadows: Africa in the neoliberal world order*, 2006, p. 1-25. [on Blackboard]

Curtis Keim, *Mistaking Africa: Curiosities and Inventions in the American Mind*, p. 3-33

Martin Lewis and Karen Wigen, *The Myth of Continents: A Critique of Metageography*,

1997, p. 1-19 [on BLACKBOARD]

**Week 2: 'Unchanging Africa' : Africa, Time, and the West**

**Mon, 9/17:**

Keim, *Mistaking Africa*, p 67-83.

Parker and Rahbone, *African History: A Very Short Introduction*, p. 1-24 [on Blackboard]

Martin Lewis and Karen Wigen, *The Myth of Continents: A Critique of Metageography*,  
1997, p. 21-46 [on BLACKBOARD]

**Weds, 9/19:**

Achille Mbembe, *On The Postcolony*, 2001, p. 1-24. [on BLACKBOARD]

Parker and Rahbone, *African History: A Very Short Introduction*, p. 25-47 [on Blackboard]

**Week 3: Ideas of Civilization, Race, Barbarism**

**Mon, 9/24:**

Keim, *Mistaking Africa*, p. 35-67, 169-187.

[we'll watch some Nas Daily videos in class today as well]

**Weds, 9/26:**

Dorothy Hammond & Alta Jablow, *The Africa That Never Was*, p. 49-73 [on Blackboard]

Worger, Clark, and Alpers, *Africa and the West: Volume I*, p. 217-260 [on Blackboard]

**Week 4: Giving Gifts and African Timelessness.**

**Mon, 10/1:**

Selections from Nuruddin Farah, *Gifts*, 1993. 1-21, 40-50 [on Blackboard]

Keim, *Mistaking Africa*, p. 83-105

Julius Nyerere. *The Arusha Declaration*, 1967. [on Blackboard]

**Weds, 10/3:**

Keim, *Mistaking Africa*, p. 113-163.

Pergola, *Time Is Cows*, p. 132-156 (feel free to keep reading the....er..yoga)

**Week 5: The Horror! Conrad, the Congo, and 'Darkest Africa' Writ Large**

**Mon, 10/8:**

Hergé, *Tintin in the Congo*.

[on Blackboard, also accessible here: <http://tintinadventures.tripod.com/id2.html>]

**\*Short Paper due in class\***

**Weds, 10/10:**

Joseph Conrad, *Heart of Darkness* [the whole book. You can do it.]

Chinua Achebe, "An Image of Africa: Racism in Conrad's 'Heart of Darkness'" *Massachusetts Review*. 18. 1977. (accessible here: <http://kirbyk.net/hod/image.of.africa.html>)

**Week 6: Reflecting on Ubiquitous 'Africa'**

**Mon, 10/15:** Watch 'Mean Girls' in class (last few minutes will finish on Weds)

**Weds, 10/17:** R.A. Montgomery, *The Lost Jewels of Nabooti*, 1981 [2006]  
Elliot Ross, "[The Danger of A Single Book Cover](#)" 2014  
Michael Silverberg, "[Acacia Fatigue](#)" 2014  
Bradley Campbell, "[Need A Cover For Your Book About Africa?](#)" 2014

**Week 7: Portraits of Violence: Blood Diamonds and Child Soldiers**

**Mon, 10/22 :** Ishmael Beah, *A Long Way Gone: Memoirs of a Boy Soldier*, 2007.  
<http://www.invisiblechildren.com> Invisible Children Website

**Weds, 10/24:** Greg Campbell, *Blood Diamonds*, 2006. Prologue and Chapters 1 & 3. [on Blackboard]  
Teju Cole, "The White Savior Industrial Complex," 2012: (read here:  
[http://www.theatlantic.com/international/archive/2012/03/the-white-savior-industrial-complex/254843/?single\\_page=true](http://www.theatlantic.com/international/archive/2012/03/the-white-savior-industrial-complex/254843/?single_page=true))  
Youtube: "[Kony2012](#)" (2012)  
**\*Research Outline Due\***

**Week 8: Place of Disaster: HIV/AIDS and Civil Wars**

**Mon, 10/29: \*MIDTERM\* (I BELIEVE IN YOU)**

**Weds, 10/31:** Marc Epprecht, *Heterosexual Africa?* pg. 1-65; 100-130.  
**\*HAPPY HALLOWEEN\* : No Ebola Costumes, please:**  
<https://www.youtube.com/watch?v=-49WbuZU5H0&feature=youtu.be&t=39s>

**Week 9: Place of Disaster, part II: Despots and Civil War**

**Mon, 11/5:** Richard Dowden, *Africa: Altered States, Ordinary Miracles*, p. 1-50, 321-353

**Weds, 11/7:** Richard Dowden, *Africa: Altered States, Ordinary Miracles*, p. 223-255

**Week 10: Solipsism on Screen: The Trials of Nicholas Garrigan**

**Mon, 11/12:** **Last King of Scotland, watch in class**  
**\*annotated bibliography due in class\***

**Weds, 11/14:** **Last King of Scotland, finish in class**  
Richard Dowden, *Africa: Altered States, Ordinary Miracles*, p. 127-157

**Week 11: African Americans and Africa?**

**Mon, 11/19:** Maya Angelou, *All God's Children Need Traveling Shoes*, p. 3-95  
Michael Twitty, "Preface" in *The Cooking Gene* [on Blackboard]

**Weds, 11/21: [NO CLASS: HOLIDAY]**

**Week 12: African Americans and Africa**

**Mon, 11/26:** Maya Angelou, *All God's Children Need Traveling Shoes*, p. 96-208  
Michael Twitty, "0.01 Percent" and "Sankofa" in *The Cooking Gene* [on Blackboard]

**Weds, 11/28: Black Panther, watch in class**  
**\*ROUGH DRAFT DUE\***

**Week 13: African Americans and Africa II: Black Panther and Wakanda Forever?**

**Mon, 12/3:** finish Black Panther in class, full discussion, BE READY!

Kendrick Lamar, “Blacker the Berry”/ “Alright” (2016)

<https://www.theverge.com/2016/2/15/11004624/grammys-2016-watch-kendrick-lamar-perform-alright-the-blacker-the-berry>

**Weds, 12/5: \*FIRST DAY OF CLASS PRESENTATIONS\***

**Week 14: From (RED) to ‘World Music’: The Commodification of Africa**

**Mon, 12/10:** David Carr, “Citizen Bono Brings Africa to Idle Rich,” *New York Times*, 2007

[\[http://www.nytimes.com/2007/03/05/business/media/05carr.html\]](http://www.nytimes.com/2007/03/05/business/media/05carr.html)

Laura Starita, “(Red) Gets a Beating,” 2007

[\[http://www.philanthropyaction.com/nc/red\\_gets\\_a\\_beating/\]](http://www.philanthropyaction.com/nc/red_gets_a_beating/)

Teresa Barnes, “Project Red: The Marketing of African Misery,” *The Journal of Pan African Studies*, vol.2, no.6, September 2008

[\[http://www.ipanafrican.org/docs/vol2no6/2.6\\_Product\\_Red\\_Marketing\\_Of\\_African\\_Misery.pdf\]](http://www.ipanafrican.org/docs/vol2no6/2.6_Product_Red_Marketing_Of_African_Misery.pdf)

Red Campaign Website: <http://www.red.org>

“Rock and Rebellion: Subversive Effects of Live Aid and ‘Sun City’” *Popular Music*, Vol. 6, No. 1 (Jan., 1987), pp. 67-76 [on BLACKBOARD]

Michael Stone, “Garifuna Song, Groove Locale, and ‘World Music’ Mediation,” in Natascha Gentz and Stefan Kramer, ed., *Globalization, Cultural Identity and Media Representations*, 2006, p. 59-80 [on BLACKBOARD]

**\*SECOND SET OF IN CLASS PRESENTATIONS\***

**Weds, 12/12: *Music Videos to Watch:***

Amadou et Mariam, “C’est Ne pas Bon”

[\[http://www.youtube.com/watch?v=MAFK8hxlLGs&feature=fvw\]](http://www.youtube.com/watch?v=MAFK8hxlLGs&feature=fvw)

Manu Chao, “Denia”

[\[http://www.youtube.com/watch?v=AMpWEXG5OsU&feature=related\]](http://www.youtube.com/watch?v=AMpWEXG5OsU&feature=related)

Amadou & Mariam, Manu Chao, “Senegal Fast Food”

[\[http://www.dailymotion.com/video/x91nyt\\_amadou-et-mariam-manu-chao-senegal\\_music\]](http://www.dailymotion.com/video/x91nyt_amadou-et-mariam-manu-chao-senegal_music)

Review of Amadou et Mariam’s album “Welcome to Mali”

[\[http://pitchfork.com/reviews/albums/12435-welcome-to-mali/\]](http://pitchfork.com/reviews/albums/12435-welcome-to-mali/)

**\*THIRD SET OF IN CLASS PRESENTATIONS\***

- Final paper will be due during exam week.

# New Course Proposal

Date Submitted: 08/14/18 2:48 pm

## Viewing: HIST 305 : Queering Colonialism: Bodies, Negotiation, Belonging

Last edit: 01/28/19 5:43 pm

Changes proposed by: colinf

Programs  
referencing this  
course

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

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  
305

Department

History (HIST)

College

College of Arts & Sciences

Title of Course

Queering Colonialism

Catalog Title

Queering Colonialism: Bodies, Negotiation, Belonging

Credit Hours

3

Weekly Contact  
Hours

Lecture: 0

Lab: 0

Other: 0

Catalog Course  
Description

This course seeks to examine the many intersectional and overlapping threads in the histories of colonialism, gender, and sexuality. As authors like Achmat and Cohen have argued, colonialism has simultaneously supported and been supported by heteronormative, patriarchal, and white-supremacist regimes. This course looks at three avenues in which the 'normal' has been both created and contested in colonial histories: the body, belonging, and becoming. We read from a variety of disciplines, eras, and locations in order to understand how bodies can be made normal or 'queer.' We also examine how imperial structures of rule impact the daily lived experiences of people as they attempt to find spaces of belonging and potential for becoming part of a larger group. movement. or idea.

Primary Grading  
Mode

Standard Grading System- Final

Method(s) of  
delivery

Lecture

Faculty Course  
Workload

Same as course credit

### 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 11:42 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

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 non-Europe/non-US history and gives students an opportunity to satisfy global diversity 2 in the core. It also introduces students to history of sexuality, which is underrepresented in our curriculum.

**Supporting documents** [HIST 305 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 11:42 pm):** Rollback: As requested.

Key: 3263

## HIST 305 - Queering Colonialism: Bodies, Negotiation, Belonging

Professor T.J. Tallie

Email: [ttallie@sandiego.edu](mailto:ttallie@sandiego.edu)

Class: TBA

Office: KIPJ 289

Office Hours: TBA



Kent Monkman, *Si je t'aime prends garde à toi (Study for Icon for a New Empire)*, 2007

“The conquest, control and discipline of the African male body has signified consolidation of social discipline in Southern Africa, and this process is intimately bound up with sexuality. The central role of missionaries in the process of colonial conquest, the rise of the colonial state as the new sovereign power on the subcontinent, and the interests of the mining houses, at times contested, but mostly colluded, in the formation of institutions to regulate the distribution and discipline of the bodies of all its subjects.” – Zackie Achmat

“I envision a politics where one's relation to power, and not some homogenized identity, is privileged in determining one's political comrades. I'm talking about a politics where the *nonnormative* and *marginal* position of punks, bulldaggers, and welfare queens, for example, is the basis for progressive transformative coalition work.” –Cathy Cohen

### Course Description

This course seeks to examine the many intersectional and overlapping threads in the histories of colonialism, gender, and sexuality. As authors like Achmat and Cohen have argued, colonialism has simultaneously supported and been supported by heteronormative, patriarchal and white supremacist regimes. This course will look at three avenues in which the ‘normal’ has been both created and contested in colonial histories: the body, belonging, and becoming. We will read from a variety of disciplines, eras, and locations in order to understand how bodies can be made normal or ‘queer.’ We will also examine how imperial structures of rule impact the daily lived experiences of people as they attempt to find spaces of belonging and potential for becoming part of a larger group, movement, or idea.

## LEARNING OBJECTIVES

As this course is cross-referenced in both History and Women's and Gender Studies, the goals of this course are to:

1. Develop a knowledge of issues in both colonial history and critical theoretical responses, including feminist, queer of color, and other critical methodologies.
  - a. Students will therefore be expected to critically self-reflect on the historic conditions that have shaped their own understandings of modern gender order in the contemporary world.
  - b. **This will be accomplished through the weekly write-up responses, and through both paper assignments**
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. **This will be accomplished both in class discussion, but explicitly in the paper writing process, particularly for the final assignment. The readings in weeks 1-3 and week 8 are explicitly about the limitations of primary sources and reading them through colonial archives.**
3. Weigh competing scholarly interpretations of complicated historical processes like colonialism as well as intersectional concepts like sexuality and gender identity, employing 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 gender, race, and sexual identity throughout the histories of colonialism and violence, recognizing and articulating global patterns of oppression, contestation, and revolution.
  - b. **This is built into all aspects of the course, and is particularly salient in the final class assignment, which is designed to incorporate the material covered during the semester.**
5. Learn to use gender as a tool of analysis.
6. Develop a facility with several key concepts (including social construction, structural oppression, and intersectionality) that have been central to gender studies, feminist thought, queer theory, and queer of color critique.
7. Understand how women's and gender studies, queer theory, and feminist theory have influenced the production of knowledge in a variety of academic disciplines.
8. Increase our knowledge about both the particularity and the diversity of women's, queer, and people of color experiences.
  - a. **This is particularly underlined through the Solomon and Womack novels, which are intersectional at their very core.**
9. Cite sources ethically and legally following the conventions of the Chicago Manual of Style.

### DISJ Pedagogy

Queering Colonialism explicitly asks students to think about their investments in normative structures of sexuality, gender, and race as part of living and studying within a settler society. Weekly discussions will

require students to reflect on the myriad ways that they are disciplined into forms of sexual and social order, and students will historically trace the roots of these structures each week. Finally, their final research project will require them to critically assess the implicit violences and orientation devices established in settler societies as well as the ways that indigenous peoples have continued to resist such re-orienting. A student in Queering Colonialism will emerge with a deep, critical awareness of forms of normative power naturalized every day through colonialism.

## REQUIRED COURSE MATERIALS:

### Available for purchase at the Bookstore:

Cherríe Moraga, Gloria Anzaldúa, eds. *This Bridge Called My Back: Writings By Radical Women of Color*, 1981 [2002]

Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, 2006

Qwo-Li Driskill, Chris Finley, Brian Joseph Gilley and Scott Lauria Morgensen, eds. *Queer Indigenous Studies: Critical Interventions in Theory, Politics, and Literature*, 2011

Craig S. Womack, *Drowning in Fire: A Novel*, 2001

Rivers Solomon, *An Unkindness of Ghosts*, 2018

**Blackboard:** all other class materials will be available on Blackboard.

### Class Format:

This course is a seminar, which means your discussion and participation are essential.

### 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.
- You will write a one page 'write-up' of the week's readings **due at the beginning of each Thursday class**. Avoid summarizing the readings, but discuss how the readings relate to the larger themes of the course, and write down what ideas come to mind reading these pieces. These still have to be formally written pieces, however! Please don't come in with a list of bullet points, et al.
- You will be assigned two papers in this course in addition to your weekly write-ups:
- The **first paper** (due week 6), is a 5-7 page assignment that uses 3-5 sources in the course so far to answer the question: How do colonial states create norms for sexuality, gender and race? How do people resist these norms?
- Your **final paper** (due during the final week of classes) will be a 20-25 page paper discussing the ways in which people have challenge the normative structures of colonialism or imperialism. I would like you to critically engage with the relationship between resistance in what we have read and any of the ostensibly 'universal' categories of feminism, sexualities, history, or identity. I expect a fully cited, organized paper that discusses the complex interactions between colonialism, resistance, power, and agency. In preparation for this paper, **you will hand in a paper proposal with a preliminary bibliography and a rough draft**. You will also present on your final project at the end of the term. In addition, you will peer edit the rough draft of another student in the class and comment on another student's presentation. Please be advised that it is important that you start researching your final paper topic early in the term.

- There will be **no** final exam in this course. Rather, you will be turning in your final paper on exam day.

### Grading:

In-Class Participation:	10%	Paper #1:	20%
Weekly Write-Ups:	10%	Proposal/Bibliography	10%
Draft of Paper #2 (due wk 10):	20%	Paper #2:	30%

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.

### *Part One: Bodies*

### **Week 1: Introducing Empire, Sexuality, and Colonialism**

#### **Reading:**

Tuesday 1/9: **MUST BE READ before the first day of class! (I know, it's rough! I believe in you!)**

“African LGBTI Declaration,” [on Blackboard]

Gayle Rubin, “Thinking Sex: Notes for A Radical Theory of the Politics of Sexuality, 1984 [on BLACKBOARD]

Siobhan Somerville, “Queer,” in *Keywords for American Studies*, link:

<http://keywords.nyupress.org/american-cultural-studies/essay/queer/>

Thursday 1/11: Sara Ahmed, “Introduction: Find Your Way,” *Queer Phenomenology*, p. 1-24

Michael Warner, “Fear of A Queer Planet,” *Social Text* 29 (1991), p. 3-17 [on BLACKBOARD]

Sarah Hunt and Cindy Holmes, “Everyday Decolonization: Living a Decolonizing Queer Politics,” in *Journal of Lesbian Studies*, 2015 [on BLACKBOARD]

### *Part One: Bodies*

### **Week 2: Imperialism as Bodily Project**

Tues, 1/16: Anne McClintock, *Imperial Leather*, p. 21-74 [on BLACKBOARD]

Lee Wallace, “Outside History: Same Sex Sexuality and the Colonial Archive,” in *Embodiments of Cultural Encounters*, p. 61-74 [on BLACKBOARD]

Sylvia Tamale, “Researching and theorizing sexualities in Africa,” in *African Sexualities: A Reader*, p. 11-36 [on BLACKBOARD]

Thurs., 1/18: **Visitor: Michael Twitty [discussion to follow]**

Nayan Shah, “Adjudicating Intimacies on U.S. Frontiers,” in Ann L Stoler, (ed) *Haunted By Empire*, 116-139 [on BLACKBOARD].

Damon Salesa, “Samoa’s Half-Castes and Some Frontiers of Comparison” in Ann L Stoler, (ed) *Haunted By Empire*, 71-93 [on BLACKBOARD].

Michael Twitty, “Preface” and “White Man in the Woodpile” in *The Cooking Gene* [on BLACKBOARD]

### **Week 3: (Mis)Reading Bodies**

- Tues, 1/23: Jennifer Morgan, 'Male Travellers, Female Bodies and the gendering of racial ideologies, 1500-1750' in Burton and Ballantyne (eds), *Bodies in Contact*, 54-66 [on BLACKBOARD]
- Zacke Achmat, "'Apostles of civilised vice': 'Immoral practices' and 'unnatural vice' in South African prisons and compounds, 1890-1920," *Social Dynamics*, 1993 19 (2): 92-110. [on BLACKBOARD]
- Maria Lugones, Heterosexualism and the Colonial / Modern Gender System, *Hypatia*, Volume 22, Number 1, Winter 2007, p. 186-209 [on BLACKBOARD]
- Thurs, 1/25: Kathleen Wilson, 'Thinking Back: Gender Misrecognition and Polynesian Subversions Abroad the Cook Voyages' in Stephen Howe (ed), *The New Imperial Histories Reader*, 195-205. [on BLACKBOARD]
- Nakanyike Musisi, "The Politics of Perception or Perception as Politics? Colonial and Missionary Representations of Baganda Women, 1900-1945", in Allman, Geiger, and Musisi (ed), *Women in African Colonial Histories*, 95-115. [on BLACKBOARD]
- Teresia K. Teaiwa, "bikinis and other s/pacific n/oceans," *The Contemporary Pacific* 6 (1): 87-109. [on BLACKBOARD]

### **Week 4: How Brown Bodies Become Queer**

- Tues, 1/30: Cathy Cohen, "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?" *GLQ*, May 1997 3(4): 437-465 [on BLACKBOARD]
- Marc Epprecht, *Heterosexual Africa?*, p. 34-64 [on BLACKBOARD]
- Michelle Erai, "A Queer Caste: Mixing Race and Sexuality in Colonial New Zealand," in *Queer Indigenous Studies*, 66-80
- Thurs, 2/1: Scott Morgensen, "Settler Homonationalism: Theorizing Settler Colonialism within Queer Modernities." *GLQ*, 2010 16 (1-2): 105-131 [on BLACKBOARD]
- Marc Rifkin, *When Did Indians Become Straight?*, p. 3-44. [on BLACKBOARD]
- T.J. Tallie, "Queering Natal: Settler Logics and the Disruptive Challenge of Zulu Polygamy." *GLQ: A Journal of Lesbian and Gay Studies* 19, no. 2 (2013): 167-189. [on BLACKBOARD]

### **Part Two: Negotiations**

### **Week 5: Intersectional Challenges - Queer of Color Critique**

- Tues, 2/6: Cherri Moraga and Gloria Anzaldúa, *This Bridge Called my Back* (1983).
- Dan Taulapapa McMullin, "Fa'afafine Notes: On Tagaloa, Jesus, and Nafanua" in *Queer Indigenous Studies*, p. 81-96
- Lisa Kahaleole Hall, "Navigating Our Own 'Sea of Islands': Remapping a Theoretical Space for Native Hawaiian Women and Indigenous Feminism." *Wicazo Sa Review: Native Feminisms: Legacies, Interventions, and Indigenous Sovereignties*, 24:2 (2009) [on BLACKBOARD]
- Thurs, 2/8: Audre Lorde, *Sister Outsider: Essays and Speeches*. p. 53-59, 110-113, 124-133 [on BLACKBOARD]



E. Patrick Johnson, “‘Quare’ Studies, Or (Almost) Everything I know about Queer Studies I Learned From My Grandmother,” and Marlon B. Ross, “Beyond the Closet as Raceless Paradigm” in *Queer Black Studies*, p. 124-189. [on BLACKBOARD]

### **Week 6: Intersections of Queerness and Indigeneity**

Tues, 2/13: Craig Womack, *Drowning in Fire*, Chapters 1-6

#### **\*Paper #1 Due\***

Thurs, 2/15: Finish *Drowning in Fire* (Chapters 7-12)  
Chris Finley, “Bringing ‘Sexy Back’ and Out of Native Studies’ Closet” in *Queer Indigenous Studies*, p. 31-42.

### **Week 7: Confronting the Colonial//Migration and the Question of ‘Home’**

Tues, 2/27: Aimé Césaire. *Discourse on Colonialism*. [on BLACKBOARD]

Sara Ahmed, *Queer Phenomenology*, p. 109-156

Thurs, 3/1: Gayatri Gopinath, *Impossible Desires: Queer Diasporas and South Asian Public Cultures*, p. 1-28 [on BLACKBOARD]  
Scott Morgensen, *Spaces Between Us: Queer Settler Colonialism and Indigenous Decolonization*, p. 31-54 [on BLACKBOARD].

#### **\*\*Final paper proposal and bibliography due Friday, by 4pm\*\***

### **Week 8: Control, Challenge, Desire**

Tues, 3/6: selections from Clifton Crais and Pamela Scully, *Sara Baartman and the Hottentot Venus: A Ghost Story and a Biography* [on BLACKBOARD]

Deborah Miranda, “The Extermination of the Joyas: Gendercide in Spanish California,” in *GLQ: A Journal of Lesbian and Gay Studies* 16, no 1-2 (2010): 253-284 [on BLACKBOARD]

Laura Briggs, “Debating Reproduction: Birth Control, Eugenics, and Overpopulation in Puerto Rico, 1920-1940,” in *Reproducing Empire: Race, Sex Science, and US Empire in Puerto Rico*, p. 74-108 [On BLACKBOARD]

Thurs, 3/8: Tiya Myles, “‘His Kingdom for a Kiss’: Indians and Intimacy in the Narrative of John Marrant” in *Haunted by Empire*, p. 163-190  
Paul Kramer, “The Darkness That Enters the Home: The Politics of Prostitution during the Philippine-American War” in *Haunted by Empire*, p. 366-405  
Adele Perry, “Reproducing Colonialism in British Columbia,” in Ballantyne and Burton, ed., *Bodies In Contact*, p. 143-163. [on BLACKBOARD]

#### **Part Three: Becoming**

### **Week 9: Resistance/Accommodation/Challenge**

Tues, 3/13: Jose Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*, 1-33, 83-97, 169-185 [on BLACKBOARD]

Qwo-Li Driskill, “Asegi Ayetl: Cherokee Two-Spirit People Reimagining Nation,” in

*Queer Indigenous Studies*, p. 97-112  
Selections from Billy Ray Belcourt, *This Wound is A World*, 2017. [on BLACKBOARD]

Thurs, 3/15: *Sovereign Erotics: A Collection of Two-Spirit Literature*, p. 1-26, 59-65, 77-80, 107-109, 124-25, 198-99 [on BLACKBOARD]  
Audre Lorde, *Zami: A New Spelling of my Name*, p. 3-14, 58-115 [on BLACKBOARD]  
[Paepae, series 1, Episode 25](#), Sunday 13 September 2015

### **Week 10: Nation-States and the 'Problem' of Queerness**

#### **\*draft/extensive outline of your final paper due Friday of this week in my box\***

Tues, 3/20: Margot Canada, *The Straight State: Sexuality and Citizenship in Twentieth-Century America*, p. 1-55 [on BLACKBOARD]  
Ross Forman, "Randy on the rand: Portuguese African labor and the discourse on" unnatural vice" in the Transvaal in the early twentieth century." *Journal of the History of Sexuality* 11, 4 (2003): 570-609 [on BLACKBOARD]  
Robert Morrell, *From Boys to Gentlemen: Settler Masculinity in Colonial Natal 1880-1920* p. 48-106 [on BLACKBOARD]

Thurs, 3/22: **[Work on Drafts of final paper in groups. The draft itself is due in my mailbox by 4pm on Friday, 3/23]**

### **Week 11: Surviving, Strategizing, Now What?**

Tues, 3/27: Qwo-Li Driskill, Chris Finley, Brian Joseph Gilley, Scott L. Morgensen, "The Revolution is for Everyone: Imagining an Emancipatory Future through Queer Indigenous Critical Theories," in *Queer Indigenous Studies*, 211-220  
Ashley Currier, "Introduction," "Homosexuality is African: Struggles 'to be Seen,'" and "Conclusion: Why Visibility Matters" in *Out in Africa: LGBT organizing in Namibia and South Africa*, p. 1-24, 121-161  
Alex Wilson, "Our Coming In Stories: Cree Identity, Body Sovereignty and Gender Self-Determination," *Journal of Global Indigeneity*, 1(1), 2015. [on BLACKBOARD]

Thurs, 3/29: Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, p. 1-62, 99-113 [on BLACKBOARD]  
T.J. Tallie, "[Failing to Ford the River: 'Oregon Trail', Same-Sex Marriage Rhetoric, and the Intersections of Anti-Blackness and Settler Colonialism](#)," June 4, 2014

### **Week 12: Unruly Bodies and the Afterlife of Empire**

Tues, 4/3: Jasbir Puar and Amit Rai, 'Monster, Terrorist, Fag: The War on Terrorism and the Production of Docile Patriots', *Social Text* 72, 20, 1 (2002), 117-148. [BLACKBOARD]  
Jodi Byrd, "Introduction" and "Zombie Imperialism" in *Transit of Empire* [on BLACKBOARD]

Thurs, 4/5: Alok Vaid-Menon, "[girls wear blue; boys wear pinkwashing](#)" 5 February 2015  
Selected poetry by Crystal Boson, Deborah Miranda, and Danez Smith [on Blackboard]

### **Week 13: When the Future Is the Past: Plantation Spaceships and Afterlives**

Tues, 4/10: Rivers Solomon, *An Unkindness of Ghosts*, through all of Part II

Thurs, 4/12: Rivers Solomon, *An Unkindness of Ghosts*, rest of book  
Watch [Janelle Monae's visual album for \*Dirty Computer\*](#) (2018)

**Week 14: What have we learned? Taking stock.**

Tues: Presentations, Day 1

Thurs: Presentations, Day 2

- **Final paper due Tuesday, of finals week, 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 &amp; 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](mailto: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](mailto: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: 01/22/19 10:18 am

Viewing: **HIST 363 : History of Brazil**

Last edit: 01/30/19 10:13 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](#)

## In Workflow

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

## Approval Path

1. 01/22/19 10:19 am  
Colin Fisher (colinf): Approved for HIST Chair
2. 01/22/19 1:40 pm  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)	Name:	E-mail:	Campus Phone:
	<b>Ken Serbin</b>	<b>kserbin@sandiego.edu</b>	<b>4039</b>
Effective Term	Fall 2019		
Subject Code	HIST	Course Number	363
Department	History (HIST)		
College	College of Arts & Sciences		
Title of Course	History of Brazil		
Catalog Title	History of Brazil		

Credit Hours 3

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

Catalog Course Description This course examines the diverse cultures, ethnicities, and historical developments of Latin America's largest nation, one of the world's top-ten economies. Topics include European colonization, slavery, economic cycles, independence, the drive to become an industrial power, the military regime of 1964-85, democratic consolidation, Brazil as a new economic giant, and gender and environmental issues.

Primary Grading Mode Standard Grading System- Final Mode

Other Grading Mode(s)  
Pass/Fail Grading System

Other Grading Mode(s)

~~Legacy~~

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:

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**

No: **0**

Abstain: **0**

**Rationale:** This class satisfies the requirements for historical inquiry and global diversity 1.

**Supporting documents**

[Syllabus\\_History-Brazil\\_2019\\_Core-App.doc](#)

[Syllabus\\_History-Brazil\\_2019\\_Core-App\\_Revised.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) (01/30/19 10:13 pm):** Added revised syllabus per K. Serbin.

Key: 1102

### **Application to include History of Brazil in the Core Curriculum as DISJ (global, level 1) and EHSI**

**Introduction regarding DISJ.** The study of Brazil is a natural fit for DISJ. As stated in the course description below, “unlike the U.S., [Brazil] is a true ‘melting pot’ of ethnicities, although its people view ethnicity differently than North Americans.” Brazil’s many ethnic groups include people descended from indigenous tribes, Portuguese colonists, and African slaves, and immigrants of Jewish, Middle Eastern, German, Italian, Polish, Spanish, Japanese, Korean, and Chinese heritage. Brazil was the largest importer of African slaves in the world, taking in 3.8 million people from that continent – nearly eight times more than the U.S. At the United Nations, President José Sarney (1985-1990) declared that Brazil was the world’s largest African country after Nigeria. Brazil’s example helps debunk the idea of “Latin” America, which should be referred to as “Afro-Latin America.” Brazil historically exhibited massive social and economic inequality, including an embrace of white supremacy and color discrimination. Despite economic progress, Brazil remains one of the world’s most unequal countries. Brazil has the world’s largest LGBTQ pride parade – but also a newly inaugurated president who has stated that he would prefer a dead son to a gay son. The study of Brazil provokes in students a profound experience of self-reflection privilege and oppression. It is a sobering case study of how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation, and of how marginalized groups have struggled racism, sexism, classism, or heterosexism. It aids students in developing skills of analysis of the complexities of diversity, inclusion, and social justice in a global context. Students obtain knowledge about, and practice the analytical skills of, DISJ in one of the main course assignments, a student-led discussion of one of the five main books. Each of these books enables students to explore DISJ themes: Levine, Vale of Tears (about a nineteenth-century government massacre of a large community of poor families, former slaves, and indigenous people established as an alternative society in the interior); Love, The Revolt of the Whip (about a rebellion against corporal punishment led by Afro-Brazilian naval personnel); Ramos, Barren Lives (about a family’s struggles against poverty and socioeconomic oppression in the harsh backlands); Jesus, Child of the Dark (the diary of a poor, Afro-Brazilian single mother raising her children in a São Paulo slum); Dalsgaard, Matters of Life and Longing: Female Sterilisation in Northeast Brazil (about poor women’s attempts to gain control of their reproductive health). After each student-led discussion, each student in the class writes a one-page reflection on historical and DISJ themes. Please refer to the sample syllabus below for assignment details. Relevant DISJ outcomes are outlined in yellow.

**Introduction regarding EHSI.** Brazil is the world’s fifth largest country and a key player in the global economy. Brazilians have lived the paradox of possessing a country rich in culture and potential but always, it seemed, unprepared to join the First World. This course surveys Brazil’s history from the prequest peoples to the present. Regarding that history, students will learn to: 1) identify and formulate significant historical questions; 2) access information effectively and using it ethically and legally; 3) analyze a range of primary sources (textual, material, and visual), articulate historical context, and

use these sources as evidence to support an argument; and 4) weigh competing scholarly interpretations and learn to employ various interpretive strategies regarding these themes. Relevant EHSI outcomes are outlined in **green**.

## **SAMPLE SYLLABUS**

University of San Diego

History 363

### **The History of Brazil**

Spring 2016

TTh, 9:15-10:35 a.m.

Classroom: KIPJ 223A

Dr. Kenneth P. Serbin

Office Hours: T/TH 10:35 a.m.-1:05 p.m.,  
or by appointment

Office: PJ 268

Phone: 619-260-4037 E-mail: kserbin@sandiego.edu

Course Description: Brazil has the largest population and economy in Latin America. It is the fifth largest country in the world. In land area it outranks the continental United States, and, unlike the U.S., it is a true "melting pot" of ethnicities, although its people view ethnicity differently than North Americans. Stefan Zweig called Brazil "the country of the future." Yet, like the rest of Latin America and many Third World countries, Brazil historically exhibited massive social and economic inequality, including color discrimination. Brazilians frequently say: "Brazil has everything to be a success, but its resources are badly managed." For a long time Brazil lived a great paradox – a country rich in culture and potential but always, it seemed, unprepared to reach its leaders' goal of joining the First World. Now, however, Brazil has a majority middle class – a novelty among the world's developing countries. Increasingly, people around the world are viewing Brazil as a new economic power. In 2012 Brazil had the world's sixth largest economy (tied with the United Kingdom).

This course is a survey of the history of Brazil. It begins with an examination of European colonization and concentrates on the formation of Brazilian civilization, including the importation and exploitation of African slaves. We will carefully examine society during the colonial period, and we will focus on Brazil's economic cycles – determined by booms in brazilwood, sugar, gold, coffee, rubber – and their impact on Brazilian life. We will further discuss the formation of the modern Brazilian nation beginning with independence in 1822 and the subsequent formation of the Republic and the tensions it produced. In looking at the 20th century the course will explore Brazil's drive to become an industrial power. We will study the new social conflicts produced by this effort, leading to the military coup of 1964 and the authoritarian regime that ruled until 1985. Finally, we will investigate Brazil's contemporary culture, politics, and challenges as it proceeds through the 21st century while still struggling with its colonial past. We will also examine Brazil's emergence as an economic powerhouse.

Learning Objectives: 1) To obtain knowledge and understanding of the major themes in the history of Brazil. 2) To be able to THINK, WRITE, and SPEAK critically about these themes. 3) To gain a deeper understanding of contemporary issues in Brazil by examining their historical roots. 4) To learn to ask questions about historical issues and to apply concepts learned in the study of Brazil to other Latin American countries and parts of the world.

#### Diversity, Inclusion, and Social Justice (DISJ) Learning Outcomes

*Knowledge.* 1. Critical Self-reflection: Critically reflect on and describe how you and others have experienced privilege and oppression. 2. Explain diversity, inclusion, and social justice. 3. Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation – literature, diaries. 4. Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism or heterosexism to attain equitable outcomes.

*Skills.* 1. Analyze the complexities of diversity, inclusion, and social justice. 2. Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

#### Historical Inquiry and Critical Thinking/Information Literacy (EHSI) Learning Outcomes

LO 1: Students will identify and formulate significant historical questions regarding Brazilian history.

LO2: Students will access information about Brazilian history effectively, and use information ethically and legally.

LO 3: Students will analyze a range of primary sources (textual, material, and visual) in Brazilian history, articulate historical context, and use these sources as evidence to support an argument.

LO 4: Students will weigh competing scholarly interpretations of Brazilian history and learn to employ various interpretive strategies regarding these themes.

#### Department of History Student Learning Outcomes

Outcome 1 (Knowledge): Majors/students can identify significant causes of a given event or historical process and can situate events, ideas, or cultural practices within a larger historical context.

Outcome 2 (Writing): Majors/students can write thesis-driven papers that are clear, grammatically correct, well documented, well organized, and expressive of complex thought.

Outcome 3 (Critical Thinking): Majors/students can make a logical and convincing historical argument that is substantiated by primary sources and situated in existing secondary literature.

Format: Two 85-minute sessions per week with talks by the instructor, audio-visual demonstrations, and discussion of the readings and course themes in activities led by the instructor and students.

Requirements:

- 1) **Mid-term exam:** essay and short answer. 25 percent of final grade.
- 2) **Late-term quiz:** multiple-choice and short answer. 10 percent of final grade.
- 3) **Participation in student-led discussion** of readings. 20 percent of final grade.

[Excerpt adapted from three-page course handout “General Guidelines for Student-Led Discussions”: Each student in this course is required to lead a class discussion of one of the required readings. Students generally will work in teams of two or more, depending on the size of the class enrollment. Larger and more difficult books can have somewhat larger teams, whereas shorter and easier books should have somewhat smaller teams. In addition to developing teamwork skills, one of the major objectives of this assignment is for students to be able to attain an in-depth understanding of the readings and to ascertain and practice DISJ and EHSI learning outcomes. Presenters will be required to know their reading selection in detail, while the rest of the class will benefit from the careful analysis and questions provided by the teams. In short, this assignment permits students to participate actively in the educational process. It is also an exercise in oral expression and the organization of a discussion.

[In brief, each team will be taking charge of about 30-45 minutes of the class on the day of its respective discussion, although the time may vary according to course needs. The team will be responsible for leading class discussion on the reading and designing other activities which help themselves and their colleagues attain a deeper understanding of the themes of the reading, including the grasping and practice of DISJ and EHSI learning outcomes. The instructor will act as an observer and occasional commentator and will intervene as little as possible. In other words, this assignment is one in which students speak primarily to each other, not just to the professor....

[The team must formulate a brief essay question – focusing on DISJ and EHSI outcomes – on which students (including the presenters) will write a one-page in-class response at some point during the discussion. This in-class exercise could serve as a way to initiate or “wrap up” discussion. In other words, the presenters should be helping their fellow students arrive at conclusions about the reading, the discussion, and DISJ and EHSI outcomes.]

4) **Research Paper Proposal:** a thesis statement and outline done in preparation for the paper. 10 percent of final grade. Topics and sources will be discussed in class. **Must be typed** using a standard font size and margins. Late assignments will be penalized.

5) **Research Paper:** seven to ten pages in length. 35 percent of final grade. **Papers must be typed** using a standard font size and margins. Late papers will be penalized.

[Excerpt adapted from three-page course handout "Guidelines for the Paper": As stated in the syllabus, 35% percent of the final grade will be the paper itself, while 10% of the final grade will be based on a research paper proposal (a thesis paragraph, outline, and bibliography). The proposal should be about 1-1/2 to two pages in length, but no more than two pages. The paper must be from seven to ten pages.

[The student may choose the topic that she/he wishes, but it must be approved by the instructor. The paper should use at least **one** source from the course readings and **two outside** sources. A source as defined here is a book or substantial scholarly article. Of course, the student is also not only free to use other course readings in the paper, but is encouraged to do so. (For example, if your paper is on migration, you may also want to use Barren Lives or some other selection from the course reading list.)

[The student may choose the style and form of the paper, but it should fall within the category of expository writing. In other words, the paper should have a thesis, hypothesis, or some main point that the author will support with evidence in the body of the paper....

[The goal of the assignment is for the student to explore a particular theme, person, or period of Brazilian history in greater depth while honing his/her historical research and writing skills. In short, the student will become a "mini-expert" on the topic chosen – by giving a detailed reading of the sources chosen and becoming conversant in the issues at hand....

[In this assignment, students will learn to: a) identify and formulate significant historical questions; b) access information effectively and using it ethically and legally, including the use of footnotes and a bibliography according to the *Chicago Manual of Style* and search for sources using recommended library online databases and/or consultation with a reference librarian; c) analyze a range of sources (textual, material, and visual), articulate historical context, and use these sources as evidence to support an argument; and d) weigh competing scholarly interpretations and learn to employ various interpretive strategies regarding these themes.]

6) **Required readings** should be completed by the dates indicated in the schedule of class activities. [Readings address both **DISJ** and **EHSI** themes and outcomes.]

7) **Attendance and class participation.** Attendance will be recorded. For every class missed, the student will lose 1% off the final grade. Attendance is the student's responsibility. No doctors' notes or other notes will be accepted. See or call the professor during office hours to discuss special cases. If you are late and marked absent, please come up to the instructor after class to inform him of your presence. You will receive credit for the proportion of time that you were in class.



Positive participation could serve in improving a borderline grade. **Questions, comments, and debate about the course topics and themes are always welcomed.**

Extra Credit: Extra credit may be earned by keeping a news notebook on Brazil and Latin America based on clippings or Internet pastings from the New York Times, Wall Street Journal, Los Angeles Times, Brazilian newspapers, or other major newspaper or news publication. Students electing this project must be highly motivated to work independently. There should be at least three clippings from three different days of each week of the semester starting with the second week. The student will clip the articles, mount them on separate sheets of paper, and place them in the notebook. Be sure to include the date and page number(s) of the articles. Accompanying each article there must be a brief paragraph explaining: 1) why they the article was chosen; 2) its relevance to the course; and 3) its historical significance. You may also want to record your reactions to the article. See the instructor for further information. If successfully completed, the project will be worth an additional 1-3 percent of the final grade, subject to the evaluation of the instructor. You must see the instructor during office hours at the start of the semester to obtain approval of your project.

Suggested Activities: It is suggested, but not required, that students in this course consider studying Portuguese language. USD has no course in Portuguese, but San Diego State University and University of California, San Diego do. Knowledge or study of Spanish will provide some ability to read and communicate in Portuguese but is not a complete substitute.

Required texts (all available in the USD bookstore):

- Larry Rohter, Brazil on the Rise.
- David J. Hess and Robert A. DaMatta, eds., The Brazilian Puzzle.
- Robert M. Levine, Vale of Tears.
- Joseph Love, The Revolt of the Whip.
- Graciliano Ramos, Barren Lives.
- Carolina Maria de Jesus, Child of the Dark.
- Anne Line Dalsgaard, Matters of Life and Longing: Female Sterilisation in Northeast Brazil.
- Readings in online reserves: The Bandeirantes, Brazil: The People and the Power, "Brazilian church builds international empire," and "Simmering abortion debate goes public in Brazil."

## **Schedule of Class Activities**

### **1. Introduction**

Jan. 26: "Brazil, Continent of Cultures and Colors." Class orientation. A look at geography. **LO 1**

Jan. 28: "The Land and the Peoples of Brazil." Finish look at geography. Discussion of Brazilian Amerindians. **Review of student-led discussions activity.** Sign-up for student-led discussions.  
**Reading:** Rohter, 1-9; Hess and DaMatta, 1-27. **LO 1, 2, 3, 4**

## 2. The Colonial Era

Feb. 2: "Portuguese Exploration and the Brazilwood Era."

**Reading:** Rohter, 11-17. **LO 1, 4**

Feb. 4: "Sugar and Slavery." **Discussion of paper topics.**

**Reading:** Rohter, 33-57; Hess and DaMatta, 59-82. **LO 1, 2, 3, 4**

Feb. 9: "Sugar and Slavery--Part II." **LO 1**

Feb. 11: "The Frontier and the Gold Rush."

**Reading:** Rohter, 17-19; Morse, The Bandeirantes (in online reader). **LO 1, 2, 3, 4**

Feb. 16: "Religion, Society, and the Catholic Church."

**Reading:** Hess and DaMatta, 134-151. **LO 1**

## 3. From Colony to Empire to Republic

Feb. 18: "Independence and Monarchy."

**Reading:** Rohter, 19-22; Hess and DaMatta, 241-269. **LO 1, 2, 3, 4**

Feb. 23: "Abolition, the Fall of the Monarchy and the Advent of the First Republic." Student-led discussion.

**Reading:** Levine, all. **LO 1, 2, 3, 4**

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as expressed in the Canudos massacre of 1893-1897; an explanation of the incident's significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Levine book; a description of how the marginalized people of Canudos fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

Feb. 25: "Coffee and Immigration." **LO 1**

March 1: "The Revolt of the Whip." Student-led discussion. **Reading:** Love, all; Rohter, 59-79. **LO 1, 2, 3, 4**  
[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as expressed in the Revolt of the Whip of 1910; an explanation of the incident's significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Love book; a description of how the marginalized people of the Brazilian Navy fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

March 3: ----- MID-TERM EXAMINATION ----- **LO 1, 2, 3, 4**

March 8: "The Revolution of 1930 and the Vargas Era – Part I."  
**Reading:** Rohter, 22-24. **Paper proposals due.** **LO 1**

March 10: "The Revolution of 1930 and the Vargas Era – Part II." **LO 1**

#### 4. The Country of the Future

March 15: "Industrialization: Fifty Years in Five."  
**Reading:** Rohter, 24-26; Hess and DaMatta, 49-58, 159-179, 209-236. **LO 1, 2, 3, 4**

March 17: "Economic Growth, Migration, and Urbanization." Student-led discussion.  
**Reading:** Ramos, Barren Lives; Jesus, Child of the Dark; Hess and DaMatta, 35-48. **LO 1, 2, 3, 4**

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as experienced by the poor sharecroppers in the Brazilian countryside in the 1930s; an explanation of their lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Ramos novel; a description of how the marginalized people of the Brazilian countryside fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning

outcomes, including critical self-reflection on privilege and oppression as experienced by Afro-Brazilian slum-dweller and single mother Carolina Maria de Jesus and her family in São Paulo in the late 1950s; an explanation of their lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in Carolina's diary; a description of how the marginalized people of the Brazilian slums fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

March 21-28 ----- NO CLASSES ----- SPRING/EASTER BREAK -----

March 29: "The Rise of the Brazilian Left."  
**Reading:** Arraes, Brazil: The People and the Power (in online reader). **LO 1, 3**

### 5. A Miracle with Victims

March 31: "Political Polarization, 1961-1964."  
**Reading:** Rohter, 26-28. **LO 1**

April 5: "The Military Regime, 1964-1974."  
**Reading:** Rohter, 28-32. **LO 1**

April 7: "Opposition and Redemocratization, 1974-1995." **Reading: Revised research paper proposals due.** **LO 1**

### 6. Contemporary Culture and Issues

April 12: "The Catholic Church and New Religious Competitors."  
**Reading:** Hess and DaMatta, 180-208; Serbin, "Brazilian church builds international empire" (in online reader). **LO 1, 2, 3, 4**

April 14: "Contemporary Brazil."  
**Reading:** Rohter, 141-280. **LO 1**

April 19: "Sexuality and Sensuality."  
**Reading:** Rohter, 81-137; Hess and DaMatta, 85-133. **LO 1, 2, 3, 4**

April 21: "Poverty, Women's Issues, and Discrimination." Student-led discussion.  
**Reading:** Serbin, "Simmering abortion debate goes public in Brazil" (all in online reader); Dalsgaard, all. **LO 1, 2, 3, 4**

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as experienced by contemporary women in Brazil's impoverished Northeast region; an explanation of these women's lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Dalsgaard book; a description of how the marginalized women of Northeastern Brazil fought against racism, classism, and especially sexism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

- April 26: LATE-TERM QUIZ. Catch-up day and paper workshop. **Last day** that instructor can guarantee full consideration of paper rough drafts (optional for students). **LO 1, 2, 4**
- April 28: Catch-up day. "Conclusions: Has the Future Arrived?"  
**Reading:** Hess and DaMatta, 293-98. Extra-credit portfolios due at start of class. **LO 1**
- May 3: Catch-up day.
- May 5: Catch-up day.

**Thursday, May 12: Papers due via e-mail (kserbin@sandiego.edu) by 10 a.m.**

### **Other Important Information**

Teaching Philosophy: I stress the study of history as one in which students and instructor explore issues and themes **together**. Students often ask professors, "What do you want us to know?" However, I believe the emphasis should be different. In the final analysis, the student herself/himself is responsible for her/his education. The teacher is a guide and a helper, but in the long run you will get out of the course what YOU put into it--in terms of reading, thinking about the subject, and participating in the classroom. Therefore, as you begin this course, some of the first questions you should ask yourself are: what do YOU want from this course? How does it fit into YOUR educational goals? YOUR career objectives? YOUR plans for your life? Why do YOU want to study Brazilian history? I believe that a liberal arts college education is a profound and far-reaching process that goes beyond the mere classroom experience. It should provide for both academic and personal growth, as well as lead to an appreciation and respect for the people being studied. I also believe it should stimulate us to take up our responsibilities as citizens of the world in the search for social justice.

In terms of classroom objectives and activities, it is my conviction that the **method** of our thinking is as important as the **content**. In other words, the study of history should not be

seen as memorization, but as the acquisition of intellectual tools and insights that will allow the student--you--to apply knowledge to the study other time periods and parts of the world. In the classroom this means a sharing of ideas and a process of learning to question, to express oneself orally and in writing, and to develop a logical line of thinking using ideas and evidence. In the study of history, as in other humanities and social sciences, there is usually no "right" or "wrong" answer to the complex questions asked. What I hope we can achieve is the ability to ask those questions and to ponder them while obtaining a deeper understanding of the human experience.

Grading policy: In this course a system of points is used, with grades based on percentages:

A+ (98-100%)	A (92-97%)	A- (90-91%)	Excellent
B+ (88-89%)	B (82-87%)	B- (80-81%)	Good
C+ (78-79%)	C (72-77%)	C- (70-71%)	Average
D+ (68-69%)	D (62-67%)	D- (60-61%)	Below average
F (0-59%)			Clearly failing

**All late work will be penalized.** Remember that class participation can help raise a borderline grade.

Other class regulations and policies:

- 1) Students are responsible for reading and knowing the contents of this syllabus. If you have questions or doubts, ask during class or during office hours.
- 2) There are NO make-ups of exams or other class assignments. **Do NOT** ask to take exams or finals at alternative times. Students should check their exam schedules **now** to make sure they will not have conflicts.
- 3) If any out-of-class work is saved on computer drives, make sure that you have at least two backup copies. Fixing a technical problem is the responsibility of the student and is not an excuse for handing in work late. Always back up your work!
- 4) In the classroom students are encouraged to disagree and debate with their colleagues and the instructor, but they are also expected to display respect at all times for the rights of others to express their opinions, as well as for cultures and peoples different from their own.

Learning Disabilities and Other Difficulties. If you have a learning disability and as a result have special needs, please see the instructor after obtaining the necessary documentation from the dean's office. All efforts will be made to accommodate your needs. For example, some readings may be available in the form of tape recordings made available by organizations that work with the vision impaired. Confidential counseling services are also available at the university for those who may be experiencing personal or other difficulties that hinder the learning process.

Writing Center. This center is available to any USD student who wishes to obtain assistance with writing assignments, including portfolio entries and essay exams.

## **Application to include History of Brazil in the Core Curriculum as DISJ (global, level 1) and EHSI**

**Introduction regarding DISJ.** The study of Brazil is a natural fit for DISJ. As stated in the course description below, “unlike the U.S., [Brazil] is a true ‘melting pot’ of ethnicities, although its people view ethnicity differently than North Americans.” Brazil’s many ethnic groups include people descended from indigenous tribes, Portuguese colonists, and African slaves, and immigrants of Jewish, Middle Eastern, German, Italian, Polish, Spanish, Japanese, Korean, and Chinese heritage. Brazil was the largest importer of African slaves in the world, taking in 3.8 million people from that continent – nearly eight times more than the U.S. At the United Nations, President José Sarney (1985-1990) declared that Brazil was the world’s largest African country after Nigeria. Brazil’s example helps debunk the idea of “Latin” America, which should be referred to as “Afro-Latin America.” Brazil historically exhibited massive social and economic inequality, including an embrace of white supremacy and color discrimination. Despite economic progress, Brazil remains one of the world’s most unequal countries. Brazil has the world’s largest LGBTQ pride parade – but also a newly inaugurated president who has stated that he would prefer a dead son to a gay son. The study of Brazil provokes in students a profound experience of self-reflection privilege and oppression. It is a sobering case study of how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation, and of how marginalized groups have struggled racism, sexism, classism, or heterosexism. It aids students in developing skills of analysis of the complexities of diversity, inclusion, and social justice in a global context. Students obtain knowledge about, and practice the analytical skills of, DISJ in one of the main course assignments, a student-led discussion of one of the five main books. Each of these books enables students to explore DISJ themes: Levine, Vale of Tears (about a nineteenth-century government massacre of a large community of poor families, former slaves, and indigenous people established as an alternative society in the interior); Love, The Revolt of the Whip (about a rebellion against corporal punishment led by Afro-Brazilian naval personnel); Ramos, Barren Lives (about a family’s struggles against poverty and socioeconomic oppression in the harsh backlands); Jesus, Child of the Dark (the diary of a poor, Afro-Brazilian single mother raising her children in a São Paulo slum); Dalsgaard, Matters of Life and Longing: Female Sterilisation in Northeast Brazil (about poor women’s attempts to gain control of their reproductive health). After each student-led discussion, each student in the class writes a one-page reflection on historical and DISJ themes. Please refer to the sample syllabus below for assignment details. Relevant DISJ outcomes are outlined in yellow.

**Introduction regarding EHSI.** Brazil is the world’s fifth largest country and a key player in the global economy. Brazilians have lived the paradox of possessing a country rich in culture and potential but always, it seemed, unprepared to join the First World. This course surveys Brazil’s history from the prequest peoples to the present. Regarding that history, students will learn to: 1) identify and formulate significant historical questions; 2) access information effectively and using it ethically and legally; 3) analyze a range of primary sources (textual, material, and visual), articulate historical context, and

use these sources as evidence to support an argument; and 4) weigh competing scholarly interpretations and learn to employ various interpretive strategies regarding these themes. Relevant EHSI outcomes are outlined in **green**.

## **SAMPLE SYLLABUS**

University of San Diego

History 363

### **The History of Brazil**

Spring 2016

TTh, 9:15-10:35 a.m.

Classroom: KIPJ 223A

Dr. Kenneth P. Serbin

Office Hours: T/TH 10:35 a.m.-1:05 p.m.,  
or by appointment

Office: PJ 268

Phone: 619-260-4037 E-mail: kserbin@sandiego.edu

Course Description: Brazil has the largest population and economy in Latin America. It is the fifth largest country in the world. In land area it outranks the continental United States, and, unlike the U.S., it is a true "melting pot" of ethnicities, although its people view ethnicity differently than North Americans. Stefan Zweig called Brazil "the country of the future." Yet, like the rest of Latin America and many Third World countries, Brazil historically exhibited massive social and economic inequality, including color discrimination. Brazilians frequently say: "Brazil has everything to be a success, but its resources are badly managed." For a long time Brazil lived a great paradox – a country rich in culture and potential but always, it seemed, unprepared to reach its leaders' goal of joining the First World. Now, however, Brazil has a majority middle class – a novelty among the world's developing countries. Increasingly, people around the world are viewing Brazil as a new economic power. In 2012 Brazil had the world's sixth largest economy (tied with the United Kingdom).

This course is a survey of the history of Brazil. It begins with an examination of European colonization and concentrates on the formation of Brazilian civilization, including the importation and exploitation of African slaves. We will carefully examine society during the colonial period, and we will focus on Brazil's economic cycles – determined by booms in brazilwood, sugar, gold, coffee, rubber – and their impact on Brazilian life. We will further discuss the formation of the modern Brazilian nation beginning with independence in 1822 and the subsequent formation of the Republic and the tensions it produced. In looking at the 20th century the course will explore Brazil's drive to become an industrial power. We will study the new social conflicts produced by this effort, leading to the military coup of 1964 and the authoritarian regime that ruled until 1985. Finally, we will investigate Brazil's contemporary culture, politics, and challenges as it proceeds through the 21st century while still struggling with its colonial past. We will also examine Brazil's emergence as an economic powerhouse.



Learning Objectives: 1) To obtain knowledge and understanding of the major themes in the history of Brazil. 2) To be able to THINK, WRITE, and SPEAK critically about these themes. 3) To gain a deeper understanding of contemporary issues in Brazil by examining their historical roots. 4) To learn to ask questions about historical issues and to apply concepts learned in the study of Brazil to other Latin American countries and parts of the world.

### Diversity, Inclusion, and Social Justice (DISJ) Learning Outcomes

*Knowledge.* 1. Critical Self-reflection: Critically reflect on and describe how you and others have experienced privilege and oppression. 2. Explain diversity, inclusion, and social justice. 3. Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation – literature, diaries. 4. Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism or heterosexism to attain equitable outcomes.

*Skills.* 1. Analyze the complexities of diversity, inclusion, and social justice. 2. Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

### Historical Inquiry and Critical Thinking/Information Literacy (EHSI) Learning Outcomes

LO 1: Students will identify and formulate significant historical questions regarding Brazilian history.

LO2: Students will access information about Brazilian history effectively, and use information ethically and legally.

LO 3: Students will analyze a range of primary sources (textual, material, and visual) in Brazilian history, articulate historical context, and use these sources as evidence to support an argument.

LO 4: Students will weigh competing scholarly interpretations of Brazilian history and learn to employ various interpretive strategies regarding these themes.

### Department of History Student Learning Outcomes

Outcome 1 (Knowledge): Majors/students can identify significant causes of a given event or historical process and can situate events, ideas, or cultural practices within a larger historical context.

Outcome 2 (Writing): Majors/students can write thesis-driven papers that are clear, grammatically correct, well documented, well organized, and expressive of complex thought.

Outcome 3 (Critical Thinking): Majors/students can make a logical and convincing historical argument that is substantiated by primary sources and situated in existing secondary literature.

Format: Two 85-minute sessions per week with talks by the instructor, audio-visual demonstrations, and discussion of the readings and course themes in activities led by the instructor and students.

Requirements:

- 1) **Mid-term exam:** essay and short answer. 25 percent of final grade.
- 2) **Late-term quiz:** multiple-choice and short answer. 10 percent of final grade.
- 3) **Participation in student-led discussion** of readings. 20 percent of final grade.

[Excerpt adapted from three-page course handout “General Guidelines for Student-Led Discussions”: Each student in this course is required to lead a class discussion of one of the required readings. Students generally will work in teams of two or more, depending on the size of the class enrollment. Larger and more difficult books can have somewhat larger teams, whereas shorter and easier books should have somewhat smaller teams. In addition to developing teamwork skills, one of the major objectives of this assignment is for students to be able to attain an in-depth understanding of the readings and to ascertain and practice DISJ and EHSI learning outcomes. Presenters will be required to know their reading selection in detail, while the rest of the class will benefit from the careful analysis and questions provided by the teams. In short, this assignment permits students to participate actively in the educational process. It is also an exercise in oral expression and the organization of a discussion.

[In brief, each team will be taking charge of about 30-45 minutes of the class on the day of its respective discussion, although the time may vary according to course needs. The team will be responsible for leading class discussion on the reading and designing other activities which help themselves and their colleagues attain a deeper understanding of the themes of the reading, including the grasping and practice of DISJ and EHSI learning outcomes. The instructor will act as an observer and occasional commentator and will intervene as little as possible. In other words, this assignment is one in which students speak primarily to each other, not just to the professor....

[The team must formulate a brief essay question – focusing on DISJ and EHSI outcomes – on which students (including the presenters) will write a one-page in-class response at some point during the discussion. This in-class exercise could serve as a way to initiate or “wrap up” discussion. In other words, the presenters should be helping their fellow students arrive at conclusions about the reading, the discussion, and DISJ and EHSI outcomes....

Here are some categories of analysis and suggestions which teams might want to use as **starting points** for designing their discussions, including the essay question and other questions to be posed:

#### Analysis of the text

- 1) How did the book lead you to critically reflect on and describe how you and others have experienced privilege and oppression? How did the book help you to understand how your own identity, experience, and/or position in society intersect with the historical themes in question?
- 2) How does the book explain, analyze, and/or reflect the themes of diversity, inclusion, and social justice?
- 3) How does the book analyze how social constructions are produced historically and reproduced in contemporary contexts?
- 4) How does the book describe, analyze, and/or reflect the struggles of marginalized peoples and their allies against forces such as racism, sexism, classism or heterosexism to attain equitable outcomes?
- 5) How does the book fit into the context of what we have been discussing in class?
- 6) What are the major historical themes brought to light in the book?
- 7) What does the book tell us about Brazilian history? About history in general?
- 8) What are the points of controversy in the book?
- 9) Do you agree with the author's main point(s)? Why or why not?
- 10) Was it a good book? Why or why not?
- 11) What were the strong points of the book? The flaws? What other criticisms do you have of the book?
- 12) What is the point of view of the author? Does he/she have a particular ideology? A bias?
- 13) What do you think your fellow students or readers in general should know about this book, or know from this book?
- 14) What kinds of sources does the author use? Are they reliable?
- 15) What additional questions or puzzles are presented by the book?

#### Other ways of dealing with the text

Employ one or more of the strategies below to reinforce discussion of the book's historical themes and encourage critical self-reflection regarding privilege and oppression; understanding of diversity, inclusion, and social justice; analysis of historically produced social constructions and their reproduction in contemporary contexts; and examination of the struggles against racism, sexism, classism, or heterosexism.

- 1) Use of slides, a brief video, or some other audio-visual material.
- 2) Role-playing based on characters/historical figures in the book.
- 3) Having students break up into small groups to discuss specific questions for a few minutes.

4) Having the presenting team put on a debate into which they draw the rest of the class.

5) Discussion of personal experiences in Brazil or Latin America and how they relate to the themes of the reading.

6) Putting on a small skit to dramatize a scene or theme from the book.

7) Or ANY OTHER way of creatively stimulating discussion about the reading and DISJ and EHSI themes.

**\*Important:** before class, to insure alignment with DISJ and EHSI outcomes, discussion leaders must consult with the professor about their essay question and other proposed questions and/or activities. Students should be prepared to revise questions and activities to meet the outcomes.]

4) **Research Paper Proposal:** a thesis statement and outline done in preparation for the paper. 10 percent of final grade. Topics and sources will be discussed in class. **Must be typed** using a standard font size and margins. Late assignments will be penalized.

5) **Research Paper:** seven to ten pages in length. 35 percent of final grade. **Papers must be typed** using a standard font size and margins. Late papers will be penalized.

[Excerpt adapted from three-page course handout “Guidelines for the Paper”: As stated in the syllabus, 35% percent of the final grade will be the paper itself, while 10% of the final grade will be based on a research paper proposal (a thesis paragraph, outline, and bibliography). The proposal should be about 1-1/2 to two pages in length, but no more than two pages. The paper must be from seven to ten pages.

[The student may choose the topic that she/he wishes, but it must be approved by the instructor. The paper should use at least **one** source from the course readings and **two outside** sources. A source as defined here is a book or substantial scholarly article. Of course, the student is also not only free to use other course readings in the paper, but is encouraged to do so. (For example, if your paper is on migration, you may also want to use Barren Lives or some other selection from the course reading list.)

[The student may choose the style and form of the paper, but it should fall within the category of expository writing. In other words, the paper should have a thesis, hypothesis, or some main point that the author will support with evidence in the body of the paper....

[The goal of the assignment is for the student to explore a particular theme, person, or period of Brazilian history in greater depth while honing his/her historical research and writing skills. In short, the student will become a "mini-expert" on the topic chosen – by giving a detailed reading of the sources chosen and becoming conversant in the issues at hand....

[In this assignment, students will learn to: a) identify and formulate significant historical questions; b) access information effectively and using it ethically and legally, including the use of footnotes and a bibliography according to the *Chicago Manual of Style* and search for sources using

recommended library online databases and/or consultation with a reference librarian; c) analyze a range of sources (textual, material, and visual), articulate historical context, and use these sources as evidence to support an argument; and d) weigh competing scholarly interpretations and learn to employ various interpretive strategies regarding these themes.]

6) **Required readings** should be completed by the dates indicated in the schedule of class activities. [Readings address both **DISJ** and **EHSI** themes and outcomes.]

7) **Attendance and class participation.** Attendance will be recorded. For every class missed, the student will lose 1% off the final grade. Attendance is the student's responsibility. No doctors' notes or other notes will be accepted. See or call the professor during office hours to discuss special cases. If you are late and marked absent, please come up to the instructor after class to inform him of your presence. You will receive credit for the proportion of time that you were in class. Positive participation could serve in improving a borderline grade. **Questions, comments, and debate about the course topics and themes are always welcomed.**

Extra Credit: Extra credit may be earned by keeping a news notebook on Brazil and Latin America based on clippings or Internet pastings from the New York Times, Wall Street Journal, Los Angeles Times, Brazilian newspapers, or other major newspaper or news publication. Students electing this project must be highly motivated to work independently. There should be at least three clippings from three different days of each week of the semester starting with the second week. The student will clip the articles, mount them on separate sheets of paper, and place them in the notebook. Be sure to include the date and page number(s) of the articles. Accompanying each article there must be a brief paragraph explaining: 1) why they the article was chosen; 2) its relevance to the course; and 3) its historical significance. You may also want to record your reactions to the article. See the instructor for further information. If successfully completed, the project will be worth an additional 1-3 percent of the final grade, subject to the evaluation of the instructor. You must see the instructor during office hours at the start of the semester to obtain approval of your project.

Suggested Activities: It is suggested, but not required, that students in this course consider studying Portuguese language. USD has no course in Portuguese, but San Diego State University and University of California, San Diego do. Knowledge or study of Spanish will provide some ability to read and communicate in Portuguese but is not a complete substitute.

Required texts (all available in the USD bookstore):

- Larry Rohter, Brazil on the Rise.
- David J. Hess and Robert A. DaMatta, eds., The Brazilian Puzzle.
- Robert M. Levine, Vale of Tears.
- Joseph Love, The Revolt of the Whip.
- Graciliano Ramos, Barren Lives.
- Carolina Maria de Jesus, Child of the Dark.

-Anne Line Dalsgaard, Matters of Life and Longing: Female Sterilisation in Northeast Brazil.

-Readings in online reserves: The Bandeirantes, Brazil: The People and the Power, "Brazilian church builds international empire," and "Simmering abortion debate goes public in Brazil."

### **Schedule of Class Activities**

#### **1. Introduction**

- Jan. 26: "Brazil, Continent of Cultures and Colors." Class orientation. A look at geography. **LO 1**
- Jan. 28: "The Land and the Peoples of Brazil." Finish look at geography. Discussion of Brazilian Amerindians. **Review of student-led discussions activity.** Sign-up for student-led discussions.  
**Reading:** Rohter, 1-9; Hess and DaMatta, 1-27. **LO 1, 2, 3, 4**

#### **2. The Colonial Era**

- Feb. 2: "Portuguese Exploration and the Brazilwood Era."  
**Reading:** Rohter, 11-17. **LO 1, 4**
- Feb. 4: "Sugar and Slavery." **Discussion of paper topics.**  
**Reading:** Rohter, 33-57; Hess and DaMatta, 59-82. **LO 1, 2, 3, 4**
- Feb. 9: "Sugar and Slavery--Part II." **LO 1**
- Feb. 11: "The Frontier and the Gold Rush."  
**Reading:** Rohter, 17-19; Morse, The Bandeirantes (in online reader). **LO 1, 2, 3, 4**
- Feb. 16: "Religion, Society, and the Catholic Church."  
**Reading:** Hess and DaMatta, 134-151. **LO 1**

#### **3. From Colony to Empire to Republic**

- Feb. 18: "Independence and Monarchy."  
**Reading:** Rohter, 19-22; Hess and DaMatta, 241-269. **LO 1, 2, 3, 4**
- Feb. 23: "Abolition, the Fall of the Monarchy and the Advent of the First Republic." Student-led discussion.  
**Reading:** Levine, all. **LO 1, 2, 3, 4**  
**[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning]**

outcomes, including critical self-reflection on privilege and oppression as expressed in the Canudos massacre of 1893-1897; an explanation of the incident's significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Levine book; a description of how the marginalized people of Canudos fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

Feb. 25: "Coffee and Immigration." **LO 1**

March 1: "The Revolt of the Whip." Student-led discussion. **Reading:** Love, all; Rohter, 59-79. **LO 1, 2, 3, 4**  
[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as expressed in the Revolt of the Whip of 1910; an explanation of the incident's significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Love book; a description of how the marginalized people of the Brazilian Navy fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

March 3: ----- MID-TERM EXAMINATION ----- **LO 1, 2, 3, 4**

March 8: "The Revolution of 1930 and the Vargas Era – Part I."  
**Reading:** Rohter, 22-24. **Paper proposals due. LO 1**

March 10: "The Revolution of 1930 and the Vargas Era – Part II." **LO 1**

#### 4. The Country of the Future

March 15: "Industrialization: Fifty Years in Five."  
**Reading:** Rohter, 24-26; Hess and DaMatta, 49-58, 159-179, 209-236. **LO 1, 2, 3, 4**

March 17: "Economic Growth, Migration, and Urbanization." Student-led discussion.  
**Reading:** Ramos, *Barren Lives*; Jesus, *Child of the Dark*; Hess and DaMatta, 35-48. **LO 1, 2, 3, 4**  
[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning

outcomes, including critical self-reflection on privilege and oppression at as experienced by the poor sharecroppers in the Brazilian countryside in the 1930s; an explanation of their lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Ramos novel; a description of how the marginalized people of the Brazilian countryside fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression at as experienced by Afro-Brazilian slum-dweller and single mother Carolina Maria de Jesus and her family in São Paulo in the late 1950s; an explanation of their lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in Carolina's diary; a description of how the marginalized people of the Brazilian slums fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

March 21-28 ----- NO CLASSES ----- SPRING/EASTER BREAK -----

March 29: "The Rise of the Brazilian Left."  
**Reading:** Arraes, Brazil: The People and the Power (in online reader). **LO 1, 3**

### 5. A Miracle with Victims

March 31: "Political Polarization, 1961-1964."  
**Reading:** Rohter, 26-28. **LO 1**

April 5: "The Military Regime, 1964-1974."  
**Reading:** Rohter, 28-32. **LO 1**

April 7: "Opposition and Redemocratization, 1974-1995." **Reading: Revised research paper proposals due. LO 1**

### 6. Contemporary Culture and Issues

April 12: "The Catholic Church and New Religious Competitors."



**Reading:** Hess and DaMatta, 180-208; Serbin, “Brazilian church builds international empire” (in online reader). **LO 1, 2, 3, 4**

April 14: “Contemporary Brazil.”

**Reading:** Rohter, 141-280. **LO 1**

April 19: “Sexuality and Sensuality.”

**Reading:** Rohter, 81-137; Hess and DaMatta, 85-133. **LO 1, 2, 3, 4**

April 21: “Poverty, Women’s Issues, and Discrimination.” Student-led discussion.

**Reading:** Serbin, “Simmering abortion debate goes public in Brazil” (all in online reader); Dalsgaard, all. **LO 1, 2, 3, 4**

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as experienced by contemporary women in Brazil’s impoverished Northeast region; an explanation of these women’s lives’ significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Dalsgaard book; a description of how the marginalized women of Northeastern Brazil fought against racism, classism, and especially sexism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

April 26: LATE-TERM QUIZ. Catch-up day and paper workshop. **Last day** that instructor can guarantee full consideration of paper rough drafts (optional for students). **LO 1, 2, 4**

April 28: Catch-up day. “Conclusions: Has the Future Arrived?”

**Reading:** Hess and DaMatta, 293-98. Extra-credit portfolios due at start of class. **LO 1**

May 3: Catch-up day.

May 5: Catch-up day.

**Thursday, May 12: Papers due via e-mail (kserbin@sandiego.edu) by 10 a.m.**

### **Other Important Information**

**Teaching Philosophy:** I stress the study of history as one in which students and instructor explore issues and themes **together**. Students often ask professors, "What do you want us to know?" However, I believe the emphasis should be different. In the final analysis, the student herself/himself is responsible for her/his education. The teacher is a guide and a helper, but in the long run you will get out of the course what YOU put into it--in terms of reading, thinking about the subject, and participating in the classroom. Therefore, as you begin this course, some of the first questions you should ask yourself are: what do YOU want from this course? How does it fit into YOUR educational goals? YOUR career objectives? YOUR plans for your life? Why do YOU want to study Brazilian history? I believe that a liberal arts college education is a profound and far-reaching process that goes beyond the mere classroom experience. It should provide for both academic and personal growth, as well as lead to an appreciation and respect for the people being studied. I also believe it should stimulate us to take up our responsibilities as citizens of the world in the search for social justice.

In terms of classroom objectives and activities, it is my conviction that the **method** of our thinking is as important as the **content**. In other words, the study of history should not be seen as memorization, but as the acquisition of intellectual tools and insights that will allow the student--you--to apply knowledge to the study other time periods and parts of the world. In the classroom this means a sharing of ideas and a process of learning to question, to express oneself orally and in writing, and to develop a logical line of thinking using ideas and evidence. In the study of history, as in other humanities and social sciences, there is usually no "right" or "wrong" answer to the complex questions asked. What I hope we can achieve is the ability to ask those questions and to ponder them while obtaining a deeper understanding of the human experience.

**Grading policy:** In this course a system of points is used, with grades based on percentages:

A+ (98-100%)	A (92-97%)	A- (90-91%)	Excellent
B+ (88-89%)	B (82-87%)	B- (80-81%)	Good
C+ (78-79%)	C (72-77%)	C- (70-71%)	Average
D+ (68-69%)	D (62-67%)	D- (60-61%)	Below average
F (0-59%)			Clearly failing

**All late work will be penalized.** Remember that class participation can help raise a borderline grade.

**Other class regulations and policies:**

- 1) Students are responsible for reading and knowing the contents of this syllabus. If you have questions or doubts, ask during class or during office hours.

- 2) There are NO make-ups of exams or other class assignments. **Do NOT** ask to take exams or finals at alternative times. Students should check their exam schedules **now** to make sure they will not have conflicts.
- 3) If any out-of-class work is saved on computer drives, make sure that you have at least two backup copies. Fixing a technical problem is the responsibility of the student and is not an excuse for handing in work late. Always back up your work!
- 4) In the classroom students are encouraged to disagree and debate with their colleagues and the instructor, but they are also expected to display respect at all times for the rights of others to express their opinions, as well as for cultures and peoples different from their own.

Learning Disabilities and Other Difficulties. If you have a learning disability and as a result have special needs, please see the instructor after obtaining the necessary documentation from the dean's office. All efforts will be made to accommodate your needs. For example, some readings may be available in the form of tape recordings made available by organizations that work with the vision impaired. Confidential counseling services are also available at the university for those who may be experiencing personal or other difficulties that hinder the learning process.

Writing Center. This center is available to any USD student who wishes to obtain assistance with writing assignments, including portfolio entries and essay exams.

Date Submitted: 01/15/19 7:09 pm

Viewing: **HIST 365 : China: Rise to Global Power**

Last approved: 05/03/16 9:07 am

Last edit: 01/15/19 9:40 pm

Changes proposed by: ysun

Catalog Pages  
referencing this  
course

[History](#)  
[History\\_\(HIST\)](#)

Programs  
referencing this

[MIN-ASIA: Asian Studies Minor](#)  
[BA-LIBS: Liberal Studies Major](#)

## Contact Person(s)

Name:	E-mail:	Campus Phone:
<b>Colin Fisher</b> <del>Ron Kaufmann</del>	<b>colinf</b> <del>kaufmann@sandiego.edu</del>	<b>4039</b> <del>5904</del>

Effective Term Spring 2020

Subject Code HIST Course Number 365

Department History (HIST)

College College of Arts & Sciences

Title of Course China: Rise to Global Power

Catalog Title China: Rise to Global Power

Credit Hours 3

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

Catalog Course Description This course covers Chinese history from the first Opium War (1839-42) to the present. It examines the indigenous factors of Chinese history and culture, the influence of the West, and the interaction between the two. Major sections of the course include reforms and uprisings during the last phase of the Qing dynasty, the Republican Revolution of 1911, the Nationalist Movement, Sino-Western relations during the Pacific War, the development of Chinese communism, the various political, social and economic campaigns during the Maoist era as well as the progress and problems in the period of modernization.

Primary Grading Mode Standard Grading System- Final

## Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of delivery Lecture

## In Workflow

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

## Approval Path

1. 01/15/19 9:40 pm  
Colin Fisher (colinf): Approved for HIST Chair
2. 01/18/19 11:26 am  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

## History

1. May 3, 2016 by Ronald Kaufmann (kaufmann)

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

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:
Asian Option 1 - ASN1
Asian Option 2 - ASN2
Asian Studies - ASIA
History - HIST
Interdisciplinary Humanities - HUMN
International Business - IBSN
International Relations - IREL
Liberal Studies - LIBS
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** ~~10~~ No: 0 Abstain: 0

Rationale: This course is designed to meet learning outcomes of Historical Inquiry and Critical Thinking/Information Literacy.

Supporting documents [HIST365 Modern China CORE Proposal .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: 1104

## **HISTORY 365    China: Rise to Global Power**

### **Proposal for the USD CORE Curriculum -- Historical Inquiry and CTIL**

Instructor: Dr. Yi Sun  
Office Location: KIPJ 270  
Telephone: 260-6811  
Email: ysun@sandiego.edu

### **COURSE DESCRIPTION**

This course covers a century and a half of Chinese history, which has been marked by continuous wars, reforms and revolutions. After a survey of the significant aspects of Chinese culture, this class traces the main developments in modern China back to first Opium War (1839-42), followed by the analyses of several epochal events, including the Taiping Uprising (1850-1864), the 1911 Republican Revolution, the Nationalist-Communist struggle, which was further complicated by the Sino-Japanese War (i.e. WWII in Asia, 1937-1945) and culminated in the Communist victory. It then examines the turbulent years in the history of the People's Republic of China since 1949, which have witnessed another series of sweeping political and economic movements, leading to the contemporary economic modernization. At the end, the class seeks to dissect the complexities of the ongoing changes by discussing the social consequences of modernization and the current state of Sino-American relations.

The necessity of understanding the contexts of all these developments compels us to span a very long period of time, while the nature of the course and time constraints make it essential to take a selective and topical approach. The classes will consist of lectures, supplemented with and videos as well as indispensable in-class discussions.

### **Historical Inquiry and CTIL Learning Outcomes**

#### **1). Identify and formulate significant historical questions**

a) Each student will prepare five "thinking questions" and answers after reading each required book and two questions/answers for a journal article. The questions should focus on the main issues and themes in the readings and include the student's own reflections (Course Assignment B).

b) Each student will write a paper -- a critical analysis of a significant topic in Chinese history. Students are strongly encouraged to choose their own topic but should seek necessary assistance from the instructor. A one-page paper proposal is to be submitted at least one month before the final paper is due. The paper should have a clear thesis and is substantiated with historical evidence. It should evince the student's ability to

select information from credible sources and display proper citations. A draft of the paper will be critiqued before its final version is submitted (Assignment E).

### c) Oral Presentation

The short presentation is based on a student's research findings for his/her paper. Sharing analytical narratives through presentations will enhance the collective learning experience of the entire class. The presentation should include a clear thesis statement, demonstrate a solid command of one's research materials along with his/her ability to present relevant information in an engaging manner (Assignment E).

## **2). Access information effectively, and use information ethically and legally**

a) A faculty member from Copley Library (most likely the liaison for History Department) will be invited to give a lecture on the effective use of library resources for learning and research, and on how to use information ethically and legally (the class will be prescheduled and offered during the first two weeks of the semester. If necessary, a second session will be conducted a month before the research paper is due). Students will be encouraged and, in some cases, required to meet with a reference librarian to make sure that the information on research is put to effective practice and that their research is conducted professionally and ethically.

b) Students will learn how to select authentic information from credible sources and practice citing information properly in their writings. The final paper will be uploaded onto Blackboard via Turnitin to further ensure its integrity.

c) The instructor will emphasize the importance of responsible use of information throughout the semester.

## **3). Analyze a range of primary sources (texts, photographs, visual arts, audio recordings, films), articulate historical context, and use these sources as evidence to support an argument**

a) Many primary sources, such as eye-witness accounts, travel journals, magazine covers, photographs, posters, and historical films, will be situated in specific historical contexts and incorporated into lectures. Students will learn to analyze these sources in regular class discussions and demonstrate their analytical ability in their exam essays (Assignments A, B and D).

b). Students will write a thesis-driven paper that demonstrates their ability to analyze an important historical topic with the use of both primary and secondary sources. It should be a paper that is well documented, well organized, and carefully proofread (Assignment E).



c). Students will demonstrate their understanding of primary sources in their “thinking questions” and exam essays (Assignments A and D).

#### **4) Find secondary sources to weigh against competing scholarly interpretations and learn to employ various interpretative strategies**

Students will be asked to find and discuss in their analytical paper at least four secondary sources that represent different interpretations of a given historical topic. They will need to compare and contrast the different interpretations and reach their own conclusion based on the historical evidence (Assignment E).

#### ***Additional Course-Specific Learning Outcomes***

1. Students will become familiar with China's cultural traditions as well as the major events and developments that have underscored China's historical experience in the modern and contemporary era.
2. Students will have a solid grasp of the nature and historical developments of China-U.S. relations.
3. Students will form a habit of reading about current affairs concerning China and develop an ability to make meaningful connections between new developments and significant events/trends in Chinese history.
4. Students will understand the importance of using autobiographies, oral history and other primary sources to aid in the interpretation of history.
5. Students will be able to critique the various historical accounts used for the course and point out the merits and flaws of the authors' assertions.

#### **REQUIRED READINGS**

Michael Dillon, *China: A Modern History* (text)

Ida Pruitt, *A Daughter of Han: The Autobiography of a Chinese Working Woman*

Sherman Cochran and Andrew C.K. Hsieh with Janis Cochran, *One Day in China May 21, 1936*

Zheng Wang and Bai Di, *Some of Us: Growing up in Maoist China*

Timothy B. Weston and Lionel M. Jensen, eds., *China in and Beyond the Headlines*

Nina Hichigian, *Debating China: The U.S.-China Relationship in Ten Conversations*

Mary Lynn Rampolla, *A Pocket Guide to Writing in History*

Additional reading materials, including journal articles and news articles, will be placed on Blackboard

## **COURSE REQUIREMENTS**

### **A. Class Attendance and Participation (10 points)**

Your attendance and active involvement in the classroom learning experience are crucial for this class. Perfect attendance and active participation (i.e. raising pertinent questions, contributing to class discussions and answering the instructor's queries) will be duly rewarded at the end of the semester. Please note that physical presence does not constitute participation; therefore, engaging in activities unrelated to the class will result in deduction of points. You are expected to complete all your reading assignments **BEFORE** class; scanning assigned reading materials in class is not considered appropriate classroom activity.

You can have one undocumented absence in the semester, though an absence right before or after a university holiday will be looked upon unfavorably. Each additional unapproved absence will lead to the loss of **3 points from your final course grade**. If you frequently arrive late and/or leave early, you will be giving up a proportionate number of points. Leaving after a quiz or a class discussion will be considered as an absence for that particular class, though credit will be given for the quiz or discussion participation. The attendance requirement is waived only in cases of documented illness or legitimate university-related activities. Informing the instructor of your intended absence for personal reasons does not mean it is approved.

As an important part of class participation, you will be asked to bring to class one piece of current news concerning China or East Asia a few times throughout the semester. The news item should be from a credible source. A few minutes of each class will be devoted to the discussion of these news items.

To avoid electronic distractions and enhance the collective learning experience of the class, the use of laptops is disallowed in the classroom. Studies have shown that taking notes by hand improves learning and retention of information. Please make sure that all your other electronic devices are turned off or muted as well during class; failure to do so will result in loss of points. If it becomes necessary for you to electronically access any information in class, I will give you the explicit permission to do so.

#### B. "Thinking Questions" and Class Discussions (50 points)

There are four scheduled group/class discussions based on the assigned readings. You will be asked to compose five "thinking questions" (typed) for each book and a one-paragraph answer to each question. Your questions and answers should demonstrate careful reading and solid understanding of the key themes/topics as presented in the book, and they will be used for group discussions. You should be prepared to field related questions in class. It will also be necessary for you to incorporate relevant reading materials into your exam essays. The quality of your questions and answers will determine the points you will receive in this category.

#### C. Map Quizzes (10 points)

The first map quiz will test your basic knowledge of the locations of key cities, regions and other geographical features in China and related areas in Asia. The second one will test your knowledge of "historical geography," that is, the importance of some geographical areas in Chinese history. A study guide will be provided before each quiz.

#### D. Examinations (90 points)

The midterm and the final examination will each constitute 45 points. Covering information from lectures and readings in addition to the textbook, they will generally include some identification terms, a number of "fill-in-the-blank" questions, and an essay section. The essays should demonstrate your familiarity with factual information as well as your ability to analyze a primary source and to synthesize comprehensive reading materials. Both exams will be similar in format, and the final is not comprehensive. A study guide will be provided before each exam.

#### E. Term Paper (8-10 pages) and Presentation (40 points total)

The paper should be a critical discussion of a major issue/event/individual in Chinese history. You are encouraged to choose your own topic, but please consult with the instructor to make sure it is feasible. A one-page proposal, to be submitted at least one month before the completion of the final paper, should include the selected topic, your thesis, an outline of your intended coverage, and a preliminary bibliography.

You will need to consult a minimum of six additional sources other than the textbook and the other required readings. They should include two primary sources and four secondary ones that can be a mix of books, journal articles and one credible on-line source. The paper should contain a review of the major points in your selected sources and provide your own analysis of the subject matter.

More information on the use of primary sources, the importance of critical thinking and

of that of proper documentation will be discussed in class. I will help you throughout your writing process, so please do talk to me so that I can tailor my assistance to suit your individual needs.

You should use the proper format for writing history papers, as explained in *A Pocket Guide to Writing History*. Toward the end of the semester, you will be asked to give a short oral presentation in class about your research findings. Your presentation will be evaluated by your peers and the instructor on the clarity of its focus, organization, and delivery as well as your command of the research materials and effectiveness of your arguments.

## **ASSESSMENT**

Final grades will be determined according to this scale: 180-200 points (A); 160-179 points (B); 140-159 points (C); 120-139 points (D). “Plus” and “minus” grades will be given to the top and bottom three percentage points in each category. For example, if B's range from 80-89%, B+ will be 87-89% and B- will be 80-82%.

### Please note:

1. Late submission of any assignments will result in loss of points. You should leave an ample amount of time for proofreading. Last-minute computer/printer problems will not be an acceptable reason for late submission.
2. If you have email me your assignment under certain circumstances, you will still need to turn in a hard copy afterwards. I would send an acknowledge of the receipt of your assignment, but it is your responsibility to make sure that your attachments go through. If your email is bounced back, or if you accidentally forget to attach your assignment, you will need to resend it immediately.
3. The term paper needs to be submitted via *Turn-it-in* on Blackboard. You should also bring a hard copy to class on the due date.
4. In general, no make-up quizzes or exams will be given. In case of an approved absence, the make-up test must be completed immediately upon your return.
5. **It is absolutely essential that you abide by the university's policy on academic integrity. Any form of plagiarism will result in a failing grade for the course and incur serious consequences.**

Class Schedule (subject to adjustment)

Week 1 “Introduction” in textbook

Course Introduction

The Chinese Language, Environment and People

Philosophies and Religion: Confucianism, Daoism, and Buddhism

Week 2 Chapters 1-3

An Overview of the Qing (Manchu) Dynasty

China's Encounter with the West: The Opium Wars and Unequal Treaties

Domestic Crisis: The Taiping Rebellion

**Map Quiz I**

Week 3 Chapters 4-5

Reform and Restoration: The Self-Strengthening Movement

The First Sino-Japanese War (1894-95)

The Hundred-Day Reform

The Boxer Uprising

**Discussion: *Daughter of Han***

Week 4 Chapters 6-7

The 1911 Republican Revolution

Early Years of the New Republic

The New Culture Movement

The 1919 May Fourth Movement

Week 5 Chapters 8-9

Founding of the Chinese Communist Party

The First CCP-KMT United Front (1923-1927)

The Northern Expedition

Week 6 Chapters 10; “Interlude”

The Nationalist Decade (1928-1937)

The Long March

The Second CCP-KMT United Front (1937-1945)

**Discussion: *One Day in China***

Week 7

China-U.S. Relations during WWII

**Midterm Exam**

Week 8 Chapters 10-11

Development of the Communist Power

The Chinese Civil War (1946-1949)

The People's Republic: Establishment of the CCP control

Week 9 Chapters 11-12

Early Political and Economic Developments

The Hundred Flower Campaign and Anti-Rightist Campaign

**One-page paper proposal due**

Week 10 Chapters 13-14

The Great Leap Forward

International Tensions: Sino-American Relations and Sino-Soviet Split

The Cultural Revolution: Causes and Consequences

**Map Quiz II**

**Discussion: *Some of Us***

Week 11 Chapters 15-16

Political Climate in the Post-Mao Era

Deng Xiaoping and the Economic Reforms

The 1989 Tiananmen Square Incident

Week 12 Chapters 17-18; "Conclusion"

Current Developments: Economy, Society, Culture

Changing Lives of Women: "Holding Half of the Sky"?

**Discussion: *China in and Beyond the Headlines***

Week 13

Joint Venture Enterprises and Human Rights Issues

New Developments in Sino-American Relations

**Discussion: *Debating China: The U.S.-China Relationship in Ten Conversations (excerpts)***

Week 14 Student Presentations

Each presentation will be peer-evaluated and critiqued by the instructor for its clarity, focus, organization, and delivery. An evaluation form will be handed out in class.

**Paper Due:**

**Final Exam Schedule:**



Date Submitted: 01/21/19 10:31 pm

# Viewing: **HNRS 364 : Women in Islam and Confucianism**

Last edit: 01/29/19 11:42 am

Changes proposed by: ysun

Other Courses  
referencing this  
courseAs A Banner Equivalent:**HNRS 365 : Women in Islam and Confucianism**

## In Workflow

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

## Approval Path

1. 01/22/19 11:56 am  
Susannah Stern (susannahstern):  
Approved for HONR Chair
2. 01/28/19 5:56 pm  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

Contact Person(s)

Name:	E-mail:	Campus Phone:
<b>Erin Fornelli</b>	<b>efornelli</b>	<b>7847</b>

Effective Term

Fall 2019

Subject Code

HNRS

Course Number

364

Department

Honors (HONR)

College

College of Arts &amp; Sciences

Title of Course

Women in Islam &amp; Confucianism

Catalog Title

Women in Islam and Confucianism

Credit Hours

4

Weekly Contact  
HoursLecture: **3** 

Lab: 0

Other: 0

Catalog Course  
Description

**The interdisciplinary course will provide an analytical framework in which comparisons and contrasts between women in Islamic and Confucian cultures can be made, and it will enable the students to develop an understanding of what it means to live a woman's life in different historical circumstances and social/cultural settings. The course seeks to answer the question of what is intrinsically Islamic with respect to ideas about women and gender, and to distinguish the religious element from socio-economic and political factors in shaping the experiences of women in the Muslim world. Simultaneously, the course also examines the intricate connections between Confucianism and the historical experiences of women in East Asian cultures and societies. Students will be expected to develop a sophisticated understanding of women's agency in navigating the path between tradition and modernization and of their role in changing the Confucian world. This section satisfies 4 units of HIST.**

Primary Grading  
Mode

Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of  
delivery

Lecture



Faculty Course  
Workload

**Team taught**

Please specify: **This course is team-taught by a HISTORY faculty and a THRS faculty.**

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?

**Yes**

Is this course repeatable for credit?

**No**

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

**Advanced Integration**  
**Historical Inquiry area**  
**Global Diversity level 1**

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:

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 has been taught three times prior to the adoption of the new CORE in fall 2017. It is revised to meeting the learning outcomes of several CORE areas.

Supporting documents [Honors 354365 CORE proposal Women in Islam and Confucianism.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

**Ronald Kaufmann (kaufmann) (01/28/19 5:56 pm):** Approved HNRS course being submitted for core attributes.

**Bethany O'Shea (bethoshea) (01/29/19 11:42 am):** Core Director unchecked FTRI. Rationale: students needing EHSI can register for this course number (HNRS 364) and those wanting FTRI can register for HNRS 365. Students can't receive credit for both so this coding seems the best scenario.

Key: 1215

## Honors 364/365: Women in Islam and Confucianism

### Instructors:

Dr. Bahar Davary (Theology and Religious Studies) [\\_Davary@sandiego.edu](mailto:Davary@sandiego.edu)

Dr. Yi Sun (History) [ysun@sandiego.edu](mailto:ysun@sandiego.edu)

### Course Description:

The interdisciplinary course will provide an analytical framework in which comparisons and contrasts between women in Islamic and Confucian cultures can be made, and it will enable the students to develop an understanding of what it means to live a woman's life in different historical circumstances and social/cultural settings. The course seeks to answer the question of what is intrinsically Islamic with respect to ideas about women and gender, and to distinguish the religious element from socio-economic and political factors in shaping the experiences of women in the Muslim world. Simultaneously, the course also examines the intricate connections between Confucianism and the historical experiences of women in East Asian cultures and societies. Students will be expected to develop a sophisticated understanding of women's agency in navigating the path between tradition and modernization and of their role in changing the Confucian world.

The readings include religious studies and historical texts as well as biographies, memoirs and analytical articles. They contain political, social and religious themes and reflect the contemporary debates regarding the role of women within the society, with a special focus on significant historical changes in the Islamic and Confucian worlds. The various assignments require students to address issues concerning Islam, Confucianism and women comparatively and to engage in a comprehensive analysis of women in these two distinctive cultures from both theological and historical perspectives.

The course will be conducted in a hybrid fashion, combining lectures by the two faculty members and seminar-style discussions and debates among the students. It will be supplemented with visual aids, such as documentaries and movies, as well as co-curricular events, including lectures and forums within the university community.

This Honors class has been team-taught by the same two faculty members three times during the past several years. It has been revised and is now designed to fulfill the learning outcomes of Advanced Integration, Historical Inquiry, FTRI, Critical Thinking and Information Literacy, and Global Diversity (Level I).

### Advanced Integration:

LO # 1 & 2: Students will learn not only to **recognize** but also **articulate** the intrinsic connections between the disciplines -- HISTORY and THRS --through class lectures, discussions, and various assignments.

LO # 3 & 4: Students will be asked to **synthesize** and **apply** the theories, perspectives and scholarly interpretations from both HISTORY and THRS in their research paper and exams.

The Integrative Core Project will require students to examine a particular topic by integrating the analytical approaches of both disciplines and weave their information into a cohesive narrative. Students will be arranged into four-person groups, ideally with two focusing on History and two on THRS analytical approaches. Members of each group will decide on their collective research topic after consulting with both instructors. Subsequently, each member will research on a particular area that is integral to the group project. The oral presentation will be a group endeavor, and it will reflect how the two disciplinary theories have guided their research and led to their respective findings. The oral presentation by each group will be evaluated by their peers as well as the instructors. After fielding questions from the audience and receiving feedback, students will then write their individual term paper which should also evince integrative efforts.

**Sample Exam Questions:**

1. Discuss Confucianism as a governing ideology and social doctrine as well as its impact on the lives of women in traditional Confucian societies. How do Old Madam Yin and Shizue Ishimoto illustrate the intricacies and complexities of experiences of “Confucian women?” Can you draw similarities and differences between these characters and the Muslim women whose work you have read and discussed in the class so far, e.g., Salma Yaqoob, Jasmine Zine, and characters and relationships in Fatima Mernissi’s book.
2. Compare and contrast the experiences of Chinese women during the Cultural Revolution in China and those of Iranian women during Iranian Revolution. You will need to discuss the historical, social, economic and religious contexts in both cases, and explain how your view of Confucianism and Islam have changed as a result of these case studies.
3. Discuss the main tenets of Confucianism as a governing ideology and social doctrine as well as how these tenets and their interpretations have impacted the lives of women in traditional Confucian societies and state policies. Also analyze the historical contexts as well as the complexities of “Confucian women” in light of the coexistence of traditionalism and unorthodoxy in their lives. Finally, provide a brief comparison between these complexities and those found in the experiences of women in Islamic societies.
4. Select a minimum of three subject areas in which meaningful comparisons and contrasts between women in Islamic societies and Confucian societies can be made. Also discuss the similarities and differences in the ways that they have been portrayed in the media and perceived by the general public. If you were making a media production, what would you do to inject some nuance and sophistication into your project?

**Critical Thinking and Information Literacy:**

Students will develop their critical thinking skills through the various assignments that require them to advance logical arguments in analytically sound papers that are grounded in the literatures of both HISTORY and RELIGIOUS STUDIES. They will be asked to seek the expertise of our librarian colleagues, Christopher Marcum and Martha Adkins, liaisons for HIST and THRS, in learning to gather credible information with effective research strategies. Both instructors will work with these reference librarians to ensure that students meet with them regularly as they work on

their written assignments for the class. Students will be expected to use information ethically and legally. Our syllabus will specifically incorporate lectures on information literacy by the two librarians at the start of the semester and mid-semester.

Students will articulate and compare the theories and methods in HISTORY and RELIGIOUS STUDIES, through various assignments. They will identify and formulate questions on the historical and contemporary experiences of women in Islamic and Confucian societies, critique the texts used as assigned readings for the class, and explain and demonstrate the importance of articulating personal opinions vs. drawing conclusions from evidence.

### **Historical Inquiry:**

LO # 1: Students will identify and formulate significant historical questions on important issues such as the impact of Confucianism on women, the connections between feminism and nationalism, the linkage between sexism and colonialism, and the interplay between feminism and socialism. This LO will be met with the assignments of “thinking questions” based on their readings, the research paper, and group presentation project.

LO # 2: Students will conduct effective historical research on women in Confucian and Islamic societies. This LO will be met with the assignment of their research paper and group presentation project.

LO # 3: Students will analyze a range of primary sources, including texts, visual arts, and official documents, articulate their historical context, and use these sources as evidence to support an argument. This LO will be met with class lectures and discussions, assignments of “thinking questions,” midterm and final exams, the research paper, and group presentation project.

LO # 4: Students will weigh competing scholarly interpretations and employ various interpretative strategies, leading to the development of a sophisticated understanding of the historical and contemporary experiences of women in Islamic and Confucian societies. This LO will be met with the assignments of the research paper and group presentation project.

LO # 5: Students will effectively communicate their findings in written and oral form and use their research information ethically and legally. This LO will be met with the assignments of the “thinking questions,” class discussions, and oral presentations at the end of the semester.

### ***THRS learning outcomes***

LO # 1: Students will demonstrate an understanding of the categories, technical vocabulary (e.g., terms, definitions, concepts, distinctions), well-known examples, historical data, etc., essential to the study of Islam and Confucianism.

LO # 2: Students will explain fundamental issues framing the academic study of religion.

LO # 3: Students will construct well-formed written arguments.

FTRI LO #3: Students will demonstrate in-depth knowledge of at least one religious tradition, foundational sacred text, or an important historical and contemporary issue in the study of religion"

Diversity, Inclusion and Social Justice Learning Outcomes (DISJ-level I):

Knowledge-

- 1) Critical Self-reflection: Critically reflect on and describe how you and others have experienced privilege and oppression
- 2) Explain diversity, inclusion, and social justice
- 3) Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation – literature, films, among others.
- 4) Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism or heterosexism to attain equitable outcomes.

Skills-

- 1) Analyze the complexities of diversity, inclusion, and social justice.
- 2) Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

This course is designed to meet the DISJ learning outcomes through its ongoing discussions of social justice, particularly in regard to gender, race, ethnicity, and heteronormativity. The various assignments, including class discussions, self-reflection paper, "thinking questions," exam essays and the analytical paper, will engage the students in a constant process of reflection on women's experiences, and the ways in which various interpretations of Confucian and Islamic traditions affect women and how women have responded or taken part in the process.

The following are some sample questions for in-class discussions or possible quizzes. Please also see the discussion "prompts" based on the readings, as specified throughout the schedule.

1. Cite at least three examples to illustrate the differences between the lives of peasant women and those of the samurai class, as described in Ishimoto's autobiographical essays and the article "The Life Cycle of Farm Women in Tokugawa Japan."
2. Cite three significant factors that contributed to the female activism in the cotton mills during Taisho Japan and explain the main forms of this activism.
3. Discuss the circumstances in which the "comfort houses" were established, the brutalization of the Korean "comfort women" by the Japanese military and analyze the connection between sexual slavery under colonialism.
4. Discuss the intersectionality between gender and class and how it has underscored the experiences of Chinese women during China's economic modernization.
5. What are some of the implications of the colonial/imperial use of the rhetoric of feminism for Muslim women's perception of feminism? How do grass-root Muslim feminisms develop anti-racist feminisms?

6. Discuss heteronormativity within shari'a law and the implications for change within the framework of jurisprudence.

### **Course-Specific Learning Goals:**

#### **Knowledge**

To develop an appreciation of the philosophical and religious foundations of Confucian and Islamic societies  
To foster a sophisticated understanding of the Confucian and Islamic cultures and an appreciation of the power dynamics and challenges that women experience in Confucian and Islamic societies  
To develop the students' critical and analytical skills in dealing with complexities of the culture of the "other"  
To enhance the students' ability to engage in a comparative and comprehensive examination of the two traditions as well as the students' ability to reflect upon the commonalities and differences between the two said cultures and the one that is considered the "norm"

#### **Skills**

To learn and appreciate the use of biographies, memoirs, religious documents and historical literature in rendering effective analyses of cultural and religious traditions  
To develop critical thinking ability in evaluating the reading materials  
To make a clear, concise and effective oral/visual presentation on one's research findings  
To write a research paper that is well researched, analytical, clearly focused and carefully proofread.

#### ***Required Texts:***

Fatima Mernissi, *Dreams of Trespass: Tales of a Harem Girlhood*  
Marjane Satrapi, *The Complete Persepolis*  
Ida Pruitt, *Old Madam Yin*  
Susan Holloway, *Women and Family in Contemporary Japan*

Other selected reading materials are placed on Blackboard.

#### ***Policies:***

**Attendance:** You are required to be present for ALL classes. If you have to miss one, you will need to submit a two-page, single-spaced summary of the materials covered in that particular class. If you have to miss more than three classes due to health issues or university activities, you will also need to provide proper documentation. Please arrive in class on time, as three cases of tardiness count as one absence except for under rare and exceptional circumstances.

**Participation:** Physical presence does not constitute active participation; the latter

involves raising pertinent questions, responding to the instructors' inquiries, and taking part in group/class discussions. You are expected to complete all assigned readings **BEFORE** each class. Engaging in activities unrelated to classroom learning will result in loss of points for participation.

**Electronic Devices:** As the use of laptops and other electronic devices in the classroom for purposes other than note-taking has become a major distraction across campus, we have decided to disallow the use of any electronic devices in our class, except for in rare and exceptional situations, in order to enhance the collective learning experience of the entire class.

**Plagiarism:** You are expected to abide by the University "Academic Integrity" policy. Plagiarism in any form is a very serious matter. It will result in a failing grade for the course, and the matter will be referred to the Dean's Office.

**Late Assignment Submission:** Assignments are due at the start of each class period. Late submission of assignments will not be accepted. Computer-related problems or any other technical issues do not constitute legitimate reasons for late submission. In the case of an absence on the day when an assignment is due, you should submit both the assignment and the two-page summary within a week.

### ***Requirements and Evaluation***

#### **A. Class Participation and Discussions (15%)**

The level of your attendance, participation and contribution to group/class discussions will determine the grade you receive in this category. Please come to class with thoughtful questions based on the assigned readings, especially on days of scheduled discussions. You are required to prepare **two "thinking" questions for each article/chapter and five for each book. These questions should reflect thoughtful and sophisticated understanding of the readings.** You should summarize the key points of the readings in bullet-point format; doing so will also help you study for the exams. These questions should be typed; hand-written ones completed in haste shortly before or during class are not acceptable. Please prepare two hard copies of your questions – one for group/class discussions and the other to be collected by the instructors at the beginning of the class.

#### **B. Midterm Examination (20%) and Final Examination (25%)**

Both exams will be based on the lectures and reading materials from both instructors. They will generally include several identification items and an essay section. A study guide will be provided before each exam. The format for both exams is similar, and the final is not comprehensive (though by the end of the semester you would naturally want to make relevant connections to what you have learned throughout the semester).

Please keep in mind that no make-up exams will be given except in cases of approved absences. In such a case you will need to take the exam immediately upon your return or recovery.

#### **C. Interview and Reflection Paper (10%)**

Later in the semester you will be asked to conduct a personal interview with at least one individual about his/her perceptions of women in Islamic or Confucian societies. Subsequently you will write a four-page reflection paper that incorporates your interview findings and reflect on how gender, class, and ethnicity are often intertwined in the lives of Muslim and Confucian women, and how their experiences can also be compared with those of American women. You are encouraged to draw upon your personal experience when completing this assignment.



#### D. Oral/Visual Presentation (10%)

**Commented [Office1]:** Refer to as Integrative Core Project.

You will be asked to collaborate with several of your classmates to make a visual presentation on a significant topic concerning women in Islam and Confucianism. It could also be on the life of individuals by highlighting their significant role in shaping the experiences of women in a particular society or historical period. The group arrangement will be based on your disciplinary interests. The primary purpose of this project is for you to demonstrate integrative efforts by using the theories, perspective, and analytical approaches of the two academic disciplines. Ideally, each group will consist of two students focusing on History and two on THRS. Members of each group are strongly encouraged to come up with their collective topic and decide on one after consulting with both instructors.

Toward the end of the semester, each group will make a visual presentation of their findings that demonstrate integrative efforts with the use of theories and analyses from both academic disciplines. All students will also be expected to reflect on the benefits of using integrated knowledge when discussing their topic. The sequence of presentations will be based on thematic connections of the topics. Each group presentation should last approximately twenty minutes, including the time for questions from the audience. It is critical for each member of a group to collaborate in a productive manner, as each individual's contribution and performance will impact the evaluation of the group. The evaluations will be based on the group's collective ability to organize the materials and highlight important points as well as the clarity of the presentation and compliance with the time limit. The entire class will be involved in the evaluation process as well as both instructors.

**Commented [Office2]:** Include more details or prompts in this overview that speak directly to expectations for integration. Make it clear that students are drawing from key ideas and concepts from both history and theology/religious studies and that the primary purpose of this project is to demonstrate integration between two diverse disciplinary perspectives. In order to meet SLO #2, included above, students must also be prompted to reflect on the benefit of using an integrated body of knowledge to address their topic.

#### E. Term Paper (10 pages; 20%)

The paper should be a thoughtful and analytical expansion of your oral/visual narrative. If you decide to write on a topic other than the one that your group presentation focuses on, please consult with the instructors about your alternative plan. The instructors are prepared to help during any stage of your writing process, so please make sure that you talk to either one or both of us and get our feedback before you submit your final paper. **The paper is due no later than the day of your final exam.** It will be evaluated on the level of your research, the organization of your materials, the clarity of your account, the effectiveness of your arguments and the general technical quality of your writing.

#### *Grading Scale:*

"Plus" and "minus" grades will be given to the top and bottom three percentage points in each category. For example, if B's range from 80-89%, B+ will be 87-89% and B- will be 80-82%.

#### *Class Schedule and Reading Assignments (subject to adjustments):*

##### Week 1 Course Introduction and General Discussion

Perceptions and Misperceptions: Images of Women in Islamic and Confucian Cultures

Documentary excerpt: *Slaying the Dragon, Reel Bad Arabs: How Hollywood Vilifies a People*

**Week 2 Women in Islamic Texts and Contexts**  
**Islam as Religion and Cultural Islam**

Readings:

Shahab Ahmed, *What is Islam?* Pp. 5-10 & 57-71  
Amina Wadud, "Islam beyond patriarchy: Through Gender-Inclusive Qur'anic Analysis"  
Jasmine Zine, "Creating a Critical Faith-Centered Space for Anti-Racist Feminism: Reflections on a Muslim Scholar Activist."

Discussion Prompts:

- Shahab Ahmed's discussion on what is Islam includes a question regarding wine. What does he imply in this discussion, and with his reference to Jahangir (the fourth Moghul Emperor), Ibn Sina the great polymath, Nasir ud-Din Tusi, the ethicist? Is he preaching antinomianism or supra-nomianism, or simply pluralism in Islam? Does he intend to say that the *shari'a* is unimportant or that it has no value? Is he suggesting a revision of the *shari'a*?
- What is Amina Wadud's response to the proposition that states patriarchy as an Islamic principle present in the Qur'an? What are the grounds on which Zine bases her arguments for an anti-racist feminism? How do the two authors reflect on and discuss women's agency and subjectivity within an Islamic framework?

**Week 3 Women in Confucian Texts and Contexts**  
**Confucianism as Philosophy, Religion and Ideology in East Asian Tradition**

Readings:

"The Analects for Women"  
Susan Mann, "Grooming a Daughter for Marriage"  
Nolte and Hastings, "The Meiji State's Policy toward Women"

Discussion Prompts:

- How did the "instructions" for women reflect the dominance of a patriarchal system?
- In what ways did the "dowry complex" reveal class as a defining element in women's experiences?
- What was the real intention of Neo-Confucian scholars' advocacy for

women's education – was it for meant to benefit women or to perpetuate the Confucian gender and social hierarchy?

**Week 4 Myths and Realities: Negotiating Conformity and Non-conventionality:**  
**Complexities of Muslim Women**

Readings:

Persepolis

Evelyn Blackwood, "Representing Women: The Politics of Minangkabau Adat Writings"

Discussion Prompts:

- The Islamic Revolution (1979) in Iran, made the veil obligatory for women. How does Satrapi discuss the hijab? What are the implications of donning the veil voluntarily vs. as a state obligation? A religious obligation?
- What are *adat* Minangkabau? How does this matriarchy fit within the Islamic framework?

#### Week 5 **Myths and Realities: Negotiating Conformity and Non-conventionality: Complexities of Confucian Women**

Readings:

Ida Pruitt, *Old Madam Yin*

Shizue Ishimoto, Facing Two Ways: The Story of My Life (excerpts)

Discussion Prompts:

- Provide five examples of Old Madam Yin maintaining tradition and five examples of her embracing change in the early 20<sup>th</sup> century
- What propelled many working-class and rural women into joining the communist movement? What specifically did they do to connect feminism and communism?
- Compare and contrast *Bluestocking*, a Japanese feminist magazine, and *The Suffragist*, an American feminist publication, in terms of their advocacy, emphases and outcomes.

#### Week 6 **Women in Wars and Revolutions**

Readings: *Persepolis*

Salma Yaqoob, "Muslim Women and War on Terror"

Lila Abu-Lughod, "Do Muslim Women Need Saving?"

Discussion Prompts:

- The authors discuss the relationship between cultural forms and power, politics of knowledge and representation. How has the idea of saving Muslim women been used to justify colonialism, war, and other forms of oppression?

#### Week 7 **Women Wars and Revolutions**

The "Comfort Women" during WWII in Asia

Readings:

*Silence Broken* (chapters): "Introduction;" "Slaves of Sex"

One contemporary article on "Comfort Women" of your own selection

Discussion Prompts:

- How did sexism and colonialism intersect to create the sexual slavery of Korean women during WWII?
- What does the long delay in bringing to light the issue of Korean "comfort women" tell us about sexism in international politics?

Women during China's Cultural Revolution: Gender Relations in Maoist China

Readings: Wang Zheng and Bai Di, *Some of Us: Women Growing Up during the Maoist Era* (chapters)

Video excerpt: *Chinese Women from Confucius to Mao*

Week 8 Review and Reflections

**Midterm Exam**

Week 9 **Love and Marriage: Contemporary Experience of Women**

Saskia Wieringa “Portrait of a Women’s Marriage: Between Lesbophobia and Islamophobia”

Kecia Ali “The Necessity for Critical Engagement with Marriage and Divorce Laws”

Documentary Excerpt: Divorce Iranian Style

Discussion Prompts:

- What is the connection between Lesbophobia and Islamophobia in Wieringa’s personal experience as represented in her article about her marriage?
- In her chapter “Progressive Muslims and Islamic Jurisprudence: The Necessity for Critical Engagement with Marriage and Divorce Law” what does the author argue regarding the traditional jurisprudence? How does she substantiate her argument? Give reference to the text and provide examples of the four schools of law. What are the two approaches she rejects? What are the possible shortcomings of her position?

Week 10 **Love and Marriage: Contemporary Experience of Chinese Women**

Polarized Lives – Urban and Rural Chinese Women in the Era of Modernization

Readings:

Richard Burger, *Behind the Red Door: Sex in China*  
(excerpts)

Tan Shen, “Leaving Home and Coming Back: Experiences of Rural Migrant Women”

Video excerpts: *Shanghai Bride*

*China’s Female Millionaires in a Match-making Frenzy*

Documentary: *Small Happiness*

Discussion Prompts:

- How has economic modernization polarized Chinese women? How are gender and class intersected in the midst of economic reforms?
- What constitutes “progress” and what constitutes “regress” in women’s lives?
- Why is modernization a “double-edged sword” for women?
- How have Confucianism and commercialism converged to produce new challenges for women in present-day China?

Week 11 **Work and Family: Contemporary Experiences of Muslim Women**

Readings:

Carolyn Rouse, *Engaged Surrender: African American Women and Islam*

Masooda Bano and Hilary Kalmbach, *Women Leadership and Mosques: Changes in Contemporary Islamic Authority*

Discussion Prompts

- Rouse's book is great evidence of how Muslim women use the discourse of Islam, especially its sacred texts, to negotiate their relationships to other women, and to male Muslim leaders, husbands, mosques, non-Muslim workplaces, and neighborhoods. Women empower themselves, she argues, "by situating a discourse of liberation within the authorized discourse of Islam." What are some of the elements of this grass-root hermeneutics?

Week 12 **Work and Family: Contemporary Experiences of Japanese Women**

"Good Wife and Wise Mother" Revisited – Changes and Continuities

Reading: *Women and Family in Contemporary Japan*

Video: *Working Women: Personal and Social Goals*

Discussion Prompts:

- What are the main similarities and differences between the lives of professional and working-class women in Japan?
- In what ways have "change and continuity" threaded through the experiences of Japanese women since the Meiji era?

Week 13 Presentations **of Interview Findings and Individual Reflections**

Week 14 Thoughts and Reflections

Comparisons and Contrasts: Women in Islam and Confucianism

Week 15 (12/8-10) Integrative Core Project Presentations

# 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

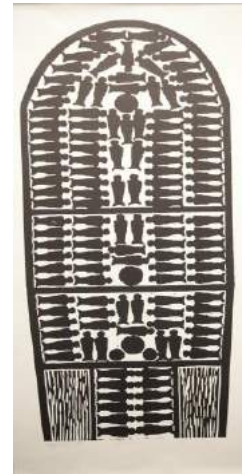
Email: [ttallie@sandiego.edu](mailto:ttallie@sandiego.edu)

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](http://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](mailto: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](mailto: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 19<sup>th</sup> 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 19<sup>th</sup> 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 19<sup>th</sup> 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 21<sup>st</sup> 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 21<sup>st</sup> 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: 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:

2/1/2019

Course Inventory Management

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](mailto: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—itself 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 2<sup>nd</sup> 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](mailto: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.

# New Course Proposal

Date Submitted: 08/14/18 2:28 pm

## Viewing: HIST 303 : African Feminisms: History, Negotiation, Belonging

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](#)

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  
303

Department

History (HIST)

College

College of Arts & Sciences

Title of Course

African Feminisms

Catalog Title

African Feminisms: History, Negotiation, Belonging

Credit Hours

3

Weekly Contact  
Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course  
Description

This course critically examines the idea of African feminisms by looking at many different intersections of time, place, and position for African women. This traces multiple ways in which African women have sought to challenge patriarchal roles in both precolonial and (post)colonial contexts. Students leave not with an understanding of a singular or aspirational African feminism but rather with an appreciation of the ways in which African women have and continue to challenge, reframe, and negotiate a variety of social and political positions.

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?

### 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 11:42 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

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 303 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 11:42 pm):** Rollback: As requested.

Key: 3261

## HIST 303 - African Feminisms: History, Negotiation, Belonging

Professor T.J. Tallie

Email: [ttallie@sandiego.edu](mailto:ttallie@sandiego.edu)

Class: TBA

Office: KIPJ 289

Office Hours: TBA



“I had felt victimised at home in the days when Nhamo went to school and I grew my maize. The victimisation, I saw, was universal. It didn't depend on poverty, on lack of education or on tradition. It didn't depend on any of the things I had thought it depended on. Men took it everywhere with them. Even heroes like Babamukuru did it. And that was the problem. You had to admit Nyasha had no tact. You had to admit she was altogether too volatile and strong-willed. You couldn't ignore the fact that she had no respect for Babamukuru when she ought to have had lots of it. But what I didn't like was the way that all conflicts came back to the question of femaleness. Femaleness as opposed and inferior to maleness.”

— Tsitsi Dangarembga, *Nervous Conditions*

“God, when will you create a woman who will be fulfilled in herself, a full human being, not anybody's appendage?” she prayed desperately.”

— Buchi Emecheta, *The Joys of Motherhood*

### Course Description

This course seeks to critically examine the idea of ‘African feminisms’ by looking at many different intersections of time, place, and position for African women. This course is largely shaped by historical and literary approaches, and we will be tracing multiple ways in which African women have sought to challenge patriarchal roles in both precolonial and (post)colonial contexts. By roughly dividing the course into sections on History, Negotiation, and Belonging, the course will provide different theoretical and structural ways of understanding how African women have articulated their own conditions and sought to challenge institutional inequities around them. Students will leave not with an understanding of a singular or aspirational ‘African feminism,’ but rather with an appreciation of the ways in which African women have and continue to challenge, reframe, and negotiate a variety of social and political positions.

### LEARNING OBJECTIVES



The goals of this course are to:

1. Develop a knowledge of issues in both African history and intersectional feminism both on the African continent and in the West.
  - a. Students will therefore be expected to critically self-reflect on the historic, colonial conditions that have shaped their own understandings of ‘feminism’ in a Western context.
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. **This is explicitly covered in Weeks 2-4, particularly with the historic sources in those weeks and the difficulty of finding indigenous voices in the midst of the colonial archive.**
3. Weigh competing scholarly interpretations of complicated historical processes like colonialism as well as intersectional concepts like sexuality and gender identity, employing interpretive strategies to determine which is most appropriate for assessing specific events.
  - a. **This is explicitly done during our paper writing and course discussions. Both the first paper and the overall final research paper have this built in.**
4. Effectively communicate your findings through group discussions, in-class writing assignments, and a formal paper.
  - a. Students will foreground the complex intersections of gender, race, and sexual identity throughout the histories of colonialism and violence, recognizing and articulating wider patterns of oppression, contestation, and revolution.
5. Learn to use gender and race as intersectional tools of analysis.
  - a. **This is explicitly addressed in the readings in Weeks 1-2, 10-11.**
6. Develop a facility with several key concepts (including social construction, structural oppression, and intersectionality) that have been central to gender studies, feminist thought, queer theory, and queer of color critique.
7. Understand how women’s and gender studies, queer theory, and feminist theory have influenced the production of knowledge in a variety of academic disciplines.
8. Increase our knowledge about both the particularity and the diversity of African women’s, experiences.
  - a. **This is particularly well addressed in each of the novels by Dengrimeba, Ba, Matlwa, Adichie, and Bulawayo.**
9. 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**

African Feminisms takes as its starting point the idea that Feminism is often an unmarked category that obscures raced, classed, and colonial power relations in favor of a ‘universal’ sisterhood. Students will critically engage with the histories of colonialism, particularly around gender and sexuality, and listen to the words of African women in articulating their own identities, ideologies, and strategies for survival. Through discussion and reflection, students will critically assess their own investment in Western forms of feminism that seek to claim a ‘universal’ status at the expense of others, and think intersectionally with and

through the writing of African women. Students will not instrumentalize African women's insights solely to bolster their own ideologies, but instead will emerge from the research project and class more generally with a complicated and more holistic view of myriad feminisms, and one that eschews universal, erasing narratives.

### **REQUIRED COURSE MATERIALS:**

#### **Available for purchase at the Bookstore:**

Clifton Crais and Pamela Scully, *Sara Baartman and the Hottentot Venus: A Ghost Story and a Biography*

Ifi Amadiume, *Male Daughters, Female Husbands*

Tsitsi Dengaremba, *Nervous Conditions*

Mariama Bâ, *So Long A Letter*

Kopano Matlwa, *Period Pain: A Novel*

Chimamanda Ngozi Adichie, *Americanah*

NoViolet Bulawayo, *We Need New Names*

**Blackboard:** all other class materials will be available on Blackboard. In addition, we will be reading multiple articles from the journal *Feminist Africa*, available at <http://www.feministafrica.org>. I encourage you to peruse the journal beyond the assigned articles, and to consider using some of these articles as source materials or inspiration for your paper assignments.

### **Class Format:**

This course is a seminar, which means your discussion and participation are essential.

### **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.
- You will write a one page 'write-up' of the week's readings **due at the beginning of each Thursday class**. Avoid summarizing the readings, but discuss how the readings relate to the larger themes of the course, and write down what ideas come to mind reading these pieces. These still have to be formally written pieces, however! Please don't come in with a list of bullet points, et al.
- You will be assigned two papers in this course in addition to your weekly write-ups:
- The **first paper** (due week 7), is a 5-7 page assignment that uses 3-5 sources in the course so far to answer the question: In what ways did colonialism affect the role of women in African societies? In what ways did it not?
- Your **final paper** (due during the final week of classes) will be a 20-25 page paper discussing the ways in which African women respond to social needs and pressures; I would like you to critically engage with the relationship between African women in what we have read and any of the ostensibly 'universal' categories of feminism, sexualities, history, or literature. I expect a fully cited, organized paper that discusses the complex interactions between African women, power, and agency. In preparation for this paper, **you will hand in a paper proposal with a preliminary bibliography and a rough draft**. You will also present on your final project at the end of the term. In addition, you will peer edit the rough draft of another student in the class and comment on another student's presentation. Please be advised that it is important that you start researching your final paper topic early in the term. There are no shortage of options for the paper—for

instance, you could look at African women’s writing, focusing on something as specific as poetry and women’s relationship to the state. Or you could look at diasporic exchanges between African women and women around the world—examples could include Audre Lords invocation of *Zami*, Beyoncé’s use of West African religious imagery in “Lemonade,” or Zadie Smith’s discussion of African womanhood from the POV of a biracial British black woman in *Swing Time*. There are a lot of possibilities, and I’m excited to read what you discover over this semester (it’s going to be awesome).

- There will be **no** final exam in this course. Rather, you will be turning in your final paper on exam day.
- Are you excited? I’m pretty excited about this class, not going to lie.

### Grading:

In-Class Participation:	10%	Paper #1:	20%
Weekly Write-Ups:	10%	Proposal/Bibliography	15%
Draft of Paper #2 (due wk 10):	15%	Paper #2:	30%

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. 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.

### **Week 1: African Women: Why and How**

#### **Reading:**

#### **Tuesday, 1/10:**

- Elaine Salo and Amina Mama, "Talking about feminism in Africa," *Agenda* 50 (2001): 58-63.  
[on BLACKBOARD - *We'll discuss both of these readings in class on the first day*]  
Micere Mugo, "Mother Afrika's Matriots," in *African Journal of Political Science*, 1:1 (1996),  
99-102 [on BLACKBOARD - *We'll discuss both of these readings on the first day of class*]

#### **Thursday, 1/12:**

- Desiree Lewis, "Introduction: African Feminisms," *Agenda* 50 (2001): 4-10. [on BLACKBOARD]  
Nancy Rose Hunt, "Placing African Women's History and Locating Gender." *Social History*, Vol. 14, No. 3, p. 359-379. [on BLACKBOARD]  
Oshadi Mangena, "Feminism (singular), African feminisms (plural) and the African diaspora," *Agenda* 58 (2003): 98-100 [on BLACKBOARD]  
Oyeronke Oyewumi. "Introduction: Feminism, Sisterhood, and *Other* Foreign Relations," in Oyeronke Oyewumi (ed.), *African Women and Feminism*, 1-24 [on BLACKBOARD].  
Naomi Nkealah, "(West) African Feminisms and Their Challenges," *Journal of Literary Studies*, 23:2 (2016), 61-74. [on BLACKBOARD]

### **Part One: History**

### **Week 2: Pre-Colonial African Women and Colonial Contact**

- Tues, 1/17: Ifi Amadiume, *Male Daughters, Female Husbands*, p. 1-116  
Oyeronke Oyewumi. "Visualizing the Body: Western Theories and African Subjects,"

in Oyeronke Oyewumi (ed.), *African Gender Studies: a Reader* (Palgrave, 2005), 3-21.  
[on BLACKBOARD]

- Thurs, 1/19: Ifi Amadiume, *Male Daughters, Female Husbands*, p. 117-220  
Agnes Atia Apusigah, "Is gender yet another colonial project?" *Quest: An African Journal of Philosophy*. 20 (2006) 23-44 [on BLACKBOARD]  
Selections from *The Life and Struggle of Our Mother Walatta Petros: A Seventeenth-Century African Biography of an Ethiopian Woman*, by Galawdewos (1672), translated and edited by Wendy Laura Belcher and Michael Kleiner (2015) [on BLACKBOARD]

### **Week 3: Patriarchal Alliances?**

- Tues, 1/24: Jeff Guy, "An Accommodation of Patriarchs: Theophilus Shepstone and the Foundations of the System of Native Administration in Natal" [on BLACKBOARD]  
Selections from Elizabeth Schmidt, *Peasants, Traders, & Wives: Shona Women in the History of Zimbabwe, 1870-1939*. [on BLACKBOARD]
- Thurs, 1/26: Helen Bradford, "Women, Gender and Colonialism: Rethinking the History of the British Cape Colony and Its Frontier Zones, C. 1806-70," *The Journal of African History* 37.3 (1996): 351-370 [on BLACKBOARD]  
Oyeronke Oyewumi. "The White Woman's Burden: African Women in Western Feminist Discourse," in Oyeronke Oyewumi (ed.), *African Women and Feminism*, 25-44 [on BLACKBOARD].

### **Week 4: Women and Challenges to the Colonial State**

- Tues, 1/31: Selections from Teresa Barnes, *We Women Worked So Hard': Gender, Urbanization and Social Reproduction in Colonial Harare, Zimbabwe, 1930-1956*  
Selections from Jean Allman, *I Will Not Eat Stone: A Woman's History of Colonial Asante*
- Thurs, 2/2: Pumla Dineo Gqola, "Ufanele Uqavile: Blackwomen, Feminisms and Postcoloniality in Africa," *Agenda* 50 (2001): 11-22. [on BLACKBOARD]  
Valerie Amos and Pratibha Parmar, "Challenging Imperial Feminism," *Feminist Review*, Vol.17 (1984), p. 3-19 [on BLACKBOARD]

### **Part Two: Negotiations**

### **Week 5: Families, Bodies, and Reproduction**

- Tues, 2/7: Mariama Bâ, *So Long A Letter* [don't let the slim size fool you; plan ahead!]
- Thurs, 2/9: Rizwana Habib Latha, "Feminisms in an African Context: Mariama Bâ's so Long a Letter," *Agenda* 50 (2001): 23-40. [on BLACKBOARD]
- Meghan Healy-Clancy, "Women and the Problem of Family in Early African Nationalist History and Historiography," *South African Historical Journal* 64.3 (2012): 450-471. [on BLACKBOARD]

### **\*Paper #1 Due\***

### **Week 6: Negotiating African Womanhood and (post)colonialism**

Tues, 2/14: Tsitsi Dengaremba, *Nervous Conditions*, chapters 1-6

Thurs, 2/16: Finish *Nervous Conditions*

Susan Andrade, "Gender and 'the public sphere' in Africa: writing women and rioting women." *Agenda* 17.54 (2002): 45-59. [on BLACKBOARD]

**\*\*Final paper proposal and bibliography due Friday, February 17 by 4pm\*\***

### **Week 7: Women, Activism, and National Struggles**

Tues, 2/28: Elizabeth Schmidt, "Emancipate Your Husbands! Women and Nationalism in Guinea, 1953-58," and Tamara Lyons, *Guns and Guerilla Girls: Women in the Zimbabwean National Liberation Struggle*," in *Women in African Colonial Histories*, p. 282-326. [on BLACKBOARD]

In Conversation: Pauline Dempers and Yaliwe Clarke, *Feminist Africa* 14 (2010). [on BLACKBOARD]

Thurs, 3/2: Thomas Sankara, *Women's Liberation and the African Freedom Struggle* [on BLACKBOARD]

Fatima Meer, *Women In the Apartheid Society*, 1985

Rachel Sandwell, "'Love I Cannot Begin to Explain': The Politics of Reproduction in the ANC in Exile, 1976-1990," *Journal of Southern African Studies*, 41:1 (2015), 63-81 [on BLACKBOARD]

### **Week 8: Race, Belonging, and Female Agency**

Tues, 3/7: Chimamanda Ngozi Adichie, *Americanah* (first half of novel).

Thurs, 3/9: Finish *Americanah*

Abena Busia, "In Search of Chains Without Iron: On Sisterhood, History and the Politics of Location," in Oyeronke Oyewumi (ed.), *African Women and Feminism*, 257-268 [on BLACKBOARD].

### **Week 9: The Legacy of Sarah Baartman**

Tues, 3/14: Clifton Crais and Pamela Scully, *Sara Baartman and the Hottentot Venus: A Ghost Story and a Biography*

Thurs, 3/16: Pumla Gqola, "'Crafting epicentres of agency': Sarah Bartmann and African Feminist Literary Imaginings," *Quest: An African Journal of Philosophy*. 20 (2006) 45-76 [on BLACKBOARD]

Yvette Abrahams, "Colonialism, Dysfunction and Disjuncture: Sarah Bartmann's Resistance (Remix)," *Agenda* 58 (2003): 12-26 [on BLACKBOARD]

Cleuci de Oliveira, "Saartjie Baartman: The Original Booty Queen," *Jezebel*, 14

November 2014: <http://jezebel.com/saartjie-baartman-the-original-booty-queen-1658569879>

Neelika Jayawardane, "#EpicFail When @Jezebel Wanted to make Saartjie Baartman Relevant to Millenials," *Africa Is A Country*, 18 November 2014:

<http://africasacountry.com/when-jezebel-wanted-to-make-saartjie-baartman-relevant-to-millenials-epicfail-2/>

Part Three: Belonging

**Week 10: Intersections: Sexuality, Queerness, and Being a 'Black Lesbian'**

**\*draft/extensive outline of your final paper due Friday of this week in my box\***

Tues, 3/21: Pumla Gqola, "Through Zanele Muholi's eyes: reimagining ways of seeing Black lesbians," in Sylvia Tamale. ed. *African Sexualities: A Reader*. [on BLACKBOARD]  
Kylie Thomas, "Zanele Muholi's intimate archive: photography and post-apartheid lesbian lives." *Safundi: The Journal of South African and American Studies* 11.4 (2010): 421-436.

Thurs, 3/23: [Work on Drafts of final paper in class in groups. The draft itself is due in my mailbox by 4pm on Friday]

**Week 11: Intersections, continued: Sexuality, Bodies, Africanness**

Tues, 3/28: Sibongile Ndashe, "Seeking the Protection of LGBTI rights at the African Commission for Human and People's Rights," *Feminist Africa*, 15 (2011) [on BLACKBOARD]  
Sekoetlane Jacob Phamodi, "[Interrogating the notion of "corrective rape" in contemporary public and media discourse](http://www.consultancyafrica.com/index.php?option=com_content&view=article&id=886:interrogating-the-notion-of-corrective-rape-in-contemporary-public-and-media-discourse&catid=59:gender-issues-discussion-papers&Itemid=267)" ([http://www.consultancyafrica.com/index.php?option=com\\_content&view=article&id=886:interrogating-the-notion-of-corrective-rape-in-contemporary-public-and-media-discourse&catid=59:gender-issues-discussion-papers&Itemid=267](http://www.consultancyafrica.com/index.php?option=com_content&view=article&id=886:interrogating-the-notion-of-corrective-rape-in-contemporary-public-and-media-discourse&catid=59:gender-issues-discussion-papers&Itemid=267))  
Selections from Pumla Gqola, *Rape: A South African Nightmare* [on BLACKBOARD]

Thurs, 3/30: Mary Modupe Kolawole, "Transcending incongruities: rethinking feminism and the dynamics of identity in Africa." *Agenda* 17.54 (2002): 92-98. [on BLACKBOARD]  
Barbara Mbire-Barungi, "Ugandan feminism: Political rhetoric or reality?" *Women's Studies International Forum*. 22:4 (1999): 435-439. [on BLACKBOARD]

**Week 12: Questioning Categories: Africa, Woman, Community, Authenticity**

Tues, 4/4: Kopano Matlwa, *Period Pain: A Novel*

Thurs, 4/6: Leila Dougan, "[Policing Black Women's Hair](#)," *Africa Is A Country* (2016)  
Elaine Salo, "Coconuts do not live in Townships: Cosmopolitanism and its Failures in the Urban Peripheries of Cape Town," *Feminist Africa* 13 (2009). [on BLACKBOARD]  
Images from *Lady* by Susie Oludele [on Blackboard]

**Week 13: Return to Zimbabwe**

Tues: NoViolet Bulawayo, *We Need New Names* (first half of novel)

Thurs: NoViolet Bulawayo, *We Need New Names* (rest of novel)

**Week 14: What have We Learned, What Do We Not Know Still?**

Tues: Presentations, Day 1



Thurs:           Presentations, Day 2

- **Final paper due Tuesday, April 11, by 5pm.**

# New Course Proposal

Date Submitted: 08/14/18 2:32 pm

## Viewing: HIST 304 : Africa in the Western Imagination

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](#)

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  
304

Department

History (HIST)

College

College of Arts & Sciences

Title of Course

Africa in the West Imagination

Catalog Title

Africa in the Western Imagination

Credit Hours

3

Weekly Contact  
Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course  
Description

From benefit concerts to AIDS charities to study abroad literature, Africa is everywhere. And yet it is frequently explained only in absence or in suffering. Rather than being a place that is defined by what it is, often Africa is viewed by what it is not, and the term 'Afro-pessimism' has been coined by some to criticize such solely negative depictions of a vast and varied continent. What, then, is 'Africa': a location on a map, a geographical boundary? Who are 'Africans'? What does the idea mean and how is it used? This course draws on literature and popular culture to discuss the very idea of 'Africa' and how the concept has been created, redefined, re-imagined, and (de)constructed in differing times and spaces.

Primary Grading  
Mode

Standard Grading System- Final

Method(s) of  
delivery

Lecture

Faculty Course  
Workload

Same as course credit

### 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 11:42 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

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:

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 304 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 11:42 pm):** Rollback: As requested.

Key: 3262

## History 304: Africa In the Western Imagination

Professor T.J. Tallie

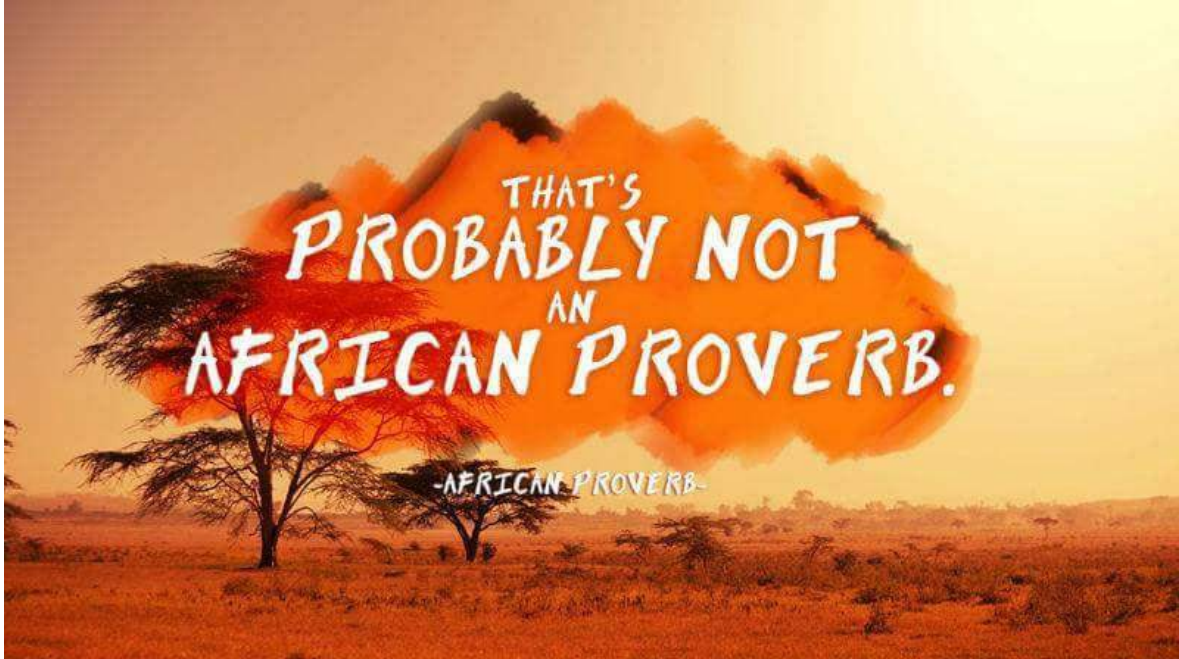
Email: [ttallie@sandiego.edu](mailto:ttallie@sandiego.edu)

Fall 2018

Class: M/W 5:30-6:50pm, 7pm-8:20pm KIPJ 219

Office: KIPJ 289

Office Hours: Mondays 3-5pm, Wednesdays, 4-5pm, or by appointment.



### Course Description:

“The state of Africa is a scar on the conscience of the world. But if the world as a community focused on it, we could heal it. And if we don't, it will become deeper and angrier.”

—Tony Blair, October 2, 2001.

“It is not true, either as a starting point or as a conclusion, that Africa is an incomparable monster, a silent shadow and mute place of darkness, amounting to no more than a lacuna.”

—Achille Mbembe, *On The Post-Colony*.

From benefit concerts to AIDS charities to study abroad literature, Africa is everywhere. And yet it is frequently explained only in absence or in suffering. Rather than being a place that is defined by what it is, often Africa is viewed by what it is not, and the term ‘Afro-pessimism’ has been coined by some to criticize such solely negative depictions of a vast and varied continent.

What, then, is ‘Africa’: a location on a map, a geographical boundary? Who are ‘Africans’? What does the idea mean and how is it used? This course does not attempt to give a systematic, tightly ordered history of a varied continent, nor is it a survey of events; rather, this course draws on

literature and popular culture to discuss the very idea of ‘Africa’ and how the concept has been created, redefined, re-imagined, and (de)constructed in differing times and spaces.

## LEARNING OBJECTIVES

The goals of this course are to:

1. Formulate and explore questions pertaining to both African history and depictions of the continent in American and European media.
  - a. Students will therefore be expected to critically self-reflect on their own relationship with the myriad ways Westerners have conceived of Africa within a matrix of historic power relations.
2. Analyze a range of primary sources, articulate their relationship to both historic context and contemporary understandings of Africa, and cite them as evidence to support your arguments.
  - a. Students will identify tropes that exist about the African continent in Western media and historic documents while also foregrounding the historic inequities that have shaped many of these stereotypical narratives.
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 contemporary relationships between the West and Africa.
4. Effectively communicate your findings through group discussions, in-class writing assignments, and a formal paper.
  - a. Students will foreground the complexities of history, intersecting identities, and structural violence behind the creation of contemporary Africa as a discursive category in the West and in turn analyze the role that ‘Africa’ plays in their daily lives.
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:

Africa In the Western Imagination is a course designed to explicitly challenge students living in North America to think of their investment in Western narratives about the continent of Africa. Daily class discussions revolve around the idea of critically assessing multiple aspects of popular culture in the West (including film, music videos, literature, and fashion) and uncover the ways in which Africa is rendered specifically for the self-understanding of the West. Students will trace the historic roots of these ideologies from the slave trade and colonization and trace historically their different iterations from the eighteenth through twenty-first centuries. Finally, by completing a pop culture artifact research project that explicitly names their investment in interlocking histories of raced, gendered, and classed oppression, students will emerge as self-reflexive, thoughtful scholars of their own culture and effectively interrogate the instrumentalization of the African continent in their everyday life.

## 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 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 Tintin). Using these sources, write a short essay that answers the question: do Western depictions of Africa tell us more about Africans or Europeans/Americans? Why? **This paper is due on Wednesday, 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 African history and perceptions of the continent. The topic, which you will choose and develop with my consultation and final approval, should specifically use a pop culture ‘artifact’ – a book, an article, music video, song, or other item—and analyze how this piece tells us something about Western imaginings of ‘Africa’ as an idea or place. You should relate your project to larger issues discussed in class, including African history, (anti-)colonialism, representation, Afrocentrism, or any of the major themes we explore in the class. 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 ten**, you should present an annotated bibliography of at least five scholarly sources that you will be consulting for your paper. This is worth at 15% of your grade.
- A rough draft of at least **5 pages** in length is due at the beginning of class on **Weds, November 28**. 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 20% of your grade.**
- During the final week of classes, you will offer a **brief** (3-5 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 15% of your grade.**
- **Your final project should be 10 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 developed piece of writing and will have been able to make your own claims about a specific aspect of Africa and its representation. **The final project is worth 25% of your grade.**
- There will be **no final written exam** in this course. Rather, your final paper is due to me electronically on blackboard **by 5pm on Tuesday, December 18**. If you would like to receive feedback on your final paper, please write “Feedback” on the top page.

#### Grading:

Class Participation:	10%	Short Paper:	10%
Midterm	20%	Prospectus/Research Outline:	10%
Class Presentation:	10%	Rough Draft of Project:	15%
Final Project:	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 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. Contact me: professors are neither robots, nor monsters. We know how things can be overwhelming. It's far better to let me know in an advance than after the fact.
- If it becomes clear that the class as a whole is not doing the assigned readings, I may give unannounced quizzes on the readings.
- 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 **three 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.

### **Required Course Materials:**

#### **Available for purchase at the Bookstore:**

Maya Angelou, *All God's Children Need Traveling Shoes*,  
Ishmael Beah, *A Long Way Gone: Memoirs of a Boy Soldier*, 2007.  
Joseph Conrad, *Heart of Darkness* (Dover Thrift Edition, 1990)  
Richard Dowden, *Africa: Altered States, Ordinary Miracles*, 2010.  
Marc Epprecht, *Heterosexual Africa?: History of an Idea from Age of Exploration to the Age of AIDS*, 2008  
Curtis Keim, *Mistaking Africa: Curiosities and Inventions in the American Mind*, 2014 [2018 reissue].  
R.A. Montgomery, *The Lost Jewels of Nabooti*, 1981 [2006 reissue]  
Tanya Pergola, *Time Is Cows: Timeless Wisdom of the Maasai*, 2013.

### **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.

### **Schedule**

#### **Week 0: From Bono to Toto, Blessing the Rains Down in Africa**

Weds, 9/5: Welcome and Introduction

#### **Week 1: Introducing Ideas, Placing Africa**

##### **Readings:**

##### **Monday, 9/10:**

Tanya Pergola, *Time Is Cows*, p. 11-57

Binyavanga Wainaina, "How to Write About Africa," *Granta* 92. Available at:

<http://www.granta.com/Archive/92/How-to-Write-about-Africa/Page-1>

##### **Wednesday, 9/12:**

James Ferguson, *Global shadows: Africa in the neoliberal world order*, 2006, p. 1-25. [on Blackboard]

Curtis Keim, *Mistaking Africa: Curiosities and Inventions in the American Mind*, p. 3-33

Martin Lewis and Karen Wigen, *The Myth of Continents: A Critique of Metageography*,

1997, p. 1-19 [on BLACKBOARD]

**Week 2: 'Unchanging Africa' : Africa, Time, and the West**

**Mon, 9/17:**

Keim, *Mistaking Africa*, p 67-83.

Parker and Rahbone, *African History: A Very Short Introduction*, p. 1-24 [on Blackboard]

Martin Lewis and Karen Wigen, *The Myth of Continents: A Critique of Metageography*,  
1997, p. 21-46 [on BLACKBOARD]

**Weds, 9/19:**

Achille Mbembe, *On The Postcolony*, 2001, p. 1-24. [on BLACKBOARD]

Parker and Rahbone, *African History: A Very Short Introduction*, p. 25-47 [on Blackboard]

**Week 3: Ideas of Civilization, Race, Barbarism**

**Mon, 9/24:**

Keim, *Mistaking Africa*, p. 35-67, 169-187.

[we'll watch some Nas Daily videos in class today as well]

**Weds, 9/26:**

Dorothy Hammond & Alta Jablow, *The Africa That Never Was*, p. 49-73 [on Blackboard]

Worger, Clark, and Alpers, *Africa and the West: Volume I*, p. 217-260 [on Blackboard]

**Week 4: Giving Gifts and African Timelessness.**

**Mon, 10/1:**

Selections from Nuruddin Farah, *Gifts*, 1993. 1-21, 40-50 [on Blackboard]

Keim, *Mistaking Africa*, p. 83-105

Julius Nyerere. *The Arusha Declaration*, 1967. [on Blackboard]

**Weds, 10/3:**

Keim, *Mistaking Africa*, p. 113-163.

Pergola, *Time Is Cows*, p. 132-156 (feel free to keep reading the....er..yoga)

**Week 5: The Horror! Conrad, the Congo, and 'Darkest Africa' Writ Large**

**Mon, 10/8:**

Hergé, *Tintin in the Congo*.

[on Blackboard, also accessible here: <http://tintinadventures.tripod.com/id2.html>]

**\*Short Paper due in class\***

**Weds, 10/10:**

Joseph Conrad, *Heart of Darkness* [the whole book. You can do it.]

Chinua Achebe, "An Image of Africa: Racism in Conrad's 'Heart of Darkness'" *Massachusetts Review*. 18. 1977. (accessible here: <http://kirbyk.net/hod/image.of.africa.html>)

**Week 6: Reflecting on Ubiquitous 'Africa'**

**Mon, 10/15:** Watch 'Mean Girls' in class (last few minutes will finish on Weds)

**Weds, 10/17:** R.A. Montgomery, *The Lost Jewels of Nabooti*, 1981 [2006]  
Elliot Ross, "[The Danger of A Single Book Cover](#)" 2014  
Michael Silverberg, "[Acacia Fatigue](#)" 2014  
Bradley Campbell, "[Need A Cover For Your Book About Africa?](#)" 2014

**Week 7: Portraits of Violence: Blood Diamonds and Child Soldiers**

**Mon, 10/22 :** Ishmael Beah, *A Long Way Gone: Memoirs of a Boy Soldier*, 2007.  
<http://www.invisiblechildren.com> Invisible Children Website

**Weds, 10/24:** Greg Campbell, *Blood Diamonds*, 2006. Prologue and Chapters 1 & 3. [on Blackboard]  
Teju Cole, "The White Savior Industrial Complex," 2012: (read here:  
[http://www.theatlantic.com/international/archive/2012/03/the-white-savior-industrial-complex/254843/?single\\_page=true](http://www.theatlantic.com/international/archive/2012/03/the-white-savior-industrial-complex/254843/?single_page=true))  
Youtube: "[Kony2012](#)" (2012)  
**\*Research Outline Due\***

**Week 8: Place of Disaster: HIV/AIDS and Civil Wars**

**Mon, 10/29: \*MIDTERM\* (I BELIEVE IN YOU)**

**Weds, 10/31:** Marc Epprecht, *Heterosexual Africa?* pg. 1-65; 100-130.  
**\*HAPPY HALLOWEEN\* : No Ebola Costumes, please:**  
<https://www.youtube.com/watch?v=-49WbuZU5H0&feature=youtu.be&t=39s>

**Week 9: Place of Disaster, part II: Despots and Civil War**

**Mon, 11/5:** Richard Dowden, *Africa: Altered States, Ordinary Miracles*, p. 1-50, 321-353

**Weds, 11/7:** Richard Dowden, *Africa: Altered States, Ordinary Miracles*, p. 223-255

**Week 10: Solipsism on Screen: The Trials of Nicholas Garrigan**

**Mon, 11/12:** **Last King of Scotland**, watch in class  
**\*annotated bibliography due in class\***

**Weds, 11/14:** **Last King of Scotland**, finish in class  
Richard Dowden, *Africa: Altered States, Ordinary Miracles*, p. 127-157

**Week 11: African Americans and Africa?**

**Mon, 11/19:** Maya Angelou, *All God's Children Need Traveling Shoes*, p. 3-95  
Michael Twitty, "Preface" in *The Cooking Gene* [on Blackboard]

**Weds, 11/21: [NO CLASS: HOLIDAY]**

**Week 12: African Americans and Africa**

**Mon, 11/26:** Maya Angelou, *All God's Children Need Traveling Shoes*, p. 96-208  
Michael Twitty, "0.01 Percent" and "Sankofa" in *The Cooking Gene* [on Blackboard]

**Weds, 11/28: Black Panther**, watch in class  
**\*ROUGH DRAFT DUE\***

**Week 13: African Americans and Africa II: Black Panther and Wakanda Forever?**

**Mon, 12/3: finish Black Panther in class, full discussion, BE READY!**

Kendrick Lamar, “Blacker the Berry”/ “Alright” (2016)

<https://www.theverge.com/2016/2/15/11004624/grammys-2016-watch-kendrick-lamar-perform-alright-the-blacker-the-berry>

**Weds, 12/5: \*FIRST DAY OF CLASS PRESENTATIONS\***

**Week 14: From (RED) to ‘World Music’: The Commodification of Africa**

**Mon, 12/10:** David Carr, “Citizen Bono Brings Africa to Idle Rich,” *New York Times*, 2007

[\[http://www.nytimes.com/2007/03/05/business/media/05carr.html\]](http://www.nytimes.com/2007/03/05/business/media/05carr.html)

Laura Starita, “(Red) Gets a Beating,” 2007

[\[http://www.philanthropyaction.com/nc/red\\_gets\\_a\\_beating/\]](http://www.philanthropyaction.com/nc/red_gets_a_beating/)

Teresa Barnes, “Project Red: The Marketing of African Misery,” *The Journal of Pan African Studies*, vol.2, no.6, September 2008

[\[http://www.ipanafrican.org/docs/vol2no6/2.6\\_Product\\_Red\\_Marketing\\_Of\\_African\\_Misery.pdf\]](http://www.ipanafrican.org/docs/vol2no6/2.6_Product_Red_Marketing_Of_African_Misery.pdf)

Red Campaign Website: <http://www.red.org>

“Rock and Rebellion: Subversive Effects of Live Aid and ‘Sun City’” *Popular Music*, Vol. 6, No. 1 (Jan., 1987), pp. 67-76 [on BLACKBOARD]

Michael Stone, “Garifuna Song, Groove Locale, and ‘World Music’ Mediation,” in Natascha Gentz and Stefan Kramer, ed., *Globalization, Cultural Identity and Media Representations*, 2006, p. 59-80 [on BLACKBOARD]

**\*SECOND SET OF IN CLASS PRESENTATIONS\***

**Weds, 12/12: *Music Videos to Watch:***

Amadou et Mariam, “C’est Ne pas Bon”

[\[http://www.youtube.com/watch?v=MAFK8hxlLGs&feature=fvw\]](http://www.youtube.com/watch?v=MAFK8hxlLGs&feature=fvw)

Manu Chao, “Denia”

[\[http://www.youtube.com/watch?v=AMpWEXG5OsU&feature=related\]](http://www.youtube.com/watch?v=AMpWEXG5OsU&feature=related)

Amadou & Mariam, Manu Chao, “Senegal Fast Food”

[\[http://www.dailymotion.com/video/x91nyt\\_amadou-et-mariam-manu-chao-senegal\\_music\]](http://www.dailymotion.com/video/x91nyt_amadou-et-mariam-manu-chao-senegal_music)

Review of Amadou et Mariam’s album “Welcome to Mali”

[\[http://pitchfork.com/reviews/albums/12435-welcome-to-mali/\]](http://pitchfork.com/reviews/albums/12435-welcome-to-mali/)

**\*THIRD SET OF IN CLASS PRESENTATIONS\***

- Final paper will be due during exam week.

# New Course Proposal

Date Submitted: 08/14/18 2:48 pm

## Viewing: HIST 305 : Queering Colonialism: Bodies, Negotiation, Belonging

Last edit: 01/28/19 5:43 pm

Changes proposed by: colinf

Programs  
referencing this  
course

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

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  
305

Department

History (HIST)

College

College of Arts & Sciences

Title of Course

Queering Colonialism

Catalog Title

Queering Colonialism: Bodies, Negotiation, Belonging

Credit Hours

3

Weekly Contact  
Hours

Lecture: 0

Lab: 0

Other: 0

Catalog Course  
Description

This course seeks to examine the many intersectional and overlapping threads in the histories of colonialism, gender, and sexuality. As authors like Achmat and Cohen have argued, colonialism has simultaneously supported and been supported by heteronormative, patriarchal, and white-supremacist regimes. This course looks at three avenues in which the 'normal' has been both created and contested in colonial histories: the body, belonging, and becoming. We read from a variety of disciplines, eras, and locations in order to understand how bodies can be made normal or 'queer.' We also examine how imperial structures of rule impact the daily lived experiences of people as they attempt to find spaces of belonging and potential for becoming part of a larger group. movement. or idea.

Primary Grading  
Mode

Standard Grading System- Final

Method(s) of  
delivery

Lecture

Faculty Course  
Workload

Same as course credit

### 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 11:42 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

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 non-Europe/non-US history and gives students an opportunity to satisfy global diversity 2 in the core. It also introduces students to history of sexuality, which is underrepresented in our curriculum.

**Supporting documents**

[HIST 305 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 11:42 pm):** Rollback: As requested.

Key: 3263



## HIST 305 - Queering Colonialism: Bodies, Negotiation, Belonging

Professor T.J. Tallie

Email: [ttallie@san Diego.edu](mailto:ttallie@san Diego.edu)

Class: TBA

Office: KIPJ 289

Office Hours: TBA



Kent Monkman, *Si je t'aime prends garde à toi (Study for Icon for a New Empire)*, 2007

“The conquest, control and discipline of the African male body has signified consolidation of social discipline in Southern Africa, and this process is intimately bound up with sexuality. The central role of missionaries in the process of colonial conquest, the rise of the colonial state as the new sovereign power on the subcontinent, and the interests of the mining houses, at times contested, but mostly colluded, in the formation of institutions to regulate the distribution and discipline of the bodies of all its subjects.” – Zackie Achmat

“I envision a politics where one's relation to power, and not some homogenized identity, is privileged in determining one's political comrades. I'm talking about a politics where the *nonnormative* and *marginal* position of punks, bulldaggers, and welfare queens, for example, is the basis for progressive transformative coalition work.” –Cathy Cohen

### Course Description

This course seeks to examine the many intersectional and overlapping threads in the histories of colonialism, gender, and sexuality. As authors like Achmat and Cohen have argued, colonialism has simultaneously supported and been supported by heteronormative, patriarchal and white supremacist regimes. This course will look at three avenues in which the ‘normal’ has been both created and contested in colonial histories: the body, belonging, and becoming. We will read from a variety of disciplines, eras, and locations in order to understand how bodies can be made normal or ‘queer.’ We will also examine how imperial structures of rule impact the daily lived experiences of people as they attempt to find spaces of belonging and potential for becoming part of a larger group, movement, or idea.

## LEARNING OBJECTIVES

As this course is cross-referenced in both History and Women's and Gender Studies, the goals of this course are to:

1. Develop a knowledge of issues in both colonial history and critical theoretical responses, including feminist, queer of color, and other critical methodologies.
  - a. Students will therefore be expected to critically self-reflect on the historic conditions that have shaped their own understandings of modern gender order in the contemporary world.
  - b. **This will be accomplished through the weekly write-up responses, and through both paper assignments**
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. **This will be accomplished both in class discussion, but explicitly in the paper writing process, particularly for the final assignment. The readings in weeks 1-3 and week 8 are explicitly about the limitations of primary sources and reading them through colonial archives.**
3. Weigh competing scholarly interpretations of complicated historical processes like colonialism as well as intersectional concepts like sexuality and gender identity, employing 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 gender, race, and sexual identity throughout the histories of colonialism and violence, recognizing and articulating global patterns of oppression, contestation, and revolution.
  - b. **This is built into all aspects of the course, and is particularly salient in the final class assignment, which is designed to incorporate the material covered during the semester.**
5. Learn to use gender as a tool of analysis.
6. Develop a facility with several key concepts (including social construction, structural oppression, and intersectionality) that have been central to gender studies, feminist thought, queer theory, and queer of color critique.
7. Understand how women's and gender studies, queer theory, and feminist theory have influenced the production of knowledge in a variety of academic disciplines.
8. Increase our knowledge about both the particularity and the diversity of women's, queer, and people of color experiences.
  - a. **This is particularly underlined through the Solomon and Womack novels, which are intersectional at their very core.**
9. Cite sources ethically and legally following the conventions of the Chicago Manual of Style.

### DISJ Pedagogy

Queering Colonialism explicitly asks students to think about their investments in normative structures of sexuality, gender, and race as part of living and studying within a settler society. Weekly discussions will

require students to reflect on the myriad ways that they are disciplined into forms of sexual and social order, and students will historically trace the roots of these structures each week. Finally, their final research project will require them to critically assess the implicit violences and orientation devices established in settler societies as well as the ways that indigenous peoples have continued to resist such re-orienting. A student in Queering Colonialism will emerge with a deep, critical awareness of forms of normative power naturalized every day through colonialism.

## **REQUIRED COURSE MATERIALS:**

### **Available for purchase at the Bookstore:**

Cherríe Moraga, Gloria Anzaldúa, eds. *This Bridge Called My Back: Writings By Radical Women of Color*, 1981 [2002]

Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, 2006

Qwo-Li Driskill, Chris Finley, Brian Joseph Gilley and Scott Lauria Morgensen, eds. *Queer Indigenous Studies: Critical Interventions in Theory, Politics, and Literature*, 2011

Craig S. Womack, *Drowning in Fire: A Novel*, 2001

Rivers Solomon, *An Unkindness of Ghosts*, 2018

**Blackboard:** all other class materials will be available on Blackboard.

### **Class Format:**

This course is a seminar, which means your discussion and participation are essential.

### **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.
- You will write a one page 'write-up' of the week's readings **due at the beginning of each Thursday class**. Avoid summarizing the readings, but discuss how the readings relate to the larger themes of the course, and write down what ideas come to mind reading these pieces. These still have to be formally written pieces, however! Please don't come in with a list of bullet points, et al.
- You will be assigned two papers in this course in addition to your weekly write-ups:
- The **first paper** (due week 6), is a 5-7 page assignment that uses 3-5 sources in the course so far to answer the question: How do colonial states create norms for sexuality, gender and race? How do people resist these norms?
- Your **final paper** (due during the final week of classes) will be a 20-25 page paper discussing the ways in which people have challenge the normative structures of colonialism or imperialism. I would like you to critically engage with the relationship between resistance in what we have read and any of the ostensibly 'universal' categories of feminism, sexualities, history, or identity. I expect a fully cited, organized paper that discusses the complex interactions between colonialism, resistance, power, and agency. In preparation for this paper, **you will hand in a paper proposal with a preliminary bibliography and a rough draft**. You will also present on your final project at the end of the term. In addition, you will peer edit the rough draft of another student in the class and comment on another student's presentation. Please be advised that it is important that you start researching your final paper topic early in the term.

- There will be **no** final exam in this course. Rather, you will be turning in your final paper on exam day.

### Grading:

In-Class Participation:	10%	Paper #1:	20%
Weekly Write-Ups:	10%	Proposal/Bibliography	10%
Draft of Paper #2 (due wk 10):	20%	Paper #2:	30%

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.

### *Part One: Bodies*

### **Week 1: Introducing Empire, Sexuality, and Colonialism**

#### **Reading:**

Tuesday 1/9: **MUST BE READ before the first day of class! (I know, it's rough! I believe in you!)**

“African LGBTI Declaration,” [on Blackboard]

Gayle Rubin, “Thinking Sex: Notes for A Radical Theory of the Politics of Sexuality, 1984 [on BLACKBOARD]

Siobhan Somerville, “Queer,” in *Keywords for American Studies*, link:

<http://keywords.nyupress.org/american-cultural-studies/essay/queer/>

Thursday 1/11: Sara Ahmed, “Introduction: Find Your Way,” *Queer Phenomenology*, p. 1-24

Michael Warner, “Fear of A Queer Planet,” *Social Text* 29 (1991), p. 3-17 [on BLACKBOARD]

Sarah Hunt and Cindy Holmes, “Everyday Decolonization: Living a Decolonizing Queer Politics,” in *Journal of Lesbian Studies*, 2015 [on BLACKBOARD]

### *Part One: Bodies*

### **Week 2: Imperialism as Bodily Project**

Tues, 1/16: Anne McClintock, *Imperial Leather*, p. 21-74 [on BLACKBOARD]

Lee Wallace, “Outside History: Same Sex Sexuality and the Colonial Archive,” in *Embodiments of Cultural Encounters*, p. 61-74 [on BLACKBOARD]

Sylvia Tamale, “Researching and theorizing sexualities in Africa,” in *African Sexualities: A Reader*, p. 11-36 [on BLACKBOARD]

Thurs., 1/18: **Visitor: Michael Twitty [discussion to follow]**

Nayan Shah, “Adjudicating Intimacies on U.S. Frontiers,” in Ann L Stoler, (ed) *Haunted By Empire*, 116-139 [on BLACKBOARD].

Damon Salesa, “Samoa’s Half-Castes and Some Frontiers of Comparison” in Ann L Stoler, (ed) *Haunted By Empire*, 71-93 [on BLACKBOARD].

Michael Twitty, “Preface” and “White Man in the Woodpile” in *The Cooking Gene* [on BLACKBOARD]

### **Week 3: (Mis)Reading Bodies**

- Tues, 1/23: Jennifer Morgan, 'Male Travellers, Female Bodies and the gendering of racial ideologies, 1500-1750' in Burton and Ballantyne (eds), *Bodies in Contact*, 54-66 [on BLACKBOARD]
- Zacke Achmat, "'Apostles of civilised vice': 'Immoral practices' and 'unnatural vice' in South African prisons and compounds, 1890-1920," *Social Dynamics*, 1993 19 (2): 92-110. [on BLACKBOARD]
- Maria Lugones, Heterosexualism and the Colonial / Modern Gender System, *Hypatia*, Volume 22, Number 1, Winter 2007, p. 186-209 [on BLACKBOARD]
- Thurs, 1/25: Kathleen Wilson, 'Thinking Back: Gender Misrecognition and Polynesian Subversions Abroad the Cook Voyages' in Stephen Howe (ed), *The New Imperial Histories Reader*, 195-205. [on BLACKBOARD]
- Nakanyike Musisi, "The Politics of Perception or Perception as Politics? Colonial and Missionary Representations of Baganda Women, 1900-1945", in Allman, Geiger, and Musisi (ed), *Women in African Colonial Histories*, 95-115. [on BLACKBOARD]
- Teresia K. Teaiwa, "bikinis and other s/pacific n/oceans," *The Contemporary Pacific* 6 (1): 87-109. [on BLACKBOARD]

### **Week 4: How Brown Bodies Become Queer**

- Tues, 1/30: Cathy Cohen, "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?" *GLQ*, May 1997 3(4): 437-465 [on BLACKBOARD]
- Marc Epprecht, *Heterosexual Africa?*, p. 34-64 [on BLACKBOARD]
- Michelle Erai, "A Queer Caste: Mixing Race and Sexuality in Colonial New Zealand," in *Queer Indigenous Studies*, 66-80
- Thurs, 2/1: Scott Morgensen, "Settler Homonationalism: Theorizing Settler Colonialism within Queer Modernities." *GLQ*, 2010 16 (1-2): 105-131 [on BLACKBOARD]
- Marc Rifkin, *When Did Indians Become Straight?*, p. 3-44. [on BLACKBOARD]
- T.J. Tallie, "Queering Natal: Settler Logics and the Disruptive Challenge of Zulu Polygamy." *GLQ: A Journal of Lesbian and Gay Studies* 19, no. 2 (2013): 167-189. [on BLACKBOARD]

### **Part Two: Negotiations**

### **Week 5: Intersectional Challenges - Queer of Color Critique**

- Tues, 2/6: Cherri Moraga and Gloria Anzaldúa, *This Bridge Called my Back* (1983).
- Dan Taulapapa McMullin, "Fa'afafine Notes: On Tagaloa, Jesus, and Nafanua" in *Queer Indigenous Studies*, p. 81-96
- Lisa Kahaleole Hall, "Navigating Our Own 'Sea of Islands': Remapping a Theoretical Space for Native Hawaiian Women and Indigenous Feminism." *Wicazo Sa Review: Native Feminisms: Legacies, Interventions, and Indigenous Sovereignties*, 24:2 (2009) [on BLACKBOARD]
- Thurs, 2/8: Audre Lorde, *Sister Outsider: Essays and Speeches*. p. 53-59, 110-113, 124-133 [on BLACKBOARD]

E. Patrick Johnson, “‘Quare’ Studies, Or (Almost) Everything I know about Queer Studies I Learned From My Grandmother,” and Marlon B. Ross, “Beyond the Closet as Raceless Paradigm” in *Queer Black Studies*, p. 124-189. [on BLACKBOARD]

### **Week 6: Intersections of Queerness and Indigeneity**

Tues, 2/13: Craig Womack, *Drowning in Fire*, Chapters 1-6

#### **\*Paper #1 Due\***

Thurs, 2/15: Finish *Drowning in Fire* (Chapters 7-12)  
Chris Finley, “Bringing ‘Sexy Back’ and Out of Native Studies’ Closet” in *Queer Indigenous Studies*, p. 31-42.

### **Week 7: Confronting the Colonial//Migration and the Question of ‘Home’**

Tues, 2/27: Aimé Césaire. *Discourse on Colonialism*. [on BLACKBOARD]

Sara Ahmed, *Queer Phenomenology*, p. 109-156

Thurs, 3/1: Gayatri Gopinath, *Impossible Desires: Queer Diasporas and South Asian Public Cultures*, p. 1-28 [on BLACKBOARD]  
Scott Morgensen, *Spaces Between Us: Queer Settler Colonialism and Indigenous Decolonization*, p. 31-54 [on BLACKBOARD].

#### **\*\*Final paper proposal and bibliography due Friday, by 4pm\*\***

### **Week 8: Control, Challenge, Desire**

Tues, 3/6: selections from Clifton Crais and Pamela Scully, *Sara Baartman and the Hottentot Venus: A Ghost Story and a Biography* [on BLACKBOARD]

Deborah Miranda, “The Extermination of the Joyas: Gendercide in Spanish California,” in *GLQ: A Journal of Lesbian and Gay Studies* 16, no 1-2 (2010): 253-284 [on BLACKBOARD]

Laura Briggs, “Debating Reproduction: Birth Control, Eugenics, and Overpopulation in Puerto Rico, 1920-1940,” in *Reproducing Empire: Race, Sex Science, and US Empire in Puerto Rico*, p. 74-108 [On BLACKBOARD]

Thurs, 3/8: Tiya Myles, “‘His Kingdom for a Kiss’: Indians and Intimacy in the Narrative of John Marrant” in *Haunted by Empire*, p. 163-190  
Paul Kramer, “The Darkness That Enters the Home: The Politics of Prostitution during the Philippine-American War” in *Haunted by Empire*, p. 366-405  
Adele Perry, “Reproducing Colonialism in British Columbia,” in Ballantyne and Burton, ed., *Bodies In Contact*, p. 143-163. [on BLACKBOARD]

#### **Part Three: Becoming**

### **Week 9: Resistance/Accommodation/Challenge**

Tues, 3/13: Jose Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*, 1-33, 83-97, 169-185 [on BLACKBOARD]

Qwo-Li Driskill, “Asegi Ayetl: Cherokee Two-Spirit People Reimagining Nation,” in



*Queer Indigenous Studies*, p. 97-112  
Selections from Billy Ray Belcourt, *This Wound is A World*, 2017. [on BLACKBOARD]

Thurs, 3/15: *Sovereign Erotics: A Collection of Two-Spirit Literature*, p. 1-26, 59-65, 77-80, 107-109, 124-25, 198-99 [on BLACKBOARD]  
Audre Lorde, *Zami: A New Spelling of my Name*, p. 3-14, 58-115 [on BLACKBOARD]  
[Paepae, series 1, Episode 25](#), Sunday 13 September 2015

### **Week 10: Nation-States and the 'Problem' of Queerness**

**\*draft/extensive outline of your final paper due Friday of this week in my box\***

Tues, 3/20: Margot Canada, *The Straight State: Sexuality and Citizenship in Twentieth-Century America*, p. 1-55 [on BLACKBOARD]  
Ross Forman, "Randy on the rand: Portuguese African labor and the discourse on" unnatural vice" in the Transvaal in the early twentieth century." *Journal of the History of Sexuality* 11, 4 (2003): 570-609 [on BLACKBOARD]  
Robert Morrell, *From Boys to Gentlemen: Settler Masculinity in Colonial Natal 1880-1920* p. 48-106 [on BLACKBOARD]

Thurs, 3/22: **[Work on Drafts of final paper in groups. The draft itself is due in my mailbox by 4pm on Friday, 3/23]**

### **Week 11: Surviving, Strategizing, Now What?**

Tues, 3/27: Qwo-Li Driskill, Chris Finley, Brian Joseph Gilley, Scott L. Morgensen, "The Revolution is for Everyone: Imagining an Emancipatory Future through Queer Indigenous Critical Theories," in *Queer Indigenous Studies*, 211-220  
Ashley Currier, "Introduction," "Homosexuality is African: Struggles 'to be Seen,'" and "Conclusion: Why Visibility Matters" in *Out in Africa: LGBT organizing in Namibia and South Africa*, p. 1-24, 121-161  
Alex Wilson, "Our Coming In Stories: Cree Identity, Body Sovereignty and Gender Self-Determination," *Journal of Global Indigeneity*, 1(1), 2015. [on BLACKBOARD]

Thurs, 3/29: Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, p. 1-62, 99-113 [on BLACKBOARD]  
T.J. Tallie, "[Failing to Ford the River: 'Oregon Trail', Same-Sex Marriage Rhetoric, and the Intersections of Anti-Blackness and Settler Colonialism](#)," June 4, 2014

### **Week 12: Unruly Bodies and the Afterlife of Empire**

Tues, 4/3: Jasbir Puar and Amit Rai, 'Monster, Terrorist, Fag: The War on Terrorism and the Production of Docile Patriots', *Social Text* 72, 20, 1 (2002), 117-148.  
[BLACKBOARD]  
Jodi Byrd, "Introduction" and "Zombie Imperialism" in *Transit of Empire* [on BLACKBOARD]

Thurs, 4/5: Alok Vaid-Menon, "[girls wear blue; boys wear pinkwashing](#)" 5 February 2015  
Selected poetry by Crystal Boson, Deborah Miranda, and Danez Smith [on Blackboard]

### **Week 13: When the Future Is the Past: Plantation Spaceships and Afterlives**

Tues, 4/10: Rivers Solomon, *An Unkindness of Ghosts*, through all of Part II

Thurs, 4/12: Rivers Solomon, *An Unkindness of Ghosts*, rest of book  
Watch [Janelle Monae's visual album for \*Dirty Computer\*](#) (2018)

**Week 14: What have we learned? Taking stock.**

Tues: Presentations, Day 1

Thurs: Presentations, Day 2

- **Final paper due Tuesday, of finals week, 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](mailto: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](mailto: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: 01/22/19 10:18 am

Viewing: **HIST 363 : History of Brazil**

Last edit: 01/30/19 10:13 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](#)

## In Workflow

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

## Approval Path

1. 01/22/19 10:19 am  
Colin Fisher (colinf): Approved for HIST Chair
2. 01/22/19 1:40 pm  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)	Name:	E-mail:	Campus Phone:
	<b>Ken Serbin</b>	<b>kserbin@sandiego.edu</b>	<b>4039</b>
Effective Term	Fall 2019		
Subject Code	HIST	Course Number	363
Department	History (HIST)		
College	College of Arts & Sciences		
Title of Course	History of Brazil		
Catalog Title	History of Brazil		

Credit Hours 3

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

Catalog Course Description  
 This course examines the diverse cultures, ethnicities, and historical developments of Latin America's largest nation, one of the world's top-ten economies. Topics include European colonization, slavery, economic cycles, independence, the drive to become an industrial power, the military regime of 1964-85, democratic consolidation, Brazil as a new economic giant, and gender and environmental issues.

Primary Grading Mode  
 Standard Grading System- Final

Other Grading Mode(s)  
 Pass/Fail Grading System

Other Grading Mode(s)

~~Legacy~~

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:

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**

No: **0**

Abstain: **0**

**Rationale:** This class satisfies the requirements for historical inquiry and global diversity 1.

**Supporting documents**

[Syllabus\\_History-Brazil\\_2019\\_Core-App.doc](#)

[Syllabus\\_History-Brazil\\_2019\\_Core-App\\_Revised.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) (01/30/19 10:13 pm):** Added revised syllabus per K. Serbin.

Key: 1102

## **Application to include History of Brazil in the Core Curriculum as DISJ (global, level 1) and EHSI**

**Introduction regarding DISJ**. The study of Brazil is a natural fit for DISJ. As stated in the course description below, “unlike the U.S., [Brazil] is a true ‘melting pot’ of ethnicities, although its people view ethnicity differently than North Americans.” Brazil’s many ethnic groups include people descended from indigenous tribes, Portuguese colonists, and African slaves, and immigrants of Jewish, Middle Eastern, German, Italian, Polish, Spanish, Japanese, Korean, and Chinese heritage. Brazil was the largest importer of African slaves in the world, taking in 3.8 million people from that continent – nearly eight times more than the U.S. At the United Nations, President José Sarney (1985-1990) declared that Brazil was the world’s largest African country after Nigeria. Brazil’s example helps debunk the idea of “Latin” America, which should be referred to as “Afro-Latin America.” Brazil historically exhibited massive social and economic inequality, including an embrace of white supremacy and color discrimination. Despite economic progress, Brazil remains one of the world’s most unequal countries. Brazil has the world’s largest LGBTQ pride parade – but also a newly inaugurated president who has stated that he would prefer a dead son to a gay son. The study of Brazil provokes in students a profound experience of self-reflection privilege and oppression. It is a sobering case study of how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation, and of how marginalized groups have struggled racism, sexism, classism, or heterosexism. It aids students in developing skills of analysis of the complexities of diversity, inclusion, and social justice in a global context. Students obtain knowledge about, and practice the analytical skills of, DISJ in one of the main course assignments, a student-led discussion of one of the five main books. Each of these books enables students to explore DISJ themes: Levine, Vale of Tears (about a nineteenth-century government massacre of a large community of poor families, former slaves, and indigenous people established as an alternative society in the interior); Love, The Revolt of the Whip (about a rebellion against corporal punishment led by Afro-Brazilian naval personnel); Ramos, Barren Lives (about a family’s struggles against poverty and socioeconomic oppression in the harsh backlands); Jesus, Child of the Dark (the diary of a poor, Afro-Brazilian single mother raising her children in a São Paulo slum); Dalsgaard, Matters of Life and Longing: Female Sterilisation in Northeast Brazil (about poor women’s attempts to gain control of their reproductive health). After each student-led discussion, each student in the class writes a one-page reflection on historical and DISJ themes. Please refer to the sample syllabus below for assignment details. Relevant DISJ outcomes are outlined in yellow.

**Introduction regarding EHSI**. Brazil is the world’s fifth largest country and a key player in the global economy. Brazilians have lived the paradox of possessing a country rich in culture and potential but always, it seemed, unprepared to join the First World. This course surveys Brazil’s history from the pre-conquest peoples to the present. Regarding that history, students will learn to: 1) identify and formulate significant historical questions; 2) access information effectively and using it ethically and legally; 3) analyze a range of primary sources (textual, material, and visual), articulate historical context, and

use these sources as evidence to support an argument; and 4) weigh competing scholarly interpretations and learn to employ various interpretive strategies regarding these themes. Relevant EHSI outcomes are outlined in **green**.

## **SAMPLE SYLLABUS**

University of San Diego

History 363

### **The History of Brazil**

Spring 2016

TTh, 9:15-10:35 a.m.

Classroom: KIPJ 223A

Dr. Kenneth P. Serbin

Office Hours: T/TH 10:35 a.m.-1:05 p.m.,  
or by appointment

Office: PJ 268

Phone: 619-260-4037 E-mail: kserbin@sandiego.edu

Course Description: Brazil has the largest population and economy in Latin America. It is the fifth largest country in the world. In land area it outranks the continental United States, and, unlike the U.S., it is a true "melting pot" of ethnicities, although its people view ethnicity differently than North Americans. Stefan Zweig called Brazil "the country of the future." Yet, like the rest of Latin America and many Third World countries, Brazil historically exhibited massive social and economic inequality, including color discrimination. Brazilians frequently say: "Brazil has everything to be a success, but its resources are badly managed." For a long time Brazil lived a great paradox – a country rich in culture and potential but always, it seemed, unprepared to reach its leaders' goal of joining the First World. Now, however, Brazil has a majority middle class – a novelty among the world's developing countries. Increasingly, people around the world are viewing Brazil as a new economic power. In 2012 Brazil had the world's sixth largest economy (tied with the United Kingdom).

This course is a survey of the history of Brazil. It begins with an examination of European colonization and concentrates on the formation of Brazilian civilization, including the importation and exploitation of African slaves. We will carefully examine society during the colonial period, and we will focus on Brazil's economic cycles – determined by booms in brazilwood, sugar, gold, coffee, rubber – and their impact on Brazilian life. We will further discuss the formation of the modern Brazilian nation beginning with independence in 1822 and the subsequent formation of the Republic and the tensions it produced. In looking at the 20th century the course will explore Brazil's drive to become an industrial power. We will study the new social conflicts produced by this effort, leading to the military coup of 1964 and the authoritarian regime that ruled until 1985. Finally, we will investigate Brazil's contemporary culture, politics, and challenges as it proceeds through the 21st century while still struggling with its colonial past. We will also examine Brazil's emergence as an economic powerhouse.

Learning Objectives: 1) To obtain knowledge and understanding of the major themes in the history of Brazil. 2) To be able to THINK, WRITE, and SPEAK critically about these themes. 3) To gain a deeper understanding of contemporary issues in Brazil by examining their historical roots. 4) To learn to ask questions about historical issues and to apply concepts learned in the study of Brazil to other Latin American countries and parts of the world.

### **Diversity, Inclusion, and Social Justice (DISJ) Learning Outcomes**

*Knowledge.* 1. Critical Self-reflection: Critically reflect on and describe how you and others have experienced privilege and oppression. 2. Explain diversity, inclusion, and social justice. 3. Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation – literature, diaries. 4. Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism or heterosexism to attain equitable outcomes.

*Skills.* 1. Analyze the complexities of diversity, inclusion, and social justice. 2. Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

### **Historical Inquiry and Critical Thinking/Information Literacy (EHSI) Learning Outcomes**

LO 1: Students will identify and formulate significant historical questions regarding Brazilian history.

LO2: Students will access information about Brazilian history effectively, and use information ethically and legally.

LO 3: Students will analyze a range of primary sources (textual, material, and visual) in Brazilian history, articulate historical context, and use these sources as evidence to support an argument.

LO 4: Students will weigh competing scholarly interpretations of Brazilian history and learn to employ various interpretive strategies regarding these themes.

### **Department of History Student Learning Outcomes**

Outcome 1 (Knowledge): Majors/students can identify significant causes of a given event or historical process and can situate events, ideas, or cultural practices within a larger historical context.

Outcome 2 (Writing): Majors/students can write thesis-driven papers that are clear, grammatically correct, well documented, well organized, and expressive of complex thought.

Outcome 3 (Critical Thinking): Majors/students can make a logical and convincing historical argument that is substantiated by primary sources and situated in existing secondary literature.

Format: Two 85-minute sessions per week with talks by the instructor, audio-visual demonstrations, and discussion of the readings and course themes in activities led by the instructor and students.

Requirements:

- 1) **Mid-term exam:** essay and short answer. 25 percent of final grade.
- 2) **Late-term quiz:** multiple-choice and short answer. 10 percent of final grade.
- 3) **Participation in student-led discussion** of readings. 20 percent of final grade.

[Excerpt adapted from three-page course handout “General Guidelines for Student-Led Discussions”: Each student in this course is required to lead a class discussion of one of the required readings. Students generally will work in teams of two or more, depending on the size of the class enrollment. Larger and more difficult books can have somewhat larger teams, whereas shorter and easier books should have somewhat smaller teams. In addition to developing teamwork skills, one of the major objectives of this assignment is for students to be able to attain an in-depth understanding of the readings and to ascertain and practice DISJ and EHSI learning outcomes. Presenters will be required to know their reading selection in detail, while the rest of the class will benefit from the careful analysis and questions provided by the teams. In short, this assignment permits students to participate actively in the educational process. It is also an exercise in oral expression and the organization of a discussion.

[In brief, each team will be taking charge of about 30-45 minutes of the class on the day of its respective discussion, although the time may vary according to course needs. The team will be responsible for leading class discussion on the reading and designing other activities which help themselves and their colleagues attain a deeper understanding of the themes of the reading, including the grasping and practice of DISJ and EHSI learning outcomes. The instructor will act as an observer and occasional commentator and will intervene as little as possible. In other words, this assignment is one in which students speak primarily to each other, not just to the professor....]

[The team must formulate a brief essay question – focusing on DISJ and EHSI outcomes – on which students (including the presenters) will write a one-page in-class response at some point during the discussion. This in-class exercise could serve as a way to initiate or “wrap up” discussion. In other words, the presenters should be helping their fellow students arrive at conclusions about the reading, the discussion, and DISJ and EHSI outcomes.]

- 4) **Research Paper Proposal:** a thesis statement and outline done in preparation for the paper. 10 percent of final grade. Topics and sources will be discussed in

class. **Must be typed** using a standard font size and margins. Late assignments will be penalized.

5) **Research Paper**: seven to ten pages in length. 35 percent of final grade.

**Papers must be typed** using a standard font size and margins. Late papers will be penalized.

[Excerpt adapted from three-page course handout “Guidelines for the Paper”: As stated in the syllabus, 35% percent of the final grade will be the paper itself, while 10% of the final grade will be based on a research paper proposal (a thesis paragraph, outline, and bibliography). The proposal should be about 1-1/2 to two pages in length, but no more than two pages. The paper must be from seven to ten pages.

[The student may choose the topic that she/he wishes, but it must be approved by the instructor. The paper should use at least **one** source from the course readings and **two outside** sources. A source as defined here is a book or substantial scholarly article. Of course, the student is also not only free to use other course readings in the paper, but is encouraged to do so. (For example, if your paper is on migration, you may also want to use *Barren Lives* or some other selection from the course reading list.)

[The student may choose the style and form of the paper, but it should fall within the category of expository writing. In other words, the paper should have a thesis, hypothesis, or some main point that the author will support with evidence in the body of the paper....

[The goal of the assignment is for the student to explore a particular theme, person, or period of Brazilian history in greater depth while honing his/her historical research and writing skills. In short, the student will become a "mini-expert" on the topic chosen – by giving a detailed reading of the sources chosen and becoming conversant in the issues at hand....

[In this assignment, students will learn to: a) identify and formulate significant historical questions; b) access information effectively and using it ethically and legally, including the use of footnotes and a bibliography according to the *Chicago Manual of Style* and search for sources using recommended library online databases and/or consultation with a reference librarian; c) analyze a range of sources (textual, material, and visual), articulate historical context, and use these sources as evidence to support an argument; and d) weigh competing scholarly interpretations and learn to employ various interpretive strategies regarding these themes.]

6) **Required readings** should be completed by the dates indicated in the schedule of class activities. [Readings address both **DISJ** and **EHSI** themes and outcomes.]

7) **Attendance and class participation**. Attendance will be recorded. For every class missed, the student will lose 1% off the final grade. Attendance is the student’s responsibility. No doctors’ notes or other notes will be accepted. See or call the professor during office hours to discuss special cases. If you are late and marked absent, please come up to the instructor after class to inform him of your presence. You will receive credit for the proportion of time that you were in class. Positive participation could serve in improving a borderline grade. **Questions**,

**comments, and debate about the course topics and themes are always welcomed.**

Extra Credit: Extra credit may be earned by keeping a news notebook on Brazil and Latin America based on clippings or Internet pastings from the New York Times, Wall Street Journal, Los Angeles Times, Brazilian newspapers, or other major newspaper or news publication. Students electing this project must be highly motivated to work independently. There should be at least three clippings from three different days of each week of the semester starting with the second week. The student will clip the articles, mount them on separate sheets of paper, and place them in the notebook. Be sure to include the date and page number(s) of the articles. Accompanying each article there must be a brief paragraph explaining: 1) why they the article was chosen; 2) its relevance to the course; and 3) its historical significance. You may also want to record your reactions to the article. See the instructor for further information. If successfully completed, the project will be worth an additional 1-3 percent of the final grade, subject to the evaluation of the instructor. You must see the instructor during office hours at the start of the semester to obtain approval of your project.

Suggested Activities: It is suggested, but not required, that students in this course consider studying Portuguese language. USD has no course in Portuguese, but San Diego State University and University of California, San Diego do. Knowledge or study of Spanish will provide some ability to read and communicate in Portuguese but is not a complete substitute.

Required texts (all available in the USD bookstore):

- Larry Rohter, Brazil on the Rise.
- David J. Hess and Robert A. DaMatta, eds., The Brazilian Puzzle.
- Robert M. Levine, Vale of Tears.
- Joseph Love, The Revolt of the Whip.
- Graciliano Ramos, Barren Lives.
- Carolina Maria de Jesus, Child of the Dark.
- Anne Line Dalsgaard, Matters of Life and Longing: Female Sterilisation in Northeast Brazil.
- Readings in online reserves: The Bandeirantes, Brazil: The People and the Power, Brazilian church builds international empire,” and “Simmering abortion debate goes public in Brazil.”

## **Schedule of Class Activities**

### **1. Introduction**

Jan. 26: "Brazil, Continent of Cultures and Colors." Class orientation. A look at geography. **LO 1**



- Jan. 28: "The Land and the Peoples of Brazil." Finish look at geography. Discussion of Brazilian Amerindians. **Review of student-led discussions activity.** Sign-up for student-led discussions.  
**Reading:** Rohter, 1-9; Hess and DaMatta, 1-27. **LO 1, 2, 3, 4**

## 2. The Colonial Era

- Feb. 2: "Portuguese Exploration and the Brazilwood Era."  
**Reading:** Rohter, 11-17. **LO 1, 4**
- Feb. 4: "Sugar and Slavery." **Discussion of paper topics.**  
**Reading:** Rohter, 33-57; Hess and DaMatta, 59-82. **LO 1, 2, 3, 4**
- Feb. 9: "Sugar and Slavery--Part II." **LO 1**
- Feb. 11: "The Frontier and the Gold Rush."  
**Reading:** Rohter, 17-19; Morse, The Bandeirantes (in online reader). **LO 1, 2, 3, 4**
- Feb. 16: "Religion, Society, and the Catholic Church."  
**Reading:** Hess and DaMatta, 134-151. **LO 1**

## 3. From Colony to Empire to Republic

- Feb. 18: "Independence and Monarchy."  
**Reading:** Rohter, 19-22; Hess and DaMatta, 241-269. **LO 1, 2, 3, 4**
- Feb. 23: "Abolition, the Fall of the Monarchy and the Advent of the First Republic." Student-led discussion.  
**Reading:** Levine, all. **LO 1, 2, 3, 4**  
[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as expressed in the Canudos massacre of 1893-1897; an explanation of the incident's significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Levine book; a description of how the marginalized people of Canudos fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]
- Feb. 25: "Coffee and Immigration." **LO 1**

March 1: "The Revolt of the Whip." Student-led discussion. **Reading:** Love, all; Rohter, 59-79. **LO 1, 2, 3, 4**  
[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as expressed in the Revolt of the Whip of 1910; an explanation of the incident's significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Love book; a description of how the marginalized people of the Brazilian Navy fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

March 3: ----- MID-TERM EXAMINATION ----- **LO 1, 2, 3, 4**

March 8: "The Revolution of 1930 and the Vargas Era – Part I."  
**Reading:** Rohter, 22-24. **Paper proposals due.** **LO 1**

March 10: "The Revolution of 1930 and the Vargas Era – Part II." **LO 1**

#### 4. The Country of the Future

March 15: "Industrialization: Fifty Years in Five."  
**Reading:** Rohter, 24-26; Hess and DaMatta, 49-58, 159-179, 209-236.  
**LO 1, 2, 3, 4**

March 17: "Economic Growth, Migration, and Urbanization." Student-led discussion.  
**Reading:** Ramos, Barren Lives; Jesus, Child of the Dark; Hess and DaMatta, 35-48. **LO 1, 2, 3, 4**

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression at as experienced by the poor sharecroppers in the Brazilian countryside in the 1930s; an explanation of their lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Ramos novel; a description of how the marginalized people of the Brazilian countryside fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression at

as experienced by Afro-Brazilian slum-dweller and single mother Carolina Maria de Jesus and her family in São Paulo in the late 1950s; an explanation of their lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in Carolina's diary; a description of how the marginalized people of the Brazilian slums fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

March 21-28 ----- NO CLASSES ----- SPRING/EASTER BREAK -----

March 29: "The Rise of the Brazilian Left."  
**Reading:** Arraes, Brazil: The People and the Power (in online reader). **LO 1, 3**

### 5. A Miracle with Victims

March 31: "Political Polarization, 1961-1964."  
**Reading:** Rohter, 26-28. **LO 1**

April 5: "The Military Regime, 1964-1974."  
**Reading:** Rohter, 28-32. **LO 1**

April 7: "Opposition and Redemocratization, 1974-1995." **Reading: Revised research paper proposals due. LO 1**

### 6. Contemporary Culture and Issues

April 12: "The Catholic Church and New Religious Competitors."  
**Reading:** Hess and DaMatta, 180-208; Serbin, "Brazilian church builds international empire" (in online reader). **LO 1, 2, 3, 4**

April 14: "Contemporary Brazil."  
**Reading:** Rohter, 141-280. **LO 1**

April 19: "Sexuality and Sensuality."  
**Reading:** Rohter, 81-137; Hess and DaMatta, 85-133. **LO 1, 2, 3, 4**

April 21: "Poverty, Women's Issues, and Discrimination." Student-led discussion.  
**Reading:** Serbin, "Simmering abortion debate goes public in Brazil" (all in online reader); Dalsgaard, all. **LO 1, 2, 3, 4**

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as experienced by contemporary women in Brazil's impoverished Northeast region; an explanation of these women's lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Dalsgaard book; a description of how the marginalized women of Northeastern Brazil fought against racism, classism, and especially sexism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

April 26: LATE-TERM QUIZ. Catch-up day and paper workshop. **Last day** that instructor can guarantee full consideration of paper rough drafts (optional for students). **LO 1, 2, 4**

April 28: Catch-up day. "Conclusions: Has the Future Arrived?"  
**Reading:** Hess and DaMatta, 293-98. Extra-credit portfolios due at start of class. **LO 1**

May 3: Catch-up day.

May 5: Catch-up day.

**Thursday, May 12: Papers due via e-mail (kserbin@sandiego.edu) by 10 a.m.**

### **Other Important Information**

Teaching Philosophy: I stress the study of history as one in which students and instructor explore issues and themes **together**. Students often ask professors, "What do you want us to know?" However, I believe the emphasis should be different. In the final analysis, the student herself/himself is responsible for her/his education. The teacher is a guide and a helper, but in the long run you will get out of the course what **YOU** put into it--in terms of reading, thinking about the subject, and participating in the classroom. Therefore, as you begin this course, some of the first questions you should ask yourself are: what do **YOU** want from this course? How does it fit into **YOUR** educational goals? **YOUR** career objectives? **YOUR** plans for your life? Why do **YOU** want to study Brazilian history? I believe that a liberal arts college education is a profound and far-reaching process that goes beyond the mere classroom experience. It should provide for both academic and personal growth, as well as lead to an appreciation and respect for the people being studied. I also believe it should stimulate us to take up our responsibilities as citizens of the world in the search for social justice.

In terms of classroom objectives and activities, it is my conviction that the **method** of our thinking is as important as the **content**. In other words, the study of history should not be seen as memorization, but as the acquisition of intellectual tools and insights that will

allow the student--you--to apply knowledge to the study other time periods and parts of the world. In the classroom this means a sharing of ideas and a process of learning to question, to express oneself orally and in writing, and to develop a logical line of thinking using ideas and evidence. In the study of history, as in other humanities and social sciences, there is usually no "right" or "wrong" answer to the complex questions asked. What I hope we can achieve is the ability to ask those questions and to ponder them while obtaining a deeper understanding of the human experience.

Grading policy: In this course a system of points is used, with grades based on percentages:

A+ (98-100%)	A (92-97%)	A- (90-91%)	Excellent
B+ (88-89%)	B (82-87%)	B- (80-81%)	Good
C+ (78-79%)	C (72-77%)	C- (70-71%)	Average
D+ (68-69%)	D (62-67%)	D- (60-61%)	Below average
F (0-59%)			Clearly failing

**All late work will be penalized.** Remember that class participation can help raise a borderline grade.

Other class regulations and policies:

- 1) Students are responsible for reading and knowing the contents of this syllabus. If you have questions or doubts, ask during class or during office hours.
- 2) There are NO make-ups of exams or other class assignments. **Do NOT** ask to take exams or finals at alternative times. Students should check their exam schedules **now** to make sure they will not have conflicts.
- 3) If any out-of-class work is saved on computer drives, make sure that you have at least two backup copies. Fixing a technical problem is the responsibility of the student and is not an excuse for handing in work late. Always back up your work!
- 4) In the classroom students are encouraged to disagree and debate with their colleagues and the instructor, but they are also expected to display respect at all times for the rights of others to express their opinions, as well as for cultures and peoples different from their own.

Learning Disabilities and Other Difficulties. If you have a learning disability and as a result have special needs, please see the instructor after obtaining the necessary documentation from the dean's office. All efforts will be made to accommodate your needs. For example, some readings may be available in the form of tape recordings made available by organizations that work with the vision impaired. Confidential counseling services are also available at the university for those who may be experiencing personal or other difficulties that hinder the learning process.

Writing Center. This center is available to any USD student who wishes to obtain assistance with writing assignments, including portfolio entries and essay exams.

## **Application to include History of Brazil in the Core Curriculum as DISJ (global, level 1) and EHSI**

**Introduction regarding DISJ**. The study of Brazil is a natural fit for DISJ. As stated in the course description below, “unlike the U.S., [Brazil] is a true ‘melting pot’ of ethnicities, although its people view ethnicity differently than North Americans.” Brazil’s many ethnic groups include people descended from indigenous tribes, Portuguese colonists, and African slaves, and immigrants of Jewish, Middle Eastern, German, Italian, Polish, Spanish, Japanese, Korean, and Chinese heritage. Brazil was the largest importer of African slaves in the world, taking in 3.8 million people from that continent – nearly eight times more than the U.S. At the United Nations, President José Sarney (1985-1990) declared that Brazil was the world’s largest African country after Nigeria. Brazil’s example helps debunk the idea of “Latin” America, which should be referred to as “Afro-Latin America.” Brazil historically exhibited massive social and economic inequality, including an embrace of white supremacy and color discrimination. Despite economic progress, Brazil remains one of the world’s most unequal countries. Brazil has the world’s largest LGBTQ pride parade – but also a newly inaugurated president who has stated that he would prefer a dead son to a gay son. The study of Brazil provokes in students a profound experience of self-reflection privilege and oppression. It is a sobering case study of how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation, and of how marginalized groups have struggled racism, sexism, classism, or heterosexism. It aids students in developing skills of analysis of the complexities of diversity, inclusion, and social justice in a global context. Students obtain knowledge about, and practice the analytical skills of, DISJ in one of the main course assignments, a student-led discussion of one of the five main books. Each of these books enables students to explore DISJ themes: Levine, Vale of Tears (about a nineteenth-century government massacre of a large community of poor families, former slaves, and indigenous people established as an alternative society in the interior); Love, The Revolt of the Whip (about a rebellion against corporal punishment led by Afro-Brazilian naval personnel); Ramos, Barren Lives (about a family’s struggles against poverty and socioeconomic oppression in the harsh backlands); Jesus, Child of the Dark (the diary of a poor, Afro-Brazilian single mother raising her children in a São Paulo slum); Dalsgaard, Matters of Life and Longing: Female Sterilisation in Northeast Brazil (about poor women’s attempts to gain control of their reproductive health). After each student-led discussion, each student in the class writes a one-page reflection on historical and DISJ themes. Please refer to the sample syllabus below for assignment details. Relevant DISJ outcomes are outlined in yellow.

**Introduction regarding EHSI**. Brazil is the world’s fifth largest country and a key player in the global economy. Brazilians have lived the paradox of possessing a country rich in culture and potential but always, it seemed, unprepared to join the First World. This course surveys Brazil’s history from the pre-conquest peoples to the present. Regarding that history, students will learn to: 1) identify and formulate significant historical questions; 2) access information effectively and using it ethically and legally; 3) analyze a range of primary sources (textual, material, and visual), articulate historical context, and

use these sources as evidence to support an argument; and 4) weigh competing scholarly interpretations and learn to employ various interpretive strategies regarding these themes. Relevant EHSI outcomes are outlined in **green**.

## **SAMPLE SYLLABUS**

University of San Diego

History 363

### **The History of Brazil**

Spring 2016

TTh, 9:15-10:35 a.m.

Classroom: KIPJ 223A

Dr. Kenneth P. Serbin

Office Hours: T/TH 10:35 a.m.-1:05 p.m.,  
or by appointment

Office: PJ 268

Phone: 619-260-4037 E-mail: kserbin@sandiego.edu

Course Description: Brazil has the largest population and economy in Latin America. It is the fifth largest country in the world. In land area it outranks the continental United States, and, unlike the U.S., it is a true "melting pot" of ethnicities, although its people view ethnicity differently than North Americans. Stefan Zweig called Brazil "the country of the future." Yet, like the rest of Latin America and many Third World countries, Brazil historically exhibited massive social and economic inequality, including color discrimination. Brazilians frequently say: "Brazil has everything to be a success, but its resources are badly managed." For a long time Brazil lived a great paradox – a country rich in culture and potential but always, it seemed, unprepared to reach its leaders' goal of joining the First World. Now, however, Brazil has a majority middle class – a novelty among the world's developing countries. Increasingly, people around the world are viewing Brazil as a new economic power. In 2012 Brazil had the world's sixth largest economy (tied with the United Kingdom).

This course is a survey of the history of Brazil. It begins with an examination of European colonization and concentrates on the formation of Brazilian civilization, including the importation and exploitation of African slaves. We will carefully examine society during the colonial period, and we will focus on Brazil's economic cycles – determined by booms in brazilwood, sugar, gold, coffee, rubber – and their impact on Brazilian life. We will further discuss the formation of the modern Brazilian nation beginning with independence in 1822 and the subsequent formation of the Republic and the tensions it produced. In looking at the 20th century the course will explore Brazil's drive to become an industrial power. We will study the new social conflicts produced by this effort, leading to the military coup of 1964 and the authoritarian regime that ruled until 1985. Finally, we will investigate Brazil's contemporary culture, politics, and challenges as it proceeds through the 21st century while still struggling with its colonial past. We will also examine Brazil's emergence as an economic powerhouse.

Learning Objectives: 1) To obtain knowledge and understanding of the major themes in the history of Brazil. 2) To be able to THINK, WRITE, and SPEAK critically about these themes. 3) To gain a deeper understanding of contemporary issues in Brazil by examining their historical roots. 4) To learn to ask questions about historical issues and to apply concepts learned in the study of Brazil to other Latin American countries and parts of the world.

### **Diversity, Inclusion, and Social Justice (DISJ) Learning Outcomes**

*Knowledge.* 1. Critical Self-reflection: Critically reflect on and describe how you and others have experienced privilege and oppression. 2. Explain diversity, inclusion, and social justice. 3. Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation – literature, diaries. 4. Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism or heterosexism to attain equitable outcomes.

*Skills.* 1. Analyze the complexities of diversity, inclusion, and social justice. 2. Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

### **Historical Inquiry and Critical Thinking/Information Literacy (EHSI) Learning Outcomes**

LO 1: Students will identify and formulate significant historical questions regarding Brazilian history.

LO2: Students will access information about Brazilian history effectively, and use information ethically and legally.

LO 3: Students will analyze a range of primary sources (textual, material, and visual) in Brazilian history, articulate historical context, and use these sources as evidence to support an argument.

LO 4: Students will weigh competing scholarly interpretations of Brazilian history and learn to employ various interpretive strategies regarding these themes.

### **Department of History Student Learning Outcomes**

Outcome 1 (Knowledge): Majors/students can identify significant causes of a given event or historical process and can situate events, ideas, or cultural practices within a larger historical context.

Outcome 2 (Writing): Majors/students can write thesis-driven papers that are clear, grammatically correct, well documented, well organized, and expressive of complex thought.



Outcome 3 (Critical Thinking): Majors/students can make a logical and convincing historical argument that is substantiated by primary sources and situated in existing secondary literature.

Format: Two 85-minute sessions per week with talks by the instructor, audio-visual demonstrations, and discussion of the readings and course themes in activities led by the instructor and students.

Requirements:

- 1) **Mid-term exam:** essay and short answer. 25 percent of final grade.
- 2) **Late-term quiz:** multiple-choice and short answer. 10 percent of final grade.
- 3) **Participation in student-led discussion** of readings. 20 percent of final grade.

[Excerpt adapted from three-page course handout “General Guidelines for Student-Led Discussions”: Each student in this course is required to lead a class discussion of one of the required readings. Students generally will work in teams of two or more, depending on the size of the class enrollment. Larger and more difficult books can have somewhat larger teams, whereas shorter and easier books should have somewhat smaller teams. In addition to developing teamwork skills, one of the major objectives of this assignment is for students to be able to attain an in-depth understanding of the readings and to ascertain and practice DISJ and **EHSI** learning outcomes. Presenters will be required to know their reading selection in detail, while the rest of the class will benefit from the careful analysis and questions provided by the teams. In short, this assignment permits students to participate actively in the educational process. It is also an exercise in oral expression and the organization of a discussion.

[In brief, each team will be taking charge of about 30-45 minutes of the class on the day of its respective discussion, although the time may vary according to course needs. The team will be responsible for leading class discussion on the reading and designing other activities which help themselves and their colleagues attain a deeper understanding of the themes of the reading, including the grasping and practice of DISJ and **EHSI** learning outcomes. The instructor will act as an observer and occasional commentator and will intervene as little as possible. In other words, this assignment is one in which students speak primarily to each other, not just to the professor....

[The team must formulate a brief essay question – focusing on DISJ and **EHSI** outcomes – on which students (including the presenters) will write a one-page in-class response at some point during the discussion. This in-class exercise could serve as a way to initiate or “wrap up” discussion. In other words, the presenters should be helping their fellow students arrive at conclusions about the reading, the discussion, and DISJ and **EHSI** outcomes....

Here are some categories of analysis and suggestions which teams might want to use as **starting points** for designing their discussions,

including the essay question and other questions to be posed:

Analysis of the text

- 1) How did the book lead you to critically reflect on and describe how you and others have experienced privilege and oppression? How did the book help you to understand how your own identity, experience, and/or position in society intersect with the historical themes in question?
- 2) How does the book explain, analyze, and/or reflect the themes of diversity, inclusion, and social justice?
- 3) How does the book analyze how social constructions are produced historically and reproduced in contemporary contexts?
- 4) How does the book describe, analyze, and/or reflect the struggles of marginalized peoples and their allies against forces such as racism, sexism, classism or heterosexism to attain equitable outcomes?
- 5) How does the book fit into the context of what we have been discussing in class?
- 6) What are the major historical themes brought to light in the book?
- 7) What does the book tell us about Brazilian history? About history in general?
- 8) What are the points of controversy in the book?
- 9) Do you agree with the author's main point(s)? Why or why not?
- 10) Was it a good book? Why or why not?
- 11) What were the strong points of the book? The flaws? What other criticisms do you have of the book?
- 12) What is the point of view of the author? Does he/she have a particular ideology? A bias?
- 13) What do you think your fellow students or readers in general should know about this book, or know from this book?
- 14) What kinds of sources does the author use? Are they reliable?
- 15) What additional questions or puzzles are presented by the book?

Other ways of dealing with the text

Employ one or more of the strategies below to reinforce discussion of the book's historical themes and encourage critical self-reflection regarding privilege and oppression; understanding of diversity, inclusion, and social justice; analysis of historically produced social constructions and their reproduction in contemporary contexts; and examination of the struggles against racism, sexism, classism, or heterosexism.

- 1) Use of slides, a brief video, or some other audio-visual material.
- 2) Role-playing based on characters/historical figures in the book.
- 3) Having students break up into small groups to discuss specific questions for a few minutes.
- 4) Having the presenting team put on a debate into which they draw the rest of the class.
- 5) Discussion of personal experiences in Brazil or Latin America

and how they relate to the themes of the reading.

6) Putting on a small skit to dramatize a scene or theme from the book.

7) Or ANY OTHER way of creatively stimulating discussion about the reading and DISJ and EHSI themes.

**\*Important:** before class, to insure alignment with DISJ and EHSI outcomes, discussion leaders must consult with the professor about their essay question and other proposed questions and/or activities. Students should be prepared to revise questions and activities to meet the outcomes.]

4) **Research Paper Proposal:** a thesis statement and outline done in preparation for the paper. 10 percent of final grade. Topics and sources will be discussed in class. **Must be typed** using a standard font size and margins. Late assignments will be penalized.

5) **Research Paper:** seven to ten pages in length. 35 percent of final grade. **Papers must be typed** using a standard font size and margins. Late papers will be penalized.

[Excerpt adapted from three-page course handout "Guidelines for the Paper": As stated in the syllabus, 35% percent of the final grade will be the paper itself, while 10% of the final grade will be based on a research paper proposal (a thesis paragraph, outline, and bibliography). The proposal should be about 1-1/2 to two pages in length, but no more than two pages. The paper must be from seven to ten pages.

[The student may choose the topic that she/he wishes, but it must be approved by the instructor. The paper should use at least **one** source from the course readings and **two outside** sources. A source as defined here is a book or substantial scholarly article. Of course, the student is also not only free to use other course readings in the paper, but is encouraged to do so. (For example, if your paper is on migration, you may also want to use Barren Lives or some other selection from the course reading list.)

[The student may choose the style and form of the paper, but it should fall within the category of expository writing. In other words, the paper should have a thesis, hypothesis, or some main point that the author will support with evidence in the body of the paper....

[The goal of the assignment is for the student to explore a particular theme, person, or period of Brazilian history in greater depth while honing his/her historical research and writing skills. In short, the student will become a "mini-expert" on the topic chosen – by giving a detailed reading of the sources chosen and becoming conversant in the issues at hand....

[In this assignment, students will learn to: a) identify and formulate significant historical questions; b) access information effectively and using it ethically and legally, including the use of footnotes and a bibliography according to the *Chicago Manual of Style* and search for sources using recommended library online databases and/or consultation with a reference librarian; c) analyze a range of sources (textual, material, and visual), articulate historical context, and use these sources as evidence

to support an argument; and d) weigh competing scholarly interpretations and learn to employ various interpretive strategies regarding these themes.]

6) **Required readings** should be completed by the dates indicated in the schedule of class activities. [Readings address both **DISJ** and **EHSI** themes and outcomes.]

7) **Attendance and class participation.** Attendance will be recorded. For every class missed, the student will lose 1% off the final grade. Attendance is the student's responsibility. No doctors' notes or other notes will be accepted. See or call the professor during office hours to discuss special cases. If you are late and marked absent, please come up to the instructor after class to inform him of your presence. You will receive credit for the proportion of time that you were in class. Positive participation could serve in improving a borderline grade. **Questions, comments, and debate about the course topics and themes are always welcomed.**

Extra Credit: Extra credit may be earned by keeping a news notebook on Brazil and Latin America based on clippings or Internet pastings from the New York Times, Wall Street Journal, Los Angeles Times, Brazilian newspapers, or other major newspaper or news publication. Students electing this project must be highly motivated to work independently. There should be at least three clippings from three different days of each week of the semester starting with the second week. The student will clip the articles, mount them on separate sheets of paper, and place them in the notebook. Be sure to include the date and page number(s) of the articles. Accompanying each article there must be a brief paragraph explaining: 1) why they the article was chosen; 2) its relevance to the course; and 3) its historical significance. You may also want to record your reactions to the article. See the instructor for further information. If successfully completed, the project will be worth an additional 1-3 percent of the final grade, subject to the evaluation of the instructor. You must see the instructor during office hours at the start of the semester to obtain approval of your project.

Suggested Activities: It is suggested, but not required, that students in this course consider studying Portuguese language. USD has no course in Portuguese, but San Diego State University and University of California, San Diego do. Knowledge or study of Spanish will provide some ability to read and communicate in Portuguese but is not a complete substitute.

Required texts (all available in the USD bookstore):

- Larry Rohter, Brazil on the Rise.
- David J. Hess and Robert A. DaMatta, eds., The Brazilian Puzzle.
- Robert M. Levine, Vale of Tears.
- Joseph Love, The Revolt of the Whip.
- Graciliano Ramos, Barren Lives.
- Carolina Maria de Jesus, Child of the Dark.
- Anne Line Dalsgaard, Matters of Life and Longing: Female Sterilisation in Northeast Brazil.

-Readings in online reserves: The Bandeirantes, Brazil: The People and the Power, "Brazilian church builds international empire," and "Simmering abortion debate goes public in Brazil."

### **Schedule of Class Activities**

#### **1. Introduction**

- Jan. 26: "Brazil, Continent of Cultures and Colors." Class orientation. A look at geography. **LO 1**
- Jan. 28: "The Land and the Peoples of Brazil." Finish look at geography. Discussion of Brazilian Amerindians. **Review of student-led discussions activity.** Sign-up for student-led discussions.  
**Reading:** Rohter, 1-9; Hess and DaMatta, 1-27. **LO 1, 2, 3, 4**

#### **2. The Colonial Era**

- Feb. 2: "Portuguese Exploration and the Brazilwood Era."  
**Reading:** Rohter, 11-17. **LO 1, 4**
- Feb. 4: "Sugar and Slavery." **Discussion of paper topics.**  
**Reading:** Rohter, 33-57; Hess and DaMatta, 59-82. **LO 1, 2, 3, 4**
- Feb. 9: "Sugar and Slavery--Part II." **LO 1**
- Feb. 11: "The Frontier and the Gold Rush."  
**Reading:** Rohter, 17-19; Morse, The Bandeirantes (in online reader). **LO 1, 2, 3, 4**
- Feb. 16: "Religion, Society, and the Catholic Church."  
**Reading:** Hess and DaMatta, 134-151. **LO 1**

#### **3. From Colony to Empire to Republic**

- Feb. 18: "Independence and Monarchy."  
**Reading:** Rohter, 19-22; Hess and DaMatta, 241-269. **LO 1, 2, 3, 4**
- Feb. 23: "Abolition, the Fall of the Monarchy and the Advent of the First Republic." Student-led discussion.  
**Reading:** Levine, all. **LO 1, 2, 3, 4**  
**[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as expressed in the Canudos massacre of 1893-1897; an explanation of the**

incident's significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Levine book; a description of how the marginalized people of Canudos fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

Feb. 25: "Coffee and Immigration." **LO 1**

March 1: "The Revolt of the Whip." Student-led discussion. **Reading:** Love, all; Rohter, 59-79. **LO 1, 2, 3, 4**  
[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as expressed in the Revolt of the Whip of 1910; an explanation of the incident's significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Love book; a description of how the marginalized people of the Brazilian Navy fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

March 3: ----- MID-TERM EXAMINATION ----- **LO 1, 2, 3, 4**

March 8: "The Revolution of 1930 and the Vargas Era – Part I."  
**Reading:** Rohter, 22-24. **Paper proposals due.** **LO 1**

March 10: "The Revolution of 1930 and the Vargas Era – Part II." **LO 1**

#### 4. The Country of the Future

March 15: "Industrialization: Fifty Years in Five."  
**Reading:** Rohter, 24-26; Hess and DaMatta, 49-58, 159-179, 209-236.  
**LO 1, 2, 3, 4**

March 17: "Economic Growth, Migration, and Urbanization." Student-led discussion.  
**Reading:** Ramos, Barren Lives; Jesus, Child of the Dark; Hess and DaMatta, 35-48. **LO 1, 2, 3, 4**  
[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as experienced by the poor sharecroppers in the Brazilian countryside in the 1930s; an explanation of their lives' significance for diversity,

inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Ramos novel; a description of how the marginalized people of the Brazilian countryside fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as experienced by Afro-Brazilian slum-dweller and single mother Carolina Maria de Jesus and her family in São Paulo in the late 1950s; an explanation of their lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in Carolina's diary; a description of how the marginalized people of the Brazilian slums fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

March 21-28 ----- NO CLASSES ----- SPRING/EASTER BREAK -----

March 29: "The Rise of the Brazilian Left."

**Reading:** Arraes, Brazil: The People and the Power (in online reader). **LO 1, 3**

### 5. A Miracle with Victims

March 31: "Political Polarization, 1961-1964."

**Reading:** Rohter, 26-28. **LO 1**

April 5: "The Military Regime, 1964-1974."

**Reading:** Rohter, 28-32. **LO 1**

April 7: "Opposition and Redemocratization, 1974-1995." **Reading: Revised research paper proposals due. LO 1**

### 6. Contemporary Culture and Issues

April 12: "The Catholic Church and New Religious Competitors."

**Reading:** Hess and DaMatta, 180-208; Serbin, "Brazilian church builds international empire" (in online reader). **LO 1, 2, 3, 4**

April 14: "Contemporary Brazil."

**Reading:** Rohter, 141-280. LO 1

April 19: "Sexuality and Sensuality."

**Reading:** Rohter, 81-137; Hess and DaMatta, 85-133. LO 1, 2, 3, 4

April 21: "Poverty, Women's Issues, and Discrimination." Student-led discussion.

**Reading:** Serbin, "Simmering abortion debate goes public in Brazil" (all in online reader); Dalsgaard, all. LO 1, 2, 3, 4

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as experienced by contemporary women in Brazil's impoverished Northeast region; an explanation of these women's lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Dalsgaard book; a description of how the marginalized women of Northeastern Brazil fought against racism, classism, and especially sexism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

April 26: LATE-TERM QUIZ. Catch-up day and paper workshop. **Last day** that instructor can guarantee full consideration of paper rough drafts (optional for students). LO 1, 2, 4

April 28: Catch-up day. "Conclusions: Has the Future Arrived?"

**Reading:** Hess and DaMatta, 293-98. Extra-credit portfolios due at start of class. LO 1

May 3: Catch-up day.

May 5: Catch-up day.

**Thursday, May 12: Papers due via e-mail (kserbin@sandiego.edu) by 10 a.m.**



### Other Important Information

Teaching Philosophy: I stress the study of history as one in which students and instructor explore issues and themes **together**. Students often ask professors, "What do you want us to know?" However, I believe the emphasis should be different. In the final analysis, the student herself/himself is responsible for her/his education. The teacher is a guide and a helper, but in the long run you will get out of the course what YOU put into it--in terms of reading, thinking about the subject, and participating in the classroom. Therefore, as you begin this course, some of the first questions you should ask yourself are: what do YOU want from this course? How does it fit into YOUR educational goals? YOUR career objectives? YOUR plans for your life? Why do YOU want to study Brazilian history? I believe that a liberal arts college education is a profound and far-reaching process that goes beyond the mere classroom experience. It should provide for both academic and personal growth, as well as lead to an appreciation and respect for the people being studied. I also believe it should stimulate us to take up our responsibilities as citizens of the world in the search for social justice.

In terms of classroom objectives and activities, it is my conviction that the **method** of our thinking is as important as the **content**. In other words, the study of history should not be seen as memorization, but as the acquisition of intellectual tools and insights that will allow the student--you--to apply knowledge to the study other time periods and parts of the world. In the classroom this means a sharing of ideas and a process of learning to question, to express oneself orally and in writing, and to develop a logical line of thinking using ideas and evidence. In the study of history, as in other humanities and social sciences, there is usually no "right" or "wrong" answer to the complex questions asked. What I hope we can achieve is the ability to ask those questions and to ponder them while obtaining a deeper understanding of the human experience.

Grading policy: In this course a system of points is used, with grades based on percentages:

A+ (98-100%)	A (92-97%)	A- (90-91%)	Excellent
B+ (88-89%)	B (82-87%)	B- (80-81%)	Good
C+ (78-79%)	C (72-77%)	C- (70-71%)	Average
D+ (68-69%)	D (62-67%)	D- (60-61%)	Below average
F (0-59%)			Clearly failing

**All late work will be penalized.** Remember that class participation can help raise a borderline grade.

Other class regulations and policies:

- 1) Students are responsible for reading and knowing the contents of this syllabus. If you have questions or doubts, ask during class or during office hours.
- 2) There are NO make-ups of exams or other class assignments. **Do NOT** ask to take exams or finals at alternative times. Students should check their exam schedules **now** to make sure they will not have conflicts.

- 3) If any out-of-class work is saved on computer drives, make sure that you have at least two backup copies. Fixing a technical problem is the responsibility of the student and is not an excuse for handing in work late. Always back up your work!
- 4) In the classroom students are encouraged to disagree and debate with their colleagues and the instructor, but they are also expected to display respect at all times for the rights of others to express their opinions, as well as for cultures and peoples different from their own.

Learning Disabilities and Other Difficulties. If you have a learning disability and as a result have special needs, please see the instructor after obtaining the necessary documentation from the dean's office. All efforts will be made to accommodate your needs. For example, some readings may be available in the form of tape recordings made available by organizations that work with the vision impaired. Confidential counseling services are also available at the university for those who may be experiencing personal or other difficulties that hinder the learning process.

Writing Center. This center is available to any USD student who wishes to obtain assistance with writing assignments, including portfolio entries and essay exams.

Date Submitted: 01/15/19 7:09 pm

Viewing: **HIST 365 : China: Rise to Global Power**

Last approved: 05/03/16 9:07 am

Last edit: 01/15/19 9:40 pm

Changes proposed by: ysun

Catalog Pages  
referencing this  
course[History](#)  
[History\\_\(HIST\)](#)Programs  
referencing this[MIN-ASIA: Asian Studies Minor](#)  
[BA-LIBS: Liberal Studies Major](#)

## Contact Person(s)

Name:	E-mail:	Campus Phone:
<b>Colin Fisher</b> <del>Ron Kaufmann</del>	<b>colinf</b> <del>kaufmann@sandiego.edu</del>	<b>4039</b> <del>5904</del>

Effective Term Spring 2020

Subject Code HIST Course Number 365

Department History (HIST)

College College of Arts & Sciences

Title of Course China: Rise to Global Power

Catalog Title China: Rise to Global Power

Credit Hours 3

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

Catalog Course Description This course covers Chinese history from the first Opium War (1839-42) to the present. It examines the indigenous factors of Chinese history and culture, the influence of the West, and the interaction between the two. Major sections of the course include reforms and uprisings during the last phase of the Qing dynasty, the Republican Revolution of 1911, the Nationalist Movement, Sino-Western relations during the Pacific War, the development of Chinese communism, the various political, social and economic campaigns during the Maoist era as well as the progress and problems in the period of modernization.

Primary Grading Mode Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of delivery Lecture

## In Workflow

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

## Approval Path

1. 01/15/19 9:40 pm  
Colin Fisher (colinf): Approved for HIST Chair
2. 01/18/19 11:26 am  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

## History

1. May 3, 2016 by Ronald Kaufmann (kaufmann)

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

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:
Asian Option 1 - ASN1
Asian Option 2 - ASN2
Asian Studies - ASIA
History - HIST
Interdisciplinary Humanities - HUMN
International Business - IBSN
International Relations - IREL
Liberal Studies - LIBS
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** ~~10~~ No: 0 Abstain: 0

Rationale: This course is designed to meet learning outcomes of Historical Inquiry and Critical Thinking/Information Literacy.

Supporting documents [HIST365 Modern China CORE Proposal .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: 1104

## **HISTORY 365    China: Rise to Global Power**

### **Proposal for the USD CORE Curriculum -- Historical Inquiry and CTIL**

Instructor: Dr. Yi Sun  
Office Location: KIPJ 270  
Telephone: 260-6811  
Email: ysun@sandiego.edu

### **COURSE DESCRIPTION**

This course covers a century and a half of Chinese history, which has been marked by continuous wars, reforms and revolutions. After a survey of the significant aspects of Chinese culture, this class traces the main developments in modern China back to first Opium War (1839-42), followed by the analyses of several epochal events, including the Taiping Uprising (1850-1864), the 1911 Republican Revolution, the Nationalist-Communist struggle, which was further complicated by the Sino-Japanese War (i.e. WWII in Asia, 1937-1945) and culminated in the Communist victory. It then examines the turbulent years in the history of the People's Republic of China since 1949, which have witnessed another series of sweeping political and economic movements, leading to the contemporary economic modernization. At the end, the class seeks to dissect the complexities of the ongoing changes by discussing the social consequences of modernization and the current state of Sino-American relations.

The necessity of understanding the contexts of all these developments compels us to span a very long period of time, while the nature of the course and time constraints make it essential to take a selective and topical approach. The classes will consist of lectures, supplemented with and videos as well as indispensable in-class discussions.

### **Historical Inquiry and CTIL Learning Outcomes**

#### **1). Identify and formulate significant historical questions**

a) Each student will prepare five "thinking questions" and answers after reading each required book and two questions/answers for a journal article. The questions should focus on the main issues and themes in the readings and include the student's own reflections (Course Assignment B).

b) Each student will write a paper -- a critical analysis of a significant topic in Chinese history. Students are strongly encouraged to choose their own topic but should seek necessary assistance from the instructor. A one-page paper proposal is to be submitted at least one month before the final paper is due. The paper should have a clear thesis and is substantiated with historical evidence. It should evince the student's ability to

select information from credible sources and display proper citations. A draft of the paper will be critiqued before its final version is submitted (Assignment E).

#### c) Oral Presentation

The short presentation is based on a student's research findings for his/her paper. Sharing analytical narratives through presentations will enhance the collective learning experience of the entire class. The presentation should include a clear thesis statement, demonstrate a solid command of one's research materials along with his/her ability to present relevant information in an engaging manner (Assignment E).

### **2). Access information effectively, and use information ethically and legally**

a) A faculty member from Copley Library (most likely the liaison for History Department) will be invited to give a lecture on the effective use of library resources for learning and research, and on how to use information ethically and legally (the class will be prescheduled and offered during the first two weeks of the semester. If necessary, a second session will be conducted a month before the research paper is due). Students will be encouraged and, in some cases, required to meet with a reference librarian to make sure that the information on research is put to effective practice and that their research is conducted professionally and ethically.

b) Students will learn how to select authentic information from credible sources and practice citing information properly in their writings. The final paper will be uploaded onto Blackboard via Turnitin to further ensure its integrity.

c) The instructor will emphasize the importance of responsible use of information throughout the semester.

### **3). Analyze a range of primary sources (texts, photographs, visual arts, audio recordings, films), articulate historical context, and use these sources as evidence to support an argument**

a) Many primary sources, such as eye-witness accounts, travel journals, magazine covers, photographs, posters, and historical films, will be situated in specific historical contexts and incorporated into lectures. Students will learn to analyze these sources in regular class discussions and demonstrate their analytical ability in their exam essays (Assignments A, B and D).

b). Students will write a thesis-driven paper that demonstrates their ability to analyze an important historical topic with the use of both primary and secondary sources. It should be a paper that is well documented, well organized, and carefully proofread (Assignment E).

c). Students will demonstrate their understanding of primary sources in their “thinking questions” and exam essays (Assignments A and D).

#### **4) Find secondary sources to weigh against competing scholarly interpretations and learn to employ various interpretative strategies**

Students will be asked to find and discuss in their analytical paper at least four secondary sources that represent different interpretations of a given historical topic. They will need to compare and contrast the different interpretations and reach their own conclusion based on the historical evidence (Assignment E).

#### ***Additional Course-Specific Learning Outcomes***

1. Students will become familiar with China's cultural traditions as well as the major events and developments that have underscored China's historical experience in the modern and contemporary era.
2. Students will have a solid grasp of the nature and historical developments of China-U.S. relations.
3. Students will form a habit of reading about current affairs concerning China and develop an ability to make meaningful connections between new developments and significant events/trends in Chinese history.
4. Students will understand the importance of using autobiographies, oral history and other primary sources to aid in the interpretation of history.
5. Students will be able to critique the various historical accounts used for the course and point out the merits and flaws of the authors' assertions.

#### **REQUIRED READINGS**

Michael Dillon, *China: A Modern History* (text)

Ida Pruitt, *A Daughter of Han: The Autobiography of a Chinese Working Woman*

Sherman Cochran and Andrew C.K. Hsieh with Janis Cochran, *One Day in China May 21, 1936*

Zheng Wang and Bai Di, *Some of Us: Growing up in Maoist China*

Timothy B. Weston and Lionel M. Jensen, eds., *China in and Beyond the Headlines*



Nina Hichigian, *Debating China: The U.S.-China Relationship in Ten Conversations*

Mary Lynn Rampolla, *A Pocket Guide to Writing in History*

Additional reading materials, including journal articles and news articles, will be placed on Blackboard

## **COURSE REQUIREMENTS**

### **A. Class Attendance and Participation (10 points)**

Your attendance and active involvement in the classroom learning experience are crucial for this class. Perfect attendance and active participation (i.e. raising pertinent questions, contributing to class discussions and answering the instructor's queries) will be duly rewarded at the end of the semester. Please note that physical presence does not constitute participation; therefore, engaging in activities unrelated to the class will result in deduction of points. You are expected to complete all your reading assignments **BEFORE** class; scanning assigned reading materials in class is not considered appropriate classroom activity.

You can have one undocumented absence in the semester, though an absence right before or after a university holiday will be looked upon unfavorably. Each additional unapproved absence will lead to the loss of **3 points from your final course grade**. If you frequently arrive late and/or leave early, you will be giving up a proportionate number of points. Leaving after a quiz or a class discussion will be considered as an absence for that particular class, though credit will be given for the quiz or discussion participation. The attendance requirement is waived only in cases of documented illness or legitimate university-related activities. Informing the instructor of your intended absence for personal reasons does not mean it is approved.

As an important part of class participation, you will be asked to bring to class one piece of current news concerning China or East Asia a few times throughout the semester. The news item should be from a credible source. A few minutes of each class will be devoted to the discussion of these news items.

To avoid electronic distractions and enhance the collective learning experience of the class, the use of laptops is disallowed in the classroom. Studies have shown that taking notes by hand improves learning and retention of information. Please make sure that all your other electronic devices are turned off or muted as well during class; failure to do so will result in loss of points. If it becomes necessary for you to electronically access any information in class, I will give you the explicit permission to do so.

#### B. “Thinking Questions” and Class Discussions (50 points)

There are four scheduled group/class discussions based on the assigned readings. You will be asked to compose five “thinking questions” (typed) for each book and a one-paragraph answer to each question. Your questions and answers should demonstrate careful reading and solid understanding of the key themes/topics as presented in the book, and they will be used for group discussions. You should be prepared to field related questions in class. It will also be necessary for you to incorporate relevant reading materials into your exam essays. The quality of your questions and answers will determine the points you will receive in this category.

#### C. Map Quizzes (10 points)

The first map quiz will test your basic knowledge of the locations of key cities, regions and other geographical features in China and related areas in Asia. The second one will test your knowledge of “historical geography,” that is, the importance of some geographical areas in Chinese history. A study guide will be provided before each quiz.

#### D. Examinations (90 points)

The midterm and the final examination will each constitute 45 points. Covering information from lectures and readings in addition to the textbook, they will generally include some identification terms, a number of “fill-in-the-blank” questions, and an essay section. The essays should demonstrate your familiarity with factual information as well as your ability to analyze a primary source and to synthesize comprehensive reading materials. Both exams will be similar in format, and the final is not comprehensive. A study guide will be provided before each exam.

#### E. Term Paper (8-10 pages) and Presentation (40 points total)

The paper should be a critical discussion of a major issue/event/individual in Chinese history. You are encouraged to choose your own topic, but please consult with the instructor to make sure it is feasible. A one-page proposal, to be submitted at least one month before the completion of the final paper, should include the selected topic, your thesis, an outline of your intended coverage, and a preliminary bibliography.

You will need to consult a minimum of six additional sources other than the textbook and the other required readings. They should include two primary sources and four secondary ones that can be a mix of books, journal articles and one credible on-line source. The paper should contain a review of the major points in your selected sources and provide your own analysis of the subject matter.

More information on the use of primary sources, the importance of critical thinking and

of that of proper documentation will be discussed in class. I will help you throughout your writing process, so please do talk to me so that I can tailor my assistance to suit your individual needs.

You should use the proper format for writing history papers, as explained in *A Pocket Guide to Writing History*. Toward the end of the semester, you will be asked to give a short oral presentation in class about your research findings. Your presentation will be evaluated by your peers and the instructor on the clarity of its focus, organization, and delivery as well as your command of the research materials and effectiveness of your arguments.

## **ASSESSMENT**

Final grades will be determined according to this scale: 180-200 points (A); 160-179 points (B); 140-159 points (C); 120-139 points (D). “Plus” and “minus” grades will be given to the top and bottom three percentage points in each category. For example, if B's range from 80-89%, B+ will be 87-89% and B- will be 80-82%.

### Please note:

1. Late submission of any assignments will result in loss of points. You should leave an ample amount of time for proofreading. Last-minute computer/printer problems will not be an acceptable reason for late submission.
2. If you have email me your assignment under certain circumstances, you will still need to turn in a hard copy afterwards. I would send an acknowledge of the receipt of your assignment, but it is your responsibility to make sure that your attachments go through. If your email is bounced back, or if you accidentally forget to attach your assignment, you will need to resend it immediately.
3. The term paper needs to be submitted via *Turn-it-in* on Blackboard. You should also bring a hard copy to class on the due date.
4. In general, no make-up quizzes or exams will be given. In case of an approved absence, the make-up test must be completed immediately upon your return.
5. **It is absolutely essential that you abide by the university's policy on academic integrity. Any form of plagiarism will result in a failing grade for the course and incur serious consequences.**

Class Schedule (subject to adjustment)

Week 1 “Introduction” in textbook

Course Introduction

The Chinese Language, Environment and People

Philosophies and Religion: Confucianism, Daoism, and Buddhism

Week 2 Chapters 1-3

An Overview of the Qing (Manchu) Dynasty

China's Encounter with the West: The Opium Wars and Unequal Treaties

Domestic Crisis: The Taiping Rebellion

**Map Quiz I**

Week 3 Chapters 4-5

Reform and Restoration: The Self-Strengthening Movement

The First Sino-Japanese War (1894-95)

The Hundred-Day Reform

The Boxer Uprising

**Discussion: *Daughter of Han***

Week 4 Chapters 6-7

The 1911 Republican Revolution

Early Years of the New Republic

The New Culture Movement

The 1919 May Fourth Movement

Week 5 Chapters 8-9

Founding of the Chinese Communist Party

The First CCP-KMT United Front (1923-1927)

The Northern Expedition

Week 6 Chapters 10; “Interlude”

The Nationalist Decade (1928-1937)

The Long March

The Second CCP-KMT United Front (1937-1945)

**Discussion: *One Day in China***

Week 7

China-U.S. Relations during WWII

**Midterm Exam**

Week 8 Chapters 10-11

Development of the Communist Power

The Chinese Civil War (1946-1949)

The People's Republic: Establishment of the CCP control

Week 9 Chapters 11-12

Early Political and Economic Developments

The Hundred Flower Campaign and Anti-Rightist Campaign

**One-page paper proposal due**

Week 10 Chapters 13-14

The Great Leap Forward

International Tensions: Sino-American Relations and Sino-Soviet Split

The Cultural Revolution: Causes and Consequences

**Map Quiz II**

**Discussion: *Some of Us***

Week 11 Chapters 15-16

Political Climate in the Post-Mao Era

Deng Xiaoping and the Economic Reforms

The 1989 Tiananmen Square Incident

Week 12 Chapters 17-18; "Conclusion"

Current Developments: Economy, Society, Culture

Changing Lives of Women: "Holding Half of the Sky"?

**Discussion: *China in and Beyond the Headlines***

Week 13

Joint Venture Enterprises and Human Rights Issues

New Developments in Sino-American Relations

**Discussion: *Debating China: The U.S.-China Relationship in Ten Conversations (excerpts)***

Week 14 Student Presentations

Each presentation will be peer-evaluated and critiqued by the instructor for its clarity, focus, organization, and delivery. An evaluation form will be handed out in class.

**Paper Due:**

**Final Exam Schedule:**



Date Submitted: 01/21/19 10:31 pm

# Viewing: **HNRS 364 : Women in Islam and Confucianism**

Last edit: 01/29/19 11:42 am

Changes proposed by: ysun

Other Courses  
referencing this  
courseAs A Banner Equivalent:**HNRS 365 : Women in Islam and Confucianism**

## In Workflow

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

## Approval Path

1. 01/22/19 11:56 am  
Susannah Stern (susannahstern):  
Approved for HONR Chair
2. 01/28/19 5:56 pm  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

Contact Person(s)

Name:	E-mail:	Campus Phone:
<b>Erin Fornelli</b>	<b>efornelli</b>	<b>7847</b>

Effective Term

Fall 2019

Subject Code

HNRS

Course Number

364

Department

Honors (HONR)

College

College of Arts &amp; Sciences

Title of Course

Women in Islam &amp; Confucianism

Catalog Title

Women in Islam and Confucianism

Credit Hours

4

Weekly Contact  
HoursLecture: **3** 

Lab: 0

Other: 0

Catalog Course  
Description

**The interdisciplinary course will provide an analytical framework in which comparisons and contrasts between women in Islamic and Confucian cultures can be made, and it will enable the students to develop an understanding of what it means to live a woman's life in different historical circumstances and social/cultural settings. The course seeks to answer the question of what is intrinsically Islamic with respect to ideas about women and gender, and to distinguish the religious element from socio-economic and political factors in shaping the experiences of women in the Muslim world. Simultaneously, the course also examines the intricate connections between Confucianism and the historical experiences of women in East Asian cultures and societies. Students will be expected to develop a sophisticated understanding of women's agency in navigating the path between tradition and modernization and of their role in changing the Confucian world. This section satisfies 4 units of HIST.**

Primary Grading  
Mode

Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of  
delivery

Lecture

Faculty Course  
Workload

**Team taught**

Please specify: **This course is team-taught by a  
HISTORY faculty and a THRS faculty.**

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?

**Yes**

Is this course repeatable for credit?

**No**

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

**Advanced Integration  
Historical Inquiry area  
Global Diversity level 1**

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:

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 has been taught three times prior to the adoption of the new CORE in fall 2017. It is revised to meeting the learning outcomes of several CORE areas.

Supporting documents **Honors 354365 CORE proposal Women in Islam and Confucianism.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

**Ronald Kaufmann (kaufmann) (01/28/19 5:56 pm):** Approved HNRS course being submitted for core attributes.

**Bethany O'Shea (bethoshea) (01/29/19 11:42 am):** Core Director unchecked FTRI. Rationale: students needing EHSA can register for this course number (HNRS 364) and those wanting FTRI can register for HNRS 365. Students can't receive credit for both so this coding seems the best scenario.

Key: 1215

## Honors 364/365: Women in Islam and Confucianism

### Instructors:

Dr. Bahar Davary (Theology and Religious Studies) [\\_Davary@san Diego.edu](mailto:Davary@san Diego.edu)

Dr. Yi Sun (History) [ysun@san Diego.edu](mailto:ysun@san Diego.edu)

### Course Description:

The interdisciplinary course will provide an analytical framework in which comparisons and contrasts between women in Islamic and Confucian cultures can be made, and it will enable the students to develop an understanding of what it means to live a woman's life in different historical circumstances and social/cultural settings. The course seeks to answer the question of what is intrinsically Islamic with respect to ideas about women and gender, and to distinguish the religious element from socio-economic and political factors in shaping the experiences of women in the Muslim world. Simultaneously, the course also examines the intricate connections between Confucianism and the historical experiences of women in East Asian cultures and societies. Students will be expected to develop a sophisticated understanding of women's agency in navigating the path between tradition and modernization and of their role in changing the Confucian world.

The readings include religious studies and historical texts as well as biographies, memoirs and analytical articles. They contain political, social and religious themes and reflect the contemporary debates regarding the role of women within the society, with a special focus on significant historical changes in the Islamic and Confucian worlds. The various assignments require students to address issues concerning Islam, Confucianism and women comparatively and to engage in a comprehensive analysis of women in these two distinctive cultures from both theological and historical perspectives.

The course will be conducted in a hybrid fashion, combining lectures by the two faculty members and seminar-style discussions and debates among the students. It will be supplemented with visual aids, such as documentaries and movies, as well as co-curricular events, including lectures and forums within the university community.

This Honors class has been team-taught by the same two faculty members three times during the past several years. It has been revised and is now designed to fulfill the learning outcomes of Advanced Integration, Historical Inquiry, FTRI, Critical Thinking and Information Literacy, and Global Diversity (Level I).

### Advanced Integration:

LO # 1 & 2: Students will learn not only to **recognize** but also **articulate** the intrinsic connections between the disciplines -- HISTORY and THRS --through class lectures, discussions, and various assignments.

LO # 3 & 4: Students will be asked to **synthesize** and **apply** the theories, perspectives and scholarly interpretations from both HISTORY and THRS in their research paper and exams.

The Integrative Core Project will require students to examine a particular topic by integrating the analytical approaches of both disciplines and weave their information into a cohesive narrative. Students will be arranged into four-person groups, ideally with two focusing on History and two on THRS analytical approaches. Members of each group will decide on their collective research topic after consulting with both instructors. Subsequently, each member will research on a particular area that is integral to the group project. The oral presentation will be a group endeavor, and it will reflect how the two disciplinary theories have guided their research and led to their respective findings. The oral presentation by each group will be evaluated by their peers as well as the instructors. After fielding questions from the audience and receiving feedback, students will then write their individual term paper which should also evince integrative efforts.

### **Sample Exam Questions:**

1. Discuss Confucianism as a governing ideology and social doctrine as well as its impact on the lives of women in traditional Confucian societies. How do Old Madam Yin and Shizue Ishimoto illustrate the intricacies and complexities of experiences of “Confucian women?” Can you draw similarities and differences between these characters and the Muslim women whose work you have read and discussed in the class so far, e.g., Salma Yaqoob, Jasmine Zine, and characters and relationships in Fatima Mernissi’s book.
2. Compare and contrast the experiences of Chinese women during the Cultural Revolution in China and those of Iranian women during Iranian Revolution. You will need to discuss the historical, social, economic and religious contexts in both cases, and explain how your view of Confucianism and Islam have changed as a result of these case studies.
3. Discuss the main tenets of Confucianism as a governing ideology and social doctrine as well as how these tenets and their interpretations have impacted the lives of women in traditional Confucian societies and state policies. Also analyze the historical contexts as well as the complexities of “Confucian women” in light of the coexistence of traditionalism and unorthodoxy in their lives. Finally, provide a brief comparison between these complexities and those found in the experiences of women in Islamic societies.
4. Select a minimum of three subject areas in which meaningful comparisons and contrasts between women in Islamic societies and Confucian societies can be made. Also discuss the similarities and differences in the ways that they have been portrayed in the media and perceived by the general public. If you were making a media production, what would you do to inject some nuance and sophistication into your project?

### **Critical Thinking and Information Literacy:**

Students will develop their critical thinking skills through the various assignments that require them to advance logical arguments in analytically sound papers that are grounded in the literatures of both HISTORY and RELIGIOUS STUDIES. They will be asked to seek the expertise of our librarian colleagues, Christopher Marcum and Martha Adkins, liaisons for HIST and THRS, in learning to gather credible information with effective research strategies. Both instructors will work with these reference librarians to ensure that students meet with them regularly as they work on

their written assignments for the class. Students will be expected to use information ethically and legally. Our syllabus will specifically incorporate lectures on information literacy by the two librarians at the start of the semester and mid-semester.

Students will articulate and compare the theories and methods in HISTORY and RELIGIOUS STUDIES, through various assignments. They will identify and formulate questions on the historical and contemporary experiences of women in Islamic and Confucian societies, critique the texts used as assigned readings for the class, and explain and demonstrate the importance of articulating personal opinions vs. drawing conclusions from evidence.

### **Historical Inquiry:**

LO # 1: Students will identify and formulate significant historical questions on important issues such as the impact of Confucianism on women, the connections between feminism and nationalism, the linkage between sexism and colonialism, and the interplay between feminism and socialism. This LO will be met with the assignments of “thinking questions” based on their readings, the research paper, and group presentation project.

LO # 2: Students will conduct effective historical research on women in Confucian and Islamic societies. This LO will be met with the assignment of their research paper and group presentation project.

LO # 3: Students will analyze a range of primary sources, including texts, visual arts, and official documents, articulate their historical context, and use these sources as evidence to support an argument. This LO will be met with class lectures and discussions, assignments of “thinking questions,” midterm and final exams, the research paper, and group presentation project.

LO # 4: Students will weigh competing scholarly interpretations and employ various interpretative strategies, leading to the development of a sophisticated understanding of the historical and contemporary experiences of women in Islamic and Confucian societies. This LO will be met with the assignments of the research paper and group presentation project.

LO # 5: Students will effectively communicate their findings in written and oral form and use their research information ethically and legally. This LO will be met with the assignments of the “thinking questions,” class discussions, and oral presentations at the end of the semester.

### ***THRS learning outcomes***

LO # 1: Students will demonstrate an understanding of the categories, technical vocabulary (e.g., terms, definitions, concepts, distinctions), well-known examples, historical data, etc., essential to the study of Islam and Confucianism.

LO # 2: Students will explain fundamental issues framing the academic study of religion.

LO # 3: Students will construct well-formed written arguments.

FTRI LO #3: Students will demonstrate in-depth knowledge of at least one religious tradition, foundational sacred text, or an important historical and contemporary issue in the study of religion"

#### Diversity, Inclusion and Social Justice Learning Outcomes (DISJ-level I):

##### Knowledge-

- 1) Critical Self-reflection: Critically reflect on and describe how you and others have experienced privilege and oppression
- 2) Explain diversity, inclusion, and social justice
- 3) Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation – literature, films, among others.
- 4) Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism or heterosexism to attain equitable outcomes.

##### Skills-

- 1) Analyze the complexities of diversity, inclusion, and social justice.
- 2) Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

This course is designed to meet the DISJ learning outcomes through its ongoing discussions of social justice, particularly in regard to gender, race, ethnicity, and heteronormativity. The various assignments, including class discussions, self-reflection paper, “thinking questions,” exam essays and the analytical paper, will engage the students in a constant process of reflection on women’s experiences, and the ways in which various interpretations of Confucian and Islamic traditions affect women and how women have responded or taken part in the process.

The following are some sample questions for in-class discussions or possible quizzes. Please also see the discussion “prompts” based on the readings, as specified throughout the schedule.

1. Cite at least three examples to illustrate the differences between the lives of peasant women and those of the samurai class, as described in Ishimoto’s autobiographical essays and the article “The Life Cycle of Farm Women in Tokugawa Japan.”
2. Cite three significant factors that contributed to the female activism in the cotton mills during Taisho Japan and explain the main forms of this activism.
3. Discuss the circumstances in which the “comfort houses” were established, the brutalization of the Korean “comfort women” by the Japanese military and analyze the connection between sexual slavery under colonialism.
4. Discuss the intersectionality between gender and class and how it has underscored the experiences of Chinese women during China’s economic modernization.
5. What are some of the implications of the colonial/imperial use of the rhetoric of feminism for Muslim women’s perception of feminism? How do grass-root Muslim feminisms develop anti-racist feminisms?

6. Discuss heteronormativity within shari'a law and the implications for change within the framework of jurisprudence.

### **Course-Specific Learning Goals:**

#### **Knowledge**

To develop an appreciation of the philosophical and religious foundations of Confucian and Islamic societies  
To foster a sophisticated understanding of the Confucian and Islamic cultures and an appreciation of the power dynamics and challenges that women experience in Confucian and Islamic societies  
To develop the students' critical and analytical skills in dealing with complexities of the culture of the "other"  
To enhance the students' ability to engage in a comparative and comprehensive examination of the two traditions as well as the students' ability to reflect upon the commonalities and differences between the two said cultures and the one that is considered the "norm"

#### **Skills**

To learn and appreciate the use of biographies, memoirs, religious documents and historical literature in rendering effective analyses of cultural and religious traditions  
To develop critical thinking ability in evaluating the reading materials  
To make a clear, concise and effective oral/visual presentation on one's research findings  
To write a research paper that is well researched, analytical, clearly focused and carefully proofread.

### ***Required Texts:***

Fatima Mernissi, *Dreams of Trespass: Tales of a Harem Girlhood*  
Marjane Satrapi, *The Complete Persepolis*  
Ida Pruitt, *Old Madam Yin*  
Susan Holloway, *Women and Family in Contemporary Japan*

Other selected reading materials are placed on Blackboard.

### ***Policies:***

**Attendance:** You are required to be present for ALL classes. If you have to miss one, you will need to submit a two-page, single-spaced summary of the materials covered in that particular class. If you have to miss more than three classes due to health issues or university activities, you will also need to provide proper documentation. Please arrive in class on time, as three cases of tardiness count as one absence except for under rare and exceptional circumstances.

**Participation:** Physical presence does not constitute active participation; the latter

involves raising pertinent questions, responding to the instructors' inquiries, and taking part in group/class discussions. You are expected to complete all assigned readings **BEFORE** each class. Engaging in activities unrelated to classroom learning will result in loss of points for participation.

**Electronic Devices:** As the use of laptops and other electronic devices in the classroom for purposes other than note-taking has become a major distraction across campus, we have decided to disallow the use of any electronic devices in our class, except for in rare and exceptional situations, in order to enhance the collective learning experience of the entire class.

**Plagiarism:** You are expected to abide by the University "Academic Integrity" policy. Plagiarism in any form is a very serious matter. It will result in a failing grade for the course, and the matter will be referred to the Dean's Office.

**Late Assignment Submission:** Assignments are due at the start of each class period. Late submission of assignments will not be accepted. Computer-related problems or any other technical issues do not constitute legitimate reasons for late submission. In the case of an absence on the day when an assignment is due, you should submit both the assignment and the two-page summary within a week.

### ***Requirements and Evaluation***

#### **A. Class Participation and Discussions (15%)**

The level of your attendance, participation and contribution to group/class discussions will determine the grade you receive in this category. Please come to class with thoughtful questions based on the assigned readings, especially on days of scheduled discussions. You are required to prepare **two "thinking" questions for each article/chapter and five for each book. These questions should reflect thoughtful and sophisticated understanding of the readings.** You should summarize the key points of the readings in bullet-point format; doing so will also help you study for the exams. These questions should be typed; hand-written ones completed in haste shortly before or during class are not acceptable. Please prepare two hard copies of your questions – one for group/class discussions and the other to be collected by the instructors at the beginning of the class.

#### **B. Midterm Examination (20%) and Final Examination (25%)**

Both exams will be based on the lectures and reading materials from both instructors. They will generally include several identification items and an essay section. A study guide will be provided before each exam. The format for both exams is similar, and the final is not comprehensive (though by the end of the semester you would naturally want to make relevant connections to what you have learned throughout the semester).

Please keep in mind that no make-up exams will be given except in cases of approved absences. In such a case you will need to take the exam immediately upon your return or recovery.

#### **C. Interview and Reflection Paper (10%)**

Later in the semester you will be asked to conduct a personal interview with at least one individual about his/her perceptions of women in Islamic or Confucian societies. Subsequently you will write a four-page reflection paper that incorporates your interview findings and reflect on how gender, class, and ethnicity are often intertwined in the lives of Muslim and Confucian women, and how their experiences can also be compared with those of American women. You are encouraged to draw upon your personal experience when completing this assignment.

#### D. Oral/Visual Presentation (10%)

You will be asked to collaborate with several of your classmates to make a visual presentation on a significant topic concerning women in Islam and Confucianism. It could also be on the life of individuals by highlighting their significant role in shaping the experiences of women in a particular society or historical period. The group arrangement will be based on your disciplinary interests. The primary purpose of this project is for you to demonstrate integrative efforts by using the theories, perspective, and analytical approaches of the two academic disciplines. Ideally, each group will consist of two students focusing on History and two on THRS. Members of each group are strongly encouraged to come up with their collective topic and decide on one after consulting with both instructors.

Toward the end of the semester, each group will make a visual presentation of their findings that demonstrate integrative efforts with the use of theories and analyses from both academic disciplines. All students will also be expected to reflect on the benefits of using integrated knowledge when discussing their topic. The sequence of presentations will be based on thematic connections of the topics. Each group presentation should last approximately twenty minutes, including the time for questions from the audience. It is critical for each member of a group to collaborate in a productive manner, as each individual's contribution and performance will impact the evaluation of the group. The evaluations will be based on the group's collective ability to organize the materials and highlight important points as well as the clarity of the presentation and compliance with the time limit. The entire class will be involved in the evaluation process as well as both instructors.

#### E. Term Paper (10 pages; 20%)

The paper should be a thoughtful and analytical expansion of your oral/visual narrative. If you decide to write on a topic other than the one that your group presentation focuses on, please consult with the instructors about your alternative plan. The instructors are prepared to help during any stage of your writing process, so please make sure that you talk to either one or both of us and get our feedback before you submit your final paper. **The paper is due no later than the day of your final exam.** It will be evaluated on the level of your research, the organization of your materials, the clarity of your account, the effectiveness of your arguments and the general technical quality of your writing.

#### *Grading Scale:*

“Plus” and “minus” grades will be given to the top and bottom three percentage points in each category. For example, if B's range from 80-89%, B+ will be 87-89% and B- will be 80-82%.

#### *Class Schedule and Reading Assignments (subject to adjustments):*

##### Week 1 Course Introduction and General Discussion

Perceptions and Misperceptions: Images of Women in Islamic and Confucian Cultures



Documentary excerpt: *Slaying the Dragon, Reel Bad Arabs: How Hollywood Vilifies a People*

**Week 2 Women in Islamic Texts and Contexts**  
**Islam as Religion and Cultural Islam**

Readings:

Shahab Ahmed, What is Islam? Pp. 5-10 & 57-71

Amina Wadud, "Islam beyond patriarchy: Through Gender-Inclusive Qur'anic Analysis

Jasmine Zine, "Creating a Critical Faith-Centered Space for Anti-Racist Feminism: Reflections on a Muslim Scholar Activist."

Discussion Prompts:

- Shahab Ahmed's discussion on what is Islam includes a question regarding wine. What does he imply in this discussion, and with his reference to Jahangir (the fourth Moghul Emperor), Ibn Sina the great polymath, Nasir ud-Din Tusi, the ethicist? Is he preaching antinomianism or supra-nomianism, or simply pluralism in Islam? Does he intend to say that the *shari'a* is unimportant or that it has no value? Is he suggesting a revision of the *shari'a*?
- What is Amina Wadud's response to the proposition that states patriarchy as an Islamic principle present in the Qur'an? What are the grounds on which Zine bases her arguments for an anti-racist feminism? How do the two authors reflect on and discuss women's agency and subjectivity within an Islamic framework?

**Week 3 Women in Confucian Texts and Contexts**  
**Confucianism as Philosophy, Religion and Ideology in East Asian Tradition**

Readings:

"The Analects for Women"

Susan Mann, "Grooming a Daughter for Marriage"

Nolte and Hastings, "The Meiji State's Policy toward Women"

Discussion Prompts:

- How did the "instructions" for women reflect the dominance of a patriarchal system?
- In what ways did the "dowry complex" reveal class as a defining element in women's experiences?
- What was the real intention of Neo-Confucian scholars' advocacy for women's education – was it for meant to benefit women or to perpetuate the Confucian gender and social hierarchy?

**Week 4 Myths and Realities: Negotiating Conformity and Non-conventionality:**  
**Complexities of Muslim Women**

Readings:

Persepolis

Evelyn Blackwood, "Representing Women: The Politics of Minangkabau Adat Writings"

Discussion Prompts:

- The Islamic Revolution (1979) in Iran, made the veil obligatory for women. How does Satrapi discuss the hijab? What are the implications of donning the veil voluntarily vs. as a state obligation? A religious obligation?
- What are *adat* Minangkabau? How does this matriarchy fit within the Islamic framework?

## Week 5 **Myths and Realities: Negotiating Conformity and Non-conventionality: Complexities of Confucian Women**

Readings:

Ida Pruitt, *Old Madam Yin*

Shizue Ishimoto, Facing Two Ways: The Story of My Life (excerpts)

Discussion Prompts:

- Provide five examples of Old Madam Yin maintaining tradition and five examples of her embracing change in the early 20<sup>th</sup> century
- What propelled many working-class and rural women into joining the communist movement? What specifically did they do to connect feminism and communism?
- Compare and contrast *Bluestocking*, a Japanese feminist magazine, and *The Suffragist*, an American feminist publication, in terms of their advocacy, emphases and outcomes.

## Week 6 **Women in Wars and Revolutions**

Readings: *Persepolis*

Salma Yaqoob, “Muslim Women and War on Terror”

Lila Abu-Lughod, “Do Muslim Women Need Saving?”

Discussion Prompts:

- The authors discuss the relationship between cultural forms and power, politics of knowledge and representation. How has the idea of saving Muslim women been used to justify colonialism, war, and other forms of oppression?

## Week 7 **Women Wars and Revolutions**

The “Comfort Women” during WWII in Asia

Readings:

*Silence Broken* (chapters): “Introduction,” “Slaves of Sex”

One contemporary article on “Comfort Women” of your own selection

Discussion Prompts:

- How did sexism and colonialism intersect to create the sexual slavery of Korean women during WWII?
- What does the long delay in bringing to light the issue of Korean “comfort women” tell us about sexism in international politics?

Women during China’s Cultural Revolution: Gender Relations in Maoist China

Readings: Wang Zheng and Bai Di, *Some of Us: Women Growing Up during the Maoist Era* (chapters)

Video excerpt: *Chinese Women from Confucius to Mao*

Week 8 Review and Reflections

**Midterm Exam**

Week 9 **Love and Marriage: Contemporary Experience of Women**

Saskia Wieringa “Portrait of a Women’s Marriage: Between Lesbophobia and Islamophobia”

Kecia Ali “The Necessity for Critical Engagement with Marriage and Divorce Laws”

Documentary Excerpt: Divorce Iranian Style

Discussion Prompts:

- What is the connection between Lesbophobia and Islamophobia in Wieringa’s personal experience as represented in her article about her marriage?
- In her chapter “Progressive Muslims and Islamic Jurisprudence: The Necessity for Critical Engagement with Marriage and Divorce Law” what does the author argue regarding the traditional jurisprudence? How does she substantiate her argument? Give reference to the text and provide examples of the four schools of law. What are the two approaches she rejects? What are the possible shortcomings of her position?

Week 10 **Love and Marriage: Contemporary Experience of Chinese Women**

Polarized Lives – Urban and Rural Chinese Women in the Era of Modernization

Readings:

Richard Burger, *Behind the Red Door: Sex in China*  
(excerpts)

Tan Shen, “Leaving Home and Coming Back: Experiences of Rural Migrant Women”

Video excerpts: *Shanghai Bride*

*China’s Female Millionaires in a Match-making Frenzy*

Documentary: *Small Happiness*

Discussion Prompts:

- How has economic modernization polarized Chinese women? How are gender and class intersected in the midst of economic reforms?
- What constitutes “progress” and what constitutes “regress” in women’s lives?
- Why is modernization a “double-edged sword” for women?
- How have Confucianism and commercialism converged to produce new challenges for women in present-day China?

Week 11 **Work and Family: Contemporary Experiences of Muslim Women**

Readings:

Carolyn Rouse, *Engaged Surrender: African American Women and Islam*

Masooda Bano and Hilary Kalmbach, *Women Leadership and Mosques: Changes in Contemporary Islamic Authority*

Discussion Prompts

- Rouse's book is great evidence of how Muslim women use the discourse of Islam, especially its sacred texts, to negotiate their relationships to other women, and to male Muslim leaders, husbands, mosques, non-Muslim workplaces, and neighborhoods. Women empower themselves, she argues, "by situating a discourse of liberation within the authorized discourse of Islam." What are some of the elements of this grass-root hermeneutics?

Week 12 **Work and Family: Contemporary Experiences of Japanese Women**

"Good Wife and Wise Mother" Revisited – Changes and Continuities

Reading: *Women and Family in Contemporary Japan*

Video: *Working Women: Personal and Social Goals*

Discussion Prompts:

- What are the main similarities and differences between the lives of professional and working-class women in Japan?
- In what ways have "change and continuity" threaded through the experiences of Japanese women since the Meiji era?

Week 13 **Presentations of Interview Findings and Individual Reflections**

Week 14 **Thoughts and Reflections**  
**Comparisons and Contrasts: Women in Islam and Confucianism**

Week 15 (12/8-10) **Integrative Core Project Presentations**

Date Submitted: 12/17/18 4:36 pm

# Viewing: **CHIN 303 : Media Chinese: Internet, Television and Film**

Last approved: 05/11/17 3:17 am

Last edit: 12/17/18 5:21 pm

Changes proposed by: myang

Catalog Pages referencing this course [Chinese](#)  
[Chinese \(CHIN\).](#)

Programs referencing this [MIN-CHIN: Chinese](#)  
[BA-IREL: International Relations Major](#)

Contact Person(s)	Name:	E-mail:	Campus Phone:
	<b>Rebecca Ingram</b> <del>Michele Magnin</del>	<b>rei@sandiego.edu</b> <del>mmagnin@sandiego.edu</del>	<b>2716</b> <b>4063</b>

Effective Term Fall 2019

Subject Code CHIN Course Number 303

Department Languages & Literature (LANG)

College College of Arts & Sciences

Title of Course Media Chinese

Catalog Title Media Chinese: Internet, Television and Film

Credit Hours 3

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

Catalog Course Description This course uses popular TV series and canonical Chinese films as background to discuss contemporary social issues. Students will discuss topics such as China's real estate market, economy and investment, Internet and technology, modernization and urban migration, consumer culture, and young people's perspectives on love and gender. This class will also teach up-to-date vocabulary and idioms created by netizens that have gained national popularity.

Primary Grading Mode Standard Grading System- Final

Method(s) of delivery Lecture

Faculty Course Workload Same as course credit

Is this course cross-listed?

## In Workflow

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

## Approval Path

1. 12/17/18 5:21 pm  
Rebecca Ingram (rei): Approved for LANG Chair
2. 12/19/18 8:37 pm  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

## History

1. May 11, 2017 by myang

No

Prerequisites? CHIN **301** ~~301.~~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**

## 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:**

Chinese - CHIN

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: **10** ~~14~~

No:

Abstain: **6**  
**(sabbatical;  
absent  
from**

**meeting)****2****(sabbatical)**

**Rationale:** This course is seeking the Literary Inquiry CORE attribute, as indicated by the SLOs outlined in the syllabus and the sample assignment included at the end of the course proposal.

**Supporting documents** [CHIN 303 proposal.pdf](#)  
[CHIN 303 Proposal.pdf](#)

## Impact

---

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

This is an essential course in the program focusing on the studies of contemporary media texts. In addition to introducing students to social issues, it also studies film auteurs and their signature film styles. This course reflects our department's focus on the teaching of literatures and cultures in a global context.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

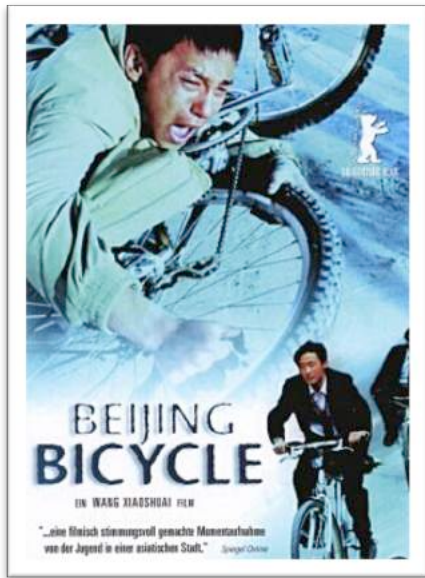
Course Reviewer  
Comments

Key: 2896

## CHINESE 303 MEDIA CHINESE: INTERNET, TELEVISION AND FILM

Mei Yang

Assistant Professor of Chinese  
Dept. of Languages, Cultures and Literatures  
[myang@sandeigo.edu](mailto:myang@sandeigo.edu)



### COURSE DESCRIPTION

This course uses popular TV series and canonical Chinese films as background to discuss contemporary social issues. Students will discuss topics such as China's real estate market, economy and investment, Internet and technology, modernization and urban migration, consumer culture, and young people's perspectives on love and gender. This class will also teach up-to-date vocabulary and idioms created by netizens that have gained national popularity. Prerequisites: CHIN 301 or USD placement exam and approval of the instructor.

Each of the TV series and movies is placed in historical contexts, considering both the aesthetic forms and the social backgrounds. Students are asked to watch the films outside of class and be prepared to discuss the topics and themes raised in these films, with a particular focus on the continuity or disruption between traditions, cultural heritages and socio-economic transformations in the past decades (including issues such as transnationalism and the impact of globalization as reflected in films made in the 2010s).

### LEARNING OUTCOMES

By the end of the semester, students will be able to

- Demonstrate a sufficient knowledge of the social issues that Chinese people are most concerned with since the late 1970s open and reform policy
- Identify the particular historical events, cultural movements, and popular thoughts that contributed to the production of a film or a TV show as a socially constructed text
- Clearly express their views regarding the social issues in question on different social settings by incorporating a wide range of vocabulary and upper-level syntax



structure in both speaking and writing

- Converse naturally with native speakers on contentious social issues that emerged in the 2010s, by successfully using commonly used idioms and buzzwords such as house slaves, urban immigrants, the 80s generation, etc.
- Develop cohesive arguments about the topics examined, incorporating, to a sufficient level, primary and secondary sources as well as independent research
- Identify the basic formal and aesthetic attributes of a film and analyze how different forms, styles, and aesthetic claims create meanings for the audience.

## READINGS AND REQUIRED TEXTS

1. *Readings in Contemporary Chinese Cinema: A Textbook of Advanced Modern Chinese* (The Princeton Language Program: Modern Chinese), by Chih-p'ing Chou, Princeton University Press; Bilingual edition (January 27, 2008). ISBN: 978-0691131092
2. All other materials will be available as E-readings on the course Blackboard site (see "Readings" folder for each week in Course Documents)

## OVERALL STRUCTURE OF THE COURSE

The course will cover six themes as reflected in twelve movies and episodes from an immensely popular and socially influential TV sitcom, *Snail House* (wo ju). Students are expected to have watched the designated film and have done the required readings prior to class so they can participate in class activities such as acting of film scenarios and class discussion. Class time will include a brief introduction of the historical, cultural and social backgrounds related to the film. The class meeting for the theme discussion begins with language activities based on the content of the film(s) and students-led discussion on culture and/or social issues. While the films are indicated in the syllabus, the TV sitcom is to be completed throughout the semester. Therefore it is recommended that students watch two episodes of the sitcom per week.

## COURSE REQUIREMENTS AND GRADE BREAKDOWN

### Attendance

- *Three* excused absences, with official documentation, are permitted. (Excused absence generally is one of the four types: Medical, religious, family emergency and university business.) For each additional absence, your final grade will be lowered one step on the grading scale (e.g. from a B to a B-, etc).
- Documents for excused absence need to be submitted to the instructor in advance or *within a week* after you return to class.
- In the event that an official documentation is unavailable, please inform your instructor of your situation at the earliest time possible and ask for permission.
- Being more than fifteen minutes late or leaving early without the instructor's approval will be taken as half absence.
- An absence does not excuse missed homework. If you miss a class, please turn in all your assignments *within a week* after you return.

**Preparation and Participation (10%)**

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

**Homework (20%)**

You will be assigned several tasks for analyzing the movies under each theme and two reflection papers for analyzing the themes of China's transformation and the impact of globalization.

**Acting of Film Scenarios (15%)**

You will be paired with another student to perform a scenario from the film. This scenario can be either a faithful reproduction or a creative remake that overturns the original plot. Occasionally when an opening sequence of a film is screened in class, students may be asked to create a scenario for a missing plot in a movie. Detailed instruction for each assignment can be found on Blackboard.

**Student-led Discussion (15%)**

You are expected to lead one discussion on a cultural or social topic generated from a selected movie. The instruction for how to conduct your discussion section can be found on Blackboard.

**Film journal (10%)**

For every film, students are required to take notes of two to three scenes from the film and be ready to discuss their significance in class. They will also write down one to two discussion questions pertaining to the film and the reading materials to be used in class discussions and for papers. After each class (or on a weekly basis) students are encouraged to briefly evaluate their participation during that class and see if they have successfully incorporated their journal entries into class discussion.

**Final Exam (15%)**

The discussed cultural, political, social and economic factors will be tested by identifying and criticizing cinematic representations of social values and cultural issues.

**Final Paper (15%)**

Your paper will be gauged by the following criteria:

- **content:** the paper shows a substantive knowledge of the reading materials, topics related to in-class discussions, and the presenter's independent study
- **analysis:** interpretations and arguments are based on solid evidence taken from accurate historical knowledge and substantial understanding of the film texts.
- **structure:** the argument is presented in a cogent way, including logically-related parts that as a whole serve to convey a concentrated main point

- **grammar:** the paper uses a variety of sentence structures, including complex sentences with conjunction words, without grammar mistakes that hinder native speakers' comprehension
- **vocabulary:** the paper uses a large span of high-frequency written vocabularies fluently and naturally
- **Intercultural competence:** demonstrate a critical understanding of cultural contexts, worldviews and their heterogeneity

### Grading Scale

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

### POLICY ON ACADEMIC INTEGRITY

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

### ASSISTANCE FOR STUDENTS WITH SPECIAL NEEDS (ADA)

In order to ensure equity for each student's educational experience, those with any documented disability and required accommodations should contact me early in the semester so that your learning needs may be appropriately met. If you have not yet contacted the Disability and Learning Difference Resource Center (DLDRC), please do so as soon as possible. The office is located in Serra Hall Room 300, telephone ext. 4655.

### SCHEDULE (Subject to Change)

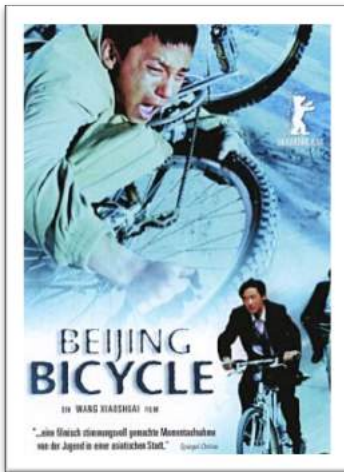
Theme	Movie & Reading Assignment & Homework
Introduction	Introduction: Syllabus

<b>Tradition</b>	<p><i>The King of Masks</i> (变脸, 1996) 101 min</p> <p>Reading:</p> <ol style="list-style-type: none"> <li>1. Textbook pp. 62-70</li> <li>2. <a href="http://www.mifang.org/yl/cq/p80.html">http://www.mifang.org/yl/cq/p80.html</a> [Chinese]</li> <li>3. <a href="http://en.wikipedia.org/wiki/The_King_of_Masks">http://en.wikipedia.org/wiki/The_King_of_Masks</a> [English]</li> <li>4. Dodd, Kevin. "King of Masks: The Myth of Miao-shan and the Empowerment of Women" at <a href="http://digitalcommons.unomaha.edu/cgi/viewcontent.cgi?article=1011&amp;context=jrf">http://digitalcommons.unomaha.edu/cgi/viewcontent.cgi?article=1011&amp;context=jrf</a></li> </ol>
<b>Tradition</b>	<p><i>The Story of Qiu Ju</i> (秋菊打官司, 1992) 100 min</p> <p>Reading:</p> <ol style="list-style-type: none"> <li>1. <a href="http://zh.wikipedia.org/wiki/%E7%A7%8B%E8%8F%8A%E6%89%93%E5%AE%98%E5%8F%B8">http://zh.wikipedia.org/wiki/%E7%A7%8B%E8%8F%8A%E6%89%93%E5%AE%98%E5%8F%B8</a> [Chinese]</li> <li>2. <a href="http://en.wikipedia.org/wiki/The_Story_of_Qiu_Ju">http://en.wikipedia.org/wiki/The_Story_of_Qiu_Ju</a> [English]</li> <li>3. Yum, June Ock. "The Impact of Confucianism on Interpersonal Relations and Communication Patterns in East Asia" at <a href="http://www.acsu.buffalo.edu/~diepthai/images/The%20impact%20of%20confucianism.pdf">http://www.acsu.buffalo.edu/~diepthai/images/The%20impact%20of%20confucianism.p df</a> [English]</li> </ol> <p>* Discussion on <i>Snail House</i> section 1</p>
<b>Modernity</b>	<p><i>Not One Less</i> (一个都不能少, 1999) 106min</p> <p>Reading:</p> <p>Textbook pp. 2-15; 17-33</p>
<b>Modernity</b>	<p><i>Shower</i> (洗澡, 1999) 92 min</p> <p>Reading:</p> <p>Textbook pp. 176-194</p> <p>* Discussion on <i>Snail House</i> section 2</p>

<b>Transformation</b>	<p><i>Beijing Bicycle</i> (十七岁的单车, 2001) 113 min</p> <p>Reading:</p> <ol style="list-style-type: none"> <li>1. <a href="http://baike.baidu.com/view/331836.htm">http://baike.baidu.com/view/331836.htm</a> [Chinese]</li> <li>2. <a href="http://en.wikipedia.org/wiki/Beijing_Bicycle">http://en.wikipedia.org/wiki/Beijing_Bicycle</a> [English]</li> <li>3. Lu, Jie. (2008). "Metropolarities: The troubled lot and <i>Beijing Bicycle</i>," <i>Journal of Contemporary China</i>, 17(57), 717-732. [English]</li> </ol>
<b>Transformation</b>	<p><i>The Piano in a Factory</i> (钢的琴, 2010) 119 min</p> <p>Reading:</p> <ol style="list-style-type: none"> <li>1. <a href="http://baike.baidu.com/subview/3766613/7848676.htm">http://baike.baidu.com/subview/3766613/7848676.htm</a> [Chinese]</li> <li>2. <a href="http://en.wikipedia.org/wiki/The_Piano_in_a_Factory">http://en.wikipedia.org/wiki/The_Piano_in_a_Factory</a> [English]</li> <li>3. Shi, Tongyun (2012). "<a href="#">Chinese Working-class Identity in the Piano in a Factory</a>". <i>Intercultural Communication Studies</i> XXI (3). [English]</li> </ol> <p>* Discussion on <i>Snail House</i> section 3</p>
<b>Virtue, Gender and Nation</b>	<p><i>Life Show</i> (生活秀, 2002) 105 min</p> <p>Reading</p> <ol style="list-style-type: none"> <li>1. <a href="http://baike.baidu.com/subview/421521/6182872.htm">http://baike.baidu.com/subview/421521/6182872.htm</a> [Chinese]</li> <li>2. <a href="http://en.wikipedia.org/wiki/Life_Show">http://en.wikipedia.org/wiki/Life_Show</a> [English]</li> <li>3. Fry, Lisa. "Chinese Women and Economic Human Rights" at <a href="http://www.du.edu/korbel/hrhw/researchdigest/china/WomenChina.pdf">http://www.du.edu/korbel/hrhw/researchdigest/china/WomenChina.pdf</a></li> </ol>
<b>Virtue, Gender and Nation</b>	<p><i>Finding Mr. Right</i> (北京遇上西雅图, 2013) 123 min</p> <p>Reading</p> <ol style="list-style-type: none"> <li>1. <a href="http://baike.baidu.com/subview/9804845/12484753.htm">http://baike.baidu.com/subview/9804845/12484753.htm</a> [Chinese]</li> <li>2. <a href="http://en.wikipedia.org/wiki/Finding_Mr_Right">http://en.wikipedia.org/wiki/Finding_Mr_Right</a> [English]</li> <li>3. Keith B. Richburg, "<a href="#">China's newly rich are flaunting it — and giving communist rulers a headache</a>," <i>The Washington Post</i>, August 11, 2011. Retrieved on Nov. 14, 2016. [English]</li> <li>4. <a href="http://www.snagfilms.com/films/title/finding_mr_right">http://www.snagfilms.com/films/title/finding_mr_right</a></li> </ol> <p>* Discussion on <i>Snail House</i> section 4</p>

<b>Intercultural Communication</b>	<p><i>Joy Luck Club</i> (喜福会, 1993) 139 min</p> <p>Reading</p> <ol style="list-style-type: none"> <li>1. <a href="http://www.baike.com/wiki/%E5%96%9C%E7%A6%8F%E4%BC%9A">http://www.baike.com/wiki/%E5%96%9C%E7%A6%8F%E4%BC%9A</a> [Chinese]</li> <li>2. <a href="http://en.wikipedia.org/wiki/The_Joy_Luck_Club_%28film%29">http://en.wikipedia.org/wiki/The_Joy_Luck_Club_%28film%29</a> [English]</li> <li>3. Yin, J. (2005). "Constructing the Other: A critical reading of the Joy Luck Club," <i>Howard Journal of Communications</i>, 16 (3), 149-175 [English]</li> <li>4. Chua, A (2001). "Why Chinese Mom are Superior," <i>Wall Street Journal</i>, 8 Jan. 2011.[English]</li> </ol>
<b>Intercultural Communication</b>	<p><i>Eat Drink Man Woman</i> (饮食男女, 1994) 124mins</p> <p>Reading</p> <p>Textbook: pp. 140-156</p> <p>* Discussion on <i>Snail House</i> section 5</p>
<b>Globalization</b>	<p><i>Shanghai Calling</i> (纽约客@上海, 2012) 98 min</p> <p>Reading:</p> <ol style="list-style-type: none"> <li>1. <a href="http://baike.baidu.com/view/7518330.htm">http://baike.baidu.com/view/7518330.htm</a> [Chinese]</li> <li>2. <a href="http://en.wikipedia.org/wiki/Shanghai_Calling">http://en.wikipedia.org/wiki/Shanghai_Calling</a> [English]</li> </ol>
<b>Globalization</b>	<p><i>American Dreams in China</i> (中国合伙人, 2013) 112 min</p> <p>Reading:</p> <ol style="list-style-type: none"> <li>1. <a href="http://aacs.ccny.cuny.edu/2014conference/Papers/Fan%20Yang.pdf">http://aacs.ccny.cuny.edu/2014conference/Papers/Fan%20Yang.pdf</a> [English]</li> <li>2. <a href="http://movie.mtime.com/174760/reviews/7612563.html">http://movie.mtime.com/174760/reviews/7612563.html</a> [Chinese]</li> <li>3. <a href="http://movie.mtime.com/174760/reviews/7616720.html">http://movie.mtime.com/174760/reviews/7616720.html</a> [Chinese]</li> </ol>

## CHINESE 303 MEDIA CHINESE: INTERNET, TELEVISION AND FILM



### COURSE DESCRIPTION

This course uses canonical Chinese films as background to discuss contemporary social issues. Students will discuss topics such as China's real estate market, economy and investment, Internet and technology, modernization and urban migration, consumer culture, and young people's perspectives on love and gender. This class will also teach up-to-date vocabulary and idioms created by netizens that have gained national popularity. Prerequisites: CHIN 301 or USD placement exam and approval of the instructor.

Each of the movies is placed in historical contexts, considering both the aesthetic forms and the social backgrounds. Students are asked to watch the films outside of class and be prepared to discuss the topics and themes raised in these films, with a particular focus on the continuity or disruption between traditions, cultural heritages and socio-economic transformations in the past decades.

### LEARNING OUTCOMES

By the end of the semester, students will be able to

- Demonstrate a sufficient knowledge of the social issues that Chinese people are most concerned with since the late 1970s' open and reform policy;
- Identify the particular historical events, cultural movements, and popular thoughts that contributed to the production of a film or a TV show as a socially constructed text (align with LI SLO # 4);
- Clearly express their views regarding the social issues in question on different social settings, analyze interpretations and arguments on films, identify and probe unexamined assumptions, by incorporating a wide range of vocabulary and upper-level syntax structure in both speaking and writing (align with LI SLO # 3);
- Converse naturally with native speakers on contentious social issues that emerged in the 2010s, by successfully using commonly used idioms and buzzwords;
- Develop cohesive arguments about the topics examined, incorporating, to a sufficient level, primary and secondary sources as well as independent research (align with LI SLO # 5);

- Identify the basic formal and aesthetic attributes of a film and analyze how different forms, styles, and aesthetic claims create meanings for the audience (Align with LI SLO # 1, 2).

## **READINGS AND REQUIRED TEXTS**

1. *Readings in Contemporary Chinese Cinema: A Textbook of Advanced Modern Chinese* (The Princeton Language Program: Modern Chinese), by Chih-p'ing Chou, Princeton University Press; Bilingual edition (January 27, 2008). ISBN: 978-0691131092
2. All other materials will be available as E-readings on the course Blackboard site (see "Readings" folder for each week in Course Content)

## **OVERALL STRUCTURE OF THE COURSE**

The course will cover six themes as reflected in twelve movies. Students are expected to have watched the designated film and have done the required readings prior to class so they can participate in class activities such as acting of film scenarios and class discussion. Class time will include a brief introduction of the historical, cultural and social backgrounds related to the film. The class meeting for the theme discussion begins with language activities based on the content of the film(s) and students-led discussion on culture and/or social issues.

## **COURSE REQUIREMENTS AND GRADE BREAKDOWN**

### **Attendance**

- *Three* excused absences, with official documentation, are permitted. (Excused absence generally is one of the four types: Medical, religious, family emergency and university business.) For each additional absence, your final grade will be lowered one step on the grading scale (e.g. from a B to a B-, etc).
- Documents for excused absence need to be submitted to the instructor in advance or *within a week* after you return to class.
- In the event that an official documentation is unavailable, please inform your instructor of your situation at the earliest time possible and ask for permission.
- Being more than fifteen minutes late or leaving early without the instructor's approval will be taken as half absence.
- An absence does not excuse missed homework. If you miss a class, please turn in all your assignments *within a week* after you return.

### **Preparation and Participation (10%)**

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

### **Homework (20%)**

You will be assigned several tasks for analyzing the movies under each theme and two reflection papers for analyzing the themes of China's transformation and the impact of globalization.



### Acting of Film Scenarios (15%)

You will be paired with another student to perform a scenario from the film. This scenario can be either a faithful reproduction or a creative remake that overturns the original plot. Occasionally when an opening sequence of a film is screened in class, students may be asked to create a scenario for a missing plot in a movie. Detailed instruction for each assignment can be found on Blackboard.

### Student-led Discussion (15%)

You are expected to lead one discussion on a cultural or social topic generated from a selected movie. The instruction for how to conduct your discussion section can be found on Blackboard.

### Film journal (10%)

For every film, students are required to take notes of two to three scenes from the film and be ready to discuss their significance in class. They will also write down one to two discussion questions pertaining to the film and the reading materials to be used in class discussions and for papers. After each class (or on a weekly basis) students are encouraged to briefly evaluate their participation during that class and see if they have successfully incorporated their journal entries into class discussion.

### Final Exam (15%)

The discussed cultural, political, social and economic factors will be tested by identifying and criticizing cinematic representations of social values and cultural issues.

### Final Paper (15%)

Your paper will be gauged by the following criteria:

- **content:** the paper shows a substantive knowledge of the reading materials, topics related to in-class discussions, and the author's independent study
- **analysis:** interpretations and arguments are based on solid evidence taken from accurate historical knowledge and substantial understanding of the film texts.
- **structure:** the argument is presented in a cogent way, including logically-related parts that as a whole serve to convey a concentrated main point
- **grammar:** the paper uses a variety of sentence structures, including complex sentences with conjunction words, without grammar mistakes that hinder native speakers' comprehension
- **vocabulary:** the paper uses a large span of high-frequency written vocabularies fluently and naturally
- **Intercultural competence:** demonstrate a critical understanding of cultural contexts, worldviews and their heterogeneity

### Grading Scale

		94 ~ 100	A	90 ~ 93	A-		
87 ~ 89	B+	84 ~ 86	B	80 ~ 83	B-		

77 ~ 79	C+	74 ~ 76	C	70 ~ 73	C-		
67 ~ 69	D+	64 ~ 66	D	60 ~ 63	D-	< 60	F

### **POLICY ON ACADEMIC INTEGRITY**

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

### **SEXUAL MISCONDUCT AND RELATIONSHIP VIOLENCE**

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

### **ASSISTANCE FOR STUDENTS WITH SPECIAL NEEDS (ADA)**

In order to ensure equity for each student’s educational experience, those with any documented disability and required accommodations should contact me early in the semester so that your learning needs may be appropriately met. If you have not yet contacted the Disability and Learning Difference Resource Center (DLDRC), please do so as soon as possible. The office is located in Serra Hall Room 300, telephone ext. 4655.

## COURSE OUTLINE

The weekly schedules are subject to change according to the instructor's evaluations of the class progress.

Theme	Day of week, Date	Content	Assignment due
Week 1 Tradition	M. 1/29	Introduction: Syllabus	
	W. 1/31	Introduction to literary & film terms	Film: <i>The King of Masks</i> (变脸, 1996) 101 min, Available at CL Media Cabinet (PN1997.C5 B54 2000)
Week 2 Tradition	M. 2/5	Historical backgrounds that affect views on women's social status <ul style="list-style-type: none"> <li>• <i>Guanyin</i> (Bodhisattva): From Indian Buddhism to a story about filial piety</li> <li>• Different stages of Confucian thoughts about social hierarchy</li> <li>• the concept of afterlife</li> </ul>	Dodd, Kevin (2012). "King of Masks: The Myth of Miao-shan and the Empowerment of Women," <i>Journal of Religion &amp; Film</i> 16(1).
	W. 2/7	Reacting of scenes (refer to textbook pp. 71-79); discussion	Textbook pp. 62-70 "Jianghu qinqing" (familial feelings for the outlaws)
Week 3 Tradition	M. 2/12	Intro to film director Zhang Yimou; Ethics in rural China	<i>The Story of Qiu Ju</i> (秋菊打官司, 1992) 100 min, Available at CL Technical Services (PN1997.C5 Q585 1993)
	W. 2/14	Zhang Yimou's film styles  Discussion: Confucianism and interpersonal relations; how does it affect rural societies	Reading: Yum, June Ock (1988). "The Impact of Confucianism on Interpersonal Relations and Communication Patterns in East Asia" <i>Communication Monographs</i> , Vol. 55 [English] (On Blackboard).
Week 4 Modernity	M. 2/19	Social background <ul style="list-style-type: none"> <li>• The rural and urban divide</li> <li>• Education in rural China</li> <li>• Migrant workers</li> </ul>	<i>Not One Less</i> (一个都不能少, 1999) 106min, Available at CL Media Cabinet (PN1997.C5 Y54 2000)

	<b>W. 2/21</b>	Reacting of scenes	Readings: 1. Textbook pp. 2-15 "Education in rural China"; 2. Textbook pp.17-33 Scenes from the film <i>Not One Less</i> : 1). Wei Minzhi first met the village teacher; 2). Wei chases after the village head's tractor and asks for his promise of pay; 3) Wei teaches "math"; 4). Wei's take on compulsory education; 5). Zhang Huike is back: what is good about the city?
<b>Week 5 Modernity</b>	<b>M. 2/26</b>	Tradition and modernization	<i>Shower</i> (洗澡, 1999) 92 min, Available at CL Media Cabinet (PN1997 .S569 2002)
	<b>W. 2/28</b>	Reacting of scenes  Discussion: Do you think the past is better than the present? What is nostalgia?	Reading: Textbook pp. 176-194: "Bath Culture: The Disappearing Old Beijing"
<b>Week 6 Transformation</b>	<b>M. 3/5</b>	Intro. to Chinese independent films and filmmakers  Discussion about the film's depiction of the city: <ul style="list-style-type: none"> <li>• Beijing is a traditional or modern city?</li> <li>• The structure of a city-- the contrast between modern vertical architecture and traditional lateral architecture.</li> <li>• The change of Beijing in the past decades</li> </ul>	<i>Beijing Bicycle</i> (十七岁的单车, 2001) 113 min, Available at CL Media Cabinet (PN1997. S557 2002)  Berry, M. (2005). "Wang Xiaoshuai: Banned in China," in <i>Speaking in Images: Interviews with Contemporary Chinese Filmmakers</i> , NY: Columbia UP, 2005, pp. 162-81.
	<b>W. 3/7</b>	Discussion about the film's depiction of space <ul style="list-style-type: none"> <li>• city as an imaginary space (vs. physical and material space)</li> <li>• The relation btw space and place</li> </ul>	Reading: Lu, Jie. (2008). "Metropolarities: The troubled lot and <i>Beijing Bicycle</i> ," <i>Journal of Contemporary China</i> , 17(57), 717-732. [English] (on Blackboard)

		<ul style="list-style-type: none"> <li>Why are rural immigrants not part of the urban experience?</li> </ul>	
Week 7 Transformation	M. 3/12	Industrialization and China's rust belt	<i>The Piano in a Factory</i> (钢琴, 2010) 119 min , Available at CL Media Cabinet (PN1997.2 .G364 2011) * Essay due: Narrative & Comparison: The "girl in the window."
	W. 3/14	Discussion: <ul style="list-style-type: none"> <li>China's maketization and the left-behind proletarian class</li> <li>What does the piano symbolize in the film; or, why does Chen insist on building a piano for his daughter?</li> </ul>	Reading: Shi, Tongyun (2012). "Chinese Working-class Identity in the Piano in a Factory". <i>Intercultural Communication Studies</i> XXI (3). [English] (on Blackboard)
Week 8 Virtue, Gender and Nation	M. 3/19	Historical, cultural and social backgrounds <ul style="list-style-type: none"> <li>Human rights &amp; property rights</li> <li>The impact of market economy and national policies on women's status</li> </ul>	<i>Life Show</i> (生活秀, 2002) 105 min  Prep for class discussion: a) What is the use of film? b) does the ending of the film <i>The Piano in a Factory</i> provide only a fantasy (that is, not a real solution)? c) this film reflects 1990s China but do you see its relevance to our current life?
	W. 3/21	Discussion <ul style="list-style-type: none"> <li>Women's right in socialist time</li> <li>The impact of land policy on women</li> <li>Is feminism a western concept?</li> </ul>	Reading Fry, Lisa. "Chinese Women and Economic Human Rights" <i>Human Rights &amp; Human Welfare</i> . 41-56 (on Blackboard)
Week 9	3/26-4/2	Spring/Easter Break	

Week 10	W. 4/4	Midterm review Discussion of student essay	Essay
Week 11 Virtue, Gender and Nation	M. 4/9	Cultural and social backgrounds: name brand and materialism; maternity center; the super wealthy and the anti-corruption campaign	<i>Finding Mr. Right</i> (北京遇上西雅图, 2013) 123 min
	W. 4/11	Film Discussion <ul style="list-style-type: none"> <li>Wealth flaunting</li> <li>Fu er dai ("the second generation rich")</li> <li>The film's depiction on love vs. money</li> </ul>	Readings <ol style="list-style-type: none"> <li><a href="http://baike.baidu.com/subview/9804845/12484753.htm">http://baike.baidu.com/subview/9804845/12484753.htm</a> [Chinese]</li> <li><a href="http://en.wikipedia.org/wiki/Finding_Mr_Right">http://en.wikipedia.org/wiki/Finding_Mr_Right</a> [English] Questions: a) how is the film received differently in China and among US critics? Which side do you agree? b) What is the film's effect on tourism? Can you explain why?</li> <li>Keith B. Richburg, "<a href="#">China's newly rich are flaunting it — and giving communist rulers a headache,</a>" <i>The Washington Post</i>, August 11, 2011. Retrieved on Nov. 14, 2016. [English] (On Blackboard)</li> </ol>
Week 12 Intercultural Communication	M. 4/16	Cultural and social/theoretical backgrounds <ul style="list-style-type: none"> <li>How to and who are to portray Asian-Americans on screen?</li> <li>Stuart Hall: "articulation" as the connection between two distinct discursive elements</li> <li>M. McAlister: new Orientalist/Assimilationist paradigm</li> </ul>	<i>The Joy Luck Club</i> (喜福会, 1993) 139 min, Available at CL Reserve 4-Hr (ENGL 230- KIM)
	W. 4/18	Discussion <ul style="list-style-type: none"> <li>Imagination of the others</li> <li>Cross-cultural communication &amp; stereotypes</li> <li>"Tiger mom": what is your position and experience?</li> </ul>	Reading <ol style="list-style-type: none"> <li>Yin, J. (2005). "Constructing the Other: A critical reading of the Joy Luck Club," <i>Howard Journal of Communications</i>, 16 (3), 149-175 [English] (on Blackboard)</li> <li>Chua, A (2001). "Why Chinese Mothers are Superior," <i>Wall</i></li> </ol>

			<i>Street Journal</i> , 8 Jan. 2011. [English] (on Blackboard)
Week 13 Intercultural Communication	M. 4/23	Discussion on Ang Lee as a film director <ul style="list-style-type: none"> <li>• Theme: family relation</li> <li>• From Taiwan to America</li> <li>• Between tradition and modernity</li> <li>• “father knows all” &amp; “father is always right”—the adaptive father</li> </ul>	<i>Eat Drink Man Woman</i> (饮食男女, 1994) 124mins, Available at CL Media Cabinet (PN1997.C5 Y56 2002)
	W. 4/25	Reacting of scenes	Reading <ol style="list-style-type: none"> <li>1. Textbook: pp. 140-156 “Food and Romance”</li> <li>2. Eperjesi (2004). “Crouching Tiger, Hidden Dragon: Kung Fu Diplomacy and the Dream of Cultural China,” <i>Asian Studies Review</i>, March 2004, Vol. 28, pp. 25 – 39</li> </ol>
Week 14 Globalization	M. 4/30	Cultural and social background: Globalization and the role of multinational companies	<i>Shanghai Calling</i> (纽约客@上海, 2012) 98 min
	W. 5/2	Discussion <ul style="list-style-type: none"> <li>• The identity of Chinese-American in the film: why does the protagonist feel uncomfortable in Shanghai? But why does he choose to stay later?</li> <li>• The choice between mores/morality and commercial/business profit</li> <li>• Why did Fangfang pretends that she was from a wealthy family?</li> </ul>	Reading: Ford, S (2018). “Aspirationally Yours: Pan-Asian Cinematic Convergence,” in <i>The Palgrave Handbook of Asian Cinema</i> .
Week 15 Globalization	M. 5/7	Intro on social backgrounds <ul style="list-style-type: none"> <li>• New Oriental Company, Jack Ma</li> <li>• China Dream vs. American Dream</li> </ul>	<i>American Dreams in China</i> (中国合伙人, 2013) 112 min

	W. 5/9	<p>Discussion on film</p> <ul style="list-style-type: none"> <li>From ideal to reality: Meng Xiaojun in America—"we changed the world, or the world changed us?" And why did Meng insist that the company go public?</li> <li>What does China/Chinese dream mean? Does it differ from the American dream(s)?</li> </ul>	<p>Reading:</p> <ol style="list-style-type: none"> <li>Fan Yang, "The 'Chinese Dream' in Contemporary Media Culture," paper presented at the 56<sup>th</sup> Annual Conference of the American Association for Chinese Studies, 2014.</li> <li>Two film reviews on <i>mtime.com</i>: a) "Cheng Gongqing: qingchun bing fei zhang de piaoliang de ren de zhuanli" (Cheng Dongqing: Youth does not exclusively belong to those who are glamorous), see <a href="http://movie.mtime.com/174760/reviews/7612563.html">http://movie.mtime.com/174760/reviews/7612563.html</a> [Chinese] &amp; b) "60 hou zhongguo meng zheng han, 80 hou mengxiang zai nali?" (People born in the 1960s are in the middle of their China dream; where is the dream for those born in the 1980s?) see <a href="http://movie.mtime.com/174760/reviews/7616720.html">http://movie.mtime.com/174760/reviews/7616720.html</a> [Chinese]</li> </ol>
Week 16	M. 5/14	Final Review	

## Sample Assignment

### Student-led Discussion

You are expected to lead one discussion on a cultural or social topic generated from a selected movie.

- You may either select a film we have already watched, those centering on the themes of tradition, modernity, transformation
- or a film we will watch from the list below: *Life Show*, *Finding Mr. Right*, *The Joy Luck Club*, *Eat Drink Man Woman*, *Shanghai Calling*, *American Dreams in China*. These films reflect the following themes: Virtue, Gender and Nation; Intercultural Communication; Globalization.
- In the first case, notify the instructor about your student-led discussion date *at least one week in advance*
- In the second case, you will guide the discussion on the Monday after the selected film has been watched by your classmates.



- Your student-led discussion is conducted *in Chinese* and is expected to last around 20-30 minutes.

## Part I. The Written Part: (Align with LI SLO # 1, #4)

1. Make **a detailed summary** about the various components related to the selected film. This summary should be *mostly (at least 70%) written in Chinese*. during the guided in-class discussion, you are not required to give a lecture on all the components covered in the summary. Yet you should be knowledgeable about the film as much as possible in order to prepare for the discussion. Components in the summary:

- 类型 【lèixíng】 genre
- 导演 【dǎoyǎn】 film director
- 时代背景 【shídàibèijǐng】 temporal/social background
- 故事情节 【gùshì qíngjié】 story & plot
- 人物 【rénwù】 figure; personage; person in literature; character.
  - 主人公: protagonist, main character
  - 角色 【juésè】 character, role
  - 形象 【xíngxiàng】 image; form; figure.
- 主题 【zhǔtí】 theme; subject; motif; leitmotiv.
- 手法 【shǒufǎ】 skill; technique
  - 风格 【fēnggé】 style.

\* Note that you do not have to put equal weight on each component. Try to make your summary comprehensive but at the same time with focuses.

## 2. Selected **Analysis of Scenes** 场景 【chǎngjǐng】 in the Film (Align with LI SLO #2, #3)

Select and analyze a few scenes from the film and be ready to discuss their significance in class. Includes

- Scenes that are interesting to you and
- Explain the ways, thematical and aesthetical, in which these scenes create meaning to you
- Anticipate which scenes your classmates/students will find interesting, and explain the reasons.

3. Write down a few **discussion questions** pertaining to the film and the reading materials (you may find the readings useful and want to read them ahead of the scheduled time).

Make sure that

- these questions are centered on a cultural or social topic well-discussed in our class;
- these questions are thought-provoking. That is, students find these questions interesting and relevant, and have something to say about them.

- answers to the questions are not too obvious (avoid questions simply about the plot, for example, questions such as who died in the end of the film?)
- even though the questions can be open-ended, you know the best answers to these questions. This way you can gauge your classmates' performance.

## **Part II. In-class Discussion (Align with LI SLO #5)**

You may use a combination of three formats:

- First, open forum. That is, solicit answers by raising particular questions you have prepared.
- Second, pair work. Students work in pairs to discuss questions prepared by you.
- Third, student-centered group discussion. Students work in groups to prepare an analysis of several interesting scenes and/or topics related to the film. You may either assign a particular topic to each group or give the groups the freedom to discuss topics of their own interest.

In terms of which formats to use, you may try to see what strategies used by your peers are most effective. Adopt the good strategies, but try not to be repetitive.

## **Part III. Post-discussion Reflection**

Write a brief reflection essay *in Chinese or in English* about the student-led discussion. Due the next class. The reflection should include the following

- How did the discussion go overall?
- How did students perform overall? Were they prepared? Did they have a good understanding of the film? Were they able to participate in the class discussion?
- Note a few students who impressed you in the discussion. Please briefly explain.
- If you were to guide a discussion like this again, what will you do differently?

# New Course Proposal

Date Submitted: 12/17/18 4:55 pm

## Viewing: CHIN 320 : Fables and Idioms: Classic Chinese

Last edit: 12/19/18 9:27 pm

Changes proposed by: myang

### In Workflow

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

### Approval Path

1. 12/17/18 5:22 pm  
Rebecca Ingram (rei): Approved for LANG Chair

Programs referencing this course

[MIN-CHIN: Chinese](#)

#### Contact Person(s)

Name:	E-mail:	Campus Phone:
Mei Yang	myang@sandiego.edu	4062

#### Effective Term

Fall 2019

#### Subject Code

CHIN

#### Course Level

Undergraduate

#### Course Number

320

#### Department

Languages & Literature (LANG)

#### College

College of Arts & Sciences

#### Title of Course

Fables and Idioms

#### Catalog Title

Fables and Idioms: Classic Chinese

#### Credit Hours

3

#### Weekly Contact Hours

Lecture: 3      Lab: 0      Other: 0

#### Catalog Course Description

This course introduces students to classical Chinese, the written language of China from the sixth century B.C to the early twentieth century, by studying expressions and stories taken from masterworks of literary and cultural traditions (short proverbs, philosophical writings, and historical literature) created in early China. These stories will help students gain literacy and familiarity with Chinese written texts that are at the heart of Chinese culture. Through reading historical texts, students will learn basic syntax, grammar, and vocabulary that are unique to classical Chinese while identifying issues that have been explored continuously throughout history.

#### 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? CHIN 301 or CHIN 302

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

#### 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:

<b>Majors/Minors/Concentrations:</b>
Chinese - CHIN

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: 6

(sabbatical;

absent  
from  
meeting)

**Rationale:** This course will provide the knowledge and language skills for students to engage with modern China with a broader horizon, refined historical sensitivity and in general, deeper understanding of Chinese culture.

**Supporting documents** [CHIN 320 Proposal .pdf](#)

## Impact

---

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

This will be an ideal introductory course for students to learn about premodern China and classical Chinese language, appealing to incoming students with extensive prior learning of the target language, and also to students who began their Chinese learning at USD. It will enhance the program's course offering, by expanding from the modern time to premodern eras.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer  
Comments

Key: 3396



## CHIN320 Fables and Idioms: Classical Chinese

### COURSE DESCRIPTION

This course introduces students to classical Chinese, the written language of China from the sixth century B.C to the early twentieth century, by studying expressions and stories taken from masterworks of literary and cultural traditions (short proverbs, philosophical writings, and historical literature) created in early China. These stories will help students gain literacy and familiarity with Chinese written texts that are at the heart of Chinese culture. Through reading historical texts, students will learn basic syntax, grammar, and vocabulary that are unique to classical Chinese while identifying issues that have been explored continuously throughout history. This course will provide the knowledge and language skills for students to engage with modern China with a broader horizon, refined historical sensitivity and in general, deeper understanding of Chinese culture.

The course involves continued intensive trainings on the four language skills. Each lesson provides brief introduction to the author and the text, original text written in classical Chinese and its contemporary translation, and a piece of analysis on the assigned text. Class activities range from daily reading, retelling stories in one's own words, acting out stories in small groups, in-class discussion, to monthly presentation and writing. Students who have no former background in classical Chinese language are not required to command the original texts or the literary analysis, even though every student should deem this course an opportunity to acquaint his/herself with classical Chinese and literary studies.

### STUDENT LEARNING OUTCOMES

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

- demonstrate knowledge of idioms, phrases and other texts from classical literature that remain active in modern Chinese language and are well-known to native speakers; develop a general knowledge of the major forms of writing and the writers of premodern China (Align with LI SLO #1);
- identify the formal and aesthetic attributes of a text and analyze the ways that written language create meaning to readers (Align with LI SLO #2);
- analyze literary interpretations and arguments, identify and probe unexamined assumptions by incorporating high-frequency abstract vocabulary and common literary terms from classical Chinese (Align with LI SLO #3);

- develop and demonstrate a basic knowledge of the most important historical, intellectual, and cultural forces that shaped the premodern Chinese textual tradition (Align with LI SLO #4);
- demonstrate engagement with textual analysis techniques by applying classical expressions and insights to contemporary topics in writings and speeches (Align with LI SLO #5).

## TEXTBOOKS

### Required:

- Paul Rouzer, *A New Practical Primer of Literary Chinese*. Cambridge, Mass.: Harvard University Asia Center, 2007.
- Yun Xiao, *Tales and Traditions*, vols. 1-2, Cheng & Tsui, 2015

### Recommended:

- Stephen Owen, ed. and tr., *An Anthology of Chinese Literature: Beginnings to 1911*. New York: Norton, 1996.

All other reading materials for the course are available in PDF format on Blackboard. Students are required to print out their readings in advance and bring a hard copy to class at all times.

## GRADING

• Quizzes (including pop quizzes):	10%
• In-class discussions	10%
• Retelling stories and acting out stories in groups	15%
• Writing assignments	30%
• Midterm exam	10%
• Final exam	15%
• Final paper	10%

Your final grade will be calculated on a strict percentage basis, with 94-100 percent an A, 90-93 an A-, 87-89 a B+, 84-86 a B, etc.

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

You are not allowed to make up a missed exam unless you have an official written document stating a validated excuse. Excused absence generally is one of the four types: Medical, religious, family emergency and university business. In the event that an official documentation is unavailable, please inform your instructor of your situation at the earliest time possible.

Students are responsible for turning in their paper assignments IN TIME. One third of a letter grade will be deducted for each day an assignment is late.

Note that even though the time for most **daily quizzes** is specified in the schedule, *a pop quiz will take place without notification in advance*. The purposes of the pop quizzes is mostly to ensure that you will not accumulate all the work till the last minute. Considering that you may sometimes have legitimate reasons to be absent, *two of your lowest scores (including 0 for missed quizzes) will be dropped*. Quizzes will take on one of the following formats: a) explain the meaning of a sentence/passage taken directly from the reading material; b) explain the meaning a constructed sentence/passage using the new vocabulary; c) briefly answer a content question (you are expected to have a global understanding of the reading material and its most relevant details).

On a daily basis, students will be asked to **retell the stories** individually or **act out the stories in small groups**. For the latter case, each group will select a story, write speaking lines, and assign role based on the chosen story before coming to class. This parable/story can either be a piece we have read and discussed in class or some other work you find interesting outside of the class. You will form a group with two to three classmates, and either make a short film for showing, or perform the drama in class. The entire performance will be approximately 5-10 minutes long.

Throughout the course students will be asked to write poems, short stories or proses following a certain style. In these writings, students are encouraged to use grammatical patterns, structures, functional words and vocabularies from the proverbs, parables and passages learned in class. The topics for these **writing assignments** are provided by the instructor. If you feel strongly about writing on alternative topics, please come to talk to the instructor as early as possible to gain permission to do so.

**Final Paper** will be your original analysis of selected works we studied in this course. If you want to write about works outside of our class, you will need to consult the instructor beforehand. Your paper should consider a) historical and cultural context that the work is produced under; b) the background of the author(s); c) the form, style, and the content; d) your interpretation and/or argument of the meaning of the work. A more detailed instruction will be handed out later.

### **Grading scale for papers:**

- A: Clearly expressed thesis that gets to the heart of a problem in the text;  
Well-chosen references to the text (with specific page numbers);  
Well-written argument that responds to thesis question and brings in extra information gleaned from lectures and/or other readings;  
Infrequent grammar or spelling mistakes.



- B: A thesis question somehow related to the text;  
References to passages in the text (with page numbers);  
An argument that develops thesis;  
Some grammar or spelling mistakes.
- C: Thesis question often vague or absent--fails to convince readers that you have something interesting to say;  
Vague allusions to text (at least I know you read part of it, or listened carefully to the lectures);  
Random argument--often argued from perspective of "I believe this, therefore it is true" (not very persuasive as a rhetorical strategy);  
Sloppy grammar and spelling--please learn to proof-read.
- D: No thesis;  
Random or illogical references to text (leaves reader wondering if you bothered to do the reading);  
Instead of developing the absent thesis, retells novel (but usually not as well as the original);  
Grammar and spelling a real problem--go to the writing center for help

### **POLICY ON ACADEMIC INTEGRITY**

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

### **SEXUAL MISCONDUCT AND RELATIONSHIP VIOLENCE**

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

### **ASSISTANCE FOR STUDENTS WITH SPECIAL NEEDS (ADA)**

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

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

## BIBLIOGRAPHY

- Birch, Cyril, *Anthology of Chinese Literature*, Volume 1. New York: Grove Press, 1965.
- Birch, Cyril, trans., *Stories from a Ming Collection*. New York: Grove Press, 1958.
- Cao, Xueqin, and Gao, E, *Dream of the Red Chamber*, H. Bencraft Joly trans., available online.
- Hanan, Patrick, trans., *A Tower for the Summer Heat*. New York: Columbia University Press, 1998.
- James R. Hightower, trans. and ann., *The Poetry of T'ao Ch'ien [Tao Qian]*. Oxford: Clarendon, 1970.
- Lau, D. C., trans., *The Analects*. New York: Penguin Books, 1979.
- Mair, Victor, ed., *The Columbia Anthology of Traditional Chinese Literature*. New York: Columbia University Press, 1994.
- Owen, Stephen, ed. and tr., *An Anthology of Chinese Literature: Beginnings to 1911*. New York: Norton, 1996.
- Watson, Burton, trans., *The Complete Works of Chuang Tzu*. New York: Columbia University Press, 1968.
- Wu, Cheng'en, *The Journey to the West*, volume 1, Anthony YU, trans.. Chicago and London: The University of Chicago Press, 1977.

## WEEKLY SCHEDULE:

The weekly schedules are subject to change according to the instructor's evaluations of the class progress.

	Class activity	Homework/Readings
<b>Week 1-2</b>	<b>Introduction &amp; Early Poetry</b>	
M	Introduction: Historical, Intellectual and Cultural Background of Early China: <ul style="list-style-type: none"> <li>• Myths and Fantasies</li> </ul>	
W	Historical, Intellectual and Cultural Background of Early China <ul style="list-style-type: none"> <li>• The Zhou Founding and Human Sacrifices</li> </ul> <i>A New Practical Primer of Literary Chinese</i> pp. 4-8 Lesson 1	Fables: "Pulling Seedlings Up to Help Them Grow," "Sitting by a Stump to Wait for a Careless Hare"  Myth: "Bird Jingwei Fills Up the Sea"
M	the Use of Poetry <ul style="list-style-type: none"> <li>• <i>The Book of Songs</i>: the <i>feng</i> style poetry</li> </ul>	Fable: "Mistaking the Reflection of a Bow for a Snake"

		The “Great Preface” to the <i>Classic of Poetry</i>
W	<i>The Lyrics of Chu</i>  <i>A New Practical Primer of Literary Chinese</i> pp. 12-26 Lesson 2	Fable: “Drawing a Snake and Adding Feet”  “The Dragon Boat Festival and the Poet Qu Yuan”
<b>Week 3-5</b>	<b>The Emergence of Chinese Thoughts 1: Early Confucianism</b>	
M	Confucianism & Confucius (551-479 BCE)	Fable: “Six Blind Men and an Elephant”  Selection from <i>The Analects</i> 论语. “On learning and friendship”  Film: <i>Confucius</i> (kong zi, dir. Hu Mei, 2010)
W	Fable: “Self-Contradiction”  Selection from <i>The Analects</i> “Self-cultivation”  <i>A New Practical Primer of Literary Chinese</i> pp. 26-34 Lesson 3	
M	<b>Topic # 1 Assignment due</b>	Fable: “A Frog in a Well”  Selection from <i>The Analects</i> “Age and life”
W	Fable: “Mencius’ Mother Moved Three Times”  Selection from <i>The Analects</i> “On politics”  <i>A New Practical Primer of Literary Chinese</i> pp. 34-44 Lesson 4: Guan Zhong Shows Up Late	
M	Fable: “Three in the Morning and Four in the Evening”  Selection from <i>The Analects</i> “Regarding Human life and the underworld”	
W	Class discussion on <i>The Analects</i>	Film: <i>The Emperor and the Assassin</i> (Jinke ci qinwang, dir. Chen Kaige, 1998)

Week 6-10	The Emergence of Chinese Thoughts 2: Early Daoism	
M	Lao Zi and Daoism: <i>Tao Te Ching</i> <ul style="list-style-type: none"> <li>• Key concepts in the book</li> <li>• What is “dao,” explain in your own words</li> <li>• Compare with other explanations in western philosophy and religion</li> </ul>	Fable: “Carving a Mark on a Boat to Look for a Lost Sword”  <i>Tao Te Ching</i> : Chapters 1 “Origin of the universe”
W	Class discussion: compare the different understandings of “virtue” in Confucianism and Daoism  <i>A New Practical Primer of Literary Chinese</i> pp. 44-54 Lesson 5: Master Zeng Refuses a City	Fable: “An Old Man on the Frontier Loses His Horse”  <i>Tao Te Ching</i> : Chapters 18 “World and Society”
M	Class discussion: nature and humanity	Fable: “The Man from the State of Zheng Who Needed New Shoes”  <i>Tao Te Ching</i> : Chapters 67 “On morality”
W	<i>A New Practical Primer of Literary Chinese</i> pp. 57-67 Lesson 6: Here We Go Round the Mulberry Bush  Class discussion and debate: can the weak really overcome the strong? But why did Lao Zi say so?	Fable: “Suspecting His Neighbor of Stealing an Ax”  <i>Tao Te Ching</i> : Chapters 78 “Dialectics: The weak and the strong”
M	Class discussion: A small country is the best, do you agree with Lao Zi?	Fable: “The Man from the State of Qi Who Feared the Sky Would Fall”  <i>Tao Te Ching</i> : Chapters 80 “An ideal country”
W	Midterm Review	
M	* <b>Midterm Exam</b>	
W	Zhuang Zhou (ca.369-286 BCE) and the <i>Zhuangzi</i> 1 <ul style="list-style-type: none"> <li>• <i>Xiaoyao you</i></li> </ul>	Fable: “Ye Gong Loves Dragons”  Excerpt from <i>Zhuangzi</i> : “Zhuangzi

		and Huizi youyu haoliang” (travels in Haoliang)
M	<p>Zhuang Zhou (ca.369-286 BCE) and the <i>Zhuangzi</i> 2</p> <ul style="list-style-type: none"> <li>• Dream, life and reality: Zhuangzi dreams about a butterfly</li> <li>• Zhuangzi and Huizi’s debate: on knowledge</li> </ul>	Fables: “Yu Gong Removes the Mountains;” “Fox Puts on Tiger’s Power”
W	<p><b>Topic # 2 Assignment due</b></p> <p>Students introduce another parable from <i>Zhuangzi</i></p>	Fable: “Aiming for the South but Heading for the North”
<b>Week 11-13</b>	<b>Early Narratives</b>	
M	<p><i>A New Practical Primer of Literary Chinese</i> pp. 67-79 Lesson 7: He Calls the Tune</p> <p>Intro to <i>The Art of War</i> by Sun Wu</p>	Excerpts from <i>The Art of War</i>
W	<i>The Zuo Tradition/Commentary</i>	Fables:” Bo Le Discovers the Best Horse” & “Learning to Walk Like the Handan”
M	<p>Sima Qian (ca. 145 – ca. 86 BCE) and the <i>Historical Records</i></p> <ul style="list-style-type: none"> <li>• An assassin’s code of honor: Jing Ke sacrifices his own body and self</li> </ul>	Myths: “Goddess Nuwa Mends the Sky”& “Pangu Creates the Universe”
W	<i>A New Practical Primer of Literary Chinese</i> pp. 79-87 Lesson 8: Duke Mu Forgives the Horse-Eaters	Myths: “Da Yu Controls the Great Flood” & “Kua Fu Chases the Sun”
M	<b>Topic # 3 Assignment due</b>	<p>Myth: “The Magic Lotus Lamp”</p> <p>Film: <i>Lotus Lantern</i> (Bao lian deng, dir. Changguang Xi, 1999)</p>
W	<i>A New Practical Primer of Literary Chinese</i> pp. 87-96 Lesson 9: Mizi Xia	Myths: “Cang Jie Invents the Chinese Writing Script” & “The

	Loses Favor	God of Matchmaking”
M	A brief intro to traditional folktale and holidays	Myth: The Story of the Twelve Zodiac Animals
W	<i>A New Practical Primer of Literary Chinese</i> pp. 96-106 Lesson 10: Environment, Not Heredity	Myths: “Dragon Eyes” & “Little Nezha Fights the Great Dragon King”
<b>W 14-15</b>	<b>Final Review</b>	
M	<b>* Proposal for final project</b>	
W	Final review: literary Chinese	Review: <i>A New Practical Primer of Literary Chinese</i>
M	Final Review: fables and myths	Review: fables and myths
W	Final project due	

## Sample assignments

### Writing assignment 2 (Align with LI SLO #1, 2, 3)

Select one of the two options:

Option 1: an essay analyzing one of the chapters in Lao Zi’s *Tao Te Ching*

Option 2: a philosophical parable/story in the style of Zhuang Zi

For both options you should convey an idea that is consistent with Lao Zi or Zhuang Zi’s Daoism. For example, you may talk about their attitude toward life & death, society & civilization, morality and ethics, humanity and nature, dialectics between the weak and the strong, the soft and the hard, freedom and limitations, knowledge and oblivion, etc. You may also want to make comparison between Confucian and Daoist understandings of some crucial moral/ethical concepts. Suggestions: it is better to focus on one theme rather than try to cover the entirety of what we learned in class. For this assignment, you are expected to draw on your own thoughts, feelings and life experience. That is, consider how certain philosophical idea can apply to your life in contemporary society.

For option 2, rather than use explicit language, try to convey your point through telling a story. You may use the format of a dialogue between two characters, one deluded and the other enlightened, a format favored by Zhuang Zi himself. Or you can create a single character who represents the Daoist ideal through his behavior. As we discussed in class, Zhang Zi uses a variety of literary techniques such as metaphor, figure of speech, compassion, word play and humor to tell stories and conveys philosophical thinking, so you may incorporate some of these rhetorical or literary techniques as well.

### Final Paper (Align with LI SLO #4, 5)

Your final paper is an original analysis of one piece of literary work we studied in this course. If you want to write about works outside of our class, you will need to consult the instructor beforehand. Your paper should consider a) historical and cultural context that the work is produced under; b) the background of the author(s); c) the form, style, and the content; d) your interpretation and/or argument of the meaning of the work. Please note that a good paper contains the following:

- Clearly expressed thesis that gets to the heart of a problem in the text;
- Well-chosen references to the text (with specific page numbers);
- Well-written argument that responds to thesis question and brings in extra information gleaned from lectures and/or other readings;
- Infrequent grammar or spelling mistakes.

Date Submitted: 11/19/18 3:26 pm

Viewing: **FREN 410 : French Theater**

Last edit: 11/19/18 3:26 pm

Changes proposed by: rei

Catalog Pages  
referencing this  
course

Programs  
referencing this

[French](#)  
[French \(FREN\)](#)

[BA-IREL: International Relations Major](#)

## In Workflow

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

## Approval Path

1. 11/19/18 3:27 pm  
Rebecca Ingram (rei): Approved for LANG Chair

Contact Person(s)	Name:	E-mail:	Campus Phone:
	<b>Rebecca Ingram</b>	<b>rei@sandiego.edu</b>	<b>2716</b>

Effective Term Fall 2019

Subject Code FREN Course Number 410

Department Languages & Literature (LANG)

College College of Arts & Sciences

Title of Course French Theater

Catalog Title French Theater

Credit Hours 3

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

Catalog Course Description Study of selected masterpieces of dramatic literature that reflect France's people and culture, and the evolution of the genre through the ages.

Primary Grading Mode Standard Grading System- Final

Other Grading Mode(s)  
Pass/Fail Grading System

Other Grading Mode(s)  
Legacy

Method(s) of delivery Lecture

Faculty Course Workload **Same as course credit**

Is this course cross-listed?

No

Prerequisites? FREN 301, 302, and **(320, 321** ~~(320 or 322), 321)~~, or equivalents.

Does this course have concurrent **No**



Prerequisites?

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?

~~Literature~~

**Literary Inquiry area**

Course attributes

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

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

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: **14**

No: **0**

Abstain: **2**  
**(sabbatical)**

Rationale:

Course previously met requirements for core literature. Submitting for ELTI.

Supporting documents

**FREN 410 Literary Inquiry.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: 924

**Course Title: FREN 410 - THÉÂTRE FRANÇAIS**  
**Proposed Flag: Literary Inquiry**  
**Dr. Sylvie Ngilla McGraw**

**Required Material:** Course reader is available at the USD bookstore.

**Course Description:**

This course explores the rich and diverse cultural landscape of France. Focusing on French theater, performances, and festivals – which attract millions of visitors every year – we will study a selection of contemporary French plays as they relate to with a wide range of topics including class issues, sexuality, community theater, hip hop, feminism, comedy, and romance. In addition, we will watch several types of performances and explore the most famous theater festivals in France. The course will use a variety of communicative activities, such as creative writing and drama activities while working to understand the cultural and political context, French aesthetics and narrative techniques.

**Prerequisites:** FREN 301 or 302, and 320, 321 or 322, or approval of the instructor.

**Course Learning Outcomes:**

By the end of the semester students will be able to:

1. Analyze critically a variety of literary texts, aesthetic attributes, theatrical performances and genres. **[Aligns with Literary LO1, LO2 and LO3]**
2. Organize and articulate effectively more complex ideas in speaking and writing on the topic examined. **[Aligns with Literary LO1]**
3. Perform close reading in writings, oral discussions, exams and homework. **[Aligns with Literary LO2]**
4. Articulate the significance of a representative selection of literary texts and French theater festivals within their historical and political contexts in France. **[Aligns with Literary LO4]**
5. Describe the roles theater and performance play in articulating identities through cultural and social representations of minority and majority groups. **[Aligns with Literary LO5]**
6. Examine modern and contemporary influences of categories, such as feminism, sexuality, class issues, hip hop and community theater in the aesthetics of French theater. **[Aligns with Literary LO3]**

**Programme du cours (Devoirs et lectures)**  
**[Ce programme peut changer au cours du semestre selon les besoins du cours]**

- jeu 26 jan.      Présentation du cours
- mar 31 jan.      **Historique sur le théâtre français**  
                     Activités théâtrales
- jeu 2 fév.        **Réécriture des mythes au théâtre**  
                     Lire: « Le mythe antique dans le théâtre moderne » [En ligne]
- mar 7 fév.        Lire: *Antigone*, Jean Anouilh
- jeu 9 fév.        Lire: *Antigone*, Jean Anouilh
- mar 14 fév.      **Théâtre engagé (les années 50 et 60)**  
                     Lire: « Sartre and The Theater of Questions » [En ligne]
- jeu 16 fév.      Lire: *Huis Clos*, Jean-Paul Sartre
- mar 21 fév.      Lire: *Huis Clos*, Jean-Paul Sartre
- jeu 23 fév.      Vidéo: Analyse de la mise en scène de *Huis Clos*
- mar 28 fév.      **Théâtre de la cruauté (Artaud) et théâtre de l'absurde (Ionesco)**  
                     Lire: *Le Théâtre et son double*, Antonin Artaud
- jeu 2 mars      « **Nouveau théâtre** » et créations collectives (Peter Brook et Ariane Mnouchkine)  
                     Lire: *Ariane Mnouchkine*, Judith G. Miller

**VACANCES DE PRINTEMPS [du lundi 6 mars au vendredi 10 mars]**

- mar 14 mars      **Nouvelles formes du langage théâtral : Exprimer l'incommunicabilité**  
                     Lire: *Pour un oui pour un non*, Nathalie Sarraute
- jeu 16 mars      Lire: *Pour un oui pour un non*, Nathalie Sarraute
- mar 21 mars      Lire : *Le Complexe de Thénardier*, José Pliya

- jeu 23 mars      Lire: *Le Complexe de Thénardier*, José Pliya
- mar 28 mars      Vidéo: Analyse mise en scène *Le Complexe de Thénardier*
- jeu 30 mars      Lire: *Juste pour la fin du monde*, Jean Luc Lagarce
- mar 4 avril       **La comédie de boulevard**  
Lire: *Le dîner de con*, Francis Veber
- jeu 6 avril       Lire: *Le dîner de con*, Francis Veber
- mar 11 avril      Vidéo: Analyse de l'adaptation filmique sur *Le dîner de con*

### **VACANCES DE PÂQUES [du jeudi 13 avril au lundi 17 avril]**

- mar 18 avril      **Le Festival d'Avignon et autres et Théâtre Hip Hop**  
Lire: [www.festival-avignon.com/fr/histoire](http://www.festival-avignon.com/fr/histoire)
- jeu 20 avril      Lire: « Danse des guerriers de la ville » Anne Nguyen [En ligne]
- mar 25 avril      **Comédies musicales et romance**  
Lire: Laurent Valière, « Comédie musicale », Encyclopedia Universalis [En ligne]
- jeu 27 avril      Vidéo: *Les Parapluies de Cherbourg*, Jacques Demy
- mar 2 mai        Vidéo: *Les Parapluies de Cherbourg*, Jacques Demy
- jeu 4 mai        Vidéo: *Notre-Dame de Paris*, Luc Plamondon
- mar 9 mai        Vidéo: *Notre-Dame de Paris*, Luc Plamondon  
*Remise du bref résumé du mémoire final et discussion en classe*
- jeu 5 mai        Conclusion du cours

## **FINAL : ...**

### **Participation**

Active participation in class is crucial to learning. 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 colleagues test their understanding of skills and ideas (just as they test yours).

### **Homework**

Each reading assigned in the program must be completed before coming to class. A series of reading questions posted on Blackboard (<https://ole.sandiego.edu>) will help you to focus on the important aspects for during reading. They must be completed and submitted at the beginning of each class.

### **Oral Presentation**

You will do a 10-minute presentation on a play chosen within a list provided at the beginning of the semester. Please bear in mind this is an oral presentation and not a paper to be read.

### **Dramaturgical Analysis**

To complete this assignment (2-3 pages) you will analyze video performances outside of class, examining especially the ways in which the director approaches certain topics. A methodological guideline will be provided in class. You will write **two** dramaturgical analysis of the video performances placed on reserve at *Copley Library* where you can watch them.

### **Final Paper**

In this assignment (5-7pages) you will have the opportunity to investigate a topic that interests you within the framework of the class concerning issues discussed or not in class. You may write literary analyses of one of the plays assigned for class reading or if you are more interested in culture and society you may direct your attention to some aspect of culture, history, or politics - with the requirement that you use at least one of the plays read in the class as an example of the phenomenon *selected*. This paper should combine research with analysis. You will find ample resources in the bibliography provided in class to orient your research initially, but you should count on doing further research at Copley Library and on the Internet. If you come up against a roadblock, the instructor will be happy to help you find a subject or the necessary resources to develop your topic – and give you feedback at any stage of the research or writing process.

The assignment will be done in two stages: First, (see the date indicated in the syllabus) you will submit an abstract of your project (about 150 words), sketching out your hypothesis and main areas of study – as far as your research has taken you at this point. Then, students will meet individually with the instructor to discuss the project to date before the completion of the paper at the due date.

### **Grade Distribution**

Participation	10%
Homework Questions	20%
Presentation	20%
Dramaturgical Analysis (x2)	20%
Final Paper	30%

**Academic Integrity Policy:**

Please consult the following link to USD Academic Integrity Policy and Plagiarism:  
[http://home.sandiego.edu/~kaufmann/USD\\_academic\\_integrity.html](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](http://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@san Diego.edu](mailto:disabilityservices@san Diego.edu)

## **Sample Assignments – French 410**

**In-Class Activity for French 410 [Aligns with Course Learning Outcomes CLO 1, 2, 4, 5]**

In this activity, students have to match each photo with a French theater genre provided in the list. Students should explain their response by analyzing the background and elements of the theatrical staging on the photos. This activity helps students to identify the variety of aesthetics and genres in the French history of theater.

(See the activity on the next page)

Français 410 Théâtre français  
Activité en classe  
Histoire des formes théâtrales de l'Antiquité à nos jours

A) Identifiez à quelle image correspond les 6 grandes périodes des formes théâtrales ci-dessous qui ont influencé l'histoire du théâtre en France :

**1.le théâtre antique (Grec et Romain)**

**2.le théâtre du Moyen Âge et de la Renaissance,**

**3.le théâtre du XVIIe siècle : le Siècle du théâtre,**

**4.le XVIII : le siècle des Lumières,**

**5.le XIXe siècle : les drames romantiques,**

**6.le XXe et XXIe siècles : le théâtre contemporain**

B) Puis faites une brève description de chaque photo pour expliquer d'après vous leur particularité ou genre théâtral.

Photo1

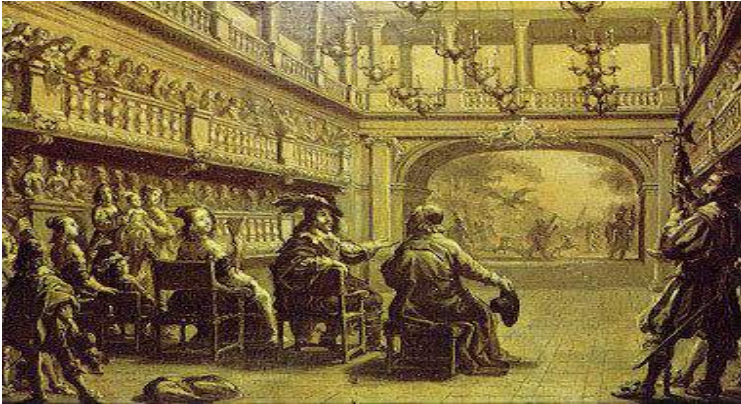
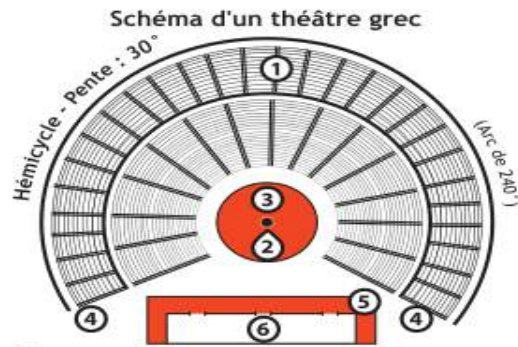


Photo 2

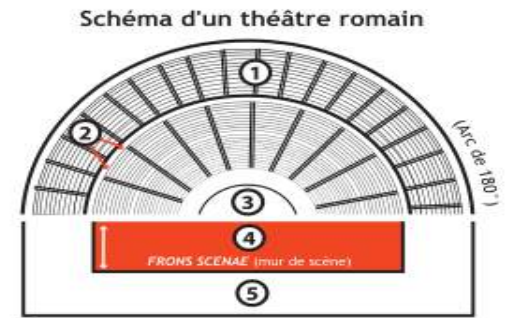




Photo 4



- ① Les gradins, appelés *THEATRON* ou *KOILON*.
- ② Le *THYMÉLÉ*, petit autel consacré à Dionysos.
- ③ L'*ORCHESTRA*, lieu où se met le chœur (composé de personnages qui chantent et dansent au cours de la pièce).
- ④ Le *PARODOS*, entrée latérale par laquelle le public puis le chœur pénètrent dans le théâtre.
- ⑤ La scène, appelée le *PROSKENION*, où jouent les acteurs.
- ⑥ La *SKÉNÉ*, qui correspond aux coulisses, aux vestiaires.



- ① La *CAVEA* correspond au *THEATRON* en grec.
- ② Les *VOMITORIA* (vomitoires) sont les corridors voûtés qui permettent au public d'accéder directement à sa place dans les gradins.
- ③ L'*ORCHESTRA* comporte désormais des fauteuils réservés aux Sénateurs.
- ④ Le *PROSCENIUM* est la scène, plus profonde que le *PROSKENION* grec.
- ⑤ Les *COULISSES* ou *MAGASINS*, qui correspondent à la *SKÉNÉ* grecque, où sont déposés costumes et accessoires.

Photo 5



Photo 6



## **Dramaturgical Analysis 1 - French 410 [Aligns with Course Learning Outcomes CLO 1, 2, 3, 5, 6]**

Students are assigned to watch the performance *Le Complexe de Thénardier* by Jean-Michel Ribes and write a dramaturgical analysis. In addition to the topic I include a guideline to explain each step students have to think of and reflect on while writing their paper. Students examine the differences between the play studied in class and the theatrical performance in the ways they address questions of identity, feminism and class issues. In the last step of the activity students engage with the performance by providing their insights and critical interpretation.

### **Méthode Analyse dramaturgique 1 – Français 410**

Vous allez regarder à Copley Library la pièce *Le Complexe de Thénardier* mise en scène par Jean Michel Ribes (Reserved) puis écrire une analyse de la représentation théâtrale (**entre 3-4 pages maximum, interligne double, police : 12, pour les étudiants en 394 et 5 pages maximum pour les étudiants en 410**). Votre analyse doit être claire et organisée. Vous pouvez utiliser l'ordre que vous voulez dans la liste des étapes suivantes pour effectuer votre travail d'analyse mais pour chaque étape vous devez mettre en évidence les relations avec les questions d'identité, féminisme et/ou classes sociales. À la fin de votre analyse dramaturgique faites un commentaire sur votre appréciation ou non de la mise à scène de Ribes et expliquez brièvement.

#### **1. L'espace scénique**

- Quels sont les éléments qui composent l'espace ?
- Quelles sont les caractéristiques (sol, formes, matières, couleurs) ?
- L'espace est-il encombré, vide, minimaliste ? Est-il figuratif ?
- Que représente cet espace (espace réel ou mental) ?

#### **2. Les objets scéniques**

- Est-ce qu'il y a des objets sur scène ? S'il y en a, à quoi servent-ils ? Ont-ils un usage fonctionnel (référentiel, mimétique) ou détourné ? Ont-ils un rôle métaphorique ou symbolique ?

#### **3. La lumière**

- Y a-t-il des variations de lumière, des noirs, des ombres, des couleurs particulières ?
- Quel est le rôle de la lumière ? Éclairer ou commenter une action, isoler un acteur ou un élément sur scène, créer une atmosphère, assurer la transition entre différents moments, coordonner les autres éléments matériels de la représentation ?

#### **4. Le son**

- Comment et où les sources musicales sont-elles produites ?
- Quel est l'instrument ou les instruments et quel est son rôle ?

## **5. La performance de l'acteur**

- Description physique : Décrivez son costume, apparence physique, gestuelle, posture, attitudes, déplacement sur scène, etc.
- Rapport texte et voix : Décrivez la diction, le rythme, les variations (accentuation, mise en relief, effacement, silence)

Date Submitted: 11/28/18 5:09 pm

Viewing: **ITAL 403 : Studies in Italian Film**

Last approved: 12/07/16 2:57 am

Last edit: 11/29/18 1:32 pm

Changes proposed by: Idm

Catalog Pages  
referencing this  
course

[Italian \(ITAL\).](#)  
[Italian Studies](#)

Programs  
referencing this

[MIN-FILM: Film Studies](#)  
[BA-IREL: International Relations Major](#)

Contact Person(s)

Name:	E-mail:	Campus Phone:
Loredana Di Martino	Idm@sandiego.edu	2746

Effective Term Fall 2019

Subject Code ITAL Course Number 403

Department Languages &amp; Literature (LANG)

College College of Arts &amp; Sciences

Title of Course Studies in Italian Film

Catalog Title

Studies in Italian Film

Credit Hours 3

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

Catalog Course Description A study of relevant aspects of Italy's rich cinematic tradition. The course can be repeated when the topic changes.

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? ITAL 320 or ITAL 321.

## 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 1:32 pm  
Rebecca Ingram (rei): Approved for LANG Chair
2. 11/29/18 2:17 pm  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

## History

1. Dec 7, 2016 by Idm

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?

Yes

Total completions allowed: 3 **and/or** Total credits allowed:

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

**Literary Inquiry area**

Course attributes

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

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

**Majors/Minors/Concentrations:**

Italian - ITAL

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** ~~12~~

No: 0

Abstain: 3

**(sabbatical)**

Rationale: We are resubmitting it to be approved for Literary Inquiry.

Supporting documents ~~course-proposal-action-sheet\_ITAL 403.docx~~  
**ITAL 403 LIT.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: 1318



Giuseppe De Santis, *Riso Amaro*

University of San Diego

Italian Program–Dept. of Languages, Cultures, and Literatures

**ITAL 403: Studies in Italian Film - *Italian Cinema***

Time and Place: MWF 10:10-11:05

Instructor: Loredana Di Martino

Office hours: \_\_\_\_\_

This course provides an overview of Italy's cinematic tradition starting from the groundbreaking years of Neorealism, when the nation was rising from the ruins of World War II, to current times. We will analyze cinematic masterpieces that are a must-see for students of Italian and Film Studies, while exploring the complex interactions between cinema and Italian culture. The course is highly interactive, and students must come to class prepared to contribute meaningfully to discussion.

**Learning outcomes:** Upon successful completion of the course students will be able to:

1. Identify and explain key moments and trends in the history of Italian cinema, the ideological conflicts they represented in their time, and critical debates about them. **[[Aligns with Literary Inquiry SLOs # 3 & 4]]**
2. Perform close readings of films of different genres while analyzing how cinematic form develops also in response to the historical and cultural contexts in which it is produced. **[Aligns with Literary Inquiry SLOs # 1, 2]**
3. Demonstrate deep engagement with textual analysis techniques by means of oral contributions in class and writings that contain logical argumentation, critical interpretation, and supporting evidence. **[Aligns with Literary Inquiry SLO # 5]**

**Required Textbooks:**

- Peter Bondanella: *A History of Italian Cinema*. New York: Continuum, 2009.
- *Electronic Class Reader*: Available on Blackboard (<https://ole.sandiego.edu>). Readings include film essays, critical theory, literary excerpts etc. They must be printed, kept in a binder, and brought to class.

**Required Films:** Are available on Reserve at Copley Library and *may* also be available for rental or streaming on Amazon, Netflix, Hulu etc. **Students are responsible for watching films outside of class.** They may need to download VLC media player (<http://www.videolan.org/vlc/index.html>) in order to watch PAL DVDs on their computer.

**Evaluation and Grade Breakdown:**

**Grade Distribution:**

Preparation and Participation: 15%  
 Discussion boards: 15%  
 Essays: 20%  
 Exams: 20%  
 Presentations: 10%  
 Final Project: 20%

**Grading scale:**

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

**Attendance:** You are allowed 3 unexcused absences. For each additional absence (after the third) your final grade for the class will be reduced by one step on the grading scale (A to A-, B to B-, etc.). If you miss a class, you are responsible for asking me what was covered that day and for turning in missing work as soon as you return to class. **Arriving late or leaving class early** will result in half an absence, or a full absence if you miss more than half of the class. NB: **Electronic devices:** Must be off during class time.

**Preparation and Participation:** This course is designed around *daily* participation and interaction. Students are required to come to class prepared and to contribute to class discussion with critical reflections on the films and the readings assigned, comments to specific excerpts that they found particularly insightful, and any questions they may have. **To prepare for class students should:**

- 1) Do the readings assigned from the textbooks and Blackboard.
- 2) Watch the films attentively, analyzing content and form, and reflecting on how they interact with their social and cultural background.
- 3) Make a note of their reflections on the works, and of any supportive evidence (specific details, excerpts, scenes) they wish to comment on in class.
- 4) Make a list of key vocabulary terms that they need to discuss the works, look up new terms on the dictionary and familiarize themselves with the Italian translation of those terms.
- 5) Do the rest of the work assigned on that specific day.

Each time we meet, students will start class discussion with their reflections, and will then be expected to engage in discussion and group activities aimed at analyzing the works. This is why it is important that they take notes at home, and bring those notes, alongside all assigned readings, to class. (NB, from time to time I will check your notebooks in class.) If something is unclear, students should not hesitate to ask questions. If students still have questions after class discussion, they should go to office hours or make an appointment with the instructor

**Participation in cultural activities:** There may be one or two events organized especially for this class in which you are expected to participate. Information will be posted on Blackboard. You are also recommended to make the most of the program of cultural activities that are happening on campus or in San Diego this spring, particularly the Italian Program's Film Series at USD and the films shown by the *San Diego Italian Film Festival* (<http://www.sandiegoitalianfilmfestival.com/>).

**Discussion boards:** Students will participate in Discussion boards [*Forum di discussione*] on Blackboard where they will critically discuss the films and readings assigned. Detailed information and discussion topics will be posted on Blackboard.

**Exams:** There will be two exams. The first exam will focus on the topics and materials covered in the first part of the course, and the second exam on those covered in the latter part of the course.

**Essays:** These critical essays will be based on the topics covered. Formulate a thesis that reflects your critical interpretation of the topic chosen and support your ideas with enough evidence. Then, pick a title that reflects your interpretation. Write the paper in paragraph form, and combine sentences using the list of connectives provided on Blackboard. Double space and check papers for linguistic accuracy, correct use of accents, and mechanical errors: grammar, spelling, accents etc. You can check the spelling of your papers on the computers at Copley Library. Use pertinent vocabulary and follow the MLA format to cite bibliographical references (check this site for information on the MLA formatting style: <https://owl.english.purdue.edu/owl/resource/747/01/>). NB: **A list of writing tools is posted on Blackboard and must be read before writing the first paper.**



**Presentations:** Each student will deliver two oral presentations:

- 1) The second week of class you will be asked to choose the topic of your first presentation from the list of topics included in the schedule. This presentation will be a critical reflection on the selected topic, which will integrate at least one piece of secondary reading (article or book chapter) chosen by the student. Presentations are intended to spark discussion so prepare at least 1 question for the class. They cannot be read and must be accompanied by a *Powerpoint* presentation, which should also list your external sources.
- 2) The second presentation will focus on your final project and guidelines will be provided on Blackboard.

**Final Project:** The final project will require students to investigate more in depth the work of one or more of the filmmakers or cinematic styles examined (comparative or thematic analyses are strongly encouraged). Students will be expected to consult secondary sources (scholarly articles, book chapters, etc.) dealing with their topic and to watch additional films. After conducting this research, they will develop an argument that supports their position on the topic. It is recommended that students select their topic and meet with the instructor early on the semester.

**Policy on Academic Integrity:** Students are responsible for reading and following the USD guidelines and procedures for Academic Integrity:

<http://catalogs.sandiego.edu/undergraduate/academic-regulations/integrity-scholarship/>

Any use of secondary sources and Internet materials for compositions and other homework must be acknowledged by proper citation. Using translation websites, or cutting and pasting entire sentences or paragraphs from external sources is considered plagiarism. Copying illicitly from the Internet or other sources will incur severe consequences.

**Blackboard and E-mail:** Students must check their Blackboard announcements and e-mail **every day**.

**Extra help:** If you need additional help with the study materials, or another aspect of the class, do not hesitate to come to my office hours or to make an appointment

-----

## PROGRAMMA PROVVISORIO

This is a tentative schedule and may be updated during the semester as needed. Changes will be announced and posted on Blackboard.

Settimana 1

**Lunedì 25 gennaio:** A lezione:  
- Presentazioni e introduzione all'argomento del corso  
- Cos'è stato il Fascismo? Quale potrebbe essere stato il suo rapporto con il cinema?  
**Handout: Il lessico essenziale per parlare di cinema**  
**\*\*\* Comprare il libro di testo; stampare il file da Blackboard per la prossima lezione\*\*\***

**Mercoledì 27 gennaio:** *Il cinema italiano in epoca fascista: tra propaganda e realismo*  
**Compiti:**  
- Bondanella 20-32, 37-43, 46-53  
- Blackboard: Il cinema in epoca fascista

**Venerdì 29 gennaio:** *I precursori del Neorealismo*  
**Compiti:**  
- Bondanella 53-58

- Blackboard: "L'amante di Gramigna" (novella di G. Verga)

---

Settimana 2

**Lunedì primo febbraio:** *I precursori del Neorealismo (2)*

**Compiti:**

- Guardare il Film: *OSSESSIONE* (OBSESSION, 1942), di Luchino Visconti
- Blackboard: Lettura e Domande su *Ossessione*
- Blackboard: Visconti: "Il cinema antropomorfo"
- Blackboard: **Forum di discussione #1**

**Mercoledì 3 febbraio:** *Cos'è stato il Neorealismo?*

**Compiti:**

- Bondanella 61-66, 93-97
- Blackboard: Bazin, "Un'estetica della realtà: il Neorealismo" (excerpts)
- Blackboard: Deleuze, "Beyond the movement-image" (excerpts)
- [A lezione: Clip da *La terra trema* di Luchino Visconti]

**Venerdì 5 febbraio:** *I maestri del Neorealismo: il caso di Roberto Rossellini*

**Compiti:**

- Bondanella 32-36, 66-71
- Guardare il Film: *ROMA, CITTÀ APERTA* (OPEN CITY, 1945 in Rossellini's *War Trilogy* Criterion DVD Collection), di Roberto Rossellini

---

Settimana 3

**Lunedì 8 febbraio:** *I maestri nel Neorealismo: il caso di Roberto Rossellini (2)*

**Compiti:**

- Bondanella 71-79
- Blackboard: Rossellini, "Due parole sul Neorealismo"
- Guardare il Film: *PAISÀ* (PAISAN, 1946 in Rossellini's *War Trilogy*) di Roberto Rossellini
- Blackboard: **Forum di discussione #2**

**Mercoledì 10 febbraio:** *I maestri del Neorealismo: il caso di Vittorio De Sica*

**Compiti:**

- Bondanella 44-45, 82-93
- Blackboard: Zavattini: "Una tesi sul Neorealismo"
- Guardare il Film: *LADRI DI BICICLETTE* (THE BICYCLE THIEF, 1948), di Vittorio De Sica

**Venerdì 12 febbraio:** *I confini del Neorealismo: Neorealismo rosa ed identità femminile negli anni '50*

**Compiti:**

- Bondanella: 98 (1<sup>st</sup> paragraph), 107-110 (only section on *Bitter Rice*), 112-116 (excluding "Rossellini, De Sica...")
- Blackboard: Grignaffini, "Female Identity and Italian Cinema of the 1950s"

---

Settimana 4

**Lunedì 15 febbraio:** *I confini del Neorealismo: Riso Amaro di De Santis*

**Compiti:**

- Guardare il Film: *RISO AMARO* (BITTER RICE, 1949), di Giuseppe De Santis
  - Blackboard: Marcus, "De Santis's *Bitter Rice*: A Neorealist Hybrid"
  - Blackboard: **Forum di discussione #3**
- [A lezione: discussione sul saggio #1]

**Mercoledì 17 febbraio:** *I confini del Neorealismo (2): Miracolo a Milano di De Sica*

**Compiti:**

- Bondanella: 116-121
- Guardare il Film: *MIRACOLO A MILANO* (MIRACLE IN MILAN, 1951), di Vittorio De Sica

**Venerdì 19 febbraio:** *Il superamento del Neorealismo: il realismo poetico di Fellini*

**Compiti:**

- Bondanella: **127** (only the 1<sup>st</sup> paragraph), **137-139** ("Fellini (and Pirandello)..."), **146-154** ("Federico Fellini and "The Crisis of Neorealism" ...).

Settimana 5

**Lunedì 22 febbraio:** **Consegna del Saggio #1**

**Mercoledì 24 febbraio:** *Il superamento del Neorealismo: il realismo poetico di Fellini (2)*

- Guardare il Film: *LA STRADA* (1954), di Federico Fellini
- Blackboard: Marcus, Fellini's *La Strada*: Transcending Neorealism"

**Venerdì 26 febbraio:** *Roma: da "città aperta" a città dello spettacolo nel cinema di Fellini*

**Compiti:**

- Bondanella **259** (1<sup>st</sup> par.), **285-292** ("Fellini, the Director as...")
- Guardare il Film: *LA DOLCE VITA* (1960), di Federico Fellini

Settimana 6

**Lunedì 29 febbraio:** *Il cinema d'autore da Fellini a Michelangelo Antonioni*

**Compiti:**

- Blackboard: Reich, "Marcello Mastroianni, Fashion, and *la dolce vita*" (in *Fashion Cultures: Theories, Explorations and Analysis*. Eds. Stella Bruzzi and Pamela Church Gibson)
- Bondanella: **101-102** (section on Antonioni), **132-137, 268-277**.

**Mercoledì 2 marzo:** *Roma: La città dello spettacolo implode?*

**Compiti:**

- Guardare il Film: *L'ECLISSE* (THE ECLIPSE, 1962), di Michelangelo Antonioni
- Blackboard: Antonioni, "Fare un film è per me vivere"

**Venerdì 4 marzo:** *Commedia e critica sociale: la commedia all'italiana*

**Compiti:**

- Bondanella: **180-181** (1<sup>st</sup> par.), **188-193**.
- Blackboard: **Forum di discussione #4**

Settimana 7

**Lunedì 7 marzo:** *Commedia e critica sociale: la commedia all'italiana di Pietro Germi*

**Compiti:**

- Guardare il Film: *SEDOTTA E ABBANDONATA* (SEDUCED AND ABANDONED, 1964), di Pietro Germi
- Blackboard: Marcus, "Germi's *Seduced and Abandoned*: Inside the Honor Code"

**Mercoledì 9 marzo:** *Commedia e critica sociale: la commedia all'italiana di Lina Wertmüller*

**Compiti:**

- Bondanella: 193-200, 211-216 (From Comedy's related to...)
- Guardare il FILM: *FILM D'AMORE E D'ANARCHIA* (LOVE AND ANARCHY, 1973), di Lina Wertmüller

**Venerdì 11 marzo:** *La commedia sociale di Lina Wertmüller*

**Compiti:**

- Blackboard: Marcus, "Wertmüller's *Love and Anarchy*: The High Price of Commitment"
  - [A lezione: ripasso per il primo esame]
- 

Settimana 8

**Lunedì 14 marzo: Esame #1**

**Mercoledì 16 marzo:** *L'eredità del Neorealismo: il cinema di Pier Paolo Pasolini*

**Compiti:**

- Bondanella: **222** (only "One Cannot Live..."), **231-237, 257-258** (only "The Heritage of...")
- Blackboard: Biografia di Pier Paolo Pasolini

**Venerdì 18 marzo** *Il Neorealismo "eretico" di Pier Paolo Pasolini (2)*

**Compiti:**

- Guardare il FILM: *ACCATTONE* (1961), di Pier Paolo Pasolini
  - Blackboard: Pasolini, "Il mio *Accattone* in TV dopo il genocidio culturale"
- 

**21-28 marzo: vacanze di primavera**

---

Settimana 9

**Mercoledì 30 marzo:** *Il Neorealismo "eretico" di Pier Paolo Pasolini (3)*

**Compiti:**

- Blackboard: Pasolini e la "mutazione antropologica" (Estratti da "Sfida ai dirigenti della televisione", "Le ceneri di Gramsci", "Il pianto della scavatrice" IV e VI)
- Blackboard: **Forum di discussione #5**

**Venerdì primo aprile:** *L'altro cinema di Pasolini (4)*

**Compiti:**

- Bondanella: 416-422
  - Guardare il Film: *TEOREMA* (THEOREM) (1969), Pier Paolo Pasolini
  - Blackboard: Marcus, "Pasolini's *Teorema*: The Halfway Revolution"
-

---

Settimana 10

**Lunedì 4 aprile:** *L'eredità del Neorealismo: il cinema di Bernardo Bertolucci*

**Compiti:**

- Bondanella: 237-239
- Guardare il Film: *PRIMA DELLA RIVOLUZIONE* (BEFORE THE REVOLUTION, 1964), di Bernardo Bertolucci
- Blackboard: Bernardo Bertolucci "Before the Revolution, Parma Poetry and Ideology"

**Mercoledì 6 aprile:** *L'eredità del Neorealismo: il cinema di Bernardo Bertolucci (2)*

**Compiti:**

- Blackboard: Ciavola, "Bernardo Bertolucci's *Prima della rivoluzione*"
- [A lezione: discussione sul saggio #2]

**Venerdì 8 aprile:** *La terza ondata, gli autori italiani tra realismo e postmoderno: la nostalgia nel cinema di Giuseppe Tornatore*

**Compiti:**

- Bondanella 519, 538-543
- Guardare il Film: *NUOVO CINEMA PARADISO* (CINEMA PARADISO, 1988), di Giuseppe Tornatore
- Blackboard: Marcus, "Giuseppe Tornatore's *Cinema Paradiso* and the Art of Nostalgia."

---

Settimana 11

**Lunedì 11 aprile:** **Consegna Saggio #2**

**A lezione:** Discussione sul *progetto finale*

**Mercoledì 13 aprile:** *La terza ondata, gli autori italiani tra realismo e postmoderno: il pubblico e il privato nel cinema di Nanni Moretti*

**Compiti:**

- Bondanella 520-526
- Guardare il Film: *CARO DIARIO* (DEAR DIARY, 1993), di NANNI MORETTI
- Blackboard: Marcus, "Caro Diario and the Cinematic Body of Nanni Moretti"

**Venerdì 15 aprile:** *Rifare la nazione al cinema: un nuovo neorealismo nel cinema di Gianni Amelio*

**Compiti:**

- Bondanella 546-548
- Guardare il Film: *L'AMERICA* (1994), di Gianni Amelio
- Blackboard: Luca Caminati, "The Return of History: Gianni Amelio's *L'America...*"

---

Settimana 12

**Lunedì 18 aprile:** *Rifare la nazione al cinema: il realismo allegorico nel cinema di Emanuele Crialese*

**Compiti:**

- Guardare il Film: *NUOVOMONDO* (GOLDEN DOOR, 2006) di Emanuele Crialese
  - **Scegliere l'argomento del final project e consegnare un abstract. Leggere le istruzioni su Blackboard.**
-

**Mercoledì 20 aprile:** *Rifare la nazione al cinema: l'Italia multiculturale nel cinema di Andrea Segre*  
**Compiti:**

- Ricerca Internet: Vai sul sito di Zalab (<http://www.zalab.org/>) and scopri chi vi partecipa, di cosa si occupano, di cosa parlano alcuni dei loro film (es.: "Come un uomo sulla terra", "Mare chiuso", ecc.).

**Venerdì 22 aprile:** *Rifare la nazione al cinema: L'Italia multiculturale nel cinema di Andrea Segre (2)*  
**Compiti:**

- Guardare il Film: *IO SONO LI (SHUN LI AND THE POET, 2011)* di ANDREA SEGRE
- 

Settimana 13

**Lunedì 25 aprile:** *Raccontare la realtà di oggi: Reality di Matteo Garrone*  
**Compiti:**

- Bondanella 556-566
- Guardare il FILM: *REALITY*, di Matteo Garrone (2012)
- Blackboard: Intervista a Matteo Garrone
- Blackboard: **Forum di discussione #6**

**Mercoledì 27 aprile:** *Raccontare la realtà di oggi: La grande bellezza di Paolo Sorrentino*  
**Compiti:**

- Guardare il FILM: *LA GRANDE BELLEZZA* (The Great Beauty, 2013) di Paolo Sorrentino
- Blackboard: Articolo su *La grande bellezza*

**Venerdì 29 aprile:** Ripasso per l'esame #2

**Compiti:** Lavorare al final project (fare le ricerche, guardare i film, fare le letture critiche).

---

Settimana 14

**Lunedì 2 maggio: Esame #2**

**Compiti:** Lavorare al final project (fare le ricerche, guardare i film, fare le letture critiche).

**Mercoledì 4 maggio:** *Presentazione del Dottor Victor Laruccia, direttore esecutivo del SDIFF*

**Compiti:** Lavorare al *final project* (fare le ricerche, guardare i film, fare le letture critiche).  
[Incontri nel mio ufficio per parlare del progetto]

**Venerdì 6 Maggio:** Incontri individuali nel mio ufficio per discutere il progetto finale.

**Compiti:** Lavorare al *final project* (fare le ricerche, guardare i film, fare le letture critiche)

---

Settimana 15

**Lunedì 9 maggio:** *Presentazione preliminare della prova finale*

**Compiti:** Consegnare un aggiornamento con la bibliografia annotata del

---

**progetto. Seguire le istruzioni su Blackboard.**

---

Settimana 16 - FINAL

**Lunedì 16 maggio, 11:00am-1:00pm: Consegna e Presentazione orale a lezione del progetto finale.**

---

**Sample Assignments:**

**Assignment #1: Aligns with the following SLOs:**

1. Perform close readings of films of different genres while analyzing how cinematic form develops also in response to the historical and cultural contexts in which it is produced. **[Aligns with Literary Inquiry SLOs # 1, 2]**
2. Demonstrate deep engagement with textual analysis techniques by means of oral contributions in class and writings that contain logical argumentation, critical interpretation, and supporting evidence. **[Aligns with Literary Inquiry SLO # 5]**

**Italiano 403: Final Project**

The final project will require students to investigate more in depth one of the topics examined during the semester, and write an argumentative and interpretative essay supported by primary and secondary courses. You may choose to work on one specific filmmaker or cinematic style. Alternatively, you may compare the work and styles of two or more filmmakers, or develop a thematic analysis across different films and/or genres (e.g. gender in Italian film (or in the films of...), politics, religion, the city in Italian cinema (or in the films of...), etc.).

For the project each student will be expected to:

- 1) **Watch at least 2 more films available at the library or on Netflix, Hulu, etc.**
- 2) **Consult at least 2-3 reputable secondary sources** (scholarly articles, book chapters, etc.) in addition to the ones studied during the semester and prepare **an annotated bibliography for all of the secondary sources.**

After conducting this research, you will narrow down the topic of your paper (choose a specific angle), pick a thesis, and develop an argument that supports your position using evidence from primary (i.e. film analysis) and secondary sources.

Length: at least 8 pages.

**Deadlines: After selecting your topic, you will start watching the new films and finding your secondary sources. The last three days of class will be devoted exclusively to your research. On May 6<sup>th</sup> there will not be a class meeting but we will meet individually to discuss your work.**

**1) On either April 18<sup>th</sup> or April 20<sup>th</sup>:**

Turn in a **prospectus** of your project. Describe in as much detail as possible **your topic and list the title of the new films that you will watch and why you have selected these films.** (1 page)

## 2) Wednesday May 4<sup>th</sup>:

**Watch and turn in a description of the new films** that you have selected for your project. Explain how they relate to previous films that we have seen, and how they will help you support your argument. (1 page)

## 3) Friday May 6<sup>th</sup>:

Come to our individual meeting and turn in an **annotated bibliography** of at least 2-3 outside secondary sources that you have found.

## 4) Monday May 9<sup>th</sup>:

a) Turn in a **project update** describing what you have so far: topic, thesis, bibliography of primary and secondary works. (1-2 pages)

b) In-class presentation of your project (MAX 3-4 minutes each). Succinctly describe to the class what you have been working on.

## 5) Final deadline: Monday May 16<sup>th</sup> 11:00am-1:00pm:

a) Turn in your paper

b) Present your project to the class using a Powerpoint presentation (7-8 minutes each).

### Assignment #2 - Aligns with the following SLOs:

1. Identify and explain key moments and trends in the history of Italian cinema, the ideological conflicts they represented in their time, and critical debates about them. **[[Aligns with Literary Inquiry SLOs # 3 & 4]]**
2. Perform close readings of films of different genres while analyzing how cinematic form develops also in response to the historical and cultural contexts in which it is produced. **[Aligns with Literary Inquiry SLOs # 1, 2]**

### Italiano 403 – Exam #1

**Italiano 403: Il cinema italiano**  
**Esame #1**

**Nome** \_\_\_\_\_  
**Voto** \_\_\_\_\_

**Answer the following questions providing sufficient examples to support your claims.**

#1. “Non è difficile morire bene, è difficile vivere bene” - Roberto Rossellini è considerato il padre dello stile cinematografico che si sviluppa dopo la fine del Fascismo. Qual è l'Italia che Rossellini ha deciso di rappresentare in film come *Roma città aperta* e/o *Paisà*? Perché ha scelto di raccontare questa Italia, e come l'ha rappresentata? Quali sono i temi, le caratteristiche principali, il messaggio ideologico e lo stile del Neorealismo di Rossellini? Rispondi a queste domande analizzando e portando esempi da almeno uno dei film di Rossellini che abbiamo visto. (15 punti)

[“It’s not hard to die well, it is difficult to live well” – Roberto Rossellini is considered the father of the cinematic style that develops after the end of Fascism. How does Rossellini represent Italy in films such as *Roma città aperta* and/or *Paisà*? Why does he represent it in this way? Discuss the main themes and features, as well as the ideological message and the type of Neorealist style used by Rossellini. Answer the questions analyzing and providing examples from at least one of Rossellini’s films]



#2. Sia Michelangelo Antonioni che Federico Fellini hanno affermato che negli anni '60 l'Italia era troppo cambiata e non era più possibile fare un realismo come quello di Rossellini e di De Sica. Perché? Com'era cambiata l'Italia negli anni '60? Cos'ha di diverso il realismo di Fellini e di Antonioni rispetto al Neorealismo di Rossellini e di De Sica? Rispondi a queste domande analizzando e portando esempi **da almeno un film di Fellini** (*La strada* o *La dolce vita*) e un film di Antonioni (*L'eclisse*). (15 punti)

[Both Michelangelo Antonioni and Federico Fellini claimed that Italy in the 1960s had changed too much to keep making films in the style of Rossellini and De Sica. Why? How had Italy changed? How are Fellini and Antonioni's realism different from Rossellini and De Sica's Neorealism? Answer the questions analyzing and providing examples from at least one of Fellini's and one of Antonioni's films]

#3. La "commedia all'italiana" è spesso definita come un erede del Neorealismo. Perché? Come continua il Neorealismo, ma come lo adatta all'Italia degli anni '60 e '70? Quali sono i temi e le caratteristiche principali di commedie all'italiana come *Sedotta e abbandonata* di Germi e/o *Film d'amore e d'anarchia* di Lina Wörthmüller? Rispondi a queste domande analizzando e portando esempi **da almeno una delle commedie** all'italiana che abbiamo visto in questo corso.(15 punti)

[Why is "comedy Italian style" often defined as an heir of Neorealism? How does it continue Neorealism and how does it adapt it to Italian culture in the 1960s and 1970s? What are the main themes and features of Italian comedies such as Germi's *Sedotta e abbandonata* and/or Lina Wörthmüller's *Film d'amore e d'anarchia*? Answer the questions analyzing and providing examples from at least one of the comedies we have discussed]

#4. Silvana (*Riso amaro*), Gelsomina (*La strada*), Vittoria (*L'eclisse*), Agnese (*Sedotta e abbandonata*) e Salomè (*Film d'amore e d'anarchia*). Analizza due di questi personaggi femminili e spiega che ruolo hanno nei film di cui sono protagoniste, portando esempi specifici dai due film. Questi film come rappresentano le donne? (15 punti)

[Silvana (*Riso amaro*), Gelsomina (*La strada*), Vittoria (*L'eclisse*), Agnese (*Sedotta e abbandonata*), and Salomè (*Film d'amore e d'anarchia*). Analyze two of these female characters and explain what is their role in the film where they are featured. How are women represented in the films? Provide specific examples from both films.]

## New Course Proposal

Date Submitted: 01/10/19 2:38 pm

### Viewing: **LATN 147 : The Invention of Love in Roman Literature**

Last edit: 01/16/19 3:55 pm

Changes proposed by: rei

#### In Workflow

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

#### Approval Path

1. 01/10/19 2:39 pm  
Rebecca Ingram (rei): Approved for LANG Chair

#### Contact Person(s)

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

#### Effective Term

Fall 2019

#### Subject Code

LATN

#### Course Level

Undergraduate

#### Course Number

147

#### Department

Languages &amp; Literature (LANG)

#### College

College of Arts &amp; Sciences

#### Title of Course

Love in Roman Literature

#### Catalog Title

The Invention of Love in Roman Literature

#### Credit Hours

3

#### Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

#### Catalog Course Description

This course introduces students to Latin literary texts in translation. How did Roman poets like Catullus, Propertius, and Tibullus, in addition to Vergil and Ovid engage romantic love, sexual love, jealousy, and death in their works? This course proposes that the love poem as traditionally understood in the Western literary tradition was created by these Roman poets writing (mostly) in the second half of the 1st cent. BCE. This course is taught in English and satisfies the core requirement for Literary Inquiry, but does not satisfy the core Second Language requirement.

#### Primary Grading Mode

Standard Grading System- Final

#### Method(s) of delivery

Lecture

#### Faculty Course Workload

Same as course credit

#### Is this course cross-listed?

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?

Literary Inquiry area

Course attributes

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

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

**Majors/Minors/Concentrations:**

Latin - LATN

Classical Studies Minor, Opt 1 - CLS1

Classical Studies Minor, Opt 2 - CLS2

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: 5  
(sabbatical  
and  
absent  
from  
meeting)

Rationale:

Course provides a literary inquiry course taught in English for students interested in the Classical Studies Minor. It also serves the Core as a literary inquiry class focused on Roman literature in translation.

Supporting  
documents

[LATN 147 The Invention of Love \[Fall 2019 -CLT\].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: 3402



## LATN 147: The Invention of Love in Roman Literature

Fall 2019

*Like everything else, like clocks and trousers and algebra, the love poem had to be invented. After millennia of sex and centuries of poetry, the love poem as understood by Shakespeare and Donne, and by Oxford undergraduates – the true-life confessions of the poet in love, immortalizing the mistress, who is actually the cause of the poem – that was invented in Rome in the first century before Christ.*

Tom Stoppard *The Invention of Love* (1997)

### Course Description

This course introduces students to Latin literary texts in translation of the 1<sup>st</sup> cent. BCE. How did Roman poets like Catullus, Propertius, and Tibullus, in addition to Vergil and Ovid engage romantic love, sexual love, jealousy, and death in their works? This course proposes that the love poem as traditionally understood in the Western literary tradition was created by these Roman poets writing (mostly) in the second half of the 1<sup>st</sup> cent. BCE. Accordingly, the course will explore both the rhetorical and discursive strategies of their poetry and the thematic and structural expectations of the love poem. Students will also examine Roman erotic poetry to understand how emotion, desire, and gender roles were expressed in Roman society and also in the Western world up to our times.

The organization and interpretative tasks of this course should facilitate close reading of the texts under examination and should elicit illuminating insights into the discursive practices about love in both the Roman and Modern worlds. Students will be, therefore, asked to identify and evaluate critically the “meaning” of the texts, while making connections to and questioning their own knowledge and expectations about social and artistic constructions of erotic experience.

### Student Learning Outcomes

As a part of the ELTI, this course has the following Learning Outcomes. By the end of this course, students will be able to:

- 1) Demonstrate understanding of the literary language of Roman erotic poetry and love narratives. Interpret the textual meaning of individual poems in relation to their literary genre and discursive strategies. [ELTI LO1]
- 2) Perform close readings of love poetry by Roman authors; analyze the formal organization, rhetorical and verbal constructions of texts; identify their aesthetic attributes. [ELTI LO2]
- 3) Interpret Roman love poems in relation to (or in conflict with) the key characteristics of Roman literature and Roman ideas about literature. Identify the persistence and reworking of Roman literary representations of love in the culture of the Western world. [ELTI LO3]
- 4) Identify and analyze the social, historical, and cultural contexts of Roman erotic poetry, including connections with and oppositions to non-Roman cultures. [ELTI LO4]
- 5) Demonstrate deep engagement with textual analysis and interpretation by means of oral contributions in class and writings that contain ethical and cultural insights into Roman literary constructions of love. [ELTI LO5]

### Required texts

- Bertman, Stephen. *Erotic Love Poems of Greece and Rome*.
- Mottier, Veronique. *Sexuality: A Very Short Introduction*. Library Reserve
- Foucault, Michel. *The History of Sexuality*. Selections (Library Reserve)
- Foxhall, Lin. *Studying Gender in Classical Antiquity*. Selections (Library Reserve)
- Taplin, Oliver. *Literature in the Greek and Roman Worlds: A New Perspective*. Selections (Library Reserve)
- Fisher, Jerilyn and Ellen S. Silber. *Women in Literature: Reading through the lens of gender*. Selections (Library Reserve)
- Wyke, Maria. *The Roman Mistress: Ancient and Modern Representations*. Selections (Library Reserve)
- Williams, Craig A. *Roman Homosexuality*. Selections (Library Reserve)
- Haggerty, George E. and Bonnie Zimmerman. *Professions of Desire: Lesbian and Gay Studies in Literature*. Selections (Library Reserve)

### Grade Breakdown

#### **Grading Criteria**

20%	Preparation and Active Participation
20%	Midterm Exam
20%	Final Exam
40%	Writing Assignments (3)

#### **Grading scale:**

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

### Course Requirements

**Preparation and Active Participation:** This course is designed around participation and interaction. Students are required to come to class prepared, and to meaningfully contribute to class discussion by 1) presenting their critical reflections on the works studied at home, and 2) by participating in group/pair and class-wide discussion. As part of their daily preparation, students will:

- **Study** all of the assigned works paying particular attention to, underlining, and making a note of relevant passages or scenes and other important details.
- **Select at least two or three meaningful points** about the works examined that day, find supporting evidence (page numbers, specific passages, scenes, etc.), take notes, and be ready to present their reflections in class. Focus on these aspects: What is the main content and significance of today's readings? Which aspects or passages are particularly relevant and why? What do they reveal about the text, its rhetorical strategies, and/or how the text interacts with its historical and cultural background? How do they relate with the other works or issues discussed in the course?
- **When required, answer the provided study questions** and be ready to share your responses in class.

This is how the Preparation and Active Participation grade is calculated:

<b>A</b>	<b>Excellent level of preparation and participation.</b> <ul style="list-style-type: none"><li>• Regularly offers relevant comments during group discussion <u>without needing to be called on</u></li><li>• Regularly answers when called on and demonstrates extensive preparation.</li><li>• Consistently stays on task during partner/group work.</li></ul>
<b>B</b>	<b>High level of preparation and participation.</b> <ul style="list-style-type: none"><li>• Sometimes offers relevant comments during group discussion without needing to be called on</li><li>• Usually answers when called on and demonstrates a high degree of preparation.</li><li>• Usually stays on task during partner/group work.</li></ul>

<b>C</b>	<b>Satisfactory level of preparation and participation.</b> <ul style="list-style-type: none"> <li>Occasionally offers relevant comments, usually needs prompting.</li> <li>Not consistently prepared.</li> <li>Inconsistent participation in partner/group work (chatting, unprepared).</li> </ul>
<b>D</b>	<b>Low level of preparation and participation.</b> <ul style="list-style-type: none"> <li>Rarely offers relevant comments.</li> <li>Often unable to answer when called on.</li> <li>Inconsistent participation in partner/group work.</li> </ul>
<b>F</b>	<b>Inadequate level of preparation and participation.</b> <ul style="list-style-type: none"> <li>Unable to respond when called on.</li> <li>Clearly unprepared for class.</li> <li>Unwilling to participate in class activities; demonstrates disrespect for professor and peers that may include dismissive attitude and/or <u>cell phone use</u>.</li> </ul>

**Exams:** There will be a Midterm and Final Exam that will include essay questions on the literary, historical, and cultural readings examined, and passages to be recognized and analyzed. Reviews will be posted on Blackboard and should be utilized to prepare for the exams.

**Writing Assignments:** These papers should include critical analysis of a poem, group of poems, or a topic discussed in the course. One of the papers will include a report and personal reaction or review on the interpretations of a poem or group of poems by two different literary scholars or critics.

#### **Blackboard and E-mail**

You will need to check your USD e-mail and your Blackboard announcements every day.

#### **Policy on Academic Integrity**

According to USD academic regulations, “The University of San Diego is an academic institution, an instrument of learning. As such, the university is predicated on the principles of scholastic honesty. It is an academic community all of whose members are expected to abide by ethical standards both in their conduct and in their exercise of responsibility toward other members of the community”. Using translation websites, or cutting and pasting entire sentences or paragraphs from external sources is considered plagiarism. Copying illicitly from the Internet or other sources will incur severe consequences. For more information on USD’s policy on academic integrity, click on this link: <http://catalogs.sandiego.edu/undergraduate/academic-regulations/integrity-scholarship/>

#### **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](http://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 or by email at: [disabilityservices@sandiego.edu](mailto:disabilityservices@sandiego.edu).

## Calendar

- Week 1: Introduction to the course  
The ELTI learning outcomes  
**Readings:** Course Syllabus
- Week 2: Introduction to Roman literature  
Roman poets of the 1<sup>st</sup> cent. BCE  
Roman poetry in the context of the late Roman Republic and the Civil Wars of I BCE  
**Readings:** *The Oxford History of the Classical World*: “Augustan poetry and society” & “Virgil”  
Horace *Satyres* V  
Catullus *Poems* 29, 49
- Week 3: Falling in love: Venus is on my side  
**Readings:** Catullus *Poems* 68, 87  
Horace *Odes* I.19, IV.1  
Ovid *Amores* (selections)
- Week 4: I burn for you: Love as desire, or is just sex?  
**Readings:** Catullus *Poems* 5  
Horace *Odes* I.11, 23  
Propertius *Elegies* selections from books I and II
- Week 5: Persuasion, seduction, sex appeal: Love as play and technique  
**Readings:** Ovid *The Art of Love*  
Ovid *Women’s Facial Cosmetics* (selections)  
Catullus *Poems* 2, 7, 48, 99
- Weeks 6-7: You are the mistress of my heart: The love poem is born  
**Readings:** Propertius *Elegies* Book I  
Tibullus *Elegies* Book I
- Weeks 8-9: Jealousy, deception, contempt: The pain of love  
**Readings:** Propertius *Elegies* selections from books II and III  
Tibullus *Elegies* selections from book II  
Catullus *Poems* 79, 85  
Horace *Odes* I.13, 33, III.10, 26
- Week 10-11: Fatal attractions: Love will kill you  
**Readings:** Virgil *Aeneid* selections from book IV  
Ovid *Metamorphoses* selections
- Week 12: I feel like dying: Lost love  
**Readings:** Catullus *Poems* 8, 64  
Horace *Epodes* 15  
Ovid *The Cure for Love*  
Ovid *Metamorphoses* selections
- Weeks 13-14: Women in love (as imagined by the male Roman poet)  
**Readings:** Ovid *The Heroines*  
Virgil *Aeneid* selections from book IV



## **SAMPLE READING ASSIGNMENT for class discussion**

Readings: Catullus 5, 51, 75  
Propertius 1.1, 7, 2.1  
Tibullus 1.1, 2

The particular type of love poem ‘invented’ in the first century BCE by Catullus, Propertius, and Tibullus is not defined simply by subject matter, but rather by the ‘confessional’ voice adopted by the poet, the centrality of the poet’s lady as cause of the poetic utterance, and by the position of willing victim or martyr assumed by the poet *vis á vis* his own passion and his beloved.

In the readings assigned above, how are the distinguishing characteristics of this new type of love poetry reflected in the structure and aesthetic attributes of the poem? [ELTI LO 1 & 2] How does the strictly personal and autobiographical point of view of erotic discourse of these poems differ from the until then dominant myth-centered or sexually explicit love poetry? [ELTI LO 1 & 3] What rhetorical strategies are used to apparently turn the love poem into a psychological drama instead of an exhibition of sexual desire? How consistent or effective is this discursive strategy? Is it ironic, incongruous, sincere? How does the language of the poems allow the reader to decide one way or the other ...or prevent him from doing so? [ELTI LO 1 & 2] How does the position of the poet as sufferer or emotionally dependant on his beloved/mistress relate to more conventional male roles in Roman literature and society? [ELTI LO 3 & 4] Are these poems expressions of ‘true feeling’ or ‘poetic conceit’? Do the language or the structure of the poem give an indication of either or do they reinforce an inherent contradiction in this type of poem? [ELTI LO 3 & 4] How would these poems could be interpreted exclusively within the context of gender relations in our own Western world? [ELTI LO 4] Construct a clear argument to answer some of, not necessarily all, these questions; use textual examples from the poems to support your interpretation. Use the questions above and your own conclusions as a starting point to elaborate on the meaning of the poems and their relevance to modern conventional ideas about love in literature and art. [ELTI LO 5]

## **SAMPLE WRITING ASSIGNMENT (short paper 4-5 pages double spaced)**

Readings: Catullus 12, 48, 72, 99  
Horace *Odes* 4.1, *Epodes* 14  
M. Foucault *The History of Sexuality* (selections)

In his controversial work *The History of Sexuality* the philosopher Michel Foucault argues that sexuality is a relatively modern social construct that supposedly reveals the ultimate secret of who we are, of our motives, of the source of our mental and emotional status. Sexuality is, therefore, one of the key aspects of personal identity and has come to be seen as holding the truth of selfhood. As such sexuality became an object of scientific study and moral examination replacing a pre-modern, less structured discourse in which sex was seen rather as *ars erotica*, an art of sensual pleasure mostly unconnected to issues of sexual orientation or sexual practices. In volumes 2 and 3 of this work Foucault applies this point of view to the analysis of views of sexuality in Ancient Greece and Rome and explores the gradual formtion in ancient philosophy of a discourse for the analysis of sex as a medical and legal topic.

In this short paper the student is going to explore the relevance of Foucault’s argument for the interpretation of some erotic poems by Catullus and Horace. The six poems selected for this assignment are addressed to both female and male lovers and allow the student to contrast specifically Roman ideas about erotic desire with the modern preoccupations with sexual orientation and sexual practices. In particular the student will look into the language and rhetorical figures used by these two poets to describe their emotions and their beloved [ELTI LO 1 & 2]. How is this language determined by the gender of the addressee? Is this poetic language ‘gender-coded’ or is it more influenced by literary and thematic conventions and/or expectations? [ELTI LO 2 & 3] How is erotic desire articulated in these poems? Is it a source of pleasure, conflict,

frustration, something else? [ELTI LO 3 & 4] Use at least one third of your paper to consider the relevance of Foucault's arguments on sexuality for the understanding and interpretation of these poems; is it possible or pertinent to apply Foucault's approach to the analysis of these poems? How do the poems affirm or contradict Foucault's view of sexuality in Ancient Rome? Does his approach contribute to a better or more informed interpretation of the poems? [ELTI LO 4 & 5] After having finished your paper, write a very short abstract or outline containing your major arguments and conclusions and be ready to share them with your classmates in group discussions. Be ready to provide constructive criticism of your classmates' papers and debate with them on your own arguments and conclusions. [ELTI LO 5]

## ADDITIONAL BIBLIOGRAPHY

- Ancona, Ronnie. *Writing Passion: A Catullus Reader*. 2004.
- Anderson, William S. *Why Horace? A Collection of Interpretations*. 1999.
- Casson, Lionel. *Everyday Life in Ancient Rome*. 1999.
- Corbeill, Anthony. *Sexing the World: Grammatical Gender and Biological Sex in Ancient Rome*. 2015.
- D'Ambra, Eve. *Roman Women*. 2007.
- Dennis, Rodney G. and Michael C. J. Putnam. *The Complete Poems of Tibullus*. 2012.
- Enterline, Lynn. *The Rhetoric of the Body from Ovid to Shakespeare*. 2000.
- Foucault, Michel. *The History of Sexuality*. 1976-1986.
- Golden, Mark and Peter Toohey. *Sex and Difference in Ancient Greece and Rome*. 2003.
- Grimal, Pierre. *Love in Ancient Rome*. 1967.
- Gunderson, Erik. *Staging Masculinity: The Rhetoric of Performance in the Roman World*. 2000.
- Günther, Hans-Christian. *Brill's Companion to Horace*. 2012.
- Gutting, Gary. *The Cambridge Companion to Foucault*. 2006.
- Halperin, David M. *Before Sexuality: The Construction of Erotic Experience in the Ancient Greek World*. 1990.
- Hardie, Philip. *The Cambridge Companion to Ovid*. 2002.
- Hone, Michael. *Sexuality and Love in Ancient Greece and Rome*. 2014.
- Hubbard, Thomas K. *A Companion to Greek and Roman Sexualities*. 2014.
- James, S. *Learned Girls and Male Persuasion: Gender and Reading in Roman Love Elegy*. 2003.
- James, Sharon L. and Sheila Dillon. *A Companion to Women in the Ancient World*. 2012.
- Johns, Catherine. *Sex or Symbol? Erotic Images of Greece and Rome*. 1982.
- Kaimowitz, Jeffrey H and Ronnie Ancona. *The Odes of Horace*. 2008.
- Kaster, Robert A. *Emotion, Restraint, and Community in Ancient Rome*. 2005.
- Keith, Alison and Jonathan Edmondson. *Roman Literary Cultures: Domestic Politics, Revolutionary Poetics, CivicSpectacle*. 2016.
- Konstan, David. *In the Orbit of Love: Affection in Ancient Greece and Rome*. 2018.
- Lee-Stecum, P. *Powerplay in Tibullus: Reading Elegies Book One*. 1998.
- Lee, Guy. *Propertius: The Poems*. 1994.
- León, Vicki. *The Joy of Sexus: Lust, Love, and Longing in the Ancient World*. 2013.
- Lyne, R. O. A. M. *The Latin Love Poets*. 1980.
- Martin, Christopher. *Ovid in English*. 1998.
- Martindale, Chares. *The Cambridge Companion to Virgil*. 1997.
- Medhurst, Andy and Sally R. Munt. *Lesbian and Gay Studies: A Critical Introduction*. 1997.
- Medhurst, Joe. *Rome the Perverts Delight: Sex, Drugs, Brothels, Alcohol, Aphrodisiacs and Prostitutes in the Roman Empire*. 2014.
- Miller, P. A. *Latin Erotic Elegy*. 2002.

- Milnor, Kristina. *Gender, Domesticity, and the Age of Augustus*. 2005.
- Morris, Edward P. *Horace: Satires and Epistles*. 1967.
- Mulroy, David. *The Complete Poetry of Catullus*. 2002.
- Ormand, Kirk and Ruby Blondell. *Ancient Sex*. 2015.
- Ormand, Kirk. *Controlling Desires: Sexuality in Ancient Greece and Rome*. 2018.
- Papanghelis, T. D. *Propertius: A Hellenistic Poet on Love and Death*. 1987.
- Passage, Charles E. *The Complete Works of Horace*. 1983.
- Roche, Paul. *The Love Songs of Sappho*. 1998.
- Sissa, Giulia. *Sex and Sexuality in the Ancient World*. 2008.
- Stearns, Peter N. *Sexuality in World History*. 2017.
- Veyne, Paul. *Roman Erotic Elegy: Love, Poetry, and the West*. 1988.
- Weitz, Rose. *The Politics of Women's Bodies: Sexuality, Appearance, and Behavior*. 2010.
- White, P. *Promised Verse: Poets in the Society of Augustan Rome*. 1993.
- Williams, Craig A. *Roman Homosexuality: Ideologies of masculinity in Classical Antiquity*. 1999.
- Wray, David. *Catullus and the Poetics of Roman Manhood*. 2001.
- Ziolkowski, Theodore. *Ovid and the Moderns*. 2005.

# 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

### 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

Programs referencing this course

[BA-SPAN: Spanish Major](#)

#### 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:

<b>Majors/Minors/Concentrations:</b>
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

Wecslao 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 faces 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**

Date Submitted: 11/14/18 11:14 pm

# Viewing: **SPAN 427 : Studies in 20th and 21st Century Peninsular Literature and Culture**

Last approved: 03/26/18 3:11 am

Last edit: 11/16/18 4:56 pm

Changes proposed by: apetersen

Catalog Pages referencing this course [Spanish](#)  
[Spanish \(SPAN\)](#)

Programs referencing this course [MIN-FILM: Film Studies](#)  
[BA-IREL: International Relations Major](#)

## Contact Person(s)

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

Effective Term Fall 2019

Subject Code SPAN Course Number 427

Department Languages & Literature (LANG)

College College of Arts & Sciences

Title of Course 20th & 21st C Spanish Lit

Catalog Title  
Studies in 20th and 21st Century Peninsular Literature and Culture

Credit Hours 3

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

Catalog Course Description Organized thematically, this courses offers intensive readings and discussion of selected literary works and cultural texts from Spain. May cover texts from the Generation of 1898, the Civil War, the Franco dictatorship, the transition to democracy, or the contemporary period.

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?

## In Workflow

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

## Approval Path

1. 11/16/18 4:57 pm  
Rebecca Ingram (rei): Approved for LANG Chair
2. 11/23/18 10:55 am  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

## History

1. Aug 6, 2016 by simonovis
2. Mar 26, 2018 by apetersen

No

Prerequisites? SPAN 301 or SPAN 311, SPAN 302 and SPAN 303.

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?

**Literary Inquiry area**

#### Course attributes

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

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

<b>Majors/Minors/Concentrations:</b>
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** ~~15~~

No: 0

Abstain: **3** ~~1~~  
(sabbatical)

**Rationale:**

This is a ELTI course proposal. Was previously an R course under the old core. Any feedback should be sent both to Spanish Director and LCL chair.

**Supporting documents**

**[SPAN 427 Syllabus for Core 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: 2354

## SPAN 427: STUDIES IN 20TH AND 21ST CENTURY PENINSULAR LITERATURE AND CULTURE The Spanish Civil War



This course will examine Spanish literature of the twentieth century dealing with the Spanish Civil War. A conflict that began with a military coup in 1936 and quickly erupted into a full-scale civil war lasting until 1939, it revealed long-standing internecine violence in Spain and extremely uneven levels of development that pitted urban lifestyles against rural traditions, Catholicism against secularism, and authoritarianism against liberal democracy. Scholars define the conflict as a foundational trauma that has left indelible traces on Spanish cultural production from the years of the war until the present. By examining the literary production of wartime artists and of writers who came of age in the decades after the conflict, students will grapple with the spectrum of ideological responses expressed by these texts as they learn about what happened during the war and analyze the nuances of the conflict's representation in words and images.

### Student Learning Outcomes

Students will:

- 1) Identify, contextualize historically, and explain the significance of key figures, works, and tendencies in selected literary and cultural texts from the period of the Spanish Civil War until the late twentieth century (assessed in homework, in-class activities, and analytical essays, **LI ATF SLO 3 and 4**);
- 2) Perform close readings of the course's literary and cultural texts, giving attention to formal and aesthetic attributes, and considering how course texts created meaning for publics of the period, in addition to demonstrating knowledge and understanding of diverse scholarly approaches (assessed in class discussions and brief presentations and analytical essays, **LI ATF SLO 1, 2, and 3**);
- 3) Identify and explain key moments and tendencies from the cultural history of twentieth-century Spain, assessed in a test;
- 4) Formulate a research topic related to the class; explore that topic by gathering and reading academic sources; and develop a critical perspective on the topic. (Assessed in research question, annotated bibliography, research presentation, and the final research paper, corresponds to **LI ATF SLO 1, 2, 3, and 5**).
- 5) Apply Spanish language skills (reading, listening, speaking, and writing) to the content of the course; assessed in all course assignments.

### Libros y material de la clase

- Fernán-Gómez, Fernando. *Las bicicletas son para el verano*. Madrid: Cátedra, 2010.
- Graham, Helen. *The Spanish Civil War: A Very Short Introduction*. Oxford: Oxford U Press, 2005.
- Llamanzares, Julio. *Luna de lobos*. Madrid: Cátedra, 2009.
- Rodoreda, Mercè. *La plaza del diamante*. Edhasa: 2002.
- Sender, Ramón J. *Réquiem por un campesino español*. Barcelona: Destino, 2010.



Selecciones de textos disponibles bajo “Archivo de textos” en el sitio web del curso.

En el Torero Store hay ediciones de los libros para el curso. También hay ejemplares nuevos y usados disponibles en Amazon. Son recomendadas estas ediciones para que no haya diferencias de numeración. Además de estos textos, pondré selecciones de textos en formato pdf en el sitio web del curso. Es absolutamente imprescindible que los estudiantes **vengan a clase con su ejemplar del texto para usar en la clase**. Los estudiantes que no acudan a clase preparados perderán los puntos de participación para ese día de la clase.

### Evaluación del estudiante y calificaciones

15%	Participación y tareas	94-100 = A	90-93 = A-
10%	Mini-presentaciones, escritura en clase	88-89 = B+	84-87 = B
10%	Examen parcial, historia	80-83 = B-	78-79 = C+
40%	Trabajos escritos, con posibilidad de revisión 3	74-77 = C	70-73 = C-
25%	Trabajo de investigación (10-12 páginas) y presentación sobre el proyecto	68-69 = D+	65-67 = D
		63-64 = D-	60-62 = F

### Criterios de evaluación

**Asistencia:** Es imprescindible asistir regularmente a clase. Si el/la estudiante falta a clase, por la razón que sea, la nota final se verá afectada. Si un(a) estudiante llega tarde o se retira de la clase antes de su finalización, se contará como media ausencia. En caso de ausencia, es responsabilidad del/de la estudiante averiguar cuál es la tarea asignada para la próxima sesión de clase. Si el/la estudiante falta a clase más de **dos** veces durante el semestre, su nota final de la clase se verá reducida un nivel por cada ausencia adicional (V.gr. A --> A-; A- --> B+; B+ --> B; etc.).

**Participación:** Este es el elemento esencial para tener éxito en esta clase. Es imprescindible leer y preparar el material **antes** de venir a clase, y formular preguntas y comentarios para añadir a la conversación de la clase. Una participación ideal del estudiante se puede caracterizar de la siguiente manera:

- Siempre está preparado/a y participa **voluntariamente** y con **frecuencia** durante la sesión de la clase.
- Es evidente que ha leído los textos con cuidado y ha hecho todos los deberes.
- Trabaja bien en pareja y en grupo. Se asegura de que el grupo permanezca concentrado en los objetivos de la actividad y no domina la conversación excluyendo a los demás.
- Muestra respeto y consideración por todos los miembros de la clase. Escucha atentamente cuando otra persona está hablando.
- **Sólo habla español en clase.**

**Tareas:** Antes de cada clase pondré preguntas para orientar la lectura de los estudiantes. Cada estudiante tiene la responsabilidad de pensar sobre estas preguntas, apuntar unos comentarios en el sitio web de la clase y/o venir a la clase preparados para iniciar una conversación sobre la lectura y las preguntas. Es imprescindible recordar que se debe preparar estas lecturas y temas **antes** de venir a la clase; esta preparación cuenta como tarea e informará la conversación durante la clase. Mantendremos la lista de tareas en el sitio web de la clase: <http://span427.wordpress.com/>. Hay que consultar la lista todos los días.

**Mini-presentaciones y escritura en clase:** Cada estudiante dará entre 3 y 4 mini-presentaciones durante el semestre. Habrá una guía sobre los requisitos en el sitio web del curso. También, se pedirá varias veces que los estudiantes escriban sobre un texto o un tema durante la hora de la clase. Será una oportunidad de mostrar que uno haya leído bien el texto en cuestión y que se haya pensado sobre el tema.

**Examen parcial, historia:** El examen evaluará el conocimiento de los temas históricos estudiados durante las primeras semanas del curso. Tendrá el formato de ensayo con unas preguntas de identificación.

**Trabajos escritos:** Cada estudiante escribirá 3 a 4 trabajos cortos (de 3 a 5 páginas) que responderán a un tema presentado por la profesora. El trabajo debe estar escrito en un registro formal, seguir las normas de documentación del MLA y responder al tema presentado. Los temas requerirán comparación, análisis y/o síntesis, modos que exigen el pensamiento crítico de los estudiantes sobre los textos estudiados y sus contextos. Habrá la posibilidad de revisión.

**Trabajo de investigación y presentación:** Cada estudiante desarrollará un trabajo de investigación original de unas 10-12 páginas para el curso. Hay que consultar con la profesora sobre el tema y el enfoque del trabajo con antelación. El último día del curso, cada estudiante dará una presentación formal sobre su investigación. La fecha de entrega del trabajo escrito es **el martes, 17 de diciembre**.

**Entrega y recuperación de trabajos:** No se puede recuperar exámenes u otros trabajos perdidos debido a una ausencia o por la razón que sea. Si una tarea se entrega con un día de retraso, sólo tendrá la mitad del valor original. Ninguna tarea se recibirá después de una semana de retraso. Todo lo que se entrega debe tener una apariencia profesional; de lo contrario, se le bajará la nota.

### Consultas

Los estudiantes pueden consultar con la profesora sobre cualquier aspecto del curso (preguntas, problemas, dudas, notas, etc.) durante las horas de oficina. Si a alguien no le es posible acudir durante las horas indicadas, debería hablar con la profesora para fijar otra diferente.

### Integridad académica

Los estudiantes deben estar familiarizados con la política de integridad académica de la universidad. Todo lo que se entrega debe ser trabajo **propio y original**. Asimismo hay que hacer lecturas y análisis propios de todos los textos estudiados; no se debe recurrir al Internet u otra fuente en busca de análisis de los textos. En cuanto al proyecto de investigación, la profesora explicará las distintas fases que se han de seguir para poder compaginar de manera eficaz el análisis propio con los aportes de otros críticos. En el proceso de la redacción y la revisión de los trabajos escritos, el/la estudiante tiene que trabajar solo/a; no hay que recibir la ayuda de nadie sin el permiso previo del profesor. Los estudiantes tienen la responsabilidad de entender lo que constituye plagio. Se aplicará la máxima sanción al que no cumpla con la política de integridad académica de USD. Resumen de la política:

[http://www.sandiego.edu/cas/documents/theo/Acad\\_Integ\\_Sum.pdf](http://www.sandiego.edu/cas/documents/theo/Acad_Integ_Sum.pdf)

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

### Calendario tentativo

El calendario actualizado se puede encontrar en el sitio web del curso: <http://span427.wordpress.com/>. Esta versión es *tentativa* y es posible que se modifique dependiendo del progreso del grupo u otros factores. La descripción del curso y los objetivos no cambiarán, pero las lecturas, los trabajos y el examen pueden cambiar. En el caso de que haya cambios, se anunciarán en clase y en el sitio web, y cada estudiante asumirá la responsabilidad de apuntar los cambios y tenerlos en cuenta al hacer las lecturas y las tareas asignadas.

<b>Semana 1 (2-6 de septiembre)</b>	
jueves 5	Primera sesión de clase:  La literatura del siglo XX y la guerra civil española

<b>Semana 2 (9-13 de septiembre)—La fundación histórica</b>	
martes 10	Graham. <i>The Spanish Civil War</i> (2005)
jueves 12	Graham. <i>The Spanish Civil War</i> (2005)
<b>Semana 3 (16-20 de septiembre)—Historia; Ideología política</b>	
martes 17	Conclusión de la sección de historia <b>Examen parcial durante la hora de clase</b>
jueves 19	Sender. <i>Réquiem por un campesino español</i> (1961).
<b>Semana 4 (23-27 de septiembre)—Ideología política</b>	
martes 24	Sender. <i>Réquiem por un campesino español</i> (1961).
jueves 26	Sender. <i>Réquiem por un campesino español</i> (1961).
<b>Semana 5 (30 de septiembre – 4 de octubre)— Ideología política /La participación femenina</b>	
martes 1	<i>Land and Freedom</i> (Dir. Ken Loach)
jueves 3	Graham. “Women and Social Change” Las milicianas Fifi y Chico; Fragmentos de <i>Libertarias</i>
<b>viernes 4</b>	<b>Entregar primer trabajo escrito</b>
<b>Semana 6 (7-11 de octubre)—La participación femenina</b>	
martes 8	Terminar de conversar sobre Graham y <i>Libertarias</i> Rodoreda. <i>La plaza del diamante</i> (1962)
jueves 10	<b>No hay clase; día de lectura</b> Rodoreda. <i>La plaza del diamante</i> (1962)
<b>Semana 7 (14-18 de octubre)—La participación femenina</b>	
martes 15	Rodoreda. <i>La plaza del diamante</i> (1962)
jueves 17	Rodoreda. <i>La plaza del diamante</i> (1962)
<b>Semana 8 (21-25 de octubre)—La guerra en la vida diaria</b>	
martes 22	Rodoreda. <i>La plaza del diamante</i> (1962)
jueves 24	<b>Visita a la Colección Southworth-UCSD (pendiente confirmación)</b>
<b>viernes 25</b>	<b>Entregar segundo trabajo escrito</b>

<b>Semana 9 (28 de octubre – 1 de noviembre) —La guerra en la vida diaria</b>	
martes 29	Selecciones de <i>Los niños de la guerra</i> . (Aldecoa, 1994)  Conversación sobre la Colección Southworth
jueves 31	Fernán Gómez. <i>Las bicicletas son para el verano</i> (1984)
<b>Semana 10 (4-8 de noviembre) —La guerra en la vida diaria</b>	
martes 5	Fernán Gómez. <i>Las bicicletas son para el verano</i> (1984)
jueves 7	Fernán Gómez. <i>Las bicicletas son para el verano</i> (1984)
<b>Semana 11 (11-15 de noviembre)—Propaganda y producción cultural; los artes visuales</b>	
martes 12	Altet, Alicia. “The Republican and Nationalist Wartime Cultural Apparatus”  Labanyi, Jo. “Propaganda Art: Culture By the People or for the People”  Carteles de la guerra civil
jueves 14	Imágenes visuales de Nacionalistas y Republicanos  Namuth/Reisner. <i>Propaganda</i>  Capa. <i>Falling Soldier</i> .  Reinhardt, Ad. “How to Look at the Picasso Guernica Mural” (1947)
<b>Semana 12 (18-22 de noviembre)—Propaganda y producción cultural; la poesía</b>	
martes 19	Neruda, Pablo. “Explico algunas cosas” (1937); “Madrid 1937”; “Cómo era España”  Alberti, Rafael. “Mi última visita al museo del Prado” (1937)
jueves 21	Machado, Manuel. “Francisco Franco,” “Al sable del Caudillo”  Martín Abril, Francisco Javier. “Niños y mujeres” (1937)  Selecciones de <i>Raza</i> (Dir. Saénz de Heredia; guión Francisco Franco/seud. Jaime de Andrade)
viernes 22	<b>Entregar tercer trabajo escrito</b>
<b>Semana 13 (25-29 de noviembre)</b>	
martes 26	Selecciones de <i>Literatura fascista española</i> .  <a href="#">Fecha límite para consultar con la profesora sobre el trabajo de investigación</a>
jueves 28	<i>Día de acción de gracias – no hay clase</i>
<b>Semana 14 (2-6 de diciembre)—La guerra y la memoria histórica</b>	

martes 3	<p>Llamanzares, Julio. <i>Luna de lobos</i> (1985).</p> <p>Spanish Civil War Memory Project:  <a href="http://libraries.ucsd.edu/speccoll/scwmemory/about-esp.html">http://libraries.ucsd.edu/speccoll/scwmemory/about-esp.html</a></p> <p>Visita de Profesora Eisenberg, UCSD.</p>
jueves 5	Llamanzares, Julio. <i>Luna de lobos</i> (1985).
viernes 6	Entregar bibliografía anotada, trabajo de investigación
<b>Semana 15 (9-13 de diciembre)—La guerra y la memoria histórica</b>	
martes 10	<p>Llamanzares, Julio. <i>Luna de lobos</i> (1985).</p> <p>Selecciones de <i>La guerrilla de la memoria</i> (2002 Corcuera)</p>
jueves 12	<p>Última sesión de clase</p> <p><b>Trabajo de investigación – Presentaciones</b></p>
<b>Semana 16 (16-20 de diciembre)</b>	
martes 17	<b>Entregar el trabajo de investigación</b>

## Maternity and Motherhood in *La plaza del diamante*

As discussed in class, a number of critics have studied the roles of maternity and motherhood in *La plaza del diamante* (1962) by Mercè Rodoreda. The role of the mother and reproduction are “natural” for women, according to the dominant ideology of the period and as we explored in the text by Graham. At the same time, Natalia is a woman without a mother and her identity as a mother is linked to an abusive marriage and raising her own children during the severe conditions of civil war. In this essay, you should explore the question of motherhood to analyze how Rodoreda questions or complicates this “natural” role of women.

Basic requirements:

The essay should:

- Be between 3-5 pages, double spaced, excluding works cited;
- Have a clear and original thesis, demonstrate close reading and analysis with evidence drawn from the primary sources, reference secondary sources, and use relevant historical context;
- Follow MLA citation style.

Date Submitted: 11/14/18 11:16 pm

Viewing: **SPAN 434 : The "New" World**

Last approved: 03/19/18 2:07 am

Last edit: 11/16/18 4:57 pm

Changes proposed by: apetersen

Catalog Pages  
referencing this  
course

[Spanish](#)  
[Spanish \(SPAN\)](#)

Programs  
referencing this

[MIN-LATS: Latin American Studies Minor](#)  
[BA-IREL: International Relations Major](#)

Contact Person(s)

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

Effective Term      Fall 2019

Subject Code      SPAN      Course Number      434

Department      Languages & Literature (LANG)

College      College of Arts & Sciences

Title of Course      The "New" World

Catalog Title

The "New" World

Credit Hours      3

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

Catalog Course Description      A transatlantic study of the historical, cultural, and literary influences involved in the representations of the "New" World during the Colonial Era.

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

## In Workflow

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

## Approval Path

1. 11/16/18 4:57 pm  
Rebecca Ingram (rei): Approved for LANG Chair
2. 11/23/18 10:56 am  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

## History

1. May 8, 2016 by simonovis
2. Mar 19, 2018 by apetersen

Prerequisites? SPAN 301 or SPAN 311, SPAN 303 and SPAN 304 or 302.

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?

Literary Inquiry area

Course attributes

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

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** ~~15~~ No: 0 Abstain: **3** ~~1~~  
(sabbatical)

Rationale: This is a ELTI course proposal. Was previously an R course under the old core. Any feedback should be sent both to Spanish Director, LCL chair and K. Eherenman.

Supporting documents [Span 434 syllabus literary inquiry F18.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: 2357

Span 434, Section 01  
The "Creation" of the "New" World  
MWF 12:20-1:15  
Maher 226

Dra. Kim Eherenman  
F 134; x4068  
[kime@sandiego.edu](mailto:kime@sandiego.edu)  
Office hours: MWF 11:15-12:00,  
MW 1:30-2:45, and by appointment

the "CREAtION" of the "New" world

**"...COLUMBUS' VOYAGE DID NOT MARK THE DISCOVERY OF A NEW WORLD, BUT ITS CREATION."**

*(Charles C. Mann, 1493: Uncovering the World Columbus Created)*



**"AMERICA NO FUE DESCUBIERTA, SINO INVENTADA".**

*(Edmundo O'Gorman, La invención de América)*

In this course we will examine how the "New" World was "created" and we will talk about how this created world impacts us today. We will explore this topic from historical, biological, literary and socio-cultural perspectives while we focus on issues of colonialism and social justice as they appear in the indigenous, European and Creole writings and drawings of the time. Given the fact that we only have a semester to analyze the underlying causes and resultant repercussions of social and cultural upheaval in the different areas of the contact zone, we will concentrate on the development of Mexico and Peru before, during and after the time of the original encounters between the indigenous peoples and the Europeans.

Pre-requisites: Span 301 or 311, Span 303 and Span 304

#### **Student Learning Outcomes:**

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

- 1) Identify, contextualize culturally and historically, and explain the significance of key figures, works and tendencies in selected indigenous, European and Creole texts from before, during and after the encounter between indigenous and European cultures. Assessed in homework, class discussions and exams. (Literary Inquiry SLO 3 and 4)
- 2) Perform close readings of the course's literary, historical and cultural texts, giving attention to formal and aesthetic attributes, consider how these course texts created meaning for the inhabitants of the contact zone, and demonstrate knowledge and understanding of diverse scholarly approaches. Assessed in class discussions, brief presentations, short essays and research paper. (Literary Inquiry SLO 1, 2 and 3)
- 3) Formulate a research topic related to the class, explore that topic by gathering and reading academic sources; and develop a critical perspective on the topic. Assessed in research question, annotated bibliography and the final research paper. (Literary Inquiry SLO 1, 2, 3, 4 and 5)



### Readings:

- 1) Recinos, Adrián. *Popol Vuh: Las antiguas historias del Quiché*. México: FCE, any edition. ISBN: 9789681603274.
- 2) Aridjis, Homero. *1492: Vida y tiempos de Juan Cabezón de Castilla*. México: FCE, any edition. ISBN: 9789681655341.
- 3) *Crónicas de Indias*. Ed. Mercedes Serna. Madrid: Cátedra, any edition. ISBN: 978-84-376-1835-7.
- 4) De la Cruz, Sor Juana. *Festejo de los empeños de una casa*. Ed. James Agustín Castañeda. Newark: Juan de la Cuesta, 2009. ISBN: 9781588711526.
- 5) De Sigüenza y Góngora, Carlos. *Los infortunios de Alonso Ramírez*. Ed. Sara L. Lehman. Newark: European Masterpieces, 2011. ISBN: 9781589770805.
- 6) Fernández de Lizardi, José Joaquín. *Don Catrín de la Fachenda*. Any edition.
- 7) Additional readings available on Blackboard (Bb).

### Grade Distribution:

- |  |     |
|--|-----|
| 1) Class participation, homework and short quizzes on the readings | 25% |
| 2) Final research paper  | 25% |
| 3) Exams I, II, III  | 50% |

### Grading Scale:

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-	62	F

The date of the final exam is: \_\_\_\_\_

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

### During class...

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

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

### Participation:

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

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

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

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

### **Exams and Homework:**

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

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

### **Academic Integrity:**

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

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

Any suspected violations will be reported to the Honor Council.

### **Disability and Learning Difference Resource Center:**

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

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

### **Athletes:**

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

### **Sexual Misconduct and Relationship Violence:**

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

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



### Tentative Schedule:

This is a tentative schedule that may be updated during the semester depending on our progress in the course and other factors. Any changes will be announced in class and posted on Blackboard.

Semana 1	2 de sept.	1 Kan	1 Coatl (serpiente)	~ <b>El “Viejo” Mundo</b> ~ Los cantos precolombinos
	4 de sept.	3 Kej	3 Mazatl (venado)	~ Los cantos precolombinos
Semana 2	7 de sept.	6 Tz’i’	6 Itzcuintli (perro)	~ Día feriado (Labor Day)
	9 de sept.	8 E	8 Malinalli (hierba)	~ El Popol Vuh
	11 de sept.	10 Ix	10 Ocoatl (jaguar)	~ El Popol Vuh
Semana 3	14 de sept.	13 No’j	13 Ollin (movimiento)	~ <b>Entre la espada y la pared: La inquisición y el año 1492</b> ~ Juan Cabezón (9-44)
	16 de sept.	2 Kawoq	2 Quiahuitl (lluvia)	~ Juan Cabezón (45-88)
	18 de sept.	4 Imox	4 Cipactli (cocodrilo)	~ Juan Cabezón (89-132)
Semana 4	21 de sept.	7 K’at	7 Cuetzpalli (lagartija)	~ Juan Cabezón (133-179)
	23 de sept.	9 Kame	9 Mizquitli (muerte)	~ Juan Cabezón (180-221)
	25 de sept.	11 Q’anil	11 Tochtli (conejo)	~ Juan Cabezón (222-251)
Semana 5	28 de sept.	1 B’atz’	1 Ozomatli (mono)	~ Juan Cabezón (252-289)
	30 de sept.	3 Aj	3 Acatl (caña)	~ Juan Cabezón (290-317)
	2 de oct.	5 Tz’ikin	5 Cuauhtli (águila)	~ Juan Cabezón (Actividades)
Semana 6	5 de oct.	8 Tijax	8 Tecpatl (cuchillo de pedernal)	~ <b>¿Quién descubrió a quién?</b> ~ Cristóbal Colón (Cronistas)
	7 de oct.	10 Ajpu	10 Xochitl (flor)	~ Colón (Cronistas)
	9 de oct.	12 Iq’	12 Ehecatl (viento)	~ <b>EXAMEN I</b>
Semana 7	12 de oct.	2 Kan	2 Coatl (serpiente)	~ Hernán Cortés (Cronistas)
	14 de oct.	4 Kej	4 Mazatl (venado)	~ Cortés (Cronistas)
	16 de oct.	6 Toj	6 Atl (agua)	~ Cortés (Cronistas)
Semana 8	19 de oct.	9 E	9 Malinalli (hierba)	~ Bernal Díaz del Castillo

				(Cronistas)
	21 de oct.	11 Ix	11 Ocelotl (jaguar)	~ Bernal Díaz (Cronistas)
	23 de oct.	13 Ajmaq	13 Cozcacuauhtli (buitre)	~ Día feriado (Fall Holiday)
Semana 9	26 de oct.	3 Kawoq	3 Quiahuitl (lluvia)	~ Bartolomé de las Casas ~ Motolinía (Bb)
	28 de oct.	5 Imox	5 Cipactli (cocodrilo)	~ Fray Bernardino de Sahagún ~ Fray Diego de Landa (Bb)
	30 de oct.	7 Aq'ab'al	7 Calli (casa)	~ Hernando Pizarro (Bb) ~ Diego de Molina (Bb)
Semana 10	2 de nov.	10 Kame	10 Mizquitli (muerte)	~ Juan de Betanzos (Bb) ~ Pedro Cieza de León (Cronistas)
	4 de nov.	12 Q'anil	12 Tochtli (conejo)	~ Felipe Guaman Poma de Ayala (Bb)
	6 de nov.	1 Tz'i'	1 Izcuintli (perro)	~ El Inca Garcilaso (Cronistas)
Semana 11	9 de nov.	4 Aj	4 Acatl (caña)	~ El Inca Garcilaso
	11 de nov.	6 Tz'ikin	6 Cuauhtli (águila)	~ El Inca Garcilaso
	13 de nov.	8 Noj	8 Ollin (movimiento)	~ ¿Y qué tan nuevo es este Nuevo Mundo?: La época colonial ~ Los empeños de una casa (Loa y letra) ~ Trozos de La grandeza mex. (Bb)
Semana 12	16 de nov.	11 Ajpu	11 Xochitl (flor)	~ Los empeños de una casa (Jornada I)
	18 de nov.	13 Iq'	13 Ehecatl (viento)	~ Los empeños de una casa (Jornada II)
	20 de nov.	2 K'at	2 Cuetzpalli (lagartija)	~ EXAMEN II
Semana 13	23 de nov.	5 Kej	5 Mazatl (venado)	~ Los empeños (Jornada III)
	25 de nov.	7 Toj	7 Atl (agua)	~ Día feriado (Día de Acción de Gracias)
	27 de nov.	9 B'atz'	9 Ozomatli (mono)	~ Día feriado (Día de Acción de Gracias)
Semana 14	30 de nov.	12 Ix	12 Ocelotl (jaguar)	~ ¿Una época dorada??: Problemas por todas partes ~ Trozos de La araucana (Bb) ~ Juan del Valle y Caviedes (Bb)
	2 de dic.	1 Ajmaq	1 Cozcacuauhtli (buitre)	~ ¿Piratas? ¡Piratas!! ~ Los infortunios de Alonso Ramírez
	4 de dic.	3 T'ijax	3 Tecpatl (cuchillo de	~ Los infortunios

			pedernal)	
Semana 15	7 de dic.	6 Imox	6 Cipactli (cocodrilo)	~ ¿Es que hemos aprendido algo?: El siglo XVIII ~ Don Catrín de la Fachenda
	9 de dic.	8 Aq'ab'al	8 Calli (casa)	~ Don Catrín
	11 de dic.	10 Kan	10 Coatli (serpiente)	~ Don Catrín
Semana 16	14 de dic.	13 Q'anil	13 Tochtli (conejo)	~ Ultimas consideraciones

#### Días del calendario k'iche'

B'atz'  
E  
Aj  
I'x  
Tz'ikin  
Ajmaq  
No'j  
Tijax  
Kawoq  
Ajpu  
Imox  
Iq'  
Aq'ab'al  
K'at  
Kan  
Keme  
Kej  
Q'anil  
Toj  
Tz'i

#### Días del calendario azteca

Ozomatli  
Malinalli  
Acatl  
Ocelotl  
Cuauhtli  
Cozcaquauhtli  
Ollin  
Tecpatl  
Quiahuitl  
Xochitl  
Cipactli  
Ehecatl  
Calli  
Cuetzpalli  
Coatl  
Mizquitli  
Mazatl  
Tochtli  
Atl  
Itzcuintli

#### Significado

Mono  
Hierba Retorcida  
Caña  
Jaguar, Ocelote  
Aguila  
Buitre  
Movimiento, Terremoto  
Cuchillo de pedernal  
Lluvia  
Flor  
Cocodrilo  
Viento  
Casa  
Lagartija  
Serpiente  
Muerte  
Venado  
Conejo  
Agua  
Perro

Span 434

The "Creation" of the "New" World  
Homework Assignment

Due: \_\_\_\_\_

### Life in the "Contact Zone"

In her article "Arts of the Contact Zone," Mary Louise Pratt writes about an auto-ethnographic manuscript attributed to Felipe Guaman Poma de Ayala which dates from some forty years after the final fall of the Incan empire (1613). As you know from the drawings we have examined in class, this manuscript, Guaman Poma's letter to King Philip III of Spain, consists of 400 captioned line drawings in addition to 800 pages of text written in both Quechua and Spanish. According to Pratt, Guaman Poma and his work exemplify the sociocultural complexities that were produced by the conquest and the empire. As an indigenous Andean who claimed to be of noble Inca descent and who had adapted Christianity to a certain extent, Guaman Poma is a prime representative of the "new" world that was in the process of being created in a space that Pratt terms "the contact zone." As Pratt explains, "I use this term to refer to social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today." Guaman Poma calls his letter the *Nueva crónica* (*New Chronicle*) because his aim is to construct a picture of this "new" world that he defines as an essentially Christian world with the Andean people at the center of it. In this transcultural space, for example, the Amerindians are the offspring of Noah.



El primer mundo Adán, Eva / en el mundo.



For this homework assignment you are to refer to Mary Louise Pratt's article, which we have already discussed in class, and apply Pratt's theories on the complexities of the contact zone to the "new" world that is represented in another colonial document, the *Florentine Codex*. This multilingual work, which was compiled by Christianized Nahua Indians under the direction of Fray Bernardino de Sahagún in Mexico City and its environs, is a manuscript from the 16<sup>th</sup> century that also includes drawings and written text.

Follow these steps...

- 1) Take a look at the illustrations that appear in the *Florentine Codex* (Book 12 only – available on Blackboard), and without reading any Spanish accounts of the conquest of Mexico, "translate" the drawings into Spanish and "write" the indigenous account of the conquest according to what you find in these texts. Pay particular attention to the details in the drawings. (appx. 750 words.)
- 2) Make a list of which elements of the drawings you would consider to be "Nahua" and which elements of the drawings you would consider to be "Spanish."
- 3) How would the Nahuas interpret these texts? How would the Spaniards? What is included and what is left out? Why do you think Fray Bernardino de Sahagún used Christianized Nahua scribes to compile the *Florentine Codex*? (350 words)
- 4) Based on your findings and Pratt's theories, do these texts represent an "imagined community" in the making? If so, what does this community look like? If not, why not? (350-500 words)



- 6) Be prepared to compare and discuss your answers in small groups on \_\_\_\_\_.

[Literary Inquiry SLOs assessed: 1, 2, 3 and 4.]

Date Submitted: 11/14/18 11:17 pm

Viewing: **SPAN 449 : Latin American Novel**

Last approved: 03/26/18 3:11 am

Last edit: 11/16/18 4:58 pm

Changes proposed by: apetersen

Catalog Pages  
referencing this  
course

[Spanish](#)  
[Spanish \(SPAN\)](#)

Programs  
referencing this

[MIN-LATS: Latin American Studies Minor](#)  
[BA-IREL: International Relations Major](#)

Contact Person(s)

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

Effective Term      Fall 2019

Subject Code      SPAN      Course Number      449

Department      Languages & Literature (LANG)

College      College of Arts & Sciences

Title of Course      Latin American Novel

Catalog Title

Latin American Novel

Credit Hours      3

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

Catalog Course Description      A study of the novel in Latin America from the 19th century to the "Boom" and beyond.

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

## In Workflow

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

## Approval Path

1. 11/16/18 4:58 pm  
Rebecca Ingram (rei): Approved for LANG Chair
2. 11/23/18 10:56 am  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

## History

1. May 8, 2016 by simonovis
2. Mar 26, 2018 by apetersen

Prerequisites? SPAN 301 or SPAN 311, 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?

Yes

Is this course repeatable for credit?

No

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

**Literary Inquiry area**

#### Course attributes

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

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

<b>Majors/Minors/Concentrations:</b>
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** ~~15~~ No: 0 Abstain: **3** ~~1~~  
(sabbatical)

Rationale: This is a ELTI course proposal. Was previously an R course under the old core. Any feedback should be sent both to Spanish Director, LCL chair, L. Simonovis and K. Guerrieri.

Supporting documents [\*\*SPAN 449 Syllabus Oct 2018 Literary Inquiry ver final.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: 2360

**SPAN 449 – Latin American Novel****Course description**

This course explores the literary and cultural production of Latin America through the lens of the genre of the novel. These works are a reflection of the political, social, and cultural changes in the region, and pose a variety of literary techniques, approaches, and tendencies that generate from the interaction between the writers and the worlds they inhabit. In addition, the novels also reflect ideological constructions of culture and the hierarchies that stem from them. Students will be challenged to think critically about issues of race, class, gender, culture, and identity in order to understand the evolving nature of Latin American fiction as well as the power dynamics between dominant and alternative narratives.

**Learning outcomes**

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

- 1) Perform close readings of novels by Latin American writers, analyze the formal and aesthetic attributes of the texts, and interpret them in relation to key literary theories, movements, and traditions. ([LO 1](#), [2](#), [3](#))
- 2) Contextualize the novels analyzed with regard to their diverse cultural, social, historical, political, etc., situations, both in specific Latin American geographies and beyond. ([LO 4](#))
- 3) Demonstrate deep engagement with textual analysis techniques by means of oral contributions in class and writings that contain ethical insight and critical interpretation. ([LO 5](#))
- 4) Demonstrate a level of proficiency in Spanish in the four basic communicative skills within the advanced-low to advanced-mid level, as a minimum, according to the ACTFL guidelines ([actflproficiencyguidelines2012.org](#)).

**Grading components**

Participation	15%
Homework, quizzes, and other activities	15%
Papers (3) – 5 pages each ( <i>Trabajos analíticos</i> )	15%
Research paper	20%
Midterm exam	15%
Final exam	20%

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

## Calendar

### Semana 1

- Introducción al curso
- ¿Qué es una novela?
- “El concepto de novela” – José Ortega y Gasset

### Semana 2

- El siglo XIX: novela y nación
- *El Periquillo Sarniento* (1816) – José Joaquín Fernández de Lizardi (fragmentos)
- *María* (1867) – Jorge Isaacs (fragmentos)

### Semana 3

- *Doña Bárbara* (1929) – Rómulo Gallegos
- “La intrahistoria” – Unamuno
- “La historia tras las celosías” – Rivas

### Semana 4

- *Doña Bárbara*
- “Hacia un marco metodológico para el análisis de género” – Rivas

### Semana 5

- *Doña Bárbara*
- “El realismo” – Darío Villanueva

### Semana 6

- *Cien años de soledad* (1967) – Gabriel García Márquez
- “La novela polifónica” – Mijaíl Bajtín

### Semana 7

- *Cien años de soledad*
- “La novela y el mito” – Carlos Fuentes

### Semana 8

- *Cien años de soledad*
- “El concepto de un mundo posible” – Umberto Eco

### Semana 9

- *El diario íntimo de Francisca Malabar* (2002) – Milagros Mata-Gil (fragmentos)
- “La autobiografía ficcional como ‘historia alternativa’ en *El diario íntimo de Francisca Malabar*” – Pacheco

#### *Semana 10*

- *El Padre mío* (1989) – Diamela Eltit (fragmentos)
- *El infarto del alma* (1994) – Diamela Eltit y Paz Arrázuriz (fragmentos)
- “La narrativa de Diamela Eltit y los límites del testimonio hispanoamericano” – Scarabelli

#### *Semana 11*

- *Cielos de la tierra* (1997) – Carmen Boullosa
- “The Post-Rational Femme-Vamp of Carmen Boullosa’s Isabel” – Kroll

#### *Semana 12*

- *Cielos de la tierra*
- Entrevista a la autora en *La Maja Desnuda*

#### *Semana 13*

- *Cielos de la tierra*
- “Utopian Dreams, Apocalyptic Nightmares” – López-Lozano

#### *Semana 14*

- *Cielos de la tierra*
- Repaso y cierre del curso

#### *Examen final*



Carmen Boullosa's *Cielos de la tierra* presents a fragmented narrative that questions the linear conception of time, and poses a challenge to the official discourses of history and politics in Mexico. Using Rivas's concept of "*intrahistoria*," discuss how the narrator/translators approach the writing/re-writing of history from the perspective of marginalized communities ("*desde las celosías*"). Identify other key aesthetic attributes of the novel and analyze them in relation to this approach to history and in dialogue with at least one other novel analyzed. Discuss what the role of translation is in the different stories and how does language represent or contest the power structures in the context of the novel. Use concrete examples to sustain the development of your argument.

Date Submitted: 11/14/18 11:12 pm

Viewing: **SPAN 453 : Mexican Literature and Culture**

Last approved: 04/17/18 2:50 am

Last edit: 11/16/18 4:58 pm

Changes proposed by: apetersen

Catalog Pages  
referencing this  
course

[Spanish](#)  
[Spanish \(SPAN\)](#)

Programs  
referencing this

[MIN-LATS: Latin American Studies Minor](#)  
[BA-IREL: International Relations Major](#)

## Contact Person(s)

Name:	E-mail:	Campus Phone:
Amanda Petersen	apetersen@sandiego.edu	4237

## Effective Term

Fall 2019

## Subject Code

SPAN Course Number 453

## Department

Languages &amp; Literature (LANG)

## College

College of Arts &amp; Sciences

## Title of Course

Mexican Literature and Culture

## Catalog Title

Mexican Literature and Culture

## Credit Hours

3

## Weekly Contact Hours

Lecture: 3 Lab: 0 Other: 0

## Catalog Course Description

A study of major works of prose, poetry, and drama in Mexico in relation to other significant aspects of Mexican culture.

## 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

## In Workflow

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

## Approval Path

1. 11/16/18 4:58 pm  
Rebecca Ingram (rei): Approved for LANG Chair
2. 11/23/18 10:56 am  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

## History

1. May 8, 2016 by simonovis
2. Apr 17, 2018 by apetersen

## Is this course cross-listed?

No

Prerequisites? SPAN 301 or 311, 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?

Yes

Is this course repeatable for credit?

No

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

**Literary Inquiry area**

Course attributes

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

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

<b>Majors/Minors/Concentrations:</b>
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** ~~15~~ No: 0 Abstain: **3** ~~1~~  
(sabbatical)

Rationale: Proposal for ELTI. Previously a literature course for old core.

Supporting documents [453 Spring 2017 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: 2362

## Spring 2017: SPAN 453: Mexican Culture and Literature

### Ghosts of Mexican Literatures

---



*¿Qué era México para los mexicanos sino un enigma,  
un vago fantasma, un monstruo sin nombre?  
Rosario Castellanos, Oficio de tinieblas 174-5.*

<i>Profesora:</i>	Amanda Petersen, PhD
<i>Email:</i>	apetersen@sandiego.edu
<i>Teléfono:</i>	619.260.4237
<i>Oficina:</i>	Founders 144C
<i>Horas de consulta:</i>	Lunes y miércoles: 4:00 a 6:00 y los miércoles de 1:30-2:30 y por cita los martes y jueves.
<i>Hora de clase:</i>	Lunes y miércoles 2:30-3:50, Camino Hall
<i>Página del curso:</i>	This course is online via Wordpress. The complete syllabus and detailed course calendar can be found there. Contact the professor for access to the page: <a href="http://fantasmasmexicanos.wordpress.com">http://fantasmasmexicanos. wordpress.com</a>

The illusionist “Henri Robin and a Specter” photographed by Eugène Thiébault in 1863.

### Course Description

---

This course is a seminar-level course that provides an in-depth examination of the figure of the ghost in various works of Mexican literature and cultural production. The goal of the course of study is for the student to discover how pivotal and transitional moments in Mexican history are represented through spectral presences as they are re-interpreted and re-appropriated to have different meanings, according to the needs of the speaker. The student will engage in different theoretical perspectives on the ghost and learn how the ghost can be a figure that reveals past traumas and the violence inherent in processes of national identity formation, modernization, and neo-liberalization. The primary texts will span the era of the conquest to texts published within the past few years.

For most students, the prerequisites for this course are SPAN 301, 303, and 304. Please speak with the professor if you do not meet these requirements.

### Student Learning Objectives

---

1. Perform close readings of the course’s literary and cultural texts interpret them in relation to key literary theories, movements and traditions in Mexican literary and cultural production (assessed in class discussions, mini-presentations, exams and short essay, **LI SLOs 1, 2, and 3.**)

2. Contextualize the works analyzed and explain the significance of key concepts, figures, and literary movements in Mexican literary and cultural production with regard to diverse social, cultural, social, historical, political, geographical, and critical situations (assessed in homework, quizzes, short essays, mini-presentations, and exams, **LI SLOs 3 and 4**)
3. Formulate a research question or questions related to the concepts studied in class to demonstrate deep engagement with textual analysis; gather and read academic sources in order to develop a critical and ethical interpretation on the topic. (Assessed in research question(s), research presentation, and the final research paper; corresponds to corresponds to **LI SLOs 1, 2, 3 and 5**)
4. Identify and explain the significance of key political and cultural moments of the historical period (or periods) that are covered in this course.
5. Apply language skills in Spanish (reading, listening, speaking, and writing) to the content of the course; assessed in all course assignments.

## **Readings**

---

### Primary Texts:

- “Sermón y apología,” Fray Servando Teresa de Mier
- Sagahún and Bernal Diaz de Castillo on la Malinche.
- “Los hijos de la chingada.” Octavio Paz.
- “Las hijas de la Malinche” Margo Glantz
- “La cena,” Alfonso Reyes (1912)
- *Aura*, Carlos Fuentes 2009 (1ra edición: 1962)
- *Pedro Páramo*, Juan Rulfo. Catedra, 2010 (1ra edición: 1955)
- *Si yo fuera Susana San Juan*, Susana Pagano. ..., (1ra edición: 1996)
- *Entre Pancho Villa y una mujer desnuda*, (movie) screenplay Sabina Berman, 1996. (Play published in 1994)

### Secondary Texts on Mexico:

- *Historia mínima de México*, Daniel Cosío Villegas et al, 1994.
- *La nueva historia mínima de México*. XXX, 2010.
- *The Oxford History of Mexico*, edited by William H. Beezley and Michael C. Meyer, 2010
- *The Mexico Reader: History, Culture, Politics*, edited by Gilbert M. Joseph and Timothy J. Henderson. 2003.
- *Images at War: Mexico from Columbus to Blade Runner (1492-2019)*, Serge Gruzinski, 2001.

### Secondary Theory Texts:

- “On Melancholia,” Sigmund Freud.
- *The Shell and the Kernel*, Nicolas Abraham and Maria Torok.
- *On Trauma*, Cathy Caruth.
- *Dark Continents: Psychoanalysis and Colonialism*, Ranjana Khanna.
- *Ghostly Matters: Haunting and the Sociological Imagination*. Avery F. Gordon.
- *Espectros: Ghostly Hauntings in Transhispanic Narratives*. Alberto Ribas and Amanda

Petersen.

- *The Spectralities Reader*. María Pilar Blanco and Esther Perea.

Note about editions on texts:

Please use the same edition of the texts that are specified on the syllabus. Because of their limited availability, many of the texts will be scanned and posted on Wordpress (<http://fantasmasmexicanos.wordpress.com/>). It is your responsibility to bring paper or electronic copies of these texts to class. You should consider electronic copies your textbook for the course and, preferably, print the assigned texts to class, with notes and underlining to facilitate close readings. Viewing texts on your smart phone is not

**Modes of evaluation**

---

Participation in class (attendance, preparedness, engagement).....	10%
Participation outside of class (reading, observations, discussion questions, reading quizzes) .....	10%
Presentations (discussion exposition, mini-presentations, and responses).....	8%
Community Engagement Activities and Reflection.....	7%
Midterm.....	20%
Final exam.....	20%
Final paper (outline, proposal, and final product).....	25%

**Grading Scale**

---

94-100% = A	80-82.9% = B-	68-69.9% = D+
90-92.9 = A-	78-79.9 = C+	63-67.9 = D
88-89.9 = B+	73-77.9 = C	60-62.9 = D-
83-87.9 = B	70-72.9 = C-	0-59.9 = F

**Participation**

---

Attendance is required and unjustified absences will impact your final grade. If you are ill or have an emergency, please contact me as soon as possible so that I am apprised of your situation. It is your responsibility to find out what was covered in any class you miss, as well as to turn in any assignments *before* they are due. After two absences, your final grade will decrease by one letter grade. Being late to class, leaving early, or constantly leaving the classroom will count as half an absence each occurrence.

**Homework**

---

Students must come to class prepared and having carefully completed all the readings. For each course a group of students will be responsible for posting discussion questions for the day's reading which will be the starting point for the class conversation. These questions will be evaluated based on their level of engagement and critical analysis of the texts (rubric on wordpress). Students will make small mini-presentations on their analysis of texts on a rotating basis as well.

**Community Engagement and Critical Reflection**

---

This class has a community engagement component with programs that are relevant to border social justice and immigration. The options for this semester are Faith that Does Justice, Border Immersion, or Southwest Keys. This engagement is not optional and your participation and critical reflection surrounding the experience is part of the course evaluation

**Essays (short essay, critical responses, and final paper)**

The students will write one shorter essay (5-6 pp.) on a specific prompt, 2-3 critical responses to texts of approximately 1-2 pages, and a longer research paper of 10-12 pages. Detailed instructions for these essays will be posted on the course blog. All essays should follow proper MLA format, with one inch margins, page numbers, a properly formatted bibliography. Please seek help from a reference librarian at Copley for more information on the MLA style.

---

## **Exams**

This course will have a midterm and a final exam consisting of short answer and essays questions on texts and topics covered in class.

---

## **Classroom Expectations**

It is expected that everyone, the students and the professor treat one another with respect inside and outside of the classroom. In this course we will discuss controversial issues that can sometimes be difficult to discuss and about which we each have personal reactions and feelings. We will all be asked to challenge are notions around privilege, gender, race, and discrimination. For this reason, it is imperative that we work together to foster constructive dialogues collectively and create an atmosphere in which we listen to one another's viewpoints and experiences. The professor's office should also be considered a safe space for students to discuss topics related to these discussions.

---

## **Athletes and Learning Differences**

If a student will miss class for because he or she is a university athlete or might need accommodations due to learning differences, please speak to the professor as early in the semester as possible.

---

## **Academic Integrity**

It is assumed that students follow USD's academic integrity code. "The University is an academic institution, an instrument of learning. As such, the University is predicated on the principles of scholastic honesty. It is an academic community, all of whose members are expected to abide by ethical standards both in their conduct and in their exercise of responsibility towards other members of the community." Any suspicion of a violation of this code will be reported to the Honor Council. If you have questions about the details of USD's policy, please read further here: <http://www.sandiego.edu/honorcouncil/integrity.php>.

---

## **Recursos en la red sobre México**

Periódicos de hoy en día:

La Jornada [www.lajornada.unam.mx](http://www.lajornada.unam.mx)

La crónica <http://www.cronica.com.mx/>

El milenio [www.milenio.com](http://www.milenio.com)

---

## **Calendario del curso**

*Todo calendario es una estimación y la profesora reserva el derecho de hacer cambios y ajustes como sea necesario.*

Las lecturas se encontrarán en la página del curso: <http://fantasmasmexicanos.wordpress.com>

**Semana 1:** 30 enero y 1 febrero



L: Introducción al curso: Expectativas y teoría de la clase.

M: Ver la película [Jaula de oro](#) sobre la inmigración para contextualizar nuestros proyectos de servicio comunitario y [la introducción de libro Espectros](#) de Ribas-Casasayas y Petersen.

**Semana 2:** 6 febrero y 8 febrero

L: Capítulos 1-3 de Beezley: "[Las primeras culturas e imperios indígenas](#)," "[La conquista y la colonia](#)" y "[La independencia y sus desafíos, 1810-1844](#)" (1-55)

M: Capítulos 4 y 5 de Beezley: "[México asediado, 1844-1876](#)," "[Progreso para México y algunos mexicanos, 1976-1911](#)" (56-103)

**Semana 3:** 13 febrero y 15 febrero

L: Bernal Díaz del Castillo: [Historia verdadera de la Conquista de la Nueva España](#) (1568) / Leer los capítulos 4 y 5 de Beezley si no los has leído para la clase el lunes, 20 de febrero: "[México asediado, 1844-1876](#)," "[Progreso para México y algunos mexicanos, 1976-1911](#)" (56-103)

M: Octavio Paz: "[Hijos de la Malinche](#)" (1950) y Jean Franco "[De regalo a contrato sexual](#)" (1992) / Termina los capítulos de Beezley si no lo has hecho / Sigmund Freud "[Duelo y melancolía](#) (en inglés) o [acá](#) (en español) / Leer los capítulos 4 y 5 de Beezley si no los has leído para la clase el lunes, 20 de febrero: "[México asediado, 1844-1876](#)," "[Progreso para México y algunos mexicanos, 1976-1911](#)" (56-103)

- Grupo Paz:
- Grupo Franco:

**Semana 4:** 20 febrero y 22 febrero

L: Fray Servando Teresa de Mier: Apología y Antecedentes (Lo que tienes que leer: [selección](#)) (1794). (Si te interesa: [Versión entera](#)) / Sigmund Freud "[Duelo y melancolía](#) (en inglés: *solamente hasta la página 252 donde dice "What is probably a somatic factor. . ."*) ([acá](#) hay una versión diferente español) / Terminar de leer los capítulos 4 y 5 de Beezley si no los has leído antes: "[México asediado, 1844-1876](#)," "[Progreso para México y algunos mexicanos, 1976-1911](#)" (56-103)

- Grupo Servando:
- Grupo Freud:

M: Carlos Monsiváis: "[Mexicanos, volad presurosos' La Virgen de Guadalupe y el arte popular](#)" (2000) / Introducción por Nicholas T. Rand "[Secretos y posterioridad: La teoría del fantasma transgeneracional](#)" / Nicolas Abraham "[Notas sobre el fantasma](#)" / Busca una imagen de murales que pintan la Independencia y con Hidalgo y guarda el sitio de web del internet.

- Grupo Monsiváis:
- Grupo Rand y Abraham y Torok:

**Semana 5:** 27 febrero y 1 marzo

L: Alfonso Reyes "[La cena](#)" (1912)

M: [Aura](#): 11-31 (1962) (30)

**Semana 6:** 6 marzo y 8 marzo

*Vacaciones de primavera*

**Semana 7:** 13 marzo y 15 marzo

L: Empezar a discutir [Aura](#): 31-61 (30)

M: Repaso para el examen parcial / Nellie Campobello, [Cartucho \(selección\)](#) (esta lectura no entrará en el examen)

**Semana 8:** 20 marzo y 22 marzo

L: Examen parcial

M: Discusión sobre Campobello / Empezar Juan Rulfo: *Pedro Páramo*: 65-80 (15) (de la versión de Cátedra que les mandé pedir. Si no tienen una copia del libro, hay copias electrónicas disponibles en la red) / Empezar a leer el capítulo 6 de Beezley para terminar el lunes: "[La Revolución, 1910-46](#)"

**Semana 9:** 27 marzo y 29 marzo

L: *Pedro Páramo*: 81-124 (40) / Empezar a leer el capítulo 7 de Beezley para terminar el miércoles "[La Revolución para mexicanos de la clase media y su final, 1938-1982](#)"

M: *Pedro Páramo*: 125-148 (23)

**Semana 10:** 3 abril y 5 abril

L: Terminar *Pedro Páramo*: 149-178 (29) / Leer "El texto fantasmagórico" de Nicolas Royle

M: Susana Pagano [Si yo fuera Susana San Juan](#) 11-41 (30)

**Semana 11:** 10 abril y 12 abril

L: [Si yo fuera Susana San Juan](#) 42-90 (40) / "[Subjectividades espectrales](#)" de Blanco y Perea

M: [Si yo fuera Susana San Juan](#) 91-135 (44)

**Semana 12:** 17 abril y 19 abril

L: *Descanso de pascua: No hay clase*

M: Capítulo 8 de Beezley "[México contemporáneo](#)" (104-154) / [The Children of the Chingada](#)" de Will Fowler / Antonio Eduardo Parra "La piedra [y el río](#)" (p. 133-46)

**Semana 13:** 24 abril y 26 abril

L: La Llorona, la frontera y las mujeres. Robert McKee Irwin: "[Bandidos, cautivos, héroes y santos](#)" (sólo la introducción es obligatoria leer pero el primer capítulo es muy interesante también) / Domino Renée Pérez *Érase una vez una mujer: La Llorona de folclore a cultura popular* ("[Introducción](#)" al libro o "[Caminando con La Llorona](#)") / Regina Swain "[El diablo en el Aloha](#)"

M: El boom femenino: Ver película *Entre Villa y una mujer desnuda*: Hay una versión en VHS en la biblioteca (tendrán máquinas de VHS) y tengo yo mi propia copia en DVD que puedo compartir (hay tocaDVDs en la biblio también) pero vamos a intentar buscar una hora para mostrarla. / [Si quieren leer la obra de teatro, aquí la tienen.](#) / Blanco y Pereen: [El espacio espectral](#)

**Semana 14:** 1 mayo y 3 mayo

L: Las fronteras: Terminaremos nuestra discusión de La Llorona, el espacio espectral y Swain. Lean Santiago Vaquera-Vásquez "[Notes from an Unrepentant Border Crosser](#)" y Rosina Conde "[Viñetas revolucionarias](#)" (tienen el libro entero pero sólo tienen que leer el cuento mencionado aquí) / Empezar a leer Ignacio Sánchez Prado "[El sublime de la frontera](#)" para el miércoles. (No se olviden que necesitan ver *Jaula de oro* para el 10 de mayo)

M: Las fronteras: [72 migrantes](#) editado por Alma Guillermoprieto (selección: Leer el Prólogo, la introducción y la viñeta de Migrante # 4 de Santiago Vaquera-Vásquez y una selección al alzar de 3-4 otros migrantes). Si prefieres escuchar las viñetas, [la UNAM tiene grabaciones en radio](#). / Rubén Martínez: "[La virgen indocumentada](#)" / Ignacio Sánchez Prado "[El sublime de la frontera](#)" / (No se olviden que necesitan ver *Jaula de oro* para el 10 de mayo)

**Semana 15:** 8 mayo y 10 mayo

L: Las fronteras y las mujeres: Sara Uribe [Antígona González](#) / (No se olviden que necesitan ver *Jaula de oro* para el 10 de mayo)

M: Las fronteras: Ver la película *Jaula de oro* (en Netflix, iTunes, etc. Fernanda, Elena y yo compramos copias y podemos compartir. Jesús nos prometió fiesta de pizza con el club de español.)

- Oportunidad para recuperar algún día que no pusiste temas de discusión

**Semana 16:** 15 mayo

L: Cierre del curso / Potluck / Repaso para el examen final / presentaciones

**Examen final:** 22 de mayo a las 2:00 de la tarde

## ***Literary Inquiry Sample Assignment***

*The ELTI SLOs are assessed in exams, class conversations, short paper, short critical analyses, topics of discussion, and in the final paper. As a sample, the final paper prompt is provided.*

**Final paper:** The most important element of this research paper is that you develop your critical ideas in a more in-depth manner. This paper is *not* an informative or descriptive report. You should focus on your critical and ethical analysis of the texts that you decide to engage with and how they relate to the spectral critical theory approaches we have used in this course. A final paper of this kind requires you to engage in deep literary and critical analysis.

Your analysis must be based on a text or a few texts (at least one discussed in our course). Your primary bibliography will come from what we've read in class, including the theoretical, historical, and critical texts). Your secondary bibliography will be outside research to make the arguments of your

Some examples:

- Informative topic (not acceptable): The History of the Mexican Revolution
- Critically engaged topic (acceptable): The Different Representations of the Trauma of the Revolution (in one or two works read this semester)
- Informative topic (not acceptable): La Malinche: Context and History
- Critically engaged topic (acceptable): The Erasure of the Figure of the Malinche and her Ghostly Presences (in one or two works read this semester)

The first step is to identify a few topics discussed in class that seemed interesting that you would like to investigate further. Why were you interested in it and what would you like to know more about this topic? You can also select texts that we're slated to read at the end of the semester about the border.

Each of you should plan to discuss briefly with me your possible research question so that I can help you form one that is appropriate for the length of this project and guide your selection for secondary sources.

### **Steps for the final paper:**

I: *Preliminary proposal:* 1 short paragraph on what you are planning to investigate with 4-5 questions on your primary line of research about what you want to learn about this topic. (20 points)

- Deadline: 15 April 2018

II. *Outline:* 3 page outline with your main points with examples of textual evidence that support these points. (40 points)

- Deadline: 1 May 2017

III. *Final paper.* Your final paper will be 9-10 pages—no less than 9 complete pages and no more than 11. The final product should conform to MLA style, with 1 inch margins and Times New Roman 12 font and double spaced. You should use a minimum of 5 external sources (3 that were not read in class). (100 puntos)

If you would like to bring a rough draft to discuss with me, please feel free to make an appointment to do so with me so that we can improve your final project.

- *Deadline:* 18 of May

Date Submitted: 11/14/18 11:20 pm

Viewing: **SPAN 458 : Jewish Latin America**

Last approved: 03/26/18 3:11 am

Last edit: 01/25/19 2:14 pm

Changes proposed by: apetersen

referencing this course

Programs referencing this course

[MIN-LATS: Latin American Studies Minor](#)  
[BA-IREL: International Relations Major](#)  
[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. 11/16/18 5:01 pm  
Rebecca Ingram (rei): Approved for LANG Chair
2. 11/23/18 10:57 am  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

## History

1. Aug 6, 2016 by simonovis
2. Mar 26, 2018 by apetersen

## Contact Person(s)

Name:	E-mail:	Campus Phone:
amanda petersen	apetersen	4237

Effective Term Fall 2019

Subject Code SPAN Course Number 458

Department Languages & Literature (LANG)

College College of Arts & Sciences

Title of Course Jewish Latin America

Catalog Title

Jewish Latin America

Credit Hours 3

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

Catalog Course Description This is a course on Jewish cultural production in the Americas. An interdisciplinary course that examines migration and exile, otherness, memory, and the Holocaust in literature, film, music and the visual arts, in relation to the intersectionality of ethnicity, religion, class, sexuality, gender and nation.

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, 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?

Yes

Is this course repeatable for credit?

No

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:

<b>Majors/Minors/Concentrations:</b>
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** ~~15~~

No: 0

Abstain: **3** ~~1~~  
(sabbatical)

**Rationale:** This is a ELTI course proposal and FDG2. Was previously an R course under the old core. Any feedback should be sent both to Spanish Director, LCL chair, and A. Meter.

**Supporting  
documents**

**[Spanish 458 2019 Proposal revised.pdf](#)**  
**[Addendum to Final Paper Instructions.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**

**Bethany O'Shea (bethoshea) (01/25/19 2:14 pm):** Core Director uploaded Addendum file in response to feedback from DISJ CAR to instructor.

Key: 2364

**JEWISH LATIN AMERICA**  
**Spanish 458**

**Professor: Alejandro Meter, PhD**  
**Office: Founders 132**  
**Voice Mail: (619) 260-7417**  
**E-mail: ameter@sandiego.edu**

**Course Syllabus**

**Course Description:**

This course is an introduction to Jewish cultural production in the Americas (Latin America, the Caribbean, as well as the United States). We are going to read, discuss, and analyze major literary works produced throughout the twentieth and twenty-first centuries in the context of Jewish migration to the Americas. In addition to a broad array of literary works that include novels, short-stories, essays, and poetry, we shall examine other forms of cultural production that have played a key role in the representation of Jewishness such as film, and music.

We are going to consider several themes that will help us think about both the Latin American as well as the Jewish condition such as (im)migration and exile, gender and sexuality, difference and hybridity, inclusion and nationality, and the politics of memory. One of our goals throughout the semester will be to challenge stereotypes, and preconceived notions about what it means to be "Latin American", "Latino", and "Jewish".

**Class SLOs:**

1. Identify, historically contextualize and explain the significance of key concepts, (such as antisemitism, diaspora, exile, otherness, difference, hybridity, *mestizaje*, and assimilation) figures, and literary and cultural movements in Latin American Jewish cultural production (assessed in homework, quizzes, analytical essays, and Self -Reflection) **LI SLO 3 and 4).**
- 2) Perform close readings of the course's literary and cultural texts, paying special attention to biased and stereotypical constructions of Jewishness, as well as intersections of ethnicity, religion, class, and gender (assessed in class discussions, oral presentation, short analytical essays, and final paper. **LI SLO 1, 2, and 3; DISJ SLO 2 and 3).**
- 3) Formulate a research question or questions related to the concepts studied in class and in connection to the systems of privilege and oppression in the context of the immigrant experience and broader Jewish Diaspora; gather and read academic sources in order to develop a critical perspective on the topic. (Assessed in research question(s), research presentation, and the final research paper; corresponds to **LI SLO 1, 2, 3, and 5; DISJ SLO 3)**



4) Critically reflect on their own experiences with race, gender, in connection to privilege and systems of oppression (Assessed during the first week of class and then at the end of the semester through a class exercise and homework; **DISJ SLO 1**).

**Required Readings:**

All materials will be available on Blackboard.

**Evaluation:**

Participation, homework and quizzes.....	15%
Essays + Self-Reflection.....	15%
Midterm Exam.....	15%
Final Project (Paper).....	20%
Oral Presentation.....	10%
Final Exam.....	15%

**Attendance:**

Attendance is required and unjustified absences will affect your final grade.

If you are sick or have an emergency, please contact me as soon as possible so that I am aware that you will be missing class. It will be your responsibility to find out what was covered in the class, as well as to turn in any assignments that are due beforehand. After two absences, your final grade will decrease by a letter. Being late to class, leaving early, or constantly leaving the classroom will count as a half an absence.

**Participation, Homework, and Quizzes:**

Students must come to class prepared. This means all readings and or written assignments must have been completed prior to class. Assignments are always due before class and I will not accept any late homework. Quizzes are designed to assess learning. There will be a quiz after each course section. There will be no make-ups.

**Essays:**

There will be three (3) short essays. Two will be book reviews, while the third a self-reflection (see description below). Essays will be approx. 3-4 pages in length.

Detailed instructions for each of these assignments will be posted on Blackboard. All essays should have page numbers, a bibliography, and should be written using MLA style.

**Oral Presentations:**

At the end of the semester, students will be doing short presentations on the topics they have chosen for their final paper. While, reading is not allowed, students may use note cards.

**Final Project (research paper):**

There will be one research paper due on last day of class. Students will choose a topic they will develop throughout the semester. The project consists of three parts:

1) an abstract; 2) a bibliography; and 3) a first draft. Instructions and exact dates will be posted in Blackboard.

### **Bibliography:**

- AMIA (Asociación Mutual Israelita Argentina). Pluralismo e identidad: lo judío en la literatura latinoamericana. Buenos Aires: Milá, 1986.
- Aizenberg, Edna. On the Edge of the Holocaust: The Shoah in Latin American Literature. Brandeis University Press, 2016.
- "Parricide in the Pampa: Deconstructing Gerchunoff and His Jewish Gauchos". Folio 17 (1987): 24-39.
- . The Aleph Weaver: Biblical, Kabbalistic, and Judaic Elements in Borges. Potomac: Scripta Humanistica, 1985.
- Avni, Haim. Argentina y las migraciones judías. De la inquisición al Holocausto y después. Buenos Aires: Editorial Milá, 2005.
- . Judíos en América: cinco siglos de historia. Madrid: Editorial MAPFRE, 1992.
- Baer-Barr, Lois. The Jewish Diaspora in Latin America: New Studies on History and Literature. New York: Garland, 1996.
- Baskin, Judith R. Women of the Word: Jewish Women and Jewish Writing. Detroit: Wayne State University Press, 1994.
- Bejarano, Margalit and Edna Aizenberg (Eds.) Contemporary Sephardic Identity in the Americas: An Interdisciplinary Approach. Syracuse University Press, 2012.
- Brodsky, Adriana and Raanan Rein. New Facets of Jewish Argentina. Brill, 2013.
- Cohen, Mario Eduardo. América Colonial Judía. Buenos Aires: Centro de Investigación y Difusión de la Cultura Sefaradí, 2000.
- Cordeiro, Rosa. Trauma, Memory and Identity in Five Novels from the Southern Cone. Lexington Books: Maryland, 2012.
- Elkin, Judith Laikin. Jews of the Latin American Republics. Chapel Hill: University of North Carolina Press, 1980.
- Feierstein, Ricardo. Historia de los judíos argentinos. Rosario: Ameghino Editora, 1999.
- . Contraexilio y mestizaje: ser judío en la Argentina. Buenos Aires: Editorial Milá, 1996.
- Feitlowitz, Marguerite. A Lexicon of Terror: Argentina and the Legacies of Torture. Oxford-New York: Oxford University Press, 1998.
- Forster, Ricardo. El exilio de la palabra: ensayo en torno a lo judío. Santiago: Ediciones Lom, 1997.
- Freidenberg, Judith. La invención del gaucho judío. Villa Clara y la construcción de la identidad argentina. Buenos Aires: Prometeo, 2013.
- Friedlander, Saul. Reflections of Nazism. New York: Harper and Row, 1982.
- Glickman, Nora. Tradition and Innovation: Reflections on Latin American Jewish Writing. Albany: SUNY Press, 1993.
- Graff-Zivin, Erin. The Wandering Signifier. The Rhetoric of Jewishness in the Latin American Imaginary. Durham: Duke University Press, 2008.
- Grinberg, León and Rebeca Grinberg. Psychoanalytic Perspectives on Migration and Exile. New Haven: Yale University Press, 1989.

- Huberman, Ariana y Alejandro Meter (eds). Memoria y Representación. Configuraciones culturales y literarias en el imaginario judío latinoamericano. Viterbo, 2006.
- Judkovski, José. El tango: una historia con judíos. Buenos Aires: Fundación IWO, 1998.
- Lewin, Boleslao. Cómo fue la inmigración judía a la Argentina. Buenos Aires: Plus Ultra, 1983.
- . La colectividad judía en la Argentina. Buenos Aires: Alzamor Editores, 1974.
- . El judío en la época colonial. Buenos Aires: Colegio Libre de Estudios Superiores, 1939.
- Lindstrom, Naomi. Jewish Issues in Argentine Literature. Columbia: University of Missouri Press, 1989.
- Lockhart, Darrell B. Jewish Writers of Latin America. New York: Garland, 1997.
- Meter, Alejandro. "Jewishness and Sports: The Case for Latin American Fiction". Muscling in on New Worlds. Jews, Sports, and the Making of the Americas. David Sheinin and Raanan Rein (Eds.). Leiden- Boston: Brill, 2014.
- . Literatura judía en América Latina. Revista Iberoamericana. University of Pittsburgh, 2001.
- Mirelman, Victor. Jewish Buenos Aires, 1890-1930. Detroit: Wayne State University Press, 1990.
- Nudler, Julio. Tango judío: del ghetto a la milonga. Buenos Aires: Editorial Sudamericana, 1998.
- Onega, Gladys S. La inmigración en la literatura argentina (1880-1910). Buenos Aires: Centro Editor de América Latina, 1982.
- Rein, Raanan. Argentine Jews or Jewish Argentines? Essays on Ethnicity, Identity, and Diaspora. Brill: Boston, 2010.
- Rozitchner, León. Ser Judío. Buenos Aires: Ediciones de la Flor, 1988.
- Ruggiero, Kristin (Ed). The Jewish Diaspora in Latin America and the Caribbean: Fragments of Memory. Sussex Academic Press: Brighton, 2005.
- Senkman, Leonardo. La colonización judía. Buenos Aires: Centro Editor, 1984.
- . La identidad judía en la literatura Argentina. Buenos Aires: Pardes, 1983.
- Smolensky, Eleonora María and Vera Vigevani Jarach. Tantas voces, una historia: Italianos judíos en la Argentina (1938-1948). Buenos Aires: Temas Grupo Editorial, 1999.
- Sofer, Eugene. From Pale to Pampa. A Social History of the Jews of Buenos Aires. London-New York: Holmes and Meier, 1982.
- Sosnowski, Saúl. La orilla inminente: escritores judíos argentinos. Buenos Aires: Legasa, 1987.
- . Borges y la Cábalá. Buenos Aires: Pardés, 1986.
- . "Latin American Jewish Authors: A bridge Toward History". Prooftexts 4 (1984): 71-92.
- Sinay, Javier. Los crímenes de Moisés Ville. Una historia de gauchos y judíos. Buenos Aires: Tusquets Editores, 2013.
- Weisbrot, Robert. The Jews of Argentina: From the Inquisition to Perón. Philadelphia: Jewish Publication Society of America, 1979.
- Wirth-Nesher, Hana, ed. What is Jewish Literature? Philadelphia/Jerusalem: The Jewish Publication Society, 1994.

### Tentative Calendar:

#### **Semana 1 [1/28-1/30]**

Introducción al curso. Panorama histórico.

#### **Semana 2 [2/4-2/6]**

Los judíos en América: lecturas introductorias: Stavans, et al.  
Alberto Gerchunoff: *Los gauchos judíos*.

#### **Semana 3 [2/11-2/13]**

Alberto Gerchunoff: *Los gauchos judíos*.  
Documental: *El legado*.

#### **Semana 4 [2/17-2/20]**

Otredad y diferencia: Germán Rozenmacher: "Tristezas de la pieza de hotel".  
Isaac Goldemberg: *Tiempo al Tiempo*.

#### **Semana 5 [2/25-2/27]**

Alicia Steimberg: *Músicos y relojeros*.  
Film Series (after class) *Novia que te vea*. Profesor invitado: Dr. Lawrence Baron (SDSU).

#### **Semana 6 [3/4-3/6]**

El Holocausto y América Latina: Jorge Luis Borges: "Yo judío"; "El milagro secreto". Profesora invitada: Dra. Daniela Gleizer (Universidad Autónoma Metropolitana): *El exilio incómodo: México y los refugiados judíos*.

#### **Semana 7 [3/18-3/20]**

Examen Parcial  
Proyecto de investigación.

#### **Semana 8 [3/25-3/27]**

Holocausto y Dictadura: Manuela Fingueret: *Hija del silencio*.  
Film Series (after class): *Wakolda* presentada por el profesor.

#### **Semana 9 [4/1-4/3]**

Jacobo Timerman: *Preso sin nombre, celda sin número*.  
Juan Gelman: Selección de poemas.

#### **Semana 10 [4/8-4/10]**

La recuperación de la memoria: Sandra Lorenzano: *Políticas de la memoria*.  
Perla Suez: *Letargo*.  
Film Series (after class): *El año que mis padres se fueron de vacaciones*.

#### **Semana 11 [4/15]**

Gabriel Litchmann: *Judíos en el espacio* (discusión del film—en reserva)

#### **Semana 12 [4/22-4/24]**

Myriam Moscona: *Tela de Sevoya*.

**Semana 13 [4/29-5/1]**

**Latinos y judíos:**

Ruth Behar: *Adiós Kerida*.

Isaac Artenstein: *Tijuana Jews*.

Film Series (after class): *Cámara oscura*.

**Semana 14 [5/6-5/8]**

Presentaciones orales.

**Semana 15 [5/13]**

Ultimo día de clase: Entrega de trabajo Final.

Conclusiones finales y repaso general.

### **Final Paper Instructions:**

For your final assignment you will have to choose one of our course themes (immigration, otherness, difference, memory) you would like to examine in the context of the Latin American Jewish experience and develop a paper that explores it from a particular point of view by highlighting any aspect of cultural production.

#### **I. How to choose a topic and "working title":**

1) Choose a topic that interests you (e.g., antisemitism, migration and exile, memory, otherness, dictatorship, diaspora, the Holocaust, etc.)

2) Choose a country or geographic region in the Americas (Southern Cone, Andes, Brazil, Mexico, Central America, etc.).

3) Pick a time period ("The era of mass immigration 1880-1930"; "The colonial period"; "Peronism", etc.) during which you can contextualize your topic or theme.

4) Choose a form of cultural production that would best help you demonstrate your ideas; this can be film, fiction, music, dance, painting, photography, documentary film-making, poetry, drama, television series, comedy shows, and so on.

Finally, your tentative project title might thus end up something like: "Jews and Sports: The case for Latin American Fiction"; or "The female detective in María Inés Krimer's Kosher Trilogy", etc.

#### **II. The Process:**

The final submission of your paper is an event for which you will have worked towards during most of the semester. It consists of three parts: 1) A two hundred-word abstract that explains your intentions and provides a working title (that you may modify or entirely change, if necessary, later). 2) An annotated bibliography containing three sources. The summary of the texts should not exceed 3-4 sentences. 3) And, finally, the paper itself: 8-10 pages in length, double-spaced, Times New Roman, size 12. It must also follow MLA format.

**(LI SLO 1, 2, 3; DISJ SLO 2, 3)**

### **Essay # 3: Self Reflection:**

During this semester we attended a workshop organized by the Anti-Defamation League of San Diego where we had an opportunity to hear from and interact with speakers from different backgrounds and life experiences; a Holocaust survivor, and a former extremist who is now an anti-hate activist. Write a short essay where you engage with what you learned from the readings we did in class, as well as with your personal experience in the context of intersectionality. This entails an examination of your own positionality within a given culture and social context (privilege, values and beliefs, prejudices and assumptions) in order to reflect on your personal growth, both during this class and looking into the future. This is not a comparative essay or a pure academic essay. As we discussed in class, stories matter and it is important to

learn how to tell your truth in your own voice, which means accepting vulnerability as the way to see within ourselves and from there, move forward. You will be evaluated on the depth of how you examine your own privilege, your awareness and understanding of power structures, the nature of oppression, as well as discrimination, and the significance of individual transformation in relation to others. Formal requirements: Length: 4-5 pages, double spaced, 12 pt. Font (**DISJ SLO 1, student is expected to reach master / advanced level on the DISJ rubric.**)

## Addendum to Final Paper Instructions (as recommended by the committee):

### Final Paper Instructions:

For your final assignment you will have to choose one of our course themes (immigration, otherness, difference, memory) you would like to examine in the context of the Latin American Jewish experience and develop a paper that explores it from a particular point of view by highlighting any aspect of cultural production.

#### I. How to choose a topic and "working title":

- 1) Choose a topic that interests you (e.g., migration and exile, memory, otherness, etc.)
- 2) Choose a country or geographic region in the Americas (Southern Cone, Andes, Brazil, Mexico, Central America, etc.).
- 3) Pick a time period ("The era of mass immigration 1880-1930"; "The colonial period"; "Peronism", etc.).
- 4) Choose a form of cultural production (film, fiction, music, dance, painting, photography, documentary film-making, poetry, drama, television series, comedy shows, and so on) that would best help you demonstrate **your understanding of how ethnicity, religion, class and gender are constructed in a Latin American context. (DISJ 2).**

Your tentative project title might thus end up something like: "Jews and Sports: The case for Latin American Fiction"; or "The female detective in María Inés Krimer's Kasher Trilogy", etc.

#### II. The Process:

The final submission of your paper is an event for which you will have worked towards during most of the semester. It consists of three parts: 1) A two hundred- word abstract that explains your intentions and provides a working title (that you may modify or entirely change, if necessary, later). 2) An annotated bibliography containing three sources. The summary of the texts should not exceed 3-4 sentences. 3) And, finally, the paper itself: 8-10 pages in length, double-spaced, Times New Roman, size 12. It must also follow MLA format. **The paper's analysis must connect and interrelate at least three of the categories outlined in section I of our instructions (ethnicity, religion, class and gender). This is to be done at an advanced/mastery level) (DISJ 3).**

**(LI SLO 1, 2, 3; DISJ SLO 2, 3) (DISJ SLO 1, student is expected to reach master / advanced level on the DISJ rubric.)**



# New Course Proposal

Date Submitted: 11/23/18 12:34 pm

Viewing: **PHIL 346 : Public Health Ethics**

Last edit: 11/23/18 12:34 pm

Changes proposed by: kaufmann

Programs  
referencing this  
course

[BA-PHIL: Philosophy Major](#)

## In Workflow

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

## Approval Path

1. 11/26/18 5:52 am  
Lori Watson (pwatson):  
Approved for PHIL Chair

### Contact Person(s)

Name:	E-mail:	Campus Phone:
gary jones	garyj@sandiego.edu	X4395

### Effective Term

Fall 2019

### Subject Code

PHIL

### Course Level

Undergraduate

### Course Number

346

### Department

Philosophy (PHIL)

### College

College of Arts & Sciences

### Title of Course

Public Health Ethics

### Catalog Title

Public Health Ethics

### Credit Hours

3

### Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

### Catalog Course Description

"Public Health" has been defined as the study of issues that affect the health of a community of individuals as opposed to that of single individuals. Public health ethics is a branch of bioethics that is distinct from biomedical ethics in that the focus of public health ethics is focus on populations. Biomedical ethics, on the other hand, involves the examination of issues that may only directly affect an individual. For example, the right to informed consent to treatment is fundamental to each patient, but whether an individual patient's rights in this regard are violated does not generally affect others. Inoculation policy, on the other hand, affects a population of patients. The two disciplines overlap, however, because entire populations may be at risk for developing certain diseases such as diabetes or cardiovascular disease, even though individuals are treated on an individual basis. In addition, many of the issues covered in biomedical ethics are relevant to issues in public health, such as research ethics, informed consent, and privacy.

### 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?

No

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?

Ethical 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:**

Biomedical Ethics - BIOE

Department  
Restrictions:

Major  
Restrictions:

Class  
Restrictions:

Level  
Restrictions:

Degree  
Restrictions:

Program  
Restrictions:

Campus  
Restrictions:

College  
Restrictions:

Student Attribute  
Restrictions:

Enter the vote of the Department on this course:

Yes: 13 No: 0 Abstain: 0

Rationale:

I propose to develop a class that examines ethical and legal issues that arise in public health. The class will be a good companion class to Phil 331 (Biomedical Ethics), and would supplement

students' knowledge of issues in both fields. The proposed class will also constitute a much needed elective for the Biomedical Ethics Minor.

Supporting  
documents

[PHIL 346 Public Health Ethics syllabus 6-29.doc](#)

## Impact

---

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

This new course in public health ethics will provide students with another option to satisfy the core Ethical Inquiry requirement. It will also complement the existing course, PHIL 331 Biomedical Ethics, and will be an elective in the Biomedical Ethics minor. 346 will also provide pre-health students with an introduction to the field of public health.

Will this change have any staffing/budgetary impact?

Will this change impact student enrollment numbers?

Course Reviewer  
Comments

Key: 3354

## SYLLABUS

**Course Description** This is a survey course of ethical and legal issues in the field of public health. We first define “public health” and discuss the subject of public health ethics and examine its relationship to medical ethics. We then develop an ethical framework for analyzing issues in public health. Finally, we consider ethical and legal issues that arise in public health

**Text** The required texts for the course are Gostin, L. *Public Health Law and Ethics: A Reader* (2010) University of California Press, and S. Anand, F. Peter, and A. Sen, *Public Health, Ethics, and Equity* (2014) Oxford University Press. Selections from Jones and DeMarco, *Bioethics in Context* will be distributed.

**Learning Objectives** At the conclusion of the course, students will be able to:

- (1.) Understand and articulate fundamental ethical concepts such as rights, justice, autonomy, virtue, etc. [Foundational Knowledge]
- (2.) Critically assess social policies, institutional decisions, and individual actions on the basis of major ethical theories such as Deontology, Consequentialism, Virtue Ethics, Feminist Ethics. [Ethical Reasoning]
- (3.) Analyze several contemporary ethical issues that arise in the field of public health from multiple perspectives, including that of medical professionals, society in general, and patients. [Perspectival Reflection]
- (4.) Develop, articulate, and defend, a well-reasoned argument regarding a particular ethical issue that arises in public health. This capacity includes being able to proffer reasonable considerations on both sides of the issue. [Clarity of Argument]
- (5.) Articulate and defend one’s own decisions relating to ethical issues in public health, as well as one’s opinion regarding social policy. [Ethical Self Reflection]

**Grading** There will be three essay tests, each worth one third of your grade. Details will be announced. The first test will cover Sections 1-3. The second test will cover Sections 4-6. The final exam will cover Sections 7-9. The final exam will be cumulative in certain respects, the details of which will be announced.

**Attendance** I do not require attendance at every class. If you miss many classes, however, your grade may be adversely affected. Also, some material on the test will be presented only in class.

**Participation** I do not require, but strongly encourage, class participation. Reasonable people can disagree with respect to all of the issues we will discuss. My approach is to argue rather than to lecture.

Topics and Reading Assignments: Ethical and Legal Issues in Public Health

All references are to *Public Health Law and Ethics: A Reader* or *Public Health, Ethics, and Equity*, or *Bioethics in Context*.

1. The Definition of “Public Health”

Read: Chapter 1 of *Public Health Law and Ethics: A Reader* (“Gostin”)

Public Health and the Health of Individuals  
Public Health, Business, and Politics  
Preventative versus Critical Care  
Quarantine, Vaccinations, and Other Interventions  
Safety  
Environmentalism

2. Public Health Ethics: Bioethics and Justice

Read: Chapter 2 of Gostin; selections from *Bioethics in Context* (“Bioethics”)

Ethical Theory  
Public Health Ethics and Medical Ethics  
Non-harm and Beneficence  
Equity and Efficiency  
The theory and practice of Justice  
Public Health and Individual Responsibility

3. Regulation and Enforcement

Read: Chapters 3,4; selections from Bioethics

Federal, State, Local Enforcement  
Legislation  
Caselaw  
Administrative Decisions  
Tort Law, Private Attorney General, Class Action

4. Ethics of Measurement in Health Evaluation

Read: Part IV. of *Public Health, Ethics, and Equity* (“Anand”)

Measuring and Evaluating Health, Disease, and the effects of policy  
Efficiency vs. Equity  
Evaluating Global Health

5. Privacy, Confidentiality, and Information Gathering

Read: Ch. 8 of Gostin

Intellectual Property and Data Sharing  
Public Health Surveillance and Privacy

6. Race, Gender, Socioeconomic Status, and Public Health

Read: Parts II. and V. of Anand

Vulnerable Populations and Institutional Settings  
Effect Social inequities on Health

7. Screening and Public Health

Read: Ch. 10 of Gostin

Genetic Screening and Individual Testing  
Mammography  
Prostate Cancer  
Colon Cancer Screening

8. Health Promotion and Paternalism

Read: Ch. 12 of Gostin

Paternalism  
Legal Coercion  
Addiction  
Smoking  
Obesity  
Auto Safety  
Firearms

9. Global Issues

Read: Ch. 7. of Gostin

Global Health Models  
Global Warming  
Bioterrorism  
Epidemics

10. Case Studies

Materials provided

Opioid Epidemic  
NYC Trans-fat Campaign  
SARS: Toronto and Beijing  
HPV Vaccine  
2009 H1N1 Influenza Pandemic  
Social Marketing and Heart Disease  
Colorectal Cancer Screening  
Bicycle Helmets  
Adolescent Suicide Prevention

# New Course Proposal

Date Submitted: 01/15/19 11:29 am

## Viewing: PHIL 118 : Philosophy Through Food

Last edit: 01/15/19 11:29 am

Changes proposed by: cummings

### In Workflow

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

### Approval Path

1. 01/16/19 5:15 am  
Lori Watson (pwatson):  
Approved for PHIL Chair

Programs referencing this course

[BA-PHIL: Philosophy Major](#)

#### Contact Person(s)

Name:	E-mail:	Campus Phone:
Leeanna Cummings	cummings	4705

#### Effective Term

Fall 2019

#### Subject Code

PHIL

#### Course Level

Undergraduate

#### Course Number

118

#### Department

Philosophy (PHIL)

#### College

College of Arts &amp; Sciences

#### Title of Course

Philosophy Through Food

#### Catalog Title

Philosophy Through Food

#### Credit Hours

3

#### Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

#### Catalog Course Description

This course is an introduction to philosophy—to its main aims, methods, areas, and tools. But there's a twist: we will develop your ability to do philosophy by working through some of the most interesting philosophical issues raised by food and eating. We will investigate ethical and political questions about food such as: Should we eat meat? What should we make of the claims that people are responsible for disordered eating (of the kind e.g. that might lead to obesity or anorexia)? How does gender intersect with these issues? Do we have a duty to relieve hunger? If so how demanding is it and what grounds it? We will also address questions about the epistemology of food such as: What can we learn from others about taste? Is there expertise when it comes to flavor judgments? Are judgments about the flavor and quality of food and drink ever objective? How can we know? We will also think about the philosophy of science: Is blind tasting reliable? Is it the best way to judge wine quality? We will investigate aesthetic questions about food and drink: Is there an art form of food? Can food be expressive? Can it be representational? Can food and drink be beautiful? Readings will come from both classic and contemporary writings about food and eating. And there will be a number of in-class food-related activities that we will use to spark insights, foster discussion, and anchor our thoughts.

#### 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?

Philosophical 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:**

Philosophy - PHIL

## 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: 15 No: 0 Abstain: 1

Rationale: Allow more diversification of topics in philosophy to count for the CORE requirement.

Supporting  
documents [Phil 118.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: 3398

# PHIL 118

## *Philosophy Through Food*

---

University of San Diego  
Dr. Nick Riggle

### Course Description

This course is an introduction to philosophy—to its main aims, methods, areas, and tools. But there's a twist: we will develop your ability to do philosophy by working through some of the most interesting philosophical issues raised by food and eating. We will investigate ethical and political questions about food such as: Should we eat meat? What should we make of the claims that people are responsible for disordered eating (of the kind e.g. that might lead to obesity or anorexia)? How does gender intersect with these issues? Do we have a duty to relieve hunger? If so how demanding is it and what grounds it? We will also address questions about the epistemology of food such as: What can we learn from others about taste? Is there expertise when it comes to flavor judgments? Are judgments about the flavor and quality of food and drink ever objective? How can we know? We will also think about the philosophy of science: Is blind tasting reliable? Is it the best way to judge wine quality? We will investigate aesthetic questions about food and drink: Is there an art form of food? Can food be expressive? Can it be representational? Can food and drink be beautiful? Readings will come from both classic and contemporary writings about food and eating. And there will be a number of in-class food-related activities that we will use to spark insights, foster discussion, and anchor our thoughts.

### Learning Outcomes

- Use the tools of philosophy to compose, analyze, and evaluate arguments
- Describe and explain some of the answers philosophers throughout history have defended in reply to questions about justice, human nature, faith and reason, God's existence, knowledge and skepticism, and the mind and body
- Articulate and defend your own answers to such questions in speech and writing
- Show a good grasp of central issues, arguments, and theories relating to the philosophical questions raised by food and eating and give clear and accurate exposition of leading philosophical treatments of such.

### Assignments & Grade Percentages

Participation (discussion and in-class activities) = 15%

Activity-Based Assignments (5) = 30%

Final Exam = 30%

Paper = 25%

### Attendance & Preparation

By signing up for this course you promise to come to every meeting having done the assignments and being prepared with thoughts and questions for discussion. Attendance is mandatory, and you must be in class on time. Missing classes without informing me beforehand and a proper excuse will reduce your final grade by 5% per day missed. Being ten or more minutes late counts as an absence, unless you inform me prior to class that you'll be late. During the semester, you may miss one class meeting (except quiz days) without any consequences (though of course it's best to miss none).

Philosophy is an activity—it's not a bunch of facts you memorize; it's something you do, and it's most often something do with others. For that reason, you need to come to class prepared to *act*—to *discuss* and *question* the day's reading, *engage* with your classmates, and *think* hard about the issues under consideration, among other

things. This class is not a passive learning environment. I expect you to do the all of the day's reading before class and to bring the day's reading to class. If you don't, it will be obvious to me and it will affect your participation grade. You will also do poorly on essays and exams. If you are shy, that's totally fine. We can meet in office hours to discuss the texts.

### **Classroom Etiquette**

Cellphones must be on sleep mode and put away. You may not use your computer (unless you need to and you talk to me about it). All discussion must be respectful. Do not be a blowhard, windbag, or jerk. Our goal is to listen to each other when we talk and try to engage with each other's thoughts while considering our own perspective on the matter and how best to express it.

### **Late Policy**

You may not hand in your paper late unless you have discussed doing so with me well beforehand (i.e. not two days before the paper is due). If you do hand in your paper late without discussing it with me, then your grade will be lowered by 5% per day late.

### **Academic Integrity**

All of your work must be your work. Do not plagiarize. This means that you must not represent the work of others as if it is your own. So, for example, do not copy any text from the Internet without citing it; do not copy your friend's paper; do not quote someone without giving them credit. If you aren't familiar with the concept of plagiarism, then research it now. Look at USD's Academic Integrity Policy. Most students who plagiarize think they are subtle enough to get away with it—they're wrong. I will notice, and I will take immediate and unforgiving action. Most students who plagiarize are nervous about their progress and afraid to ask for help—don't be! It's my job to help and it makes me really happy to see you make progress.

### **Disabilities**

Please let me know as soon as possible, in whatever way you feel comfortable, whether you have any special needs that I should take into account.

### **Schedule of Topics and Readings**

9/11: Introduction & A Taste of Philosophy: Are Hotdogs Sandwiches? Is Chili Soup?

Calvin Normore on the Metaphysics of Sandwiches:

<https://firstwefeast.com/eat/2015/04/philosophy-of-meat-bread>

## **Section 1: Food, Art, and Aesthetics**

### **Can Food Be Art?**

9/13: Theories of Art and the Fate of Food (Lecture)

9/18: Food as Art: For and Against

Reading: Elizabeth Telfer, 'Food as Art' from *Food for Thought: Philosophy and Food*, Routledge, 1996; Aaron Meskin, 'The Art of Food,' *The Philosopher's Magazine* 61, 2013: 81-86.

Watch in class: A clip from *Chef's Table*, Season 1, Episode 1 (Massimo Bottura)

9/20: Meaningful Food

Reading: Carolyn Korsmeyer, 'The Meaning of Taste and the Taste of Meaning', Ch.3 of *Making Sense of Taste: Food and Philosophy*, Cornell University Press, 1999.

In-class Learning Activity: The Art of Donuts

## **Food Aesthetics**

9/25: Beautiful Food

Reading: Kevin Sweeney, 'Can a Soup Be Beautiful?: The Rise of Gastronomy and the Aesthetics of Food' in F. Allhoff & D. Monroe (eds), *Food and Philosophy: Eat, Think and Be Merry*, Blackwell 2007.

9/27: Gustatory Aesthetics in General

Reading: Emily Brady, 'Sniffing and Savoring: The Aesthetics of Smells and Tastes' in A. Light & J. Smith (eds), *The Aesthetics of Everyday Life*, Columbia University Press, 2005.

10/2: Wine Aesthetics in Particular

Reading: Tim Crane, 'Wine as an Aesthetic Object' in B. Smith (ed) *Questions of Taste: The Philosophy of Wine*, OUP, 2007.

10/4: In-class Learning Activity: Describing Flavor Experience (with Chocolate!)

## **Section 2: Objectivity, Subjectivity, and Expertise**

### **Objectivity and Expertise**

10/9: Food and Flavor Expertise

Reading: Michael Shaffer, 'Taste, Gastronomic Expertise, and Objectivity' in F. Allhoff & D. Monroe (eds), *Food and Philosophy: Eat, Think and Be Merry*, Blackwell 2007.

10/11: The Objectivity of Flavor

Reading: Barry Smith, 'The Objectivity of Tastes and Tasting' in B. Smith (ed) *Questions of Taste: The Philosophy of Wine*, OUP, 2007; Barry Smith, 'Beyond Liking: The True Taste of a Wine'

10/16: The Difficulty of Detection

Reading: Jamie Goode, 'Experiencing Wine: Why Critics Mess Up (Some of the Time)' in F. Alhoff (ed) *Wine and Philosophy: A Symposium on Thinking and Drinking*, Blackwell 2008.

10/18: In-class Learning Activity: Super-tasting and Flavor Tripping

### **Blind Tasting and Reliability**

10/23: Blind Tasting as Methodology

Reading: Jonathan Cohen, 'On the Limitations of Blind Tasting', *World of Fine Wine* 41:74-81, September 2013.

10/25: Expertise and Reliability

Reading: Dominique Valentin, 'Conceptual versus Perceptual Wine Spaces: Does Expertise Matter?'

10/30: Testimony

Reading: Meskin & Robson, 'Taste and Acquaintance', *Journal of Aesthetics and Art Criticism*, 73 (2). pp. 127-139.

11/1: In-class Activity: Blind Tasting

## **Section 3: Food Ethics & Politics**

### **Eating Animals**

11/6: Meat and People

Reading: Anthony Bourdain, 'Don't Eat Before Reading This'; Cora Diamond, 'Eating Meat and Eating People'

11/8: Animal Equality

Reading: Peter Singer, 'All Animals Are Equal'

11/13: Animal Suffering

Reading: Elizabeth Harmon, 'The Moral Significance of Animal Pain and Animal Death'

11/15 In-class Activity: Crickets, Sustainable Proteins, and Meat Alternatives

### **Body Aesthetics**

11/20 The Art of Eating

'Somaesthetics and the Fine Art of Eating', Richard Shusterman, *Body Aesthetics*, ed. Sherri Irvin, Oxford University Press

### **11/22 No Class: Thanksgiving**

11/27 Body/Beauty Standards

'Bodily Taste and Fat Oppression' A.W. Eaton, *Body Aesthetics*, ed. Sherri Irvin, Oxford University Press

11/29 Aesthetics and Eating Disorders

'Sublime Hunger: A Consideration of Eating Disorders Beyond Beauty,' Sheila Lintott

### **Food Justice**

12/4: Food and Feminism

Reading: Lori Watson (USD!), "Food is a Feminist Issue"

12/6: Duties to Relieve

Reading: Peter Singer, 'Famine, Affluence, and Morality', *Philosophy and Public Affairs* 1 (1972): 229-43

12/11: Global Hunger and Blame

Reading: O'Nora O'Neil, 'Lifeboat Earth'

12/13: FEAST!

## Three Sample Assignments for *Philosophy Through Food*

### 1. The Art of Donuts

**This will be assigned at the end of the first unit, Can Food Be Art?**

**Preface:** After reading Elizabeth Telfer, ‘Food as Art’; Aaron Meskin, ‘The Art of Food’; and Carolyn Korsmeyer, ‘The Meaning of Taste and the Taste of Meaning’, we need to investigate through our own experiences of eating whether food can be art. Can the experience of eating be *meaningful* in the same way that the experience of music, poetry, or painting can be meaningful? If so, what is it about food that makes this possible? What is the connection between something’s being good *art* and something’s being *good of its kind*? Is ‘art’ such a broad term that any artifact that is good of its kind is art? The goal is to improve your attention to your own experiences and to scrutinize the connection between your experiences and your *evaluations* in the hopes of deepening our understanding of what it is to be art (and what it is to fall short of being art).

**Exercise:** Together we will sample four donuts. [The students will not know what each donut is, but they will be an Entenmann’s donut, a classic old fashioned, and two from the local artisanal donut shop Nomad Donuts, one vegan and one unusual flavor/look.] You will taste each one and fill out the following sheet. After each will will discuss the answers together before moving on.

- Describe how the donut looks. Is it visually appealing or not? Explain. How much (if any) of its visual appeal is due to its looking *delicious*?
- Describe the flavor of the donut. What is the first thing you notice? What is the last thing you notice?
- What is the “mouthfeel” of the donut? Is it cakey, bready, light, or dense? Do you like chewing it or does it muck up your mouth in an unpleasant way? How does your mouth feel after eating it?
- Evaluatively compare this donut to the previous one(s) in terms of look, flavor, and mouthfeel.
- Is this donut art?

**Written Reflection:** After doing the exercise, write a one-page reflection that *generalizes* from your experience of evaluating the art-status of the donuts you ate. We looked at a single case, donuts, but how might you apply your insights to other cases: more complex foods, dishes, and cuisines? Does the complexity of a dish add to its potential status as art?

## 2. Subjectivity, Objectivity, and the Ethics of Eating

**This is a take-home assignment that the students will have several days to complete. I plan to assign it at the end of section 2, as we transition from subjectivity and objectivity to food ethics.**

(1) In lecture we considered the following argument for the claim that wine *quality* is subjective (i.e. whether a wine is good or bad):

- (i) Objectivity about wine quality requires agreement in its assessment.
- (ii) Assessment of quality is based on liking.
- (iii) So, agreement in assessment must require agreement in liking.
- (iv) There is no agreement about what wines we like.
- (v) So, there are no objective facts about wine quality.

Philosopher Barry Smith rejects this argument. Consider his response to it and answer the following questions.

- (a) Do the premises support the conclusion? Briefly explain why or why not.
- (b) Are any premises false? If so, for each one, briefly explain what reason there is for thinking it is false.

(2) In class we considered arguments for and against veganism. Consider the following argument against:

- (1) There are objective flavors that ground value in food and drink.
  - (2) Being vegan would require us to ignore any value that depends on animal products.
  - (3) There is an enormous amount of such value (e.g., culinary achievements, ice cream, community, traditions, the near-entirety of Japanese culture, etc.).
  - (4) If something has value, then we have reason to seek it out, experience it, or otherwise engage with it; more so if it has a lot of value.
  - (5) Being vegan would require us to refrain from doing what we have reason to do.
  - (6) Not doing what we have reason to do is irrational.
  - (7) We should not be irrational.
  - (8) So we should not be vegan.
- (a) Locate the weakest premise in this argument and explain why it is weak. Is there an objection to the premise? Is it false? Is it unclear? Explain.
  - (b) Aside from any weak premises, this is a bad argument, but its biggest flaw can be difficult to locate. Locate its biggest flaw and explain why the argument should be rejected.



### 3. Short Argumentative Essay

Please write a three-page argumentative essay in response to the following prompt. Consult the checklist below *in detail* before handing in your paper.

- In his influential article, “All Animals Are Equal,” Peter Singer argues that “speciesism” is a mistake. Define “speciesism” and reconstruct Singer’s argument that it is a mistake. Do you agree or disagree with his argument? Explain while considering how Singer might respond to your claims.

*Checklist for a decent paper:*

- (1) An introduction that clearly and concisely outlines your argument
- (2) A clearly and concisely stated thesis, contained in your intro
- (3) Explanations of important distinctions and technical terms
- (4) A sustained and clear argument for your thesis
- (5) Generally short paragraphs. If your paragraph is more than half a page, then something is wrong. A good rule of thumb is: make one “move” in each paragraph. So you might *explain* a claim you just made; you might *draw out a consequence* of a claim you just established; you might *present an argument* for a claim that interests you; and so on.
- (6) Signposts!
- (7) Think about your claims. Are there any *obvious* objections to what you’re saying? If you don’t address these, then that will be a problem. To deal with this, it helps to show your paper to a friend or classmate. Sometimes they see things that you overlook
- (8) Some consideration of how someone might object to your claims
- (9) A conclusion that very briefly summarizes your argument and either suggests other issues, comes clean about the problems you think your argument might have, considers a forceful objection to your argument, or speculates about why the central issue of your paper matters, especially in the light of your argument

Date Submitted: 01/22/19 10:53 am

Viewing: **ARTH 140 : The Buddhist Temple**

Last approved: 10/10/17 2:36 am

Last edit: 01/22/19 10:53 am

Changes proposed by: jlp

Catalog Pages  
referencing this  
course[Art History](#)  
[Art History\\_\(ARTH\)](#)Programs  
referencing this[MIN-ARTV: Visual Arts Minor](#)  
[MIN-ASIA: Asian Studies Minor](#)

## In Workflow

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

## Approval Path

1. 01/22/19 11:08 am  
Jessica Patterson (jlp): Approved for ART Chair

## History

1. Oct 10, 2017 by alanski

## Contact Person(s)

Name:	E-mail:	Campus Phone:
Jessica Patterson	jlp@sandiego.edu	x2307

## Effective Term

Fall 2019

## Subject Code

ARTH

## Course Number

140

## Department

Art, Architecture, Art History (ART)

## College

College of Arts &amp; Sciences

## Title of Course

The Buddhist Temple

## Catalog Title

The Buddhist Temple

## Credit Hours

3

## Weekly Contact Hours

Lecture: 0 Lab: 0 Other: 0

## Catalog Course Description

This course considers the forms and roles taken by temples as they followed the spread of Buddhism from ancient India throughout the world. **Throughout the course, we** ~~We~~ will pay close attention to ~~the roles played by visual and material culture in how Buddhist communities in Asia and the~~ **ways that Buddhist communities** ~~United States~~ have **struggled to find a** ~~sought~~ balance between tradition and **acculturation.** ~~adaptation.~~ **Many times over the course of history, Buddhist traditions have been adopted by converts who have interpreted it in new and distinctive ways, or else brought to new lands by people who have carried it with them from their homeland as a way of preserving their cultural heritage. How does the challenge of translating old forms into a new culture necessitate compromises of architectural style or ritual use? In addition to important temples in Asia, the course will introduce students to thriving Buddhist institutions much closer at hand, and explore diversity issues in relation to the Lao and Japanese Buddhist communities of San Diego.**

## Primary Grading Mode

Standard Grading System- Final

## Other Grading Mode(s)

Pass/Fail Grading System

Lecture

Method(s) of  
delivery

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?

**First Year Integration (LC Only)**

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:

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: **13** No: **0** Abstain: **0**

**Rationale:** Submitting the course for Core attributes: DISJ (Domestic Diversity 1) and CINL (First-Year Integration).

**Supporting documents** [SYL ARTH140 DISJ CINL updated.doc](#)

## Impact

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

This will help meet the demand for Diversity courses and will also allow the course to be taught in LLC and TLC programs.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer  
Comments

Key: 105

## **The Buddhist Temple (Fall 2017)**

### **arth 140**

SECTION 01: M & W, 2:30–3:50pm, Camino 31

SECTION 02: M & W, 4:00–5:20pm, Camino 31

**Instructor:** Jessica Lee Patterson

**Office Hours:** M & W: 12:30–1:30; Th: 12:30–3:30

**Mailbox:** Camino Hall 33

**Email:** jlp@sandiego.edu

**Office:** Founders Hall 104

**Phone:** x2307

### **Course Description**

This course considers the forms and roles taken by temples as they followed the spread of Buddhism from ancient India throughout the world. Throughout the course, we will pay close attention to the ways that Buddhist communities have struggled to find a balance between tradition and acculturation. Many times over the course of history, Buddhist traditions have been adopted by converts who have interpreted it in new and distinctive ways, or else brought to new lands by people who have carried it with them from their homeland as a way of preserving their cultural heritage. How does the challenge of translating old forms into a new culture necessitate compromises of architectural style or ritual use? In addition to important temples in Asia, the course will introduce students to thriving Buddhist institutions much closer at hand, and explore diversity issues in relation to the Lao and Japanese Buddhist communities of San Diego.

### **Learning Outcomes**

1. Critically reflect on how you and others have experienced privilege and oppression within the contexts of racial constructions and religious expressions, and on themes of displacement, acculturation, and diversity in relation to personal experiences with Buddhist art, institutions, and people encountered locally. (DISJ LO1)
2. Analyze how social constructions are produced historically and reproduced in contemporary Buddhist contexts in Asia and America, and recognize regional and sectarian diversity within Buddhist art and architecture in Asia and America. (DISJ LO2)
3. Describe historical struggles and adaptive measures of Lao and Japanese Buddhists, and critically examine the intersections of race, ethnicity, and gender as they have sought to establish Buddhist temples in North America. (DISJ LO3)
4. Recognize how the thorough study of Buddhist temples necessarily relies on a diverse range of disciplines, perspectives, and approaches, and articulate this recognition through oral and written descriptions, of how these varied perspectives and approaches can illuminate practical problems and issues [CINL 1 & 2]

### **Required Text**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015).

### **Readings**

The readings for this course will consist of articles and chapters from a variety of publications. Apart from the textbook, most of them will be made available to you in digital format. *It is your responsibility to bring a copy of each day's reading with you to class.* For digital files, you are welcome to bring them on a computer or tablet. Please come to each class having already read the readings assigned for that day. You will find it useful to take notes while you do the reading, including any questions that arise, and bring these to class. We will be doing frequent in-class writings based on the readings, so come prepared!

## Final Grades

Final grades are the cumulative result of all the activities and assignments during the course of the semester, weighted as follows:

15% - Participation and In-class Exercises

15% - Reflection: Diversity in the Classroom

20% - Integration Essay + TLC Showcase

20% - Reflection: Diversity in the Field

30% - Area Exams

## Participation and In-Class Exercises

Factors that can improve your participation grade include: arriving to class on time; bringing the assigned reading with you to class; appropriate use of class discussion time; responsible use of technology; raising thoughtful questions during class; and alerting the instructor to any problems or issues that arise. Conversely, your participation score will be reduced by: arriving late; neglecting the readings; speaking disruptively or talking about unrelated matters during discussions; texting or visiting inappropriate websites during class; or rarely contributing questions or comments during class time.

In this course, we will be reading texts from a variety of scholarly disciplines and perspectives, both new and old. Some of our readings will be modern scholarship from disciplines such as art and architectural history, religious studies, and anthropology. Some of our readings will be canonical or literary texts from Buddhist sources. Each week in class, we will have an oral discussion or a written reflection contemplating the origins, perspective, and purposes of the texts we are reading that week.

## Reflection: Diversity in the Classroom

Early in the semester, each student will write a self-reflective "spiritual autobiography." What was your own spiritual upbringing, and how did it position you in relation to larger interpersonal, national, and global systems of religion and spirituality? What forms of privilege or oppression have you experienced or enacted as part of your spiritual outlook or upbringing? What stereotypes, biases, or perspectives on the practices of others did you inherit or develop in the course of your life so far? What were some of your pivotal personal experiences that have occurred in relation to sharing your spiritual identity with others or learning to see things from alternate perspectives? Write 3–5 thoughtful pages.

## Integration Essay

The theme of this TLC is "Engage." In the course of this semester, you will engage with local Buddhist communities. The Diversity Reflections encourage you to approach these encounters from a specific perspective. For the Integration Essay, you are encouraged to find an innovative approach that combines what you have studied in this course with knowledge and insights from another college course you have taken in a different discipline.

After visiting the Lao-American or Japanese-American Buddhist temples, come up with a question inspired by the TLC theme ("Engage"). Consider how this course has prompted a specific type of engagement, giving you one potential answer to your question, then let yourself think of all the other types of engagement that might occur from the perspective of different academic disciplines. Choose a specific course from a different Inquiry Area and explore how it might offer new ways to answer the question. Write a 4–5 page essay that integrates the two approaches. Be sure to consider the following points:

- What are the key similarities and differences between the different disciplinary approaches?
- What is the benefit of studying your question from each disciplinary perspective?
- Which perspective do you find more compelling for addressing your question?
- Are there elements from each perspective that you would consider adopting into a single framework for addressing your question?
- How does a multi-disciplinary approach enhance your understanding of the question?

### **TLC Showcase**

All students will transform the ideas from their Integration Essay into a presentation that they can deliver at the TLC showcase at the end of the semester.

### **Reflection: Diversity in the Field**

At the end of the semester you will submit one 5–7 page paper that combines what you have learned in class with field study at two different off-campus sites. Choose two of the following sites to visit:

- Wat Lao Buddharam (Lao, Theravada), 726 44th Street
- Buddhist Temple of San Diego (Japanese, Jodo Shinshu), 2929 Market Street
- San Diego Museum of Art, Southeast Asian or Japanese Buddhist exhibits, 1450 El Prado

Structure your paper in the form of a thesis-driven comparison between the two sites you have chosen for your study, incorporating as much evidence as you can from the syllabus readings in addition to your own observations and independent research. You may choose to compare the two Buddhist temples to one another, or else compare one of the temples with the Buddhist objects exhibited from the same region in the San Diego Museum of Art. (In other words, if you choose the museum as one of your field study sites, take care to compare the Japanese temple with the Japanese Buddhist museum exhibits and the Lao temple with the Southeast Asian Buddhist museum exhibits, but do not mix-and-match regions.)

In your paper, consider the role played by the art and architecture of Lao or Japanese Buddhism in the US. Consider how the experiences of racial and religious difference and sometimes outright oppression by the Lao or Japanese communities have contributed to the visible patterns and structures in the design and developments of their temples in San Diego. If your paper incorporates a museum visit, be attentive to the differences in how Buddhist art is used and displayed when it is installed by communities of faith compared to curation in a museum setting.

### **Area Exams**

After completion of the material pertaining to each of the three areas (India; Thailand and Laos; Japan), an exam will be given. The exam will consist of slide identifications, comparisons, and essay questions, and will cover both the content of the readings and the materials presented during class. The exams will be answered in essay format, and essays should incorporate ideas from the weekly readings, discussions, lectures, and exercises.

## **Proposed Schedule of Readings**

(May be subject to change)

### **AREA I: India**

#### Week One: Introductions

Wednesday, September 6

#### Week Two: Origins and Divisions

>> Research: Lumbini

**Monday, September 11**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 1, "Introduction: Lumbini, A Buddhist World Exposition," sections 1.0–1.3.4, pages 1–31.

**Wednesday, September 13**

Serinity Young, "Mothers and Sons," in *Courtesans and Tantric Consorts: Sexualities in Buddhist Narrative, Iconography, and Ritual* (NY: Routledge, 2004), 23–56.

**Week Three: The Buddha's Lives**

>> Research: Bodh Gaya

**Monday, September 18**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 2, "Sakyamuni, Lives and Legends," sections 2.0–2.6.3, pages 37–58.

**Wednesday, September 20**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 2, "Sakyamuni, Lives and Legends," sections 2.7–2.7.10, pages 58–86.

**Week Four: Presence in Absence**

>> Research: Great Stupa at Sanchi

**Monday, September 25**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 3, "Overcoming the Buddha's Absence," sections 3.0–3.7, pages 87–111.

**Wednesday, September 27**

Dehejia, Vidya. "Aniconism and the Multivalence of Emblems." *Ars Orientalis* 21 (1991): 45–66.

**Week Five: Monasteries and Monastic Life**

>> Research: Ajanta Caves

**Monday, October 2**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 6, "The Establishment and Character of the Early Buddhist Community," sections 6.0–6.3, pages 161–180.

**Wednesday, October 4**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 6, "The Establishment and Character of the Early Buddhist Community," sections 6.4–6.8, pages 180–198.

**Week Six: Transitions****Monday, October 9**



- AREA I EXAM

## AREA II: Thailand and Laos

### Wednesday, October 11

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 11, "Saṃgha Situations: Places, Persons, and Practices in Thai Buddhism/s," sections 11.0–11.5, pages 319–337.

### Week Seven: Painting the Jatakas

>> Research: Vessantara Jataka scrolls

### Monday, October 16

Naomi Appleton, "What is a Jataka?" in *Jataka Stories in Theravada Buddhism: Narrating the Bodhisattva Path* (Burlington, VT: Ashgate, 2010), 1–20.

### Wednesday, October 18

Naomi Appleton and Sarah Shaw, "Vessantara Jataka" in *The Ten Great Birth Stories of the Buddha* (Chiang Mai: Silkworm Books, 2015).

### Week Eight: Temple Rituals and Festivals

>> Research: The Rains Retreat (Pali: Vassa; Thai/Lao: Phansa)

### Monday, October 23

Donald Swearer, *The Buddhist World of Southeast Asia* (Albany: SUNY Press, 2010): 1–37.

### Wednesday, October 25

Donald Swearer, *The Buddhist World of Southeast Asia* (Albany: SUNY Press, 2010): 37–70.

### Week Nine: Amulets and Relics

>> Research: The Buddha's Footprint (Phra Phutthabat), Saraburi, Thailand

### Monday, October 30

Justin McDaniel, "A Buddha in the Palm of Your Hand: Amulets in Thai Buddhism," in *Enlightened Ways: The Many Streams of Buddhist Art in Thailand*, edited by Heidi Tan (Singapore: Asian Civilizations Museum, 2012).

Kamala Tiyavanich, "Venerable Grandfather Egg," in *The Buddha in the Jungle* (Chiang Mai: Silkworm Books, 2003), 55–65.

### Wednesday, November 1

Trainor, Kevin M. "When Is a Theft Not a Theft? Relic Theft and the Cult of the Buddha's Relics in Sri Lanka." *Numen* 39: 1 (June, 1992): 1–26.

### Week Ten: Lao and Thai Temples in America

>> Research: U.S. "secret war" in Laos

### **Monday, November 6**

Penny Van Esterik, "Introduction" and "Creating Wat Lao," in *Taking Refuge: Lao Buddhists in North America*, 1–9; 55–90 (Tempe: Arizona State University, 2003).

### **Wednesday, November 8**

Wendy Cadge and Sidhorn Sangdhanoo, "Thai Buddhism in America: An Historical and Contemporary Overview," *Contemporary Buddhism* 6 (May 2005), 7–35.

## **Week Eleven: Transitions**

### **Monday, November 13**

- AREA II EXAM

## **AREA III: Japan**

### **Wednesday, November 15**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 8: "Mahāyāna and Vajrayāna Ways of Meeting the Buddha/s," sections 8.0–8.7, pages 235–256.

## **Week Twelve: Buddhist Temples in Japan**

### **Monday, November 20**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 12: "Saṃgha Situations: Places, Persons, and Practices in Japanese Buddhism/s," sections 12.0–12.6, pages 339–362.

### **Wednesday, November 22 - NO CLASS, THANKSGIVING HOLIDAY**

## **Week Thirteen: Zen**

>> Research: Ryoan-ji

### **Monday, November 27**

Victor Sogen Hori, "Teaching and Learning in the Rinzai Zen Monastery," *Journal of Japanese Studies* 20:1 (Winter, 1994): 5–35.

### **Wednesday, November 29**

William Bodiford, "Zen in the Art of Funerals: Ritual Salvation in Japanese Buddhism," *History of Religions* 32:2 (November 1992): 146–164.

## **Week Fourteen: Pure land**

>> Research: Byodo-In (Phoenix Hall)

**Monday, December 4**

Hisao Inagaki, translator, "The Contemplation Sutra" in *The Three Pure Land Sutras* (Berkeley: Numata Center, 2003), 63–87.

**Wednesday, December 6**

Yiengpruksawan, Mimi Hall. "The Phoenix Hall at Uji and the Symmetries of Replication." *The Art Bulletin* 77:4 (December, 1995): 647 – 672.

**Week Fifteen: Japanese-American Buddhist Temples**

>> Research: "Buddhist Churches of America" (BCA)

**Monday, December 11**

Yoo, David K. 1996. "Enlightened Identities: Buddhism and Japanese Americans of California, 1924-1941." *Western Historical Quarterly* 27: 281-301.

**Wednesday, December 13**

Williams, Duncan Ryuken. "Camp Dharma: Japanese-American Buddhist Identity and the Internment Experience of World War II." In *Westward Dharma: Buddhism Beyond Asia*, edited by Charles Prebish and Martin Baumann, 191-200. Berkeley: University of California Press, 2002.

Exam Week: AREA III EXAM

## Policies

### Attendance

Much of the course content will be available only in class. In-class exercises cannot be made up, so try to keep absences to a minimum. Unexcused absences will result in a reduced participation grade. A student who is absent for over one-third of the semester (ten or more classes) will automatically receive an F in the course. Please inform me by email as early as possible *before* any unavoidable absence, or at the latest by the end of the day that you missed class. Whether or not to excuse your absence will be at my discretion. Be prepared to supply documentation confirming the reason for the absence.

### Deadlines

If you anticipate a problem submitting any work on time, let me know as far in advance as possible! Late papers will receive grade penalties or may not be accepted at all. If you *ever* anticipate that you will be late submitting an assignment, it is advisable to notify me promptly.

### Academic Honesty

It is safer to use too many citations than too few, so err on the side of caution. Make sure your citations are complete and accurate: I frequently look up the sources while reading papers. All obscure facts, all distinctive ideas, and absolutely all paraphrases and direct quotations *must* cite their sources. As an undergraduate you necessarily rely very heavily on your sources, and your framework of citations should reflect this. Any student who cheats on an exam, submits plagiarized or unoriginal work, or in another way commits a serious violation of academic honesty will receive an automatic F for the semester.

### Paper Formatting and Citations:

Printed papers must be typed with double-spaced lines. Citations must be provided in the form of footnotes (or endnotes) in Chicago format. Samples of properly formatted Chicago-style citations can be found here: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

### Technology

Because many of our course readings are available in digital format, you might find it more convenient to bring them to class on your laptop or tablet rather than printing them out. However, during many class exercises or at times when we are not actively consulting the reading, I may require digital devices to be closed and set aside. Inappropriate use of digital devices will result in reduced participation credit. Please put your phone away during class time and *do not text during class!*

### Communication

Too often students encountering difficulties keeping up with the course, for whatever reason, are embarrassed to approach their professors about it. Don't be! The very best thing you can do in such circumstances is to keep an open dialogue, whether by chatting after class, coming to office hours, or dashing off an email. The professor who knows *why* your paper is late and when to expect it is more likely to be lenient than the one who is left wondering why they haven't seen you in three weeks!

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: 12/07/18 12:44 pm

Changes proposed by: dharnish

## 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 &amp; Sciences

## Title of Course

**American Music** ~~Intro to Amer Popular Music~~

## Catalog Title

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

## 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

## History

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

## 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 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)**

<b>Week 1 (1/28)</b>	<b>Folk and Ethnic Musics</b> What is American Music? Folk and Ethnic Musics Readings: Ch 1, pp 4-15
<b>Week 2 (2/4)</b>	African-American Tradition Reading: Ch. 2, 16-26 Native American Tradition Reading 27-35
<b>Week 3 (2/11)</b>	Latino Tradition Reading: 36-52 Diverse Traditions: French, Scandinavian, Arab and Asian Reading 54-67
<b>Week 4 (2/18)</b>	Folk Music As an Instrument of Advocacy Reading 68-79 Alexander, J. Heywood <i>South vs. North: Slavery and the Civil War</i>
<b>Week 5 (2/25)</b>	<b>Three Offspring of the Rural South</b> Country Music Reading 81-103
<b>Week 6 (3/4)</b> <i>Spring Break</i>	
<b>Week 7 (3/11)</b>	The Blues Reading 104 - 120 Rock Music Reading 121 - 141
<b>Week 8 (3/18)</b>	<b>Popular Secular Music</b> 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>
<b>Week 9 (3/25)</b>	<b>Jazz and Its Forerunners</b> Ragtime and the Precursors of Jazz Reading 228-236 Jazz through the Swing Era Reading 238-251
<b>Week 10 (4/1)</b>	Jazz: Modern and Postmodern
<b>Week 11 (4/8)</b>	<b>Classical Music</b> The Search for an American Identity Reading 254-273
<b>Week 12 (4/15)</b> <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: 01/28/19 11:04 pm

Changes proposed by: erb

### 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

Programs referencing this course

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

#### Contact Person(s)

Name:	E-mail:	Campus Phone:
Jamall Andrew Calloway	jcalloway@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:

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](#)

## 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

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](mailto: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](http://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](http://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/](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 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.

# 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

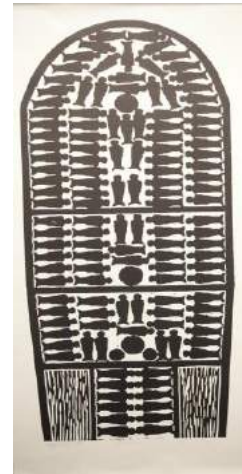
Email: [ttallie@sandiego.edu](mailto:ttallie@sandiego.edu)

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](http://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](mailto: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](mailto: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 19<sup>th</sup> 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 19<sup>th</sup> 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 19<sup>th</sup> 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 21<sup>st</sup> 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 21<sup>st</sup> 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\***

Date Submitted: 01/22/19 10:18 am

Viewing: **HIST 363 : History of Brazil**

Last edit: 01/30/19 10:13 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](#)

## In Workflow

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

## Contact Person(s)

Name:	E-mail:	Campus Phone:
<b>Ken Serbin</b>	<b>kserbin@sandiego.edu</b>	<b>4039</b>

Effective Term Fall 2019

Subject Code HIST Course Number 363

Department History (HIST)

College College of Arts & Sciences


Title of Course History of Brazil

Catalog Title History of Brazil

## Approval Path

1. 01/22/19 10:19 am  
Colin Fisher (colinf): Approved for HIST Chair
2. 01/22/19 1:40 pm  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Credit Hours 3

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

Catalog Course Description This course examines the diverse cultures, ethnicities, and historical developments of Latin America's largest nation, one of the world's top-ten economies. Topics include European colonization, slavery, economic cycles, independence, the drive to become an industrial power, the military regime of 1964-85, democratic consolidation, Brazil as a new economic giant, and gender and environmental issues.

Primary Grading Mode Standard Grading System- Final

Other Grading Mode(s)  
 Pass/Fail Grading System

Other Grading Mode(s)

~~Legacy~~

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:

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**

No: **0**

Abstain: **0**

**Rationale:** This class satisfies the requirements for historical inquiry and global diversity 1.

**Supporting documents**

[Syllabus\\_History-Brazil\\_2019\\_Core-App.doc](#)

[Syllabus\\_History-Brazil\\_2019\\_Core-App\\_Revised.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) (01/30/19 10:13 pm):** Added revised syllabus per K. Serbin.

Key: 1102



## **Application to include History of Brazil in the Core Curriculum as DISJ (global, level 1) and EHSI**

**Introduction regarding DISJ.** The study of Brazil is a natural fit for DISJ. As stated in the course description below, “unlike the U.S., [Brazil] is a true ‘melting pot’ of ethnicities, although its people view ethnicity differently than North Americans.” Brazil’s many ethnic groups include people descended from indigenous tribes, Portuguese colonists, and African slaves, and immigrants of Jewish, Middle Eastern, German, Italian, Polish, Spanish, Japanese, Korean, and Chinese heritage. Brazil was the largest importer of African slaves in the world, taking in 3.8 million people from that continent – nearly eight times more than the U.S. At the United Nations, President José Sarney (1985-1990) declared that Brazil was the world’s largest African country after Nigeria. Brazil’s example helps debunk the idea of “Latin” America, which should be referred to as “Afro-Latin America.” Brazil historically exhibited massive social and economic inequality, including an embrace of white supremacy and color discrimination. Despite economic progress, Brazil remains one of the world’s most unequal countries. Brazil has the world’s largest LGBTQ pride parade – but also a newly inaugurated president who has stated that he would prefer a dead son to a gay son. The study of Brazil provokes in students a profound experience of self-reflection privilege and oppression. It is a sobering case study of how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation, and of how marginalized groups have struggled racism, sexism, classism, or heterosexism. It aids students in developing skills of analysis of the complexities of diversity, inclusion, and social justice in a global context. Students obtain knowledge about, and practice the analytical skills of, DISJ in one of the main course assignments, a student-led discussion of one of the five main books. Each of these books enables students to explore DISJ themes: Levine, Vale of Tears (about a nineteenth-century government massacre of a large community of poor families, former slaves, and indigenous people established as an alternative society in the interior); Love, The Revolt of the Whip (about a rebellion against corporal punishment led by Afro-Brazilian naval personnel); Ramos, Barren Lives (about a family’s struggles against poverty and socioeconomic oppression in the harsh backlands); Jesus, Child of the Dark (the diary of a poor, Afro-Brazilian single mother raising her children in a São Paulo slum); Dalsgaard, Matters of Life and Longing: Female Sterilisation in Northeast Brazil (about poor women’s attempts to gain control of their reproductive health). After each student-led discussion, each student in the class writes a one-page reflection on historical and DISJ themes. Please refer to the sample syllabus below for assignment details. Relevant DISJ outcomes are outlined in yellow.

**Introduction regarding EHSI.** Brazil is the world’s fifth largest country and a key player in the global economy. Brazilians have lived the paradox of possessing a country rich in culture and potential but always, it seemed, unprepared to join the First World. This course surveys Brazil’s history from the prequest peoples to the present. Regarding that history, students will learn to: 1) identify and formulate significant historical questions; 2) access information effectively and using it ethically and legally; 3) analyze a range of primary sources (textual, material, and visual), articulate historical context, and

use these sources as evidence to support an argument; and 4) weigh competing scholarly interpretations and learn to employ various interpretive strategies regarding these themes. Relevant EHSI outcomes are outlined in **green**.

## **SAMPLE SYLLABUS**

University of San Diego

History 363

### **The History of Brazil**

Spring 2016

TTh, 9:15-10:35 a.m.

Classroom: KIPJ 223A

Dr. Kenneth P. Serbin

Office Hours: T/TH 10:35 a.m.-1:05 p.m.,  
or by appointment

Office: PJ 268

Phone: 619-260-4037 E-mail: kserbin@sandiego.edu

Course Description: Brazil has the largest population and economy in Latin America. It is the fifth largest country in the world. In land area it outranks the continental United States, and, unlike the U.S., it is a true "melting pot" of ethnicities, although its people view ethnicity differently than North Americans. Stefan Zweig called Brazil "the country of the future." Yet, like the rest of Latin America and many Third World countries, Brazil historically exhibited massive social and economic inequality, including color discrimination. Brazilians frequently say: "Brazil has everything to be a success, but its resources are badly managed." For a long time Brazil lived a great paradox – a country rich in culture and potential but always, it seemed, unprepared to reach its leaders' goal of joining the First World. Now, however, Brazil has a majority middle class – a novelty among the world's developing countries. Increasingly, people around the world are viewing Brazil as a new economic power. In 2012 Brazil had the world's sixth largest economy (tied with the United Kingdom).

This course is a survey of the history of Brazil. It begins with an examination of European colonization and concentrates on the formation of Brazilian civilization, including the importation and exploitation of African slaves. We will carefully examine society during the colonial period, and we will focus on Brazil's economic cycles – determined by booms in brazilwood, sugar, gold, coffee, rubber – and their impact on Brazilian life. We will further discuss the formation of the modern Brazilian nation beginning with independence in 1822 and the subsequent formation of the Republic and the tensions it produced. In looking at the 20th century the course will explore Brazil's drive to become an industrial power. We will study the new social conflicts produced by this effort, leading to the military coup of 1964 and the authoritarian regime that ruled until 1985. Finally, we will investigate Brazil's contemporary culture, politics, and challenges as it proceeds through the 21st century while still struggling with its colonial past. We will also examine Brazil's emergence as an economic powerhouse.

Learning Objectives: 1) To obtain knowledge and understanding of the major themes in the history of Brazil. 2) To be able to THINK, WRITE, and SPEAK critically about these themes. 3) To gain a deeper understanding of contemporary issues in Brazil by examining their historical roots. 4) To learn to ask questions about historical issues and to apply concepts learned in the study of Brazil to other Latin American countries and parts of the world.

#### Diversity, Inclusion, and Social Justice (DISJ) Learning Outcomes

*Knowledge.* 1. Critical Self-reflection: Critically reflect on and describe how you and others have experienced privilege and oppression. 2. Explain diversity, inclusion, and social justice. 3. Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation – literature, diaries. 4. Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism or heterosexism to attain equitable outcomes.

*Skills.* 1. Analyze the complexities of diversity, inclusion, and social justice. 2. Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

#### Historical Inquiry and Critical Thinking/Information Literacy (EHSI) Learning Outcomes

LO 1: Students will identify and formulate significant historical questions regarding Brazilian history.

LO2: Students will access information about Brazilian history effectively, and use information ethically and legally.

LO 3: Students will analyze a range of primary sources (textual, material, and visual) in Brazilian history, articulate historical context, and use these sources as evidence to support an argument.

LO 4: Students will weigh competing scholarly interpretations of Brazilian history and learn to employ various interpretive strategies regarding these themes.

#### Department of History Student Learning Outcomes

Outcome 1 (Knowledge): Majors/students can identify significant causes of a given event or historical process and can situate events, ideas, or cultural practices within a larger historical context.

Outcome 2 (Writing): Majors/students can write thesis-driven papers that are clear, grammatically correct, well documented, well organized, and expressive of complex thought.

Outcome 3 (Critical Thinking): Majors/students can make a logical and convincing historical argument that is substantiated by primary sources and situated in existing secondary literature.

Format: Two 85-minute sessions per week with talks by the instructor, audio-visual demonstrations, and discussion of the readings and course themes in activities led by the instructor and students.

Requirements:

- 1) **Mid-term exam:** essay and short answer. 25 percent of final grade.
- 2) **Late-term quiz:** multiple-choice and short answer. 10 percent of final grade.
- 3) **Participation in student-led discussion** of readings. 20 percent of final grade.

[Excerpt adapted from three-page course handout “General Guidelines for Student-Led Discussions”: Each student in this course is required to lead a class discussion of one of the required readings. Students generally will work in teams of two or more, depending on the size of the class enrollment. Larger and more difficult books can have somewhat larger teams, whereas shorter and easier books should have somewhat smaller teams. In addition to developing teamwork skills, one of the major objectives of this assignment is for students to be able to attain an in-depth understanding of the readings and to ascertain and practice DISJ and EHSI learning outcomes. Presenters will be required to know their reading selection in detail, while the rest of the class will benefit from the careful analysis and questions provided by the teams. In short, this assignment permits students to participate actively in the educational process. It is also an exercise in oral expression and the organization of a discussion.

[In brief, each team will be taking charge of about 30-45 minutes of the class on the day of its respective discussion, although the time may vary according to course needs. The team will be responsible for leading class discussion on the reading and designing other activities which help themselves and their colleagues attain a deeper understanding of the themes of the reading, including the grasping and practice of DISJ and EHSI learning outcomes. The instructor will act as an observer and occasional commentator and will intervene as little as possible. In other words, this assignment is one in which students speak primarily to each other, not just to the professor....

[The team must formulate a brief essay question – focusing on DISJ and EHSI outcomes – on which students (including the presenters) will write a one-page in-class response at some point during the discussion. This in-class exercise could serve as a way to initiate or “wrap up” discussion. In other words, the presenters should be helping their fellow students arrive at conclusions about the reading, the discussion, and DISJ and EHSI outcomes.]

4) **Research Paper Proposal:** a thesis statement and outline done in preparation for the paper. 10 percent of final grade. Topics and sources will be discussed in class. **Must be typed** using a standard font size and margins. Late assignments will be penalized.

5) **Research Paper:** seven to ten pages in length. 35 percent of final grade. **Papers must be typed** using a standard font size and margins. Late papers will be penalized.

[Excerpt adapted from three-page course handout "Guidelines for the Paper": As stated in the syllabus, 35% percent of the final grade will be the paper itself, while 10% of the final grade will be based on a research paper proposal (a thesis paragraph, outline, and bibliography). The proposal should be about 1-1/2 to two pages in length, but no more than two pages. The paper must be from seven to ten pages.

[The student may choose the topic that she/he wishes, but it must be approved by the instructor. The paper should use at least **one** source from the course readings and **two outside** sources. A source as defined here is a book or substantial scholarly article. Of course, the student is also not only free to use other course readings in the paper, but is encouraged to do so. (For example, if your paper is on migration, you may also want to use Barren Lives or some other selection from the course reading list.)

[The student may choose the style and form of the paper, but it should fall within the category of expository writing. In other words, the paper should have a thesis, hypothesis, or some main point that the author will support with evidence in the body of the paper....

[The goal of the assignment is for the student to explore a particular theme, person, or period of Brazilian history in greater depth while honing his/her historical research and writing skills. In short, the student will become a "mini-expert" on the topic chosen – by giving a detailed reading of the sources chosen and becoming conversant in the issues at hand....

[In this assignment, students will learn to: a) identify and formulate significant historical questions; b) access information effectively and using it ethically and legally, including the use of footnotes and a bibliography according to the *Chicago Manual of Style* and search for sources using recommended library online databases and/or consultation with a reference librarian; c) analyze a range of sources (textual, material, and visual), articulate historical context, and use these sources as evidence to support an argument; and d) weigh competing scholarly interpretations and learn to employ various interpretive strategies regarding these themes.]

6) **Required readings** should be completed by the dates indicated in the schedule of class activities. [Readings address both **DISJ** and **EHSI** themes and outcomes.]

7) **Attendance and class participation.** Attendance will be recorded. For every class missed, the student will lose 1% off the final grade. Attendance is the student's responsibility. No doctors' notes or other notes will be accepted. See or call the professor during office hours to discuss special cases. If you are late and marked absent, please come up to the instructor after class to inform him of your presence. You will receive credit for the proportion of time that you were in class.

Positive participation could serve in improving a borderline grade. **Questions, comments, and debate about the course topics and themes are always welcomed.**

Extra Credit: Extra credit may be earned by keeping a news notebook on Brazil and Latin America based on clippings or Internet pastings from the New York Times, Wall Street Journal, Los Angeles Times, Brazilian newspapers, or other major newspaper or news publication. Students electing this project must be highly motivated to work independently. There should be at least three clippings from three different days of each week of the semester starting with the second week. The student will clip the articles, mount them on separate sheets of paper, and place them in the notebook. Be sure to include the date and page number(s) of the articles. Accompanying each article there must be a brief paragraph explaining: 1) why they the article was chosen; 2) its relevance to the course; and 3) its historical significance. You may also want to record your reactions to the article. See the instructor for further information. If successfully completed, the project will be worth an additional 1-3 percent of the final grade, subject to the evaluation of the instructor. You must see the instructor during office hours at the start of the semester to obtain approval of your project.

Suggested Activities: It is suggested, but not required, that students in this course consider studying Portuguese language. USD has no course in Portuguese, but San Diego State University and University of California, San Diego do. Knowledge or study of Spanish will provide some ability to read and communicate in Portuguese but is not a complete substitute.

Required texts (all available in the USD bookstore):

- Larry Rohter, Brazil on the Rise.
- David J. Hess and Robert A. DaMatta, eds., The Brazilian Puzzle.
- Robert M. Levine, Vale of Tears.
- Joseph Love, The Revolt of the Whip.
- Graciliano Ramos, Barren Lives.
- Carolina Maria de Jesus, Child of the Dark.
- Anne Line Dalsgaard, Matters of Life and Longing: Female Sterilisation in Northeast Brazil.
- Readings in online reserves: The Bandeirantes, Brazil: The People and the Power, "Brazilian church builds international empire," and "Simmering abortion debate goes public in Brazil."

## **Schedule of Class Activities**

### **1. Introduction**

Jan. 26: "Brazil, Continent of Cultures and Colors." Class orientation. A look at geography. **LO 1**

- Jan. 28: "The Land and the Peoples of Brazil." Finish look at geography. Discussion of Brazilian Amerindians. **Review of student-led discussions activity.** Sign-up for student-led discussions.  
**Reading:** Rohter, 1-9; Hess and DaMatta, 1-27. **LO 1, 2, 3, 4**

## 2. The Colonial Era

- Feb. 2: "Portuguese Exploration and the Brazilwood Era."  
**Reading:** Rohter, 11-17. **LO 1, 4**
- Feb. 4: "Sugar and Slavery." **Discussion of paper topics.**  
**Reading:** Rohter, 33-57; Hess and DaMatta, 59-82. **LO 1, 2, 3, 4**
- Feb. 9: "Sugar and Slavery--Part II." **LO 1**
- Feb. 11: "The Frontier and the Gold Rush."  
**Reading:** Rohter, 17-19; Morse, The Bandeirantes (in online reader). **LO 1, 2, 3, 4**
- Feb. 16: "Religion, Society, and the Catholic Church."  
**Reading:** Hess and DaMatta, 134-151. **LO 1**

## 3. From Colony to Empire to Republic

- Feb. 18: "Independence and Monarchy."  
**Reading:** Rohter, 19-22; Hess and DaMatta, 241-269. **LO 1, 2, 3, 4**
- Feb. 23: "Abolition, the Fall of the Monarchy and the Advent of the First Republic." Student-led discussion.  
**Reading:** Levine, all. **LO 1, 2, 3, 4**  
[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as expressed in the Canudos massacre of 1893-1897; an explanation of the incident's significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Levine book; a description of how the marginalized people of Canudos fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]
- Feb. 25: "Coffee and Immigration." **LO 1**



March 1: "The Revolt of the Whip." Student-led discussion. **Reading:** Love, all; Rohter, 59-79. **LO 1, 2, 3, 4**  
[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as expressed in the Revolt of the Whip of 1910; an explanation of the incident's significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Love book; a description of how the marginalized people of the Brazilian Navy fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

March 3: ----- MID-TERM EXAMINATION ----- **LO 1, 2, 3, 4**

March 8: "The Revolution of 1930 and the Vargas Era – Part I."  
**Reading:** Rohter, 22-24. **Paper proposals due. LO 1**

March 10: "The Revolution of 1930 and the Vargas Era – Part II." **LO 1**

#### 4. The Country of the Future

March 15: "Industrialization: Fifty Years in Five."  
**Reading:** Rohter, 24-26; Hess and DaMatta, 49-58, 159-179, 209-236. **LO 1, 2, 3, 4**

March 17: "Economic Growth, Migration, and Urbanization." Student-led discussion.  
**Reading:** Ramos, Barren Lives; Jesus, Child of the Dark; Hess and DaMatta, 35-48. **LO 1, 2, 3, 4**

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as experienced by the poor sharecroppers in the Brazilian countryside in the 1930s; an explanation of their lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Ramos novel; a description of how the marginalized people of the Brazilian countryside fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning



outcomes, including critical self-reflection on privilege and oppression as experienced by Afro-Brazilian slum-dweller and single mother Carolina Maria de Jesus and her family in São Paulo in the late 1950s; an explanation of their lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in Carolina's diary; a description of how the marginalized people of the Brazilian slums fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

March 21-28 ----- NO CLASSES ----- SPRING/EASTER BREAK -----

March 29: "The Rise of the Brazilian Left."  
**Reading:** Arraes, Brazil: The People and the Power (in online reader). **LO 1, 3**

### 5. A Miracle with Victims

March 31: "Political Polarization, 1961-1964."  
**Reading:** Rohter, 26-28. **LO 1**

April 5: "The Military Regime, 1964-1974."  
**Reading:** Rohter, 28-32. **LO 1**

April 7: "Opposition and Redemocratization, 1974-1995." **Reading: Revised research paper proposals due.** **LO 1**

### 6. Contemporary Culture and Issues

April 12: "The Catholic Church and New Religious Competitors."  
**Reading:** Hess and DaMatta, 180-208; Serbin, "Brazilian church builds international empire" (in online reader). **LO 1, 2, 3, 4**

April 14: "Contemporary Brazil."  
**Reading:** Rohter, 141-280. **LO 1**

April 19: "Sexuality and Sensuality."  
**Reading:** Rohter, 81-137; Hess and DaMatta, 85-133. **LO 1, 2, 3, 4**

April 21: "Poverty, Women's Issues, and Discrimination." Student-led discussion.  
**Reading:** Serbin, "Simmering abortion debate goes public in Brazil" (all in online reader); Dalsgaard, all. **LO 1, 2, 3, 4**

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as experienced by contemporary women in Brazil's impoverished Northeast region; an explanation of these women's lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Dalsgaard book; a description of how the marginalized women of Northeastern Brazil fought against racism, classism, and especially sexism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

- April 26: LATE-TERM QUIZ. Catch-up day and paper workshop. **Last day** that instructor can guarantee full consideration of paper rough drafts (optional for students). **LO 1, 2, 4**
- April 28: Catch-up day. "Conclusions: Has the Future Arrived?"  
**Reading:** Hess and DaMatta, 293-98. Extra-credit portfolios due at start of class. **LO 1**
- May 3: Catch-up day.
- May 5: Catch-up day.

**Thursday, May 12: Papers due via e-mail (kserbin@sandiego.edu) by 10 a.m.**

### **Other Important Information**

Teaching Philosophy: I stress the study of history as one in which students and instructor explore issues and themes **together**. Students often ask professors, "What do you want us to know?" However, I believe the emphasis should be different. In the final analysis, the student herself/himself is responsible for her/his education. The teacher is a guide and a helper, but in the long run you will get out of the course what YOU put into it--in terms of reading, thinking about the subject, and participating in the classroom. Therefore, as you begin this course, some of the first questions you should ask yourself are: what do YOU want from this course? How does it fit into YOUR educational goals? YOUR career objectives? YOUR plans for your life? Why do YOU want to study Brazilian history? I believe that a liberal arts college education is a profound and far-reaching process that goes beyond the mere classroom experience. It should provide for both academic and personal growth, as well as lead to an appreciation and respect for the people being studied. I also believe it should stimulate us to take up our responsibilities as citizens of the world in the search for social justice.

In terms of classroom objectives and activities, it is my conviction that the **method** of our thinking is as important as the **content**. In other words, the study of history should not be

seen as memorization, but as the acquisition of intellectual tools and insights that will allow the student--you--to apply knowledge to the study other time periods and parts of the world. In the classroom this means a sharing of ideas and a process of learning to question, to express oneself orally and in writing, and to develop a logical line of thinking using ideas and evidence. In the study of history, as in other humanities and social sciences, there is usually no "right" or "wrong" answer to the complex questions asked. What I hope we can achieve is the ability to ask those questions and to ponder them while obtaining a deeper understanding of the human experience.

Grading policy: In this course a system of points is used, with grades based on percentages:

A+ (98-100%)	A (92-97%)	A- (90-91%)	Excellent
B+ (88-89%)	B (82-87%)	B- (80-81%)	Good
C+ (78-79%)	C (72-77%)	C- (70-71%)	Average
D+ (68-69%)	D (62-67%)	D- (60-61%)	Below average
F (0-59%)			Clearly failing

**All late work will be penalized.** Remember that class participation can help raise a borderline grade.

Other class regulations and policies:

- 1) Students are responsible for reading and knowing the contents of this syllabus. If you have questions or doubts, ask during class or during office hours.
- 2) There are NO make-ups of exams or other class assignments. **Do NOT** ask to take exams or finals at alternative times. Students should check their exam schedules **now** to make sure they will not have conflicts.
- 3) If any out-of-class work is saved on computer drives, make sure that you have at least two backup copies. Fixing a technical problem is the responsibility of the student and is not an excuse for handing in work late. Always back up your work!
- 4) In the classroom students are encouraged to disagree and debate with their colleagues and the instructor, but they are also expected to display respect at all times for the rights of others to express their opinions, as well as for cultures and peoples different from their own.

Learning Disabilities and Other Difficulties. If you have a learning disability and as a result have special needs, please see the instructor after obtaining the necessary documentation from the dean's office. All efforts will be made to accommodate your needs. For example, some readings may be available in the form of tape recordings made available by organizations that work with the vision impaired. Confidential counseling services are also available at the university for those who may be experiencing personal or other difficulties that hinder the learning process.

Writing Center. This center is available to any USD student who wishes to obtain assistance with writing assignments, including portfolio entries and essay exams.

## **Application to include History of Brazil in the Core Curriculum as DISJ (global, level 1) and EHSI**

**Introduction regarding DISJ.** The study of Brazil is a natural fit for DISJ. As stated in the course description below, “unlike the U.S., [Brazil] is a true ‘melting pot’ of ethnicities, although its people view ethnicity differently than North Americans.” Brazil’s many ethnic groups include people descended from indigenous tribes, Portuguese colonists, and African slaves, and immigrants of Jewish, Middle Eastern, German, Italian, Polish, Spanish, Japanese, Korean, and Chinese heritage. Brazil was the largest importer of African slaves in the world, taking in 3.8 million people from that continent – nearly eight times more than the U.S. At the United Nations, President José Sarney (1985-1990) declared that Brazil was the world’s largest African country after Nigeria. Brazil’s example helps debunk the idea of “Latin” America, which should be referred to as “Afro-Latin America.” Brazil historically exhibited massive social and economic inequality, including an embrace of white supremacy and color discrimination. Despite economic progress, Brazil remains one of the world’s most unequal countries. Brazil has the world’s largest LGBTQ pride parade – but also a newly inaugurated president who has stated that he would prefer a dead son to a gay son. The study of Brazil provokes in students a profound experience of self-reflection privilege and oppression. It is a sobering case study of how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation, and of how marginalized groups have struggled racism, sexism, classism, or heterosexism. It aids students in developing skills of analysis of the complexities of diversity, inclusion, and social justice in a global context. Students obtain knowledge about, and practice the analytical skills of, DISJ in one of the main course assignments, a student-led discussion of one of the five main books. Each of these books enables students to explore DISJ themes: Levine, Vale of Tears (about a nineteenth-century government massacre of a large community of poor families, former slaves, and indigenous people established as an alternative society in the interior); Love, The Revolt of the Whip (about a rebellion against corporal punishment led by Afro-Brazilian naval personnel); Ramos, Barren Lives (about a family’s struggles against poverty and socioeconomic oppression in the harsh backlands); Jesus, Child of the Dark (the diary of a poor, Afro-Brazilian single mother raising her children in a São Paulo slum); Dalsgaard, Matters of Life and Longing: Female Sterilisation in Northeast Brazil (about poor women’s attempts to gain control of their reproductive health). After each student-led discussion, each student in the class writes a one-page reflection on historical and DISJ themes. Please refer to the sample syllabus below for assignment details. Relevant DISJ outcomes are outlined in yellow.

**Introduction regarding EHSI.** Brazil is the world’s fifth largest country and a key player in the global economy. Brazilians have lived the paradox of possessing a country rich in culture and potential but always, it seemed, unprepared to join the First World. This course surveys Brazil’s history from the prequest peoples to the present. Regarding that history, students will learn to: 1) identify and formulate significant historical questions; 2) access information effectively and using it ethically and legally; 3) analyze a range of primary sources (textual, material, and visual), articulate historical context, and

use these sources as evidence to support an argument; and 4) weigh competing scholarly interpretations and learn to employ various interpretive strategies regarding these themes. Relevant EHSI outcomes are outlined in **green**.

## **SAMPLE SYLLABUS**

University of San Diego

History 363

### **The History of Brazil**

Spring 2016

TTh, 9:15-10:35 a.m.

Classroom: KIPJ 223A

Dr. Kenneth P. Serbin

Office Hours: T/TH 10:35 a.m.-1:05 p.m.,  
or by appointment

Office: PJ 268

Phone: 619-260-4037 E-mail: kserbin@sandiego.edu

**Course Description:** Brazil has the largest population and economy in Latin America. It is the fifth largest country in the world. In land area it outranks the continental United States, and, unlike the U.S., it is a true "melting pot" of ethnicities, although its people view ethnicity differently than North Americans. Stefan Zweig called Brazil "the country of the future." Yet, like the rest of Latin America and many Third World countries, Brazil historically exhibited massive social and economic inequality, including color discrimination. Brazilians frequently say: "Brazil has everything to be a success, but its resources are badly managed." For a long time Brazil lived a great paradox – a country rich in culture and potential but always, it seemed, unprepared to reach its leaders' goal of joining the First World. Now, however, Brazil has a majority middle class – a novelty among the world's developing countries. Increasingly, people around the world are viewing Brazil as a new economic power. In 2012 Brazil had the world's sixth largest economy (tied with the United Kingdom).

This course is a survey of the history of Brazil. It begins with an examination of European colonization and concentrates on the formation of Brazilian civilization, including the importation and exploitation of African slaves. We will carefully examine society during the colonial period, and we will focus on Brazil's economic cycles – determined by booms in brazilwood, sugar, gold, coffee, rubber – and their impact on Brazilian life. We will further discuss the formation of the modern Brazilian nation beginning with independence in 1822 and the subsequent formation of the Republic and the tensions it produced. In looking at the 20th century the course will explore Brazil's drive to become an industrial power. We will study the new social conflicts produced by this effort, leading to the military coup of 1964 and the authoritarian regime that ruled until 1985. Finally, we will investigate Brazil's contemporary culture, politics, and challenges as it proceeds through the 21st century while still struggling with its colonial past. We will also examine Brazil's emergence as an economic powerhouse.

Learning Objectives: 1) To obtain knowledge and understanding of the major themes in the history of Brazil. 2) To be able to THINK, WRITE, and SPEAK critically about these themes. 3) To gain a deeper understanding of contemporary issues in Brazil by examining their historical roots. 4) To learn to ask questions about historical issues and to apply concepts learned in the study of Brazil to other Latin American countries and parts of the world.

#### Diversity, Inclusion, and Social Justice (DISJ) Learning Outcomes

*Knowledge.* 1. Critical Self-reflection: Critically reflect on and describe how you and others have experienced privilege and oppression. 2. Explain diversity, inclusion, and social justice. 3. Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation – literature, diaries. 4. Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism or heterosexism to attain equitable outcomes.

*Skills.* 1. Analyze the complexities of diversity, inclusion, and social justice. 2. Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

#### Historical Inquiry and Critical Thinking/Information Literacy (EHSI) Learning Outcomes

LO 1: Students will identify and formulate significant historical questions regarding Brazilian history.

LO2: Students will access information about Brazilian history effectively, and use information ethically and legally.

LO 3: Students will analyze a range of primary sources (textual, material, and visual) in Brazilian history, articulate historical context, and use these sources as evidence to support an argument.

LO 4: Students will weigh competing scholarly interpretations of Brazilian history and learn to employ various interpretive strategies regarding these themes.

#### Department of History Student Learning Outcomes

Outcome 1 (Knowledge): Majors/students can identify significant causes of a given event or historical process and can situate events, ideas, or cultural practices within a larger historical context.

Outcome 2 (Writing): Majors/students can write thesis-driven papers that are clear, grammatically correct, well documented, well organized, and expressive of complex thought.

Outcome 3 (Critical Thinking): Majors/students can make a logical and convincing historical argument that is substantiated by primary sources and situated in existing secondary literature.

Format: Two 85-minute sessions per week with talks by the instructor, audio-visual demonstrations, and discussion of the readings and course themes in activities led by the instructor and students.

Requirements:

- 1) **Mid-term exam:** essay and short answer. 25 percent of final grade.
- 2) **Late-term quiz:** multiple-choice and short answer. 10 percent of final grade.
- 3) **Participation in student-led discussion** of readings. 20 percent of final grade.

[Excerpt adapted from three-page course handout “General Guidelines for Student-Led Discussions”: Each student in this course is required to lead a class discussion of one of the required readings. Students generally will work in teams of two or more, depending on the size of the class enrollment. Larger and more difficult books can have somewhat larger teams, whereas shorter and easier books should have somewhat smaller teams. In addition to developing teamwork skills, one of the major objectives of this assignment is for students to be able to attain an in-depth understanding of the readings and to ascertain and practice DISJ and EHSI learning outcomes. Presenters will be required to know their reading selection in detail, while the rest of the class will benefit from the careful analysis and questions provided by the teams. In short, this assignment permits students to participate actively in the educational process. It is also an exercise in oral expression and the organization of a discussion.

[In brief, each team will be taking charge of about 30-45 minutes of the class on the day of its respective discussion, although the time may vary according to course needs. The team will be responsible for leading class discussion on the reading and designing other activities which help themselves and their colleagues attain a deeper understanding of the themes of the reading, including the grasping and practice of DISJ and EHSI learning outcomes. The instructor will act as an observer and occasional commentator and will intervene as little as possible. In other words, this assignment is one in which students speak primarily to each other, not just to the professor....

[The team must formulate a brief essay question – focusing on DISJ and EHSI outcomes – on which students (including the presenters) will write a one-page in-class response at some point during the discussion. This in-class exercise could serve as a way to initiate or “wrap up” discussion. In other words, the presenters should be helping their fellow students arrive at conclusions about the reading, the discussion, and DISJ and EHSI outcomes....

Here are some categories of analysis and suggestions which teams might want to use as **starting points** for designing their discussions, including the essay question and other questions to be posed:

#### Analysis of the text

- 1) How did the book lead you to critically reflect on and describe how you and others have experienced privilege and oppression? How did the book help you to understand how your own identity, experience, and/or position in society intersect with the historical themes in question?
- 2) How does the book explain, analyze, and/or reflect the themes of diversity, inclusion, and social justice?
- 3) How does the book analyze how social constructions are produced historically and reproduced in contemporary contexts?
- 4) How does the book describe, analyze, and/or reflect the struggles of marginalized peoples and their allies against forces such as racism, sexism, classism or heterosexism to attain equitable outcomes?
- 5) How does the book fit into the context of what we have been discussing in class?
- 6) What are the major historical themes brought to light in the book?
- 7) What does the book tell us about Brazilian history? About history in general?
- 8) What are the points of controversy in the book?
- 9) Do you agree with the author's main point(s)? Why or why not?
- 10) Was it a good book? Why or why not?
- 11) What were the strong points of the book? The flaws? What other criticisms do you have of the book?
- 12) What is the point of view of the author? Does he/she have a particular ideology? A bias?
- 13) What do you think your fellow students or readers in general should know about this book, or know from this book?
- 14) What kinds of sources does the author use? Are they reliable?
- 15) What additional questions or puzzles are presented by the book?

#### Other ways of dealing with the text

Employ one or more of the strategies below to reinforce discussion of the book's historical themes and encourage critical self-reflection regarding privilege and oppression; understanding of diversity, inclusion, and social justice; analysis of historically produced social constructions and their reproduction in contemporary contexts; and examination of the struggles against racism, sexism, classism, or heterosexism.

- 1) Use of slides, a brief video, or some other audio-visual material.
- 2) Role-playing based on characters/historical figures in the book.
- 3) Having students break up into small groups to discuss specific questions for a few minutes.



4) Having the presenting team put on a debate into which they draw the rest of the class.

5) Discussion of personal experiences in Brazil or Latin America and how they relate to the themes of the reading.

6) Putting on a small skit to dramatize a scene or theme from the book.

7) Or ANY OTHER way of creatively stimulating discussion about the reading and DISJ and EHSI themes.

**\*Important:** before class, to insure alignment with DISJ and EHSI outcomes, discussion leaders must consult with the professor about their essay question and other proposed questions and/or activities. Students should be prepared to revise questions and activities to meet the outcomes.]

4) **Research Paper Proposal:** a thesis statement and outline done in preparation for the paper. 10 percent of final grade. Topics and sources will be discussed in class. **Must be typed** using a standard font size and margins. Late assignments will be penalized.

5) **Research Paper:** seven to ten pages in length. 35 percent of final grade. **Papers must be typed** using a standard font size and margins. Late papers will be penalized.

[Excerpt adapted from three-page course handout “Guidelines for the Paper”: As stated in the syllabus, 35% percent of the final grade will be the paper itself, while 10% of the final grade will be based on a research paper proposal (a thesis paragraph, outline, and bibliography). The proposal should be about 1-1/2 to two pages in length, but no more than two pages. The paper must be from seven to ten pages.

[The student may choose the topic that she/he wishes, but it must be approved by the instructor. The paper should use at least **one** source from the course readings and **two outside** sources. A source as defined here is a book or substantial scholarly article. Of course, the student is also not only free to use other course readings in the paper, but is encouraged to do so. (For example, if your paper is on migration, you may also want to use Barren Lives or some other selection from the course reading list.)

[The student may choose the style and form of the paper, but it should fall within the category of expository writing. In other words, the paper should have a thesis, hypothesis, or some main point that the author will support with evidence in the body of the paper....

[The goal of the assignment is for the student to explore a particular theme, person, or period of Brazilian history in greater depth while honing his/her historical research and writing skills. In short, the student will become a "mini-expert" on the topic chosen – by giving a detailed reading of the sources chosen and becoming conversant in the issues at hand....

[In this assignment, students will learn to: a) identify and formulate significant historical questions; b) access information effectively and using it ethically and legally, including the use of footnotes and a bibliography according to the *Chicago Manual of Style* and search for sources using

recommended library online databases and/or consultation with a reference librarian; c) analyze a range of sources (textual, material, and visual), articulate historical context, and use these sources as evidence to support an argument; and d) weigh competing scholarly interpretations and learn to employ various interpretive strategies regarding these themes.]

6) **Required readings** should be completed by the dates indicated in the schedule of class activities. [Readings address both **DISJ** and **EHSI** themes and outcomes.]

7) **Attendance and class participation.** Attendance will be recorded. For every class missed, the student will lose 1% off the final grade. Attendance is the student's responsibility. No doctors' notes or other notes will be accepted. See or call the professor during office hours to discuss special cases. If you are late and marked absent, please come up to the instructor after class to inform him of your presence. You will receive credit for the proportion of time that you were in class. Positive participation could serve in improving a borderline grade. **Questions, comments, and debate about the course topics and themes are always welcomed.**

Extra Credit: Extra credit may be earned by keeping a news notebook on Brazil and Latin America based on clippings or Internet pastings from the New York Times, Wall Street Journal, Los Angeles Times, Brazilian newspapers, or other major newspaper or news publication. Students electing this project must be highly motivated to work independently. There should be at least three clippings from three different days of each week of the semester starting with the second week. The student will clip the articles, mount them on separate sheets of paper, and place them in the notebook. Be sure to include the date and page number(s) of the articles. Accompanying each article there must be a brief paragraph explaining: 1) why they the article was chosen; 2) its relevance to the course; and 3) its historical significance. You may also want to record your reactions to the article. See the instructor for further information. If successfully completed, the project will be worth an additional 1-3 percent of the final grade, subject to the evaluation of the instructor. You must see the instructor during office hours at the start of the semester to obtain approval of your project.

Suggested Activities: It is suggested, but not required, that students in this course consider studying Portuguese language. USD has no course in Portuguese, but San Diego State University and University of California, San Diego do. Knowledge or study of Spanish will provide some ability to read and communicate in Portuguese but is not a complete substitute.

Required texts (all available in the USD bookstore):

- Larry Rohter, Brazil on the Rise.
- David J. Hess and Robert A. DaMatta, eds., The Brazilian Puzzle.
- Robert M. Levine, Vale of Tears.
- Joseph Love, The Revolt of the Whip.
- Graciliano Ramos, Barren Lives.
- Carolina Maria de Jesus, Child of the Dark.

-Anne Line Dalsgaard, Matters of Life and Longing: Female Sterilisation in Northeast Brazil.

-Readings in online reserves: The Bandeirantes, Brazil: The People and the Power, "Brazilian church builds international empire," and "Simmering abortion debate goes public in Brazil."

### **Schedule of Class Activities**

#### **1. Introduction**

Jan. 26: "Brazil, Continent of Cultures and Colors." Class orientation. A look at geography. **LO 1**

Jan. 28: "The Land and the Peoples of Brazil." Finish look at geography. Discussion of Brazilian Amerindians. **Review of student-led discussions activity.** Sign-up for student-led discussions.  
**Reading:** Rohter, 1-9; Hess and DaMatta, 1-27. **LO 1, 2, 3, 4**

#### **2. The Colonial Era**

Feb. 2: "Portuguese Exploration and the Brazilwood Era."  
**Reading:** Rohter, 11-17. **LO 1, 4**

Feb. 4: "Sugar and Slavery." **Discussion of paper topics.**  
**Reading:** Rohter, 33-57; Hess and DaMatta, 59-82. **LO 1, 2, 3, 4**

Feb. 9: "Sugar and Slavery--Part II." **LO 1**

Feb. 11: "The Frontier and the Gold Rush."  
**Reading:** Rohter, 17-19; Morse, The Bandeirantes (in online reader). **LO 1, 2, 3, 4**

Feb. 16: "Religion, Society, and the Catholic Church."  
**Reading:** Hess and DaMatta, 134-151. **LO 1**

#### **3. From Colony to Empire to Republic**

Feb. 18: "Independence and Monarchy."  
**Reading:** Rohter, 19-22; Hess and DaMatta, 241-269. **LO 1, 2, 3, 4**

Feb. 23: "Abolition, the Fall of the Monarchy and the Advent of the First Republic." Student-led discussion.  
**Reading:** Levine, all. **LO 1, 2, 3, 4**  
**[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning]**

outcomes, including critical self-reflection on privilege and oppression as expressed in the Canudos massacre of 1893-1897; an explanation of the incident's significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Levine book; a description of how the marginalized people of Canudos fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

Feb. 25: "Coffee and Immigration." **LO 1**

March 1: "The Revolt of the Whip." Student-led discussion. **Reading:** Love, all; Rohter, 59-79. **LO 1, 2, 3, 4**  
 [DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as expressed in the Revolt of the Whip of 1910; an explanation of the incident's significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Love book; a description of how the marginalized people of the Brazilian Navy fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

March 3: ----- MID-TERM EXAMINATION ----- **LO 1, 2, 3, 4**

March 8: "The Revolution of 1930 and the Vargas Era – Part I."  
**Reading:** Rohter, 22-24. **Paper proposals due. LO 1**

March 10: "The Revolution of 1930 and the Vargas Era – Part II." **LO 1**

#### 4. The Country of the Future

March 15: "Industrialization: Fifty Years in Five."  
**Reading:** Rohter, 24-26; Hess and DaMatta, 49-58, 159-179, 209-236. **LO 1, 2, 3, 4**

March 17: "Economic Growth, Migration, and Urbanization." Student-led discussion.  
**Reading:** Ramos, *Barren Lives*; Jesus, *Child of the Dark*; Hess and DaMatta, 35-48. **LO 1, 2, 3, 4**  
 [DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning

outcomes, including critical self-reflection on privilege and oppression at as experienced by the poor sharecroppers in the Brazilian countryside in the 1930s; an explanation of their lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Ramos novel; a description of how the marginalized people of the Brazilian countryside fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression at as experienced by Afro-Brazilian slum-dweller and single mother Carolina Maria de Jesus and her family in São Paulo in the late 1950s; an explanation of their lives' significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in Carolina's diary; a description of how the marginalized people of the Brazilian slums fought against racism and classism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

March 21-28 ----- NO CLASSES ----- SPRING/EASTER BREAK -----

March 29: "The Rise of the Brazilian Left."  
**Reading:** Arraes, Brazil: The People and the Power (in online reader). **LO 1, 3**

### 5. A Miracle with Victims

March 31: "Political Polarization, 1961-1964."  
**Reading:** Rohter, 26-28. **LO 1**

April 5: "The Military Regime, 1964-1974."  
**Reading:** Rohter, 28-32. **LO 1**

April 7: "Opposition and Redemocratization, 1974-1995." **Reading: Revised research paper proposals due. LO 1**

### 6. Contemporary Culture and Issues

April 12: "The Catholic Church and New Religious Competitors."

**Reading:** Hess and DaMatta, 180-208; Serbin, “Brazilian church builds international empire” (in online reader). **LO 1, 2, 3, 4**

April 14: “Contemporary Brazil.”

**Reading:** Rohter, 141-280. **LO 1**

April 19: “Sexuality and Sensuality.”

**Reading:** Rohter, 81-137; Hess and DaMatta, 85-133. **LO 1, 2, 3, 4**

April 21: “Poverty, Women’s Issues, and Discrimination.” Student-led discussion.

**Reading:** Serbin, “Simmering abortion debate goes public in Brazil” (all in online reader); Dalsgaard, all. **LO 1, 2, 3, 4**

[DISJ/EHSI outcomes: for the student-led discussion, discussion leaders design activities and questions focusing on DISJ and EHSI learning outcomes, including critical self-reflection on privilege and oppression as experienced by contemporary women in Brazil’s impoverished Northeast region; an explanation of these women’s lives’ significance for diversity, inclusion, and social justice; an analysis of how social constructions are produced historically and discussed in the Dalsgaard book; a description of how the marginalized women of Northeastern Brazil fought against racism, classism, and especially sexism to attain a more equitable society; and a critical examination of the intersections of race, ethnicity, class, and gender in a global context of unequal power relationships.]

April 26: LATE-TERM QUIZ. Catch-up day and paper workshop. **Last day** that instructor can guarantee full consideration of paper rough drafts (optional for students). **LO 1, 2, 4**

April 28: Catch-up day. “Conclusions: Has the Future Arrived?”

**Reading:** Hess and DaMatta, 293-98. Extra-credit portfolios due at start of class. **LO 1**

May 3: Catch-up day.

May 5: Catch-up day.

**Thursday, May 12: Papers due via e-mail (kserbin@sandiego.edu) by 10 a.m.**

### **Other Important Information**

**Teaching Philosophy:** I stress the study of history as one in which students and instructor explore issues and themes **together**. Students often ask professors, "What do you want us to know?" However, I believe the emphasis should be different. In the final analysis, the student herself/himself is responsible for her/his education. The teacher is a guide and a helper, but in the long run you will get out of the course what YOU put into it--in terms of reading, thinking about the subject, and participating in the classroom. Therefore, as you begin this course, some of the first questions you should ask yourself are: what do YOU want from this course? How does it fit into YOUR educational goals? YOUR career objectives? YOUR plans for your life? Why do YOU want to study Brazilian history? I believe that a liberal arts college education is a profound and far-reaching process that goes beyond the mere classroom experience. It should provide for both academic and personal growth, as well as lead to an appreciation and respect for the people being studied. I also believe it should stimulate us to take up our responsibilities as citizens of the world in the search for social justice.

In terms of classroom objectives and activities, it is my conviction that the **method** of our thinking is as important as the **content**. In other words, the study of history should not be seen as memorization, but as the acquisition of intellectual tools and insights that will allow the student--you--to apply knowledge to the study other time periods and parts of the world. In the classroom this means a sharing of ideas and a process of learning to question, to express oneself orally and in writing, and to develop a logical line of thinking using ideas and evidence. In the study of history, as in other humanities and social sciences, there is usually no "right" or "wrong" answer to the complex questions asked. What I hope we can achieve is the ability to ask those questions and to ponder them while obtaining a deeper understanding of the human experience.

**Grading policy:** In this course a system of points is used, with grades based on percentages:

A+ (98-100%)	A (92-97%)	A- (90-91%)	Excellent
B+ (88-89%)	B (82-87%)	B- (80-81%)	Good
C+ (78-79%)	C (72-77%)	C- (70-71%)	Average
D+ (68-69%)	D (62-67%)	D- (60-61%)	Below average
F (0-59%)			Clearly failing

**All late work will be penalized.** Remember that class participation can help raise a borderline grade.

**Other class regulations and policies:**

- 1) Students are responsible for reading and knowing the contents of this syllabus. If you have questions or doubts, ask during class or during office hours.

- 2) There are NO make-ups of exams or other class assignments. **Do NOT** ask to take exams or finals at alternative times. Students should check their exam schedules **now** to make sure they will not have conflicts.
- 3) If any out-of-class work is saved on computer drives, make sure that you have at least two backup copies. Fixing a technical problem is the responsibility of the student and is not an excuse for handing in work late. Always back up your work!
- 4) In the classroom students are encouraged to disagree and debate with their colleagues and the instructor, but they are also expected to display respect at all times for the rights of others to express their opinions, as well as for cultures and peoples different from their own.

Learning Disabilities and Other Difficulties. If you have a learning disability and as a result have special needs, please see the instructor after obtaining the necessary documentation from the dean's office. All efforts will be made to accommodate your needs. For example, some readings may be available in the form of tape recordings made available by organizations that work with the vision impaired. Confidential counseling services are also available at the university for those who may be experiencing personal or other difficulties that hinder the learning process.

Writing Center. This center is available to any USD student who wishes to obtain assistance with writing assignments, including portfolio entries and essay exams.



Date Submitted: 01/21/19 10:31 pm

# Viewing: **HNRS 364 : Women in Islam and Confucianism**

Last edit: 01/29/19 11:42 am

Changes proposed by: ysun

Other Courses  
referencing this  
courseAs A Banner Equivalent:**HNRS 365 : Women in Islam and Confucianism**

## In Workflow

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

## Approval Path

1. 01/22/19 11:56 am  
Susannah Stern (susannahstern):  
Approved for HONR Chair
2. 01/28/19 5:56 pm  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

Contact Person(s)

Name:	E-mail:	Campus Phone:
<b>Erin Fornelli</b>	<b>efornelli</b>	<b>7847</b>

Effective Term

Fall 2019

Subject Code

HNRS

Course Number

364

Department

Honors (HONR)

College

College of Arts &amp; Sciences

Title of Course

Women in Islam &amp; Confucianism

Catalog Title

Women in Islam and Confucianism

Credit Hours

4

Weekly Contact  
HoursLecture: **3**

Lab: 0

Other: 0

Catalog Course  
Description

**The interdisciplinary course will provide an analytical framework in which comparisons and contrasts between women in Islamic and Confucian cultures can be made, and it will enable the students to develop an understanding of what it means to live a woman's life in different historical circumstances and social/cultural settings. The course seeks to answer the question of what is intrinsically Islamic with respect to ideas about women and gender, and to distinguish the religious element from socio-economic and political factors in shaping the experiences of women in the Muslim world. Simultaneously, the course also examines the intricate connections between Confucianism and the historical experiences of women in East Asian cultures and societies. Students will be expected to develop a sophisticated understanding of women's agency in navigating the path between tradition and modernization and of their role in changing the Confucian world. This section satisfies 4 units of HIST.**

Primary Grading  
Mode

Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of  
delivery

Lecture

Faculty Course  
Workload

**Team taught**

Please specify: **This course is team-taught by a  
HISTORY faculty and a THRS faculty.**

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?

**Yes**

Is this course repeatable for credit?

**No**

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

**Advanced Integration  
Historical Inquiry area  
Global Diversity level 1**

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:

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 has been taught three times prior to the adoption of the new CORE in fall 2017. It is revised to meeting the learning outcomes of several CORE areas.

Supporting documents [Honors 354365 CORE proposal Women in Islam and Confucianism.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

**Ronald Kaufmann (kaufmann) (01/28/19 5:56 pm):** Approved HNRS course being submitted for core attributes.

**Bethany O'Shea (bethoshea) (01/29/19 11:42 am):** Core Director unchecked FTRI. Rationale: students needing EHSA can register for this course number (HNRS 364) and those wanting FTRI can register for HNRS 365. Students can't receive credit for both so this coding seems the best scenario.

Key: 1215

## Honors 364/365: Women in Islam and Confucianism

### Instructors:

Dr. Bahar Davary (Theology and Religious Studies) [\\_Davary@sandiego.edu](mailto:Davary@sandiego.edu)

Dr. Yi Sun (History) [ysun@sandiego.edu](mailto:ysun@sandiego.edu)

### Course Description:

The interdisciplinary course will provide an analytical framework in which comparisons and contrasts between women in Islamic and Confucian cultures can be made, and it will enable the students to develop an understanding of what it means to live a woman's life in different historical circumstances and social/cultural settings. The course seeks to answer the question of what is intrinsically Islamic with respect to ideas about women and gender, and to distinguish the religious element from socio-economic and political factors in shaping the experiences of women in the Muslim world. Simultaneously, the course also examines the intricate connections between Confucianism and the historical experiences of women in East Asian cultures and societies. Students will be expected to develop a sophisticated understanding of women's agency in navigating the path between tradition and modernization and of their role in changing the Confucian world.

The readings include religious studies and historical texts as well as biographies, memoirs and analytical articles. They contain political, social and religious themes and reflect the contemporary debates regarding the role of women within the society, with a special focus on significant historical changes in the Islamic and Confucian worlds. The various assignments require students to address issues concerning Islam, Confucianism and women comparatively and to engage in a comprehensive analysis of women in these two distinctive cultures from both theological and historical perspectives.

The course will be conducted in a hybrid fashion, combining lectures by the two faculty members and seminar-style discussions and debates among the students. It will be supplemented with visual aids, such as documentaries and movies, as well as co-curricular events, including lectures and forums within the university community.

This Honors class has been team-taught by the same two faculty members three times during the past several years. It has been revised and is now designed to fulfill the learning outcomes of Advanced Integration, Historical Inquiry, FTRI, Critical Thinking and Information Literacy, and Global Diversity (Level I).

### Advanced Integration:

LO # 1 & 2: Students will learn not only to **recognize** but also **articulate** the intrinsic connections between the disciplines -- HISTORY and THRS --through class lectures, discussions, and various assignments.

LO # 3 & 4: Students will be asked to **synthesize** and **apply** the theories, perspectives and scholarly interpretations from both HISTORY and THRS in their research paper and exams.

The Integrative Core Project will require students to examine a particular topic by integrating the analytical approaches of both disciplines and weave their information into a cohesive narrative. Students will be arranged into four-person groups, ideally with two focusing on History and two on THRS analytical approaches. Members of each group will decide on their collective research topic after consulting with both instructors. Subsequently, each member will research on a particular area that is integral to the group project. The oral presentation will be a group endeavor, and it will reflect how the two disciplinary theories have guided their research and led to their respective findings. The oral presentation by each group will be evaluated by their peers as well as the instructors. After fielding questions from the audience and receiving feedback, students will then write their individual term paper which should also evince integrative efforts.

**Sample Exam Questions:**

1. Discuss Confucianism as a governing ideology and social doctrine as well as its impact on the lives of women in traditional Confucian societies. How do Old Madam Yin and Shizue Ishimoto illustrate the intricacies and complexities of experiences of “Confucian women?” Can you draw similarities and differences between these characters and the Muslim women whose work you have read and discussed in the class so far, e.g., Salma Yaqoob, Jasmine Zine, and characters and relationships in Fatima Mernissi’s book.
2. Compare and contrast the experiences of Chinese women during the Cultural Revolution in China and those of Iranian women during Iranian Revolution. You will need to discuss the historical, social, economic and religious contexts in both cases, and explain how your view of Confucianism and Islam have changed as a result of these case studies.
3. Discuss the main tenets of Confucianism as a governing ideology and social doctrine as well as how these tenets and their interpretations have impacted the lives of women in traditional Confucian societies and state policies. Also analyze the historical contexts as well as the complexities of “Confucian women” in light of the coexistence of traditionalism and unorthodoxy in their lives. Finally, provide a brief comparison between these complexities and those found in the experiences of women in Islamic societies.
4. Select a minimum of three subject areas in which meaningful comparisons and contrasts between women in Islamic societies and Confucian societies can be made. Also discuss the similarities and differences in the ways that they have been portrayed in the media and perceived by the general public. If you were making a media production, what would you do to inject some nuance and sophistication into your project?

**Critical Thinking and Information Literacy:**

Students will develop their critical thinking skills through the various assignments that require them to advance logical arguments in analytically sound papers that are grounded in the literatures of both HISTORY and RELIGIOUS STUDIES. They will be asked to seek the expertise of our librarian colleagues, Christopher Marcum and Martha Adkins, liaisons for HIST and THRS, in learning to gather credible information with effective research strategies. Both instructors will work with these reference librarians to ensure that students meet with them regularly as they work on

their written assignments for the class. Students will be expected to use information ethically and legally. Our syllabus will specifically incorporate lectures on information literacy by the two librarians at the start of the semester and mid-semester.

Students will articulate and compare the theories and methods in HISTORY and RELIGIOUS STUDIES, through various assignments. They will identify and formulate questions on the historical and contemporary experiences of women in Islamic and Confucian societies, critique the texts used as assigned readings for the class, and explain and demonstrate the importance of articulating personal opinions vs. drawing conclusions from evidence.

### **Historical Inquiry:**

LO # 1: Students will identify and formulate significant historical questions on important issues such as the impact of Confucianism on women, the connections between feminism and nationalism, the linkage between sexism and colonialism, and the interplay between feminism and socialism. This LO will be met with the assignments of “thinking questions” based on their readings, the research paper, and group presentation project.

LO # 2: Students will conduct effective historical research on women in Confucian and Islamic societies. This LO will be met with the assignment of their research paper and group presentation project.

LO # 3: Students will analyze a range of primary sources, including texts, visual arts, and official documents, articulate their historical context, and use these sources as evidence to support an argument. This LO will be met with class lectures and discussions, assignments of “thinking questions,” midterm and final exams, the research paper, and group presentation project.

LO # 4: Students will weigh competing scholarly interpretations and employ various interpretative strategies, leading to the development of a sophisticated understanding of the historical and contemporary experiences of women in Islamic and Confucian societies. This LO will be met with the assignments of the research paper and group presentation project.

LO # 5: Students will effectively communicate their findings in written and oral form and use their research information ethically and legally. This LO will be met with the assignments of the “thinking questions,” class discussions, and oral presentations at the end of the semester.

### ***THRS learning outcomes***

LO # 1: Students will demonstrate an understanding of the categories, technical vocabulary (e.g., terms, definitions, concepts, distinctions), well-known examples, historical data, etc., essential to the study of Islam and Confucianism.

LO # 2: Students will explain fundamental issues framing the academic study of religion.

LO # 3: Students will construct well-formed written arguments.

FTRI LO #3: Students will demonstrate in-depth knowledge of at least one religious tradition, foundational sacred text, or an important historical and contemporary issue in the study of religion"

Diversity, Inclusion and Social Justice Learning Outcomes (DISJ-level I):

Knowledge-

- 1) Critical Self-reflection: Critically reflect on and describe how you and others have experienced privilege and oppression
- 2) Explain diversity, inclusion, and social justice
- 3) Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation – literature, films, among others.
- 4) Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism or heterosexism to attain equitable outcomes.

Skills-

- 1) Analyze the complexities of diversity, inclusion, and social justice.
- 2) Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

This course is designed to meet the DISJ learning outcomes through its ongoing discussions of social justice, particularly in regard to gender, race, ethnicity, and heteronormativity. The various assignments, including class discussions, self-reflection paper, "thinking questions," exam essays and the analytical paper, will engage the students in a constant process of reflection on women's experiences, and the ways in which various interpretations of Confucian and Islamic traditions affect women and how women have responded or taken part in the process.

The following are some sample questions for in-class discussions or possible quizzes. Please also see the discussion "prompts" based on the readings, as specified throughout the schedule.

1. Cite at least three examples to illustrate the differences between the lives of peasant women and those of the samurai class, as described in Ishimoto's autobiographical essays and the article "The Life Cycle of Farm Women in Tokugawa Japan."
2. Cite three significant factors that contributed to the female activism in the cotton mills during Taisho Japan and explain the main forms of this activism.
3. Discuss the circumstances in which the "comfort houses" were established, the brutalization of the Korean "comfort women" by the Japanese military and analyze the connection between sexual slavery under colonialism.
4. Discuss the intersectionality between gender and class and how it has underscored the experiences of Chinese women during China's economic modernization.
5. What are some of the implications of the colonial/imperial use of the rhetoric of feminism for Muslim women's perception of feminism? How do grass-root Muslim feminisms develop anti-racist feminisms?

6. Discuss heteronormativity within shari'a law and the implications for change within the framework of jurisprudence.

### **Course-Specific Learning Goals:**

#### **Knowledge**

To develop an appreciation of the philosophical and religious foundations of Confucian and Islamic societies  
To foster a sophisticated understanding of the Confucian and Islamic cultures and an appreciation of the power dynamics and challenges that women experience in Confucian and Islamic societies  
To develop the students' critical and analytical skills in dealing with complexities of the culture of the "other"  
To enhance the students' ability to engage in a comparative and comprehensive examination of the two traditions as well as the students' ability to reflect upon the commonalities and differences between the two said cultures and the one that is considered the "norm"

#### **Skills**

To learn and appreciate the use of biographies, memoirs, religious documents and historical literature in rendering effective analyses of cultural and religious traditions  
To develop critical thinking ability in evaluating the reading materials  
To make a clear, concise and effective oral/visual presentation on one's research findings  
To write a research paper that is well researched, analytical, clearly focused and carefully proofread.

#### ***Required Texts:***

Fatima Mernissi, *Dreams of Trespass: Tales of a Harem Girlhood*  
Marjane Satrapi, *The Complete Persepolis*  
Ida Pruitt, *Old Madam Yin*  
Susan Holloway, *Women and Family in Contemporary Japan*

Other selected reading materials are placed on Blackboard.

#### ***Policies:***

**Attendance:** You are required to be present for ALL classes. If you have to miss one, you will need to submit a two-page, single-spaced summary of the materials covered in that particular class. If you have to miss more than three classes due to health issues or university activities, you will also need to provide proper documentation. Please arrive in class on time, as three cases of tardiness count as one absence except for under rare and exceptional circumstances.

**Participation:** Physical presence does not constitute active participation; the latter



involves raising pertinent questions, responding to the instructors' inquiries, and taking part in group/class discussions. You are expected to complete all assigned readings **BEFORE** each class. Engaging in activities unrelated to classroom learning will result in loss of points for participation.

**Electronic Devices:** As the use of laptops and other electronic devices in the classroom for purposes other than note-taking has become a major distraction across campus, we have decided to disallow the use of any electronic devices in our class, except for in rare and exceptional situations, in order to enhance the collective learning experience of the entire class.

**Plagiarism:** You are expected to abide by the University "Academic Integrity" policy. Plagiarism in any form is a very serious matter. It will result in a failing grade for the course, and the matter will be referred to the Dean's Office.

**Late Assignment Submission:** Assignments are due at the start of each class period. Late submission of assignments will not be accepted. Computer-related problems or any other technical issues do not constitute legitimate reasons for late submission. In the case of an absence on the day when an assignment is due, you should submit both the assignment and the two-page summary within a week.

### ***Requirements and Evaluation***

#### **A. Class Participation and Discussions (15%)**

The level of your attendance, participation and contribution to group/class discussions will determine the grade you receive in this category. Please come to class with thoughtful questions based on the assigned readings, especially on days of scheduled discussions. You are required to prepare **two "thinking" questions for each article/chapter and five for each book. These questions should reflect thoughtful and sophisticated understanding of the readings.** You should summarize the key points of the readings in bullet-point format; doing so will also help you study for the exams. These questions should be typed; hand-written ones completed in haste shortly before or during class are not acceptable. Please prepare two hard copies of your questions – one for group/class discussions and the other to be collected by the instructors at the beginning of the class.

#### **B. Midterm Examination (20%) and Final Examination (25%)**

Both exams will be based on the lectures and reading materials from both instructors. They will generally include several identification items and an essay section. A study guide will be provided before each exam. The format for both exams is similar, and the final is not comprehensive (though by the end of the semester you would naturally want to make relevant connections to what you have learned throughout the semester).

Please keep in mind that no make-up exams will be given except in cases of approved absences. In such a case you will need to take the exam immediately upon your return or recovery.

#### **C. Interview and Reflection Paper (10%)**

Later in the semester you will be asked to conduct a personal interview with at least one individual about his/her perceptions of women in Islamic or Confucian societies. Subsequently you will write a four-page reflection paper that incorporates your interview findings and reflect on how gender, class, and ethnicity are often intertwined in the lives of Muslim and Confucian women, and how their experiences can also be compared with those of American women. You are encouraged to draw upon your personal experience when completing this assignment.

#### D. Oral/Visual Presentation (10%)

You will be asked to collaborate with several of your classmates to make a visual presentation on a significant topic concerning women in Islam and Confucianism. It could also be on the life of individuals by highlighting their significant role in shaping the experiences of women in a particular society or historical period. The group arrangement will be based on your disciplinary interests. The primary purpose of this project is for you to demonstrate integrative efforts by using the theories, perspective, and analytical approaches of the two academic disciplines. Ideally, each group will consist of two students focusing on History and two on THRS. Members of each group are strongly encouraged to come up with their collective topic and decide on one after consulting with both instructors.

**Commented [Office1]:** Refer to as Integrative Core Project.

Toward the end of the semester, each group will make a visual presentation of their findings that demonstrate integrative efforts with the use of theories and analyses from both academic disciplines. All students will also be expected to reflect on the benefits of using integrated knowledge when discussing their topic. The sequence of presentations will be based on thematic connections of the topics. Each group presentation should last approximately twenty minutes, including the time for questions from the audience. It is critical for each member of a group to collaborate in a productive manner, as each individual's contribution and performance will impact the evaluation of the group. The evaluations will be based on the group's collective ability to organize the materials and highlight important points as well as the clarity of the presentation and compliance with the time limit. The entire class will be involved in the evaluation process as well as both instructors.

**Commented [Office2]:** Include more details or prompts in this overview that speak directly to expectations for integration. Make it clear that students are drawing from key ideas and concepts from both history and theology/religious studies and that the primary purpose of this project is to demonstrate integration between two diverse disciplinary perspectives. In order to meet SLO #2, included above, students must also be prompted to reflect on the benefit of using an integrated body of knowledge to address their topic.

#### E. Term Paper (10 pages; 20%)

The paper should be a thoughtful and analytical expansion of your oral/visual narrative. If you decide to write on a topic other than the one that your group presentation focuses on, please consult with the instructors about your alternative plan. The instructors are prepared to help during any stage of your writing process, so please make sure that you talk to either one or both of us and get our feedback before you submit your final paper. **The paper is due no later than the day of your final exam.** It will be evaluated on the level of your research, the organization of your materials, the clarity of your account, the effectiveness of your arguments and the general technical quality of your writing.

#### *Grading Scale:*

"Plus" and "minus" grades will be given to the top and bottom three percentage points in each category. For example, if B's range from 80-89%, B+ will be 87-89% and B- will be 80-82%.

#### *Class Schedule and Reading Assignments (subject to adjustments):*

##### Week 1 Course Introduction and General Discussion

Perceptions and Misperceptions: Images of Women in Islamic and Confucian Cultures

Documentary excerpt: *Slaying the Dragon, Reel Bad Arabs: How Hollywood Vilifies a People*

**Week 2 Women in Islamic Texts and Contexts**  
**Islam as Religion and Cultural Islam**

Readings:

Shahab Ahmed, What is Islam? Pp. 5-10 & 57-71  
Amina Wadud, "Islam beyond patriarchy: Through Gender-Inclusive Qur'anic Analysis"  
Jasmine Zine, "Creating a Critical Faith-Centered Space for Anti-Racist Feminism: Reflections on a Muslim Scholar Activist."

Discussion Prompts:

- Shahab Ahmed's discussion on what is Islam includes a question regarding wine. What does he imply in this discussion, and with his reference to Jahangir (the fourth Moghul Emperor), Ibn Sina the great polymath, Nasir ud-Din Tusi, the ethicist? Is he preaching antinomianism or supra-nomianism, or simply pluralism in Islam? Does he intend to say that the *shari'a* is unimportant or that it has no value? Is he suggesting a revision of the *shari'a*?
- What is Amina Wadud's response to the proposition that states patriarchy as an Islamic principle present in the Qur'an? What are the grounds on which Zine bases her arguments for an anti-racist feminism? How do the two authors reflect on and discuss women's agency and subjectivity within an Islamic framework?

**Week 3 Women in Confucian Texts and Contexts**  
**Confucianism as Philosophy, Religion and Ideology in East Asian Tradition**

Readings:

"The Analects for Women"  
Susan Mann, "Grooming a Daughter for Marriage"  
Nolte and Hastings, "The Meiji State's Policy toward Women"

Discussion Prompts:

- How did the "instructions" for women reflect the dominance of a patriarchal system?
- In what ways did the "dowry complex" reveal class as a defining element in women's experiences?
- What was the real intention of Neo-Confucian scholars' advocacy for

women's education – was it for meant to benefit women or to perpetuate the Confucian gender and social hierarchy?

**Week 4 Myths and Realities: Negotiating Conformity and Non-conventionality:**  
**Complexities of Muslim Women**

Readings:

Persepolis

Evelyn Blackwood, "Representing Women: The Politics of Minangkabau Adat Writings"

Discussion Prompts:

- The Islamic Revolution (1979) in Iran, made the veil obligatory for women. How does Satrapi discuss the hijab? What are the implications of donning the veil voluntarily vs. as a state obligation? A religious obligation?
- What are *adat* Minangkabau? How does this matriarchy fit within the Islamic framework?

#### Week 5 **Myths and Realities: Negotiating Conformity and Non-conventionality: Complexities of Confucian Women**

Readings:

Ida Pruitt, *Old Madam Yin*

Shizue Ishimoto, Facing Two Ways: The Story of My Life (excerpts)

Discussion Prompts:

- Provide five examples of Old Madam Yin maintaining tradition and five examples of her embracing change in the early 20<sup>th</sup> century
- What propelled many working-class and rural women into joining the communist movement? What specifically did they do to connect feminism and communism?
- Compare and contrast *Bluestocking*, a Japanese feminist magazine, and *The Suffragist*, an American feminist publication, in terms of their advocacy, emphases and outcomes.

#### Week 6 **Women in Wars and Revolutions**

Readings: *Persepolis*

Salma Yaqoob, "Muslim Women and War on Terror"

Lila Abu-Lughod, "Do Muslim Women Need Saving?"

Discussion Prompts:

- The authors discuss the relationship between cultural forms and power, politics of knowledge and representation. How has the idea of saving Muslim women been used to justify colonialism, war, and other forms of oppression?

#### Week 7 **Women Wars and Revolutions**

The "Comfort Women" during WWII in Asia

Readings:

*Silence Broken* (chapters): "Introduction;" "Slaves of Sex"

One contemporary article on "Comfort Women" of your own selection

Discussion Prompts:

- How did sexism and colonialism intersect to create the sexual slavery of Korean women during WWII?
- What does the long delay in bringing to light the issue of Korean "comfort women" tell us about sexism in international politics?

Women during China's Cultural Revolution: Gender Relations in Maoist China

Readings: Wang Zheng and Bai Di, *Some of Us: Women Growing Up during the Maoist Era* (chapters)

Video excerpt: *Chinese Women from Confucius to Mao*

Week 8 Review and Reflections

**Midterm Exam**

Week 9 **Love and Marriage: Contemporary Experience of Women**

Saskia Wieringa “Portrait of a Women’s Marriage: Between Lesbophobia and Islamophobia”

Kecia Ali “The Necessity for Critical Engagement with Marriage and Divorce Laws”

Documentary Excerpt: Divorce Iranian Style

Discussion Prompts:

- What is the connection between Lesbophobia and Islamophobia in Wieringa’s personal experience as represented in her article about her marriage?
- In her chapter “Progressive Muslims and Islamic Jurisprudence: The Necessity for Critical Engagement with Marriage and Divorce Law” what does the author argue regarding the traditional jurisprudence? How does she substantiate her argument? Give reference to the text and provide examples of the four schools of law. What are the two approaches she rejects? What are the possible shortcomings of her position?

Week 10 **Love and Marriage: Contemporary Experience of Chinese Women**

Polarized Lives – Urban and Rural Chinese Women in the Era of Modernization

Readings:

Richard Burger, *Behind the Red Door: Sex in China*  
(excerpts)

Tan Shen, “Leaving Home and Coming Back: Experiences of Rural Migrant Women”

Video excerpts: *Shanghai Bride*

*China’s Female Millionaires in a Match-making Frenzy*

Documentary: *Small Happiness*

Discussion Prompts:

- How has economic modernization polarized Chinese women? How are gender and class intersected in the midst of economic reforms?
- What constitutes “progress” and what constitutes “regress” in women’s lives?
- Why is modernization a “double-edged sword” for women?
- How have Confucianism and commercialism converged to produce new challenges for women in present-day China?

Week 11 **Work and Family: Contemporary Experiences of Muslim Women**

Readings:

Carolyn Rouse, *Engaged Surrender: African American Women and Islam*

Masooda Bano and Hilary Kalmbach, *Women Leadership and Mosques: Changes in Contemporary Islamic Authority*

Discussion Prompts

- Rouse's book is great evidence of how Muslim women use the discourse of Islam, especially its sacred texts, to negotiate their relationships to other women, and to male Muslim leaders, husbands, mosques, non-Muslim workplaces, and neighborhoods. Women empower themselves, she argues, "by situating a discourse of liberation within the authorized discourse of Islam." What are some of the elements of this grass-root hermeneutics?

Week 12 **Work and Family: Contemporary Experiences of Japanese Women**

"Good Wife and Wise Mother" Revisited – Changes and Continuities

Reading: *Women and Family in Contemporary Japan*

Video: *Working Women: Personal and Social Goals*

Discussion Prompts:

- What are the main similarities and differences between the lives of professional and working-class women in Japan?
- In what ways have "change and continuity" threaded through the experiences of Japanese women since the Meiji era?

Week 13 Presentations **of Interview Findings and Individual Reflections**

Week 14 Thoughts and Reflections

Comparisons and Contrasts: Women in Islam and Confucianism

Week 15 (12/8-10) Integrative Core Project Presentations

Date Submitted: 01/22/19 10:16 pm

# Viewing: **HNRS 365 : Women in Islam and Confucianism**

Last edit: 01/28/19 5:56 pm

Changes proposed by: erb

Other Courses  
referencing this  
courseAs A Banner Equivalent:**HNRS 364 : Women in Islam and Confucianism****In Workflow**

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

**Approval Path**

1. 01/24/19 3:32 pm  
Susannah Stern (susannahstern):  
Approved for HONR Chair
2. 01/28/19 5:56 pm  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

## Contact Person(s)

<b>Name:</b>	<b>E-mail:</b>	<b>Campus Phone:</b>
<b>Erin Fornelli</b>	<b>efornelli</b>	<b>7847</b>

## Effective Term

Fall 2019

## Subject Code

HNRS

## Course Number

365

## Department

Honors (HONR)

## College

College of Arts &amp; Sciences

## Title of Course

Women in Islam &amp; Confucianism

## Catalog Title

Women in Islam and Confucianism

## Credit Hours

4

## Weekly Contact Hours

Lecture: **3**  Lab: 0 Other: 0

## Catalog Course Description

**The interdisciplinary course will provide an analytical framework in which comparisons and contrasts between women in Islamic and Confucian cultures can be made, and it will enable the students to develop an understanding of what it means to live a woman's life in different historical circumstances and social/cultural settings. The course seeks to answer the question of what is intrinsically Islamic with respect to ideas about women and gender, and to distinguish the religious element from socio-economic and political factors in shaping the experiences of women in the Muslim world. Simultaneously, the course also examines the intricate connections between Confucianism and the historical experiences of women in East Asian cultures and societies. Students will be expected to develop a sophisticated understanding of women's agency in navigating the path between tradition and modernization and of their role in changing the Confucian world. This section satisfies 4 units of THRS.**

## Primary Grading Mode

Standard Grading System- Final

## Method(s) of delivery

Lecture

## Faculty Course Workload

**Same as weekly contact hours**

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?

**Advanced Integration**  
**Global Diversity level 1**  
**Theo/Religious Inquiry area**

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:**

**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 has been taught three times prior to the adoption of the new CORE in fall 2017. It is revised to meeting the learning outcomes of several CORE areas.

Approved by Department of Theology and Religious Studies by vote of 11-0-0 on January 22, 2019. ERB

**Supporting  
documents**

**Honors 354365 CORE proposal Women in Islam and Confucianism.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**

**Ronald Kaufmann (kaufmann) (01/28/19 5:56 pm):** Approved HNRS course being submitted for core attributes.

Key: 1216

## Honors 364/365: Women in Islam and Confucianism

### Instructors:

Dr. Bahar Davary (Theology and Religious Studies) [\\_Davary@sandiego.edu](mailto:Davary@sandiego.edu)

Dr. Yi Sun (History) [ysun@sandiego.edu](mailto:ysun@sandiego.edu)

### Course Description:

The interdisciplinary course will provide an analytical framework in which comparisons and contrasts between women in Islamic and Confucian cultures can be made, and it will enable the students to develop an understanding of what it means to live a woman's life in different historical circumstances and social/cultural settings. The course seeks to answer the question of what is intrinsically Islamic with respect to ideas about women and gender, and to distinguish the religious element from socio-economic and political factors in shaping the experiences of women in the Muslim world. Simultaneously, the course also examines the intricate connections between Confucianism and the historical experiences of women in East Asian cultures and societies. Students will be expected to develop a sophisticated understanding of women's agency in navigating the path between tradition and modernization and of their role in changing the Confucian world.

The readings include religious studies and historical texts as well as biographies, memoirs and analytical articles. They contain political, social and religious themes and reflect the contemporary debates regarding the role of women within the society, with a special focus on significant historical changes in the Islamic and Confucian worlds. The various assignments require students to address issues concerning Islam, Confucianism and women comparatively and to engage in a comprehensive analysis of women in these two distinctive cultures from both theological and historical perspectives.

The course will be conducted in a hybrid fashion, combining lectures by the two faculty members and seminar-style discussions and debates among the students. It will be supplemented with visual aids, such as documentaries and movies, as well as co-curricular events, including lectures and forums within the university community.

This Honors class has been team-taught by the same two faculty members three times during the past several years. It has been revised and is now designed to fulfill the learning outcomes of Advanced Integration, Historical Inquiry, FTRI, Critical Thinking and Information Literacy, and Global Diversity (Level I).

### Advanced Integration:

LO # 1 & 2: Students will learn not only to **recognize** but also **articulate** the intrinsic connections between the disciplines -- HISTORY and THRS --through class lectures, discussions, and various assignments.

LO # 3 & 4: Students will be asked to **synthesize** and **apply** the theories, perspectives and scholarly interpretations from both HISTORY and THRS in their research paper and exams.

The Integrative Core Project will require students to examine a particular topic by integrating the analytical approaches of both disciplines and weave their information into a cohesive narrative. Students will be arranged into four-person groups, ideally with two focusing on History and two on THRS analytical approaches. Members of each group will decide on their collective research topic after consulting with both instructors. Subsequently, each member will research on a particular area that is integral to the group project. The oral presentation will be a group endeavor, and it will reflect how the two disciplinary theories have guided their research and led to their respective findings. The oral presentation by each group will be evaluated by their peers as well as the instructors. After fielding questions from the audience and receiving feedback, students will then write their individual term paper which should also evince integrative efforts.

**Sample Exam Questions:**

1. Discuss Confucianism as a governing ideology and social doctrine as well as its impact on the lives of women in traditional Confucian societies. How do Old Madam Yin and Shizue Ishimoto illustrate the intricacies and complexities of experiences of “Confucian women?” Can you draw similarities and differences between these characters and the Muslim women whose work you have read and discussed in the class so far, e.g., Salma Yaqoob, Jasmine Zine, and characters and relationships in Fatima Mernissi’s book.
2. Compare and contrast the experiences of Chinese women during the Cultural Revolution in China and those of Iranian women during Iranian Revolution. You will need to discuss the historical, social, economic and religious contexts in both cases, and explain how your view of Confucianism and Islam have changed as a result of these case studies.
3. Discuss the main tenets of Confucianism as a governing ideology and social doctrine as well as how these tenets and their interpretations have impacted the lives of women in traditional Confucian societies and state policies. Also analyze the historical contexts as well as the complexities of “Confucian women” in light of the coexistence of traditionalism and unorthodoxy in their lives. Finally, provide a brief comparison between these complexities and those found in the experiences of women in Islamic societies.
4. Select a minimum of three subject areas in which meaningful comparisons and contrasts between women in Islamic societies and Confucian societies can be made. Also discuss the similarities and differences in the ways that they have been portrayed in the media and perceived by the general public. If you were making a media production, what would you do to inject some nuance and sophistication into your project?

**Critical Thinking and Information Literacy:**

Students will develop their critical thinking skills through the various assignments that require them to advance logical arguments in analytically sound papers that are grounded in the literatures of both HISTORY and RELIGIOUS STUDIES. They will be asked to seek the expertise of our librarian colleagues, Christopher Marcum and Martha Adkins, liaisons for HIST and THRS, in learning to gather credible information with effective research strategies. Both instructors will work with these reference librarians to ensure that students meet with them regularly as they work on

their written assignments for the class. Students will be expected to use information ethically and legally. Our syllabus will specifically incorporate lectures on information literacy by the two librarians at the start of the semester and mid-semester.

Students will articulate and compare the theories and methods in HISTORY and RELIGIOUS STUDIES, through various assignments. They will identify and formulate questions on the historical and contemporary experiences of women in Islamic and Confucian societies, critique the texts used as assigned readings for the class, and explain and demonstrate the importance of articulating personal opinions vs. drawing conclusions from evidence.

### **Historical Inquiry:**

LO # 1: Students will identify and formulate significant historical questions on important issues such as the impact of Confucianism on women, the connections between feminism and nationalism, the linkage between sexism and colonialism, and the interplay between feminism and socialism. This LO will be met with the assignments of “thinking questions” based on their readings, the research paper, and group presentation project.

LO # 2: Students will conduct effective historical research on women in Confucian and Islamic societies. This LO will be met with the assignment of their research paper and group presentation project.

LO # 3: Students will analyze a range of primary sources, including texts, visual arts, and official documents, articulate their historical context, and use these sources as evidence to support an argument. This LO will be met with class lectures and discussions, assignments of “thinking questions,” midterm and final exams, the research paper, and group presentation project.

LO # 4: Students will weigh competing scholarly interpretations and employ various interpretative strategies, leading to the development of a sophisticated understanding of the historical and contemporary experiences of women in Islamic and Confucian societies. This LO will be met with the assignments of the research paper and group presentation project.

LO # 5: Students will effectively communicate their findings in written and oral form and use their research information ethically and legally. This LO will be met with the assignments of the “thinking questions,” class discussions, and oral presentations at the end of the semester.

### ***THRS learning outcomes***

LO # 1: Students will demonstrate an understanding of the categories, technical vocabulary (e.g., terms, definitions, concepts, distinctions), well-known examples, historical data, etc., essential to the study of Islam and Confucianism.

LO # 2: Students will explain fundamental issues framing the academic study of religion.

LO # 3: Students will construct well-formed written arguments.

FTRI LO #3: Students will demonstrate in-depth knowledge of at least one religious tradition, foundational sacred text, or an important historical and contemporary issue in the study of religion"

Diversity, Inclusion and Social Justice Learning Outcomes (DISJ-level I):

Knowledge-

- 1) Critical Self-reflection: Critically reflect on and describe how you and others have experienced privilege and oppression
- 2) Explain diversity, inclusion, and social justice
- 3) Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation – literature, films, among others.
- 4) Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism or heterosexism to attain equitable outcomes.

Skills-

- 1) Analyze the complexities of diversity, inclusion, and social justice.
- 2) Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

This course is designed to meet the DISJ learning outcomes through its ongoing discussions of social justice, particularly in regard to gender, race, ethnicity, and heteronormativity. The various assignments, including class discussions, self-reflection paper, "thinking questions," exam essays and the analytical paper, will engage the students in a constant process of reflection on women's experiences, and the ways in which various interpretations of Confucian and Islamic traditions affect women and how women have responded or taken part in the process.

The following are some sample questions for in-class discussions or possible quizzes. Please also see the discussion "prompts" based on the readings, as specified throughout the schedule.

1. Cite at least three examples to illustrate the differences between the lives of peasant women and those of the samurai class, as described in Ishimoto's autobiographical essays and the article "The Life Cycle of Farm Women in Tokugawa Japan."
2. Cite three significant factors that contributed to the female activism in the cotton mills during Taisho Japan and explain the main forms of this activism.
3. Discuss the circumstances in which the "comfort houses" were established, the brutalization of the Korean "comfort women" by the Japanese military and analyze the connection between sexual slavery under colonialism.
4. Discuss the intersectionality between gender and class and how it has underscored the experiences of Chinese women during China's economic modernization.
5. What are some of the implications of the colonial/imperial use of the rhetoric of feminism for Muslim women's perception of feminism? How do grass-root Muslim feminisms develop anti-racist feminisms?

6. Discuss heteronormativity within shari'a law and the implications for change within the framework of jurisprudence.

### **Course-Specific Learning Goals:**

#### **Knowledge**

To develop an appreciation of the philosophical and religious foundations of Confucian and Islamic societies  
To foster a sophisticated understanding of the Confucian and Islamic cultures and an appreciation of the power dynamics and challenges that women experience in Confucian and Islamic societies  
To develop the students' critical and analytical skills in dealing with complexities of the culture of the "other"  
To enhance the students' ability to engage in a comparative and comprehensive examination of the two traditions as well as the students' ability to reflect upon the commonalities and differences between the two said cultures and the one that is considered the "norm"

#### **Skills**

To learn and appreciate the use of biographies, memoirs, religious documents and historical literature in rendering effective analyses of cultural and religious traditions  
To develop critical thinking ability in evaluating the reading materials  
To make a clear, concise and effective oral/visual presentation on one's research findings  
To write a research paper that is well researched, analytical, clearly focused and carefully proofread.

#### ***Required Texts:***

Fatima Mernissi, *Dreams of Trespass: Tales of a Harem Girlhood*  
Marjane Satrapi, *The Complete Persepolis*  
Ida Pruitt, *Old Madam Yin*  
Susan Holloway, *Women and Family in Contemporary Japan*

Other selected reading materials are placed on Blackboard.

#### ***Policies:***

**Attendance:** You are required to be present for ALL classes. If you have to miss one, you will need to submit a two-page, single-spaced summary of the materials covered in that particular class. If you have to miss more than three classes due to health issues or university activities, you will also need to provide proper documentation. Please arrive in class on time, as three cases of tardiness count as one absence except for under rare and exceptional circumstances.

**Participation:** Physical presence does not constitute active participation; the latter

involves raising pertinent questions, responding to the instructors' inquiries, and taking part in group/class discussions. You are expected to complete all assigned readings **BEFORE** each class. Engaging in activities unrelated to classroom learning will result in loss of points for participation.

**Electronic Devices:** As the use of laptops and other electronic devices in the classroom for purposes other than note-taking has become a major distraction across campus, we have decided to disallow the use of any electronic devices in our class, except for in rare and exceptional situations, in order to enhance the collective learning experience of the entire class.

**Plagiarism:** You are expected to abide by the University "Academic Integrity" policy. Plagiarism in any form is a very serious matter. It will result in a failing grade for the course, and the matter will be referred to the Dean's Office.

**Late Assignment Submission:** Assignments are due at the start of each class period. Late submission of assignments will not be accepted. Computer-related problems or any other technical issues do not constitute legitimate reasons for late submission. In the case of an absence on the day when an assignment is due, you should submit both the assignment and the two-page summary within a week.

### ***Requirements and Evaluation***

#### **A. Class Participation and Discussions (15%)**

The level of your attendance, participation and contribution to group/class discussions will determine the grade you receive in this category. Please come to class with thoughtful questions based on the assigned readings, especially on days of scheduled discussions. You are required to prepare **two "thinking" questions for each article/chapter and five for each book. These questions should reflect thoughtful and sophisticated understanding of the readings.** You should summarize the key points of the readings in bullet-point format; doing so will also help you study for the exams. These questions should be typed; hand-written ones completed in haste shortly before or during class are not acceptable. Please prepare two hard copies of your questions – one for group/class discussions and the other to be collected by the instructors at the beginning of the class.

#### **B. Midterm Examination (20%) and Final Examination (25%)**

Both exams will be based on the lectures and reading materials from both instructors. They will generally include several identification items and an essay section. A study guide will be provided before each exam. The format for both exams is similar, and the final is not comprehensive (though by the end of the semester you would naturally want to make relevant connections to what you have learned throughout the semester).

Please keep in mind that no make-up exams will be given except in cases of approved absences. In such a case you will need to take the exam immediately upon your return or recovery.

#### **C. Interview and Reflection Paper (10%)**

Later in the semester you will be asked to conduct a personal interview with at least one individual about his/her perceptions of women in Islamic or Confucian societies. Subsequently you will write a four-page reflection paper that incorporates your interview findings and reflect on how gender, class, and ethnicity are often intertwined in the lives of Muslim and Confucian women, and how their experiences can also be compared with those of American women. You are encouraged to draw upon your personal experience when completing this assignment.

#### D. Oral/Visual Presentation (10%)

**Commented [Office1]:** Refer to as Integrative Core Project.

You will be asked to collaborate with several of your classmates to make a visual presentation on a significant topic concerning women in Islam and Confucianism. It could also be on the life of individuals by highlighting their significant role in shaping the experiences of women in a particular society or historical period. The group arrangement will be based on your disciplinary interests. The primary purpose of this project is for you to demonstrate integrative efforts by using the theories, perspective, and analytical approaches of the two academic disciplines. Ideally, each group will consist of two students focusing on History and two on THRS. Members of each group are strongly encouraged to come up with their collective topic and decide on one after consulting with both instructors.

Toward the end of the semester, each group will make a visual presentation of their findings that demonstrate integrative efforts with the use of theories and analyses from both academic disciplines. All students will also be expected to reflect on the benefits of using integrated knowledge when discussing their topic. The sequence of presentations will be based on thematic connections of the topics. Each group presentation should last approximately twenty minutes, including the time for questions from the audience. It is critical for each member of a group to collaborate in a productive manner, as each individual's contribution and performance will impact the evaluation of the group. The evaluations will be based on the group's collective ability to organize the materials and highlight important points as well as the clarity of the presentation and compliance with the time limit. The entire class will be involved in the evaluation process as well as both instructors.

**Commented [Office2]:** Include more details or prompts in this overview that speak directly to expectations for integration. Make it clear that students are drawing from key ideas and concepts from both history and theology/religious studies and that the primary purpose of this project is to demonstrate integration between two diverse disciplinary perspectives. In order to meet SLO #2, included above, students must also be prompted to reflect on the benefit of using an integrated body of knowledge to address their topic.

#### E. Term Paper (10 pages; 20%)

The paper should be a thoughtful and analytical expansion of your oral/visual narrative. If you decide to write on a topic other than the one that your group presentation focuses on, please consult with the instructors about your alternative plan. The instructors are prepared to help during any stage of your writing process, so please make sure that you talk to either one or both of us and get our feedback before you submit your final paper. **The paper is due no later than the day of your final exam.** It will be evaluated on the level of your research, the organization of your materials, the clarity of your account, the effectiveness of your arguments and the general technical quality of your writing.

#### *Grading Scale:*

"Plus" and "minus" grades will be given to the top and bottom three percentage points in each category. For example, if B's range from 80-89%, B+ will be 87-89% and B- will be 80-82%.

#### *Class Schedule and Reading Assignments (subject to adjustments):*

##### Week 1 Course Introduction and General Discussion

Perceptions and Misperceptions: Images of Women in Islamic and Confucian Cultures



Documentary excerpt: *Slaying the Dragon, Reel Bad Arabs: How Hollywood Vilifies a People*

**Week 2 Women in Islamic Texts and Contexts**  
**Islam as Religion and Cultural Islam**

Readings:

Shahab Ahmed, *What is Islam?* Pp. 5-10 & 57-71  
Amina Wadud, "Islam beyond patriarchy: Through Gender-Inclusive Qur'anic Analysis"  
Jasmine Zine, "Creating a Critical Faith-Centered Space for Anti-Racist Feminism: Reflections on a Muslim Scholar Activist."

Discussion Prompts:

- Shahab Ahmed's discussion on what is Islam includes a question regarding wine. What does he imply in this discussion, and with his reference to Jahangir (the fourth Moghul Emperor), Ibn Sina the great polymath, Nasir ud-Din Tusi, the ethicist? Is he preaching antinomianism or supra-nomianism, or simply pluralism in Islam? Does he intend to say that the *shari'a* is unimportant or that it has no value? Is he suggesting a revision of the *shari'a*?
- What is Amina Wadud's response to the proposition that states patriarchy as an Islamic principle present in the Qur'an? What are the grounds on which Zine bases her arguments for an anti-racist feminism? How do the two authors reflect on and discuss women's agency and subjectivity within an Islamic framework?

**Week 3 Women in Confucian Texts and Contexts**  
**Confucianism as Philosophy, Religion and Ideology in East Asian Tradition**

Readings:

"The Analects for Women"  
Susan Mann, "Grooming a Daughter for Marriage"  
Nolte and Hastings, "The Meiji State's Policy toward Women"

Discussion Prompts:

- How did the "instructions" for women reflect the dominance of a patriarchal system?
- In what ways did the "dowry complex" reveal class as a defining element in women's experiences?
- What was the real intention of Neo-Confucian scholars' advocacy for

women's education – was it for meant to benefit women or to perpetuate the Confucian gender and social hierarchy?

**Week 4 Myths and Realities: Negotiating Conformity and Non-conventionality:**  
**Complexities of Muslim Women**

Readings:

Persepolis

Evelyn Blackwood, "Representing Women: The Politics of Minangkabau Adat Writings"

Discussion Prompts:

- The Islamic Revolution (1979) in Iran, made the veil obligatory for women. How does Satrapi discuss the hijab? What are the implications of donning the veil voluntarily vs. as a state obligation? A religious obligation?
- What are *adat* Minangkabau? How does this matriarchy fit within the Islamic framework?

#### Week 5 **Myths and Realities: Negotiating Conformity and Non-conventionality: Complexities of Confucian Women**

Readings:

Ida Pruitt, *Old Madam Yin*

Shizue Ishimoto, Facing Two Ways: The Story of My Life (excerpts)

Discussion Prompts:

- Provide five examples of Old Madam Yin maintaining tradition and five examples of her embracing change in the early 20<sup>th</sup> century
- What propelled many working-class and rural women into joining the communist movement? What specifically did they do to connect feminism and communism?
- Compare and contrast *Bluestocking*, a Japanese feminist magazine, and *The Suffragist*, an American feminist publication, in terms of their advocacy, emphases and outcomes.

#### Week 6 **Women in Wars and Revolutions**

Readings: *Persepolis*

Salma Yaqoob, "Muslim Women and War on Terror"

Lila Abu-Lughod, "Do Muslim Women Need Saving?"

Discussion Prompts:

- The authors discuss the relationship between cultural forms and power, politics of knowledge and representation. How has the idea of saving Muslim women been used to justify colonialism, war, and other forms of oppression?

#### Week 7 **Women Wars and Revolutions**

The "Comfort Women" during WWII in Asia

Readings:

*Silence Broken* (chapters): "Introduction;" "Slaves of Sex"

One contemporary article on "Comfort Women" of your own selection

Discussion Prompts:

- How did sexism and colonialism intersect to create the sexual slavery of Korean women during WWII?
- What does the long delay in bringing to light the issue of Korean "comfort women" tell us about sexism in international politics?

Women during China's Cultural Revolution: Gender Relations in Maoist China

Readings: Wang Zheng and Bai Di, *Some of Us: Women Growing Up during the Maoist Era* (chapters)

Video excerpt: *Chinese Women from Confucius to Mao*

Week 8 Review and Reflections

**Midterm Exam**

Week 9 **Love and Marriage: Contemporary Experience of Women**

Saskia Wieringa “Portrait of a Women’s Marriage: Between Lesbophobia and Islamophobia”

Kecia Ali “The Necessity for Critical Engagement with Marriage and Divorce Laws”

Documentary Excerpt: Divorce Iranian Style

Discussion Prompts:

- What is the connection between Lesbophobia and Islamophobia in Wieringa’s personal experience as represented in her article about her marriage?
- In her chapter “Progressive Muslims and Islamic Jurisprudence: The Necessity for Critical Engagement with Marriage and Divorce Law” what does the author argue regarding the traditional jurisprudence? How does she substantiate her argument? Give reference to the text and provide examples of the four schools of law. What are the two approaches she rejects? What are the possible shortcomings of her position?

Week 10 **Love and Marriage: Contemporary Experience of Chinese Women**

Polarized Lives – Urban and Rural Chinese Women in the Era of Modernization

Readings:

Richard Burger, *Behind the Red Door: Sex in China*  
(excerpts)

Tan Shen, “Leaving Home and Coming Back: Experiences of Rural Migrant Women”

Video excerpts: *Shanghai Bride*

*China’s Female Millionaires in a Match-making Frenzy*

Documentary: *Small Happiness*

Discussion Prompts:

- How has economic modernization polarized Chinese women? How are gender and class intersected in the midst of economic reforms?
- What constitutes “progress” and what constitutes “regress” in women’s lives?
- Why is modernization a “double-edged sword” for women?
- How have Confucianism and commercialism converged to produce new challenges for women in present-day China?

Week 11 **Work and Family: Contemporary Experiences of Muslim Women**

Readings:

Carolyn Rouse, *Engaged Surrender: African American Women and Islam*

Masooda Bano and Hilary Kalmbach, *Women Leadership and Mosques: Changes in Contemporary Islamic Authority*

Discussion Prompts

- Rouse's book is great evidence of how Muslim women use the discourse of Islam, especially its sacred texts, to negotiate their relationships to other women, and to male Muslim leaders, husbands, mosques, non-Muslim workplaces, and neighborhoods. Women empower themselves, she argues, "by situating a discourse of liberation within the authorized discourse of Islam." What are some of the elements of this grass-root hermeneutics?

Week 12 **Work and Family: Contemporary Experiences of Japanese Women**

"Good Wife and Wise Mother" Revisited – Changes and Continuities

Reading: *Women and Family in Contemporary Japan*

Video: *Working Women: Personal and Social Goals*

Discussion Prompts:

- What are the main similarities and differences between the lives of professional and working-class women in Japan?
- In what ways have "change and continuity" threaded through the experiences of Japanese women since the Meiji era?

Week 13 Presentations **of Interview Findings and Individual Reflections**

Week 14 Thoughts and Reflections

Comparisons and Contrasts: Women in Islam and Confucianism

Week 15 (12/8-10) Integrative Core Project Presentations

Date Submitted: 12/06/18 5:28 pm

Viewing: **MUSC 140 : Music in World Cultures**

Last approved: 05/08/17 3:12 am

Last edit: 12/07/18 10:50 am

Changes proposed by: dharnish

Catalog Pages  
referencing this  
course[Music](#)[Music \(MUSC\).](#)Programs  
referencing this[MIN-MUSC: Music Minor](#)[BA-LIBS: Liberal Studies Major](#)

Contact Person(s)

Name:	E-mail:	Campus Phone:
David Harnish	dharnish	4128

Effective Term

Fall 2019

Subject Code

MUSC

Course Number

140

Department

Music (MUSC)

College

College of Arts &amp; Sciences

Title of Course

Music in World Cultures

Catalog Title

Music in World Cultures

Credit Hours

3

Weekly Contact  
Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course  
Description

This course explores **and compares** music as an aspect of human culture focusing on selected non-Western music styles from **around Asia, Africa, and the world. Americas.** It **includes socio-musical stories of difference** ~~examines broad historical, cultural, and the~~ **relationships of music, diversity** ~~social contexts of music~~ **and political oppression and resistance, and dismantles stereotypes of non-Euro-American peoples. contributes to cross-cultural understanding.** **We examine broad historical, cultural, and social contexts of music and cross-cultural understanding while highlighting music performance in contexts of power dynamics and social justice.** Students study local, regional, national and global values of music; become familiar with traditional, religious, folk, art, and popular musical styles of several countries; **analyze music in diverse world music contexts; contextualize music and social action; and** acquire active listening skills **and** ~~and~~ a mastery of **music and cultural studies** ~~music~~ terms. They **consider world issues** ~~examine the roles of~~ **class the media, politics, religion, gender, and privilege** ~~popular trends on expressive culture,~~ and explore the **roles** ~~interdisciplinary nature of~~ **the media, politics, religion, gender, social order, music and popular trends on expressive culture, the connections between the arts** and **discover the interdisciplinary nature of music and the intersectionality of the arts, human agents and values, and social justice in a global context.** ~~values.~~

Primary Grading  
Mode

Standard Grading System- Final

## In Workflow

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

## Approval Path

1. 12/06/18 5:30 pm  
David Harnish (dharnish):  
Approved for MUSC Chair

## History

1. May 8, 2017 by  
David Harnish (dharnish)

Other Grading Mode(s)

Auditing Permitted

Other Grading Mode(s)

Pass/Fail Grading System

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?

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?

Artistic 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:
Music - MUSC
Music with Emphasis - MUS3
Music, Comprehensive - MUS2
Music, General - MUS1

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** ~~7~~ No: 0 Abstain: 0

Rationale: MUSC 140 current receives EARI. This proposal is for the course to receive FDG1.

Supporting documents [\*\*FDGI MUSC 140 syllabus-core.pdf\*\*](#)  
[\*\*MUSC 140 FDGI Assignments.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: 1840

**MUSC 140: MUSIC IN WORLD CULTURES**  
**Camino Hall 153**  
**Tuesday/Thursday 4:00-5:20 pm, Fall 2019**

Professor: Dr. David Harnish  
dharnish@sandiego.edu  
Office hours: 11-12:30 T/F

**Course Description and Objectives**

This course explores and compares music as an aspect of human culture focusing on selected non-Western music styles from around the world. It includes socio-musical stories of difference and the relationships of music, diversity and political oppression and resistance, and dismantles stereotypes of non-EuroAmerican peoples. We examine broad historical, cultural, and social contexts of music and cross-cultural understanding while highlighting music performance in contexts of power dynamics and social justice. Students study local, regional, national and global values of music; become familiar with traditional, religious, folk, art, and popular musical styles of several countries; analyze music in diverse world music contexts; contextualize music and social action; and acquire active listening skills and a mastery of music and cultural studies terms. They consider world issues of class and privilege and explore the roles of the media, politics, religion, gender, social order, and popular trends on expressive culture, and discover the interdisciplinary nature of music and the intersectionality of the arts, human agents and values, and social justice in a global context.

**Learning Outcomes**

Students,

- Acquire listening skills; knowledge of world music, cultural difference, colonialism and postcolonialism, and world cultures; and a vocabulary to discuss music, social class, and master and counter narratives
- Develop an intellectual competence to articulate music elements and contexts of music-making in specific countries, within regions, and for humankind in general,
- Acquire an ability to express verbally and in writing their ideas about music culture and intersectionality,
- Critically reflect on systems of oppression and privilege in the localized use of both traditional and global popular forms by marginalized world communities in pursuit of social justice
- Acquire critical self-reflection about their own music, their families', and those of their country, and within continua of sociopolitical or economic privilege and oppression
- Examine critically colonial and postcolonial formations, mass media/global forces, and the cultural value systems and identities of diverse peoples and communities
- Develop a grasp of the impacts of globalization and of the relationship of music with religion, politics, gender, sexualities, class, identity and ethnicity, and the skills to coherently discuss in class and write about these subjects.

**Required Texts/Recordings**



*Worlds of Music*, 3<sup>rd</sup> ed., shorter version, edited by Jeff Todd Titon (book and recordings online)

### **Course Requirements and Policies**

- 1) Regular attendance and participation. You must come to class to do well in the course. Material on the exams often comes from class lectures and not from the book. Students missing classes (or arriving late or leaving early) will be penalized; after 2 absences, one point is deducted from your grade for every absence.
- 2) Timely completion of assignments and exams. Late assignments will be penalized. Makeup exams will only be granted for provable medical or family emergencies.
- 3) All Academic Integrity standards are expected. Violations of the Honor Code, including plagiarism and cheating, will be reported to the Dean's office and may result in a grade reduction on an assignment or a failed grade in the class.
- 4) All cell phones and electronic devices must be turned OFF for the entire class. Laptops may be used for taking notes only. Any use of computer or other electronic devices that are distracting to the instructor or to other students may result in immediate dismissal from the classroom.
- 5) Please check your USD accounts and Blackboard regularly for updates and memos.

### **Assignments and Evaluation**

Graded materials include written assignments, a group presentation, exams and unannounced quizzes. There are a total of 100 points in the course. The points are added from student performances on the assignments and exams as indicated below.

Exams	60 points total
Midterm	30 pts.
Final Exam	30 pts.
Written Assignments	40 points total
Music Worlds Reflection	10 pts.
Personal/ritual music paper	5 pts.
Concert Review	15 pts.
Group Project	10 pts.
Pop Quizzes	2 pts each (as needed; Note, these can be counted as extra credit or can penalize students not keeping up or who are absent)
TOTAL POSSIBLE POINTS	100
A	90-100 points (A- 90-92.5)
B	80-90 (B+ 87.5-89.75; B- 80-82.5)
C	73-77 pts. (C+ 77.5-79.75; C- 70-72.5)
D	63-67 pts. (D+ 67.5-69.75; D- 60-62.5)

## **Writing Assignments (Music World Paper; Personal Ritual Music Paper; Concert Review Paper; Group Project)**

**1. Music Worlds Reflection.** Write an essay reflecting on your music experiences AND your family's experiences with music. Include how you and your family have valued music (how it has been used, what styles of music or artists you have listened to; have your preferences changed?) and also any training or performance experience you and/or your family have had, highlighting privilege and oppression economically, in lifestyle (religion, ethnicity, class, values), and in access, choice, and encounter with music and musical scenes. Conduct an ethnography/interview a family member – preferably a grandparent (secondarily a parent) – and ask them about their background or experience with music (e.g., What music did they listen to when growing up? Did their preferences change? What shaped their preferences? Did they have access to instruments, singing, or music study?). What were/are their and your musical worlds like? 4-5 pages, double-spaced in a medium 12 size-font. Papers due 2/17

**2. Personal/Ritual Music Paper.** Write a shorter paper on the rituals (weddings, birthdays, funerals, religious services, major sporting events, etc.) – or a single ritual – and the use of music you've seen in your life at those occasions, in connection to the sociocultural contexts and sociopolitical positions of those families and events. 3 pages, double-spaced, medium 12-size font. Due 2/19

**3. Concert Review Essay.** This involves attending, observing, experiencing, and taking notes on a concert of the following styles of music: “world,” global/traditional, world pop, folk, blues, jazz, etc. - and to act as an ethnographer. The main objectives are: 1) to provide an intelligent discussion of the music performed, relating what you hear to ideas and materials covered in class (e.g., the type of music played, the specific pieces played, instruments used, discussion of music elements, etc.), position of enforcement of social order or opposing the order or promoting social justice; 2) to discuss and evaluate the performance itself and the context in which it was played (e.g., Who were the musicians? What social order (hierarchies, racial or gender inequities, positionalities) on stage? How well was the music played? Who were the audience? Was there audience interaction? What were the gender and racial makeups? What were the political or social justice implications? Was the venue an appropriate context for a performance of this kind of music? Dress and level of formality, the types of social and political values presented, etc.), 3) to assess the concert based upon your personal reactions to it. This involves discussing not only whether or not you enjoyed the concert, but a thoughtful analysis of why you like or did not like it, and the event's promotion of order (hierarchies, equity, gender, sexuality, resistance). Did the performance and concert achieve their goals? You must staple a signed concert program or ticket stub to the back of the last page of the report. 5 pages double-spaced using a medium 12 size-font. Due within two week of the event. Last day to submit: 5/14.

**4. Group project.** Students will break into six groups of 6-7 people and address music in a particular culture or country, or a particular style cross-culturally promoting social justice or resistance. The group should include analyses and descriptions of styles present (traditional, religious, folk, popular, etc., and the instruments and transmission [learning]), the histories and

music elements involved, and address problems of globalization, modernization, politics or colonization/postcolonization, and censorship (and/or ethnic, class or religious tension; gender and/or music history, function, etc.). Each group member must complete one task and the group will together write a research paper outlining the group's position and present their findings to the class. The final paper should be co-written (submitted together, identifying who wrote particular parts), use citations in the text (w/bibliography) and 8-10 pages in length. Film or audio clips can supplement the project). Presentations 4/30 and 5/5; group papers due 5/7.

**Rubrics for Writing.** The Learning Outcomes are linked to the Writing Assignments and to your grade in the class. I expect that your assignments will be well organized, will present a thesis (an idea expressed in one or a few sentences that explains what the paper will be about that will be demonstrated in the paper), and will include good grammar/writing (no typos, complete sentences, etc.). I will grade your writing based on these rubrics. Please include introductions and conclusions for all written assignments, use citations when appropriate (all styles are acceptable; just be consistent), and synthesize material to express your own creative ideas.

### **Tentative Schedule (subject to change)**

Week 1: (1/27)	Exploring world music, global diversity, and the course Reading for 1/29 (and 2/4): Chapter 1, pp. 1-34
Week 2: (2/3-5)	Music Culture: Native American musics Reading for 2/3: Concluding Chapter 1, pp. 1-34 Reading for 2/5: Chapter 2, pp. 35-43
Week 4: (2/10-12)	Musics of Africa Reading for 2/10: Chapter 3, pp. 67-72 (Music Worlds papers due) Reading for 2/12: Chapter 3: pp. 72-91 (Ritual music papers due)
Week 5: (2/17-19)	Musics of Africa, continued Reading for 2/24: Chap. 3, pp. 91-106 Reading for 2/26: Chap 4, pp. 107-117
Week 3: (2/24-26)	Musics of Brazil Reading for 2/10: Chapter 2, pp. 43-63 Reading for 2/12: Chapter 2, pp. 64-65
Week 6: (3/3-5)	Caribbean and African American musics Reading for 3/3: Chap. 4, pp. 117-127 Reading for 3/5: Chap. 4, pp. 127-141
Week 7: (3/10-12)	Review for Midterm (3/10); Midterm exam (3/12)
Week 8: (3/17-19)	Musics of India Reading for 3/17: Chap. 6, pp. 179-187 Reading for 3/19: Chap 6, pp. 187-201

- Week 9: (3/24-26) Musics of India, continued; Musics of Indonesia  
Reading for 3/24: Chap. 6, pp. 201-211  
Reading for 3/26: Chap. 7, pp. 213-220
- Week 10: (3/31-4/2) Easter/Spring Break
- Week 11: (4/7-9) Musics of Indonesia  
Reading for 4/7: Chap 7, pp. 220-235  
Reading for 4/9: Chap. 7, pp. 235-238
- Week 12: (4/14-16) Musics of Indonesia; Musics of East Asia/China  
Reading for 4/14: TBA  
Reading for 4/16: Chap. 8, pp. 241-261
- Week 13: (4/21-23) Musics of East Asia/China  
Reading for 4/21: Chap 8, pp. 261-275  
Reading for 4/23: Chap. 8, pp. 275-76
- Week 14: (4/28-30) Musics of the Arab World  
Reading for 4/28: Chap. 10, pp. 317-330  
Reading for 4/30: Chap. 10, pp. 330-339; Group A projects
- Week 15: (5/5-7) 5/5: Group Projects B  
5/7: Review for Final (Concert review & Group Projects papers due)
- Week 16: (5/14) FINAL EXAM, Thursday 5/14, 5-7 pm

## Select Assignments in MUSC 140 demonstrating FDGI Outcomes

**Music Worlds Reflection.** Write an essay reflecting on your music experiences AND your family's experiences with music. Include how you and your family have valued music (how it has been used, what styles of music or artists you have listened to; have your preferences changed?) and also any training or performance experience you and/or your family have had, highlighting privilege and oppression economically, in lifestyle (religion, ethnicity, class, values), and in access, choice, and encounter with music and musical scenes. Conduct an ethnography/interview a family member – preferably a grandparent (secondarily a parent) – and ask them about their background or experience with music (e.g., What music did they listen to when growing up? Did their preferences change? What shaped their preferences? Did they have access to instruments, singing, or music study?). What were/are their and your musical worlds like? 4-5 pages, double-spaced in a medium 12 size-font. Papers due 2/17

*The Music Worlds Reflection advances students' knowledge of self and other, in this case an elder in their family with generational, privilege and often gender divisions, and emphasizes conceptual, reflective, and relational understanding. This reaching out and reflexivity via critical self-reflection represents the Knowledge Goal under Student Learning Outcomes, and also align with inclusion, relevance of personal experience, and distinguishing multiple narratives. The Reflection project follows the "Critical Self Reflection" rubric and some complexities of DISJ,, embodies SLO 5, and requires SLO 1, 2 and 3 for a successful project.*

**Concert Review Essay.** This involves attending, observing, experiencing, and taking notes on a concert of the following styles of music: "world," global/traditional, world pop, folk, blues, jazz, etc. - and to act as an ethnographer. The main objectives are: 1) to provide an intelligent discussion of the music performed, relating what you hear to ideas and materials covered in class (e.g., the type of music played, the specific pieces played, instruments used, discussion of music elements, etc.), position of enforcement of social order or opposing the order or promoting social justice; 2) to discuss and evaluate the performance itself and the context in which it was played (e.g., Who were the musicians? What social order (hierarchies, racial or gender inequities, positionalities) on stage? How well was the music played? Who were the audience? Was there audience interaction? What were the gender and racial makeups? What were the political or social justice implications? Was the venue an appropriate context for a performance of this kind of music? Dress and level of formality, the types of social and political values presented, etc.); 3) to assess the concert based upon your personal reactions to it. This involves discussing not only whether or not you enjoyed the concert, but a thoughtful analysis of why you like or did not like it, and the event's promotion of order (hierarchies, equity, gender, sexuality, resistance). Did the performance and concert achieve their goals? You must staple a signed concert program or ticket stub to the back of the last page of the report. 5 pages double-spaced using a medium 12 size-font. Due within two week of the event. Last day to submit: 5/14.

*The Concert Review Essay cultivates Critical Reflections, including aspects of privilege and oppression; awareness and articulations of DISJ elements and synthesis of intersecting axes of self, other, and group, all within performances of values, identities, and lifeway; and fosters articulations and explanations of DISJ and identity categories. The Essay embodies parts of all Student Learning Outcomes, though particularly SLO 3, 4, 5, 6, and especially 7.*



# New Course Proposal

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

## Viewing: THRS 125 : Black Atlantic Religious History

Last edit: 01/28/19 7:22 pm

Changes proposed by: jcalloway

### 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

Programs referencing this course

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

Other Courses referencing this

[In The Catalog](#)[Prerequisites:](#)

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 &amp; Religious Studies (THRS)

College

College of Arts &amp; 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?

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](#)

## 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

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](mailto: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 (DLDRC) by calling (619) 260-4655 or by consulting their webpage at [www.SanDiego.edu/disability](http://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](http://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/](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?

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

Contact Person(s)	<table border="1"> <thead> <tr> <th>Name:</th> <th>E-mail:</th> <th>Campus Phone:</th> </tr> </thead> <tbody> <tr> <td><b>Erin Fornelli</b></td> <td><b>efornelli</b></td> <td><b>7847</b></td> </tr> </tbody> </table>	Name:	E-mail:	Campus Phone:	<b>Erin Fornelli</b>	<b>efornelli</b>	<b>7847</b>
Name:	E-mail:	Campus Phone:					
<b>Erin Fornelli</b>	<b>efornelli</b>	<b>7847</b>					
Effective Term	Fall 2019						
Subject Code	HNRS Course Number 350						
Department	Honors (HONR)						
College	College of Arts & Sciences						
Title of Course	<b>Integration and Innovation</b> <del>Cultural Const of Motherhood</del>						
Catalog Title	<b>Integration and Innovation in Disability Studies</b> <del>Cultural Const of Motherhood</del>						
Credit Hours	<b>4</b> <del>3-4</del>						
Weekly Contact Hours	Lecture: <b>3</b> <del>0</del> Lab: 0 Other: 0						
Catalog Course Description	<p><b>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.</b></p>						
Primary Grading Mode	Standard Grading System- Final						
Method(s) of delivery	<b>Research</b> Lecture						
<b>Seminar Exam/Paper Paper</b>							
Faculty Course Workload	<b>Same as weekly contact hours</b>						

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](mailto: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.)

<b><u>Week</u></b>	<b><u>Readings Due</u></b>	<b><u>Topic</u></b>
<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
<b>Final Exams</b>		<b>Final Reflections</b>

## 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](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](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)

	<b>Advanced</b>	<b>Adequate</b>	<b>Moderately Adequate</b>	<b>Inadequate</b>	<b>Score</b>
<b>Organization</b>	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.	
<b>Synthesis</b>	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.	
<b>Application</b>	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.	
<b>Writing Style</b>	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.	

	<b>Advanced</b>	<b>Adequate</b>	<b>Moderately Adequate</b>	<b>Inadequate</b>	<b>Score</b>
<b>Organization</b>	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.	
<b>Synthesis &amp; Application</b>	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.	
<b>Language</b>	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.	
<b>Delivery</b>	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.	
<b>Visual Aids</b>	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

### 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

Programs referencing this course

[BA-SPAN: Spanish Major](#)

#### 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:

<b>Majors/Minors/Concentrations:</b>
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**



Date Submitted: 10/03/18 3:13 pm

Viewing: **THRS 361 : Jesus and Justice****Christian Understanding of the Human Person**

Last edit: 11/11/18 6:12 am

Changes proposed by: karenteel

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:****Karen  
Teel****karenteel@sandiego.edu****4048**

Effective Term

Fall 2019

Subject Code

THRS

Course Number

361

Department

Theology &amp; Religious Studies (THRS)

College

College of Arts &amp; Sciences

Title of Course

**Jesus and Justice** ~~Human Person~~

Catalog Title

**Jesus and Justice** ~~Christian Understanding of the Human Person~~

Credit Hours

3

Weekly Contact  
HoursLecture: **3** ~~0~~

Lab: 0

Other: 0

Catalog Course  
Description

A **critical investigation** ~~theological exploration~~ of the **person meaning** and **ministry dignity** of **Jesus** ~~human persons~~ in **light** ~~terms of~~ **Scripture, the Christian tradition, their relationships to God and contemporary concerns.** ~~to creation.~~ **Emphasis on how members of groups traditionally underrepresented in society interpret Jesus' life and message. Students may not receive credit for taking both THRS 360 and THRS 361.**

Primary Grading  
Mode

Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Other Grading Mode(s)

Legacy

Method(s) of  
delivery

Lecture

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. 11/06/18 2:11 pm  
Emily Reimer-Barry (erb):  
Approved for THRS Chair
2. 12/12/18 12:40 am  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

Is this course cross-listed?

No

Prerequisites?

THRS **110** ~~114, 116, 119,~~ 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 202 or THRS 203 or THRS 231 or THRS 232** ~~consent of instructor.~~

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?

~~Theology and Religious Studies~~  
**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: GR, UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College  
Restrictions:

Student Attribute  
Restrictions:

Enter the vote of the Department on this course:

Yes: **16** No: **0** Abstain: **0**

Rationale:

THRS 361, "Jesus and Justice," is intended as a "DISJ version" of THRS 360, "Who Is Jesus?" It expands THRS's Diversity offerings. It will fulfill advanced DISJ and FTRI core requirements and count for credit toward the THRS major and minor. It does not affect other departments' curricula.

Supporting  
documents

[Jesus Syllabus THRS 361 3 Oct 2018.doc](#)  
[Thesis Paper Assignment THRS 361 F19.doc](#)  
[Midterm Exam THRS 361 F19.doc](#)  
[Midterm Essays and Rubrics THRS 361 F19.doc](#)  
[Final Exam THRS 361 F19.doc](#)

## Impact

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

THRS 361, "Jesus and Justice," is intended as a "DISJ version" of THRS 360, "Who Is Jesus?" It expands THRS's Diversity offerings. It will fulfill advanced DISJ and FTRI core requirements and count for credit toward the THRS major and minor. It does not affect other departments' curricula.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer  
Comments

**Emily Reimer-Barry (erb) (11/06/18 2:10 pm):** THRS department voted unanimously in favor of this course in 11-6-18 with vote of 16-0-0.  
**Ronald Kaufmann (kaufmann) (11/11/18 6:12 am):** All DISJ level 2 courses require a level 1 DISJ course as an enrollment requirement. It isn't necessary to include this information explicitly in the prerequisites for courses that carry FDD2 or FDG2.

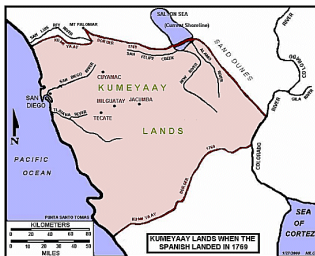
Key: 2453



## JESUS AND JUSTICE

Karen Teel, PhD  
Associate Professor, Theology and Religious  
Studies; Affiliated Faculty, Ethnic Studies  
Office: Maher 294  
Office Phone Number: 619-260-4048 (land line)  
E-mail (the best way to reach me):  
karenteel@sandiego.edu

THRS 361  
University of San Diego, Fall 2019  
[Time, Location]  
Course Website: Log in at [ole.sandiego.edu](http://ole.sandiego.edu)  
Office Hours (changes will be announced in  
class): [hours];  
additional times available by appointment



Map: [www.kumeyaay.info](http://www.kumeyaay.info)

### Land Acknowledgment

*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 DESCRIPTION

### USD Catalog Description

A critical investigation of the person and ministry of Jesus in light of Scripture, the Christian tradition, and contemporary concerns. Emphasis on how members of groups traditionally underrepresented in society interpret Jesus' life and message. Students may not receive credit for taking both THRS 360 and THRS 361.

Prerequisites: any lower-division FTRI course; any level 1 DISJ course.

### Elaboration

In this course, we will focus our exploration of the meaning and significance of Jesus around the question, "Who is Jesus?" Through careful textual study and discussion, we will explore how Christians past and present have understood Jesus. We will investigate questions of power and privilege in Christianity and society, prioritizing views of Jesus that arise from members of underrepresented groups in the United States, especially various racial/ethnic groups. This is an academic course requiring reading, writing, and critical analysis; students need not identify as Christians to succeed in it. This course fulfills the upper-division FTRI and the FDD2 core requirements.

**CORE AND PROGRAM LEARNING OUTCOMES.** This course addresses the FTRI, DISJ, and THRS outcomes listed below. [Included for reference; to be deleted from actual course syllabus]

- I. *Theological & Religious Inquiry (FTRI), upper division:* FTRI LO #3: Students will demonstrate in depth knowledge of at least one religious tradition, foundational sacred text, or important historical or contemporary issue in the study of theology or religion.
- II. *Diversity, Inclusion and Social Justice, Level 2, Domestic (FDD2).* Outcomes:
  1. Critical self-reflection
  2. Explain diversity, inclusion, and social justice
  3. Analyze the complexities of diversity, inclusion, and social justice
- III. *Theology & Religious Studies Program (THRS)*
  1. Students will demonstrate an understanding of the categories, technical vocabulary (e.g., terms, definitions, concepts, distinctions), well-known examples, historical data, etc., essential to the relevant subject matter.
  2. Students will explain fundamental issues framing the academic study of religion.
  3. Students will construct well-formed written arguments.

#### **COURSE LEARNING OUTCOMES WITH ALIGNMENT**

Students who successfully complete this course will be able to

1. explain who Jesus was in the context of his own time and religious tradition, including the power dynamics that shaped his society. (FTRI LO #3, THRS LO #1)
  - Assessment: Midterm Exam Essay Question
2. describe the gospel of Luke's portrayal of Jesus, including how both powerful and marginalized people interact with Jesus in this gospel. (FTRI LO #3, THRS LO #1)
  - Assessment: Midterm Exam Essay Question
3. describe the Nicene-Constantinopolitan and Chalcedonian claims about Jesus, as well as how Christians through the centuries have interpreted and reformulated these claims from their specific social locations. (FTRI LO #3, DISJ LO #3, THRS LO #1)
  - Assessment: Final Exam Short-answer and Essay Questions
4. compare US Christian views of Jesus from various racial/ethnic perspectives, explaining salient similarities and differences with reference to issues of power and privilege and analyzing how elements of social location including race, religion, and nationality shape these views. (FTRI LO #3, DISJ LO #2, THRS LOs #2 & 3)
  - Assessment: Thesis Paper; Final Exam Short-answer Questions
5. identify elements of their own social location and discuss their own experiences of privilege and oppression with respect to race, religion, and/or nationality. (DISJ LO #1)
  - Assessment: Thesis Paper; Midterm Short-answer #2; Final Short-answer #1

## REQUIREMENTS

*Course Texts.* You must bring readings to class on the day they are assigned.

1. Readings available in PDF format (in four separate files) on the course website. You are required to bring the assigned readings to class for reference.
2. Bible (including Jewish & Christian scriptures), in a translation suitable for academic study. These include *New American Bible* (NAB), *New Revised Standard Version* (NRSV), and *New International Version* (NIV). Unsuitable translations include *King James Version* (KJV), *Reader's Digest Bible*, and paraphrase versions such as *The Message* or *The Living Bible*.

### *Participation*

Participation is worth 20% of the course grade.

### *Thesis Paper*

Students will write a thesis paper reflecting on how their own social location shapes their experience of reading two or more course texts by authors with significantly different social locations. Detailed instructions will be provided for this assignment. (LOs #4 and 5)

### *Examinations*

Two exams will be given, a midterm and a final. Exams test knowledge from all aspects of the course, including readings, lectures, and in-class work. Note that while the content of the readings is *not* always discussed in class, mastery of this material is part of the coursework and will be tested. (LOs #1, 2, 3, 4)

## POLICIES AND NOTIFICATIONS

### *Academic Integrity Policy*

I take academic honesty very seriously and report all offenses to USD administration. 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, and plagiarism, read the Academic Integrity Policy at: <http://catalogs.sandiego.edu/undergraduate/academic-regulations/integrity-scholarship/>.

### *Electronics Policy*

To encourage us to give our full attention to our learning and to one another, this class is a personal-screen-free space. Please turn off and stow laptops, cell phones, tablets, etc. for the duration of each session. Exception: e-readers are allowed for referencing course readings only. Check with me if you need to request another exception to this policy.

### ***Disability and Learning Differences Policy***

Any student planning to request accommodations for a disability or learning difference is encouraged to meet with me in office hours during the first two weeks of class. You will also need to contact the Disability and Learning Difference Resource Center (DLDRC, Serra Hall, Room 300) to ensure timely and appropriate accommodations. Once you have documentation, it is your responsibility to arrange for special testing circumstances (e.g. extended time, use of computer or dictionary, private space) at least 14 days in advance of any exam for which special circumstances are required. Only students with appropriate documentation will be given permission to record class sessions. Please direct any questions about these policies to the DLDRC by calling (619) 260-4655 or consulting [www.SanDiego.edu/disability](http://www.SanDiego.edu/disability).

### ***Athletics Policy***

USD's athletics program is a source of pride for our whole campus community, and I welcome athletes in my classes. USD holds student athletes to the same standards of academic excellence maintained for all undergraduate students. In keeping with USD's "Missed Class Policy for Student Athletes," student-athletes in this course are not authorized to miss class to attend practice sessions (NCAA Rule 17.1.6.6.1), nor are they authorized to miss class prior to two 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 course material covered during the missed session(s). Please provide me with a copy of the "travel letter" issued by Athletics by the end of our first week of class so that we can plan for any conflicts between the course schedule and your travel schedule. It also helps me if you remind me of an upcoming absence on the class day before.

### ***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](http://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 USD's Title IX coordinator so that we ensure that you get the support you need. You can request *confidential* assistance at the Counseling Center, Serra 300 (no cost to students).

### ***Trigger Warning***

This course explores complex issues including race, religion, nationality, and other social dynamics involving power and oppression. If you anticipate that specific material is likely to be emotionally challenging for you, I would be happy to discuss any concerns you may have before the subject comes up in class. Likewise, if you wish to discuss your personal reactions to course material, either with the class or with me individually afterwards, I welcome such discussions as an appropriate part of our coursework.

If you should 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 and/or see me individually to discuss the situation.

## GRADING

*Grading Scale:* A 93–100%, A- 90–92.99%, B+ 87–89.99%, B 83–86.99%, B- 80–82.99%, etc.

The final grade is calculated as follows:

- Participation: 20%
- Thesis Paper: 20%
- Midterm Exam: 30%
- Final Exam: 30%

## COURSE CALENDAR

The schedule of readings and assignments follows; it may need to be adjusted as the semester progresses. Any changes will be announced in class. Readings are in the coursepack, except for those from the Bible. Any additional readings will be posted on the course website. Complete the readings before class meets on the day they are assigned. Always bring the reading(s) of the day to class.

Date	Topic	Readings/Assignments
Sept 4	Introductions	Syllabus
<b>UNIT I: THEOLOGY, SOCIAL LOCATION, and JESUS</b>		
Sept 6	Theology	James H. Cone, “Christian Theology and Scripture as the Expression of God’s Liberating Activity for the Poor,” in <i>Speaking the Truth</i> (Maryknoll, NY: Orbis, 1986/1999), 4–16 Michael J. Himes, <i>Doing the Truth in Love</i> (New York: Paulist, 1995), 83–89
Sept 9	Theological Method	Stone & Duke, <i>How to Think Theologically</i> , Intro & ch. 1, skim ch. 2
Sept 11	Theological Method	Stone & Duke, <i>How to Think Theologically</i> , ch. 3, skim ch. 4
Sept 13	Social Location	Gwyn Kirk and Margo Okazawa-Rey, “Identities and Social Locations”
Sept 16	Race	Robin DiAngelo, “Racism and White Supremacy”
Sept 18	Religion	Warren J. Blumenfeld, “Christian Privilege and the Promotion of ‘Secular’ and Not-So ‘Secular’ Mainline Christianity in Public Schooling and in the Larger Society,” pages 195–203 Rabbi Seth Goren, “Recognizing ‘Christian Privilege’” Sam Killermann, “30+ Examples of Christian Privilege”



Date	Topic	Readings/Assignments
Sept 20	Nationality	US Citizenship and Immigration Services, “What are the Benefits and Responsibilities of Citizenship?” Coloradans for Immigrant Rights, “Citizenship Privilege” Junno Arocho Esteves, “Pope Francis criticizes separating families at border”
Sept 23	Intersectionality	James H. Cone, “Theology’s Great Sin: Silence in the Face of White Supremacy” Elaine Robinson, “America’s Original Sin,” <i>Race and Theology</i> (Nashville: Abingdon, 2012), 15–27
Sept 25	Jesus and His Context	<i>Jesus: The Complete Story</i> , vol. 2 (1 <sup>st</sup> half of video viewed in class) Mitzi J. Smith, “Slavery in the Early Church,” in <i>True to Our Native Land</i> , ed. Blount, 11–22
Sept 27	Jesus and His Context	<i>Jesus: The Complete Story</i> , vol. 2 (2 <sup>nd</sup> half of video viewed in class)
<b>UNIT II: BIBLE</b>		
Sept 30	Reading the Bible	Richard McBrien, “The Bible,” in <i>Catholicism</i> (HarperSanFrancisco, 1994), 59–63 Brian K. Blount, Cain Hope Felder, Clarice J. Martin, and Emerson B. Powery, “Introduction” to <i>True to Our Native Land: An African American New Testament Commentary</i> , ed. Brian Blount (Minneapolis: Fortress, 2007), 1–7
Oct 2	Reading the Bible	Bible: Genesis 1–3 St. Augustine, <i>City of God</i> , trans. Henry Bettenson (London: Penguin, 1972/1984), XIV.11 (568–70) Diana L. Hayes, “Faith of Our Mothers: Catholic Womanist God-Talk” (excerpt), in <i>Uncommon Faithfulness</i> , ed. M. Shawn Copeland, 135–42
Oct 4	Luke	Bible: Luke 1:1–9:50 Compare Matthew – Infancy Narrative
Oct 7	Luke	Bible: Luke 9:51–19:44 Compare selection from Mark
Oct 9	Luke	Bible: Luke 19:45–24:53 Compare selection from John
Oct 11	Luke	In class workshop on Gospels
Oct 14	Interpreting Jesus	Howard Thurman, “Jesus: An Interpretation,” in <i>Jesus and the Disinherited</i> (Boston: Beacon, 1976), 11–35
Oct 16	Interpreting Jesus	Marcus Borg, “Jesus Before and After Easter: Jewish Mystic and Christian Messiah,” in Marcus Borg and N. T. Wright, <i>The Meaning of Jesus</i> (HarperSanFrancisco, 1999), 53–76
Oct 18	<i>Fall Holiday – No Class Meeting</i>	
Oct 21	Exam Review	Bring books and notes for collaborative review

Date	Topic	Readings/Assignments
Oct 23	Midterm Exam, part I	
Oct 25	Midterm Exam, part II	
<b>UNIT III: HISTORY</b>		
Oct 28	Nicaea & Constantinople	Athanasius of Alexandria, <i>On the Incarnation</i> (excerpt), in <i>Theology: The Basic Readings</i> , ed. Alister McGrath (Blackwell, 2008), 68–70 “Creed of the Synod of Nicaea (June 19, 325)” (Nicene Creed), in <i>The Trinitarian Controversy</i> , ed. and trans. William G. Rusch (Philadelphia: Fortress, 1980), 49 “Nicene Creed, Second Council of Constantinople, AD 381” (Nicene-Constantinopolitan Creed), in Karen Louise Jolly, <i>Tradition &amp; Diversity</i> (Armonk, NY: M.E. Sharpe, 1997), 65–66
Oct 30	Chalcedon	“The Council of Chalcedon’s ‘Definition of the Faith’,” in <i>The Christological Controversy</i> , trans. and ed. Richard A. Norris, Jr. (Philadelphia: Fortress, 1980), 155–59
Nov 1	Middle Ages	Peter Abailard, <i>Exposition of the Epistle to the Romans</i> (excerpt), in <i>A Scholastic Miscellany: Anselm to Ockham</i> , ed. and trans. Eugene R. Fairweather (Westminster John Knox, 1995), 283–84 Anselm of Canterbury, “Christ’s Atonement for Sin,” from <i>Readings in Christian Thought</i> , ed. Hugh T. Kerr (Nashville: Abingdon, 1990), 85–93
Nov 4	Reformation	John Calvin, <i>Institutes of the Christian Religion</i> , II.XV (no publisher given, 1928)
Nov 6	US	Edward J. Blum and Paul Harvey, <i>The Color of Christ</i> (Chapel Hill, NC: University of North Carolina Press, 2012), 7–13, 283–84
Nov 8	US	Albert J. Raboteau, “‘The Blood of the Martyrs is the Seed of Faith’: Suffering in the Christianity of American Slaves,” in <i>The Courage to Hope</i> , ed. Quinton Hosford Dixie and Cornel West (Boston: Beacon, 1999), 22–39, 231–33
<b>UNIT IV: CONTEMPORARY PERSPECTIVES ON JESUS</b>		
Nov 11	A Womanist Perspective	Delores Williams, <i>Sisters in the Wilderness</i> (Maryknoll, NY: Orbis, 1993), 161–67
Nov 13	An LGBT Perspective	Cheng, “Jesus Christ: The Recovery of Radical Love,” in <i>Radical Love</i> , ch. 4
Nov 15	A White Male Perspective	Marcus Borg, “Jesus and God,” in Borg and Wright, <i>The Meaning of Jesus</i> (1999), 145–156

<b>Date</b>	<b>Topic</b>	<b>Readings/Assignments</b>
Nov 18	An American Indian Perspective	Clara Sue Kidwell, Homer Noley, and George E. “Tink” Tinker, “Christology,” in <i>A Native American Theology</i> (Maryknoll, NY: Orbis, 2001), 62–84, 186–87
Nov 20	An Asian American Perspective	Andrew Sung Park, “A Theology of <i>Tao</i> (Way): <i>Han</i> , Sin, and Evil,” in <i>Realizing the America of Our Hearts: Theological Voices of Asian Americans</i> , ed. Fumitaka Matsuoka and Eleazar S. Fernandez (St. Louis: Chalice, 2003), 41–54
Nov 22	Jesus, Gender, and Ordination	Pope John Paul II, <i>Ordinatio Sacerdotalis</i> (1994) Elizabeth A. Johnson, “Imaging God, Embodying Christ: Women as a Sign of the Times,” in <i>The Church Women Want</i> , ed. Elizabeth A. Johnson (New York: Crossroad, 2002), 45–59
Nov 25	<i>Professor at American Academy of Religion Meeting – No Class Meeting</i>	
Nov 27–29	<i>Holiday Break – No Class Meeting</i>	
Dec 2	A Latina Perspective	Ada-María Isasi-Díaz, “ <i>Identificate con Nosotras: A Mujerista Christological Understanding</i> ,” in <i>Jesus in the Hispanic Community</i> , ed. Harold Recinos and Hugo Magallanes (Louisville, KY: Westminster John Knox, 2009), 38–57
Dec 4	A Black Perspective	James H. Cone, “Strange Fruit: The Cross and the Lynching Tree,” <i>Harvard Divinity Bulletin</i> (Winter 2007): 47–55
Dec 6	A White Perspective	Karen Teel, “What Jesus Wouldn’t Do”
Dec 9	A Latin American Perspective	Jon Sobrino, “The Resurrection of One Crucified: Hope and a Way of Living,” in <i>No Salvation Outside the Poor: Prophetic-Utopian Essays</i> (Maryknoll, NY: Orbis, 2008), 99–108, 140
Dec 11	Conclusions	No new reading
Dec 13	Exam Review	Bring books and notes for collaborative review
<b>Dec 16-20</b>	<b>Final Exam Week</b>	

**Thesis Paper Assignment**  
Paper Due: December \_\_ 2019, via Blackboard

Answer the following question: **How does your social location shape your response to various interpretations of Jesus and his significance for today?**

Analyze TWO of the following course readings, from different racial/ethnic perspectives:

1. Delores Williams, *Sisters in the Wilderness*
2. Patrick Cheng, "Jesus Christ: The Recovery of Radical Love"
3. Marcus Borg, "Jesus and God"
4. Clara Sue Kidwell, Homer Noley, and George E. "Tink" Tinker, "Christology"
5. Andrew Sung Park, "A Theology of *Tao* (Way)"
6. Ada-Maria Isasi-Diaz, "*Identificate con Nosotras*"
7. James H. Cone, "Strange Fruit"
8. Karen Teel, "What Jesus Wouldn't Do"
9. Jon Sobrino, "The Resurrection of One Crucified"

Your paper must include the following elements (not necessarily in this order):

1. A thesis statement that answers the question posed and is supported throughout the paper. (This is your argument: not the topic you will address, but the conclusion you will reach.)
2. Compare and contrast the authors' interpretations of Jesus and his significance for today.
  - a. Identify salient aspects of each author's social location and explain their relevance to the interpretations, including but not necessarily limited to race, religion, and nationality.
  - b. Discuss salient similarities and differences between the authors' views, showing how they are (or are not) influenced by the differences in their social locations, and noting relevant issues of social power and privilege.
3. Describe your own social location—including your race, religion, nationality, and any other elements you deem important—and analyze how these aspects of your identity shape your reaction to each thinker's ideas.

**Requirements**

Due Date: Your paper is due in hard copy no later than 11:59pm on December \_\_\_\_.

*Late Policy:* One part of a letter grade will be deducted for each calendar day late (e.g., B becomes B minus). Papers submitted after the grade has become an "F" due to lateness (10 days), but before the final exam, may receive half credit.

Length: Your paper should be approximately **1700 words long** (at least 1400 and no more than 2000), typed, and double-spaced, with a reasonably sized font and margins. Please include the word count on your paper. The Works Cited list is not part of the word count.

Identification: If you would like me to grade your paper anonymously, please be sure not to include any identifying information in the Word document that you upload.

#### Citing the Texts:

- **Cite the texts** using parenthetical references (or footnotes if you prefer). You may use any format (Turabian, MLA, APA, etc.), but whatever you use, use it consistently. Both textual ideas stated in your own words and direct quotations from the texts must be cited. Here are some examples of parenthetical references:
  - Delores Williams disagrees with the idea that “Jesus represents the ultimate surrogate figure” (Williams 162).
  - The Chalcedonian Definition states that Jesus is one person in two natures (Norris 159).
  - In the biblical story of the fall, God severely punished Adam and Eve for eating the forbidden fruit (Genesis 3:14-19).
- Both textual ideas stated in your own words and direct quotations must be cited. *If you use more than two or three words in a row of someone else’s writing, you must put them in quotation marks and cite them.* Failure to attribute ideas properly constitutes plagiarism. If you have questions about this, ask me BEFORE turning in the paper. **Plagiarism will earn a grade of F** for the assignment and possibly for the course.
- The use of short, relevant, properly cited quotations is encouraged. Avoid crafting a paper that is simply a string of quotations held together by brief statements. While you must engage carefully with the text, ultimately YOU are the thinker here.
- At the end of your paper, include a Works Cited list that gives complete citations for all materials used, including the Bible (if applicable).

**Please Note:** I would be glad to discuss this assignment with you at any stage. Come to office hours or make an appointment with me.

#### **Hopefully Helpful Checklist for Turning In Your Paper**

Have you:

- ☐ Formulated a clear thesis statement and addressed each element of the paper topic?
- ☐ Cited all your sources, including the Bible (if you used it), and included each in your Works Cited list?
- ☐ Double- and triple-checked to avoid plagiarism?
- ☐ Included the word count (excluding the Works Cited list)?
- ☐ Identified your paper by your USD ID number rather than your name, if desired?
- ☐ Printed out and stapled your paper?

Name: \_\_\_\_\_

**Jesus and Justice**  
Dr. Teel

**INSTRUCTOR USE ONLY**

MC/Matching \_\_\_\_\_/20

Short Answer \_\_\_\_\_/10

Essay \_\_\_\_\_/20

Total \_\_\_\_\_/50= \_\_\_\_\_%

**Midterm Exam: Part I**  
**October 2019**

**INSTRUCTIONS** The exam includes 20 multiple-choice and matching questions (one point each), two short-answer questions (five points each), and one essay question (20 points), for a total of 50 points. *Carefully read ALL instructions for each section before beginning.*

Books, notes, electronic devices, and collaboration are not permitted. You may leave the room when you have finished the exam, and not before.

**I. MULTIPLE CHOICE** (one point each). Choose the BEST answer and fill in the corresponding bubble on the Scantron sheet. Read carefully—every word counts!

1. James Cone argues that “Christian theology is language about God’s liberating activity in the world on behalf of the freedom of the oppressed” because he believes that
  - A) this is how theology has always been defined by all Christians everywhere.
  - B) a dominant theme of the Bible is that God acts to liberate people who are oppressed.
  - C) Both A and B
  - D) Neither A nor B
2. The concept of *intersectionality* allows us to analyze
  - A) how multiple aspects of one’s identity interact, giving rise to unique experiences.
  - B) the experience of being treated as suspect because of one’s ability to “fit” into two or more cultures.
  - C) the differences in traffic patterns between underserved and overserved communities.
3. For Christians, the canon of Scripture
  - A) refers to the list of books that appear in the Bible.
  - B) includes both Old and New Testaments.
  - C) was officially finalized long after the individual books were written.
  - D) All of the above

4. The following events are all relevant to the development of whiteness in the US. Which one occurred in 1790?
- A) European colonization of the Americas began.
  - B) A Dutch ship landed in Jamestown, Virginia, bringing about 20 Africans who were sold into involuntary labor.
  - C) The German thinker J. F. Blumenbach adopted the term “Caucasian” to describe white people.
  - D) The Naturalization Act declared that “free white persons” of “good moral character” were eligible for citizenship.
5. What does St. Augustine argue about Eve’s role in the story of the “fall” in Genesis 3?
- A) Eve was not at fault because, being a woman, she was simply following Adam’s lead.
  - B) The serpent targeted Eve, knowing she was the smarter of the two humans.
  - C) Eve did not know God had forbidden her and Adam to eat the fruit.
  - D) The serpent was able to trick Eve because she was more gullible than Adam.
6. *True or false?* Jesus, the historical person, was a Roman citizen.
- A) True
  - B) False
7. The gospels, including Luke, depict Jesus as undertaking various actions that some Jewish leaders see as undermining their authority, as well as the temple system. Which of the following things does he do?
- A) Jesus tells stories and makes speeches about the hypocrisy of certain Jewish leaders, sometimes even when he is a guest in their homes.
  - B) Jesus often refuses to heal people who are sick and restore them to their rightful place in the community, even though he has the power to do so.
  - C) Jesus leads a military expedition to overthrow the high priests and establishes open access to the temple for those who have been socially marginalized.
  - D) All of the above
  - E) None of the above
8. According to Elaine Robinson, prophetic Christianity
- A) was proclaimed by the original Jesus movement.
  - B) values justice, compassion, and the flourishing of all persons.
  - C) tends to be less prevalent in the United States than Constantinian Christianity.
  - D) All of the above
  - E) A and B

9. Most Christians utilize a contextualist method of biblical interpretation. Which of the following statements would you expect to hear from a contextualist interpreter of the Bible?
- A) The Bible, while inspired by God, was written down by human beings who sometimes introduced their own biases and limitations into the text.
  - B) The Bible's account of creation, in which God created the world in six days, shows that the scientific theory of evolution cannot be true.
  - C) Both A and B
  - D) Neither A nor B
10. According to the Scholz reading (the long one about the world of Jesus), which of the following is/are true of the norms shaping social life at the time of Jesus?
- A) One's kinship group provided the basis for self-understanding, or identity.
  - B) Freedom was a central value for the Jews, just as it is today for US Americans.
  - C) Purity laws were important only to the elites who had full access to the temple.
  - D) All of the above
11. *True or false?* In "Jesus: An Interpretation," Howard Thurman's primary goal is to explain how Jesus' teachings encourage Christians to help people less fortunate than themselves.
- A) True
  - B) False
12. The most commonly accepted solution to the Synoptic Problem states that
- A) the authors of Matthew and Luke both drew on the gospel of Mark while writing.
  - B) the authors of Matthew and Luke wrote their gospels first, and the author of Mark combined them into a condensed version.
  - C) John's gospel was written last.
  - D) None of the above
13. *True or false?* In "Jesus Before and After Easter," Marcus Borg argues that if Jesus was the Messiah, then Jesus must have thought of himself as the Messiah during his earthly life.
- A) True
  - B) False
14. The event in Jewish history known as the Exodus
- A) occurred before 1,000 BCE.
  - B) is when the Israelites were driven out of their land and the temple was destroyed.
  - C) Both A and B
  - D) Neither A nor B



15. As a scholar in the video “Jesus: The Complete Story” argued, Simon Peter may have been

- A) wealthy, because he owned a house.
- B) poor, because he was a fisherman.
- C) wealthy, because he owned a boat.
- D) poor, because he was Jesus’ follower.

16. John’s gospel is said to have the “highest” Christology because

- A) its “Christological moment” occurs before Jesus is born, when the angel announces his coming to Mary.
- B) it is thought by scholars to be the most historically accurate of the canonical gospels.
- C) of the canonical gospels, it most emphasizes what Christians now consider to be Jesus’ divinity.
- D) All of the above
- E) Trick question! John’s gospel isn’t said to have the highest Christology.

**Matching (1 point each):** How does each gospel begin? Match the name of the gospel with the best description of its opening passage. Fill in the corresponding bubble on the Scantron sheet.

- |             |   |
|-------------|---|
| 17. Matthew | A. Literary prologue describing author’s intentions |
| 18. Mark    | B. Poetic language linking Jesus to Genesis         |
| 19. Luke    | C. A genealogy of Jesus                             |
| 20. John    | D. John the Baptist and Jesus’ baptism              |

**II. SHORT ANSWER** (five points each; 10 points total). Give your best answer to each question in the blue book. Write one or more paragraphs in response to each question. Write in complete sentences, and be as specific as possible.

**Answer the following questions:**

1. Compare and contrast any TWO of the canonical gospels on these topics:
  - a. When were the gospels written?
  - b. In what styles are they written?
  - c. What are their major themes, and how are these initiated in the opening chapter(s)?
  - d. How do they portray Jesus?
2. Using the essay by Gwyn Kirk and Margo Okazawa-Rey, define and explain the term *social location*. Discuss how you personally are perceived in at least TWO social categories, explaining how each of these elements of your identity renders you socially powerful and/or socially marginalized.

## Jesus and Justice (THRS 361)

### Midterm Essay Questions

Answer the essay question below in the blue book. Instructions/reminders:

- The best essay will include an **introduction and thesis statement**, a clear and thorough **argument with plenty of supporting evidence**, and a **conclusion**. Be specific, including as much information as possible.
- Your essay should demonstrate that you have both studied assigned readings carefully and learned from our class sessions.
- You are NOT required to include direct quotations or chapter-verse references, but when referring to readings you should specify the name of the author of or biblical book containing the event/idea you are discussing.

**Question 1: Who was Jesus, the historical person? Explain who Jesus was in the context of his own time and religious tradition, including the power dynamics that shaped his society.**

Your essay must address the following points (and may address others as you see fit):

- Describe the history and current (at Jesus' time) socio-political status of Jesus' people, the Jews.
- Describe what is known, or can be inferred with reasonable certainty, about Jesus himself. Include some discussion of what we can call Jesus' social location.

**Question 2: In class we used the phrase “a Messiah who triumphs through suffering” to describe Luke’s Christology. Having read the gospel, how would you summarize Luke’s Christology?** Your essay must address the following points (and may address others as you see fit):

- Make the case for your chosen phrase by giving specific evidence from throughout the gospel text.
- Describe how Luke’s Jesus interacts with socially powerful and socially marginalized people, showing how these interactions support (or at least do not undermine) the phrase you have chosen to summarize Luke’s Christology.

**Exam Essay Rubric:** *Jesus and Justice* Midterm Exam, Fall 2019

*Who was Jesus? Explain who Jesus was in the context of his own time and religious tradition.*

Element of Essay	Points Possible	Points Earned
Organization (intro, thesis, conclusion, overall flow)	5	
History and social context, including power dynamics	5	
Jesus himself, including his “social location”	5	
Evidence of engaging readings & class sessions	5	
<b>Total</b>	<b>20</b>	

**Exam Essay Rubric:** *Jesus and Justice* Midterm Exam, Fall 2019

*How would you summarize Luke’s Christology?*

Element of Essay	Points Possible	Points Earned
Organization (intro, thesis, conclusion, overall flow)	5	
Argument for your summary of Luke’s Christology	5	
Jesus’ interactions with powerful & marginalized people	5	
Evidence of engaging readings & class sessions	5	
<b>Total</b>	<b>20</b>	

Name: \_\_\_\_\_

**THRS 361 – Jesus and Justice**  
Dr. Teel

**INSTRUCTOR USE ONLY**

MC/Matching \_\_\_\_\_/25

Short Answer \_\_\_\_\_/20

Essay \_\_\_\_\_/20

Total \_\_\_\_\_/65= \_\_\_\_\_%

**Final Exam – Fall 2019**

**INSTRUCTIONS** The exam includes 25 multiple-choice and matching questions (one point each), four short-answer questions (five points each), and one essay question (20 points), for a total of 65 points. *Carefully read ALL instructions for each section before beginning.*

Books, notes, electronic devices, and collaboration are not permitted. You may leave the room when you have finished the exam, and not before.

**I. MULTIPLE CHOICE and MATCHING** (one point each). Choose the BEST answer and fill in the corresponding bubble on the Scantron sheet. Read carefully—every word counts!

1. In Jewish history, which occurred first, the Exodus or the Exile?
  - A) The Exodus
  - B) The Exile
  - C) They happened at the same time.
  - D) Trick question! These are two different names for the same event.
  
2. The canonical gospels, including Luke, can be referred to as ancient biography—as distinct from modern biography—because
  - A) the authors carefully included events that would help them portray Jesus convincingly as messiah.
  - B) the authors were not concerned with facts at all, but only with arguing that Jesus was the messiah.
  - C) the authors were telling the story primarily of a community rather than of an individual.
  - D) Trick question! The authors were trying to write comprehensive biographies of Jesus in much the same way as modern biographers do with their subjects.
  
3. *True or false?* The Protestant Reformation took place in the 1800s in Europe, and John Calvin was a major figure in that movement.
  - A) True
  - B) False

4. Historians agree that Jesus was
- A) Jewish.
  - B) a temple priest.
  - C) a citizen of the Roman empire.
  - D) All of the above
  - E) None of the above
5. In *Sisters in the Wilderness*, why does Delores Williams insist that Jesus's death does NOT bring about salvation?
- A) She believes that capital punishment—of which Jesus' death is an example—is justified only when the accused is guilty.
  - B) She believes that Jesus' death is defilement, because it is similar to the destructive surrogacy experiences long endured by black women in the United States.
  - C) She believes that only a black savior could save black women, and Jesus wasn't black.
  - D) Trick question! Of course she believes that Jesus's death brings about salvation.
6. In *A Native American Theology*, Clara Sue Kidwell, Homer Noley, and George E. "Tink" Tinker argue that
- A) the history of Christianity in the New World has been so destructive to Native American communities that no Native American should practice Christianity today.
  - B) because Native American stories are unique, as is the European Christian belief in Jesus, any attempt to have the two traditions inform each other will inevitably prove futile.
  - C) what Christians call "God" or "Logos" has been present and active in Native American communities since before they ever heard of Christianity.
  - D) the use of the title "Lord" for Jesus fits well with many Native American worldviews.
7. According to Jon Sobrino in "The Resurrection of One Crucified," Jesus' resurrection shows
- A) that God desires justice for victims (people who are oppressed).
  - B) that non-victims (people who are not oppressed) can have hope only if they work for the liberation of those who are oppressed.
  - C) Both A and B
  - D) Neither A nor B
8. In "Strange Fruit," James Cone contends that
- A) U. S. Christians today cannot understand the meaning of Jesus' death without considering lynching.
  - B) Jesus' crucifixion was a first-century lynching.
  - C) Both A and B
  - D) Neither A nor B

9. Andrew Sung Park, author of “A Theology of *Tao* (Way),” emigrated to the United States from
- A) China.
  - B) the Philippines.
  - C) Japan.
  - D) Korea.
10. Which of the following statements most closely approximates Jesus’ attitude toward people with social privilege or power, as recounted in the gospel of Luke?
- A) Jesus despises socially powerful people and refuses to interact with them.
  - B) Jesus pays no attention to whether people are oppressed or powerful.
  - C) Jesus criticizes powerful people who ignore or misunderstand his message.
  - D) Jesus includes multiple powerful people among his twelve closest disciples in a calculated effort to enlarge his sphere of influence.
11. *True or false?* One of the reasons the Catholic Church does not allow women to be ordained is that, in the entire two-thousand-year history of Christianity, there is NO historical evidence that women have ever performed any of the tasks that only ordained men can perform today.
- A) True
  - B) False
12. The official Christian explanation for how Jesus saves, that was adopted at a council, is
- A) that Jesus died for the sins of humankind.
  - B) that Jesus was a ransom God paid to the devil.
  - C) that when people love and try to imitate Jesus, this renders them acceptable to God.
  - D) Trick question! No official explanation for this has been adopted at a council.
13. Which of the following events relevant to the development of whiteness in the United States happened in 1952?
- A) An Immigration and Nationality Act abolished racial restrictions on citizenship; people born outside the United States no longer had to be declared either black or white as a condition of naturalization (becoming a citizen).
  - B) The Civil War ended, and the Thirteenth Amendment to the US Constitution abolished slavery.
  - C) The US established a quota system that limited immigration to a small percentage of the sending country’s US population in 1890.
  - D) An Immigration Act ended the prohibition on the immigration of homosexuals (the term commonly used then) to the US.

14. *True or false?* As part of their Christologies, both Delores Williams (womanist) and Kidwell, Noley, and Tinker (American Indian) attempt to reinterpret the traditional idea of Christ as the “Logos” so that it makes sense to people in their social locations.
- A) True
  - B) False
15. In Anselm’s atonement theory, Jesus’ death is
- A) a voluntary act that prompts the Father to give him a reward.
  - B) a sacrifice required by the wrathful Father in payment for human sin.
  - C) an act of obedience to the Father that everyone should emulate.
  - D) irrelevant to how salvation happens.
16. Which major division in Christianity occurred in 1054 CE?
- A) The split between imperial and non-imperial Christianity
  - B) The split between Western and Eastern Christianity
  - C) The split within Western Christianity between Catholic and Protestant Christianity
  - D) None of the above
17. *True or false?* In “The Blood of the Martyrs is the Seed of Faith,” Albert Raboteau argues that slavery ought to be remembered as a period of persecution of Christians that is similar, though not identical, to the early imperial persecutions and the twentieth-century communist persecutions.
- A) True
  - B) False
18. According to Andrew Sung Park (Asian American), which of the following is true?
- A) The feeling of *han* is similar to that expressed in the blues.
  - B) Only people of Asian descent can understand *han*.
  - C) Jesus cannot heal *han*, so Asians should reject Christianity.
  - D) *Han* is only a problem for women, not for men.
19. According to Peggy McIntosh’s definition of white privilege,
- A) white privilege is something that white people earn through hard work and effort.
  - B) white people can stop benefiting from white privilege simply by renouncing it.
  - C) white people typically know they have white privilege, but they do not like to admit it because they know it’s unfair.
  - D) US society is structured so as to make white privilege invisible to white people.

20. According to the Christian belief in the resurrection of the body, who will be raised from the dead at the Last Judgment (at the end of time when Jesus returns)?

- A) Everyone
- B) Those who are destined to spend eternity in heaven
- C) People who knew and followed Jesus during his earthly ministry
- D) No one! Christians believe that Jesus was raised from the dead, but they do not believe that this will ever happen to anyone else.

21. Which of the following Christian thinkers lived in the eleventh century CE (1000s)?

- A) Arius of Alexandria
- B) Augustine of Hippo
- C) Anselm of Canterbury
- D) Martin Luther
- E) Howard Thurman

**Matching (1 point each):** How does each canonical gospel portray Jesus? Match the name of the gospel with the best description of its Christology. Fill in the corresponding bubble on the Scantron sheet. Use each description once.

- |             |   |
|-------------|---|
| 22. Mark    | A. The Word of God made flesh               |
| 23. Matthew | B. A messiah who triumphs through suffering |
| 24. Luke    | C. A new Moses leading a new Israel         |
| 25. John    | D. A suffering messiah                      |

**II. SHORT ANSWER** (five points each; 20 points total). Choose according to the instructions and give your best answer to each question in the blue book. Write one or more paragraphs in response to each question (writing concisely, you should be able to give enough information in 1-2 blue book pages). Write in complete sentences, and be as specific as possible. You may answer the questions in any order; please number them as below so I know which one you are answering.

**Answer the following question:**

1. Describe and analyze a specific experience of privilege or marginalization that you personally have had in US society, either at USD or elsewhere, showing how one or more elements of your social location factored into this experience.

**Answer ONE of the following questions. Note:** If you are discussing one of these documents in your long essay, then you must write about the other one here. (For example, if you discuss the Creed in your essay, then you must choose #4 below.)

2. Explain the controversy that led to the formulation of the Nicene-Constantinopolitan Creed (including dates of relevant councils as well as the finalized creed). As part of your answer, describe the key issue addressed at one of the relevant councils, mentioning by name at least one major figure involved, his basic argument, and whether his argument prevailed in the end.
3. Describe the statement made about Jesus at the Council of Chalcedon (including the date of the council/statement) and summarize its Christology. As part of your answer, describe the key issue addressed at the council, mentioning by name at least one major figure involved, his basic argument, and whether his argument prevailed in the end.

**Answer ONE of the following questions:**

4. Describe the historical evolution of depictions of Jesus in what is now the United States, and explain why it is so common for these images to portray him as racially white. *Bonus point:* Discuss whether you think how Jesus is portrayed matters.
5. Explain Albert Raboteau's argument, in "The Blood of the Martyrs is the Seed of Faith," that "white Christianity" is heretical and "slave Christianity" is orthodox. Identify and describe several of the arguments that white Christians used to justify slavery, especially the ones that drew upon their Christian faith. *Bonus point:* Do you agree with Raboteau's argument? Why or why not?

**Answer ONE of the following questions:**

6. Describe the quest for the historical Jesus. Briefly compare and contrast how contemporary theologians Marcus Borg and Ada María Isasi-Díaz engage this kind of research in their own Christologies. What elements of their social locations lead them to approach these questions so differently?
7. Describe Jesus' social location, including elements of his identity in several social categories, and analyzing where he fit in terms of the social, political, and/or religious power structures of his time. Briefly describe how ONE of the following contemporary theologians sees Jesus' social location in relation to his/her own: James Cone, Karen Teel, OR Jon Sobrino. **Note:** if you are writing about one of these theologians in your long essay, you must choose a different one here.



### III. ESSAY

Your essay should demonstrate that you have both studied assigned readings carefully and learned from our class sessions. An outstanding essay will include an *introduction and thesis statement* (directly answering the question posed), a *clear and thorough discussion with plenty of textual evidence*, and a *conclusion*. Be specific, including as much information as possible. You need not memorize quotations, page numbers, or chapter-verse references (for the Bible), but when referring to readings you should specify the title or author, or name of biblical book.

Feel free to use part of the blue book for an outline; when finished, just put a line through anything you don't want me to grade.

#### *Essay Question:*

In the last semester of the course, we have seen that some contemporary theologians embrace the “classical” Christological formulations, while some identify other sources as more useful for their theologies. In your opinion, is it important for contemporary Christian theologians to adhere closely to the classical formulations of Christian faith in Jesus? Why or why not?

Your essay must include the following:

- Describe at least ONE of the following “classical” Christological statements (time period, author[s], content and goal of the document):
  - the canonical gospels
  - the Nicene Creed
  - the definition of the council of Chalcedon
- Describe how Abelard, Anselm, or Calvin draws upon this “classical” statement in his atonement theory. How does this thinker’s social location shape his theory? (Note that you’ll need to summarize the theory in order to answer this part of the question adequately.)
- Describe how the “classical” statement you choose is interpreted in at least ONE of the readings below, showing how the author’s social location shapes the engagement with the traditional formulation. To provide context for the interpretation of the “classical” statement, include a brief (~1 good paragraph) overview of the author’s argument about Jesus in the specified reading.
  - Kidwell/Noley/Tinker, “Christology”
  - Isasi-Díaz, “*Identificate con Nosotras*”
  - Cone, “Strange Fruit”
  - Teel, “What Jesus Wouldn’t Do”
  - Sobrino, “The Resurrection of One Crucified”
- With these ideas in mind, discuss your answer to the question posed.

## 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: 01/28/19 11:03 pm

Changes proposed by: erb

### 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

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

#### 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](#)

## 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

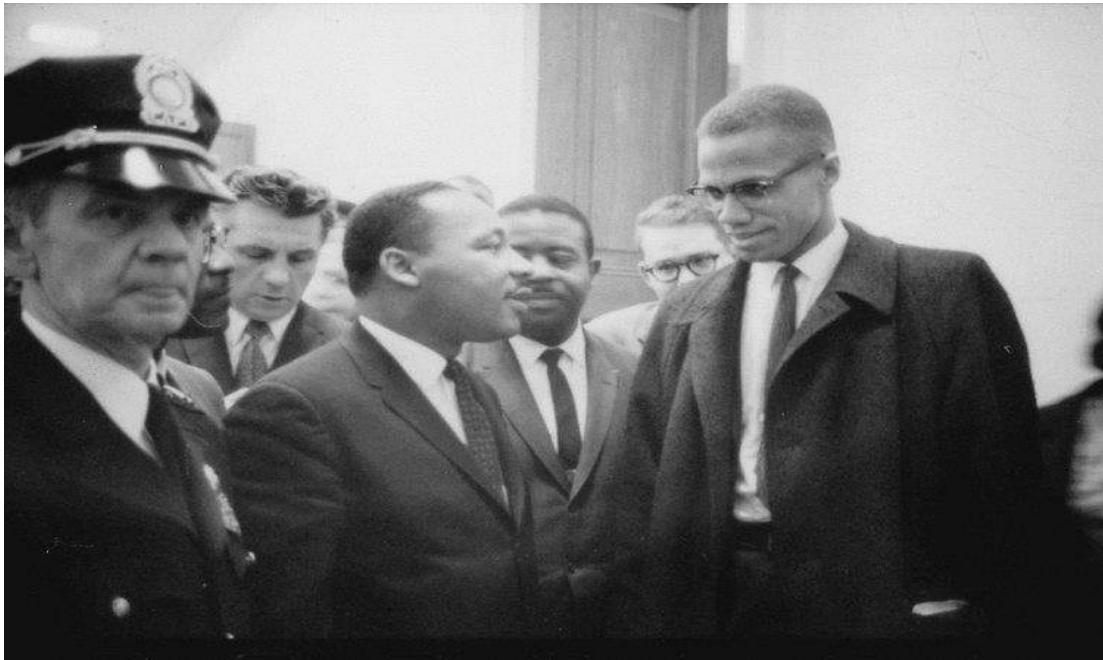
Will this change impact student enrollment numbers?

No

Course Reviewer  
Comments

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](mailto: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 15<sup>th</sup>.

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](http://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](http://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/](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 5<sup>th</sup>, 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.

## New Course Proposal

Date Submitted: 10/15/18 6:59 pm

### Viewing: **COMM 481 : International Topics in Human Communication**

Last edit: 10/15/18 6:59 pm

Changes proposed by: bowman

#### Contact Person(s)

Name:	E-mail:	Campus Phone:
Jonathan Bowman	bowman@sandiego.edu	6878

#### Effective Term

Fall 2019

#### Subject Code

COMM

#### Course Level

Undergraduate

#### Course Number

481

#### Department

Communication Studies (COMM)

#### College

College of Arts & Sciences

#### Title of Course

Intl Topics in Human Comm

#### Catalog Title

International Topics in Human Communication

#### Credit Hours

3

#### Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

#### Catalog Course Description

This upper division elective provides students an opportunity for an in-depth analysis and examination of human communication in a particular region of the world. Topics will vary according to the instructor and interest. Course will fulfill the core Global Diversity, Inclusion, and Social Justice requirement (Level 2).

#### 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

#### In Workflow

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

#### Approval Path

1. 10/16/18 7:06 am  
Roger Pace  
(pace): Approved for COMM Chair
2. 12/12/18 12:35 am  
Ronald Kaufmann  
(kaufmann): Approved for AS Associate Dean



Is this course a topics course?

Yes

Is this course repeatable for credit?

Yes

Total completions allowed: 3 **and/or** Total credits allowed:

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

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:**

Communication Studies - COMM

Department  
Restrictions:

Major  
Restrictions:

Class  
Restrictions:

Level  
Restrictions:

Degree  
Restrictions:

Program  
Restrictions:

Campus  
Restrictions:

College  
Restrictions:

Student Attribute  
Restrictions:

Enter the vote of the Department on this course:

Yes: 14 No: 0 Abstain: 0

#### Rationale:

This course reifies extant departmental offerings in international contexts, formalizing and creating a "Human Communication" version of COMM 480: Advanced Topics in International Media. This course meets all the requirements for the Global Diversity Level 2 requirements, focusing on the GL DISJ Level 2 Outcomes associated with the Area Task Force report. Each time the course is taught, the syllabus will include region-specific content in addition to the Global DISJ Level 2 outcomes.

Supporting  
documents

[COMM 481.pdf](#)

## Impact

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

This course will only be taught during Intersession and Summer opportunities abroad.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer  
Comments

Key: 3317

# COMM 481: INTERNATIONAL TOPICS IN HUMAN COMMUNICATION

PARIS - SUMMER 2019

---

*Jonathan M. Bowman, Ph.D.*

*bowman@sandiego.edu*

*Office Hours: Directly before/ after class and by appointment. In emergency, I can be reached by cell phone at \_\_\_\_*

## COMMUNICATION AND JUSTICE IN GLOBAL CONTEXTS

---

- Relationships are the most-studied social phenomena around the globe. Influenced by culture, biology, personal experiences, and our individual character traits, the relationships that we engage in may look very different than the relationships of those around us. During the course, we will explore the global diversity of relational communication *in context* throughout Paris, as well as the many differences found in relational research between the American and French perspectives on friends, romantic partners, family, and more. We will also explore the diversity of experiences across social and economic “classes” in France, and explore the systems of privilege found in both North America and Western Europe.
- By the time you complete this course you will have acquired a resource-base to:
  - Understand international differences in how people communicate across the diversity of close relationships
  - Critically read and understand international communication research
  - Explain at a high level the diverse perspectives on global challenges confronting social classes
  - Observe relational patterns that emerge within and between cultures
  - Identify and reflect upon your own systems of privilege and/or oppression at a high level, including your active or passive perpetuation of these systems.
  - Interpret the influence of the arts and media on international relationship norms; identify how these norms reified extant systems of oppression (sexism, heterosexism, racism, ageism, and class prejudices) at a high level.
  - Conduct your own observations of interpersonal communication behaviors
  - Explore Parisian contexts with an eye to both the seen and unseen citizens that make daily life possible in a large urban setting
  - Describe at a high level the role of power and the social institutions that have been established formally/informally in French culture that influence citizens’ lived experiences.
  - Improve your ability to scrutinize your own day-to-day interactions in everyday life, both those encountered in France as well as those to be encountered upon your return to the United States
- Feel free to talk, ask questions, and interact during class. I want this class to work for *you*.  
Talk to me If you have any special needs or if a situation arises that you want to discuss

## GRADING

---

- |  |   |
|--|---|
| • “Relational Paris” Journal                     | 30 points (1/2 reflective entries, 1/2 scholarly entries) |
| • (Includes “Paris Spaces” and “Paris ArtScene”) |   |
| • Course Integration Paper/Poster                | 50 points   |
| • Readings Quizzes                               | 20 points   |
| • Experiences/Discussion                         | 0 points*   |
|  | 100 points  |

*\* While discussion and participation is expected, and thus worth 0 points, you may lose up to 10 points by not demonstrating an inquisitive and engaged intellect. Quality in-class participation may serve to “bump” a close grade! Also, each class absence knocks you down one final “valence” score (i.e., from A to A-, etc.)*

## GRADING SCALE

---

<i>Grade</i>	<i>Approx. Final %</i>	<i>Grade</i>	<i>Approx. Final %</i>
A	95 – 100%	C	73 – 76.9%
A-	90 – 94.9%	C-	70 – 72.9%
B+	87 – 89.9%	D+	68 – 69.9%
B	83 – 86.9%	D	63 – 67.9%
B-	80 – 82.9%	D-	60 – 62.9%
C+	77 – 79.9%	F	59.9% and less

## “RELATIONAL PARIS” JOURNAL

---

- Over the course of the study abroad experience, you will be journaling each school night about the course material and/o the things you notice about French communication and how relationships are enacted in Paris. Regularly, you will be required to reflect upon the issues of justice that emerge, both explicitly and implicitly as a result of course discussion. In addition, a reflection prompt will be given for journal writings that ask you to engage your own suppositions about privilege and social class.
- You will need to bring a small bound journal in which to take notes and reflect. Once the journal has been assessed at the end of the course, this journal of your relational experiences and reflections is yours to keep. Make your time with your journal worthwhile and useful for your future.

## “PARIS ARTSCENE” RESPONSE

---

- While in Paris we will be looking at how the French culture has helped to shape relational patterns. As such, we'll explore art & design, incorporating relational the themes seen. Discussions need also include addressing recent attempts at a broader inclusion among Paris' museum collections, as well as either the patriarchal or race-driven forces that subjugated broad inclusion across a larger culture.

## PARIS SPACES

---

- We will be doing independent observation and assessment of the actual behaviors of individuals exhibited in both public and semi-public spaces. You will operationalize “relationship behaviors” and take note of how these are enacted in at least two famous Paris contexts, writing about how these look different in the public or semi-public locations. What do you notice about the appearance of individuals in the public domain? How does your own conceptualization and biases about race and class impact the types of activities that you choose to observe and encounter in these spaces?

## COURSE INTEGRATION PAPER

---

- The final course integration will consist of a mix of scholarly and personal response to the materials we have read for the course, the experiences with which we have engaged, and the conversations and group discussions both in and out of the classroom. You are expected to reflect at a high level, and exhibit advanced skill at identifying categories of privilege and at analyzing the associated complexities of Parisian city life. Based on your knowledge of course materials, you will be using APA style to present a thematic paper comparing and contrasting the theories of Paris relationships with American relationships *and* with your own relationships, engaging at least three aspects of intersectionality associated with diversity/inclusion/justice in Paris in the systems of communication, privilege, relational history, oppression, family of origin, justice/injustice, personality type, and inclusion that have impacted your own lived experiences. The breadth and scope of the project will be discussed during the first day of the course, and is due during the final examination period where we will then share a meal and discuss what we have learned from the overall course.

## SELF-IMMERSION RESPONSES (IN YOUR JOURNAL)

---

- In addition to some of the observational experiences, you will be required to immerse yourself in relational locations and engage with people who are qualitatively different from you across a variety of demographic indicators. Observations that result from our American stereotypes will be processed during course time, and a reflection piece for each day of class will be included in your that reflects on how the context and the communication strategy affects the conversational style. Additional reflection will target issues of privilege, power, difference, and the things that make international contexts unique to your own personal lived experiences both currently and in your family of origin.

## EXPERIENCES

---

- You are expected to fully participate and engage in the day's activities and discussions. These include scholarly readings, experiential learning, guest lectures, student facilitations, and faculty lectures.

## STUDENT TECHNOLOGY

---

- USD provides a free course list serve, frequently employed to send information to students' USD e-mail accounts. Students are responsible for that information and instruction.

## PLAGARISM/CHEATING

---

- Consistent with university policy, plagiarism and/or cheating of any kind on any assignment will at least result in failure of the entire course. No exceptions.

## READINGS

---

### BOOKS

Steele, R. (2006). *The French Way: The keys to the behavior, attitudes, and customs of the French*. McGraw Hill Education: New York City.

Magny, O. (2016). *WTF?! What the French*. Berkley Publishing Company: New York City.

### ARTICLES

Armbrrecht, T. J. D. (2005). Can one be 'gay' and French? *The Gay and Lesbian Review*, May-June, 20-22.

Coulangeon, P. (2017). Cultural openness as an emerging form of cultural capital in contemporary France. *Cultural Sociology*, 11(2), 145-164.

Dillow, M. R., Malachowski, C. C., Brann, M., & Weber, K. D. (2011). An experimental examination of the effects of communicative infidelity motives on communication and relational outcomes in romantic relationships. *Western Journal of Communication*, 75(5), 473-499.

Fouquereau, E. & Baudoin, C. (2002). The marital satisfaction questionnaire for older persons: Factor structure in a French sample. *Social Behavior and Personality*, 30(1), 95-104.

Keltner, D., Young, R. C., Heerey, E. A., Oemig, C., & Monarch, N. D. (1998). Teasing in hierarchical and intimate relations. *Journal of Personality and Social Psychology*, 75(5), 1231-1247.

Lannutti, P. J. & Camero, M. O. (2007). Women's perceptions of flirtatious nonverbal behavior: The effects of alcohol consumption and physical attractiveness. *Southern Communication Journal*, 72(1), 21-35.

Levine, T. R. (2014). Truth-default theory (TDT): A theory of human deception and deception detection. *Journal of Language and Social Psychology*, 33(4), 378-392.

Michinov, E. & Michinov, N. (2001). The similarity hypothesis: A test of the moderating role of social comparison orientation. *European Journal of Social Psychology*, 31, 549-555.


Nye, R. (2000). Sexuality and the 'singularity' of French feminism. *Australian Feminist Studies*, 15(33), 325-333.

Phillips, L. T., & Lowery, B. S. (2018). Herd invisibility: The psychology of racial privilege. *Current Directions in Psychological Science*, 27(3), 156-162.

Rholes, W. S., Simpson, J. A., Tran, S., McLeish Martin, A. M., & Friedman, M. (2007). Attachment and information seeking in romantic relationships. *Personality and Social Psychology Bulletin*, 33(3), 422-438.

Schut, C., Linder, D., Brosig, B., Niemeier, V., Ermler, C., Madejski, K., ... & Kupfer, J. (2013). Appraisal of touching behavior, shame and disgust: a cross-cultural-study. *International Journal of Culture and Mental Health*, 6(1), 1-15.

Simmons, C. H., Wehner, E. A., & Kay, K. A. (2001). Differences in attitudes toward romantic love of French and American college students. *The Journal of Social Psychology*, 129(6), 793-799.

Monday	Tuesday	Wednesday	Thursday	Friday
<p>1</p> <p><b>Lecture:</b> Introduction to Interpersonal Communication -10:30-1:30 at CEA</p> <p><i>Afternoon Boat Tour</i></p>	<p>2</p> <p><b>Lecture:</b> The Social Self: Privilege, Power, &amp; Patriarchy -10:30-1:30 at CEA</p> <p><b>Read Phillips et al. Article</b> <b>Read Nye Article</b></p>	<p>3</p> <p>*9:15 am @ Musee D'Orsay –<i>The Social Self in Art: Reflections of a Cultural Norm?</i></p> <p><b>Read Steele (First Half)</b></p>	<p>4</p> <p><b>Lecture:</b> Attraction and Chemistry -10:30-1:30 at CEA</p> <p><b>Read Michinov Article</b></p>	<p>5</p> <p>NO CLASS</p>
<p>8</p> <p><b>Lecture:</b> Uncertainty and Expectancies in Global cultures -10:30-1:30 at CEA</p> <p><b>Read Lanutti Article</b> <i>8 pm “How to Become Parisian”</i></p>	<p>9</p> <p><b>Lecture:</b> Relationship Initiation -10:30-1:30 at CEA</p> <p><b>Read Keltner Article</b></p>	<p>10</p> <p>SITE: 9 am @ the Café (TBA) “Bon Chic, Bon Genre”: Norms versus Expectancies in Social Class and Race</p> <p><b>Read Steele (Second Half)</b></p>	<p>11</p> <p><b>Lecture:</b> Intimacy and Affection -10:30-1:30 at CEA</p> <p><b>Read Schut et al. Article</b></p>	<p>12</p> <p>NO CLASS</p>
<p>15</p> <p>*9 am @ Champs de Mars –<i>Public Displays of Intimacy and Affection</i></p> <p><b>Read WTF (First Half)</b></p>	<p>16</p> <p><b>Lecture:</b> Love, Sex &amp; Attachment -10:30-1:30 at CEA</p> <p><b>Read Simmons Article</b> <b>Read Rholes Article</b></p>	<p>17</p> <p>*10:45 am @ Pompidou <i>Modern Art and Privileged Representation: Love, Sex, Race, &amp; Power \$</i></p> <p><b>Read WTF (Second Half)</b></p>	<p>18</p> <p><b>Lecture:</b> Relational Maintenance -10:30-1:30 at CEA</p> <p><b>Read Armbecht Article</b> <b>Read Fouquereau Article</b></p>	<p>19</p> <p>NO CLASS</p>
<p>22</p> <p>*9:30 am @ Jardin d'Acclim* –<i>Family Experiences in Public Life \$</i></p> <p><b>Read Coulangeon et al. Article</b></p>	<p>23</p> <p><b>Lecture:</b> Interdependence, Power, and Equity -10:30-1:30 at CEA</p> <p><b>Read Dillow et al. Article</b> <b>Read Burgoon Article</b></p>	<p>24</p> <p><b>Discussion:</b> Course Wrap-Up -10:30-1:30 at CEA <b>Projects Due!</b></p> <p><i>Closing Dinner</i></p>	<p>25</p> <p><u><b>Au revoir! Bon voyage!</b></u></p>	<p><u><b>Au revoir! Bon voyage!</b></u></p>
<p><u><b>Au revoir! Bon voyage!</b></u></p>	<p><b><u>ALL DATES ARE TENTATIVE AND ARE SUBJECT TO REVISION ONCE IN PARIS</u></b></p>	<p><b>\$ = Bring \$ for admission</b></p>		

# 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](mailto: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 2<sup>nd</sup> 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](mailto: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, *Jury'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.

# New Course Proposal

Date Submitted: 08/14/18 2:28 pm

## Viewing: HIST 303 : African Feminisms: History, Negotiation, Belonging

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](#)

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  
303

Department

History (HIST)

College

College of Arts & Sciences

Title of Course

African Feminisms

Catalog Title

African Feminisms: History, Negotiation, Belonging

Credit Hours

3

Weekly Contact  
Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course  
Description

This course critically examines the idea of African feminisms by looking at many different intersections of time, place, and position for African women. This traces multiple ways in which African women have sought to challenge patriarchal roles in both precolonial and (post)colonial contexts. Students leave not with an understanding of a singular or aspirational African feminism but rather with an appreciation of the ways in which African women have and continue to challenge, reframe, and negotiate a variety of social and political positions.

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?

### 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 11:42 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

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 303 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 11:42 pm):** Rollback: As requested.

Key: 3261

## HIST 303 - African Feminisms: History, Negotiation, Belonging

Professor T.J. Tallie

Email: [ttallie@sandiego.edu](mailto:ttallie@sandiego.edu)

Class: TBA

Office: KIPJ 289

Office Hours: TBA



“I had felt victimised at home in the days when Nhamo went to school and I grew my maize. The victimisation, I saw, was universal. It didn't depend on poverty, on lack of education or on tradition. It didn't depend on any of the things I had thought it depended on. Men took it everywhere with them. Even heroes like Babamukuru did it. And that was the problem. You had to admit Nyasha had no tact. You had to admit she was altogether too volatile and strong-willed. You couldn't ignore the fact that she had no respect for Babamukuru when she ought to have had lots of it. But what I didn't like was the way that all conflicts came back to the question of femaleness. Femaleness as opposed and inferior to maleness.”

— Tsitsi Dangarembga, *Nervous Conditions*

“God, when will you create a woman who will be fulfilled in herself, a full human being, not anybody's appendage?” she prayed desperately.”

— Buchi Emecheta, *The Joys of Motherhood*

### Course Description

This course seeks to critically examine the idea of ‘African feminisms’ by looking at many different intersections of time, place, and position for African women. This course is largely shaped by historical and literary approaches, and we will be tracing multiple ways in which African women have sought to challenge patriarchal roles in both precolonial and (post)colonial contexts. By roughly dividing the course into sections on History, Negotiation, and Belonging, the course will provide different theoretical and structural ways of understanding how African women have articulated their own conditions and sought to challenge institutional inequities around them. Students will leave not with an understanding of a singular or aspirational ‘African feminism,’ but rather with an appreciation of the ways in which African women have and continue to challenge, reframe, and negotiate a variety of social and political positions.

### LEARNING OBJECTIVES

The goals of this course are to:

1. Develop a knowledge of issues in both African history and intersectional feminism both on the African continent and in the West.
  - a. Students will therefore be expected to critically self-reflect on the historic, colonial conditions that have shaped their own understandings of ‘feminism’ in a Western context.
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. **This is explicitly covered in Weeks 2-4, particularly with the historic sources in those weeks and the difficulty of finding indigenous voices in the midst of the colonial archive.**
3. Weigh competing scholarly interpretations of complicated historical processes like colonialism as well as intersectional concepts like sexuality and gender identity, employing interpretive strategies to determine which is most appropriate for assessing specific events.
  - a. **This is explicitly done during our paper writing and course discussions. Both the first paper and the overall final research paper have this built in.**
4. Effectively communicate your findings through group discussions, in-class writing assignments, and a formal paper.
  - a. Students will foreground the complex intersections of gender, race, and sexual identity throughout the histories of colonialism and violence, recognizing and articulating wider patterns of oppression, contestation, and revolution.
5. Learn to use gender and race as intersectional tools of analysis.
  - a. **This is explicitly addressed in the readings in Weeks 1-2, 10-11.**
6. Develop a facility with several key concepts (including social construction, structural oppression, and intersectionality) that have been central to gender studies, feminist thought, queer theory, and queer of color critique.
7. Understand how women’s and gender studies, queer theory, and feminist theory have influenced the production of knowledge in a variety of academic disciplines.
8. Increase our knowledge about both the particularity and the diversity of African women’s, experiences.
  - a. **This is particularly well addressed in each of the novels by Dengrabea, Ba, Matlwa, Adichie, and Bulawayo.**
9. 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**

African Feminisms takes as its starting point the idea that Feminism is often an unmarked category that obscures raced, classed, and colonial power relations in favor of a ‘universal’ sisterhood. Students will critically engage with the histories of colonialism, particularly around gender and sexuality, and listen to the words of African women in articulating their own identities, ideologies, and strategies for survival. Through discussion and reflection, students will critically assess their own investment in Western forms of feminism that seek to claim a ‘universal’ status at the expense of others, and think intersectionally with and

through the writing of African women. Students will not instrumentalize African women's insights solely to bolster their own ideologies, but instead will emerge from the research project and class more generally with a complicated and more holistic view of myriad feminisms, and one that eschews universal, erasing narratives.

### **REQUIRED COURSE MATERIALS:**

#### **Available for purchase at the Bookstore:**

Clifton Crais and Pamela Scully, *Sara Baartman and the Hottentot Venus: A Ghost Story and a Biography*

Ifi Amadiume, *Male Daughters, Female Husbands*

Tsitsi Dengaremba, *Nervous Conditions*

Mariama Bâ, *So Long A Letter*

Kopano Matlwa, *Period Pain: A Novel*

Chimamanda Ngozi Adichie, *Americanah*

NoViolet Bulawayo, *We Need New Names*

**Blackboard:** all other class materials will be available on Blackboard. In addition, we will be reading multiple articles from the journal *Feminist Africa*, available at <http://www.feministafrica.org>. I encourage you to peruse the journal beyond the assigned articles, and to consider using some of these articles as source materials or inspiration for your paper assignments.

### **Class Format:**

This course is a seminar, which means your discussion and participation are essential.

### **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.
- You will write a one page 'write-up' of the week's readings **due at the beginning of each Thursday class**. Avoid summarizing the readings, but discuss how the readings relate to the larger themes of the course, and write down what ideas come to mind reading these pieces. These still have to be formally written pieces, however! Please don't come in with a list of bullet points, et al.
- You will be assigned two papers in this course in addition to your weekly write-ups:
- The **first paper** (due week 7), is a 5-7 page assignment that uses 3-5 sources in the course so far to answer the question: In what ways did colonialism affect the role of women in African societies? In what ways did it not?
- Your **final paper** (due during the final week of classes) will be a 20-25 page paper discussing the ways in which African women respond to social needs and pressures; I would like you to critically engage with the relationship between African women in what we have read and any of the ostensibly 'universal' categories of feminism, sexualities, history, or literature. I expect a fully cited, organized paper that discusses the complex interactions between African women, power, and agency. In preparation for this paper, **you will hand in a paper proposal with a preliminary bibliography and a rough draft**. You will also present on your final project at the end of the term. In addition, you will peer edit the rough draft of another student in the class and comment on another student's presentation. Please be advised that it is important that you start researching your final paper topic early in the term. There are no shortage of options for the paper—for

instance, you could look at African women’s writing, focusing on something as specific as poetry and women’s relationship to the state. Or you could look at diasporic exchanges between African women and women around the world—examples could include Audre Lords invocation of *Zami*, Beyoncé’s use of West African religious imagery in “Lemonade,” or Zadie Smith’s discussion of African womanhood from the POV of a biracial British black woman in *Swing Time*. There are a lot of possibilities, and I’m excited to read what you discover over this semester (it’s going to be awesome).

- There will be **no** final exam in this course. Rather, you will be turning in your final paper on exam day.
- Are you excited? I’m pretty excited about this class, not going to lie.

### Grading:

In-Class Participation:	10%	Paper #1:	20%
Weekly Write-Ups:	10%	Proposal/Bibliography	15%
Draft of Paper #2 (due wk 10):	15%	Paper #2:	30%

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. 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.

### **Week 1: African Women: Why and How**

#### **Reading:**

#### **Tuesday, 1/10:**

- Elaine Salo and Amina Mama, "Talking about feminism in Africa," *Agenda* 50 (2001): 58-63.  
[on BLACKBOARD - *We'll discuss both of these readings in class on the first day*]  
Micere Mugo, "Mother Afrika's Matriots," in *African Journal of Political Science*, 1:1 (1996),  
99-102 [on BLACKBOARD - *We'll discuss both of these readings on the first day of class*]

#### **Thursday, 1/12:**

- Desiree Lewis, "Introduction: African Feminisms," *Agenda* 50 (2001): 4-10. [on BLACKBOARD]  
Nancy Rose Hunt, "Placing African Women's History and Locating Gender." *Social History*, Vol. 14, No. 3, p. 359-379. [on BLACKBOARD]  
Oshadi Mangena, "Feminism (singular), African feminisms (plural) and the African diaspora," *Agenda* 58 (2003): 98-100 [on BLACKBOARD]  
Oyeronke Oyewumi. "Introduction: Feminism, Sisterhood, and *Other* Foreign Relations," in Oyeronke Oyewumi (ed.), *African Women and Feminism*, 1-24 [on BLACKBOARD].  
Naomi Nkealah, "(West) African Feminisms and Their Challenges," *Journal of Literary Studies*, 23:2 (2016), 61-74. [on BLACKBOARD]

### **Part One: History**

### **Week 2: Pre-Colonial African Women and Colonial Contact**

- Tues, 1/17: Ifi Amadiume, *Male Daughters, Female Husbands*, p. 1-116  
Oyeronke Oyewumi. "Visualizing the Body: Western Theories and African Subjects,"

in Oyeronke Oyewumi (ed.), *African Gender Studies: a Reader* (Palgrave, 2005), 3-21.  
[on BLACKBOARD]

- Thurs, 1/19: Ifi Amadiume, *Male Daughters, Female Husbands*, p. 117-220  
Agnes Atia Apusigah, "Is gender yet another colonial project?" *Quest: An African Journal of Philosophy*. 20 (2006) 23-44 [on BLACKBOARD]  
Selections from *The Life and Struggle of Our Mother Walatta Petros: A Seventeenth-Century African Biography of an Ethiopian Woman*, by Galawdewos (1672), translated and edited by Wendy Laura Belcher and Michael Kleiner (2015) [on BLACKBOARD]

### **Week 3: Patriarchal Alliances?**

- Tues, 1/24: Jeff Guy, "An Accommodation of Patriarchs: Theophilus Shepstone and the Foundations of the System of Native Administration in Natal" [on BLACKBOARD]  
Selections from Elizabeth Schmidt, *Peasants, Traders, & Wives: Shona Women in the History of Zimbabwe, 1870-1939*. [on BLACKBOARD]
- Thurs, 1/26: Helen Bradford, "Women, Gender and Colonialism: Rethinking the History of the British Cape Colony and Its Frontier Zones, C. 1806-70," *The Journal of African History* 37.3 (1996): 351-370 [on BLACKBOARD]  
Oyeronke Oyewumi. "The White Woman's Burden: African Women in Western Feminist Discourse," in Oyeronke Oyewumi (ed.), *African Women and Feminism*, 25-44 [on BLACKBOARD].

### **Week 4: Women and Challenges to the Colonial State**

- Tues, 1/31: Selections from Teresa Barnes, *We Women Worked So Hard': Gender, Urbanization and Social Reproduction in Colonial Harare, Zimbabwe, 1930-1956*  
Selections from Jean Allman, *I Will Not Eat Stone: A Woman's History of Colonial Asante*
- Thurs, 2/2: Pumla Dineo Gqola, "Ufanele Uqavile: Blackwomen, Feminisms and Postcoloniality in Africa," *Agenda* 50 (2001): 11-22. [on BLACKBOARD]  
Valerie Amos and Pratibha Parmar, "Challenging Imperial Feminism," *Feminist Review*, Vol.17 (1984), p. 3-19 [on BLACKBOARD]

### **Part Two: Negotiations**

### **Week 5: Families, Bodies, and Reproduction**

- Tues, 2/7: Mariama Bâ, *So Long A Letter* [don't let the slim size fool you; plan ahead!]
- Thurs, 2/9: Rizwana Habib Latha, "Feminisms in an African Context: Mariama Bâ's so Long a Letter," *Agenda* 50 (2001): 23-40. [on BLACKBOARD]
- Meghan Healy-Clancy, "Women and the Problem of Family in Early African Nationalist History and Historiography," *South African Historical Journal* 64.3 (2012): 450-471. [on BLACKBOARD]

### **\*Paper #1 Due\***

### **Week 6: Negotiating African Womanhood and (post)colonialism**

Tues, 2/14: Tsitsi Dengaremba, *Nervous Conditions*, chapters 1-6

Thurs, 2/16: Finish *Nervous Conditions*

Susan Andrade, "Gender and 'the public sphere' in Africa: writing women and rioting women." *Agenda* 17.54 (2002): 45-59. [on BLACKBOARD]

**\*\*Final paper proposal and bibliography due Friday, February 17 by 4pm\*\***

### **Week 7: Women, Activism, and National Struggles**

Tues, 2/28: Elizabeth Schmidt, "Emancipate Your Husbands! Women and Nationalism in Guinea, 1953-58," and Tamara Lyons, *Guns and Guerilla Girls: Women in the Zimbabwean National Liberation Struggle*," in *Women in African Colonial Histories*, p. 282-326. [on BLACKBOARD]

In Conversation: Pauline Dempers and Yaliwe Clarke, *Feminist Africa* 14 (2010).  
[on BLACKBOARD]

Thurs, 3/2: Thomas Sankara, *Women's Liberation and the African Freedom Struggle* [on BLACKBOARD]

Fatima Meer, *Women In the Apartheid Society*, 1985

Rachel Sandwell, "'Love I Cannot Begin to Explain': The Politics of Reproduction in the ANC in Exile, 1976-1990," *Journal of Southern African Studies*, 41:1 (2015), 63-81  
[on BLACKBOARD]

### **Week 8: Race, Belonging, and Female Agency**

Tues, 3/7: Chimamanda Ngozi Adichie, *Americanah* (first half of novel).

Thurs, 3/9: Finish *Americanah*

Abena Busia, "In Search of Chains Without Iron: On Sisterhood, History and the Politics of Location," in Oyeronke Oyewumi (ed.), *African Women and Feminism*, 257-268 [on BLACKBOARD].

### **Week 9: The Legacy of Sarah Baartman**

Tues, 3/14: Clifton Crais and Pamela Scully, *Sara Baartman and the Hottentot Venus: A Ghost Story and a Biography*

Thurs, 3/16: Pumla Gqola, "'Crafting epicentres of agency': Sarah Bartmann and African Feminist Literary Imaginings," *Quest: An African Journal of Philosophy*. 20 (2006) 45-76 [on BLACKBOARD]

Yvette Abrahams, "Colonialism, Dysfunction and Disjuncture: Sarah Bartmann's Resistance (Remix)," *Agenda* 58 (2003): 12-26 [on BLACKBOARD]

Cleuci de Oliveira, "Saartjie Baartman: The Original Booty Queen," *Jezebel*, 14

November 2014: <http://jezebel.com/saartjie-baartman-the-original-booty-queen-1658569879>

Neelika Jayawardane, "#EpicFail When @Jezebel Wanted to make Saartjie Baartman Relevant to Millenials," *Africa Is A Country*, 18 November 2014:

<http://africasacountry.com/when-jezebel-wanted-to-make-saartjie-baartman-relevant-to-millenials-epicfail-2/>

Part Three: Belonging

**Week 10: Intersections: Sexuality, Queerness, and Being a 'Black Lesbian'**

**\*draft/extensive outline of your final paper due Friday of this week in my box\***

Tues, 3/21: Pumla Gqola, "Through Zanele Muholi's eyes: reimagining ways of seeing Black lesbians," in Sylvia Tamale. ed. *African Sexualities: A Reader*. [on BLACKBOARD]  
Kylie Thomas, "Zanele Muholi's intimate archive: photography and post-apartheid lesbian lives." *Safundi: The Journal of South African and American Studies* 11.4 (2010): 421-436.

Thurs, 3/23: [Work on Drafts of final paper in class in groups. The draft itself is due in my mailbox by 4pm on Friday]

**Week 11: Intersections, continued: Sexuality, Bodies, Africanness**

Tues, 3/28: Sibongile Ndashe, "Seeking the Protection of LGBTI rights at the African Commission for Human and People's Rights," *Feminist Africa*, 15 (2011) [on BLACKBOARD]  
Sekoetlane Jacob Phamodi, "[Interrogating the notion of "corrective rape" in contemporary public and media discourse](http://www.consultancyafrica.com/index.php?option=com_content&view=article&id=886:interrogating-the-notion-of-corrective-rape-in-contemporary-public-and-media-discourse&catid=59:gender-issues-discussion-papers&Itemid=267)" ([http://www.consultancyafrica.com/index.php?option=com\\_content&view=article&id=886:interrogating-the-notion-of-corrective-rape-in-contemporary-public-and-media-discourse&catid=59:gender-issues-discussion-papers&Itemid=267](http://www.consultancyafrica.com/index.php?option=com_content&view=article&id=886:interrogating-the-notion-of-corrective-rape-in-contemporary-public-and-media-discourse&catid=59:gender-issues-discussion-papers&Itemid=267))  
Selections from Pumla Gqola, *Rape: A South African Nightmare* [on BLACKBOARD]

Thurs, 3/30: Mary Modupe Kolawole, "Transcending incongruities: rethinking feminism and the dynamics of identity in Africa." *Agenda* 17.54 (2002): 92-98. [on BLACKBOARD]  
Barbara Mbire-Barungi, "Ugandan feminism: Political rhetoric or reality?" *Women's Studies International Forum*. 22:4 (1999): 435-439. [on BLACKBOARD]

**Week 12: Questioning Categories: Africa, Woman, Community, Authenticity**

Tues, 4/4: Kopano Matlwa, *Period Pain: A Novel*

Thurs, 4/6: Leila Dougan, "[Policing Black Women's Hair](#)," *Africa Is A Country* (2016)  
Elaine Salo, "Coconuts do not live in Townships: Cosmopolitanism and its Failures in the Urban Peripheries of Cape Town," *Feminist Africa* 13 (2009). [on BLACKBOARD]  
Images from *Lady* by Susie Oludele [on Blackboard]

**Week 13: Return to Zimbabwe**

Tues: NoViolet Bulawayo, *We Need New Names* (first half of novel)

Thurs: NoViolet Bulawayo, *We Need New Names* (rest of novel)

**Week 14: What have We Learned, What Do We Not Know Still?**

Tues: Presentations, Day 1

Thurs:           Presentations, Day 2

- **Final paper due Tuesday, April 11, by 5pm.**

# New Course Proposal

Date Submitted: 08/14/18 2:32 pm

## Viewing: HIST 304 : Africa in the Western Imagination

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](#)

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  
304

Department

History (HIST)

College

College of Arts & Sciences

Title of Course

Africa in the West Imagination

Catalog Title

Africa in the Western Imagination

Credit Hours

3

Weekly Contact  
Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course  
Description

From benefit concerts to AIDS charities to study abroad literature, Africa is everywhere. And yet it is frequently explained only in absence or in suffering. Rather than being a place that is defined by what it is, often Africa is viewed by what it is not, and the term 'Afro-pessimism' has been coined by some to criticize such solely negative depictions of a vast and varied continent. What, then, is 'Africa': a location on a map, a geographical boundary? Who are 'Africans'? What does the idea mean and how is it used? This course draws on literature and popular culture to discuss the very idea of 'Africa' and how the concept has been created, redefined, re-imagined, and (de)constructed in differing times and spaces.

Primary Grading  
Mode

Standard Grading System- Final

Method(s) of  
delivery

Lecture

Faculty Course  
Workload

Same as course credit

### 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 11:42 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

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:

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 304 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 11:42 pm):** Rollback: As requested.

Key: 3262

## History 304: Africa In the Western Imagination

Professor T.J. Tallie

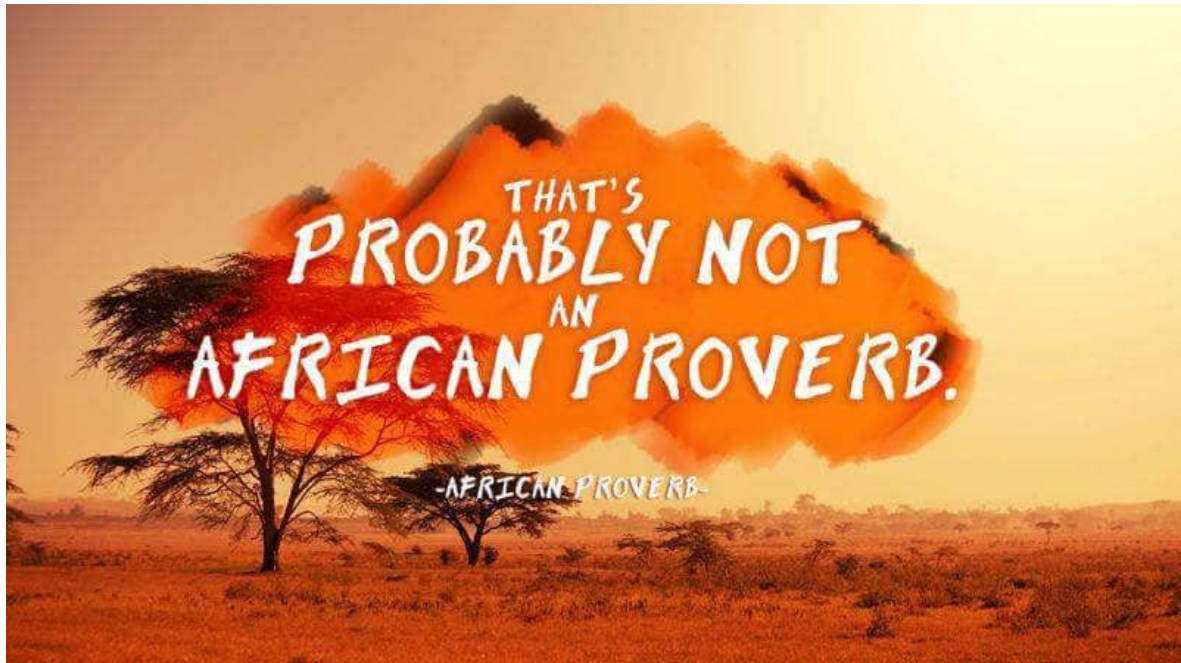
Email: [ttallie@sandiego.edu](mailto:ttallie@sandiego.edu)

Fall 2018

Class: M/W 5:30-6:50pm, 7pm-8:20pm KIPJ 219

Office: KIPJ 289

Office Hours: Mondays 3-5pm, Wednesdays, 4-5pm, or by appointment.



### Course Description:

“The state of Africa is a scar on the conscience of the world. But if the world as a community focused on it, we could heal it. And if we don't, it will become deeper and angrier.”

–Tony Blair, October 2, 2001.

“It is not true, either as a starting point or as a conclusion, that Africa is an incomparable monster, a silent shadow and mute place of darkness, amounting to no more than a lacuna.”

–Achille Mbembe, *On The Post-Colony*.

From benefit concerts to AIDS charities to study abroad literature, Africa is everywhere. And yet it is frequently explained only in absence or in suffering. Rather than being a place that is defined by what it is, often Africa is viewed by what it is not, and the term ‘Afro-pessimism’ has been coined by some to criticize such solely negative depictions of a vast and varied continent.

What, then, is ‘Africa’: a location on a map, a geographical boundary? Who are ‘Africans’? What does the idea mean and how is it used? This course does not attempt to give a systematic, tightly ordered history of a varied continent, nor is it a survey of events; rather, this course draws on

literature and popular culture to discuss the very idea of ‘Africa’ and how the concept has been created, redefined, re-imagined, and (de)constructed in differing times and spaces.

## LEARNING OBJECTIVES

The goals of this course are to:

1. Formulate and explore questions pertaining to both African history and depictions of the continent in American and European media.
  - a. Students will therefore be expected to critically self-reflect on their own relationship with the myriad ways Westerners have conceived of Africa within a matrix of historic power relations.
2. Analyze a range of primary sources, articulate their relationship to both historic context and contemporary understandings of Africa, and cite them as evidence to support your arguments.
  - a. Students will identify tropes that exist about the African continent in Western media and historic documents while also foregrounding the historic inequities that have shaped many of these stereotypical narratives.
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 contemporary relationships between the West and Africa.
4. Effectively communicate your findings through group discussions, in-class writing assignments, and a formal paper.
  - a. Students will foreground the complexities of history, intersecting identities, and structural violence behind the creation of contemporary Africa as a discursive category in the West and in turn analyze the role that ‘Africa’ plays in their daily lives.
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:

Africa In the Western Imagination is a course designed to explicitly challenge students living in North America to think of their investment in Western narratives about the continent of Africa. Daily class discussions revolve around the idea of critically assessing multiple aspects of popular culture in the West (including film, music videos, literature, and fashion) and uncover the ways in which Africa is rendered specifically for the self-understanding of the West. Students will trace the historic roots of these ideologies from the slave trade and colonization and trace historically their different iterations from the eighteenth through twenty-first centuries. Finally, by completing a pop culture artifact research project that explicitly names their investment in interlocking histories of raced, gendered, and classed oppression, students will emerge as self-reflexive, thoughtful scholars of their own culture and effectively interrogate the instrumentalization of the African continent in their everyday life.

## 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 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 Tintin). Using these sources, write a short essay that answers the question: do Western depictions of Africa tell us more about Africans or Europeans/Americans? Why? **This paper is due on Wednesday, 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 African history and perceptions of the continent. The topic, which you will choose and develop with my consultation and final approval, should specifically use a pop culture ‘artifact’ – a book, an article, music video, song, or other item—and analyze how this piece tells us something about Western imaginings of ‘Africa’ as an idea or place. You should relate your project to larger issues discussed in class, including African history, (anti-)colonialism, representation, Afrocentrism, or any of the major themes we explore in the class. 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 ten**, you should present an annotated bibliography of at least five scholarly sources that you will be consulting for your paper. This is worth at 15% of your grade.
- A rough draft of at least **5 pages** in length is due at the beginning of class on **Weds, November 28**. 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 20% of your grade.**
- During the final week of classes, you will offer a **brief** (3-5 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 15% of your grade.**
- **Your final project should be 10 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 developed piece of writing and will have been able to make your own claims about a specific aspect of Africa and its representation. **The final project is worth 25% of your grade.**
- There will be **no final written exam** in this course. Rather, your final paper is due to me electronically on blackboard **by 5pm on Tuesday, December 18**. If you would like to receive feedback on your final paper, please write “Feedback” on the top page.

#### Grading:

Class Participation:	10%	Short Paper:	10%
Midterm	20%	Prospectus/Research Outline:	10%
Class Presentation:	10%	Rough Draft of Project:	15%
Final Project:	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 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. Contact me: professors are neither robots, nor monsters. We know how things can be overwhelming. It's far better to let me know in an advance than after the fact.
- If it becomes clear that the class as a whole is not doing the assigned readings, I may give unannounced quizzes on the readings.
- 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 **three 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.

### **Required Course Materials:**

#### **Available for purchase at the Bookstore:**

Maya Angelou, *All God's Children Need Traveling Shoes*,  
Ishmael Beah, *A Long Way Gone: Memoirs of a Boy Soldier*, 2007.  
Joseph Conrad, *Heart of Darkness* (Dover Thrift Edition, 1990)  
Richard Dowden, *Africa: Altered States, Ordinary Miracles*, 2010.  
Marc Epprecht, *Heterosexual Africa?: History of an Idea from Age of Exploration to the Age of AIDS*, 2008  
Curtis Keim, *Mistaking Africa: Curiosities and Inventions in the American Mind*, 2014 [2018 reissue].  
R.A. Montgomery, *The Lost Jewels of Nabooti*, 1981 [2006 reissue]  
Tanya Pergola, *Time Is Cows: Timeless Wisdom of the Maasai*, 2013.

### **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.

### **Schedule**

#### **Week 0: From Bono to Toto, Blessing the Rains Down in Africa**

Weds, 9/5: Welcome and Introduction

#### **Week 1: Introducing Ideas, Placing Africa**

##### **Readings:**

##### **Monday, 9/10:**

Tanya Pergola, *Time Is Cows*, p. 11-57

Binyavanga Wainaina, "How to Write About Africa," *Granta* 92. Available at:

<http://www.granta.com/Archive/92/How-to-Write-about-Africa/Page-1>

##### **Wednesday, 9/12:**

James Ferguson, *Global shadows: Africa in the neoliberal world order*, 2006, p. 1-25. [on Blackboard]

Curtis Keim, *Mistaking Africa: Curiosities and Inventions in the American Mind*, p. 3-33

Martin Lewis and Karen Wigen, *The Myth of Continents: A Critique of Metageography*,

1997, p. 1-19 [on BLACKBOARD]

**Week 2: 'Unchanging Africa' : Africa, Time, and the West**

**Mon, 9/17:**

Keim, *Mistaking Africa*, p 67-83.

Parker and Rahbone, *African History: A Very Short Introduction*, p. 1-24 [on Blackboard]

Martin Lewis and Karen Wigen, *The Myth of Continents: A Critique of Metageography*,  
1997, p. 21-46 [on BLACKBOARD]

**Weds, 9/19:**

Achille Mbembe, *On The Postcolony*, 2001, p. 1-24. [on BLACKBOARD]

Parker and Rahbone, *African History: A Very Short Introduction*, p. 25-47 [on Blackboard]

**Week 3: Ideas of Civilization, Race, Barbarism**

**Mon, 9/24:**

Keim, *Mistaking Africa*, p. 35-67, 169-187.

[we'll watch some Nas Daily videos in class today as well]

**Weds, 9/26:**

Dorothy Hammond & Alta Jablow, *The Africa That Never Was*, p. 49-73 [on Blackboard]

Worger, Clark, and Alpers, *Africa and the West: Volume I*, p. 217-260 [on Blackboard]

**Week 4: Giving Gifts and African Timelessness.**

**Mon, 10/1:**

Selections from Nuruddin Farah, *Gifts*, 1993. 1-21, 40-50 [on Blackboard]

Keim, *Mistaking Africa*, p. 83-105

Julius Nyerere. *The Arusha Declaration*, 1967. [on Blackboard]

**Weds, 10/3:**

Keim, *Mistaking Africa*, p. 113-163.

Pergola, *Time Is Cows*, p. 132-156 (feel free to keep reading the....er..yoga)

**Week 5: The Horror! Conrad, the Congo, and 'Darkest Africa' Writ Large**

**Mon, 10/8:**

Hergé, *Tintin in the Congo*.

[on Blackboard, also accessible here: <http://tintinadventures.tripod.com/id2.html>]

**\*Short Paper due in class\***

**Weds, 10/10:**

Joseph Conrad, *Heart of Darkness* [the whole book. You can do it.]

Chinua Achebe, "An Image of Africa: Racism in Conrad's 'Heart of Darkness'" *Massachusetts Review*. 18. 1977. (accessible here: <http://kirbyk.net/hod/image.of.africa.html>)

**Week 6: Reflecting on Ubiquitous 'Africa'**

**Mon, 10/15:** Watch 'Mean Girls' in class (last few minutes will finish on Weds)



**Weds, 10/17:** R.A. Montgomery, *The Lost Jewels of Nabooti*, 1981 [2006]  
Elliot Ross, "[The Danger of A Single Book Cover](#)" 2014  
Michael Silverberg, "[Acacia Fatigue](#)" 2014  
Bradley Campbell, "[Need A Cover For Your Book About Africa?](#)" 2014

**Week 7: Portraits of Violence: Blood Diamonds and Child Soldiers**

**Mon, 10/22 :** Ishmael Beah, *A Long Way Gone: Memoirs of a Boy Soldier*, 2007.  
<http://www.invisiblechildren.com> Invisible Children Website

**Weds, 10/24:** Greg Campbell, *Blood Diamonds*, 2006. Prologue and Chapters 1 & 3. [on Blackboard]  
Teju Cole, "The White Savior Industrial Complex," 2012: (read here:  
[http://www.theatlantic.com/international/archive/2012/03/the-white-savior-industrial-complex/254843/?single\\_page=true](http://www.theatlantic.com/international/archive/2012/03/the-white-savior-industrial-complex/254843/?single_page=true))  
Youtube: "[Kony2012](#)" (2012)  
**\*Research Outline Due\***

**Week 8: Place of Disaster: HIV/AIDS and Civil Wars**

**Mon, 10/29: \*MIDTERM\* (I BELIEVE IN YOU)**

**Weds, 10/31:** Marc Epprecht, *Heterosexual Africa?* pg. 1-65; 100-130.  
**\*HAPPY HALLOWEEN\* : No Ebola Costumes, please:**  
<https://www.youtube.com/watch?v=-49WbuZU5H0&feature=youtu.be&t=39s>

**Week 9: Place of Disaster, part II: Despots and Civil War**

**Mon, 11/5:** Richard Dowden, *Africa: Altered States, Ordinary Miracles*, p. 1-50, 321-353

**Weds, 11/7:** Richard Dowden, *Africa: Altered States, Ordinary Miracles*, p. 223-255

**Week 10: Solipsism on Screen: The Trials of Nicholas Garrigan**

**Mon, 11/12:** **Last King of Scotland, watch in class**  
**\*annotated bibliography due in class\***

**Weds, 11/14:** **Last King of Scotland, finish in class**  
Richard Dowden, *Africa: Altered States, Ordinary Miracles*, p. 127-157

**Week 11: African Americans and Africa?**

**Mon, 11/19:** Maya Angelou, *All God's Children Need Traveling Shoes*, p. 3-95  
Michael Twitty, "Preface" in *The Cooking Gene* [on Blackboard]

**Weds, 11/21: [NO CLASS: HOLIDAY]**

**Week 12: African Americans and Africa**

**Mon, 11/26:** Maya Angelou, *All God's Children Need Traveling Shoes*, p. 96-208  
Michael Twitty, "0.01 Percent" and "Sankofa" in *The Cooking Gene* [on Blackboard]

**Weds, 11/28: Black Panther, watch in class**  
**\*ROUGH DRAFT DUE\***

**Week 13: African Americans and Africa II: Black Panther and Wakanda Forever?**

**Mon, 12/3: finish Black Panther in class, full discussion, BE READY!**

Kendrick Lamar, “Blacker the Berry”/ “Alright” (2016)

<https://www.theverge.com/2016/2/15/11004624/grammys-2016-watch-kendrick-lamar-perform-alright-the-blacker-the-berry>

**Weds, 12/5: \*FIRST DAY OF CLASS PRESENTATIONS\***

**Week 14: From (RED) to ‘World Music’: The Commodification of Africa**

**Mon, 12/10:** David Carr, “Citizen Bono Brings Africa to Idle Rich,” *New York Times*, 2007

[\[http://www.nytimes.com/2007/03/05/business/media/05carr.html\]](http://www.nytimes.com/2007/03/05/business/media/05carr.html)

Laura Starita, “(Red) Gets a Beating,” 2007

[\[http://www.philanthropyaction.com/nc/red\\_gets\\_a\\_beating/\]](http://www.philanthropyaction.com/nc/red_gets_a_beating/)

Teresa Barnes, “Project Red: The Marketing of African Misery,” *The Journal of Pan African Studies*, vol.2, no.6, September 2008

[\[http://www.ipanafrican.org/docs/vol2no6/2.6\\_Product\\_Red\\_Marketing\\_Of\\_African\\_Misery.pdf\]](http://www.ipanafrican.org/docs/vol2no6/2.6_Product_Red_Marketing_Of_African_Misery.pdf)

Red Campaign Website: <http://www.red.org>

“Rock and Rebellion: Subversive Effects of Live Aid and ‘Sun City’” *Popular Music*, Vol. 6, No. 1 (Jan., 1987), pp. 67-76 [on BLACKBOARD]

Michael Stone, “Garifuna Song, Groove Locale, and ‘World Music’ Mediation,” in Natascha Gentz and Stefan Kramer, ed., *Globalization, Cultural Identity and Media Representations*, 2006, p. 59-80 [on BLACKBOARD]

**\*SECOND SET OF IN CLASS PRESENTATIONS\***

**Weds, 12/12: *Music Videos to Watch:***

Amadou et Mariam, “C’est Ne pas Bon”

[\[http://www.youtube.com/watch?v=MAFK8hxlLGs&feature=fvw\]](http://www.youtube.com/watch?v=MAFK8hxlLGs&feature=fvw)

Manu Chao, “Denia”

[\[http://www.youtube.com/watch?v=AMpWEXG5OsU&feature=related\]](http://www.youtube.com/watch?v=AMpWEXG5OsU&feature=related)

Amadou & Mariam, Manu Chao, “Senegal Fast Food”

[\[http://www.dailymotion.com/video/x91nyt\\_amadou-et-mariam-manu-chao-senegal\\_music\]](http://www.dailymotion.com/video/x91nyt_amadou-et-mariam-manu-chao-senegal_music)

Review of Amadou et Mariam’s album “Welcome to Mali”

[\[http://pitchfork.com/reviews/albums/12435-welcome-to-mali/\]](http://pitchfork.com/reviews/albums/12435-welcome-to-mali/)

**\*THIRD SET OF IN CLASS PRESENTATIONS\***

- Final paper will be due during exam week.

# New Course Proposal

Date Submitted: 08/14/18 2:48 pm

## Viewing: HIST 305 : Queering Colonialism: Bodies, Negotiation, Belonging

Last edit: 01/28/19 5:43 pm

Changes proposed by: colinf

Programs  
referencing this  
course

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

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  
305

Department

History (HIST)

College

College of Arts & Sciences

Title of Course

Queering Colonialism

Catalog Title

Queering Colonialism: Bodies, Negotiation, Belonging

Credit Hours

3

Weekly Contact  
Hours

Lecture: 0

Lab: 0

Other: 0

Catalog Course  
Description

This course seeks to examine the many intersectional and overlapping threads in the histories of colonialism, gender, and sexuality. As authors like Achmat and Cohen have argued, colonialism has simultaneously supported and been supported by heteronormative, patriarchal, and white-supremacist regimes. This course looks at three avenues in which the 'normal' has been both created and contested in colonial histories: the body, belonging, and becoming. We read from a variety of disciplines, eras, and locations in order to understand how bodies can be made normal or 'queer.' We also examine how imperial structures of rule impact the daily lived experiences of people as they attempt to find spaces of belonging and potential for becoming part of a larger group. movement. or idea.

Primary Grading  
Mode

Standard Grading System- Final

Method(s) of  
delivery

Lecture

Faculty Course  
Workload

Same as course credit

### 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 11:42 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

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 non-Europe/non-US history and gives students an opportunity to satisfy global diversity 2 in the core. It also introduces students to history of sexuality, which is underrepresented in our curriculum.

**Supporting documents**      [HIST 305 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 11:42 pm):** Rollback: As requested.

Key: 3263

## HIST 305 - Queering Colonialism: Bodies, Negotiation, Belonging

Professor T.J. Tallie

Email: [ttallie@sandiego.edu](mailto:ttallie@sandiego.edu)

Class: TBA

Office: KIPJ 289

Office Hours: TBA



Kent Monkman, *Si je t'aime prends garde à toi (Study for Icon for a New Empire)*, 2007

“The conquest, control and discipline of the African male body has signified consolidation of social discipline in Southern Africa, and this process is intimately bound up with sexuality. The central role of missionaries in the process of colonial conquest, the rise of the colonial state as the new sovereign power on the subcontinent, and the interests of the mining houses, at times contested, but mostly colluded, in the formation of institutions to regulate the distribution and discipline of the bodies of all its subjects.” – Zackie Achmat

“I envision a politics where one's relation to power, and not some homogenized identity, is privileged in determining one's political comrades. I'm talking about a politics where the *nonnormative* and *marginal* position of punks, bulldaggers, and welfare queens, for example, is the basis for progressive transformative coalition work.” –Cathy Cohen

### Course Description

This course seeks to examine the many intersectional and overlapping threads in the histories of colonialism, gender, and sexuality. As authors like Achmat and Cohen have argued, colonialism has simultaneously supported and been supported by heteronormative, patriarchal and white supremacist regimes. This course will look at three avenues in which the ‘normal’ has been both created and contested in colonial histories: the body, belonging, and becoming. We will read from a variety of disciplines, eras, and locations in order to understand how bodies can be made normal or ‘queer.’ We will also examine how imperial structures of rule impact the daily lived experiences of people as they attempt to find spaces of belonging and potential for becoming part of a larger group, movement, or idea.

## LEARNING OBJECTIVES

As this course is cross-referenced in both History and Women's and Gender Studies, the goals of this course are to:

1. Develop a knowledge of issues in both colonial history and critical theoretical responses, including feminist, queer of color, and other critical methodologies.
  - a. Students will therefore be expected to critically self-reflect on the historic conditions that have shaped their own understandings of modern gender order in the contemporary world.
  - b. **This will be accomplished through the weekly write-up responses, and through both paper assignments**
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. **This will be accomplished both in class discussion, but explicitly in the paper writing process, particularly for the final assignment. The readings in weeks 1-3 and week 8 are explicitly about the limitations of primary sources and reading them through colonial archives.**
3. Weigh competing scholarly interpretations of complicated historical processes like colonialism as well as intersectional concepts like sexuality and gender identity, employing 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 gender, race, and sexual identity throughout the histories of colonialism and violence, recognizing and articulating global patterns of oppression, contestation, and revolution.
  - b. **This is built into all aspects of the course, and is particularly salient in the final class assignment, which is designed to incorporate the material covered during the semester.**
5. Learn to use gender as a tool of analysis.
6. Develop a facility with several key concepts (including social construction, structural oppression, and intersectionality) that have been central to gender studies, feminist thought, queer theory, and queer of color critique.
7. Understand how women's and gender studies, queer theory, and feminist theory have influenced the production of knowledge in a variety of academic disciplines.
8. Increase our knowledge about both the particularity and the diversity of women's, queer, and people of color experiences.
  - a. **This is particularly underlined through the Solomon and Womack novels, which are intersectional at their very core.**
9. Cite sources ethically and legally following the conventions of the Chicago Manual of Style.

### DISJ Pedagogy

Queering Colonialism explicitly asks students to think about their investments in normative structures of sexuality, gender, and race as part of living and studying within a settler society. Weekly discussions will

require students to reflect on the myriad ways that they are disciplined into forms of sexual and social order, and students will historically trace the roots of these structures each week. Finally, their final research project will require them to critically assess the implicit violences and orientation devices established in settler societies as well as the ways that indigenous peoples have continued to resist such re-orienting. A student in Queering Colonialism will emerge with a deep, critical awareness of forms of normative power naturalized every day through colonialism.

## REQUIRED COURSE MATERIALS:

### Available for purchase at the Bookstore:

Cherríe Moraga, Gloria Anzaldúa, eds. *This Bridge Called My Back: Writings By Radical Women of Color*, 1981 [2002]

Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, 2006

Qwo-Li Driskill, Chris Finley, Brian Joseph Gilley and Scott Lauria Morgensen, eds. *Queer Indigenous Studies: Critical Interventions in Theory, Politics, and Literature*, 2011

Craig S. Womack, *Drowning in Fire: A Novel*, 2001

Rivers Solomon, *An Unkindness of Ghosts*, 2018

**Blackboard:** all other class materials will be available on Blackboard.

### Class Format:

This course is a seminar, which means your discussion and participation are essential.

### 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.
- You will write a one page 'write-up' of the week's readings **due at the beginning of each Thursday class**. Avoid summarizing the readings, but discuss how the readings relate to the larger themes of the course, and write down what ideas come to mind reading these pieces. These still have to be formally written pieces, however! Please don't come in with a list of bullet points, et al.
- You will be assigned two papers in this course in addition to your weekly write-ups:
- The **first paper** (due week 6), is a 5-7 page assignment that uses 3-5 sources in the course so far to answer the question: How do colonial states create norms for sexuality, gender and race? How do people resist these norms?
- Your **final paper** (due during the final week of classes) will be a 20-25 page paper discussing the ways in which people have challenge the normative structures of colonialism or imperialism. I would like you to critically engage with the relationship between resistance in what we have read and any of the ostensibly 'universal' categories of feminism, sexualities, history, or identity. I expect a fully cited, organized paper that discusses the complex interactions between colonialism, resistance, power, and agency. In preparation for this paper, **you will hand in a paper proposal with a preliminary bibliography and a rough draft**. You will also present on your final project at the end of the term. In addition, you will peer edit the rough draft of another student in the class and comment on another student's presentation. Please be advised that it is important that you start researching your final paper topic early in the term.



- There will be **no** final exam in this course. Rather, you will be turning in your final paper on exam day.

### Grading:

In-Class Participation:	10%	Paper #1:	20%
Weekly Write-Ups:	10%	Proposal/Bibliography	10%
Draft of Paper #2 (due wk 10):	20%	Paper #2:	30%

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.

### *Part One: Bodies*

### **Week 1: Introducing Empire, Sexuality, and Colonialism**

#### **Reading:**

Tuesday 1/9: **MUST BE READ before the first day of class! (I know, it's rough! I believe in you!)**

“African LGBTI Declaration,” [on Blackboard]

Gayle Rubin, “Thinking Sex: Notes for A Radical Theory of the Politics of Sexuality, 1984 [on BLACKBOARD]

Siobhan Somerville, “Queer,” in *Keywords for American Studies*, link:

<http://keywords.nyupress.org/american-cultural-studies/essay/queer/>

Thursday 1/11: Sara Ahmed, “Introduction: Find Your Way,” *Queer Phenomenology*, p. 1-24

Michael Warner, “Fear of A Queer Planet,” *Social Text* 29 (1991), p. 3-17 [on BLACKBOARD]

Sarah Hunt and Cindy Holmes, “Everyday Decolonization: Living a Decolonizing Queer Politics,” in *Journal of Lesbian Studies*, 2015 [on BLACKBOARD]

### *Part One: Bodies*

### **Week 2: Imperialism as Bodily Project**

Tues, 1/16: Anne McClintock, *Imperial Leather*, p. 21-74 [on BLACKBOARD]

Lee Wallace, “Outside History: Same Sex Sexuality and the Colonial Archive,” in *Embodiments of Cultural Encounters*, p. 61-74 [on BLACKBOARD]

Sylvia Tamale, “Researching and theorizing sexualities in Africa,” in *African Sexualities: A Reader*, p. 11-36 [on BLACKBOARD]

Thurs., 1/18: **Visitor: Michael Twitty [discussion to follow]**

Nayan Shah, “Adjudicating Intimacies on U.S. Frontiers,” in Ann L Stoler, (ed) *Haunted By Empire*, 116-139 [on BLACKBOARD].

Damon Salesa, “Samoa’s Half-Castes and Some Frontiers of Comparison” in Ann L Stoler, (ed) *Haunted By Empire*, 71-93 [on BLACKBOARD].

Michael Twitty, “Preface” and “White Man in the Woodpile” in *The Cooking Gene* [on BLACKBOARD]

### **Week 3: (Mis)Reading Bodies**

- Tues, 1/23: Jennifer Morgan, 'Male Travellers, Female Bodies and the gendering of racial ideologies, 1500-1750' in Burton and Ballantyne (eds), *Bodies in Contact*, 54-66 [on BLACKBOARD]
- Zacke Achmat, "'Apostles of civilised vice': 'Immoral practices' and 'unnatural vice' in South African prisons and compounds, 1890-1920," *Social Dynamics*, 1993 19 (2): 92-110. [on BLACKBOARD]
- Maria Lugones, Heterosexualism and the Colonial / Modern Gender System, *Hypatia*, Volume 22, Number 1, Winter 2007, p. 186-209 [on BLACKBOARD]
- Thurs, 1/25: Kathleen Wilson, 'Thinking Back: Gender Misrecognition and Polynesian Subversions Abroad the Cook Voyages' in Stephen Howe (ed), *The New Imperial Histories Reader*, 195-205. [on BLACKBOARD]
- Nakanyike Musisi, "The Politics of Perception or Perception as Politics? Colonial and Missionary Representations of Baganda Women, 1900-1945", in Allman, Geiger, and Musisi (ed), *Women in African Colonial Histories*, 95-115. [on BLACKBOARD]
- Teresia K. Teaiwa, "bikinis and other s/pacific n/oceans," *The Contemporary Pacific* 6 (1): 87-109. [on BLACKBOARD]

### **Week 4: How Brown Bodies Become Queer**

- Tues, 1/30: Cathy Cohen, "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?" *GLQ*, May 1997 3(4): 437-465 [on BLACKBOARD]
- Marc Epprecht, *Heterosexual Africa?*, p. 34-64 [on BLACKBOARD]
- Michelle Erai, "A Queer Caste: Mixing Race and Sexuality in Colonial New Zealand," in *Queer Indigenous Studies*, 66-80
- Thurs, 2/1: Scott Morgensen, "Settler Homonationalism: Theorizing Settler Colonialism within Queer Modernities." *GLQ*, 2010 16 (1-2): 105-131 [on BLACKBOARD]
- Marc Rifkin, *When Did Indians Become Straight?*, p. 3-44. [on BLACKBOARD]
- T.J. Tallie, "Queering Natal: Settler Logics and the Disruptive Challenge of Zulu Polygamy." *GLQ: A Journal of Lesbian and Gay Studies* 19, no. 2 (2013): 167-189. [on BLACKBOARD]

### **Part Two: Negotiations**

### **Week 5: Intersectional Challenges - Queer of Color Critique**

- Tues, 2/6: Cherri Moraga and Gloria Anzaldúa, *This Bridge Called my Back* (1983).
- Dan Taulapapa McMullin, "Fa'afafine Notes: On Tagaloa, Jesus, and Nafanua" in *Queer Indigenous Studies*, p. 81-96
- Lisa Kahaleole Hall, "Navigating Our Own 'Sea of Islands': Remapping a Theoretical Space for Native Hawaiian Women and Indigenous Feminism." *Wicazo Sa Review: Native Feminisms: Legacies, Interventions, and Indigenous Sovereignties*, 24:2 (2009) [on BLACKBOARD]
- Thurs, 2/8: Audre Lorde, *Sister Outsider: Essays and Speeches*. p. 53-59, 110-113, 124-133 [on BLACKBOARD]

E. Patrick Johnson, “‘Quare’ Studies, Or (Almost) Everything I know about Queer Studies I Learned From My Grandmother,” and Marlon B. Ross, “Beyond the Closet as Raceless Paradigm” in *Queer Black Studies*, p. 124-189. [on BLACKBOARD]

### **Week 6: Intersections of Queerness and Indigeneity**

Tues, 2/13: Craig Womack, *Drowning in Fire*, Chapters 1-6

#### **\*Paper #1 Due\***

Thurs, 2/15: Finish *Drowning in Fire* (Chapters 7-12)  
Chris Finley, “Bringing ‘Sexy Back’ and Out of Native Studies’ Closet” in *Queer Indigenous Studies*, p. 31-42.

### **Week 7: Confronting the Colonial//Migration and the Question of ‘Home’**

Tues, 2/27: Aimé Césaire. *Discourse on Colonialism*. [on BLACKBOARD]

Sara Ahmed, *Queer Phenomenology*, p. 109-156

Thurs, 3/1: Gayatri Gopinath, *Impossible Desires: Queer Diasporas and South Asian Public Cultures*, p. 1-28 [on BLACKBOARD]  
Scott Morgensen, *Spaces Between Us: Queer Settler Colonialism and Indigenous Decolonization*, p. 31-54 [on BLACKBOARD].

#### **\*\*Final paper proposal and bibliography due Friday, by 4pm\*\***

### **Week 8: Control, Challenge, Desire**

Tues, 3/6: selections from Clifton Crais and Pamela Scully, *Sara Baartman and the Hottentot Venus: A Ghost Story and a Biography* [on BLACKBOARD]

Deborah Miranda, “The Extermination of the Joyas: Gendercide in Spanish California,” in *GLQ: A Journal of Lesbian and Gay Studies* 16, no 1-2 (2010): 253-284 [on BLACKBOARD]

Laura Briggs, “Debating Reproduction: Birth Control, Eugenics, and Overpopulation in Puerto Rico, 1920-1940,” in *Reproducing Empire: Race, Sex Science, and US Empire in Puerto Rico*, p. 74-108 [On BLACKBOARD]

Thurs, 3/8: Tiya Myles, “‘His Kingdom for a Kiss’: Indians and Intimacy in the Narrative of John Marrant” in *Haunted by Empire*, p. 163-190  
Paul Kramer, “The Darkness That Enters the Home: The Politics of Prostitution during the Philippine-American War” in *Haunted by Empire*, p. 366-405  
Adele Perry, “Reproducing Colonialism in British Columbia,” in Ballantyne and Burton, ed., *Bodies In Contact*, p. 143-163. [on BLACKBOARD]

#### **Part Three: Becoming**

### **Week 9: Resistance/Accommodation/Challenge**

Tues, 3/13: Jose Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*, 1-33, 83-97, 169-185 [on BLACKBOARD]

Qwo-Li Driskill, “Asegi Ayetl: Cherokee Two-Spirit People Reimagining Nation,” in

*Queer Indigenous Studies*, p. 97-112  
Selections from Billy Ray Belcourt, *This Wound is A World*, 2017. [on BLACKBOARD]

Thurs, 3/15: *Sovereign Erotics: A Collection of Two-Spirit Literature*, p. 1-26, 59-65, 77-80, 107-109, 124-25, 198-99 [on BLACKBOARD]  
Audre Lorde, *Zami: A New Spelling of my Name*, p. 3-14, 58-115 [on BLACKBOARD]  
[Paepae, series 1, Episode 25](#), Sunday 13 September 2015

### **Week 10: Nation-States and the 'Problem' of Queerness**

#### **\*draft/extensive outline of your final paper due Friday of this week in my box\***

Tues, 3/20: Margot Canada, *The Straight State: Sexuality and Citizenship in Twentieth-Century America*, p. 1-55 [on BLACKBOARD]  
Ross Forman, "Randy on the rand: Portuguese African labor and the discourse on" unnatural vice" in the Transvaal in the early twentieth century." *Journal of the History of Sexuality* 11, 4 (2003): 570-609 [on BLACKBOARD]  
Robert Morrell, *From Boys to Gentlemen: Settler Masculinity in Colonial Natal 1880-1920* p. 48-106 [on BLACKBOARD]

Thurs, 3/22: **[Work on Drafts of final paper in groups. The draft itself is due in my mailbox by 4pm on Friday, 3/23]**

### **Week 11: Surviving, Strategizing, Now What?**

Tues, 3/27: Qwo-Li Driskill, Chris Finley, Brian Joseph Gilley, Scott L. Morgensen, "The Revolution is for Everyone: Imagining an Emancipatory Future through Queer Indigenous Critical Theories," in *Queer Indigenous Studies*, 211-220  
Ashley Currier, "Introduction," "Homosexuality is African: Struggles 'to be Seen,'" and "Conclusion: Why Visibility Matters" in *Out in Africa: LGBT organizing in Namibia and South Africa*, p. 1-24, 121-161  
Alex Wilson, "Our Coming In Stories: Cree Identity, Body Sovereignty and Gender Self-Determination," *Journal of Global Indigeneity*, 1(1), 2015. [on BLACKBOARD]

Thurs, 3/29: Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, p. 1-62, 99-113 [on BLACKBOARD]  
T.J. Tallie, "[Failing to Ford the River: 'Oregon Trail', Same-Sex Marriage Rhetoric, and the Intersections of Anti-Blackness and Settler Colonialism](#)," June 4, 2014

### **Week 12: Unruly Bodies and the Afterlife of Empire**

Tues, 4/3: Jasbir Puar and Amit Rai, 'Monster, Terrorist, Fag: The War on Terrorism and the Production of Docile Patriots', *Social Text* 72, 20, 1 (2002), 117-148.  
[BLACKBOARD]  
Jodi Byrd, "Introduction" and "Zombie Imperialism" in *Transit of Empire* [on BLACKBOARD]

Thurs, 4/5: Alok Vaid-Menon, "[girls wear blue; boys wear pinkwashing](#)" 5 February 2015  
Selected poetry by Crystal Boson, Deborah Miranda, and Danez Smith [on Blackboard]

### **Week 13: When the Future Is the Past: Plantation Spaceships and Afterlives**

Tues, 4/10: Rivers Solomon, *An Unkindness of Ghosts*, through all of Part II

Thurs, 4/12: Rivers Solomon, *An Unkindness of Ghosts*, rest of book  
Watch [Janelle Monae's visual album for \*Dirty Computer\*](#) (2018)

**Week 14: What have we learned? Taking stock.**

Tues: Presentations, Day 1

Thurs: Presentations, Day 2

- **Final paper due Tuesday, of finals week, 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](mailto: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](mailto: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.

# New Course Proposal

Date Submitted: 11/13/18 8:25 pm

## Viewing: **POLS 343 : Education, Citizenship and Politics in South Africa**

Last edit: 11/23/18 9:26 am

Changes proposed by: Inunn

### In Workflow

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

### Approval Path

1. 11/14/18 1:02 pm  
Emily Edmonds-Poli (edmonds): Approved for PSIR Chair

Programs referencing this course

[BA-IREL: International Relations Major](#)

Other Courses referencing this

[In The Catalog Description:](#)

Contact Person(s)

Name:	E-mail:	Campus Phone:
Mike Williams	jmwiliams	4012

Effective Term

Fall 2019

Subject Code

POLS

Course Level

Undergraduate

Course Number

343

Department

Poli. Sci. & Intern. Relations (PSIR)

College

College of Arts & Sciences

Title of Course

Educ & Politics, South Africa

Catalog Title

Education, Citizenship and Politics in South Africa

Credit Hours

3

Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course Description

This is a study abroad course in South Africa examining the historical, political and educational challenges faced by the post-Apartheid democracy. Students have opportunities to engage with South African communities, specifically the village of Makuleke. Cross-listed as SOCI 375.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of delivery

Lecture

Faculty Course Workload

Team taught

**Please specify:** This course is a summer study abroad class team taught by a member of the sociology department and a member of the political science department.

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  
Global Diversity level 2

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:
Political Science - POLS
Changemaking Social Innovation - CHNG

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: 14 No: 0 Abstain: 0

Rationale: This is a summer study abroad course that has been offered as special topics. We want it to be part of the regular catalog.

Supporting documents [South Africa Syllabus for Integration&FGD2.docx](#)

## Impact

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

There will be no significant impacts.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer  
Comments

Key: 3346

### Integration learning outcomes

1-2 more for lower division; 3-4 more for upper division

1. **Recognize** broad connections between multiple disciplines, perspectives, and/or approaches to learning.
2. **Articulate** how the integration of different disciplines, perspectives, and approaches to learning can enhance one's understanding of practical issues and problems.
3. **Synthesize knowledge and/or skills** from multiple disciplines or perspectives.
4. **Transfer and apply knowledge and/or skills** from multiple disciplines or perspectives.

For the third SLO, we expect students to draw meaningful connections between diverse perspectives in a way that enhances the overall body of knowledge presented. We want them to be able to demonstrate that the whole (an integrated body of knowledge) is greater than the sum of its parts.

For the fourth SLO, students are expected to apply an integrated body of knowledge that they have developed by synthesizing diverse perspectives and/or skills to address a carefully formulated issue, problem, hypothesis, question, activity, or practice relevant to any mode of inquiry, executed in a form appropriate to any particular academic discipline.

### DISJ Learning Outcomes

1. **Knowledge: Critical Self Reflection.** Critically reflect on and describe how you and others have experienced privilege and oppression.
2. **Knowledge: Explain Diversity, Inclusion, and Social Justice.** Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation—literature, film, among others. Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism, or heterosexism to attain equitable outcomes.
3. **Skills: Analyze the complexities of diversity, inclusion and social justice.** Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

**Assessment will follow the DISJ rubric at levels 4 and 5, Advanced and Mastery, as required for DISJ Level 2 courses.**

Rubric	Mastery-5	Advanced-4
Critical Self Reflection	-Fully accurate and highly insightful treatment of privilege and oppression; - Significantly transformative self reflection that deeply impacts self and others; - Pivotal personal experiences; -Clear and insightful communication about self and self in relation to others	-Fully accurate treatment of privilege and oppression with some critical reflection on stereotypes; -Clear and significant depth or impact in self reflection; -High relevance of personal experiences; -Very good ability to communicate about self and self in relation to others



--	--	--

<b>Rubric</b>	<b>Mastery-5</b>	<b>Advanced-4</b>
Explain DISJ	-Fully accurate and thorough information about groups and identity categories, heavy presence of extensive analysis of formation and role of stereotypes; -Deep comprehension of multiple viewpoints; Clear, accurate, precise, insightful, and deep distinction between master and counter narratives; - Clear and insightful explanation about groups and values	-Very good accuracy of information about groups and identity categories, good critical awareness of existing stereotypes; - Very good ability to comprehend multiple viewpoints; -Clear, fully accurate, and precise distinction between master and counter narratives; - Very clear and effective explanation about groups and values

<b>Rubric</b>	<b>Mastery-5</b>	<b>Advanced-4</b>
Conceptualize and Articulate Complexities of DISJ	-Extensive and original synthesis of intersecting categories; -Fully accurate and thorough explanation of past, current, and future US/global group patterns; - Significant facility and originality with utilizing multiple or mixed-methods in examining DISJ; - Insightful and innovative vision for a just world	-Very good synthesis of intersecting categories; - Mostly accurate explanation of past, current, and future US/global group patterns, with significant depth; - Very good ability to distinguish between and utilize multiple or mixed-methods in examining DISJ; -Can articulate a vision for a just world with notable depth and impact

# SYLLABUS & ASSIGNMENTS

## SUBMISSION for Advanced Integration and DISJ/FGD2 flags

**POLS 343/SOCI 374      Education, Citizenship, and Politics in South Africa**  
Summer Course Taught In South Africa as a Study Abroad Course & Community  
Engagement Experience.

**Green Highlights reflect Integration Learning Outcomes**

**Yellow Highlights reflect DISJ level 2 Learning Outcomes**

## Education, Citizenship, and Politics in South Africa

### Course Objectives

This study abroad opportunity offers students a unique opportunity to visit South Africa for a community engagement experience and to learn about its history, politics, educational system and culture. This course will examine the origins of segregation and apartheid in the history of South Africa and assess the prospects for a successful political and economic transformation in the post-apartheid era. As a country that is approximately two decades removed from *apartheid* rule, the study of South African politics, education and history will enable students to think critically about the legacy of authoritarian rule, democratization, and race and ethnic reconciliation, specifically in comparison to the U.S.. In addition to reading and writing assignments, students will have opportunities to engage with South African communities, specifically in the village of Makuleke. Students will facilitate and participate in a Youth Leadership Workshop with local high school students in Makuleke, in collaboration with our community partner Sharing to Learn, a nonprofit organization that builds libraries in Makuleke village. These community engagement experiences will introduce students to different cultural traditions and practices that students can then share with their friends and family in the United States.

### Learning Outcomes

- be able to synthesize political science theories, sociology theories and one of the following: historical, ethical or philosophical theories to analyze power dynamics in South Africa. [integration learning outcome #3]
- be able to understand both theoretically and practically the values of citizenship, its socially constructed nature, its beneficial consequences, and ways that marginalized peoples and their allies fight for equity. [DISJ learning outcome #2]
- be able to apply sociological insights; political science insights and one of the following: historical, ethical or philosophical insights to analyze differences among the various issues of inequality in South Africa [integration learning outcome #4]
- be able to analyze the similarities and differences between the US and South Africa in terms of the ways that race/ethnicity, language group, socioeconomic class, gender, citizenship status and national identity intersect in everyday people's lives with respect to social justice and unequal power relationships. [DISJ learning outcome #3]
- be able to critically self-reflect on the power dynamics (of privilege and oppression) of immersive practices in our own community engagement experience in the village of Makuleke. [DISJ learning outcome #1]

### Course Requirements

- Students are expected to complete all reading assignments, attend all events in South Africa and to participate in our daily group discussions and workshops.
- Students must arrive at each daily group discussion prepared to present answers to the set of questions listed on the syllabus for each batch of readings. [DISJ learning outcomes #2 & #3; Integration outcome #3]
- Students will also keep a daily journal (please purchase a notebook to keep your journals or bring a device to keep them electronically). In the journal, students should focus on their reactions to what they are experiencing. Journal entries should engage in critical self-reflection on dynamics of privilege, power and oppression both among Makuleke residents you have observed as well as between us, USD visitors, and Makuleke residents. [DISJ learning outcome #1] Journal entries should also relate students' own experiences to the readings and group discussions. In some cases, students will be assigned particular issues and/or questions to address.

Upon returning from South Africa, students will complete two 6-8 page essays (double-spaced, 12 point font). The essays will be due two weeks after we return. **The essay prompts are as follows [integration learning outcome #4]:**

1. Multicultural education and affirmative action are two crucial issues South African education faces today. Craft an argument for which one of these issues should be prioritized first, drawing on political science theories/insights and sociological theories/insights as well as theories/insights from a previous Core course you have taken in at least one of the following: history, ethics or philosophy.
2. Poverty and civic engagement by youth (the Born Frees) are two critical issues South African democracy faces today. Craft an argument for which one of these issues should be prioritized first, drawing on political science theories/insights and sociological theories/insights as well as theories/insights from a previous Core course you have taken in at least one of the following: history, ethics or philosophy.

## Grading

Journals:	20%
Class Participation:	20%
Workshop Participation:	10%
Essays:	50%

## Books and Other Materials

All of these books are required for the course. You can purchase hardcopies or digital copies – either is acceptable. The other materials for the course are in our shared Dropbox.

- Jonny Steinberg, *Sizwe's Test*
- Marekwa Wilfred Legotlo, editor, *Challenges and Issues Facing the Education System in South Africa*
- Dropbox Readings

## Assigned Readings

### Before Arrival in South Africa:

-Illich, "To hell with good intentions" (Dropbox)

### Class Discussion 1: Political Power in South Africa

- Pillay – “The Tripartite Alliance and its discontents” (Dropbox)
- Political Power Powerpoint (Dropbox)
- Tripartite Alliance and Opposition Parties Powerpoint (Dropbox)
- Freedom Charter (Dropbox)
- Constitution of the Republic of South Africa [Read Preamble and Basic Rights Section] (Dropbox)
- “South Africa's Election Changed Little, but Then It Was Never Going to” (Dropbox)
- “What happened to transformation?” (Dropbox)
- “Left wing dips into ocean of irrelevance” (Dropbox)

#### **Discussion Questions:**

- Who holds political power in South Africa?
- Who makes up the Tripartite Alliance?
- What happened at the ANC National Conference in Polokwane in December 2007?
- What rights does the Freedom Charter protect? Which aspects of the Freedom Charter do you like and dislike? How does the Freedom Charter reflect the history of South Africa? How does the Freedom Charter align with the SA Constitution?
- What are the current issues with respect to “the left” in South African politics?
- What specific importance do elections have in South Africa?
- What do you make of the ANC’s “victory” in the 2014 elections?

-What are the greatest challenges facing South Africa’s **democracy** today? How does South Africa’s **history** help us understand its establishment of **political institutions** today?

**[Integration learning outcome #3]**

**DISJ learning outcome #2:** This batch of readings and discussion questions focus on how the ANC (a political party) has sought to address social injustice and inequities through its policies and practices. Specifically we look at the socially constructed nature of citizenship as set forth by the Freedom Charter (adopted in 1955—during Apartheid).

#### **Class Discussion 2: Developmental Challenges in the Post-Apartheid Era**

- Simpkins, “South African Disparities” (Dropbox)
- Development Issues Powerpoint (Dropbox)
- Noble, “Poverty may have declined, but deprivation and poverty are still worst in the former homelands” (Dropbox)
- “Politicians bloated bloated wages insult poor” (Dropbox)

#### **Discussion Questions:**

- What were the basic needs that most South Africans lacked in 1994?
- What was the Reconstruction and Development Programme (RDP)? How was it supposed to work?
- What are the specific issues concerning unemployment in South Africa?
- What development challenges did the ANC government face in 1994?
- What policies did the ANC government adopt to address these challenges? How do these policies address the **historical** legacy of Apartheid? What have been the **political** results of these policies? **[Integration learning outcome #3]**

**DISJ learning outcome #3:** This set of readings and discussion questions focus on the development disparities in South Africa based upon race, gender, age and urban vs rural statuses. We discuss the intersections among these multiple identities and statuses in access to resources and the challenges it poses to the post-Apartheid government.

#### **Class Discussion 3: Service Delivery Protests**

- Booyesen, “Beyond the ballot and the brick” (Dropbox)
- “Local government needs residents to get involved” (Dropbox)
- “Service delivery: Could improvements have been greater, more equitable?” (Dropbox)

-“Research shows sharp increase in service delivery protests” (Dropbox)

#### **Discussion Questions:**

- Why has there been a rise in service delivery protests in South Africa?
- There have not been any service delivery protests in Makuleke. Why do you think this is the case? What does this tell you about political culture in Makuleke?

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the ways that marginalized South Africans respond to inequities and fight for social, economic and political justice.

#### **Class Discussion 4: Makuleke: History and Development Indicators**

- Robins and van der Waal, “‘Model Tribes’ and Iconic Conservationists?” (Dropbox)
- Makuleke Powerpoint (Dropbox)
- Ramutsindela, “The perfect way to ending a painful past?” (Dropbox)
- “Makuleke” (Dropbox)
- “Thulamela Local Municipality” (Dropbox)

#### **Discussion Questions:**

- Who has political power in Makuleke?
- Based on your understanding of **ethics** and your own observations, who should be entitled to hold **political** power in Makuleke? **[Integration learning outcome #3]**
- What is the Community Property Association and why is this entity important?
- Compare the development indicators in Makuleke to other areas in South Africa. What do you notice? How do these indicators compare with what you actually observe in Makuleke?
- Who has written the **history** of Makuleke, and why is this relevant to an understanding of **political** power? **[Integration learning outcome #3]**

**DISJ learning outcome #3:** This set of readings and discussion questions focus on the ways that gender, age and socioeconomic status intersect to implicate who holds power in Makuleke Village.

#### **Class Discussion 5: Civil Society and Youth**

- Mattes, “The “Born Frees”” (Dropbox)
- Civil Society Powerpoint (Dropbox)
- Williams, “The politics of education inequality in South Africa” (Dropbox)
- “Anathema for doomed youth” (Dropbox)
- “Youth unemployment: South Africa's ticking bomb” (Dropbox)
- “Born-frees' lukewarm response to voting follows a global trend” (Dropbox)
- “Wits students grill Mantashe over voting ANC” (Dropbox)

#### **Discussion Questions:**

- Who are the “born frees”?
- According to Mattes, how do the “born frees” engage the political system?
- How is the category of “youth” defined historically and culturally? How is this changing in contemporary South Africa?
- How does Mattes’ argument about the “born frees” compare to what you have learned about the Equalizers in Makuleke?

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the ways that youth in South Africa have been historically marginalized from decision-making and attempts by youth to engage the political system. We explicitly discuss the socially constructed nature of the status of “youth” and how it is leveraged for political purposes.

## Class Discussion 6: Education Challenges for Rural Schools

- Legotlo, Chapter 1 “Orientation” in *Challenges and Issues Facing the Education System in South Africa*
- Chapter 2 “Rural Schools in South Africa: Issues and Challenges” by Monde Ndandani in *Challenges and Issues Facing the Education System in South Africa*
- Video on Thengwe Secondary School, Limpopo from *How to Fix South Africa’s Schools: Lessons from Schools that Work* video series (6 minutes) (Dropbox)
- Video on COSAT Centre of Science and Technology, Western Cape from *How to Fix South Africa’s Schools: Lessons from Schools that Work* video series (6 minutes) (Dropbox)

### Discussion Questions:

- What differences do you see between the rural school (Thengwe) and the urban school (COSAT)?
- What systemic problems in the South African education system are “resolved” by these two schools in the videos?
- How does the US measure “quality” education on the 4 sets of criteria that Legotlo outlines for South Africa in chapter 1?

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the ways that individual public schools that serve Black South Africans have struggled and overcome resource inequities and brought students to academic success.

**DISJ learning outcome #3:** This set of readings and discussion questions focus on race, poverty, gender and rural vs urban statuses intersect in the lives of public school students in South Africa.

## Class Discussion 7: Structural Resources for Education

- Harwin, Lloyd, Reimer and Yettick. Report: *2016 Education Rankings Put States, Nation to the Test*. 2016. Education Week Research Center [read the short report and the two pdf files of rankings] (Dropbox)
- Anyon, Jean. *Ghetto Schooling: A Political Economy of Urban Educational Reform* Chapters 1 & 2 [keep in mind that Anyon’s numbers are outdated, but the problems and patterns she describes are still prevalent] (Dropbox)
- Hindle, Duncan. 2007. Report: *The Funding and Financing of Schools in South Africa*
- USAID. Report: *School Fees in South Africa: Increasing Quality or Decreasing Equality?* (Dropbox)

### Discussion Questions:

- What comparisons (similarities & differences) can you draw between South Africa and the US?
- Which of the issues that Anyon describes at Marcy school (and schools like it) are not easily or obviously solved by having more funding for the school?

-The USAID report calls for “equal treatment, educational adequacy, and equal educational opportunity” for students. What **historical** and **ethical** factors make it difficult for students to be treated equally by the school system and also have equal opportunity at the same time?

**[Integration learning outcome #3]**

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the similarities in the US and South Africa in terms of how under-resourced schools struggle for educational equity and justice.

## Class Discussion 8: Poverty and Community Support for Education

- Rodriguez and Conchas. 2009. "Preventing Truancy and Dropout Among Urban Middle School Youth: Understanding Community-Based Action from the Student's Perspective." *Education and Urban Society* [You can stop reading in the middle of page 227 before the section heading "Strategies for Program Evaluation"] (Dropbox)
- Chapter 4 "Schooling and Poverty in South Africa" by Monde Ndandani in *Challenges and Issues Facing the Education System in South Africa*
- Chapter 10 "Communities' Contribution to School Success or Failure" by Monobe and Morake in *Challenges and Issues Facing the Education System in South Africa*

#### Discussion Questions:

- How does the **history** of under-resourced communities hinder students' ability to succeed in school in South Africa and in the US? (make a list) [Integration learning outcome #3]
- Which of the programs that Rodríguez and Conchas describe might be effective in South Africa?

**DISJ learning outcome #2:** This set of readings and discussion questions make the argument that communities must pitch in to solve school issues when educational institutions fail.

#### Class Discussion 9: Language and Multiculturalism in the Rainbow Nation

- Chapter 7 "Educator Motivation and Morale in South Africa" by Chireshe and Makura in *Challenges and Issues Facing the Education System in South Africa*
- Wright, Laurence. 2012. Chapter 8 "National Language Conundrums in the Rural Classroom" in *South Africa's Education Crisis: Views from the Eastern Cape*. (Dropbox)
- Fulani, Ntombekhaya. 2012. Chapter 7 "Language Textbooks and the Challenge of Equal Education" in *South Africa's Education Crisis: Views from the Eastern Cape*. (Dropbox)
- Soudien, Craig. "Race and Class in the South African Higher-Education Sector" in *The Next 25 Years: Affirmative Action in Higher Education in the United States and South Africa* (Dropbox)

#### Discussion Questions:

- Why does the language of instruction in schools matter so much?
- Which would you place as the highest priority to improve: teacher motivation; multilingualism in schools; textbooks; or racial tensions in higher education? How do each of those issues impact the others?

**DISJ learning outcome #3:** This set of readings and discussion questions focus on the intersection of socioeconomic class, language group, national identity, race and urban vs rural status in access to educational curriculum that reflects students' home communities.

#### Class Discussion 10: What does Equality Look Like?

- Cantor and Thomas. "Affirmative Action in Higher Education in the United States and South Africa" in *The Next 25 Years: Affirmative Action in Higher Education in the United States and South Africa* (Dropbox)
- Tienda and Sullivan. "The Promise and Peril of the Texas Uniform Admission Law" in *The Next 25 Years: Affirmative Action in Higher Education in the United States and South Africa* (Dropbox)
- Chapter 5 "Learner Rights and Challenges" by Almon Shumba in *Challenges and Issues Facing the Education System in South Africa*

#### Discussion Questions:

- What are the differences in affirmative action between South Africa and the US?
- Which of the learner's rights do you think should be South Africa's top priority?
- Given the **history** and all the complexities of economic, cultural, and social life, is equal education possible in either South Africa or the US? [Integration learning outcomes #3 & #4]



**DISJ learning outcome #2:** This set of readings and discussion questions focus on affirmative action policies in both the US and South Africa as tools to facilitate immediate racial representation in higher education.

### **Class Discussion 11: Outsiders, Volunteerism, and Community Needs**

-Williams and Nunn. 2016. "Immersive Practices: Dilemmas of Power and Privilege in Community Engagement with Students in a Rural South African Village" in *Engaging Pedagogies in Catholic Higher Education*. (Dropbox)

-Crabtree, Robbin D. 2013. "The Intended and Unintended Consequences of International Service-Learning" in *Journal of Higher Education Outreach and Engagement*. [**Can stop reading on page 54 just before the subsection "Context"**] (Dropbox)

-Illich, "To Hell with Good Intentions" [you read this before you arrived in South Africa, re-read it again now] (Dropbox)

### **Questions:**

-What evidence can we point to that indicates that our engagement in Makuleke is having a positive impact?

-In what ways might our engagement in Makuleke have a negative impact on the village community?

-How might the immersion experience in Makuleke be applied to other communities (in the US or in other countries)?

**DISJ learning outcome #1:** This set of readings and discussion questions require students to critically self-reflect on the dynamics of power and privilege they have experienced by visiting Makuleke Village and doing community engagement with village youth.

---

There are some very good videos on South Africa that you may want to watch before you leave. The following are available at Copley Library, the Legal Research Center, or at a rental store:

- *State of Denial* [Aids in SA] (RA644.A25 S69)
- *It's My Life* [Aids in SA] (RA643.86.S6 I88)
- *Long Night's Journey Into Day* [Truth and Reconciliation Commission] (KTL2465.L66) (available at the Legal Research Center)
- *A Force More Powerful* [Resistance against apartheid] (HM 1281.F6)
- *Facing the Truth* [Truth and Reconciliation Commission] (DT1974.F33)
- *Breaker Morant* [Anglo-Boer War] (PN1995.9.J8 B74) (available at the Legal Research Center)
- *A Day with the President* [Nelson Mandela] (DT779.95.M36 A33)
- *Nelson Mandela: A Man and His Country* (VC 2093)
- *Cry Freedom* [Steven Biko and resistance to apartheid] (VC 1333)
- *Fighting on Both Sides of the Law: Mandela and His Early Crusade* (DT1949.M35 F5)
- *In the Name of Liberation: Freedom By Any Means* (HV6431.A35)
- *Amandla!: A Revolution in Four Part Harmony* [The influence of music in the resistance to apartheid] (ML3917.S6 A446)
- *In a Time of Violence* (DT1945.I5)
- *Zulu*
- *Zulu Dawn*
- *Shaka Zulu*
- *Bopha*



## New Course Proposal

Date Submitted: 11/23/18 10:04 am

### Viewing: **SOCI 375 : Education, Citizenship and Politics in South Africa**

Last edit: 11/23/18 10:04 am

Changes proposed by: kaufmann

Other Courses  
referencing this  
course

[In The Catalog](#)

[Description:](#)

[POLS 343 : Education, Citizenship and Politics in South Africa](#)

#### In Workflow

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

#### Approval Path

1. 11/23/18 10:37 am  
Tom Reifer  
(reifer): Approved for SOCI Chair

Contact Person(s)

Name:	E-mail:	Campus Phone:
Mike Williams	jmwiliams	4012

Effective Term

Fall 2019

Subject Code

SOCI

Course Level

Undergraduate

Course Number

375

Department

Sociology (SOCI)

College

College of Arts & Sciences

Title of Course

Educ & Politics, South Africa

Catalog Title

Education, Citizenship and Politics in South Africa

Credit Hours

3

Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course Description

This is a study abroad course in South Africa examining the historical, political and educational challenges faced by the post-Apartheid democracy. Students have opportunities to engage with South African communities, specifically the village of Makuleke. Cross-listed as POLS 343.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of delivery

Lecture

Faculty Course Workload

Team taught

**Please specify:** This course is a summer study abroad class team taught by a member of the sociology department and a member of the political science department.

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  
Global Diversity level 2

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:
Political Science - POLS
Changemaking Social Innovation - CHNG

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: 8 No: 0 Abstain: 0

Rationale: This is a summer study abroad course that has been offered as special topics. We want it to be part of the regular catalog.

Supporting documents [POLS 343 Education, Citizenship and Politics in South Africa Syllabus.docx](#)

## Impact

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

There will be no significant impacts.

Will this change have any staffing/budgetary impact?

Will this change impact student enrollment numbers?

Course Reviewer  
Comments

Key: 3355

### Integration learning outcomes

1-2 more for lower division; 3-4 more for upper division

1. **Recognize** broad connections between multiple disciplines, perspectives, and/or approaches to learning.
2. **Articulate** how the integration of different disciplines, perspectives, and approaches to learning can enhance one's understanding of practical issues and problems.
3. **Synthesize knowledge and/or skills** from multiple disciplines or perspectives.
4. **Transfer and apply knowledge and/or skills** from multiple disciplines or perspectives.

For the third SLO, we expect students to draw meaningful connections between diverse perspectives in a way that enhances the overall body of knowledge presented. We want them to be able to demonstrate that the whole (an integrated body of knowledge) is greater than the sum of its parts.

For the fourth SLO, students are expected to apply an integrated body of knowledge that they have developed by synthesizing diverse perspectives and/or skills to address a carefully formulated issue, problem, hypothesis, question, activity, or practice relevant to any mode of inquiry, executed in a form appropriate to any particular academic discipline.

### DISJ Learning Outcomes

1. **Knowledge: Critical Self Reflection.** Critically reflect on and describe how you and others have experienced privilege and oppression.
2. **Knowledge: Explain Diversity, Inclusion, and Social Justice.** Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation—literature, film, among others. Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism, or heterosexism to attain equitable outcomes.
3. **Skills: Analyze the complexities of diversity, inclusion and social justice.** Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

**Assessment will follow the DISJ rubric at levels 4 and 5, Advanced and Mastery, as required for DISJ Level 2 courses.**

Rubric	Mastery-5	Advanced-4
Critical Self Reflection	-Fully accurate and highly insightful treatment of privilege and oppression; - Significantly transformative self reflection that deeply impacts self and others; - Pivotal personal experiences; -Clear and insightful communication about self and self in relation to others	-Fully accurate treatment of privilege and oppression with some critical reflection on stereotypes; -Clear and significant depth or impact in self reflection; -High relevance of personal experiences; -Very good ability to communicate about self and self in relation to others

--	--	--

<b>Rubric</b>	<b>Mastery-5</b>	<b>Advanced-4</b>
Explain DISJ	-Fully accurate and thorough information about groups and identity categories, heavy presence of extensive analysis of formation and role of stereotypes; -Deep comprehension of multiple viewpoints; Clear, accurate, precise, insightful, and deep distinction between master and counter narratives; - Clear and insightful explanation about groups and values	-Very good accuracy of information about groups and identity categories, good critical awareness of existing stereotypes; - Very good ability to comprehend multiple viewpoints; -Clear, fully accurate, and precise distinction between master and counter narratives; - Very clear and effective explanation about groups and values

<b>Rubric</b>	<b>Mastery-5</b>	<b>Advanced-4</b>
Conceptualize and Articulate Complexities of DISJ	-Extensive and original synthesis of intersecting categories; -Fully accurate and thorough explanation of past, current, and future US/global group patterns; - Significant facility and originality with utilizing multiple or mixed-methods in examining DISJ; - Insightful and innovative vision for a just world	-Very good synthesis of intersecting categories; - Mostly accurate explanation of past, current, and future US/global group patterns, with significant depth; - Very good ability to distinguish between and utilize multiple or mixed-methods in examining DISJ; -Can articulate a vision for a just world with notable depth and impact

# SYLLABUS & ASSIGNMENTS

## SUBMISSION for Advanced Integration and DISJ/FGD2 flags

**POLS 343/SOCI 374      Education, Citizenship, and Politics in South Africa**  
Summer Course Taught In South Africa as a Study Abroad Course & Community Engagement Experience.

**Green Highlights reflect Integration Learning Outcomes**  
**Yellow Highlights reflect DISJ level 2 Learning Outcomes**

### Education, Citizenship, and Politics in South Africa

#### Course Objectives

This study abroad opportunity offers students a unique opportunity to visit South Africa for a community engagement experience and to learn about its history, politics, educational system and culture. This course will examine the origins of segregation and apartheid in the history of South Africa and assess the prospects for a successful political and economic transformation in the post-apartheid era. As a country that is approximately two decades removed from *apartheid* rule, the study of South African politics, education and history will enable students to think critically about the legacy of authoritarian rule, democratization, and race and ethnic reconciliation, specifically in comparison to the U.S.. In addition to reading and writing assignments, students will have opportunities to engage with South African communities, specifically in the village of Makuleke. Students will facilitate and participate in a Youth Leadership Workshop with local high school students in Makuleke, in collaboration with our community partner Sharing to Learn, a nonprofit organization that builds libraries in Makuleke village. These community engagement experiences will introduce students to different cultural traditions and practices that students can then share with their friends and family in the United States.

#### Learning Outcomes

- be able to synthesize political science theories, sociology theories and one of the following: historical, ethical or philosophical theories to analyze power dynamics in South Africa. [integration learning outcome #3]
- be able to understand both theoretically and practically the values of citizenship, its socially constructed nature, its beneficial consequences, and ways that marginalized peoples and their allies fight for equity. [DISJ learning outcome #2]
- be able to apply sociological insights; political science insights and one of the following: historical, ethical or philosophical insights to analyze differences among the various issues of inequality in South Africa [integration learning outcome #4]
- be able to analyze the similarities and differences between the US and South Africa in terms of the ways that race/ethnicity, language group, socioeconomic class, gender, citizenship status and national identity intersect in everyday people's lives with respect to social justice and unequal power relationships. [DISJ learning outcome #3]
- be able to critically self-reflect on the power dynamics (of privilege and oppression) of immersive practices in our own community engagement experience in the village of Makuleke. [DISJ learning outcome #1]

#### Course Requirements

- Students are expected to complete all reading assignments, attend all events in South Africa and to participate in our daily group discussions and workshops.
- Students must arrive at each daily group discussion prepared to present answers to the set of questions listed on the syllabus for each batch of readings. [DISJ learning outcomes #2 & #3; Integration outcome #3]
- Students will also keep a daily journal (please purchase a notebook to keep your journals or bring a device to keep them electronically). In the journal, students should focus on their reactions to what they are experiencing. Journal entries should engage in critical self-reflection on dynamics of privilege, power and oppression both among Makuleke residents you have observed as well as between us, USD visitors, and Makuleke residents. [DISJ learning outcome #1] Journal entries should also relate students' own experiences to the readings and group discussions. In some cases, students will be assigned particular issues and/or questions to address.

Upon returning from South Africa, students will complete two 6-8 page essays (double-spaced, 12 point font). The essays will be due two weeks after we return. **The essay prompts are as follows [integration learning outcome #4]:**

1. Multicultural education and affirmative action are two crucial issues South African education faces today. Craft an argument for which one of these issues should be prioritized first, drawing on political science theories/insights and sociological theories/insights as well as theories/insights from a previous Core course you have taken in at least one of the following: history, ethics or philosophy.
2. Poverty and civic engagement by youth (the Born Frees) are two critical issues South African democracy faces today. Craft an argument for which one of these issues should be prioritized first, drawing on political science theories/insights and sociological theories/insights as well as theories/insights from a previous Core course you have taken in at least one of the following: history, ethics or philosophy.

## Grading

Journals:	20%
Class Participation:	20%
Workshop Participation:	10%
Essays:	50%

## Books and Other Materials

All of these books are required for the course. You can purchase hardcopies or digital copies – either is acceptable. The other materials for the course are in our shared Dropbox.

- Jonny Steinberg, *Sizwe's Test*
- Marekwa Wilfred Legotlo, editor, *Challenges and Issues Facing the Education System in South Africa*
- Dropbox Readings

## Assigned Readings

### Before Arrival in South Africa:

-Illich, "To hell with good intentions" (Dropbox)

### Class Discussion 1: Political Power in South Africa

- Pillay – “The Tripartite Alliance and its discontents” (Dropbox)
- Political Power Powerpoint (Dropbox)
- Tripartite Alliance and Opposition Parties Powerpoint (Dropbox)
- Freedom Charter (Dropbox)
- Constitution of the Republic of South Africa [Read Preamble and Basic Rights Section] (Dropbox)
- “South Africa's Election Changed Little, but Then It Was Never Going to” (Dropbox)
- “What happened to transformation?” (Dropbox)
- “Left wing dips into ocean of irrelevance” (Dropbox)

#### **Discussion Questions:**

- Who holds political power in South Africa?
- Who makes up the Tripartite Alliance?
- What happened at the ANC National Conference in Polokwane in December 2007?
- What rights does the Freedom Charter protect? Which aspects of the Freedom Charter do you like and dislike? How does the Freedom Charter reflect the history of South Africa? How does the Freedom Charter align with the SA Constitution?
- What are the current issues with respect to “the left” in South African politics?
- What specific importance do elections have in South Africa?
- What do you make of the ANC’s “victory” in the 2014 elections?

-What are the greatest challenges facing South Africa’s **democracy** today? How does South Africa’s **history** help us understand its establishment of **political institutions** today?

**[Integration learning outcome #3]**

**DISJ learning outcome #2:** This batch of readings and discussion questions focus on how the ANC (a political party) has sought to address social injustice and inequities through its policies and practices. Specifically we look at the socially constructed nature of citizenship as set forth by the Freedom Charter (adopted in 1955—during Apartheid).

#### **Class Discussion 2: Developmental Challenges in the Post-Apartheid Era**

- Simpkins, “South African Disparities” (Dropbox)
- Development Issues Powerpoint (Dropbox)
- Noble, “Poverty may have declined, but deprivation and poverty are still worst in the former homelands” (Dropbox)
- “Politicians bloated bloated wages insult poor” (Dropbox)

#### **Discussion Questions:**

- What were the basic needs that most South Africans lacked in 1994?
- What was the Reconstruction and Development Programme (RDP)? How was it supposed to work?
- What are the specific issues concerning unemployment in South Africa?
- What development challenges did the ANC government face in 1994?
- What policies did the ANC government adopt to address these challenges? How do these policies address the **historical** legacy of Apartheid? What have been the **political** results of these policies? **[Integration learning outcome #3]**

**DISJ learning outcome #3:** This set of readings and discussion questions focus on the development disparities in South Africa based upon race, gender, age and urban vs rural statuses. We discuss the intersections among these multiple identities and statuses in access to resources and the challenges it poses to the post-Apartheid government.

#### **Class Discussion 3: Service Delivery Protests**

- Booyesen, “Beyond the ballot and the brick” (Dropbox)
- “Local government needs residents to get involved” (Dropbox)
- “Service delivery: Could improvements have been greater, more equitable?” (Dropbox)



-“Research shows sharp increase in service delivery protests” (Dropbox)

#### **Discussion Questions:**

- Why has there been a rise in service delivery protests in South Africa?
- There have not been any service delivery protests in Makuleke. Why do you think this is the case? What does this tell you about political culture in Makuleke?

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the ways that marginalized South Africans respond to inequities and fight for social, economic and political justice.

#### **Class Discussion 4: Makuleke: History and Development Indicators**

- Robins and van der Waal, “‘Model Tribes’ and Iconic Conservationists?” (Dropbox)
- Makuleke Powerpoint (Dropbox)
- Ramutsindela, “The perfect way to ending a painful past?” (Dropbox)
- “Makuleke” (Dropbox)
- “Thulamela Local Municipality” (Dropbox)

#### **Discussion Questions:**

- Who has political power in Makuleke?
- Based on your understanding of **ethics** and your own observations, who should be entitled to hold **political** power in Makuleke? **[Integration learning outcome #3]**
- What is the Community Property Association and why is this entity important?
- Compare the development indicators in Makuleke to other areas in South Africa. What do you notice? How do these indicators compare with what you actually observe in Makuleke?
- Who has written the **history** of Makuleke, and why is this relevant to an understanding of **political** power? **[Integration learning outcome #3]**

**DISJ learning outcome #3:** This set of readings and discussion questions focus on the ways that gender, age and socioeconomic status intersect to implicate who holds power in Makuleke Village.

#### **Class Discussion 5: Civil Society and Youth**

- Mattes, “The “Born Frees”” (Dropbox)
- Civil Society Powerpoint (Dropbox)
- Williams, “The politics of education inequality in South Africa” (Dropbox)
- “Anathema for doomed youth” (Dropbox)
- “Youth unemployment: South Africa's ticking bomb” (Dropbox)
- “Born-frees' lukewarm response to voting follows a global trend” (Dropbox)
- “Wits students grill Mantashe over voting ANC” (Dropbox)

#### **Discussion Questions:**

- Who are the “born frees”?
- According to Mattes, how do the “born frees” engage the political system?
- How is the category of “youth” defined historically and culturally? How is this changing in contemporary South Africa?
- How does Mattes’ argument about the “born frees” compare to what you have learned about the Equalizers in Makuleke?

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the ways that youth in South Africa have been historically marginalized from decision-making and attempts by youth to engage the political system. We explicitly discuss the socially constructed nature of the status of “youth” and how it is leveraged for political purposes.

## Class Discussion 6: Education Challenges for Rural Schools

- Legotlo, Chapter 1 “Orientation” in *Challenges and Issues Facing the Education System in South Africa*
- Chapter 2 “Rural Schools in South Africa: Issues and Challenges” by Monde Ndandani in *Challenges and Issues Facing the Education System in South Africa*
- Video on Thengwe Secondary School, Limpopo from *How to Fix South Africa’s Schools: Lessons from Schools that Work* video series (6 minutes) (Dropbox)
- Video on COSAT Centre of Science and Technology, Western Cape from *How to Fix South Africa’s Schools: Lessons from Schools that Work* video series (6 minutes) (Dropbox)

### Discussion Questions:

- What differences do you see between the rural school (Thengwe) and the urban school (COSAT)?
- What systemic problems in the South African education system are “resolved” by these two schools in the videos?
- How does the US measure “quality” education on the 4 sets of criteria that Legotlo outlines for South Africa in chapter 1?

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the ways that individual public schools that serve Black South Africans have struggled and overcome resource inequities and brought students to academic success.

**DISJ learning outcome #3:** This set of readings and discussion questions focus on race, poverty, gender and rural vs urban statuses intersect in the lives of public school students in South Africa.

## Class Discussion 7: Structural Resources for Education

- Harwin, Lloyd, Reimer and Yettick. Report: *2016 Education Rankings Put States, Nation to the Test*. 2016. Education Week Research Center [read the short report and the two pdf files of rankings] (Dropbox)
- Anyon, Jean. *Ghetto Schooling: A Political Economy of Urban Educational Reform* Chapters 1 & 2 [keep in mind that Anyon’s numbers are outdated, but the problems and patterns she describes are still prevalent] (Dropbox)
- Hindle, Duncan. 2007. Report: *The Funding and Financing of Schools in South Africa*
- USAID. Report: *School Fees in South Africa: Increasing Quality or Decreasing Equality?* (Dropbox)

### Discussion Questions:

- What comparisons (similarities & differences) can you draw between South Africa and the US?
- Which of the issues that Anyon describes at Marcy school (and schools like it) are not easily or obviously solved by having more funding for the school?

-The USAID report calls for “equal treatment, educational adequacy, and equal educational opportunity” for students. What **historical** and **ethical** factors make it difficult for students to be treated equally by the school system and also have equal opportunity at the same time?

**[Integration learning outcome #3]**

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the similarities in the US and South Africa in terms of how under-resourced schools struggle for educational equity and justice.

## Class Discussion 8: Poverty and Community Support for Education

- Rodriguez and Conchas. 2009. "Preventing Truancy and Dropout Among Urban Middle School Youth: Understanding Community-Based Action from the Student's Perspective." *Education and Urban Society* [You can stop reading in the middle of page 227 before the section heading "Strategies for Program Evaluation"] (Dropbox)
- Chapter 4 "Schooling and Poverty in South Africa" by Monde Ndandani in *Challenges and Issues Facing the Education System in South Africa*
- Chapter 10 "Communities' Contribution to School Success or Failure" by Monobe and Morake in *Challenges and Issues Facing the Education System in South Africa*

#### Discussion Questions:

- How does the **history** of under-resourced communities hinder students' ability to succeed in school in South Africa and in the US? (make a list) [Integration learning outcome #3]
- Which of the programs that Rodríguez and Conchas describe might be effective in South Africa?

**DISJ learning outcome #2:** This set of readings and discussion questions make the argument that communities must pitch in to solve school issues when educational institutions fail.

#### Class Discussion 9: Language and Multiculturalism in the Rainbow Nation

- Chapter 7 "Educator Motivation and Morale in South Africa" by Chireshe and Makura in *Challenges and Issues Facing the Education System in South Africa*
- Wright, Laurence. 2012. Chapter 8 "National Language Conundrums in the Rural Classroom" in *South Africa's Education Crisis: Views from the Eastern Cape*. (Dropbox)
- Fulani, Ntombekaya. 2012. Chapter 7 "Language Textbooks and the Challenge of Equal Education" in *South Africa's Education Crisis: Views from the Eastern Cape*. (Dropbox)
- Soudien, Craig. "Race and Class in the South African Higher-Education Sector" in *The Next 25 Years: Affirmative Action in Higher Education in the United States and South Africa* (Dropbox)

#### Discussion Questions:

- Why does the language of instruction in schools matter so much?
- Which would you place as the highest priority to improve: teacher motivation; multilingualism in schools; textbooks; or racial tensions in higher education? How do each of those issues impact the others?

**DISJ learning outcome #3:** This set of readings and discussion questions focus on the intersection of socioeconomic class, language group, national identity, race and urban vs rural status in access to educational curriculum that reflects students' home communities.

#### Class Discussion 10: What does Equality Look Like?

- Cantor and Thomas. "Affirmative Action in Higher Education in the United States and South Africa" in *The Next 25 Years: Affirmative Action in Higher Education in the United States and South Africa* (Dropbox)
- Tienda and Sullivan. "The Promise and Peril of the Texas Uniform Admission Law" in *The Next 25 Years: Affirmative Action in Higher Education in the United States and South Africa* (Dropbox)
- Chapter 5 "Learner Rights and Challenges" by Almon Shumba in *Challenges and Issues Facing the Education System in South Africa*

#### Discussion Questions:

- What are the differences in affirmative action between South Africa and the US?
- Which of the learner's rights do you think should be South Africa's top priority?
- Given the **history** and all the complexities of economic, cultural, and social life, is equal education possible in either South Africa or the US? [Integration learning outcomes #3 & #4]

**DISJ learning outcome #2:** This set of readings and discussion questions focus on affirmative action policies in both the US and South Africa as tools to facilitate immediate racial representation in higher education.

### **Class Discussion 11: Outsiders, Volunteerism, and Community Needs**

-Williams and Nunn. 2016. "Immersive Practices: Dilemmas of Power and Privilege in Community Engagement with Students in a Rural South African Village" in *Engaging Pedagogies in Catholic Higher Education*. (Dropbox)

-Crabtree, Robbin D. 2013. "The Intended and Unintended Consequences of International Service-Learning" in *Journal of Higher Education Outreach and Engagement*. [**Can stop reading on page 54 just before the subsection "Context"**] (Dropbox)

-Illich, "To Hell with Good Intentions" [you read this before you arrived in South Africa, re-read it again now] (Dropbox)

### **Questions:**

-What evidence can we point to that indicates that our engagement in Makuleke is having a positive impact?

-In what ways might our engagement in Makuleke have a negative impact on the village community?

-How might the immersion experience in Makuleke be applied to other communities (in the US or in other countries)?

**DISJ learning outcome #1:** This set of readings and discussion questions require students to critically self-reflect on the dynamics of power and privilege they have experienced by visiting Makuleke Village and doing community engagement with village youth.

---

There are some very good videos on South Africa that you may want to watch before you leave. The following are available at Copley Library, the Legal Research Center, or at a rental store:

- *State of Denial* [Aids in SA] (RA644.A25 S69)
- *It's My Life* [Aids in SA] (RA643.86.S6 I88)
- *Long Night's Journey Into Day* [Truth and Reconciliation Commission] (KTL2465.L66) (available at the Legal Research Center)
- *A Force More Powerful* [Resistance against apartheid] (HM 1281.F6)
- *Facing the Truth* [Truth and Reconciliation Commission] (DT1974.F33)
- *Breaker Morant* [Anglo-Boer War] (PN1995.9.J8 B74) (available at the Legal Research Center)
- *A Day with the President* [Nelson Mandela] (DT779.95.M36 A33)
- *Nelson Mandela: A Man and His Country* (VC 2093)
- *Cry Freedom* [Steven Biko and resistance to apartheid] (VC 1333)
- *Fighting on Both Sides of the Law: Mandela and His Early Crusade* (DT1949.M35 F5)
- *In the Name of Liberation: Freedom By Any Means* (HV6431.A35)
- *Amandla!: A Revolution in Four Part Harmony* [The influence of music in the resistance to apartheid] (ML3917.S6 A446)
- *In a Time of Violence* (DT1945.I5)
- *Zulu*
- *Zulu Dawn*
- *Shaka Zulu*
- *Bopha*

# New Course Proposal

Date Submitted: 12/04/18 3:03 pm

## Viewing: PSYC 324 : Cross-Cultural Psychology

Last edit: 12/05/18 1:16 pm

Changes proposed by: akoenig

Programs  
referencing this  
course[BA-PSYC: Psychology Major](#)Other Courses  
referencing thisAs A Banner  
[Prerequisite:](#)

Contact Person(s)

Name:	E-mail:	Campus Phone:
Anne Koenig	akoenig	4046

Effective Term

Fall 2019

Subject Code

PSYC

Course Level

Undergraduate

Course Number  
324

Department

Psychological Sciences (PSYC)

College

College of Arts &amp; Sciences

Title of Course

Cross-Cultural Psychology

Catalog Title

Cross-Cultural Psychology

Credit Hours

3

Weekly Contact  
Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course  
Description

An examination of human behavior in cultural context. Emphasis will be placed on the role of cultural factors influencing such patterns of behavior as perception, cognition, personality, emotion, development, group dynamics, mental and physical health, and language. As part of studying these cultural differences, you will also reflect and analyze how your own cultural background influences your perceptions of the world.

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

### In Workflow

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

### Approval Path

1. 10/24/17 4:09 pm  
jzwolinski:  
Rollback to Initiator
2. 12/04/18 3:04 pm  
Anne Koenig (akoenig):  
Approved for PSYC Chair

Is this course cross-listed?

No

Prerequisites? PSYC 101 and 230.

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 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:**

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: 0

Abstain: 4

Rationale: Submitting for DISJ attribute

Supporting documents [Cross-Cultural Syllabus DISJ.docx](#)  
[Cross-Cultural Example Assessments.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 **jzwolinski (10/24/17 4:09 pm):** Rollback: Thank you!

Key: 3033

# Cross-Cultural Psychology (Psych 324)

Spring 2020

TU/TH 9:15-10:35 in Loma 301

## HOW TO REACH ME

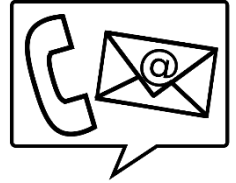
**Professor:** Anne Koenig

**Office:** Serra 158

**Office Hours:** Monday 1-2:15; Tuesday 10:45-12; Wednesday 9:30-12, or by appointment

**Phone:** 260-4046

**E-mail:** [akoenig@sandiego.edu](mailto:akoenig@sandiego.edu)



## COURSE OVERVIEW

Until recently, psychology as it is taught in the United States has been largely based on Westernized, dominant cultures; our research has been done by North Americans, using North Americans as research subjects, often failing to ask critical questions. Can our knowledge be generalized to people from other backgrounds—cultural, national, ethnic, or racial? Do people of differing backgrounds experience basic psychological processes (development, learning, emotion, social interaction, etc.) in the same way? Are there basic psychological principles or truths that transcend culture? One major purpose of this class will be to ask these and similar questions about our view of psychological principles. As part of studying these cultural differences, you will also reflect and analyze how your own cultural background influences your perceptions of the world.

## LEARNING OUTCOMES

After this course, you should be able to:

- Describe non-Western points of view in psychology and the generalizability of our psychological knowledge and theories.
- Describe the impact of cultural orientations of independence/interdependence and tight/loose on human thought and behavior.
- Identify, describe, and/or illustrate the basic scientific methods and issues within cross-cultural research.
- Explain how cultural backgrounds lead to a diversity of human thought and behavior, and how being from different a cultural background can lead to different interpretations of the world.
- Explore the extent to which your cultural background influences your own perspective and behavior.
- Critically reflect on and describe how you have experienced privilege and oppression based on intersections of identity categories.

## READINGS

Note that we will not have time to cover all the material in the book during classtime—thus, both a careful reading of the text as well as consistent class attendance are strongly recommended.



Matsumoto, D., & Juang, L. (2012). *Culture and psychology* (5th ed.).

Gelfand, M. J. (2018). *Rule Makers, Rule Breakers: How Tight and Loose Cultures Wire Our World*.

Markus, H. R., & Conner, A. (2013). *Clash!: How to Thrive in a Multicultural World*.

### READINGS ON BLACKBOARD:

Chen, S., Benet-Martínez, V., Wu, W., Lam, B., & Bond, M. (2013). The role of dialectical self and bicultural identity integration in psychological adjustment. *Journal of Personality*, 81, 61-75.

Joshanloo, M., & Weijers, D. (2014). Aversion to happiness across cultures: A review of where and why people are averse to happiness. *Journal of Happiness Studies*, 15, 717-735.

Kim, H. S., Sherman, D. K., & Taylor, S. E. (2008). Culture and social support. *American Psychologist*, 63, 518-526.

Littleford, L. N., & Kite, M. E. (2011). Experiences of sexual minorities in diverse cultures. In K. Keith (Ed.), *Cross-cultural psychology: Contemporary themes and perspectives* (Chapter 12, p. 235-256). Malden, MA: Wiley-Blackwell.



## COURSE MEETINGS

Course meetings will primarily consist of multimedia lectures with in-class activities. You will have opportunities to apply cultural concepts to your own lives and new situations, so the success of the class largely depends on students coming to class prepared to engage in activities and discussions about the various topics.

The powerpoint presentations will be posted on Blackboard after each class. However, these outlines are *not* sufficient substitutes for attendance as they will not contain all material covered in class. Therefore, it is important that you take careful notes and attend class regularly.

### Blackboard

We will be using Blackboard to post outlines of lectures, assignment instructions, exam guidelines, and grades. Please login and become familiar with this course management system at <https://ole.sandiego.edu/>.



## GRADING

Your final grade will be the total number of points you have earned on the exams and assignments divided by the total possible. I do not automatically round up, as you can see from the grading scale on the right, and I do not curve grades. It is possible for everyone to get an A in this class—your grade will be based on points you earned, not on how your fellow students do in the class.

### Grading Scale:

A = 100-93%	A- = 92.99-90%
B+ = 89.99-87%	B = 86.99-83%
C+ = 79.99-77%	B- = 82.99-80%
D+ = 69.99-67%	C = 76.99-73%
	C- = 72.99-70%
	D = 66.99-63%
	D- = 62.99-60%
	F < 59.99%



Exams	≈ 200 points
Application Assignments	= 60 points
Cultural Difference Paper	= 40 points
Privilege Paper	= 25 points
Total	≈ 325 points

### Exams (3 exams, ~65 points each)

There will be three exams. Exams will be a combination of multiple choice and short essay questions. Each exam will cover the material from that section of the course. Exams will focus less on the extent to which you are able to repeat the definitions, concepts, theories, and research findings we talk about and more on the extent to which you are able to *understand* and *apply* psychological theories and principles to other situations.

*Why do we have exams?* Well, this is the best way to assess what you are learning in terms of course content. Exams will cover factual information as well as application of psychological principles to new situations.

### Application Assignments (4 assignments, 15 points each)

There are 4 reflection assignments (~2-3 pages each) each worth 15 points, which involve different types of activities such as reflecting on a reading or about how class information relates to your own life, looking at empirical research articles, or finding information online to critique given knowledge you've learned in class. Part of the grade for these assignments is coming to class and sharing/discussing your thoughts with others. Instructions will be announced in class and posted on Blackboard.

*Why complete application assignments?* These applications/reflections will be shared with the class, and will form the basis for group discussion and analysis of the reading material for the day. Thinking about readings/course content and applying psychological principles to your own life or other situations will help you learn the material and remember it (as we remember things about ourselves better than abstractions) and prepare for application-based questions on exams.

### Class Presentations and Paper on Cultural Differences (40 points)

The course will require a short 15 minute presentation and subsequent paper about 3-4 pages in length that deal with chapters from the Gelfand and Markus books on independence/interdependence and tight/loose cultures and how these intersect with other cultural identities such as race, religion, or SES. In a small group,

you will prepare a presentation on one of these chapters, and then write a paper comparing the cultural identity from your chapter to two other identities from other chapters/student presentations.

*Why do we analyze cultural differences?* Understanding how culture influences us in multiple ways, through different identities, can help us to explain human behavior and understand how cultural differences within and across countries leads to different interpretations of the world.

### Privilege Paper (20 points)

The course will require a short paper about 3-4 pages in length and dealing with how privilege influences people's (and your own) behaviors and outcomes, based on what you know about cultural psychology.

Instructions will be posted on Blackboard.

*Why do we analyze privilege?* Understanding how others and your own (sometimes invisible) privilege influences outcomes in life will help you to engage with other cultures and put yourself in their shoes.

## SCHEDULE OF TOPICS, ASSIGNMENTS, AND READINGS (may be changed at my discretion)

	Topic	Reading	Assignment Due
TU 1/27	Defining Culture	Matsumoto Ch 1	
TH 2/29	Cross-Cultural Research Methodology	Matsumoto Ch 2	
TU 2/3	Cross-Cultural Research Methodology		Application #1
TH 2/5	Common Cultural Distinctions	Markus Ch 1 Gelfand Ch 1-4	
TU 2/10	Enculturation	Matsumoto Ch 3 Markus Ch. 2	
TH 2/12	Enculturation		
TU 2/17	Culture & Cognition	Matsumoto Ch 5 Markus	
TH 2/19	Culture & Cognition		
TU 2/24	<b>EXAM 1</b>		
TH 2/26	Culture & Gender	Matsumoto Ch 6 Littleford & Kite (Ch 12) Markus Ch. 3	Application #2
TU 3/3	Culture & Gender Culture & Race	Markus Ch 4	Class Presentations
TH 3/5	Culture & SES, Region, Faith, and Global North/South	Markus Ch 5-9 Gelfand 5-7	Class Presentations
TU 3/10	Culture & SES, Region, Faith, and Global North/South	Markus Ch 5-9 Gelfand 5-7	Class Presentations
TH 3/12	Culture, Health, Stress, and Well-being	Matsumoto Ch 7 Kim et al. (2008)	
TU 3/17	Culture, Health, Stress, and Well-being	Joshanloo & Weijers (2014)	
TH 3/19	Culture & Emotion	Matsumoto Ch 8	Cultural Differences Paper Due
TU 3/24	Culture & Emotion		
TH 3/26	<b>EXAM 2</b>		
	SPRING BREAK		
TU 4/7	Privilege & Oppression	Markus Ch. 10 Gelfand Ch. 8	
TH 4/9	Culture, Language, & Communication	Matsumoto Ch 9	

TU 4/14	Culture & The Self	Matsumoto Ch 13	Application #3
TH 4/16	Culture & The Self		
TU 4/21	Culture & Social Cognition	Matsumoto Ch 13	
TH 4/23	Culture, Social Cognition, & Group Behavior	Gelfand Ch. 11	
TU 4/28	Culture & Group Behavior		
TH 4/30	Biculturalism and Acculturation	Matsumoto Pg. 256-260, 358-360, & 397-399 Chen, Benet-Martinez, et al., (2013)	Privilege Paper Due
TU 5/5	Biculturalism and Acculturation		Application #4
TH 5/7	Wrap-up and Conclusion	Gelfand Ch. 9 & 10	
FINAL	<b>EXAM 3–Finals Week</b>		

## POLICIES

### Accommodating Disabilities and Learning Differences

Students with disabilities who believe that they may need accommodations in the class are encouraged to contact Disability Services in Serra 300 (260-4655) within the first three weeks of the semester to better ensure that such accommodations are implemented in a timely fashion. The Disability and Learning Difference Resource Center (DLDRC) is located in Serra Hall Room 300.

### Late Assignment/Missed Exam Policy

Illnesses and emergencies are an unfortunate part of life. Accommodations for extensions and make-up exams can be made under the following guidelines. Late assignments will be penalized 5% for each day (including weekends) following the deadline, which is the start of class. Granting an extension on an assignment is at my discretion, and you should contact me before the day the paper is due to ask for an extension. Make-up exams can be given if you notify me immediately that you will miss the exam and provide proper documentation (e.g., doctor's note, evidence of emergency). The exam should be taken as soon as possible and before scores are handed back to other students. This policy is enforced in order to be fair to all students.

### Cheating and Plagiarism

USD is an academic institution, an instrument of learning. As such, the University is predicated on the principles of scholastic honesty. It is an academic community all of whose members are expected to abide by ethical standards both in their conduct and in their exercise of responsibility towards other members of the community. When you are dishonest in your classwork, you are cheating yourself out of an education. When your classmates are dishonest in their coursework, they are cheating you out of a well-earned grade and devaluing your hard work and the meaning of your degree to others.

Cheating on any exam or assignment and/or plagiarism will result in **zero points** on that assignment or exam and may result in automatic **class failure** (i.e., an "F" in the class). You may also be reported to the Office of Student Affairs for disciplinary action, which may result in probation, suspension, or expulsion.

Cheating includes, but is not excluded to:

- (a) Examination Behavior – using unauthorized notes during an exam, looking at another student's paper or allowing another student to look at your paper during an exam, telling the instructor a false reason for missing a class/exam, receiving the questions for an exam from an unauthorized source prior to taking it (including unauthorized test files/banks consisting of old tests kept by students who previously took the course), helping other students by telling them the questions on an exam that you have already taken, asking another student to take an exam using your name, completing an exam for another student;

(b) Unauthorized Collaboration – unless the professor has stated that collaboration is permitted, collaboration between two individuals is cheating, such as using someone else's paper for your assignment, working on an individual assignment with other students, or copying part or all of another student's assignment;

(c) Plagiarism – any intentional passing off of another's ideas, words, or work as one's own is called plagiarism, such as using direct quotes from other sources without giving proper reference or citation, using sources for a paper that were not included in the bibliography/works cited, writing a paper for one class and then handing in that same paper for another class (i.e., plagiarizing yourself), purchasing a paper to turn in as your own, selling a paper to another student, or writing a paper for another student (with or without being paid for it);

(d) Fabrication – any intentional falsification or invention of data, citation, or other authority in an academic exercise, such as making up sources or information for an assignment and using sources for a bibliography that were not included in the term paper ("padding" a paper).



In addition, the textbook and the PowerPoints I present in class are copyrighted material and information from these sources cannot be sold to other students. No instructional materials, assignments, or exams may be reproduced or disseminated in any form without prior written permission of the instructor.

## **Title IX and Sexual Misconduct**

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](http://www.sandiego.edu/care) to access information about university support and resources.

## Example Assignments for Psyc 324

### Application Assignment #2 – Gender collage

Time to get creative! For this Application Assignment, I want you to use magazines, online pics, or other media sources to construct a gender collage and then write a short reflection.

Look through your media sources and identify images or headline text that portray **stereotypic/dominant images** about **your own gender and the cultural group you identify with (e.g., race, nationality)**. Cut out 10 to 15 images and attach them to a sheet of paper (or two pieces taped together if you need more room for larger images).

Examine the images you found and write a short summary of your impressions about what you see. Which do you think are most central to your cultural group? Which ones do you feel wouldn't/don't translate across cultures? What cultural values do the images represent? What do you like and/or dislike? Which fit best with you and/or your aspirations for yourself? Which ones get in the way of you being the person you are or want to be? Make sure to indicate what cultural group you depicted.

On the back or another sheet, do the same thing for a **different cultural group**. Either your same gender from a different nationality, sexual orientation, race/ethnicity, socioeconomic status, etc. or different gender from your cultural group. Find about 4-6 pictures and attach them to the back of your first collage (or another sheet of paper if you prefer). Then write a short summary of your impressions of these images. How are they similar to and different from the images for your own cultural group? What cultural values do the images represent? Given these depictions, how does gender intersect with other cultural group identities?

Bring your collages and a ~2 page paper (double-spaced - one paragraph or so for each of your collages) describing your reflection to class on Tuesday. Be ready to discuss with other students.

### Application Assignment #4 – Interview someone who is bicultural TH 5/7

For this assignment you will interview someone who is bicultural – someone who has a high level of experience in and identifies with more than one culture. This could be an individual who learned one culture first and then another (e.g., immigrant, international student) or someone who learned multiple cultures at the same time (e.g., biracial individuals, individuals with parents from different cultures). You may not interview yourself or someone else from our class, but you may interview family, friends, or friends of friends.

First have the person describe their cultural background and history as a bicultural individual. Then pick two topics we have covered in class this semester (e.g., emotional expressions, parenting, attributions, self-concept, mental health, physical health, child development, holistic thinking, gender roles, happiness, stress, high- vs. low-context language, Hofstede's values, etc. – look through the course material before meeting with the individual and pick out 2 or more topics to discuss) and talk with this person about their experience with these two topics between their cultures. That is, ask them how their experiences differ when in 2 different cultural settings and their experience dealing with going back and forth between the two cultures. You may need to describe the topic/concept and give examples to them in order to prompt them to think about the ideas, but try not to explain to them how their cultures should differ – give them an overview of the ideas involved and let them tell you how they think about it. Please be careful not to ask offensive or personal questions. Ask about their experiences with the topics you've chosen and whether or not they see any differences in their cultures regarding these topics, and try to get specific examples, if possible, without getting too personal. Remember to tell them that this interview is for a class assignment and you will be writing about their experiences and how they relate to what you have studied in class this semester, but that you will use a pseudonym to make them anonymous.

Then, in a 2-3 page (double-spaced) paper:

- Summarize your interview. Please do not use identifying information but a pseudonym for the person you interviewed. You may also change other information about them if you think the truth would identify the person.
- In your opinion, given the person's background/history and other information gathered from the interview, where does this individual fall in Berry's 4 strategies of acculturation (see pg. 398)? Why do you think so?
- Compare and contrast this individual's experiences with the information we learned in class this semester about the 2 topics you selected. Remember that psychologists average across individuals to form pictures of average behavior, so the person you interviewed may or may not match with results presented in research studies, or they may be from a culture that psychologists haven't studied much with regards to the particular topic you've selected. In either case, you can extrapolate the results and discuss differences and similarities between cultures from a bicultural perspective.

Note that these assignments are papers, and therefore should be written in a paper format, with appropriate paragraphs and writing style (not as numbered answers or with headings). Practicing writing is always helpful and developing communion skills is one of the goals of a liberal arts education.

### **Class Presentations and Paper on Cultural Differences**

For your assigned chapter of Markus or Gelfand (see list below), work with your group to develop a 15 minute presentation on how this topic intersects with the independent/interdependent cultural distinction (from Markus) or the tight/loose cultural distinction (from Gelfand). Each member of your group should be involved in the verbal presentation of your chapter in class. Your group should also write 5 potential exam questions about the material from your chapter.

#### **Markus**

- 4: Color Lines: Cultures of Race and Ethnicity
- 5: Class Acts: Socioeconomic Cultures
- 6: States of Mind: U.S. Regional Cultures
- 7: Getting Religion: Faith Cultures
- 8: Love's Labour's Lost: Workplace Cultures
- 9: The Economic Equator: Cultures of the Global North and South

#### **Gelfand**

- 5: The War Between America's States
- 6: Working Class vs. Upper-Class: The Hidden Cultural Fault Line
- 7: Is Your Organization Tight or Loose? It Matters More than You Think

After hearing all the group presentations, write a 3 page paper discussing how at least 3 of these identities work together or at odds to influence behavior – based on class presentations and/or your reading of the chapters. You should compare and contrast the identity from your presentation to two others from other chapters, noting differences and similarities and integrating all 3 identities together to explain how someone's multiple identities would impact their behavior. Your paper should provide an original synthesis of intersecting categories and accurately explain US/global group patterns. Make sure to discuss both interdependence/independence and tight/loose cultures within your paper.

## Exploring Privilege Paper Assignment

**Length:** at least 3 pages (double-spaced)

**Worth:** 25 points

**DUE:** TH 4/30

Privilege is a word used to capture the unearned rights, benefits, immunity, and favors that are bestowed on individuals and groups solely on the basis of their race, culture, religion, gender, sexual orientation, physical ability, or other key characteristic. It is difficult to identify how we are shaped by privilege, because it comes about as part of a natural process and is often outside our awareness. Not only that, but it is difficult to think about being privileged in some way(s) when we may be struggling with various problems of our own. It is an important step in self-awareness and cultural competence to come to terms with how differently we experience life from one another and how that has affected our experiences.

This paper will help in the process toward becoming aware of privilege, how it affects our lives, and how it makes us different from those who are either more or less privileged than us. The **first step** is to assess the degree of privilege you feel you have when comparing different aspects of your identity (race, disability, gender, nationality, age, sexual orientation, etc.). This will be done with the Distance from Privilege Ladders scale, which I want you to turn in with your short paper. When filling out this assessment, here are some areas of life and questions it may be helpful to think about.

- How does your experience as a person of your race/ethnicity differ from that of a person who is more/less privileged due to race/ethnicity in
  - applying for a job?
  - passing police on the street?
  - preparing a child to go to school for the first time?
- How might your experience as someone of your sexual orientation differ from that of a person is more/less privileged due to sexual orientation in
  - expressing affection, love, and comfort in public?
  - preparing to introduce your partner to your family of origin?
  - seeking counseling for assistance in your couple relationship?
- How might your experience as a non-immigrant person differ from the experience of an immigrant person in
  - acquiring good medical, dental, mental health, and social work services?
  - acquiring transportation, food of preference, in the place you live?
  - reading a book or seeing a film about the history of the country in which you live?
  - planning what you will do when you retire?
- How might your experience as a having a lot or even adequate financial resources differ from the experience of an underemployed or unemployed person in
  - being a part of educational and social events with your peers (e.g., going to movies, concerts, college, alumni events)?
  - seeking assistance from a therapist?
  - being able to travel to see family, friends, new places?
- How might your experience as an able-bodied person differ from the experience of a person with a disability in
  - getting yourself to work each day?
  - negotiating where the annual work dinner is to be held?
  - how people interpret any expression of anger or frustration?
- At this time, how might your experience as a member of a particular religion differ from the experience of people from different religions (Christianity, Jewish, Muslim, Buddhism, atheist) in
  - attending high school?

- getting on a plane to travel to a professional conference?
- seeking assistance in a hospital emergency ward?
- How might your experience as a man differ from the experience of a woman (or vice versa) in:
  - working as a psychologist? as a bench scientist?
  - career decision-making? finding a job?
  - being appreciated for showing traits of the other gender (showing your sensitive side as a man, showing your dominant/confident side as a woman)?

The **second step** is to describe these results. Choose four aspects of your identity from this assessment to focus on that illustrate your privilege or lack thereof. Then, describe these aspects of your identity and how you came to decide what your perceived level of privilege is for that aspects (e.g., tell your score on that aspect of your identity and briefly describe the decision-making process you went through to give that score).

The **third step** is to interpret these results. There are many research studies chronicling the advantages and disadvantages that stem from membership in different groups. For example, health disparities exist for many racial/ethnic minority individuals (increased risk for cancers, heart disease, diabetes, etc.). As a White person, I am privileged in that I am not at higher risk for certain diseases and physical problems due to my “Whiteness.” I want you to search the research literature (e.g., through PsycINFO) for at least one empirical article that describes a way in which you are either privileged or disadvantaged for being a member of your group in the four aspects of your identity you chose to write about in step 2 (that is, find 4 studies, one about each of the aspects of your identity). You may want to search for terms such as health disparities, privilege, gender stereotypes, disadvantage, mental illness, happiness, education, medical care, employment, etc. along with the aspect of your identity you are researching. The best examples of research will be empirical articles (articles with new data or analyses) that are peer-reviewed and published in journals in psychology or related fields. *Incorporate* these results into your descriptions of privilege ratings that you provide for each of the aspects you chose in step 2, using the evidence to indicate something about your own possible outcomes in life, and CITE YOUR SOURCES!

The **final step** is to provide a brief summary/conclusion paragraph of your privileged status (over all the 10 aspects of your identity), describing the intersections of your identities, and how those intersections have affected your life. Also answer the question of how learning about culture and how culture intersects with other identities has influenced your view of yourself and others.

Your paper will be graded on a 25-point scale, taking account of the credibility and quality of content, the formatting of the citations/references (APA Style), the quality of the writing (grammar, awkward/unclear writing, etc.), and fulfilling the above-stated requirements. It should:

- show evidence of scholarly thought/research
- provide accurate and thorough information about groups and identity categories
- discuss and synthesize about intersecting categories
- provide an accurate and insightful treatment of privilege
- self-reflect on your learning about privilege and your own identities
- make your point(s) clearly and concisely

## STATUS LADDERS SCALE

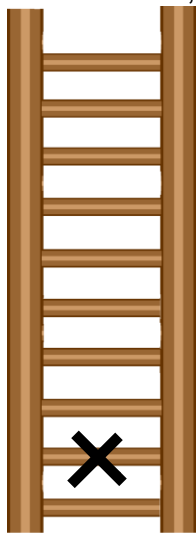
### DIRECTIONS:

The measure contains ten ladders representing ten different topics. ***Please read each ladder description carefully and follow the directions for marking the ladder.***



EXAMPLE: The 10-rung ladder below concerns the topic of **age**. **Think of the ladder as representing where people stand in society.** At the top of the ladder are the people whose age is the most valued and accepted in our society. At the bottom of the ladder are people whose age is the least valued and accepted in our society. The higher up you are on this ladder, the closer you are to the people at the very top and the lower you are, the closer you are to the bottom. For example, if a 75 year-old woman were filling out this form, she may see her age as not being very valued and accepted in this society. She may see herself closer to the bottom of the ladder and decides to put herself on rung #2 by marking it with an “X”. Below is the example of how she would mark the ladder.

MOST ACCEPTED, VALUED AGE



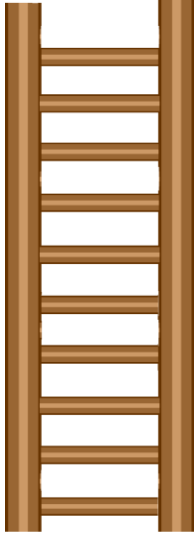
LEAST ACCEPTED, VALUED AGE

**EACH OF THE FOLLOWING LADDERS WILL HAVE 10 RUNGS. AFTER READING THE DESCRIPTION OF EACH LADDER, PLEASE PLACE YOURSELF ON THE LADDER BY MARKING AN “X” ON THE APPROPRIATE RUNG.**

### **Culture**

Think of this ladder as representing where people stand in our society. At the top of the ladder are the people who grew up in the culture that is most understood, accepted and valued in our society – that one that informs daily interactions and norms where you live and is valued as the most appropriate socialization system. At the bottom of the ladder are the people who grew up in a culture that is the least understood, accepted and valued in our society. The higher up you are on this ladder, the closer you are to the people at the very top and the lower you are, the closer you are to the bottom. Where would you put yourself on the ladder? Please place an **X** on the rung where you think you stand.

MOST IDEAL PLACE

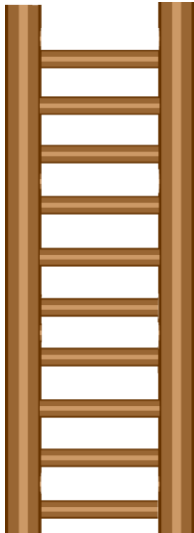


LEAST IDEAL PLACE

### **Geography**

Think of this ladder as representing where people stand in our society. At the top of the ladder are the people who grew up in the ideal place (i.e., city, town, rural area) that had the best resources to help them identify and attain their higher education and career goals. At the bottom of the ladder are the people who grew up in the worst place (i.e., city, town, rural area) that had the worst resources to help them identify and attain their higher education and career goals. The higher up you are on this ladder, the closer you are to the people at the very top and the lower you are, the closer you are to the bottom. Where would you put yourself on the ladder? Please place an **X** on the rung where you think you stand.

MOST IDEAL PLACE



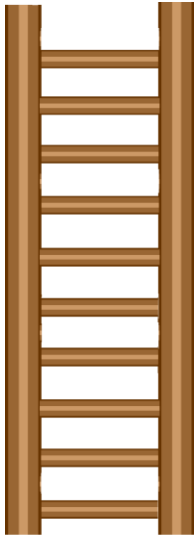
LEAST IDEAL PLACE

### **Gender**

Think of this ladder as representing where people stand in our society. At the top of the ladder are the people whose gender is the most accepted and valued in our society. At the bottom of

the ladder are the people whose gender is the least accepted and valued in our society. The higher up you are on this ladder, the closer you are to the people at the very top and the lower you are, the closer you are to the bottom. Where would you put yourself on the ladder? Please place an **X** on the rung where you think you stand.

**MOST ACCEPTED & VALUED GENDER**

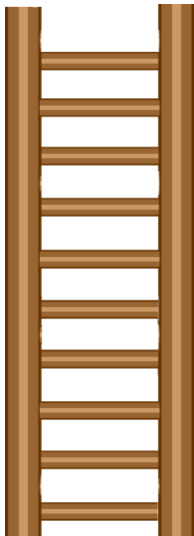


**LEAST ACCEPTED & VALUED GENDER**

### **Race/Ethnicity**

Think of this ladder as representing where people stand in our society. At the top of the ladder are the people whose race and ethnicity are the most understood, accepted and valued in our society. At the bottom of the ladder are the people whose race and ethnicity are the least understood, accepted and valued in our society. The higher up you are on this ladder, the closer you are to the people at the very top and the lower you are, the closer you are to the bottom. Where would you put yourself on the ladder? Please place an **X** on the rung where you think you stand.

**MOST UNDERSTOOD, ACCEPTED, VALUED RACE/ETHNICITY**

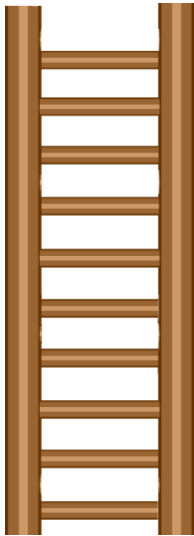


LEAST UNDERSTOOD, ACCEPTED, VALUED RACE/ETHNICITY

**Ability and Disability Status**

Think of this ladder as representing where people stand in our society. At the top of the ladder are the people whose ability status (do not have a disability) is the most understood, accepted and valued in our society. At the bottom of the ladder are the people whose disability status (have a disability) is the least understood, accepted and valued in our society. The higher up you are on this ladder, the closer you are to the people at the very top and the lower you are, the closer you are to the bottom. Where would you put yourself on the ladder? Please place an **X** on the rung where you think you stand.

MOST UNDERSTOOD, ACCEPTED, VALUED ABILITY STATUS

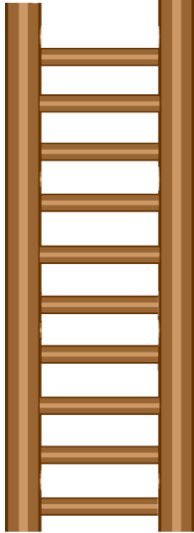


LEAST UNDERSTOOD, ACCEPTED, VALUED DISABILITY STATUS

**Citizenship Status**

Think of this ladder as representing where people stand in our society. At the top of the ladder are the people whose citizenship status (e.g. US citizen, non-US citizen) is the most understood, accepted and valued in our society. At the bottom of the ladder are the people whose citizenship status is the least understood, accepted or valued in our society. The higher up you are on this ladder, the closer you are to the people at the very top and the lower you are, the closer you are to the bottom. Where would you put yourself on the ladder? Please place an **X** on the rung where you think you stand.

MOST UNDERSTOOD, ACCEPTED, VALUED CITIZENSHIP STATUS

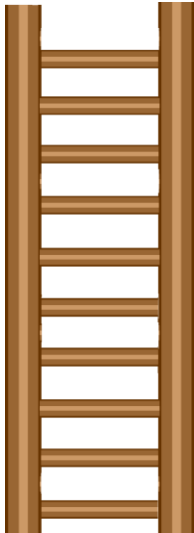


LEAST UNDERSTOOD, ACCEPTED, VALUED CITIZENSHIP STATUS

### **Intelligence**

Think of this ladder as representing where people stand in our society. At the top of the ladder are the people whose intelligence level is the most ideal and valued in our society. At the bottom of the ladder are those people whose intelligence level is the least ideal and valued in our society. The higher up you are on this ladder, the closer you are to the people at the very top and the lower you are, the closer you are to the bottom. Where would you put yourself on the ladder? Please place an **X** on the rung where you think you stand.

MOST IDEAL AND VALUED INTELLIGENCE LEVEL



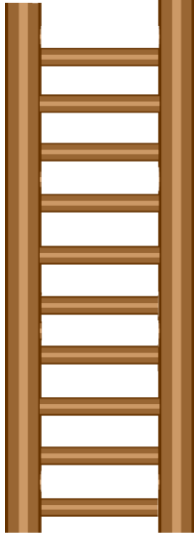
LEAST IDEAL AND VALUED INTELLIGENCE LEVEL

### **Sexual Orientation**

Think of this ladder as representing where people stand in our society. At the top of the ladder are the people whose sexual orientation is the most understood, accepted and valued in our

society. At the bottom of the ladder are the people whose sexual orientation is the least understood, accepted and valued in our society. The higher up you are on this ladder, the closer you are to the people at the very top and the lower you are, the closer you are to the bottom. Where would you put yourself on the ladder? Please place an **X** on the rung where you think you stand.

MOST UNDERSTOOD, ACCEPTED, VALUED SEXUAL ORIENTATION

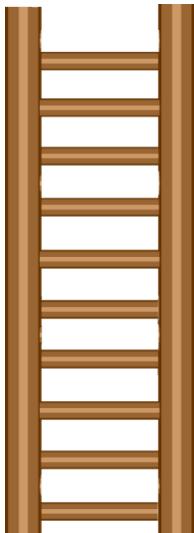


LEAST UNDERSTOOD, ACCEPTED, VALUED SEXUAL ORIENTATION

### **Religion**

Think of this ladder as representing where people stand in our society. At the top of the ladder are the people whose religious beliefs are the most understood, accepted and valued in our society. At the bottom of the ladder are the people whose religious beliefs are the least understood, accepted and valued in our society. The higher up you are on this ladder, the closer you are to the people at the very top and the lower you are, the closer you are to the bottom. Where would you put yourself on the ladder? Please place an **X** on the rung where you think you stand.

MOST UNDERSTOOD, ACCEPTED, VALUED RELIGIOUS BELIEFS

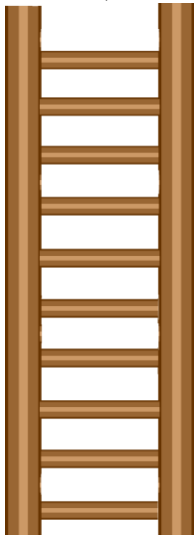


## LEAST UNDERSTOOD, ACCEPTED, VALUED RELIGIOUS BELIEFS

### **Social Class**

Think of this ladder as representing where people stand in our society. At the top of the ladder are the people whose social class (income level, occupation and education level) is the most ideal, accepted, and valued in our society. At the bottom of the ladder are the people whose social class is the least ideal, accepted and valued in our society. The higher up you are on this ladder, the closer you are to the people at the very top and the lower you are, the closer you are to the bottom. Where would you put yourself on the ladder? Please place an **X** on the rung where you think you stand.

## MOST IDEAL, VALUED, ACCEPTED SOCIAL CLASS

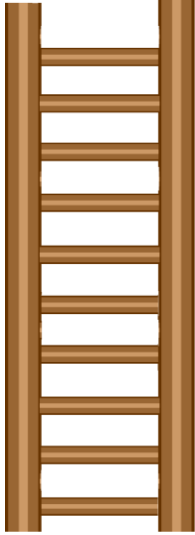


## LEAST IDEAL, VALUED, ACCEPTED SOCIAL CLASS

### **Attractiveness**

Think of this ladder as representing where people stand in our society. At the top of the ladder are the people whose physical attractiveness (beauty, body shape, etc.) is the most ideal, accepted, and valued in our society. At the bottom of the ladder are the people whose physical attractiveness is the least ideal, accepted and valued in our society. The higher up you are on this ladder, the closer you are to the people at the very top and the lower you are, the closer you are to the bottom. Where would you put yourself on the ladder? Please place an **X** on the rung where you think you stand.

## MOST IDEAL, ACCEPTED, VALUED PHYSICAL ATTRACTIVENESS



LEAST IDEAL, ACCEPTED, VALUED PHYSICAL ATTRACTIVENESS



Date Submitted: 11/14/18 11:20 pm

Viewing: **SPAN 458 : Jewish Latin America**

Last approved: 03/26/18 3:11 am

Last edit: 01/25/19 2:14 pm

Changes proposed by: apetersen

Catalog Pages  
referencing this  
course

[Spanish](#)  
[Spanish \(SPAN\)](#)

Programs  
referencing this

[MIN-LATS: Latin American Studies Minor](#)  
[BA-IREL: International Relations Major](#)

**In Workflow**

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

**Approval Path**

1. 11/16/18 5:01 pm  
Rebecca Ingram (rei): Approved for LANG Chair
2. 11/23/18 10:57 am  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

**History**

1. Aug 6, 2016 by simonovis
2. Mar 26, 2018 by apetersen

**Contact Person(s)**

<b>Name:</b>	<b>E-mail:</b>	<b>Campus Phone:</b>
amanda petersen	apetersen	4237

Effective Term      Fall 2019

Subject Code      SPAN      **Course Number**      458

Department      Languages & Literature (LANG)

College      College of Arts & Sciences

Title of Course      Jewish Latin America

Catalog Title

Jewish Latin America

Credit Hours      3

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

**Catalog Course Description**      This is a course on Jewish cultural production in the Americas. An interdisciplinary course that examines migration and exile, otherness, memory, and the Holocaust in literature, film, music and the visual arts, in relation to the intersectionality of ethnicity, religion, class, sexuality, gender and nation.

**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, 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?

Yes

Is this course repeatable for credit?

No

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:

<b>Majors/Minors/Concentrations:</b>
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** ~~15~~

No: 0

Abstain: **3** ~~1~~  
(sabbatical)

**Rationale:** This is a ELTI course proposal and FDG2. Was previously an R course under the old core. Any feedback should be sent both to Spanish Director, LCL chair, and A. Meter.

**Supporting  
documents**

**Spanish 458 2019 Proposal revised.pdf**  
**Addendum to Final Paper Instructions.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**

**Bethany O'Shea (bethoshea) (01/25/19 2:14 pm):** Core Director uploaded Addendum file in response to feedback from DISJ CAR to instructor.

Key: 2364

**JEWISH LATIN AMERICA**  
**Spanish 458**

**Professor: Alejandro Meter, PhD**  
**Office: Founders 132**  
**Voice Mail: (619) 260-7417**  
**E-mail: ameter@sandiego.edu**

**Course Syllabus**

**Course Description:**

This course is an introduction to Jewish cultural production in the Americas (Latin America, the Caribbean, as well as the United States). We are going to read, discuss, and analyze major literary works produced throughout the twentieth and twenty-first centuries in the context of Jewish migration to the Americas. In addition to a broad array of literary works that include novels, short-stories, essays, and poetry, we shall examine other forms of cultural production that have played a key role in the representation of Jewishness such as film, and music.

We are going to consider several themes that will help us think about both the Latin American as well as the Jewish condition such as (im)migration and exile, gender and sexuality, difference and hybridity, inclusion and nationality, and the politics of memory. One of our goals throughout the semester will be to challenge stereotypes, and preconceived notions about what it means to be "Latin American", "Latino", and "Jewish".

**Class SLOs:**

1. Identify, historically contextualize and explain the significance of key concepts, (such as antisemitism, diaspora, exile, otherness, difference, hybridity, *mestizaje*, and assimilation) figures, and literary and cultural movements in Latin American Jewish cultural production (assessed in homework, quizzes, analytical essays, and Self -Reflection) **LI SLO 3 and 4).**
- 2) Perform close readings of the course's literary and cultural texts, paying special attention to biased and stereotypical constructions of Jewishness, as well as intersections of ethnicity, religion, class, and gender (assessed in class discussions, oral presentation, short analytical essays, and final paper. **LI SLO 1, 2, and 3; DISJ SLO 2 and 3).**
- 3) Formulate a research question or questions related to the concepts studied in class and in connection to the systems of privilege and oppression in the context of the immigrant experience and broader Jewish Diaspora; gather and read academic sources in order to develop a critical perspective on the topic. (Assessed in research question(s), research presentation, and the final research paper; corresponds to **LI SLO 1, 2, 3, and 5; DISJ SLO 3)**

4) Critically reflect on their own experiences with race, gender, in connection to privilege and systems of oppression (Assessed during the first week of class and then at the end of the semester through a class exercise and homework; **DISJ SLO 1**).

**Required Readings:**

All materials will be available on Blackboard.

**Evaluation:**

Participation, homework and quizzes.....	15%
Essays + Self-Reflection.....	15%
Midterm Exam.....	15%
Final Project (Paper).....	20%
Oral Presentation.....	10%
Final Exam.....	15%

**Attendance:**

Attendance is required and unjustified absences will affect your final grade.

If you are sick or have an emergency, please contact me as soon as possible so that I am aware that you will be missing class. It will be your responsibility to find out what was covered in the class, as well as to turn in any assignments that are due beforehand. After two absences, your final grade will decrease by a letter. Being late to class, leaving early, or constantly leaving the classroom will count as a half an absence.

**Participation, Homework, and Quizzes:**

Students must come to class prepared. This means all readings and or written assignments must have been completed prior to class. Assignments are always due before class and I will not accept any late homework. Quizzes are designed to assess learning. There will be a quiz after each course section. There will be no make-ups.

**Essays:**

There will be three (3) short essays. Two will be book reviews, while the third a self-reflection (see description below). Essays will be approx. 3-4 pages in length.

Detailed instructions for each of these assignments will be posted on Blackboard. All essays should have page numbers, a bibliography, and should be written using MLA style.

**Oral Presentations:**

At the end of the semester, students will be doing short presentations on the topics they have chosen for their final paper. While, reading is not allowed, students may use note cards.

**Final Project (research paper):**

There will be one research paper due on last day of class. Students will choose a topic they will develop throughout the semester. The project consists of three parts:

1) an abstract; 2) a bibliography; and 3) a first draft. Instructions and exact dates will be posted in Blackboard.

### **Bibliography:**

- AMIA (Asociación Mutual Israelita Argentina). Pluralismo e identidad: lo judío en la literatura latinoamericana. Buenos Aires: Milá, 1986.
- Aizenberg, Edna. On the Edge of the Holocaust: The Shoah in Latin American Literature. Brandeis University Press, 2016.
- "Parricide in the Pampa: Deconstructing Gerchunoff and His Jewish Gauchos". Folio 17 (1987): 24-39.
- . The Aleph Weaver: Biblical, Kabbalistic, and Judaic Elements in Borges. Potomac: Scripta Humanistica, 1985.
- Avni, Haim. Argentina y las migraciones judías. De la inquisición al Holocausto y después. Buenos Aires: Editorial Milá, 2005.
- . Judíos en América: cinco siglos de historia. Madrid: Editorial MAPFRE, 1992.
- Baer-Barr, Lois. The Jewish Diaspora in Latin America: New Studies on History and Literature. New York: Garland, 1996.
- Baskin, Judith R. Women of the Word: Jewish Women and Jewish Writing. Detroit: Wayne State University Press, 1994.
- Bejarano, Margalit and Edna Aizenberg (Eds.) Contemporary Sephardic Identity in the Americas: An Interdisciplinary Approach. Syracuse University Press, 2012.
- Brodsky, Adriana and Raanan Rein. New Facets of Jewish Argentina. Brill, 2013.
- Cohen, Mario Eduardo. América Colonial Judía. Buenos Aires: Centro de Investigación y Difusión de la Cultura Sefaradí, 2000.
- Cordeiro, Rosa. Trauma, Memory and Identity in Five Novels from the Southern Cone. Lexington Books: Maryland, 2012.
- Elkin, Judith Laikin. Jews of the Latin American Republics. Chapel Hill: University of North Carolina Press, 1980.
- Feierstein, Ricardo. Historia de los judíos argentinos. Rosario: Ameghino Editora, 1999.
- . Contraexilio y mestizaje: ser judío en la Argentina. Buenos Aires: Editorial Milá, 1996.
- Feitlowitz, Marguerite. A Lexicon of Terror: Argentina and the Legacies of Torture. Oxford-New York: Oxford University Press, 1998.
- Forster, Ricardo. El exilio de la palabra: ensayo en torno a lo judío. Santiago: Ediciones Lom, 1997.
- Freidenberg, Judith. La invención del gaucho judío. Villa Clara y la construcción de la identidad argentina. Buenos Aires: Prometeo, 2013.
- Friedlander, Saul. Reflections of Nazism. New York: Harper and Row, 1982.
- Glickman, Nora. Tradition and Innovation: Reflections on Latin American Jewish Writing. Albany: SUNY Press, 1993.
- Graff-Zivin, Erin. The Wandering Signifier. The Rhetoric of Jewishness in the Latin American Imaginary. Durham: Duke University Press, 2008.
- Grinberg, León and Rebeca Grinberg. Psychoanalytic Perspectives on Migration and Exile. New Haven: Yale University Press, 1989.

- Huberman, Ariana y Alejandro Meter (eds). Memoria y Representación. Configuraciones culturales y literarias en el imaginario judío latinoamericano. Viterbo, 2006.
- Judkovski, José. El tango: una historia con judíos. Buenos Aires: Fundación IWO, 1998.
- Lewin, Boleslao. Cómo fue la inmigración judía a la Argentina. Buenos Aires: Plus Ultra, 1983.
- . La colectividad judía en la Argentina. Buenos Aires: Alzamor Editores, 1974.
- . El judío en la época colonial. Buenos Aires: Colegio Libre de Estudios Superiores, 1939.
- Lindstrom, Naomi. Jewish Issues in Argentine Literature. Columbia: University of Missouri Press, 1989.
- Lockhart, Darrell B. Jewish Writers of Latin America. New York: Garland, 1997.
- Meter, Alejandro. "Jewishness and Sports: The Case for Latin American Fiction". Muscling in on New Worlds. Jews, Sports, and the Making of the Americas. David Sheinin and Raanan Rein (Eds.). Leiden- Boston: Brill, 2014.
- . Literatura judía en América Latina. Revista Iberoamericana. University of Pittsburgh, 2001.
- Mirelman, Victor. Jewish Buenos Aires, 1890-1930. Detroit: Wayne State University Press, 1990.
- Nudler, Julio. Tango judío: del ghetto a la milonga. Buenos Aires: Editorial Sudamericana, 1998.
- Onega, Gladys S. La inmigración en la literatura argentina (1880-1910). Buenos Aires: Centro Editor de América Latina, 1982.
- Rein, Raanan. Argentine Jews or Jewish Argentines? Essays on Ethnicity, Identity, and Diaspora. Brill: Boston, 2010.
- Rozitchner, León. Ser Judío. Buenos Aires: Ediciones de la Flor, 1988.
- Ruggiero, Kristin (Ed). The Jewish Diaspora in Latin America and the Caribbean: Fragments of Memory. Sussex Academic Press: Brighton, 2005.
- Senkman, Leonardo. La colonización judía. Buenos Aires: Centro Editor, 1984.
- . La identidad judía en la literatura Argentina. Buenos Aires: Pardes, 1983.
- Smolensky, Eleonora María and Vera Vigevani Jarach. Tantas voces, una historia: Italianos judíos en la Argentina (1938-1948). Buenos Aires: Temas Grupo Editorial, 1999.
- Sofer, Eugene. From Pale to Pampa. A Social History of the Jews of Buenos Aires. London-New York: Holmes and Meier, 1982.
- Sosnowski, Saúl. La orilla inminente: escritores judíos argentinos. Buenos Aires: Legasa, 1987.
- . Borges y la Cábala. Buenos Aires: Pardés, 1986.
- . "Latin American Jewish Authors: A bridge Toward History". Prooftexts 4 (1984): 71-92.
- Sinay, Javier. Los crímenes de Moisés Ville. Una historia de gauchos y judíos. Buenos Aires: Tusquets Editores, 2013.
- Weisbrot, Robert. The Jews of Argentina: From the Inquisition to Perón. Philadelphia: Jewish Publication Society of America, 1979.
- Wirth-Nesher, Hana, ed. What is Jewish Literature? Philadelphia/Jerusalem: The Jewish Publication Society, 1994.

### Tentative Calendar:

#### **Semana 1 [1/28-1/30]**

Introducción al curso. Panorama histórico.

#### **Semana 2 [2/4-2/6]**

Los judíos en América: lecturas introductorias: Stavans, et al.  
Alberto Gerchunoff: *Los gauchos judíos*.

#### **Semana 3 [2/11-2/13]**

Alberto Gerchunoff: *Los gauchos judíos*.  
Documental: *El legado*.

#### **Semana 4 [2/17-2/20]**

Otredad y diferencia: Germán Rozenmacher: "Tristezas de la pieza de hotel".  
Isaac Goldemberg: *Tiempo al Tiempo*.

#### **Semana 5 [2/25-2/27]**

Alicia Steimberg: *Músicos y relojeros*.  
Film Series (after class) *Novia que te vea*. Profesor invitado: Dr. Lawrence Baron (SDSU).

#### **Semana 6 [3/4-3/6]**

El Holocausto y América Latina: Jorge Luis Borges: "Yo judío"; "El milagro secreto". Profesora invitada: Dra. Daniela Gleizer (Universidad Autónoma Metropolitana): *El exilio incómodo: México y los refugiados judíos*.

#### **Semana 7 [3/18-3/20]**

Examen Parcial  
Proyecto de investigación.

#### **Semana 8 [3/25-3/27]**

Holocausto y Dictadura: Manuela Fingueret: *Hija del silencio*.  
Film Series (after class): *Wakolda* presentada por el profesor.

#### **Semana 9 [4/1-4/3]**

Jacobo Timerman: *Preso sin nombre, celda sin número*.  
Juan Gelman: Selección de poemas.

#### **Semana 10 [4/8-4/10]**

La recuperación de la memoria: Sandra Lorenzano: *Políticas de la memoria*.  
Perla Suez: *Letargo*.  
Film Series (after class): *El año que mis padres se fueron de vacaciones*.

#### **Semana 11 [4/15]**

Gabriel Litchmann: *Judíos en el espacio* (discusión del film—en reserva)

#### **Semana 12 [4/22-4/24]**

Myriam Moscona: *Tela de Sevoya*.



**Semana 13 [4/29-5/1]**

**Latinos y judíos:**

Ruth Behar: *Adiós Kerida*.

Isaac Artenstein: *Tijuana Jews*.

Film Series (after class): *Cámara oscura*.

**Semana 14 [5/6-5/8]**

Presentaciones orales.

**Semana 15 [5/13]**

Ultimo día de clase: Entrega de trabajo Final.

Conclusiones finales y repaso general.

## **Final Paper Instructions:**

For your final assignment you will have to choose one of our course themes (immigration, otherness, difference, memory) you would like to examine in the context of the Latin American Jewish experience and develop a paper that explores it from a particular point of view by highlighting any aspect of cultural production.

### **I. How to choose a topic and "working title":**

- 1) Choose a topic that interests you (e.g., antisemitism, migration and exile, memory, otherness, dictatorship, diaspora, the Holocaust, etc.)
- 2) Choose a country or geographic region in the Americas (Southern Cone, Andes, Brazil, Mexico, Central America, etc.).
- 3) Pick a time period ("The era of mass immigration 1880-1930"; "The colonial period"; "Peronism", etc.) during which you can contextualize your topic or theme.
- 4) Choose a form of cultural production that would best help you demonstrate your ideas; this can be film, fiction, music, dance, painting, photography, documentary film-making, poetry, drama, television series, comedy shows, and so on.

Finally, your tentative project title might thus end up something like: "Jews and Sports: The case for Latin American Fiction"; or "The female detective in María Inés Krimer's Kosher Trilogy", etc.

### **II. The Process:**

The final submission of your paper is an event for which you will have worked towards during most of the semester. It consists of three parts: 1) A two hundred-word abstract that explains your intentions and provides a working title (that you may modify or entirely change, if necessary, later). 2) An annotated bibliography containing three sources. The summary of the texts should not exceed 3-4 sentences. 3) And, finally, the paper itself: 8-10 pages in length, double-spaced, Times New Roman, size 12. It must also follow MLA format.

**(LI SLO 1, 2, 3; DISJ SLO 2, 3)**

### **Essay # 3: Self Reflection:**

During this semester we attended a workshop organized by the Anti-Defamation League of San Diego where we had an opportunity to hear from and interact with speakers from different backgrounds and life experiences; a Holocaust survivor, and a former extremist who is now an anti-hate activist. Write a short essay where you engage with what you learned from the readings we did in class, as well as with your personal experience in the context of intersectionality. This entails an examination of your own positionality within a given culture and social context (privilege, values and beliefs, prejudices and assumptions) in order to reflect on your personal growth, both during this class and looking into the future. This is not a comparative essay or a pure academic essay. As we discussed in class, stories matter and it is important to

learn how to tell your truth in your own voice, which means accepting vulnerability as the way to see within ourselves and from there, move forward. You will be evaluated on the depth of how you examine your own privilege, your awareness and understanding of power structures, the nature of oppression, as well as discrimination, and the significance of individual transformation in relation to others. Formal requirements: Length: 4-5 pages, double spaced, 12 pt. Font (**DISJ SLO 1, student is expected to reach master / advanced level on the DISJ rubric.**)

## Addendum to Final Paper Instructions (as recommended by the committee):

### Final Paper Instructions:

For your final assignment you will have to choose one of our course themes (immigration, otherness, difference, memory) you would like to examine in the context of the Latin American Jewish experience and develop a paper that explores it from a particular point of view by highlighting any aspect of cultural production.

#### I. How to choose a topic and "working title":

- 1) Choose a topic that interests you (e.g., migration and exile, memory, otherness, etc.)
- 2) Choose a country or geographic region in the Americas (Southern Cone, Andes, Brazil, Mexico, Central America, etc.).
- 3) Pick a time period ("The era of mass immigration 1880-1930"; "The colonial period"; "Peronism", etc.).
- 4) Choose a form of cultural production (film, fiction, music, dance, painting, photography, documentary film-making, poetry, drama, television series, comedy shows, and so on) that would best help you demonstrate **your understanding of how ethnicity, religion, class and gender are constructed in a Latin American context. (DISJ 2).**

Your tentative project title might thus end up something like: "Jews and Sports: The case for Latin American Fiction"; or "The female detective in María Inés Krimer's Kosher Trilogy", etc.

#### II. The Process:

The final submission of your paper is an event for which you will have worked towards during most of the semester. It consists of three parts: 1) A two hundred- word abstract that explains your intentions and provides a working title (that you may modify or entirely change, if necessary, later). 2) An annotated bibliography containing three sources. The summary of the texts should not exceed 3-4 sentences. 3) And, finally, the paper itself: 8-10 pages in length, double-spaced, Times New Roman, size 12. It must also follow MLA format. **The paper's analysis must connect and interrelate at least three of the categories outlined in section I of our instructions (ethnicity, religion, class and gender). This is to be done at an advanced/mastery level) (DISJ 3).**

**(LI SLO 1, 2, 3; DISJ SLO 2, 3) (DISJ SLO 1, student is expected to reach master / advanced level on the DISJ rubric.)**

# New Course Proposal

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

## Viewing: THRS 125 : Black Atlantic Religious History

Last edit: 01/28/19 7:22 pm

Changes proposed by: jcalloway

### 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

Programs referencing this course

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

Other Courses referencing this

[In The Catalog](#)[Prerequisites](#)

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 &amp; Religious Studies (THRS)

College

College of Arts &amp; 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?

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](#)

## 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

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](mailto: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 (DLDRC) by calling (619) 260-4655 or by consulting their webpage at [www.SanDiego.edu/disability](http://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](http://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/](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

- I1.) 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?

# New Course Proposal

Date Submitted: 01/18/19 5:12 pm

## Viewing: **THRS 294 : Special Topics in Theology and Religious Studies**

Last edit: 01/29/19 12:17 am

Changes proposed by: erb

### 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 10:25 pm  
Emily Reimer-Barry (erb):  
Approved for THRS Chair

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	294
Department	Theology & Religious Studies (THRS)				
College	College of Arts & Sciences				
Title of Course	Special Topics in THRS				
Catalog Title	Special Topics in Theology and Religious Studies				

Credit Hours 0.5-4

Weekly Contact Hours  
Lecture: 0.5-4      Lab: 0      Other: 0

Catalog Course Description  
An examination of selected issues or themes in theology and/or religious studies, to be chosen by the instructor. Course meets FTRI learning outcomes 1 and 2 in core curriculum.

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?

Yes

Is this course repeatable for credit?

Repeatable with different Topics

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

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:** We were asked to add this course by Ron Kaufmann to assist the college in better accounting for study abroad courses when those courses are offered for different numbers of units than their USD equivalents. THRS 294 is variable units (.5-4 units).

**Supporting documents** [Placeholder.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: 3407

## New Course Proposal

Date Submitted: 11/26/18 6:07 am

### Viewing: **THRS 305 : Buddhist Art and Pilgrimage in India**

Last edit: 11/29/18 6:33 pm

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. 11/29/18 6:49 am  
Emily Reimer-Barry (erb):  
Approved for THRS Chair

#### 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

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:

Level  
Restrictions:

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 1) 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](#)

## 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.

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

<b>January 6 Monday</b>	<b>Introduction to Bodhgaya</b>
<b>January 7 Tuesday</b>	<b>The Life of Gautama Buddha</b> Mitchell and Jacoby. <i>Buddhism</i> , pp. 6–30.
<b>January 8 Wednesday</b>	<b>The Teachings of the Buddha</b> Mitchell and Jacoby. <i>Buddhism</i> , pp. 31–64.
<b>January 9 Thursday</b>	<b>The Geography of Buddhist Pilgrimage in Asia</b> Stoddard, “The Geography of Buddhist Pilgrimage,” in Proser, <i>Pilgrimage and Buddhist Art</i> , pp. 2–5.
<b>January 10 Friday</b>	<b>Outward and Inward Journeys</b> 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.
<b>January 11–12</b>	<b>Excursion to Buddhist Sacred Sites in Bodhgaya</b> 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.



<b>January 13 Monday</b>	<b>The Significance of Bodh Gaya</b> Leoshko, "The Significance of Bodhgaya," in <i>Pilgrimage and Buddhist Art</i> , pp. 10–13. Trevithick, "The Mahabodhi Temple at Bodh Gaya," 635–56.
<b>January 14 Tuesday</b>	<b>The Shifting Terrain of the Buddha</b> Huber, <i>The Holy Land Reborn</i> , pp. 15–39. Geary, "Destination Enlightenment," pp. 11–14
<b>January 15 Wednesday</b>	<b>The Light of Asia</b> Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 15–44.
<b>January 16 Thursday</b>	<b>Rebuilding the Navel of the Earth</b> Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 45–82.
<b>January 17 Friday</b>	<b>The Afterlife of Zamindari</b> Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 83–113.
<b>January 18–19</b>	<b>Excursion to Buddhist Sacred Sites in Rajgir and Nalanda</b> A four-hour drive from Bodh Gaya are the ruins of Nalanda University, a mammoth Buddhist learning center that thrived between the 5 <sup>th</sup> and 12 <sup>th</sup> 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.
<b>January 20 Monday</b>	<b>Tourism in the Global Bazaar</b> Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 114–46.
<b>January 21 Tuesday</b>	<b>Historical Pilgrimage Souvenirs</b> Reading: John Guy, "The Mahabodhi Temple: Pilgrim Souvenirs of Buddhist India," pp. 356–67.
<b>January 22 Wednesday</b>	<b>Team presentations and group reflection</b>
<b>January 23 Thursday</b>	<b>Team presentations and group reflection</b>
<b>January 24 Friday</b>	<b>Depart for San Diego</b>

**Cover Sheet for Proposed Team-Taught Courses (INST 350/450) for Advanced Integration**

Name of Course: Religion and Revolutionary Science

Choose One: INST 350 X INST 450     

Instructor #1: Andrew Nosal

Department: Environmental and Ocean Sciences Vote: 6-0-3

Instructor #2: Rico Monge

Department: Theology and Religious Studies Vote: 11-0-0

Number of Units: 3

Semester to be Taught: Summer 2020 Abroad

Any Additional Core Attributes/Flags: Theological and Religious Inquiry (FTRI)

Other Comments or Information: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Note: When submitting a course for Advanced Integration, you must also include a syllabus with learning outcomes that align with the Advanced Integration learning outcomes (as listed on the ATF report), and an example assignment that clearly prompts students to address these learning outcomes.

Date Submitted: 01/22/19 10:53 am

Viewing: **ARTH 140 : The Buddhist Temple**

Last approved: 10/10/17 2:36 am

Last edit: 01/22/19 10:53 am

Changes proposed by: jlp

Catalog Pages  
referencing this  
course[Art History](#)  
[Art History\\_\(ARTH\)](#)Programs  
referencing this[MIN-ARTV: Visual Arts Minor](#)  
[MIN-ASIA: Asian Studies Minor](#)

## In Workflow

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

## Approval Path

1. 01/22/19 11:08 am  
Jessica Patterson (jlp): Approved for ART Chair

## History

1. Oct 10, 2017 by alanski

## Contact Person(s)

Name:	E-mail:	Campus Phone:
Jessica Patterson	jlp@sandiego.edu	x2307

## Effective Term

Fall 2019

## Subject Code

ARTH

## Course Number

140

## Department

Art, Architecture, Art History (ART)

## College

College of Arts &amp; Sciences

## Title of Course

The Buddhist Temple

## Catalog Title

The Buddhist Temple

## Credit Hours

3

## Weekly Contact Hours

Lecture: 0 Lab: 0 Other: 0

## Catalog Course Description

This course considers the forms and roles taken by temples as they followed the spread of Buddhism from ancient India throughout the world. **Throughout the course, we** ~~We~~ will pay close attention to ~~the roles played by visual and material culture in how Buddhist communities in Asia and the~~ **ways that Buddhist communities** ~~United States~~ have **struggled to find a** ~~sought~~ balance between tradition and **acculturation.** ~~adaptation.~~ **Many times over the course of history, Buddhist traditions have been adopted by converts who have interpreted it in new and distinctive ways, or else brought to new lands by people who have carried it with them from their homeland as a way of preserving their cultural heritage. How does the challenge of translating old forms into a new culture necessitate compromises of architectural style or ritual use? In addition to important temples in Asia, the course will introduce students to thriving Buddhist institutions much closer at hand, and explore diversity issues in relation to the Lao and Japanese Buddhist communities of San Diego.**

## Primary Grading Mode

Standard Grading System- Final

## Other Grading Mode(s)

Pass/Fail Grading System

Lecture

Method(s) of  
delivery

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?

**First Year Integration (LC Only)**

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:

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: **13** No: **0** Abstain: **0**

**Rationale:** Submitting the course for Core attributes: DISJ (Domestic Diversity 1) and CINL (First-Year Integration).

**Supporting documents** [SYL ARTH140 DISJ CINL updated.doc](#)

## Impact

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

This will help meet the demand for Diversity courses and will also allow the course to be taught in LLC and TLC programs.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer  
Comments

Key: 105

## **The Buddhist Temple (Fall 2017)**

### **arth 140**

SECTION 01: M & W, 2:30–3:50pm, Camino 31

SECTION 02: M & W, 4:00–5:20pm, Camino 31

**Instructor:** Jessica Lee Patterson

**Office Hours:** M & W: 12:30–1:30; Th: 12:30–3:30

**Mailbox:** Camino Hall 33

**Email:** jlp@sandiego.edu

**Office:** Founders Hall 104

**Phone:** x2307

### **Course Description**

This course considers the forms and roles taken by temples as they followed the spread of Buddhism from ancient India throughout the world. Throughout the course, we will pay close attention to the ways that Buddhist communities have struggled to find a balance between tradition and acculturation. Many times over the course of history, Buddhist traditions have been adopted by converts who have interpreted it in new and distinctive ways, or else brought to new lands by people who have carried it with them from their homeland as a way of preserving their cultural heritage. How does the challenge of translating old forms into a new culture necessitate compromises of architectural style or ritual use? In addition to important temples in Asia, the course will introduce students to thriving Buddhist institutions much closer at hand, and explore diversity issues in relation to the Lao and Japanese Buddhist communities of San Diego.

### **Learning Outcomes**

1. Critically reflect on how you and others have experienced privilege and oppression within the contexts of racial constructions and religious expressions, and on themes of displacement, acculturation, and diversity in relation to personal experiences with Buddhist art, institutions, and people encountered locally. (DISJ LO1)
2. Analyze how social constructions are produced historically and reproduced in contemporary Buddhist contexts in Asia and America, and recognize regional and sectarian diversity within Buddhist art and architecture in Asia and America. (DISJ LO2)
3. Describe historical struggles and adaptive measures of Lao and Japanese Buddhists, and critically examine the intersections of race, ethnicity, and gender as they have sought to establish Buddhist temples in North America. (DISJ LO3)
4. Recognize how the thorough study of Buddhist temples necessarily relies on a diverse range of disciplines, perspectives, and approaches, and articulate this recognition through oral and written descriptions, of how these varied perspectives and approaches can illuminate practical problems and issues [CINL 1 & 2]

### **Required Text**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015).

### **Readings**

The readings for this course will consist of articles and chapters from a variety of publications. Apart from the textbook, most of them will be made available to you in digital format. *It is your responsibility to bring a copy of each day's reading with you to class.* For digital files, you are welcome to bring them on a computer or tablet. Please come to each class having already read the readings assigned for that day. You will find it useful to take notes while you do the reading, including any questions that arise, and bring these to class. We will be doing frequent in-class writings based on the readings, so come prepared!

## Final Grades

Final grades are the cumulative result of all the activities and assignments during the course of the semester, weighted as follows:

15% - Participation and In-class Exercises

15% - Reflection: Diversity in the Classroom

20% - Integration Essay + TLC Showcase

20% - Reflection: Diversity in the Field

30% - Area Exams

## Participation and In-Class Exercises

Factors that can improve your participation grade include: arriving to class on time; bringing the assigned reading with you to class; appropriate use of class discussion time; responsible use of technology; raising thoughtful questions during class; and alerting the instructor to any problems or issues that arise. Conversely, your participation score will be reduced by: arriving late; neglecting the readings; speaking disruptively or talking about unrelated matters during discussions; texting or visiting inappropriate websites during class; or rarely contributing questions or comments during class time.

In this course, we will be reading texts from a variety of scholarly disciplines and perspectives, both new and old. Some of our readings will be modern scholarship from disciplines such as art and architectural history, religious studies, and anthropology. Some of our readings will be canonical or literary texts from Buddhist sources. Each week in class, we will have an oral discussion or a written reflection contemplating the origins, perspective, and purposes of the texts we are reading that week.

## Reflection: Diversity in the Classroom

Early in the semester, each student will write a self-reflective "spiritual autobiography." What was your own spiritual upbringing, and how did it position you in relation to larger interpersonal, national, and global systems of religion and spirituality? What forms of privilege or oppression have you experienced or enacted as part of your spiritual outlook or upbringing? What stereotypes, biases, or perspectives on the practices of others did you inherit or develop in the course of your life so far? What were some of your pivotal personal experiences that have occurred in relation to sharing your spiritual identity with others or learning to see things from alternate perspectives? Write 3–5 thoughtful pages.

## Integration Essay

The theme of this TLC is "Engage." In the course of this semester, you will engage with local Buddhist communities. The Diversity Reflections encourage you to approach these encounters from a specific perspective. For the Integration Essay, you are encouraged to find an innovative approach that combines what you have studied in this course with knowledge and insights from another college course you have taken in a different discipline.

After visiting the Lao-American or Japanese-American Buddhist temples, come up with a question inspired by the TLC theme ("Engage"). Consider how this course has prompted a specific type of engagement, giving you one potential answer to your question, then let yourself think of all the other types of engagement that might occur from the perspective of different academic disciplines. Choose a specific course from a different Inquiry Area and explore how it might offer new ways to answer the question. Write a 4–5 page essay that integrates the two approaches. Be sure to consider the following points:

- What are the key similarities and differences between the different disciplinary approaches?
- What is the benefit of studying your question from each disciplinary perspective?
- Which perspective do you find more compelling for addressing your question?
- Are there elements from each perspective that you would consider adopting into a single framework for addressing your question?
- How does a multi-disciplinary approach enhance your understanding of the question?

## **TLC Showcase**

All students will transform the ideas from their Integration Essay into a presentation that they can deliver at the TLC showcase at the end of the semester.

## **Reflection: Diversity in the Field**

At the end of the semester you will submit one 5–7 page paper that combines what you have learned in class with field study at two different off-campus sites. Choose two of the following sites to visit:

- Wat Lao Buddharam (Lao, Theravada), 726 44th Street
- Buddhist Temple of San Diego (Japanese, Jodo Shinshu), 2929 Market Street
- San Diego Museum of Art, Southeast Asian or Japanese Buddhist exhibits, 1450 El Prado

Structure your paper in the form of a thesis-driven comparison between the two sites you have chosen for your study, incorporating as much evidence as you can from the syllabus readings in addition to your own observations and independent research. You may choose to compare the two Buddhist temples to one another, or else compare one of the temples with the Buddhist objects exhibited from the same region in the San Diego Museum of Art. (In other words, if you choose the museum as one of your field study sites, take care to compare the Japanese temple with the Japanese Buddhist museum exhibits and the Lao temple with the Southeast Asian Buddhist museum exhibits, but do not mix-and-match regions.)

In your paper, consider the role played by the art and architecture of Lao or Japanese Buddhism in the US. Consider how the experiences of racial and religious difference and sometimes outright oppression by the Lao or Japanese communities have contributed to the visible patterns and structures in the design and developments of their temples in San Diego. If your paper incorporates a museum visit, be attentive to the differences in how Buddhist art is used and displayed when it is installed by communities of faith compared to curation in a museum setting.

## **Area Exams**

After completion of the material pertaining to each of the three areas (India; Thailand and Laos; Japan), an exam will be given. The exam will consist of slide identifications, comparisons, and essay questions, and will cover both the content of the readings and the materials presented during class. The exams will be answered in essay format, and essays should incorporate ideas from the weekly readings, discussions, lectures, and exercises.

## **Proposed Schedule of Readings**

(May be subject to change)

### **AREA I: India**

#### Week One: Introductions

Wednesday, September 6

#### Week Two: Origins and Divisions

>> Research: Lumbini



**Monday, September 11**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 1, "Introduction: Lumbini, A Buddhist World Exposition," sections 1.0–1.3.4, pages 1–31.

**Wednesday, September 13**

Serinity Young, "Mothers and Sons," in *Courtesans and Tantric Consorts: Sexualities in Buddhist Narrative, Iconography, and Ritual* (NY: Routledge, 2004), 23–56.

**Week Three: The Buddha's Lives**

>> Research: Bodh Gaya

**Monday, September 18**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 2, "Sakyamuni, Lives and Legends," sections 2.0–2.6.3, pages 37–58.

**Wednesday, September 20**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 2, "Sakyamuni, Lives and Legends," sections 2.7–2.7.10, pages 58–86.

**Week Four: Presence in Absence**

>> Research: Great Stupa at Sanchi

**Monday, September 25**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 3, "Overcoming the Buddha's Absence," sections 3.0–3.7, pages 87–111.

**Wednesday, September 27**

Dehejia, Vidya. "Aniconism and the Multivalence of Emblems." *Ars Orientalis* 21 (1991): 45–66.

**Week Five: Monasteries and Monastic Life**

>> Research: Ajanta Caves

**Monday, October 2**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 6, "The Establishment and Character of the Early Buddhist Community," sections 6.0–6.3, pages 161–180.

**Wednesday, October 4**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 6, "The Establishment and Character of the Early Buddhist Community," sections 6.4–6.8, pages 180–198.

**Week Six: Transitions****Monday, October 9**

- AREA I EXAM

## AREA II: Thailand and Laos

### Wednesday, October 11

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 11, "Saṃgha Situations: Places, Persons, and Practices in Thai Buddhism/s," sections 11.0–11.5, pages 319–337.

### Week Seven: Painting the Jatakas

>> Research: Vessantara Jataka scrolls

### Monday, October 16

Naomi Appleton, "What is a Jataka?" in *Jataka Stories in Theravada Buddhism: Narrating the Bodhisattva Path* (Burlington, VT: Ashgate, 2010), 1–20.

### Wednesday, October 18

Naomi Appleton and Sarah Shaw, "Vessantara Jataka" in *The Ten Great Birth Stories of the Buddha* (Chiang Mai: Silkworm Books, 2015).

### Week Eight: Temple Rituals and Festivals

>> Research: The Rains Retreat (Pali: Vassa; Thai/Lao: Phansa)

### Monday, October 23

Donald Swearer, *The Buddhist World of Southeast Asia* (Albany: SUNY Press, 2010): 1–37.

### Wednesday, October 25

Donald Swearer, *The Buddhist World of Southeast Asia* (Albany: SUNY Press, 2010): 37–70.

### Week Nine: Amulets and Relics

>> Research: The Buddha's Footprint (Phra Phutthabat), Saraburi, Thailand

### Monday, October 30

Justin McDaniel, "A Buddha in the Palm of Your Hand: Amulets in Thai Buddhism," in *Enlightened Ways: The Many Streams of Buddhist Art in Thailand*, edited by Heidi Tan (Singapore: Asian Civilizations Museum, 2012).

Kamala Tiyavanich, "Venerable Grandfather Egg," in *The Buddha in the Jungle* (Chiang Mai: Silkworm Books, 2003), 55–65.

### Wednesday, November 1

Trainor, Kevin M. "When Is a Theft Not a Theft? Relic Theft and the Cult of the Buddha's Relics in Sri Lanka." *Numen* 39: 1 (June, 1992): 1–26.

### Week Ten: Lao and Thai Temples in America

>> Research: U.S. "secret war" in Laos

### **Monday, November 6**

Penny Van Esterik, "Introduction" and "Creating Wat Lao," in *Taking Refuge: Lao Buddhists in North America*, 1–9; 55–90 (Tempe: Arizona State University, 2003).

### **Wednesday, November 8**

Wendy Cadge and Sidhorn Sangdhanoo, "Thai Buddhism in America: An Historical and Contemporary Overview," *Contemporary Buddhism* 6 (May 2005), 7–35.

## **Week Eleven: Transitions**

### **Monday, November 13**

- AREA II EXAM

## **AREA III: Japan**

### **Wednesday, November 15**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 8: "Mahāyāna and Vajrayāna Ways of Meeting the Buddha/s," sections 8.0–8.7, pages 235–256.

## **Week Twelve: Buddhist Temples in Japan**

### **Monday, November 20**

John S. Strong, *Buddhisms: An Introduction* (London: Oneworld Publications, 2015)

- Chapter 12: "Saṃgha Situations: Places, Persons, and Practices in Japanese Buddhism/s," sections 12.0–12.6, pages 339–362.

### **Wednesday, November 22 - NO CLASS, THANKSGIVING HOLIDAY**

## **Week Thirteen: Zen**

>> Research: Ryoan-ji

### **Monday, November 27**

Victor Sogen Hori, "Teaching and Learning in the Rinzai Zen Monastery," *Journal of Japanese Studies* 20:1 (Winter, 1994): 5–35.

### **Wednesday, November 29**

William Bodiford, "Zen in the Art of Funerals: Ritual Salvation in Japanese Buddhism," *History of Religions* 32:2 (November 1992): 146–164.

## **Week Fourteen: Pure land**

>> Research: Byodo-In (Phoenix Hall)

**Monday, December 4**

Hisao Inagaki, translator, "The Contemplation Sutra" in *The Three Pure Land Sutras* (Berkeley: Numata Center, 2003), 63–87.

**Wednesday, December 6**

Yiengpruksawan, Mimi Hall. "The Phoenix Hall at Uji and the Symmetries of Replication." *The Art Bulletin* 77:4 (December, 1995): 647 – 672.

**Week Fifteen: Japanese-American Buddhist Temples**

>> Research: "Buddhist Churches of America" (BCA)

**Monday, December 11**

Yoo, David K. 1996. "Enlightened Identities: Buddhism and Japanese Americans of California, 1924-1941." *Western Historical Quarterly* 27: 281-301.

**Wednesday, December 13**

Williams, Duncan Ryuken. "Camp Dharma: Japanese-American Buddhist Identity and the Internment Experience of World War II." In *Westward Dharma: Buddhism Beyond Asia*, edited by Charles Prebish and Martin Baumann, 191-200. Berkeley: University of California Press, 2002.

Exam Week: AREA III EXAM

## Policies

### Attendance

Much of the course content will be available only in class. In-class exercises cannot be made up, so try to keep absences to a minimum. Unexcused absences will result in a reduced participation grade. A student who is absent for over one-third of the semester (ten or more classes) will automatically receive an F in the course. Please inform me by email as early as possible *before* any unavoidable absence, or at the latest by the end of the day that you missed class. Whether or not to excuse your absence will be at my discretion. Be prepared to supply documentation confirming the reason for the absence.

### Deadlines

If you anticipate a problem submitting any work on time, let me know as far in advance as possible! Late papers will receive grade penalties or may not be accepted at all. If you *ever* anticipate that you will be late submitting an assignment, it is advisable to notify me promptly.

### Academic Honesty

It is safer to use too many citations than too few, so err on the side of caution. Make sure your citations are complete and accurate: I frequently look up the sources while reading papers. All obscure facts, all distinctive ideas, and absolutely all paraphrases and direct quotations *must* cite their sources. As an undergraduate you necessarily rely very heavily on your sources, and your framework of citations should reflect this. Any student who cheats on an exam, submits plagiarized or unoriginal work, or in another way commits a serious violation of academic honesty will receive an automatic F for the semester.

### Paper Formatting and Citations:

Printed papers must be typed with double-spaced lines. Citations must be provided in the form of footnotes (or endnotes) in Chicago format. Samples of properly formatted Chicago-style citations can be found here: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

### Technology

Because many of our course readings are available in digital format, you might find it more convenient to bring them to class on your laptop or tablet rather than printing them out. However, during many class exercises or at times when we are not actively consulting the reading, I may require digital devices to be closed and set aside. Inappropriate use of digital devices will result in reduced participation credit. Please put your phone away during class time and *do not text during class!*

### Communication

Too often students encountering difficulties keeping up with the course, for whatever reason, are embarrassed to approach their professors about it. Don't be! The very best thing you can do in such circumstances is to keep an open dialogue, whether by chatting after class, coming to office hours, or dashing off an email. The professor who knows *why* your paper is late and when to expect it is more likely to be lenient than the one who is left wondering why they haven't seen you in three weeks!

# New Course Proposal

Date Submitted: 11/20/18 1:38 pm

Viewing: **ENGL 304 : Advanced Composition**

Last edit: 01/30/19 3:55 pm

Changes proposed by: mmoulder

Catalog Pages  
referencing this  
course

[Mechanical Engineering](#)  
[Mechanical Engineering\\_\(MENG\)](#)

Programs  
referencing this

[BS/BA-MENG: Mechanical Engineering Major](#)

## In Workflow

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

## Approval Path

1. 11/20/18 1:49 pm  
Mary Hotz (mhotz):  
Approved for ENGL Chair

### Contact Person(s)

Name:	E-mail:	Campus Phone:
Amanda Moulder	mmoulder@sandiego.edu	6192604565

Effective Term: Fall 2019

Subject Code: ENGL      Course Level: Undergraduate      Course Number: 304

Department: English (ENGL)

College: College of Arts & Sciences

Title of Course: Advanced Composition

Catalog Title: Advanced Composition

Credit Hours: 3

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

Catalog Course Description: A workshop course in the writing of expository, descriptive, and critical prose. This course is designed to fulfill the upper division written literacy requirement for non-English majors; it will fulfill an upper division elective for English majors. Every semester. Students may not receive credit for both ENGL 304 and ENGL 304W.

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?

Advanced writing competency  
First Year Integration (LC Only)

#### 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:**

English - ENGL

Department  
Restrictions:

Major  
Restrictions:

Class  
Restrictions:

Include

Class Codes: JR, S2, SR

Level  
Restrictions:

Include

Level Codes: UG

Degree  
Restrictions:

Program  
Restrictions:

Campus  
Restrictions:

College  
Restrictions:

Student Attribute  
Restrictions:

Enter the vote of the Department on this course:

Yes: 17

No: 0

Abstain: 0

Rationale:

This is a course number change to a previously approved course (ENGL 304W). The course content and learning outcomes will remain the same. Attached for reference only is the submission to CIM that was previously approved.

Supporting documents

[304W \(2\).pdf](#)  
[English 304 Advanced Composition.pdf](#)

Impact

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

No effects.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer Comments

**Ronald Kaufmann (kaufmann) (01/30/19 3:55 pm):** Added first-year integration and uploaded supporting materials per request from A. Moulder.

Key: 3274



## Core Curriculum Course Submission Form

Select Core Area:

### Foundations

- ☐ Theological and Religious Inquiry
- ☐ Philosophical Inquiry
- ☐ Ethical Inquiry

### Explorations

- ☐ Scientific and Technological Inquiry
- ☐ Historical Inquiry
- ☐ Social and Behavioral Inquiry
- ☐ Literary Inquiry
- ☐ Artistic Inquiry

### Competencies

- ☐ First Year Writing
- ☐ Mathematical Reasoning and Problem Solving
- ☐ Second Language

### Flags

- ☐ Diversity, Inclusion, and Social Justice: Level 1, Domestic
- ☐ Diversity, Inclusion, and Social Justice: Level 2, Domestic
- ☐ Diversity, Inclusion, and Social Justice: Level 1, Global
- ☐ Diversity, Inclusion, and Social Justice: Level 2, Global
- ☒ Advanced Writing
- ☐ Quantitative Reasoning
- ☐ Oral Communication
- ☐ Integration

*Click on appropriate box(es).*

1. List the course number and title (Ex: ANTH 101 Introduction to Biological Anthropology).  
ENGL 304 W Advanced Composition
2. Provide the course description that appears in the Course Catalog.  
A workshop course in the writing of expository, descriptive, and critical prose. This course is designed to fulfill the upper division written literacy requirement for non-English majors; it will fulfill an upper division elective for English majors. Every semester.
3. Identify the course outcomes. These should be identical to those that appear on the syllabus and must be aligned with the area outcomes.  
See attached syllabus.

4. Provide examples of the assignment, activities or sample exam questions that directly align with the learning outcomes in part 3.  
See attached.

5. Submit this completed form, syllabus, and assignment as a single pdf document to [core@sandiego.edu](mailto:core@sandiego.edu).

By applying to teach a course in the core, the department agrees to submit course materials for core assessment.

This proposal was approved by a vote 15 / 0 / 0 (Yes/No/Abstain) of the department/program on 1-29-16 (Date). If approved, the department will ensure that all scheduled sections of the approved course will include the outcomes as described above.

  
Signature of Chair/Director

## Course Syllabus

**Class:** English 304W: Advanced Composition  
**Section:** 01 (CRN: 3616)  
**Semester:** Fall 2014  
**Time:** MWF, 11:15a.m-12:10p.m.  
**Place:** Room 101B, Camino Hall  
University of San Diego  
5998 Alcalá Park  
San Diego, CA 92110

**Instructor:** Tim Randell  
**Office:** Founders Hall, Room 175A  
**Office Hours:** MWF, 2:30-3:50 p.m.  
or by appointment  
**Dept./Mailbox:** English, Founders 174  
**Office Phone:** (619) 260-7786  
**Home Phone:** (858) 461-1294  
**Email:** trandell@sandiego.edu

**Required Texts:** Provided by instructor.

**Course Description:** English 304W: Advanced Composition offers intensive practice in active reading, critical thinking, and close analyses of texts and writing within various rhetorical situations, genres, and discourse communities. The course highlights academic skills such as analysis, synthesis, and evaluation. It emphasizes an understanding of what Wayne Booth calls “the rhetorical stance,” which includes “discovering and maintaining in any writing situation a proper balance” among three aspects of the communicative process: the available arguments about the subject itself; the interests and peculiarities of the audience; and the voice (the implied character) of the speaker. This course asks students to consider how different audiences and contexts shape the rhetorical situation. We will analyze texts from pop culture in class to explore ideas related to the assignments, and you will research examples of pop culture on your own as part of your writing projects.

**Requirements:** English 304W fulfills the upper-division written literacy requirement for non-English majors; for English majors, it fulfills an upper-division elective.

**Learning Objectives:** Students learn to respond not just to academic tasks but to a wide variety of genres and settings that require diverse research methods and writing styles. The course also asks students to reflect on and evaluate the effectiveness of their own writing style(s) within rhetorical contexts.

**(AWLO 1) Rhetorical Knowledge:** 304W will help students identify, analyze, and respond in writing to various rhetorical situations. Students will learn how to:

- Identify individual discourse communities and find and analyze their characteristic texts, evaluate their credibility and principles, and apply relevant aspects of their information to other contexts and arguments
- Analyze the details of a wide variety of writing situations (textual elements such as tone, evidence, organizational patterns, diction, even visuals) according to the author’s purpose as well as the audience’s needs and tastes
- Respond effectively in writing to issues and arguments raised in a variety of disciplinary, popular, and professional texts and/or contexts
- Produce effective arguments from a variety of disciplinary, popular, and professional contexts

*(AWLO 2) Critical Thinking and Reading Strategies:* 304W will provide students with strategies to understand the function of reading and writing in cultural, academic, and professional communities. Students will learn how to:

- Identify how a writer uses rhetorical strategies in various genres of writing
- Interpret, analyze, and evaluate demanding texts
- Apply critical thinking skills and reading strategies to evaluate their own writing and the writing of fellow students
- Reflect on their own progress as a working writer in relation to critical thinking and reading strategies

*Writing Processes:* 304W will strengthen students' awareness of and abilities to use writing processes effectively. Students will learn how to:

- Develop flexible strategies for creating, revising, and editing texts
- Critique their own and others' texts
- Write with an awareness of audience and purpose

*(AWLO 3, 4) Knowledge of Conventions:* 304W will provide students with strategies to identify, analyze, and apply the writing conventions of different discourse communities and to write effectively within those communities. Students will learn to

- Identify how discourse communities employ particular strategies for conveying, researching, evaluating, and presenting information
- Analyze and choose the appropriate conventions for a range of audience expectations
- Integrate a variety of appropriate sources into their writings in a way that accurately reflects the writer's meaning and purpose
- Document sources appropriately
- Sustain reasonable correctness in grammar and mechanics to perform well in a variety of writing contexts and professional settings

**Procedures:** We will analyze and discuss selected readings to gain practice attaining the goals outlined above, and we will write informal and formal paper assignments. You will share the drafts of your papers with other members of the class as part of the peer review that will help you revise. This is a writing intensive course. During the semester, students will write over 7,500 words (four formal paper assignments, rhetorical précis, in-class writing exercises, and a final exam).

**Papers:** You must also email me a copy of the paper you turn in on the day that the paper is due (in addition to the hardcopy you turn in) so that I may submit the paper to **turnitin.com, if I suspect plagiarism.** The four paper assignments will have a metacognitive component, meaning that the page length requirement for each assignment includes a reflection on how you used particular rhetorical strategies or elements to target a particular discourse community or audience. Thus, each paper assignment has two parts: 1) the paper, and 2) your reflection on the paper. Each paper will be peer reviewed, meaning that other writers (both individually and as a class) will read and respond to drafts of each paper to help you revise. After peer review, you will revise to turn in a version to the instructor for a grade, after which time you will have the opportunity to revise again (for the first two papers) according to

instructor comments. **With your paper, you must turn in 1) your peer response worksheets and 2) previous drafts. (I will be grading peer reviewers as well as the improvement of your paper through successive drafts. Place the copy you want graded on top. I will not re-grade your paper if you accidentally put an old draft on top.)** Papers must be typed on a word processor in MLA style. Students are encouraged to keep a copy of each assignment turned in.

**Paper Format:** Each paper must be word processor produced, printed on one side of the page only (not double-sided printing), double-spaced, with one inch margins around, and in all other ways in MLA style. Do not include cover sheet, title page, or folder. Type your name, my name, course number & name, and the date in the upper left-hand corner. Center the title below that, and begin the essay on the next double-spaced line after the title with no extra lines added. Use the view header/footer option in Microsoft Word to put your name and the page number at the top right-hand side of each page (a ½ inch from the top). Staple the pages before you turn in your paper.

**Late Papers/Emailed Paper Policy:** Papers must be turned in at the beginning of class on the day the assignment is due. Students must obtain permission from the instructor *in advance* to submit late papers. Papers turned in late will be reduced one letter grade (10 points). I will not accept late papers after the class period following the due date. Late revisions will not be accepted. I do not accept emailed papers without prior approval.

**Paper Grading:** Your papers will be graded according to how well they demonstrate: an understanding of the rhetorical forms and strategies of various discourse communities; an understanding of the effects of voice and audience on how arguments are supported and/or received, organization around a central idea or thesis; clear and purposeful structure; adequate support of ideas, arguments, and positions; critical reading and appropriate use (citation and logical support) of sources; careful and effective diction; an applied knowledge of how to revise effectively; the conventions of standard written English; and competence and confidence in the language, contexts, topics, and texts of various disciplines and communities of diverse readers and writers.

1. An **“A” paper** will have a limited and interesting topic (not obvious or simplistic) relevant to the assignment, well organized central and supporting ideas, an abundance of telling details, apt word choice, sophisticated sentence structure, and mastery of the grammar and usage conventions of standard English. [*Outstanding Paper*]
2. A **“B” paper** will have a limited topic of some interest relevant to an aspect of the assignment, organized central and supporting ideas, good details, good word choice, effective and clear sentence structure, few errors in grammar and usage. [*Praise-worthy Paper*]
3. A **“C” paper** will have a limited topic that does not engage the assignment in much depth, some organization, adequate development, general word choice, and some distracting errors in grammar and usage. [*Average Achievement*]
4. A **“D” paper** will have a topic that is not limited or that does not engage the assignment, a lack of organization, inadequate development, a vocabulary that is too general, sentences without much subordination or parallelism, and serious errors in grammar and usage. [*Less Than Average Achievement*]

5. An “F” paper will have a topic that is extremely broad, confusing organization, inadequate development, a vocabulary that includes misused words, sentences that are confusing to the reader, many distracting errors in grammar and usage. [*Falls Short of Acceptable Achievement*]

**Peer Review:** On days scheduled for **Peer Review**, you will come to class with a draft to exchange with classmates in small groups (2-3). Your peers will comment on your paper to help you revise. If you do not have a draft, you cannot participate in peer review. I consider a draft to be at least 3 pages.

**Rhetorical Précis:** For some reading assignments, you must prepare a rhetorical précis, which you will turn in on the day that the reading is due (see course schedule for specific dates). I will provide you with a sample précis and explain its form and purpose. You will correct your own rhetorical précis when we go over them in class, and then you will turn them in to me. Rhetorical précis are due on the day that the reading is due. I will not accept late rhetorical précis, and missed rhetorical précis (due to absence or otherwise) cannot be made up, although you may miss one without penalty. I use rhetorical précis to assess the improvement of your rhetorical acumen over the semester, and thus, I assign a grade to them and return them only at the end of the semester. Rhetorical précis must be typed (on the computer prior to coming to class) on a single sheet of paper, single-spaced, with one inch margins. Number each of the four (4) sentences.

**Grades:** I will use the following grading scale throughout the semester.

100-94% = A	76-74% = C
93-90% = A-	73-70% = C-
89-87% = B+	69-67% = D+
86-84% = B	66-64% = D
83-80% = B-	63-60% = D-
79-77% = C+	59-0% = F

**Grading Distribution/Criteria:** The following percentage distributions will be used to calculate your final course grade.

Paper #1 (4-5 pages)	15%
Paper #2 (4-5 pages)	15%
Paper #3 (4-5 pages)	20%
Paper #4 (4-5 pages)	20%
Final Exam (4 pages)	20%
Rhetorical Précis/Class Discussion	5%
Peer Review/In-class Writing/Exercises/Quiz	5%

**Attendance:** To receive an “A” for the course, you must have no more than three (3) absences. To receive a “B,” you must have no more than four (4) absences. More than six (6) absences will result in failure of the course. Absent or late students are responsible for getting assignments or changes in the syllabus in a timely fashion from reliable classmates (preferably) or the instructor.

**Absences for Religious Observances/Athletics:** By the end of the second week of classes, students should notify the instructors of affected courses of planned absences for religious observances or for participation in intercollegiate athletics.

**Decorum:** I encourage a lively exchange of ideas, attitudes, opinions, and impressions. However, all writers should maintain respect for their fellow writers at all times.

**Academic Honesty/Plagiarism:** Plagiarism is the use of ideas, language, or the work of others without sufficient public acknowledgement that the material is not one's own. Plagiarism includes word for word copying, paraphrasing, patch-working multiple sources, or presenting the work of a fellow student as one's own. The term plagiarism extends to insufficiently credited or improperly documented sources. A plagiarized paper will receive zero credit in this class and could possibly result in expulsion from the course.

**Office Hours/Phone Messages/Emails:** *The best way to reach me is via email.* I will not receive messages left at my campus voicemail. If you must speak with me on the phone, please call my home phone number. Please leave sufficient time for me to respond to emails (i.e., at least a full day and a half before you need a response).

**Accommodations:** A student with a verified disability may be entitled to appropriate academic accommodations. If you have a disability certified by Student Disability Services, please see me during the first week of the term so that we can discuss the necessary accommodations.

## Course Schedule

Students should consult the course schedule to meet all deadlines for reading and writing assignments. The instructor reserves the right to change any part of this syllabus, including the following course schedule, to suit the needs of the course.

Date	Day	Reading Due	Writing Due	In Class Activity
<b>Week 1</b>				
09/03	W			Introduction to Course/Syllabus
09/05	F			<i>Critical Thinking in Writing</i> (Analyze/Avoid Summary) Reading a Photograph
<b>Week 2</b>				
09/08	M			<i>Introducing Rhetoric</i> In-class reading & discussion: Ray Allen Billington's "The Frontier Disappears" Discuss Rhetorical Précis Handout: Rhetorical Précis Format
09/10	W			Discourse Communities and Rhetorical Contexts Appeals: Ethos, Pathos, Logos
09/12	F	Joseph Boskin's "Outsiders/Insiders" (handout)	Rhetorical Précis Due on "Outsiders/Insiders"	<i>Writing an Academic Essay</i> (Conflict: Multicultural Identity and Difference) Discuss reading and the "corrective laugh"
<b>Week 3</b>				
09/15	M		Rhetorical Précis on a stand-up comedy clip of your choice from somewhere online (please put URL on the page so I can find the clip)	Analyzing Comedy Clips Paper #1 Assigned (Academic Essay)
09/17	W			Writing Thesis Statements (handouts)
09/19	F			Bugbears of Style (handout) Nominalizations Exercise (handout)
<b>Week 4</b>				
09/22	M		Bring draft of Paper #1 for Peer Review	Peer Review Paper #1



Date	Day	Reading Due	Writing Due	In Class Activity
09/24	W		Bring draft of Paper #1 for inclass exercise	Bugbears of Style Exercise Comma Splices, Fragments, and Run-ons Exercise (handout)
09/26	F		<b>Paper #1 Due</b> <b>Do not forget to email me a copy of your paper in addition to turning in a hardcopy.</b>	Logical Fallacies (handout)
<b>Week 5</b>				
09/29	M	Cinnamon Stillwell (handout)		Discuss Cinnamon Stillwell Exercise in Logical Fallacies
10/01	W	Tinkie Winkie articles (handouts)		<i>Writing an Open Letter</i> (Conflict: Gender & Sexuality) Is Tinkie Winkie gay? (handouts)
10/03	F	Mark Patinkin's "Commit a Crime, Suffer the Consequences" (handout)		Discuss Reading Paper #2 Assigned (Open Letter)
<b>Week 6</b>				
10/06	M	Kristin Tardiff's "Letter to the Editor" (handout)	Rhetorical Précis Due (on Kristin Tardiff's "Letter to the Editor")	
10/08	W			Letter Writing Exercise Return Paper #1
10/10	F	Ayn Rand's "Marilyn Monroe's Sad, Lonely Cry for Help" (handout)	Rhetorical Précis Due (on Rand's essay)	Discuss Rand's essay
<b>Week 7</b>				
10/13	M			Watch Film: <u>Roger and Me</u>
10/15	W			Watch Film: <u>Roger and Me</u> Discuss differing assumptions and appeals of <u>Roger and Me</u> and Rand's essay
10/17	F		Bring draft of Paper #2 for Peer Review	Peer Review Paper #2
<b>Week 8</b>				
10/20	M		<b>Paper #2 Due</b> <b>Do not forget to email me a copy of your paper in addition to turning in a</b>	<i>Personal Memoir</i> (Conflict: Individual/Social Versions of "Truth"/Value) Film Clip: Audie Murphy To

Date	Day	Reading Due	Writing Due	In Class Activity
			hardcopy.	<u>Hell and Back</u> Discuss
10/22	W			Film Clip: <u>All Quiet on the Western Front</u> Discuss
10/24	F	Fall Holiday: No Class		
Week 9				
10/27	M	O'Brien's "How to Tell A True War Story" (handout)	Rhetorical Précis Due	Discuss O'Brien
10/29	W	Annie Dillard's "An American Childhood" (handout)		Discuss Dillard
10/31	F			Paper #2 Returned Paper #3 Assigned (Personal Memoir)
Week 10				
11/03	M	Greg Graffin's "Anarchy in the Tenth Grade" (handout)		<i>Discourse Communities</i> (Part I) Discuss Graffin
11/05	W			Punk videos Discuss
11/07	F		Bring draft of Paper #3 for Peer Review	Peer Review Paper #3
Week 11				
11/10	M		<b>Paper #3 Due</b> <b>Do not forget to email me a copy of your paper in addition to turning in a hardcopy.</b>	<i>Reviews: Setting Criteria</i> (Conflict: Taste vs."Standards") Perfume Review exercise
11/12	W			Paper #4 Assigned (Review) Clip: <u>Natural Born Killers</u>
11/14	F	Janet Maslin's review: <u>Natural Born Killers</u> Opposing review	2 Rhetorical Précis Due, one on each review	Discuss film reviews and rhetorical précis
Week 12				
11/17	M			Watch Film: <u>Harold and Maude</u>
11/19	W			Watch Film: <u>Harold and Maude</u> (cont.)
11/21	F	Vincent Canby review (handout) Ruth Gordon's letter to Vincent Canby		Discuss film Paper #3 Returned

Date	Day	Reading Due	Writing Due	In Class Activity
		(handout)		
Week 13				
11/24	M		Bring draft of Paper #4 for Peer Review	Peer Review Paper #4
11/26	W	Thanksgiving Holiday: No Class		
11/28	F	Thanksgiving Holiday: No Class		
Week 14				
12/01	M	Will Self: "Why Orwell Was a Literary Mediocrity"		Discourse Communities (Part II)
12/03	W	Henry Louis Gates, Jr. "2 Live Crew, Decoded"		Discuss Gates View Examples
12/05	F		<b>Paper #4 Due</b> <b>Do not forget to email me a copy of your paper in addition to turning in a hardcopy.</b>	Freewrite: Future Work/Academic Plans  Assign Final Exam: Letter/Statement of Purpose
Week 15				
12/08	M			Sample Letter/Statement of Purpose
12/10	W			Sample Letter/Statement of Purpose Paper #4 Returned
12/12	F			<b>Last Day of Class</b> Course Evaluations Final thoughts
Week 16				
12/15	M	Study Day (No Class)		
12/17	W	Study Day (No Class)		
12/19	F	<b>Final Exam: The final exam will be from 11:00 a.m. – 1:00 p.m. in our regular classroom.</b>		

Final Exam

**Directions:** Write a “Statement of Purpose” addressed to a specific school, business, or organization. It must be a real, existing institution, and it must have an actual, specific program to which you might apply. Make sure you clearly identify the institution you are applying to in the statement so that I know the context for your writing. If the institution has a prompt or guidelines for writing a statement of purpose, you should find it online and use it. If not, you may adapt the following statement of purpose to whatever organization you address.

Applicants should submit a detached written statement of purpose, which gives applicants the opportunity to explain to the Committee how they selected (INSTITUTION’S PROGRAM/COMPANY’S/CORPORATION’S/ NONPROFIT’S FOCUS) as a career and why they consider (THIS PARTICULAR INSTITUTION/COMPANY/CORPORATION/NONPROFIT) the best place to pursue this goal. Be explicit in stating reasons for application to graduate study (IF APPLICABLE), particular area of specialization within the major field or business, plans for future occupation or profession and any additional information that may aid the selection committee in evaluating your preparation and aptitude for study or employment. In addition, all applicants must specify their intended area of concentration within their field.

Please refer to the handout “Writing a Statement of Purpose” to see the guidelines on how to write an effective statement of purpose. Make sure you tailor the tone and content of your statement to your particular audience.

**Length:** The statement must be at least 2 pages, typed, double-spaced, but you may make it longer if the directions of your particular institution require it to be longer.

**Due Date:** The statement is due at the time and place of the final exam as listed on the course schedule.

**Getting Help:** You may get as much or as little help as you need from a writing center, fellow students, colleagues, friends, or family. However, as this is the final exam, I will not read statements of purpose before they are due. Now is the time to demonstrate your ability to understand the rhetorical context, the rhetorical strategies appropriate to that context, and the writing process, including the process of revising and polishing to achieve an error free final draft in terms of argument, purpose, methods of support, tone, audience, all other content and style, and formatting.

## Assignment Paper #1: Outsider Comedians (Academic Paper)

In “Outsiders/Insiders” Joseph Boskin writes: “Humor’s peculiarity lies in its elastic **polarity**: it can operate for or against, deny or affirm, oppress or liberate. On the one hand, it reinforces pejorative images; on the other, it facilitates the inversion of such stereotypes [...] A mélange of **masks** — the trickster, the con man, the affable rogue, the role-reversing jokester — emerged as minorities coped with discriminatory practices and stereotypes, turning negative features into virtues [...] Offering a social commentary that comically displayed the harshness of industrial life, on occasion employing slapstick and satire that plunged into anarchy, the outsiders frequently accomplished the ‘**corrective laugh**.’” (169)

This assignment has two parts. **Part I** is your academic essay, and **Part II** is your rhetorical analysis, which should explain how you targeted an academic audience with the form and content of your essay.

**Part I:** Your main assignment is to watch a comedian (very short film scene or standup routine) of your choice (but available on the Internet) and to write an argumentative, interpretive essay that identifies and explores the specific targets of the “corrective laugh(s)” as you interpret the joke(s). In order to do this, you will have to identify the “polarity” and conflict of outsiders/insiders represented by the joke(s), the types of “masks” employed (if applicable), and, very importantly, the injustice, power imbalance, or social reality that the joke attempts to identify and “correct.”

Pay particular attention to non-verbal elements (i.e., facial expressions, mannerisms, body language, costumes or dress, make-up or other forms of masks). All of these non-verbal, visual cues may lend themselves to interpretation within the insider/outsider paradigm of the verbalized joke. Make sure everything you write supports an interesting (not obvious) and arguable claim/thesis about the comedian’s engagement in an outsider/insider struggle.

Identifying an outsider comedian automatically requires identifying outsiders/insiders specific to the comedian or to the particular joke(s) he or she tells, and the relationship of outsiders to insiders will always entail specific conflicts or misunderstandings (i.e., conflicts or misunderstandings concerning groups characterized by class, gender, ethnic or racial group, sexual orientation, or some other relation of difference).

**Part II:** Explain why you wrote and organized your academic essay the way that you did, including your tone (attitude) toward subject and reader, your target audience, your details/evidence/examples and the types of appeals (ethos, pathos, logos) that they constitute, and your purpose in interpreting the comedian the way that you do.

**Length/Format of Part I:** Part I should be four (4) pages, typed, double-spaced, and follow MLA format, with a Works Cited page that includes the online video clip you analyze. Please underline your thesis.

**Length/Format Part II:** Part II should be one (1) page (absolutely not more than a single page), single-spaced, 1-inch margins all around. Staple Part II behind Part I.

**Due Dates:** See course schedule for specific dates for both peer review and for final, revised version.

## **English 304, Advanced Composition**

### **Advanced Integration Proposal**

#### **This proposal contains:**

- \*Sample Advanced Composition Syllabus with list of Integration student learning outcomes and explanation of the role of Integration in the class
- \*Example of student practice of Integration
- \*Sample student writing assignments
- \*Sample student TLC Showcase assignment

#### **Sample Syllabus**

##### **English 304 Advanced Composition** **Transfer Learning Community: Engage**

Instructor: Lisa Smith

Fall 2019

Office:F172A

Office Hours: TBA

Email: [lsmith@sandiego.edu](mailto:lsmith@sandiego.edu)

**Course Description:** Advanced Composition is a workshop course in the writing of expository, descriptive and critical prose. In this class, since it is a class in literary nonfiction, we will be reading works of autobiography and memoir. However, since this class is also part of the TLC we will focus on the theme of Engagement. We will read writers who are engaged in particular communities; people who have devoted their lives and writing to serving and representing these communities. In these works we will see how both the life and the writing are connected and expressed. These writers come from very different fields and professions, so they will have different modes of written expression or discourse. By the end of this course, you will have developed a knowledge and appreciation for the ways writing can shape-shift ; the ways it bends and adapts to the subject under discussion and the needs of its writer and audience. You will understand this practically as you write about each of these writers, as your writing will also necessarily adapt for each text and its respective discipline. When we examine these works we will be looking at the writing in two principle ways:

1. **Content.** What is this about? This is the question all readers are interested in. What seems to be this writer's intention? What is important here? What are we to

- take from this piece? What do we now know that we didn't before reading this? What questions do we now have? Since in the TLC we are interested in Engagement, we will ask, what is the community this writer is engaged with? How does this writer represent, advocate, become a part of this community? How does this writer Engage through writing? We will think about the writer as well: how does race, ethnicity, gender, historical moment, etc. inform and influence this writer's expression and relationship to community?
2. **Composition.** How did this writer make this? How has this been *composed* ? How has the writer used all the writerly tricks and tools at their disposal to build that content we have been discussing? We will look very closely at this from sentence level to paragraph level to completed work. And very importantly, we will think about the way this writer's discourse is shaped, dictated and perhaps limited by the conventions of their discipline/community. For example, if this is a science writer, what makes this a science-y piece of writing as opposed to the discourse of the political writer or journalist you read previously?

Core Requirement Fulfillment: This section of English 304 will fulfill the Core Requirement in Advanced Writing (CADW) and Lower-Division Integration (CINL). This semester you will demonstrate your ability to meet the student learning outcomes for each of these.

You will meet the Advanced Writing Competency learning outcomes through the written work you do in this class: essays, reflections/responses and writer evaluations.

You will meet the Advanced Integration learning outcomes through reading discussion and writing about multiple disciplinary discourses.

#### Student Learning Outcomes:

- Write with the mastery of a student advanced in an area of study by distinguishing and responding to audiences, occasions, and discursive contexts
- Apply relevant and compelling content, based on mastery of assigned subjects, in order to write effectively within the area of study
- Use credible sources to develop ideas and arguments that are effective within the area of study
- Cite sources accurately according to the conventions of the area of study
- Write clearly and fluently in formats relevant to the area of study, with few errors in syntax and grammar
- Recognize broad connections between multiple disciplines, perspectives, and/or approaches to learning.
- Articulate how the integration of different disciplines, perspectives, and approaches to learning can enhance one's understanding of practical issues and problems.

#### Texts:

Assange (O'Hagan), *The Unauthorized Autobiography of Julian Assange*

Brown, *Bury My Heart at Wounded Knee*

Fonesca, *Bury Me Standing*

Goodall, *In the Shadow of Man*

Hersey, *Hiroshima*

### **Requirements:**

**Reading:** All reading must be completed as assigned. Don't be a passive reader. Read closely. Look up words you don't know. Look up words you do know when they are used in odd or unexpected ways. Look up allusions and dates that you don't know. Write down your observations, questions, and insights. All of this will benefit class discussion and be the beginnings of the work for your essays.

**Writing:** You will write 5, 5-page essays. These will be critical, analytical, exploratory, interesting exercises in writing. We will have long discussions as to the form and content of these writings. I ask that you think of **essay** in one of its older meanings: an effort, an attempt, to try. You are a student. You are learning and experimenting with composition. My hope is that you use our readings as example and inspiration, so that when we are reading a piece of historical discourse, you as a writer writing about historical discourse, will try that writer's methods on. By the end of the semester hopefully you will have gained an appreciation for the wonderful flexibility of language and style and how writing is truly an expression of the subject under consideration.

**Writer's Evaluation:** Along with each essay, you will also turn-in a 1- to 2-page **Writer's Evaluation** where you examine your process and intentions. Doing these will allow you to start to see your work as just that: work. Not your ego, not as a means to a grade, but as a thing that you very carefully and purposefully crafted. I will explain this evaluation in detail in class, as well as provide you with examples.

**Reader Response/Discussion Question Page:** I will also assign weekly Reader Response and Discussion papers. The responses are informal 1-page minimum responses where you explore your observations/ questions/ ideas about the texts. These are designed to get you to practice thinking in writing. Occasionally I will ask you to prepare discussion questions. These also are 1 page minimum in length—here you will not just pose a question, but offer methods for exploring it and direct the reader to relevant places in the text. I will not individually grade these; they will receive a check, check plus or check minus. They will be evaluated collectively and graded as part of the **Class Work** grade.

**Final Writer's Evaluation:** Your final writing for the class will be a 4- to 5-page evaluation of your writing over the course. Here you will turn your critical eye on yourself and consider all your written work. What sort of writer have you been through the semester? How have you grown? What have you changed? How have the readings influenced your writing? What have you learned about how discourse shapes meaning? This is also a place to consider how you have grown as a reader. What has changed for



you in the way you look at writing? How has this work spilled over into your other classes in your reading and writing there? You will bring this to class on the date of the scheduled final exam for peer sharing.

**TLC Showcase Project:** As part of the TLC you are required to attend, participate in and submit work to the TLC Showcase. Time and date: TBA You will receive a handout on this.

**Class Work:** Reading for this class is work. Discussion in this class is work. Process and progress are shared workshop style. Everyone must participate in this work. If you do not attend class regularly, you are not participating in the work. You may have 3 absences over the course of the semester. Absences after that will result in your grade falling by 1/3 of a grade point. Turning-in assignments on time is participating in the work. Enthusiastically taking part in large and small group discussions and peer review is participating in the work. Interesting, thoughtful reader response pages and discussion questions are doing the work. This category will be assigned an overall grade.

**Grading:**

5 Essays 60%

Final Writer's Evaluation 10%

Class Work 20%

Showcase Project 10%

**Plagiarism:** Don't. Plagiarism is a serious academic offense. It is defined in the Undergraduate Bulletin should you not understand the definition. Plagiarism will result in an F grade in the class. There is no good excuse for this. If you are feeling worried about your work, come and discuss with me.

**Disability Services:** Accommodation for students with disabilities: I will make any reasonable accommodation I can for disabled students. Contact the Office of Disability Services first, and then let me know what accommodations are necessary.

**Sample Assignments:**

All assignments will be 5 pages minimum, double-spaced, one inch margins. You are to look closely at the writing, to scrutinize it. We are always thinking about composition. The way the writer has made this work. You must in turn, build *your* essay for your reader. As you write, ask yourself these questions: 1.) **What do I mean by this?** This will ensure that you are clear, that you have defined your intentions and terms for yourself and your reader. 2.) **How do I know this?** This will drive you back to the text and show you what led to your thinking so that you can then show your reader and they can follow you and agree or disagree. 3.) **What is important about this?** If you don't know, your reader doesn't know. Why should your reader care? What do your observations and comments add up to? Textual citation is very important: it illustrates and illuminates your thinking for

your reader; it allows your reader to see your ideas in action. Keep track of your process so that you can document it in your Writer's Evaluation.

Assange/O'Hagen, ***The Unauthorized Biography of Julian Assange***. Here is a text that is very layered in both form and content. You have 2 choices here.

1.) An autobiography is a story of the self presumably written by that self. However, we know that this book was actually ghostwritten by Andrew O'Hagen. As a ghostwriter he must follow the directives of Assange and accept his edits. He must also cull his hours of interviews with Assange and create a narrative. O'Hagen is also a journalist of integrity and is mindful of what is factual and what might be mythmaking by Assange. Interestingly, you also have O'Hagen's essay for *The Guardian* on the writing of the autobiography and his relationship with Assange before and after Assange pulled the plug on publication. Use this piece in your own essay. In your essay look closely at the places where you see the overlap in the voices of these two authors. Is the narrative just too tidy in places? For example Assange's beekeeping leading to the hive to the hivemind to Wikileaks? Or does it ring true? Looking at O'Hagen's voice in his essay, what are the markers of that voice and form, that *style* that you recognize in the Autobiography? Where do you see a voice that appears to be authentically Assange's (for this refer to the interviews with him that we read in class)? Look very, very closely at syntax; at vocabulary; at metaphor. In other words, try and locate the seams in this work of ventriloquism.

2.) Wikileaks and Assange are controversial. We know that, Assange knows that, O'Hagen knows that. Assange's intention appears to be to both tell the story of his life culminating in his founding of Wikileaks, and to define and promote the tenets of his organization and its actions. The bulk of the text is Assange as Wikileaks founder/leader, so how does Assange tailor or manipulate the events of his early life--childhood through college years--to show his current status? Assange wants the world to understand his and Wikileak's commitment to political transparency. He wants to promote his passion and his agenda. How does he do this besides just telling us how important this is? What techniques/conventions of political persuasion and propaganda does he employ in his writing? How does he use or exploit and blend the conventions of autobiography to achieve these ends? Review some of the

articles about Assange and Wikileaks in class that hold views contrary to Assange's. How does this help you to put his assertions into context?

Hersey, ***Hiroshima***.

Hersey, a war correspondent, was sent by *The New Yorker* to Hiroshima to "Look around and see what you find." What happened is that Hiroshima became a kind of seminal book in what is now often referred to as long form narrative non-fiction. You have 2 choices here:

- 1.) Hersey stated that he had decided "to write about what happened not to buildings but to human beings." In the telling of the stories of these six people, this book often reads like fiction; the reader has to remind themselves that this is all true. In creating this piece, what are the elements that have been borrowed from fiction? Think about the way Hersey arranges his chapters to create the narrative drive. Think about how a particular chapter functions in the book as a whole. How does it build on what came before it? How does it anticipate what comes after? Does it build connections between characters? Does it contribute to the reader's understanding of characters? What is revealed? What is withheld? How has he chosen these particular people and exploited the connections and coincidences between them? And what is important about all this? How do the techniques of fiction support or reinforce the truth, the *nonfiction* of this event? What is the impact on the reader with this vs. a more traditional non-fiction, journalistic approach? Reread the contemporary newspaper accounts of Hiroshima to help you with this comparison.
- 2.) With journalism, Hersey once said, the reader is always conscious of the "the person who's writing it and explaining to you what's taking place." He said that he wanted to have "the reader directly confronted by the characters", so he tried to write the piece in such a way that, "my mediation would, ideally, disappear." Do you find this to be true? If so, how does he accomplish this disappearing act? Where do you see/not see the writer? In other words, where do you see the invisible hand that shapes the narrative? What is the impact of removing that mediator? Again, think about how doing this brings the reader closer to the event. Go back and read the contemporary news accounts of Hiroshima that we discussed in class. Use these to understand and highlight what it is that Hersey is doing and why his work changed the way journalism could be written and our understanding of this horrific event.

3.) Brown, ***Bury My Heart at Wounded Knee***.

As we discussed in class, this book, written in 1970, was an important revisionist historical work of its moment. It coincided with a reawakening and reevaluating of the American history settlement and the received stories of the history and treatment of Native Americans. It changed the way many Americans had previously thought about this history. Nearly 50 years later, we also have seen that the book has begun to be looked at much more critically. Principle among those criticisms is that Brown viewed this history through a white, Euro-centric lens. In your essay, consider the biases Brown brings to his book. Use the articles we have read, particularly the chapters from David Treuer's book, to shed light on these biases. This is not an opportunity to blame or take Brown to task, but an exercise in looking at writing and how it reveals its writer and his blind spots and assumptions. It is also a way of understanding the ways in which we are all trapped in our historical moment. You must look very closely at text here. It is not enough to solely point out that Brown is a white European male. We know that. Rather ask: What is not being discussed here? What has been left out? What repeated assumptions do you see? What sort of language, imagery, metaphor does Brown use that is revealing? How do these shape the reader's perceptions of Native Americans and American history? Turn your questioning on yourself as a member of a later generation than the book's original readers: What historical knowledge are you bringing to your reading? How are your current classes in Political Science, History, Gender Studies, Post-Colonial studies, etc. providing you with varied lenses?

### Sample Showcase Assignment

#### TLC Fall Showcase Assignment

For this project you, as a member of the TLC Engagement community, will have the opportunity to showcase what you have been practising in this class in terms of community **engagement** and **integration**. The purposes of this assignment are: 1) to give you practice thinking about how writers inhabit disciplinary communities, and 2) to give you an opportunity to reflect on how the assignment furthers your engagement across disciplines. I would like to see you think about the bridge between your classroom and social/civic experiences here at USD. What have these engagements taught you about facilitating discourse and participating in the larger USD community? How does your engineering course or political science course "facilitate discourse and encourage equitable participation in civic life"? How does this engagement differ from that of the author you will chose to imitate for this assignment in your writing?

#### 3 Parts: Essay/ Reflection/ Poster

**Part 1, Essay:** Are you a part of any communities at USD? Clubs, organizations, teams? Are you particularly involved in your major? Do you regularly attend study groups? Is there a class you just really enjoy? All of these are examples of different disciplinary

**communities.** Write a piece where you describe your involvement in this community. Define and explain this group for your reader. What are its goals or mission? Is there a service component? As a transfer student, how has being a part of a community helped you get to know USD? To make connections and relationships? Perhaps you have found yourself involved in something you have never explored before--write about that. This will be 3 pages.

**Part 2, Reflection:** Before you get started writing, I'd like you to think about the texts you've read in our class. Choose the one that you were most impressed or struck by. Carefully re-examine that writer. How does that writer engage you? And why? Use that writer and text as an example for your essay. **Also think about how your writer belongs to a disciplinary community and compare this engagement with the disciplinary community you discussed in Part 1. How do you see your writer reflecting that community through the writing? Think about how you will represent your own disciplinary community using the discipline-specific techniques of your chosen writer.** I don't mean for you to slavishly imitate, but to try on that writer's technique. For example: Let's say Hersey was your favorite writer and you are writing about your involvement in a club. You might choose some of the students in that club and profile/interview them as a way of showing your reader the energy and diversity of your group. If O'Hagen was your writer, and you belong to a political organization, maybe you will think about the ways he makes complex political ideas accessible for a general reader. Your reflection will explain what you have done in your essay and how you did it. Discuss why you chose your writer and how their writing connected to or resonated with you as you wrote about your own community involvement and how it helped you frame and express your experience. This will be 1 page in length.

**Part 3, Poster:** Choose a paragraph/page/section from your inspiration text and photocopy it. Choose a section from your own work that you think clearly shows the influence of the inspiration text and photocopy that. These will go side by side on posters along with your reflection. Maybe you will add photos. We will put the longer essays on tables beneath our posters.

**Part 4, Metacognitive Reflection.**

**Effective writing requires understanding the ways that people use language to participate in different discourse communities that may share overlapping issues, concerns, and discursive strategies but that may also have differing purposes, writing conventions, forms of evidence or persuasion, or tones targeted to different audiences. Compare and contrast the writing habits or strategies (purposes, writing conventions, forms of evidence or persuasion, or tone) of your own discourse community (the one you wrote about in Part 1) with language used by your chosen writer from this course (the one you imitated in Part 2). Give specific examples of how you imitated your chosen writer or how translated what you wrote about in Part 1 using the strategies of your chosen writer from Part 2.**

What is the benefit of studying side by side the overlapping and exclusive concerns of disciplinary perspectives in our TLC? How does your participation in both disciplinary approaches enhance your understanding of our TLC theme of Engagement and the forms of civic engagement encouraged within it? For example, what did imitating your chosen writer's methods or writing strategies show you about your community that you may not have seen before?

Date Submitted: 01/17/19 6:33 pm

# Viewing: **HIST 115 : Topics in War and Peace in Historical Perspective**

Last approved: 05/31/17 3:27 am

Last edit: 01/17/19 6:33 pm

Changes proposed by: colinf

Catalog Pages  
referencing this  
course

[History](#)  
[History\\_\(HIST\)](#)

Programs  
referencing this

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

## Contact Person(s)

Name:	E-mail:	Campus Phone:
Colin Fisher	colinf	4039

Effective Term      Fall 2019

Subject Code        HIST                      Course Number        115

Department         History (HIST)

College                College of Arts & Sciences

Title of Course       War & Peace - Hist Perspective

Catalog Title

## In Workflow

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

## Approval Path

1. 01/17/19 6:33 pm  
Colin Fisher (colinf): Approved for HIST Chair
2. 01/18/19 11:22 am  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

## History

1. May 31, 2016 by Ronald Kaufmann (kaufmann)
2. Aug 18, 2016 by alanski
3. Sep 22, 2016 by Colin Fisher (colinf)
4. Oct 4, 2016 by Ronald Kaufmann (kaufmann)
5. Dec 1, 2016 by Colin Fisher (colinf)
6. May 31, 2017 by hollysmith

Topics in War and Peace in Historical Perspective

Credit Hours            3

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

Catalog Course Description    This course offers students an in-depth look at the underlying causes of war, revolution, terrorism, and genocide in modern world history. Students think critically about justice and

human rights, nonviolence, military necessity, and the value of political community. Topics may include "The Origins of Terrorism in the Modern World" and "The Vietnam War," among others. Students may repeat the course for credit when the topic changes.

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?

Yes

Is this course repeatable for credit?

Yes

Total completions allowed: **5 99** and/or Total credits allowed:

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

**First Year Integration (LC Only)**

Historical 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:**

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: **12** ~~11~~ No: 0 Abstain: 0

Rationale: This class will be taught as a TLC course fall of '19

Supporting documents ~~WP-Syll 16.doc~~  
**TLC History 115 ENGAGE.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: 1045

Michael J. Gonzalez  
Office: Peace and Justice Building #269  
Phone: 260-4043  
E-mail: michaelg@sandiego.edu  
Office hours: Tuesday and Thursday, 12:00 -2:00 pm, and by appointment

**“FIGHTING THE RED MENACE”**  
**HISTORY 115**  
**FIRST YEAR INTEGRATION**  
**TOPICS IN WAR AND PEACE IN HISTORICAL PERSPECTIVE**  
**(COLD WAR HISTORY)**  
**FALL 2019**

**DESCRIPTION**

**This class will fulfill the Historical Inquiry/Critical Thinking and Information Literacy criterion and the First Year Integration criterion for USD’s academic core.**

To that end, the class will examine the Cold War and its impact on American culture. We will open the class by discussing the origins of Soviet authoritarianism and then examine the differences between capitalism and communism. Next, we focus on the United States and ask how Americans prepared for the fight against the Soviet Union. The remainder of the class will cover American foreign policy and examine how the Cold War influenced domestic issues in the United States. Accordingly, the class will show how history relates to popular culture, the rise of social movements, the practice of religion, the implementation of economic policies, and the formation of domestic and international political strategies. The lectures, assignments, and class discussions will integrate all these themes and encourage students to connect ideas from different disciplines. The class will be challenging, but fun, and students will be expected to master the material. To that end, students must:

- attend all classes on Tuesdays and Thursdays (Class begins at 2:30 pm. Students must be *PROMPT*. Attendance is *MANDATORY*);
- participate in class discussion and answer when called upon;
- COMPLETE ALL READING ASSIGNMENTS BY THURSDAY;***
- when assigned, and **as a hard copy**, turn in a typed **DOUBLE-SPACED ESSAY** evaluating the readings and;
- complete all assignments on time. Please note that there are no make-up exams. Furthermore, all papers must be submitted on the date due. ***No late papers will be accepted.***
- exercise care and good judgment with all electronic devices. Cell phones, Blackberries, beepers, pagers, tablets, and any other item one uses in the electronic age to communicate with friends and family members must be turned off prior to class. ***Laptop computers are BANNED. IN SHORT, ALL ELECTRONIC DEVICES AND LAPTOP COMPUTERS MUST BE SILENCED AND PUT AWAY BY THE START OF CLASS.***
- use paper, pen or pencil when taking notes.

**STUDENT LEARNING OUTCOMES FOR HISTORICAL INQUIRY/CRITICAL THINKING AND INFORMATION LITERACY**

**A. Historical Inquiry and Critical Thinking and Information Literacy**

Goal: By focusing on the Cold War—a state of hostility that existed between the United States and the Soviet Union between 1945 and 1990--students **will identify and formulate significant historical questions**, analyze a range of primary sources, **weigh** competing scholarly interpretations presented in secondary sources, **learn** how to distinguish between primary and

secondary sources, and effectively **communicate** their findings by submitting short essays when assigned in the syllabus. Students will **also** learn the value of **posing**, and **analyzing**, historical questions during class discussion when they are called on to examine texts, artwork, photographs or musical pieces. Finally, students will **understand** the legal and ethical dimensions of scholarship by evaluating sources and the arguments presented in the reading assignments.

**Learning Outcome 1:** Students will learn to identify and formulate significant historical questions. At various points throughout the semester, students will write short papers to understand how to identify and formulate significant historical questions. As discussed below, the students can complete this task by presenting a hypothesis at the beginning of the paper, evaluate the sources that answer the question in the body of the paper, and offer a conclusion to address the hypothesis.

**Learning Outcome 2:** Students will access information effectively by understanding how to use the library and on-line databases. Students will then learn how to use this information ethically and legally. **Thus, and when assigned in the syllabus, students will be expected to find, read, and understand the primary and secondary sources that are assigned.**

**Learning Outcome 3:** Students analyze a range of primary sources (texts, photographs, visual art, audio recordings, films), articulate historical context, and use these sources as evidence to support an argument.

**Learning Outcome 4:** Students find secondary sources to weigh against competing scholarly interpretations and learn to employ various interpretive strategies.

## **STUDENT LEARNING OUTCOMES FOR FIRST YEAR INTEGRATION**

### **First Year Integration (CINL) Learning Outcomes**

- 1. USD's Core Curriculum has four curricular goals: Competencies, Foundations, Explorations, and Integration. This course will further the students' understanding of the concept of Integration and enable them to put such a concept into practice. "Integration" refers to the ability to make connections between disciplines in order to enhance one's own perspective of complex problems and solutions. The learning outcomes are:**
  - a. **Recognize** broad connections between multiple disciplines, perspectives, and/or approaches to learning.
  - b. **Articulate** how the integration of different disciplines, perspectives, and approaches to learning can enhance one's understanding of practical issues and problems.
- 2. During the Fall 2019 semester, your TLC course will allow you to practice making connections between that course and the TLC theme. You also will attend an Open Classroom to see how another discipline makes connections with that same TLC theme.**

**This semester you will have the opportunity to demonstrate your ability to meet the above two learning outcomes and to personally reflect on your own understanding of integrative thinking. This course will continue to give you examples of how History connects to our TLC theme of **Engage**. Thus, the class will learn how the American and Soviet failure to "engage" with one another in the latter part of the twentieth century, and rely on mistrust and suspicion, led to ruinous and destructive policies for both nations. The class will ask students to determine why engagement did not occur, and consider**

**which nation was more responsible for the Cold War. To ask such questions will require students to think about “Engage,” that is how people do, or even do not, connect with one another.** Toward the end of the semester you will be ready to demonstrate your capability of making meaningful interdisciplinary connections at the annual Integration Showcase.

Specifically, you will be **required to create** a poster for the LLC/TLC Showcase. The poster will address a point of integration between history and American culture during the Cold War and a course that you took in fall 2019 or, in some cases, your declared or anticipated major. **As will be seen in the examples below, students will see how the other classes they take this semester will help them address the theme of Engage.** If students look at the etymology of **Engage** and see that the word is related “to pledge” in French, as in “to pledge one’s word” or be “bound by an oath,” students will see how different academic disciplines illustrate what transpires when the Americans pledged to work with each other, and even the Soviets. But, as happened more often, when the Americans did NOT work with each other, and the Soviets, or even other peoples from around the globe, tragedy ensued. Thus, as the following examples illustrate, students will have a chance to analyze how the term **Engage** can assume many forms.

- a. If you took a Communication Studies class, you can analyze how styles of communication in the United States reflect the nation’s cultural traditions. During **Week 7**, the class will see movie clips from “Them!”—a story of giant, mutant ants invading Los Angeles—and read selections from the government handbook, *100 Things You Should Know About Communism*. The movie clips and government handbook will suggest how American popular culture and how authority figures reflected, and created, the nation’s fears about Communist expansion.
- b. If you took a THRS course, you can examine why the American approach to Christianity encouraged the nation’s leaders and public to “save” the world from Communism. For example, during **Weeks 6 and 13**, we will learn how Presidents from Harry Truman and Ronald Reagan believed the Americans were destined to liberate the world from the amoral, godless policies of the Soviet Union. If you took an Art and Architecture class, you can use the theories you have learned to analyze the artwork produced in the Soviet Union and United States –see **Weeks 2-4**—to understand how each nation imagined itself to be the liberator of the world’s oppressed masses and how these competing visions prevented the superpowers from knowing how to **Engage** one another.
- c. Similarly, if you plan to become a Philosophy major, you will appreciate the philosophical foundations of the Soviet Union and United States. During **Weeks 1-3**, the class will read *The Communist Manifesto* and other Communist works to understand why the Soviet Union believed that philosophy was useless unless it was translated into action. In **Week 4**, the class will read selections from *The Federalist Papers* and other works to learn why the Founding Fathers of the United States used Thomas Hobbes and John Calvin to see human beings as weak, sinful creatures.
- d. A potential Sociology major can use the theories and interpretative framework of sociological studies to analyze why the American public began to question the government’s rationale for challenging Communism around the globe. During **Week 9** the class will learn how military operations in Vietnam inspired calls for change in the United States. In **Week 10**, the class will see Mario Savio’s “Stop the Machine” speech at Berkeley in 1964, the seduction scene from *The Graduate*, and read parts of *The Port Huron Statement* to understand why college students and other parts of American society formed movements to express their discontent about consumerism and challenge the government’s authority to make war abroad while ignoring social injustice at home.

- e. A Political Science/International Relations major should be able to connect significant historical events to the nature of the conflict between the United States and the Soviet Union. During Weeks **6,7, and 8**, the class will learn how the United States and the Soviet Union used force and the promise of economic development to create rival spheres of interest.
- f. A Business major will learn how capitalism and Communism differed on how to manufacture and distribute goods. In **Weeks 1, 2, 3, 4 and 14 and 15**, students will learn why the capitalist principle of supply and demand proved more efficient than the Soviet Communist model of a command, centralized economy.

These are just a few examples of how you can reflect and integrate at least two academic disciplines in your academic exercise. You are strongly encouraged to seek help from a faculty member in a relevant academic discipline. Those with similar or related topics will be grouped together for a collective project. **Serious preparations should start in early April, thus giving you an ample amount of time to get ready for the Showcase in April, 2020.** You will start with a power-point presentation in class, receive peer evaluations and faculty feedback, and then create the poster itself. Posters will be provided.

3. A second assignment that will help students **meet the learning outcomes** for First-Year integration is a **short reflection paper** due in **Week 15**. Students will discuss the connections they have made between the Cold War History class and another class of their choice. **For example, by understanding the nature of the Cold War, and keeping in mind the theme of Engage, the students will be able to connect the ideas they learned from other disciplines and be able to produce a paper that will allow them to reflect on how the superpower conflict between the United States and the Soviet Union can address so many parts of the human experience. The integrated exercise will contribute to the students' intellectual formation and help them prepare for the Showcase presentation/poster project in the spring.**

## GRADING

Final grades will be calculated approximately according to the following formula:

20% attendance and participation. Students are expected to participate in class discussions. Furthermore, class attendance is critical. *All students must attend class on time and **any person who misses class without excuse** will risk losing one-half letter grade at the end of the semester. If a student must miss class because of an illness or emergency, he or she must call me BEFORE the beginning of class to avoid being marked down as absent.*

20% weekly essays. When assigned, the essays are due each Thursday after class. No late essays will be accepted. Each essay must answer the question that accompanies the weekly reading assignment. *Be aware that in most cases the student must address the question directly and provide a precise answer. That being said, it is important to note that there are no right and wrong answers, only good and bad answers. A good answer presents a thesis statement, summarizes the readings in question, evaluates the readings, and uses evidence to support the thesis statement. Poorly written essays (essays that possess one or more of the following: misspellings, grammatical errors, stylistic infelicities, lack of imagination, etc.) will receive a low grade. To cite evidence, students may use footnotes, endnotes, or intertextual notes. **Moreover, because discussion of the material will enrich the learning experience for all concerned, students must read the book chapters, articles, and on-line items before class meets on Thursday.***

In **most instances** a good essay will abide by the following format:

1. The student must compose a thesis statement.
2. The student must summarize and review each of the assigned readings.

- 2.1 For example, what does reading #1 say? What does reading #2 say? What does reading #3 say? (Write good, concise sentences when evaluating the readings.)
3. The student must evaluate the strengths and weaknesses of each argument presented in the readings.
  4. In the conclusion, the student must then make a stand and say what he or she thinks. Is one reading more convincing than the others? The student must be prepared to explain his or her answer.
  5. Students must always cite their sources. Students may use footnotes, endnotes, or intertextual notes. An intertextual note may be the most convenient method. For example, a student may read in the book, *At Berkeley in the '60s* "Prior to the Free Speech Movement, the students at UC Berkeley were not politically active." Render the intertextual note in the following manner, (Jo Freeman, *At Berkeley in the '60s*, p. 55).

Students must learn that brevity, clarity, and fluid prose will serve them well in academia and all other fields of endeavor.

20% Midterm exam. The exam will be administered during class on **October 17**.

40% final exam. The final exam is on **December 17, 2019**, from 8 am to 10 am.

#### IMPORTANT DATES:

- Essay due on September 19
- Essay due on October 3
- Midterm on October 17
- Essay due November 28
- Final exam December 17, 8:00 am-10:00 am

#### REQUIRED MATERIALS

- A. Items at the bookstore:

John Lewis Gaddis, *The Cold War, A New History*  
Garry Wills, *Bomb Power*

- B. E-Reserve (electronic reserve) readings:

**To access electronic reserves please use the following link, or go to the Copley Library homepage and click on the Reserves tab. Login is your USDOne username and password.**

**Ares Link:** <https://sandiego.ares.atlas-sys.com/ares/>

- C. A three-ring binder to store readings and essays.

#### 1. September 5: INTRODUCTION AND INTERPRETATION

Questions to be considered in class—What is history? Why is history important? What is a “fact”? How does one separate fact from fiction? Students will also learn how to distinguish between secondary and primary sources as well as understand how scholars recognize a source’s legitimacy. Moreover, students will learn how search for, find, and cite sources in the library and on the Internet. When discussing how to search for sources, students will understand the **difference** between **citing** a source and **plagiarizing** a source as well as appreciate the legal dimensions for failing to use sources properly.

## 2. September 10, 12: **COMMUNISM AND TOTAL WAR**

Questions to consider while reading the material—How does Marx envision history? Is history a scientific process? What forces--according to Marx--create history? Why would Marx's ideas be attractive to workers and intellectuals alike? How does Gaddis describe American reactions to the Communist threat? How would the fear of war contribute to the rise of communism?

Readings:

1. John Lewis Gaddis, *The Cold War*, 1-47.
2. E-Reserves--Karl Marx, "The Manifesto of the Communist Party," pp. 55-86.

Assignment: On Thursday, September 12, be prepared to discuss how Marx envisioned the formation of class-consciousness. The students must also consider American reactions to Marx's ideas. *Students will be graded on the quality of their answers. **No written assignment.***

## 3. Week of September 17, 19: **COLD WAR ORIGINS I: CAPITALISM VS. COMMUNISM**

Questions to consider while reading the material— What is Lenin's vision of the state? Is violence necessary to establish communism? How does Lenin use *The Communist Manifesto*? *Consider, too, how the idea of TOTAL WAR will fit into the clash of ideologies that marked the twentieth century. (Hint: When Lenin refers to "Engels," he is talking about Friedrich Engels. Engels was a German intellectual who helped Marx write *The Communist Manifesto*.)*

Readings:

1. E-Reserves--Vladimir Lenin, *The State and Revolution*, "Chapter 1: Class Society and the State."
2. John Lewis Gaddis, *The Cold War*, 83-118

In class:

Yevgeny Kibrik, "Lenin Has Come" (1956)

Selections from *Alexander Nevsky*, Sergei Eisenstein, dir., (1938)

Selections from *Cossacks of the Kuban*, Ivan Pyrev dir., (1950)

Assignment: Read the following passage from *The Manifesto*:

*Does it require deep intuition to comprehend that man's ideas, views, and conception, in one word, man's consciousness, changes with every change in the conditions of his material existence, in his social relations and in his social life? What else does the history of ideas prove than that intellectual production changes its character in proportion as material production is changed? The ruling ideas of each age have ever been the ideas of its ruling class.*

After studying the above passage, write a **ONE-PAGE response** when addressing the following intellectual problem:

If one's social class shapes one's consciousness—i.e.: one's self-awareness and understanding about the world—what must be done, or better, what must happen, to ensure that the working class can think differently from the ruling class to start a revolution?

*The essay is due September 19.*



#### 4. Week of September 24, 26: **COLD WAR ORIGINS II: THE AMERICAN WAY OF LIFE**

Questions to consider while reading the material—In the “Age of Realism,” Richard Hofstadter presents several points that are central to democracy and representative government. How does the ownership of property contribute to the stability of democracy? How does Hofstadter see human nature? How do these perceptions affect his interpretation of history?

Readings:

1. E-Reserves--Richard Hofstadter, “The Age of Realism”, pp. 3-17.
2. E-Reserves--*The Federalist Papers*, Federalist No. 8 “The Consequences of Hostilities Between the States” (attributed to Alexander Hamilton).

In class: George Caleb Bingham, “Daniel Boone Escorting Settlers through the Cumberland Gap” (1851-1852).

Assignment for class discussion: What is the unifying theme for the above readings? On Thursday, September 27, students will be called upon to answer questions. *Anyone who does well will receive the highest marks. Those who stumble will receive low marks. **No written assignment.***

#### 5. Week of October 1, 3: **THE A-BOMB AND THE BEGINNING OF THE COLD WAR**

Questions to consider while reading the material—How does the A-bomb affect Cold War politics? Why would US policymakers in the 1940s have some debate about using the A-bomb? What kind of factors convinced US policymakers to drop the bomb? Does the bomb’s use involve more than the wish to defeat Japan?

Readings:

1. Garry Wills, *Bomb Power*, 1-53.
2. E-Reserves “World Battlefronts, The Nature of the Enemy,” *Time*, August 7, 1944.
3. E-Reserves-- “Japan’s Struggle to End the War” in *The United States Strategic Bombing Survey*, Chairman’s Office, 30 June 1946, Government Printing Office, Washington: 1946, pp. 1-45.

Assignment: Read this question carefully and WRITE A ONE-PAGE RESPONSE: Does the essay, “Japan’s Struggle to End the War” say the A-bomb convinced the Japanese to surrender? Or did the Americans, as Garry Wills suggests, have to use the A-bomb? Or did the A-bomb save lives? (Hint: Why is the *Time* magazine article important?) **Cite each reading at least once to support your answer.**

*The essay is due October 3.*

#### 6. Week of October 8, 10: **CONTAINMENT**

Questions to consider while reading the material—What is containment? How does Mr. X look at the Soviets? What is the Soviet perception of American foreign policy? Do the Soviets have their own version of containment?

1. Garry Wills, *Bomb Power*, 57-85
2. John Lewis Gaddis, *The Cold War*, 48-82.
3. E-Reserves--Mr. X, (George Kennan), “The Sources of Soviet Conduct.”
4. E-Reserves--“The Novikov Telegram” (Nikolai Novikov was the Soviet ambassador to the United States during, and after, World War II.)



Assignment: Prepare for class discussion on October 12: Mr. X says the Soviet Union poses a threat to world peace. Novikov says the United States, not the Soviet Union, poses the greater danger. Which person, makes the better argument? Mr. X, or Novikov? Or do they both make compelling cases? *Students will be graded on the quality of their answers. No written assignment.*

#### 7. October 15, 17: **THE NATIONAL SECURITY STATE AND THE “RED MENACE”**

Questions to consider while reading the material—What triggered the American fear of communist subversion? Are the fears exaggerated or real? Can you guess what the National Security State is and how it is a response to the rise of the Soviet Union?

1. Garry Wills, *Bomb Power*, 86-134
2. E-Reserves-- “President Harry Truman’s Address to a Joint Session of Congress, March 12, 1947,” (Truman Doctrine speech)
3. E-Reserves--“100 Things You Should Know About Communism,” US Government Printing Office, August 15, 1949.

In class:                Selections from *Them!* Gordon Douglas, dir., (1954).  
                              Selections from *Invasion of the Body Snatchers*, Don Siegel dir. (1956).

Assignment: **Be prepared to discuss the topic on October 15:** What is the national security state? Does the national security state support democracy or undermine democracy? *Students will be graded on the quality of their answers. No written assignment.*

### THE MIDTERM WILL BE OCTOBER 17

#### 8. Week of October 22, 24: **APPEASEMENT AND THE ENTRY INTO VIETNAM**

Questions to consider while reading the material— How would World War II influence American policy toward Vietnam? What is the domino theory? What is appeasement? Was it possible for the United States to avoid Vietnam? What were the alternatives, if any, to intervention?

Readings:

1. John Lewis Gaddis, *The Cold War*, 156-194.
2. E-Reserves—President Lyndon Baines Johnson, “Address at John Hopkins University: ‘Peace Without Conquest’” April 7, 1965. (Item is listed on E-Reserves as “Address at Johns Hopkins University. Johnson is not named as the speaker on E-Reserves.)
3. E-Reserves—*Survival Magazine*, President Lyndon Johnson and Ho Chi Minh, Letter Exchange, 1967, “Peace Negotiations in Vietnam, Letter from President Johnson to Ho Chi Minh, President of the Democratic Republic of Vietnam;” and President Ho Chi Minh’s Reply to President Johnson’s Letter.
4. E-Reserves--“Declaration of Independence, Democratic Republic of Vietnam,” Ho Chi Minh, September 2, 1945.
5. E-Reserves--Nick Turse, “A My Lai a Month,” *The Nation*, November 13, 2008, <https://www.thenation.com/article/my-lai-month>

In class:  
Country Joe and the Fish song, “I’m Fixin’ to Die Rag” (1969)  
Merle Haggard song, “Okie from Muskogee”(1969)  
Billy Joel song, “Goodnight Saigon” (1982)

*No Assignment*

9. Week of October 29 and October 31: **THE VIETNAMIZATION OF THE USA**

Questions to consider while reading the material—How does Vietnam shape American domestic politics? Is the fear of losing as great as the desire to win?

Readings:

1. Garry Wills, *Bomb Power*, 137-183.

Assignment: Be prepared to discuss the following topic in class on Halloween: Does the Vietnam experience continue to shape American culture? *Students will be graded on the quality of their answers. **No written assignment.***

10. Week of November 5, 7: **THE WAR AT HOME: DISSENT AND THE COUNTER CULTURE**

Questions to consider while reading the material—Why would young people be distressed about materialism? What is the New Left? Why would the threat and the military-industrial complex inspire student discontent?

Readings:

1. E-Reserves--President Dwight Eisenhower, "Eisenhower's Farewell Address, January 17, 1961,"
2. E-Reserves--Mario Savio, "Sit-in Address at Sproul Hall," December 2, 1964,
3. E-Reserves--"The Port Huron Statement, The Students for a Democratic Society, 1962," pp. 1-17, 48-57.

(Explanatory detail: Savio was one of the leaders of the Free Speech Movement at UC Berkeley in which students protested the university's treatment of students. The Free Speech Movement began in October 1964. Clark Kerr was the President of the University of California system, and was responsible for each campus, including Berkeley.)

In class: Seduction scene from *The Graduate*, Mike Nichols, dir. (1967).

Assignment for class discussion: How would the "military-industrial" complex—which President Eisenhower described in his Farewell Address—contribute to the rise of student discontent and the formation of the counter culture, a way of life that rebelled against the political and social conformity of post-war America? Be prepared to discuss the topic on November 7. *No paper. Once again students will be graded on their contributions to class discussion. **No written assignment.***

11. November 12, 14: **THE ARMS RACE: INSANE OR REASONABLE?**

Questions to consider while reading the material— What are the circumstances surrounding the Soviet and American desire to end, or at least limit, the nuclear arms race? What economic or social factors convince the leaders of the superpowers that the arms race is folly?

Readings:

1. John Lewis Gaddis, *The Cold War* 195-258.

Assignment for class discussion: Some scholars say that the nuclear arms race maintained the peace between the United States and Soviet Union. Other scholars say the nuclear

arms race was immoral and risked the annihilation of humanity. Who is right? *Students will be graded on the quality of their answers during discussion. **No written assignment.***

12. November 19, 21: **THE POST-COLD WAR ERA AND THE AMERICAN APOCALYPSE**

Questions to consider while reading the material— Are nuclear weapons a tactical weapon like a jet fighter or a tank? Or are nuclear weapons a different sort of weapon? If nuclear weapons are a different type of weapon why is this distinction important?

Readings:

1. E-Reserves--Herman Kahn, "Twelve Nonissues and Twelve Almost Nonissues," The Hudson Institute.
2. E-Reserves—Nicholas Thompson, "Inside the Apocalyptic Soviet Doomsday Machine," 9.21.09, *Wired Magazine*: 17:10.

Assignment: Be prepared to discuss the following question: Is the doctrine of national security a threat to the Constitution? Or does the doctrine of national security fulfill the purpose of executive power as envisioned by the Founding Fathers? *Students will be graded on the quality of their answers during discussion on November 20. **No written assignment.***

13. November 26: **THE TRIUMPH OF RONALD REAGAN**

Questions to consider while reading the material— Is Ronald Reagan responsible for toppling the Soviet Union? Are there other factors, factors that had nothing to do with President Reagan, which contributed to the Soviet Union's demise? Why would Ronald Reagan think the arms race was immoral and wrong?

Reading:

1. E-Reserves-- Barbara Farnham, "Reagan and the Gorbachev Revolution: Perceiving the End of the Threat," *Political Science Quarterly*, v. 116, no. 2, Summer 2001, 225-252.
2. Garry Wills, *Bomb Power*, 187-208.

In class: Video selections from Ronald Reagan's "Evil Empire Speech" (1983).

Assignment:

Explain the significance of the following: "[Atomic bombs] are built on what philosophy calls a category mistake, an assumption that nuclear explosives are military weapons in any meaningful sense of the term, and that a sufficient quantity of such weapons can make us secure. They are not, and cannot." What is the author of this statement trying to say? Do you agree or disagree? Write at least a ONE-PAGE response.

**Consult the readings assigned between November 7 and November 26. Cite at least three readings when answering the question.**

*Essay is due November 26.*

14. December 3, 5: **TOWARD THE NEW CENTURY**

Questions to consider while reading the material— With the collapse of the Soviet Union is it correct to say that the United States "won" the Cold War? How did the United States prevail? Is capitalism truly a more efficient way of organizing a nation's economy? What factors weakened Communism's ability to improve the way of life for the Soviet people? Or are there other factors

that contributed to the American triumph? If the United States is indeed the winner, are there other nations, or people, that still pose a threat? What threats remain in the aftermath of the Cold War? Do Wills and Gaddis agree?

Readings:

1. Garry Wills, *Bomb Power*, 209-241.
2. John Lewis Gaddis, *The Cold War*, 259-266.

Assignment for class discussion: Students will be selected to discuss the challenges of the Cold War era on December 6. *No written assignment.*

15. Week of December 10, 12: **The End**

Readings:

E-Reserves: Richard Hofstadter, "The Paranoid Style in American Politics" *Harper's*, November 1964.

Assignment:

1. Be Prepared to Discuss "The Paranoid Style" and its Relation to the Course Material.
2. Students must write a "reflection paper" in which they will take one idea from the course—i.e.: the fear of, or admiration for, Communism, the idea of containment, or the principle of MAD (mutually assured destruction)—and **connect** it to the theme of another course they are taking. The paper **is due December 12.**

Date Submitted: 01/22/19 8:15 pm

Viewing: **PHIL 116 : Morality and Justice**

Last approved: 03/31/17 3:01 am

Last edit: 01/24/19 2:47 pm

Changes proposed by: baber

Catalog Pages  
referencing this  
course[Philosophy](#)  
[Philosophy\\_\(PHIL\)](#)Programs  
referencing this[BA-PHIL: Philosophy Major](#)

Contact Person(s)

Name:	E-mail:	Campus Phone:
Leeanna Cummings	cummings@sandiego.edu	4705

Effective Term

Fall 2019

Subject Code

PHIL      **Course Number**      116

Department

Philosophy (PHIL)

College

College of Arts &amp; Sciences

Title of Course

Morality and Justice

Catalog Title

Morality and Justice

Credit Hours

3

Weekly Contact  
Hours

Lecture: 3      Lab: 0      Other: 0

Catalog Course  
Description

This course aims to provide a thorough introduction to key themes in ethics and political philosophy, i.e., morality and justice. Students will be introduced to foundational questions in ethics such as: why be moral? What is the nature of the good and the good life? What are our duties to other humans? To animals? To ourselves? Students will also be introduced to foundational questions concerning justice: when, if ever, is paternalism justified? What is the moral justification of punishment? How far to our speech rights extend? Are their expressive harms that the state should regulate, like hate speech? What are our duties, if any, to persons in other nations suffering from economic deprivation and starvation?

Primary Grading  
Mode

Standard Grading System- Final

Other Grading Mode(s)

Auditing Permitted

Other Grading Mode(s)

## In Workflow

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

## Approval Path

1. 01/23/19 6:39 am  
Lori Watson (pwatson):  
Approved for PHIL Chair
2. 01/24/19 2:47 pm  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

## History

1. Mar 31, 2017 by cummings

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?

**First Year Integration (LC Only)**

Ethical 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:**

Philosophy - PHIL

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: 60 ~~15~~ No: 0 Abstain: 0 ~~1~~

Rationale: This is an existing course proposed for First-Year Integration.

Supporting documents [Phil 116.pdf](#)  
[Proposal for Core Curriculum Committee.doc](#)  
[Proposal for Core Curriculum Committee.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

Ronald Kaufmann (kaufmann) (01/24/19 2:47 pm): Updated vote total per department chair.

Key: 2786

## New Course Proposal for Philosophy—Morality and Justice, PHIL 116

**Course Description:** This course aims to provide a thorough introduction to key themes in ethics and political philosophy, i.e., morality and justice. Students will be introduced to foundational questions in ethics such as: why be moral? What is the nature of the good and the good life? What are our duties to other humans? To animals? To ourselves? Students will also be introduced to foundational questions concerning justice: when, if ever, is paternalism justified? What is the moral justification of punishment? How far to our speech rights extend? Are their expressive harms that the state should regulate, like hate speech? What are our duties, if any, to persons in other nations suffering from economic deprivation and starvation?

### **Student Learning Outcomes**

#### *1. FOUNDATIONAL KNOWLEDGE*

Describe and analyze key ethical concepts (e.g., justice, happiness, the good, moral value, virtue, dignity, rights, equality, etc.)

#### *2. ETHICAL REASONING*

Reason ethically by drawing on major ethical theories and traditions (e.g., virtue ethics, feminist ethics, Catholic social thought, deontological ethics, consequentialist theories, etc.) or the values grounding those traditions (e.g., autonomy, utility, etc.) to normatively assess individual, professional, and institutional decisions

#### *3. PERSPECTIVAL REFLECTION*

Analyze a contemporary ethical issue from multiple perspectives, including identifying potential biases on the basis of social location (e.g., historical, cultural, gender, racial, economic, religious, ability, etc.).

#### *4. CLARITY OF ARGUMENT*

Develop, articulate, and defend a well-reasoned judgment on a particular ethical issue, demonstrating nuance and ambiguity, as well as clarity and precision, in their thinking and writing about moral problems, concepts, and ideals.

#### *5. ETHICAL SELF-REFLECTION*

Reflect on and evaluate their own ethical decisions, actions, and practices, as well as on their obligations as morally responsible agents.

**Required Text:**



Ethics in Practice: An Anthology, 4th Edition  
Hugh LaFollette (Editor)

Week One:

Theorizing about Ethics 3  
Reading Philosophy 11  
Writing a Philosophy Paper [N] 15

Week Two

Part I Ethical Theory 23  
Ethical Theory 25  
1 Consequentialism [NR] 28  
*William H. Shaw*  
2 Deontology [W] 37  
*David McNaughton and Piers Rawling*  
3 Rights [NW] 49  
*George W. Rainbolt*  
4 Virtue Theory [W] 60  
*Rosalind Hursthouse*

Week Three

Part II Life and Death 71  
Euthanasia 73  
5 Rule-Utilitarianism and Euthanasia [W] 76  
*Brad Hooker*  
6 Justifying Physician-Assisted Deaths [W] 85  
*Tom L. Beauchamp*  
7 Against the Right to Die [R] 92  
*J. David Velleman*  
8 Dying at the Right Time: Reflections on (Un)Assisted Suicide [W] 101  
*John Hardwig*  
9 A Duty to Care Revisited [R] 112  
*Felicia Cohn and Joanne Lynn*

Week Four

Animals 169  
15 All Animals are Equal 172  
*Peter Singer*  
16 Moral Standing, the Value of Lives, and Speciesism 181

*R. G. Frey*

17 The Case for Animal Rights 192

Tom Regan

18 The Case for the Use of Animals in Biomedical Research [N] 198

*Carl Cohen*

19 Why Cohen is Mistaken [NR] 204

*Hugh LaFollette*

Week Five and Six

Part III The Personal Life 215

Family and Sexuality 217

20 What Do Grown Children Owe Their Parents? 219

*Jane English*

21 Morality, Parents, and Children 223

*James Rachels*

22 Missing Staircases and the Marriage Debate: Is Same-Sex Marriage Bad for Children? [NR] 233

*John Corvino*

23 What Is Marriage For? Children Need Mothers and Fathers [N] 239

*Maggie Gallagher*

Biomedical Technologies 245

24 Artificial Means of Reproduction and Our Understanding of the Family 247

*Ruth Macklin*

25 Is Women's Labor a Commodity? 255

*Elizabeth S. Anderson*

*Leon R. Kass*

Week Seven and Eight

Part IV Liberty and Equality 291

Paternalism and Risk 293

29 Freedom of Action 295

*John Stuart Mill*

30 On Improving People by Political Means 299

*Lester H. Hunt*

31 Against the Legalization of Drugs 309

*James Q. Wilson*

32 Why We Should Decriminalize Drug Use [R] 314

*Douglas Husak*

33 The Liberal Basis of the Right to Bear Arms [R] 323

*Todd C. Hughes and Lester H. Hunt*

34 Gun Control 334

*Hugh LaFollette*

Weeks Nine and Ten

Free Speech 346

35 Freedom of Thought and Discussion 348

*John Stuart Mill*

36 “The Price We Pay?” Pornography and Harm [R] 352

*Susan J. Brison*

37 The Right to Get Turned On: Pornography, Autonomy, Equality 361

*Andrew Altman*

38 Sticks and Stones [W] 370

*John Arthur*

39 Speech Codes and Expressive Harm [W] 381

*Andrew Altman*

Sexual and Racial Discrimination 389

40 Racism 392

*Michele Moody-Adams*

42 Sexual Harassment 407

*Anita M. Superson*

Weeks 11 and 12

Part V Justice 461

Punishment 463

48 Punishment and Desert [W] 466

*James Rachels*

49 Out of Character: On the Psychology of Excuses in the Criminal Law  
[W] 474

*John M. Doris*

50 Does Punishment Work? [W] 484

*John Paul Wright, Francis T. Cullen, and Kevin M. Beaver*

51 In Defense of the Death Penalty 494

*Louis P. Pojman*

52 Against the Death Penalty 503

*Jeffrey Reiman*

Weeks 13 and 14

Economic Justice 510

53 A Theory of Justice 513

*John Rawls*

54 The Entitlement Theory of Justice 524

*Robert Nozick*

55 Displacing the Distributive Paradigm 535

*Iris Marion Young*

56 Economic Competition: Should We Care about the Losers? [W] 545

*Jonathan Wolff*

Week 15

World Hunger 552

57 Famine, Affluence, and Morality 554

*Peter Singer*

58 Famine Relief and the Ideal Moral Code [W] 563

*John Arthur*

Methods of Evaluation, Short Papers, In-class exams, and objective style quizzes or tests.

Sample Assignments:

Write a 4-page essay answering the following question:

Consider the arguments for and against Euthanasia. What are the strongest arguments for and against? Consider whether we should prefer passive or active euthanasia, and develop a position and defend it.

Other sample questions that might appear on a midterm:

1. What is cultural relativism? What are the major objections to this view about the status of morality?
2. What is consequentialism? How is utilitarianism a version of consequentialism and how do utilitarians define morally right?
3. What is deontology? How is it different from consequentialism?

## Phil 116: Morality and Justice First Year Integration (CINL) Proposal

The philosophy department proposes teaching an LC section of Phil 116 with the CINL core attribute. This proposal outlines how I plan to teach to the CINL learning outcomes, to enable students to practice meeting those learning outcomes through various class activities, and allow students to demonstrate their ability to meet those learning outcomes via a Showcase group assignment and a personal reflection.

This proposal contains:

- Sample syllabus explaining the role of first year integration in the Core and the LC experience and listing the learning outcomes.
- Examples of class activities allowing students to practice meeting the learning outcomes.
- Example term paper assignment prompt.
- Rubric: Assessment Criteria for Philosophical Inquiry

### Phil 116: Morality and Justice SAMPLE SYLLABUS

#### COURSE OVERVIEW AND INFORMATION

##### ***When and where?***

Classes are held every xxx in xxx.

##### ***What is this course about?***

Phil 116, Morality and Justice, begins with a survey of ethical theories that provide a framework for the discussion of a range of controversial ethical issues of special interest to college students. Topics in the *College Ethics* textbook from which readings will be selected include: Sex and Relationships; Abortion; Sexism, Gender, and Racism; Affirmative Action in Admissions; Speech and Protest; Drugs and Drinking; Consumer Ethics; Sports; Gaming, Music, and Humor; Dishonesty, Enhancement, and Extra Credit; and The Aims of Education.

##### ***Who should take this course?***

Everyone! This course is especially intended for students who want to fulfill the Ethical Inquiry component the Core Curriculum.

##### ***What should I bring to class?***

The textbook and any additional readings designated for the class meeting, something to write with, and something to write on. Some students print off class powerpoints and at classes when a powerpoint is presented take notes on the printout which can be an efficient way to take notes since the powerpoint text is usually an outline of the lecture and talking points for class discussion.

##### ***Is there a text book?***

*College Ethics: A Reader on Moral Issues that Affect You*. Oxford University Press 2017

Supplementary readings for class will be provided as required. These, along with powerpoints and class handouts websites will be posted at the class website <https://usdethics.wordpress.com/> currently under construction.

##### ***Required activities outside of lecture time (mandatory for all students)***

Integration Showcase: During dead hours, date to be determined. The Showcase provides an opportunity for students to demonstrate their ability to meet the learning outcomes for Integration.

## COURSE LEARNING OUTCOMES

### *What will I learn in this course?*

The course learning outcomes are divided into two key components; KNOWLEDGE and SKILLS. These knowledge or content learning outcomes include:

#### **Learning Outcomes: Knowledge**

Students will be introduced to foundational questions in ethics such as: why be moral? What is the nature of the good and the good life? What are our duties to other humans? To animals? To ourselves? Students will also be introduced to foundational questions concerning justice: when, if ever, is paternalism justified? What is the moral justification of punishment? How far to our speech rights extend? Are their expressive harms that the state should regulate, like hate speech? What are our duties, if any, to persons in other nations suffering from economic deprivation and starvation?

#### **Learning Outcomes: Skills**

##### Identify and Analyze Issues

Identify and define issues and problems of concern, analyzing them critically and systematically by asking relevant questions, examining different sides of an issue, and evaluating arguments.

##### Analyze and Assess Norms

Examine and critically assess normative standards governing social relations, practices, and institutions, including a wide range of human activities dependent upon value judgments.

##### Conclusions

Express conclusions that are supported by evidence and reasoning, and assess the strength of a conclusion's evidence and reasoning.

##### Communication

Construct well-reasoned, well-integrated written essays and oral articulations that identify and analyze issues, normative standards, and philosophical conclusions.

We will practice these skills in class, you will be tested on them in class assignments and exams, and you should expect to improve your confidence in the application of these scientific skills by the end of the course. The beauty of incorporating such skills into the course learning outcomes is that **the habits you will practice in this course are used across many disciplines.**

#### ***First Year Integration***

USD's Core Curriculum has four curricular goals: Competencies (eg. Writing), Foundations (eg., Religion), Explorations (eg., Science), and Integration. This course will further your introduction to the concept of Integration. Integration refers to the ability to make connections between disciplines in order to enhance one's own perspective of complex problems and solutions. The learning outcomes are:

### **First Year Integration (CINL) Learning Outcomes**

- Recognize broad connections between multiple disciplines, perspectives, and/or approaches to learning.
- Articulate how the integration of different disciplines, perspectives, and approaches to learning can enhance one's understanding of practical issues and problems.

In this Phil 116 class you will practice making connections between the readings, discussion, and other activities in the course and the LC theme. You will also attend an open classroom to see how another discipline makes connections with that same LC theme.

### **ASSESSMENT AND GRADING**

**Your final grade will be based on the following (subject to change):**

- 2 exams:
  - Test I – Thursday October 10
  - Test II – Thursday November 20
- Panel Presentation
- Term Paper
- Attendance and Participation, in class and online at class blog
- Showcase presentation – date to be determined
- Integrative Learning Reflection Assignment – due date to be determined

Task	Final Grade %
Test I	25%
Test II	25%
Panel Presentation	5%
Showcase Assignment	5%
Integrative Learning Reflection Assignment	5%
Term Paper	30%
Attendance and participation	5%

Tests, term paper and final grade will be determined using the following scale:

100-90% **A to A-**; 89-80% **B+ to B-**; 79-70% **C+ to C-**; 69-55% **D+ to D-**; < 55% **F**

### **EXAMS**

Tests I and II will cover the material presented in lecture, class activities and assigned readings. In both exams, you will be tested on your knowledge and skills.

### **SHOWCASE ASSIGNMENT**

This group assignment will allow you to demonstrate your ability to connect the discipline you studies in your ethics class with another another discipline, and how both disciplines connect to issues of community engagement in our Engage LC.

### **INTEGRATIVE LEARNING REFLECTION ASSIGNMENT**

This reflection assignment allows you to reflect on how thinking from multiple disciplines can enhance your perspective on a complex issue or problem. This will be an individual assignment/paper.

### ATTENDANCE AND PARTICIPATION

You are expected to attend all classes. Any unexcused absence will result in points being deducted from your grade. You are also expected to arrive to class promptly. If you are more than 10 minutes late, points will be deducted from your grade. Participation also includes preparing for class by completing the assigned readings, asking questions during and/or outside of class time, visiting my office hours, and exhibiting a positive and courteous attitude to your instructors and your peers. During lecture I will occasionally provide class activities to help prepare you for the types of questions you will be asked on the exams. I may take these up for grading; these grades will contribute to your attendance and participation grade. If you are absent when an activity is provided in class, you may not be able to earn the points associated with that activity.

### **EXAMPLES OF CLASS ACTIVITIES ALLOWING STUDENTS TO PRACTICE INTEGRATION**

Students will routinely be provided with examples during showing how the study of ethics can connect to engagement in on campus and in the larger community.:

#### Engage

USD students engage with members of the campus community and beyond to enable equitable participation in civic life. Changemakers engage.

#### Phil 116: Morality and Justice

This course aims to provide a thorough introduction to key themes in ethics and political philosophy, i.e., morality and justice.

#### Connecting the two: an example

One of the topics of this course is consumer ethics, with readings on ethical questions concerning the theft of ebooks and other online materials, buying products manufactured in sweatshops, and the use of energy and other resources that have an adverse impact on the environment. Students should consider how they can work within the campus community and beyond in response to the ethical issues posed by these concerns.

### **EXAMPLE ASSIGNMENT PROMPT FOR SHOWCASE\***

What is community engagement? How do the various disciplines in the Engage LC define, contribute to, and/or influence engagement with issues in the campus community and beyond?

In groups you will first list and briefly explain topics from your Fall LC class that have clear connections to issues of engagement in activities and projects within the community.

Then you will make a list (with explanations) of how topics in this ethics course connects with issues of social engagement.

Now, make connections between the two disciplines in the LC and how they contribute to engagement. Do both disciplines approach engagement in the same way? Or are they different?



It will be your responsibility to use your knowledge gathered from the above preparatory exercises to demonstrate your ability to compare and contrast how those two disciplines connect to Engage. [You may also challenge others to make on-the-spot connections! You will have the ability to help them make these connections if they get stuck].

#### EXAMPLE INDIVIDUAL REFLECTION ASSIGNMENT PROMPT\*

During your Fall Open Classroom experience and the recent Showcase you demonstrated your ability to make connections between different disciplines and describe similarities/differences in how these two disciplines approach a common theme (Engage). Write a 2 page personal reflection explaining how making such connections has enhanced your understanding of integrative learning. Use examples of complex issues and problems in society through the lens of Advocacy/issues of social justice and multiple disciplinary perspectives.

#### EXAMPLE TERM PAPER ASSIGNMENT PROMPTS

##### Sample Term Paper Prompts

**Okin ‘Is Multiculturalism Bad for Women’:** Why does Okin hold that multiculturalism is bad for women? What are ‘group rights’? What are some examples? Why does Okin hold that they put women in particular at disadvantage? How might an advocate of group rights respond to Okin’s arguments respond. Who do you think has the stronger case and why—Okin or her critics?

**Nussbaum ‘Adaptive Preference and Women’s Options’:** What is ‘subjective welfareism’ and why does Nussbaum hold that ‘embraced as a normative position, subjective welfareism makes it impossible to conduct a radical critique of unjust institutions?’ What is meant by ‘capability’ and why does Nussbaum hold that her account of well-being in terms of an ‘objective list’ of ‘central human capabilities’ makes it possible to conduct a radical critique of unjust institutions? What is preferentialism and how might a preferentialist respond to Nussbaum’s argument? Who do you think has the stronger case and why?

**Bergmann ‘Thinking About Affirmative Action’:** What is affirmative action? What three motives for affirmative action does Bergmann cite? Why does Bergmann hold that affirmative action is needed to achieve these goals? Why does Bergmann hold that remedies are needed for the current state of affairs and why does she hold that other remedies are inadequate? What are the best objections to affirmative action? Who has the stronger case and why: Bergmann or her critics?

*\*The Showcase assignment is designed to have students recognize and articulate connections between disciplines. The individual reflection assignment is designed to have students articulate how the ability to see connections between disciplines has enhanced their own understanding of integrative learning.*

## Phil 116: Morality and Justice First Year Integration (CINL) Proposal

The philosophy department proposes teaching an LC section of Phil 116 with the CINL core attribute. This proposal outlines how I plan to teach to the CINL learning outcomes, to enable students to practice meeting those learning outcomes through various class activities, and allow students to demonstrate their ability to meet those learning outcomes via a Showcase group assignment and a personal reflection.

This proposal contains:

- Sample syllabus explaining the role of first year integration in the Core and the LC experience and listing the learning outcomes.
- Examples of class activities allowing students to practice meeting the learning outcomes.
- Example term paper assignment prompt.
- Rubric: Assessment Criteria for Philosophical Inquiry

### Phil 116: Morality and Justice SAMPLE SYLLABUS

#### COURSE OVERVIEW AND INFORMATION

##### ***When and where?***

Classes are held every xxx in xxx.

##### ***What is this course about?***

Phil 116, Morality and Justice, begins with a survey of ethical theories that provide a framework for the discussion of a range of controversial ethical issues of special interest to college students. Topics in the *College Ethics* textbook from which readings will be selected include: Sex and Relationships; Abortion; Sexism, Gender, and Racism; Affirmative Action in Admissions; Speech and Protest; Drugs and Drinking; Consumer Ethics; Sports; Gaming, Music, and Humor; Dishonesty, Enhancement, and Extra Credit; and The Aims of Education.

##### ***Who should take this course?***

Everyone! This course is especially intended for students who want to fulfill the Ethical Inquiry component the Core Curriculum.

##### ***What should I bring to class?***

The textbook and any additional readings designated for the class meeting, something to write with, and something to write on. Some students print off class powerpoints and at classes when a powerpoint is presented take notes on the printout which can be an efficient way to take notes since the powerpoint text is usually an outline of the lecture and talking points for class discussion.

##### ***Is there a text book?***

*College Ethics: A Reader on Moral Issues that Affect You*. Oxford University Press 2017

Supplementary readings for class will be provided as required. These, along with powerpoints and class handouts websites will be posted at the class website <https://usdethics.wordpress.com/> currently under construction.

##### ***Required activities outside of lecture time (mandatory for all students)***

Integration Showcase: During dead hours, date to be determined. The Showcase provides an opportunity for students to demonstrate their ability to meet the learning outcomes for Integration.

## COURSE LEARNING OUTCOMES

### *What will I learn in this course?*

The course learning outcomes are divided into two key components; KNOWLEDGE and SKILLS. These knowledge or content learning outcomes include:

#### **Learning Outcomes: Knowledge**

Students will be introduced to foundational questions in ethics such as: why be moral? What is the nature of the good and the good life? What are our duties to other humans? To animals? To ourselves? Students will also be introduced to foundational questions concerning justice: when, if ever, is paternalism justified? What is the moral justification of punishment? How far to our speech rights extend? Are their expressive harms that the state should regulate, like hate speech? What are our duties, if any, to persons in other nations suffering from economic deprivation and starvation?

#### **Learning Outcomes: Skills**

##### Identify and Analyze Issues

Identify and define issues and problems of concern, analyzing them critically and systematically by asking relevant questions, examining different sides of an issue, and evaluating arguments.

##### Analyze and Assess Norms

Examine and critically assess normative standards governing social relations, practices, and institutions, including a wide range of human activities dependent upon value judgments.

##### Conclusions

Express conclusions that are supported by evidence and reasoning, and assess the strength of a conclusion's evidence and reasoning.

##### Communication

Construct well-reasoned, well-integrated written essays and oral articulations that identify and analyze issues, normative standards, and philosophical conclusions.

We will practice these skills in class, you will be tested on them in class assignments and exams, and you should expect to improve your confidence in the application of these scientific skills by the end of the course. The beauty of incorporating such skills into the course learning outcomes is that **the habits you will practice in this course are used across many disciplines.**

#### ***First Year Integration***

USD's Core Curriculum has four curricular goals: Competencies (eg. Writing), Foundations (eg., Religion), Explorations (eg., Science), and Integration. This course will further your introduction to the concept of Integration. Integration refers to the ability to make connections between disciplines in order to enhance one's own perspective of complex problems and solutions. The learning outcomes are:

### **First Year Integration (CINL) Learning Outcomes**

- Recognize broad connections between multiple disciplines, perspectives, and/or approaches to learning.
- Articulate how the integration of different disciplines, perspectives, and approaches to learning can enhance one's understanding of practical issues and problems.

In this Phil 116 class you will practice making connections between the readings, discussion, and other activities in the course and the LC theme. You will also attend an open classroom to see how another discipline makes connections with that same LC theme.

### **ASSESSMENT AND GRADING**

**Your final grade will be based on the following (subject to change):**

- 2 exams:
  - Test I – Thursday October 10
  - Test II – Thursday November 20
- Panel Presentation
- Term Paper
- Attendance and Participation, in class and online at class blog
- Showcase presentation – date to be determined
- Integrative Learning Reflection Assignment – due date to be determined

Task	Final Grade %
Test I	25%
Test II	25%
Panel Presentation	5%
Showcase Assignment	5%
Integrative Learning Reflection Assignment	5%
Term Paper	30%
Attendance and participation	5%

Tests, term paper and final grade will be determined using the following scale:

100-90% **A to A-**; 89-80% **B+ to B-**; 79-70% **C+ to C-**; 69-55% **D+ to D-**; < 55% **F**

### **EXAMS**

Tests I and II will cover the material presented in lecture, class activities and assigned readings. In both exams, you will be tested on your knowledge and skills.

### **SHOWCASE ASSIGNMENT**

This group assignment will allow you to demonstrate your ability to connect the discipline you studies in your ethics class with another another discipline, and how both disciplines connect to issues of community engagement in our Engage LC.

### **INTEGRATIVE LEARNING REFLECTION ASSIGNMENT**

This reflection assignment allows you to reflect on how thinking from multiple disciplines can enhance your perspective on a complex issue or problem. This will be an individual assignment/paper.

## **ATTENDANCE AND PARTICIPATION**

You are expected to attend all classes. Any unexcused absence will result in points being deducted from your grade. You are also expected to arrive to class promptly. If you are more than 10 minutes late, points will be deducted from your grade. Participation also includes preparing for class by completing the assigned readings, asking questions during and/or outside of class time, visiting my office hours, and exhibiting a positive and courteous attitude to your instructors and your peers. During lecture I will occasionally provide class activities to help prepare you for the types of questions you will be asked on the exams. I may take these up for grading; these grades will contribute to your attendance and participation grade. If you are absent when an activity is provided in class, you may not be able to earn the points associated with that activity.

## **EXAMPLES OF CLASS ACTIVITIES ALLOWING STUDENTS TO PRACTICE INTEGRATION**

Students will routinely be provided with examples during showing how the study of ethics can connect to engagement in on campus and in the larger community.:

### Engage

USD students engage with members of the campus community and beyond to enable equitable participation in civic life. Changemakers engage.

### Phil 116: Morality and Justice

This course aims to provide a thorough introduction to key themes in ethics and political philosophy, i.e., morality and justice.

### Connecting the two: an example

One of the topics of this course is consumer ethics, with readings on ethical questions concerning the theft of ebooks and other online materials, buying products manufactured in sweatshops, and the use of energy and other resources that have an adverse impact on the environment. Students should consider how they can work within the campus community and beyond in response to the ethical issues posed by these concerns.

## **EXAMPLE ASSIGNMENT PROMPT FOR SHOWCASE\***

What is community engagement? How do the various disciplines in the Engage LC define, contribute to, and/or influence engagement with issues in the campus community and beyond?

In groups you will first list and briefly explain topics from your Fall LC class that have clear connections to issues of engagement in activities and projects within the community.

Then you will make a list (with explanations) of how topics in this ethics course connects with issues of social engagement.

Now, make connections between the two disciplines in the LC and how they contribute to engagement. Do both disciplines approach engagement in the same way? Or are they different?

It will be your responsibility to use your knowledge gathered from the above preparatory exercises to demonstrate your ability to compare and contrast how those two disciplines connect to Engage. [You may also challenge others to make on-the-spot connections! You will have the ability to help them make these connections if they get stuck].

### EXAMPLE INDIVIDUAL REFLECTION ASSIGNMENT PROMPT\*

During your Fall Open Classroom experience and the recent Showcase you demonstrated your ability to make connections between different disciplines and describe similarities/differences in how these two disciplines approach a common theme (Engage). Write a 2 page personal reflection explaining how making such connections has enhanced your understanding of integrative learning. Use examples of complex issues and problems in society through the lens of Advocacy/issues of social justice and multiple disciplinary perspectives.

### EXAMPLE TERM PAPER ASSIGNMENT PROMPTS

#### Sample Term Paper Prompts

**Okin ‘Is Multiculturalism Bad for Women’:** Why does Okin hold that multiculturalism is bad for women? What are ‘group rights’? What are some examples? Why does Okin hold that they put women in particular at disadvantage? How might an advocate of group rights respond to Okin’s arguments respond. Who do you think has the stronger case and why—Okin or her critics?

**Nussbaum ‘Adaptive Preference and Women’s Options’:** What is ‘subjective welfareism’ and why does Nussbaum hold that ‘embraced as a normative position, subjective welfareism makes it impossible to conduct a radical critique of unjust institutions?’ What is meant by ‘capability’ and why does Nussbaum hold that her account of well-being in terms of an ‘objective list’ of ‘central human capabilities’ makes it possible to conduct a radical critique of unjust institutions? What is preferentialism and how might a preferentialist respond to Nussbaum’s argument? Who do you think has the stronger case and why?

**Bergmann ‘Thinking About Affirmative Action’:** What is affirmative action? What three motives for affirmative action does Bergmann cite? Why does Bergmann hold that affirmative action is needed to achieve these goals? Why does Bergmann hold that remedies are needed for the current state of affairs and why does she hold that other remedies are inadequate? What are the best objections to affirmative action? Who has the stronger case and why: Bergmann or her critics?

*\*The Showcase assignment is designed to have students recognize and articulate connections between disciplines. The individual reflection assignment is designed to have students articulate how the ability to see connections between disciplines has enhanced their own understanding of integrative learning.*

Date Submitted: 12/12/18 10:44 am

# Viewing: **POLS 220 : Topics in American Politics and Public Law**

Last edit: 01/24/19 3:14 pm

Changes proposed by: caseydominguez

Catalog Pages  
referencing this  
course

[Political Science](#)  
[Political Science \(POLS\)](#)

## In Workflow

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

## Approval Path

1. 12/10/18 1:39 pm  
Emily Edmonds-Poli (edmonds): Rollback to Initiator
2. 01/22/19 3:59 pm  
Emily Edmonds-Poli (edmonds): Approved for PSIR Chair
3. 01/28/19 11:40 am  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)	Name:	E-mail:	Campus Phone:
	<b>Casey Dominguez</b>	<b>caseydominguez@sandiego.edu</b>	<b>7925</b>

Effective Term	Fall 2019
Subject Code	POLS Course Number 220
Department	Poli. Sci. & Intern. Relations (PSIR)
College	College of Arts & Sciences
Title of Course	<b>American Amer</b> -Politics & Public Law
Catalog Title	

Topics in American Politics and Public Law

Credit Hours	3
Weekly Contact Hours	Lecture: <b>3</b> <b>0</b> Lab: 0 Other: 0
Catalog Course Description	This course will offer lower division students a close look at a particular element fo the American political system. Topics may include "The Presidential Election," "The Vote," and "Money in American Politics" and others.
Primary Grading Mode	Standard Grading System- Final
Other Grading Mode(s)	Pass/Fail Grading System
Method(s) of delivery	Lecture
Faculty Course Workload	<b>Same as course credit</b>

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?

**Yes**

Is this course repeatable for credit?

**No**

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

**First Year Integration (LC Only)**

Social/Behavioral 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:

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: **13** No: **0** Abstain: **0**

Rationale:

I am proposing that this course should meet the requirements for First Year Integration so that it can be taught in an LLC in Spring 2020.



Impact

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

Teaching topics LLC courses takes full time faculty away from other departmental needs, but hopefully helps to recruit students to the major.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer Comments

**Emily Edmonds-Poli (edmonds) (12/10/18 1:39 pm):** Rollback: Needs departmental vote.

Key: 2124

## Political Science 220: The Presidential Nomination and Election of 2020

POLS 120 (D)  
TuTh 9:15-10:35  
Spring 2020

Dr. Casey B. K. Dominguez  
Office: 285 IPJ  
Office Hours: Wednesdays, 9:30am-2:30pm  
Email: [caseydominguez@san Diego.edu](mailto:caseydominguez@san Diego.edu)

### This Course

Every four years, the people of the United States bring about change in their government by voting in presidential elections (and the thousands of other electoral contests that accompany them). Perhaps not surprisingly, presidential elections, and individual votes that affect them, are also among the most thoroughly studied political phenomena in the world. This course is designed to help students who are already interested in American politics to understand this fall's presidential election at a much deeper level, informed by both history and political science. With close attention to the ongoing race, we will study the rules that govern elections, the strategies employed by candidates, the components of voters' decisions, and the surprising events that do (and often don't) affect election outcomes. As part of the course, we will register voters in the USD and neighboring communities.

### Learning Outcomes

In this class, we will consider these questions as we examine how politics and government in America work. At the end of this class, you will:

- be able to identify the structure and operation of the U.S. and other political systems.
- be able to identify and gather information from credible primary and secondary sources.
- be able to construct and evaluate analytical arguments and write clear logical prose.
- be able to articulate and compare social scientific theories as they apply to American politics.
- be able to evaluate the quality, objectivity, and credibility of evidence using theories supported by political science research.
- be able to state a conclusion that is a logical extrapolation from the inquiry process.
- be able to apply political science theories to analyze current events in American politics.
- develop an understanding of the importance of engaging in politics and a realization of political competence.
- be able to understand both theoretically and practically the values of citizenship and its beneficial consequences.
- recognize what "illumination" means in political science and American politics.
- be able to compare and contrast approaches to "illumination" in multiple disciplines, perspectives, and/or approaches to learning.
- articulate how the integration of different disciplines, perspectives, and approaches to learning can enhance ones' understanding of innovation.

### Readings

I expect that you will come to class each day having done all of the assigned readings. Be ready to discuss them! The textbooks are as follows:

Nelson W. Polsby, Aaron Wildavsky, David E. Schier, and David A. Hopkins, *Presidential Elections: Strategies and Structures of American Politics*, 13<sup>th</sup> edition (Rowman and Littlefield, 2011).

Daily news—various sources.

Other readings (BB) are on Blackboard in the “readings” folder.

## Assignments

The following is an overview of the assignments for this class. More specific guidelines will follow.

### Exams.

Midterm. Exams will be based on both readings and class activities and lectures.

Final Exam. The final exam will assume that you have the basic knowledge covered before the midterm, and will ask questions specifically about readings and discussions after the midterm.

Readings. You will be expected to come to class every day having done the assigned reading, taken notes on its main points, and reflected upon what you have learned from it. To make sure that you do the reading, there will be DAILY reading quizzes, administered through Blackboard. The quizzes expire when class begins.

### Simulations

In this class, we will conduct two in-class simulations of parts of the presidential election. Your attendance and active participation in these simulations is required.

Your grade will be composed as follows:

Final exam	(15%)
Midterm	(15%)
Class attendance and active participation in class discussions and simulations	(10%)
Integration Assignment and participation in Integration Showcase	(15%)
Paper #1: Party nomination paper and presentation	(15%)
<i>In this 5 page paper, you will describe the political positions and political resources of one actor that plays an important role in the party nomination process. You will then present your actor to the class in a 5 minute presentation, and portray that actor in our simulation of the Democratic nomination process in 2020.</i>	
Paper #2: Swing state politics paper and presentation	(15%)
<i>In this 7 page paper, you will describe the voting history of one of the potential swing states in the 2020 presidential election, and make an argument about WHY it is a swing state and WHICH demographic and regional interests we should watch in order to evaluate how the campaigns are doing this year. Make sure you describe how has the state/district voted in the past three presidential race, what were the precise margins of victory for the party that won, what variations there are within the state, and what issues its voters care about the most.</i>	
Paper #3: Election analysis paper	(15%)

*Predict the outcome of the presidential election based on voting behavior, forecasting models, **and** your analysis of the unpredictable campaign factors that may affect 2020.*

**Papers.** You will write several short papers in this class. The descriptions of (almost) all of them are enclosed in the following pages, and the due dates are listed on the calendar at the end of the syllabus.

I will be happy to go over a draft of your essays with you in office hours, but I will not give drafts a thorough pre-grading reading.

### **Classroom policies**

I welcome questions and class discussions, as long as everyone is respectful of each other's viewpoints. We will talk about politics in this class, and people will disagree. I will attempt to moderate such discussions as neutrally as possible, and to challenge everyone to critically analyze their own assumptions. In general, I reward thoughtful consideration of both arguments, and will be more critical of strictly one-sided arguments. Just because I am critical of an argument you make does not mean that I am expressing my personal beliefs; I am trying to get you to think more critically. Just because I am critical of a point you make does not mean I dislike you as a person—again, I'm teaching up here.

One important note: I request that you arrive at class on time. I will make all important announcements in the first few minutes of class. You will miss those announcements if you do not arrive in class on time. In addition, barring a medical condition that requires it, there is no excuse for leaving class to use the restroom or answer the phone.

It should go without saying that you may not text or answer your phone in class. But I'll say it anyway just so you're clear about my rules (and the rules of polite society).

I am especially sensitive to the needs of shy people, so if oral participation or presentations scare you, please talk to me personally and I am happy to work with you to make you more comfortable with these assignments.

Readings, class discussions, and current events will all be fair game for the midterms and final.

### **Laptops**

I DO NOT allow laptops or other personal computing devices during regular classroom time. Psychological research shows that taking notes by hand is a superior way to ensure memory and understanding of new material. In addition, too many students in the past have abused the privilege of classroom technology and have distracted their classmates with their online activities.

List of daily assignments. There is a reading quiz for EVERY CLASS unless otherwise specifically noted. Please complete the reading and the associated Blackboard problem sets **before class** on the day listed for that topic. **They expire at 9am on the due date.**

Tuesday, January 26	Introduction to presidential elections, voter registration, and voting behavior	
Thursday, January 28	Nomination process basics	<b>Write Integration Assignment Part 1.</b>  Polsby et. al, Chapter 4, "The Nomination Process." (ER)

		“Presidential Nominations” excerpt from L. Sandy Maisel and Kara Z. Buckley, <i>Parties and Elections in America: The Electoral Process</i> , 4th edition (Rowman and Littlefield 2005), pp. 277-330).
Tuesday, February 2	The party decides	(ER) Marty Cohen, David Karol, Hans Noel and John Zaller, <i>The Party Decides</i> (Chicago: University of Chicago Press 2008), Chapter 2. ; Polsby et. al, Chapter 2, “Groups.”
Thursday, February 4	Party decides critique	<ul style="list-style-type: none"> <li>• Reading TBD</li> </ul>
Tuesday, February 9,	Campaigning for the nomination	(ER) Jody C. Baumgartner, David S. Morris, and Jonathan S. Morris, “Of Networks and Knowledge: Young Adults and the Early 2012 Republican Presidential Primaries and Caucuses,” excerpt from <i>Presidential Campaigning and Social Media: An Analysis of the 2012 Campaign</i> , eds. John Allen Hendricks and Dan Schill (Oxford University Press 2015).
Thursday, February 11	Papers due	Paper #1 due, presentations on paper #1
Tuesday, February 16	Nomination simulation begins	TBD
Thursday, February 18	Nomination simulation Day 2	TBD
Tuesday, February 23	Nomination simulation Day 3	TBD
Thursday, February 25	Review for midterm exam	
Tuesday, March 1	Midterm exam	
Thursday, March 3	On to the general election	Polsby et al. Chapter 3, “Rules and Resources.”
Tuesday, March 8	Voters	Polsby et al. Chapter 1, “Voters.” Chapter 7, “The Campaign.”

Thursday, March 10	Connecting with voters	(ER) Zoe Corbyn, “Facebook experiment boosts US voter turnout,” <i>Nature</i> 12 September 2012. (ER) Michael Turk, “Social and New Media—An Evolving Future” excerpt from <i>Campaigns on the Cutting Edge</i> , ed. Richard J. Semiatin, (Congressional Quarterly Press, 2013), pp. 28-48.
Tuesday, March 15	How do campaigns work?	(ER) John Sides, Daron Shaw, Matt Grossman, and Keena Lipsitz, <i>Campaigns and Elections</i> (W. W. Norton , 2015) Chapter 4, “Financing Campaigns.” (ER) Michael M. Franz, “Interest Groups in Electoral Politics, 2012 in context,” <i>The Forum</i> 10(4) 2012, pp. 69-79.
Thursday, March 17	Do campaigns matter?	(ER) Thomas Holbrook, “Do Campaigns Really Matter?” excerpt from Stephen C. Craig and David B. Hill, <i>The Electoral Challenge, Theory Meets Practice</i> . (Washington, DC: Congressional Quarterly Press 2012).
Tuesday, March 29	The 2012 campaign	(ER) John Sides and Lynn Vavreck, <i>The Gamble: Choice and Chance in the 2012 Presidential Election</i> . (Princeton, NJ: Princeton University Press, 2013), Chapter 7.
Thursday, March 31	The 2016 campaign	Excerpt from Sides, Vavreck and Tesler, <i>Identity Crisis</i>
Tuesday, April 5	Russian influence	Excerpt from Kathleen Hall Jamieson <i>Cyberwar</i>
Thursday, April 7	Forecasting models	<i>Forecasting Models: Read the October issue of PS: Political Science and Politics, available online through Copley Library.</i>
Tuesday, April 12	Paper #2 Due, presentations on swing states	Paper and presentations due
Thursday, April 14	Election simulation	Election simulation Integration paper # 2 due
Tuesday, April 19	Election simulation	Election simulation
Thursday, April 21	Election simulation	Election simulation
Tuesday, April 26	Vote counting and voter fraud	(ER) "Fixing the Vote" Ted Selker, <i>Scientific American</i> (October: 92-97). (ER) Stephen Ansolebehere and Charles Stewart, “Residual

		Votes Attributable to Technology,” THE JOURNAL OF POLITICS, Vol. 67, No. 2, May 2005, Pp. 365-389.
Thursday, April 28	What do elections mean?	“Mandates” excerpt from Julia Azari.
Tuesday, May 3	Discussion of integration	Integration Assignment part 3 due.
Thursday, May 5	Review for final exam	ALL EXTRA CREDIT ASSIGNMENTS DUE.

Final Exam:

### LLC Integration Assignment

During the course of the semester, please write the following three short essays. They are due, together, on the last day of class. Each essay should be 2-3 pages in length. 10% of grade (altogether)

Assignment Part 1: First, toward the beginning of the semester, write a two-page essay reflecting on the LLC class that you took last semester. What did “illumination” mean in that class? From the lens of that discipline, how is “illumination” fostered? What constrains it? When and why is it valuable? How would your professor from last semester have thought about presidential election politics?

Assignment Part 2: Next, toward the end of the semester, reflect on what Illumination means in politics and in political science. How does your LLC theme take shape in our class?

Assignment Part 3: Finally, at the end of the semester, think about this class, your other LLC class, and conversations you have had with others in your LLC about what illumination means from different disciplinary perspectives? What have you learned by considering the same concept from different angles? What have your peers learned? How will this experience affect how you proceed with your undergraduate education?

5% of grade

You will also be expected to put together a project that connects your two LLC classes for the Showcase. These can be solo or group projects.

Here is the rubric that I will use to grade your papers. Make sure your thesis statement answers the question posed.

	A/A-	B+/B	B-/C+	C or below
<b>Student's position perspective, thesis/hypothesis</b>	Specific answer/thesis is imaginative, taking into account the complexities of an issue. Limits of position (perspective, thesis/hypothesis) are acknowledged.	Specific answer/thesis takes into account the complexities of an issue.	Specific answer/thesis acknowledges different sides of an issue.	Specific answer/thesis ) is not stated, or is simplistic and obvious.
<b>Evidence</b> <i>Selecting and using information to investigate a point of view or conclusion</i>	Information is taken from source(s) with enough interpretation /evaluation to develop a comprehensive analysis or synthesis.	Information is taken from source(s) with enough interpretation /evaluation to develop a coherent analysis or synthesis.	Information is taken from source(s) with some interpretation /evaluation, but not enough to develop a coherent analysis or synthesis.	Information is taken from source(s) without any interpretation/ evaluation.
<b>Analysis</b>	Organizes and synthesizes evidence to reveal insightful patterns, differences, or similarities related to focus.	Organizes evidence to reveal important patterns, differences, or similarities related to focus.	Organizes evidence, but the organization is not effective in revealing important patterns, differences, or similarities.	Lists evidence, but it is not organized and/or is unrelated to focus.
<b>Conclusions and related outcomes (implications and consequences)</b>	Conclusions and related outcomes (consequences and implications) are logical and reflect student's informed evaluation and ability to place evidence and perspectives discussed in priority order.	Conclusion is logically tied to a range of information, including opposing viewpoints; related outcomes (consequences and implications) are identified clearly.	Conclusion is logically tied to information (because information is chosen to fit the desired conclusion); some related outcomes (consequences and implications) are identified clearly.	Conclusion is inconsistently tied to some of the information discussed; related outcomes (consequences and implications) are oversimplified.
<b>Writing is organized and coherent.</b>	Uses a logical structure appropriate to paper's subject, purpose, audience, thesis, and disciplinary field. Sophisticated transitional sentences often develop one idea from the previous one or identify their logical relations. It guides the reader through the chain of reasoning or progression of ideas.	Shows a logical progression of ideas and uses fairly sophisticated transitional devices; e.g., may move from least to more important idea. Some logical links may be faulty, but each paragraph clearly relates to paper's central idea.	May list ideas or arrange them randomly rather than using any evident logical structure. May use transitions, but they are likely to be sequential (first, second, third) rather than logic-based. While each paragraph may relate to central idea, logic is not always clear. Paragraphs have topic sentences but may be overly general, and arrangement of sentences within paragraphs may lack coherence.	May have random organization, lacking internal paragraph coherence and using few or inappropriate transitions. Paragraphs may lack topic sentences or main ideas, or may be too general or too specific to be effective. Paragraphs may not all relate to paper's thesis.
<b>Control of Syntax and Mechanics</b>	Uses graceful language that skillfully communicates to readers with clarity and fluency and is virtually error-free	Uses straightforward language that generally conveys meaning to readers. The language has few errors.	Uses language that generally conveys meaning to readers with clarity, although writing may include some errors.	Uses language that sometimes impedes meaning because of errors in usage.



Date Submitted: 01/23/19 8:24 pm

Viewing: **THRS 113 : World Religions in San Diego**

Last approved: 11/06/18 3:08 am

Last edit: 01/23/19 8:24 pm

Changes proposed by: erb

Catalog Pages referencing this course

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

Programs referencing this

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

## Contact Person(s)

Name:	E-mail:	Campus Phone:
Evelyn Kirkley	ekirkley@sandiego.edu	619-260-4131

Effective Term Fall 2019

Subject Code THRS Course Number 113

Department Theology & Religious Studies (THRS)

College College of Arts & Sciences

Title of Course World Religions in San Diego

Catalog Title

World Religions in San Diego

Credit Hours 3

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

Catalog Course Description A survey of major religious traditions of the world, including Catholic Christianity, focusing on their presence in San Diego and issues of power, privilege, and social justice. Students may not receive credit for taking both THRS 112 and THRS 113.

Primary Grading Mode Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of delivery Lecture

## In Workflow

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

## Approval Path

1. 01/23/19 8:25 pm  
Emily Reimer-Barry (erb):  
Approved for THRS Chair
2. 01/23/19 8:51 pm  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

## History

1. Mar 26, 2018 by Evelyn Kirkley (ekirkley)
2. Nov 6, 2018 by Emily Reimer-Barry (erb)

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?

**First Year Integration (LC Only)**

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:

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** ~~13~~ No: 0 Abstain: 0

**Rationale:** This course has already been approved for FTRI but we are adding CINL so it can be taught in the LLC program.

**Supporting documents** ~~Religion in San Diego Field Research Project Description .docx~~  
~~THRS 113 CIM syllabus.docx~~  
~~Religious Family Tree Paper Description.docx~~  
~~Religion in Media Description.docx~~  
**THRS 113 - World Religions in San Diego - LLC - Spring 2020.pdf**

## Impact

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

This is a positive impact for the LLC program.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer  
Comments

Key: 3059



THRS 113

**WORLD RELIGIONS IN SAN DIEGO  
(FIRST YEAR INTEGRATION)**

SPRING 2020

**Course Details:** Tues & Thurs, 5:30pm-6:50pm, Maher XXX (Section 0X; CRN # XXXX)

**Instructor:** Dr. Kate Yanina DeConinck, [kdeconinck@sandiego.edu](mailto:kdeconinck@sandiego.edu)

**Office Hours:** Tues & Thurs, 2:30-5:00pm (and by appointment), Maher 296

*Welcome to class! I ask that you please read this syllabus carefully before our semester begins so that you are fully aware of our course requirements. Any updates will be announced in class and posted to our Blackboard site.*

### **Course Description**

*From the department website:* A survey of major religious traditions of the world, focusing on their presence in San Diego and issues of power, privilege, and social justice.

*From your professor:* The United States is among the most religious nations in the world, with nearly six-in-ten U.S. adults claiming that religion is “very important” in their lives and approximately four-in-ten Americans saying that they attend worship services at least once a week. However, in the 2010 U.S. Religious Knowledge Survey, the average American could correctly answer only 16 out of 32 questions about the major world religions. This lack of religious literacy affects the dynamics in our country in profound ways. Whether or not you personally identify as religious, you will undoubtedly encounter many people in the course of your career and everyday life who do. Acquiring a basic understanding of different religious traditions will help you grow as a global citizen, become more culturally and socially sensitive to the worldviews and experiences of others, and may even help you think about your own religious (or non-religious) identity in new ways. Additionally, we cannot fully comprehend world history or current events—including those playing out in San Diego—without understanding how religion can shape times of both war and peace.

By enrolling in this class, you have taken the first step in learning how to think critically about religion. This course provides a survey-style introduction to the core beliefs, figures, historical developments, and practices of the major “world religions,” or those religions that have significantly shaped human cultures across time and remain a viable presence in the world today. During our semester together, we will focus especially on Hinduism, Buddhism, Judaism, Christianity, and Islam. We will begin each unit with a brief overview

of the history and core teachings of a given religion. From there, we will go on to examine some of that tradition's sacred texts, spaces and places, and practices and holidays in greater detail.

As we study the basics of each religious tradition, we will also investigate the history of that tradition in San Diego, examining dynamics of diversity, power, and privilege. We will have field trips to area communities of faith, and you will also complete a team-based assignment involving research with a local religious community. Given our LLC theme of "Innovate," we will focus especially on how local practitioners are drawing creatively from their religious backgrounds and values to devise innovative solutions to social problems. Since we are limited in the amount of material we can cover in just a few months' time, students are encouraged to take additional courses in the Department of Theology and Religious Studies for deeper insight into any of the religions or topics that we touch upon.

## Learning Outcomes

This course counts as a Foundations, Theological and Religious Inquiry (FTRI) lower division course and as a Diversity, Inclusion, and Social Justice, domestic diversity, level 1 (FDD1) in the core curriculum. THRS 113 also fulfills the First Year Integration requirements (CINL).

Students who successfully complete this course will be able to:

- a. Analyze the diversity of global religious traditions with special attention to Catholic Christianity at an introductory level. This includes being able to describe and compare the historical development, beliefs, rituals, ethical teachings, leadership, and community life of major religious traditions, including Christianity, Islam, Judaism, Buddhism, and Hinduism. (FTRI LO #1)
- b. Utilize methodologies and research techniques that are standard in theology and religious studies, with special attention to the lived religion approach. Recognize and explain in writing broad connections between multiple disciplines, perspectives, and/or approaches to learning. Articulate how the integration of different disciplines, perspectives, and approaches to learning can enhance one's understanding of practical issues and problems (FTRI LO #2, CINL LO #2, & CINL LO #1)
- c. Analyze how social constructions of world religions are produced historically and reproduced in contemporary contexts and varied forms of cultural representation—literature, film, and more. Describe the ways marginalized religious communities challenge these historical and cultural productions. (FDD1 LO #2)
- d. Demonstrate critical self-awareness regarding privilege and oppression, especially as related to students' own religious backgrounds and religious communities in San

Diego. (FDD1 LO #1)

- e. Critically examine power relationships, social justice, and the intersections of religion with categories such as race, ethnicity, nationality, immigration status, socio-economic status, gender, and sexuality in the local San Diego context. (FDD1 LO #3)
- f. Communicate effectively as an individual and as part of a team about the above in writing that is clear, coherent, and sufficiently attentive to complexity and ambiguity in the study of religion. (FTRI LO #3)

### **Note on Course Format & Expectations**

Please be aware that this course will entail both lectures and discussions. For our sessions to be effective, your presence and informed participation are essential. All assignments listed for a specific class session should be completed in advance. I also require that you bring printed copies of the readings with you to class—you will be unable to participate in some of our discussions/in-class activities without them.

Please also know that this course utilizes a *team-based learning (TBL) model*. TBL is a collaborative approach to learning that enhances student engagement and also helps students learn how to work productively with others who have different learning styles and approaches. Early on in the semester, students will be placed into teams that they will work with consistently for the remainder of the term. Teamwork includes collaborating on weekly discussion questions and activities as well as a project and paper (which will take place both inside and outside of class). In order to be successful in this class, you will need to hold yourself accountable to your team.

Lastly, this course will be most successful and engaging for all of us if you bring your own questions, interests, and ideas to bear upon our material. Please also be aware that, while *respectful* disagreement is always welcome, I expect that you will be courteous to your fellow students (and me!) at all times. Additionally, as noted on our class contract, behaviors like sleeping in class, unauthorized usage of devices, and other disruptions will incur a penalty on your Critical Engagement score. I love teaching this course and look forward to many interesting and engaging conversations together!

### **Required Book**

Prothero, Stephen. *God is Not One: the eight rival religions that rule the world*, reprint edition. New York: HarperOne, 2011.

\* All other course readings are available in the THRS 113 Course Reader. Please have the reader printed and bound at University Copy at the beginning of the semester. \*

## Course Requirements

Critical Engagements	10%
Religious Family Tree & Paper	20%
Religion in the Media	18%
First-Year Integration Project: Film & Integration Paper	25%
First-Year Integration: Showcase Reflection Questions	2%
<u>Final Exam</u>	25%
	100%

## Attendance Policy

You should attend every class session, especially because this class uses a team-based learning model. I take roll every day. That said, sometimes extenuating circumstances can arise that make attendance difficult (i.e., an illness, a loss in your family, etc.). If you cannot attend a session, please let me know in advance if possible. If circumstances make you miss more than 3 sessions during the semester, you may be overextended and we should have a conversation about whether dropping or withdrawing from the class would be in your best interest. My policy is that, for each absence in excess of 3, your final grade in the course is penalized by 5%. If you do miss a class, I ask that you please get all notes and/or handouts from a responsible classmate and then see me with any questions.

## Critical Engagements

In order to be successful in this course, you should be engaging our readings, assignments, and daily conversations in a thoughtful manner. To promote active and critical engagement, I begin each of our class sessions with a short graded assignment. CEs will take a variety of formats ranging from written reflections to brief quizzes to other activities. These short assignments are intended to help you in the long term: they will keep you on track with our material by gauging your comprehension of key ideas, preparing you for a given day's session, and/or helping you prepare for the final exam. If you find yourself struggling with the Critical Engagements, don't stress out—come and talk to me about it.

Since these assignments are time-sensitive and related to the material we will be discussing during a certain session, I do not allow make up CEs if you arrive to class late or are absent without a documented reason. If you miss one or two of these assignments, it shouldn't have a drastic impact on your final grade in the course; however, missing a bunch of them could. If you do have a valid reason for missing the assignment (such as a documented illness or inter-collegiate athletic competition), please contact me as soon as possible to request an alternative assignment. Alternative assignments should be

completed within one week in order to help you stay on track in the course, and they will normally take place during office hours.

### **First-Year Integration Project: Field Research Film and Integration Paper**

Throughout the semester, you will work with your team to create a short ethnographic film featuring interviews with individuals from one of our partner religious groups in the local community. Your objective in creating the film is to capture how local practitioners are seeking to address a particular social, ecological, economic, or other problem in our city. For example, your team might interview practitioners at the Islamic Center of San Diego to learn about the programs and services they have designed to accommodate refugees in our community, or you might interview leaders at the Interfaith Shelter Network about their work serving homeless individuals across the city. You will present your film (or portions of it) at the First-Year Integration Spring Showcase.

After completing your interviews and editing them into a short (5-10 minute) film, your team will be asked to reflect on how the lived religion approach—the methodology we employ in this class—illuminates innovative local responses to contemporary problems. As a team, you will craft a paper (1,000 words minimum) that identifies the issue your team studied in our local community, briefly describes the issue's background, and compares how religious studies and (at least) one other discipline help to generate innovative solutions to the problem. You will be expected to compare how these responses and resources compare with those you have learned about through your Fall 2019 Innovate LLC Courses. How does integrating these two perspectives prove beneficial in understanding the problem that your team studied?

This project and paper will be completed in multiple segments: (1) selection of a topic; (2) training for community visits and interviewing; (3) film editing; (4) identifying scholarly sources; (5) drafting a working thesis and paper outline; and, (6) submitting the edited film and final draft of the paper. See the course calendar (below) for specific due dates. Additional details and requirements will be discussed and made available via Blackboard as we move through each stage of the process together.

### **Final Exam**

The final exam in this course will gauge students' comprehension of key vocabulary, themes, and other information from our readings and class sessions. The best way to prepare yourself for this exam is to thoughtfully complete all of our readings and take good notes during class. I will provide further details in class and I encourage you to come and review with me if you would find that helpful. The date for the final is clearly noted in the course schedule below; please note that this exam cannot be rescheduled except in the case of a documented emergency.



## **Late Work Policy**

The due dates for your assignments are clearly outlined in the course schedule (below). We all have busy schedules and other commitments to manage, but late work is disruptive to the learning process. My policy is that late work will be penalized by 10% for every 24-hour block beyond the deadline and I also do not accept any late work after 72 hours. A few of our assignments do have more time-sensitive deadlines and thus have greater penalties for lateness; any exceptions to the standard late work policy are noted in individual assignment descriptions. Note: While I am sympathetic to those of you who self-identify as “technologically challenged,” technical difficulties are not a valid excuse for submitting late work. When you submit an assignment via Blackboard, you will receive a submission receipt via email; if you don’t receive the receipt, I didn’t receive your work. In those cases, you may need to reach out to the ITS Help Desk for support.

## **Communication**

Office Hours: I am happy to meet outside of class to talk about any aspect of the course. I have office hours every week (listed above) and also by appointment. Any changes to my regular office hours will be posted on my office door. If you would like to set up a time to meet, please email me at [kdeconinck@san Diego.edu](mailto:kdeconinck@san Diego.edu). You are also welcome to drop by my office hours provided I am not occupied with another student. Please do not be shy about coming in!

Email: You are welcome to contact me with questions or concerns via email at any time. Please allow at least 24 hours for my response; please do not wait until the last minute to contact me if you require a time-sensitive answer. I may also reach out to you at some point during the semester by sending a message to your USD email address. Please check your email regularly and respond to any notices/inquiries in a timely manner.

Course Website: Please check the course website (Blackboard) regularly for updates and announcements. This is also where you will submit your assignments and download course materials such as assignment descriptions and the course reader.

Cell Phones, Tablets, and Computers: In order to foster an environment that is conducive to learning, our classroom will be device-free this semester (meaning that all use of cell phones, computers, tablets, and other devices in class is prohibited). If you feel you have a valid reason for why you need to use a device, you may speak privately with me to see if an arrangement can be worked out. These rules are intended to help you “unplug” from the outside world for a few hours so that you can be fully present in our discussions.

## Academic Integrity and Plagiarism

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/>

## Athletics Policies

USD's athletics program is a source of pride for our whole campus community, including your instructor. At the same time, student athletes are bound to the same standard of academic excellence expected of all undergraduate students. In keeping with USD's "Missed Class Policy for Student Athletes," student-athletes in this course cannot miss class to attend practice sessions (NCAA Rule 17.1.6.6.1), nor are they authorized to be absent from any class prior to 2 hours before the scheduled start of a home game. When you do need to miss class due to an authorized absence, you are responsible for any course material covered during the missed session. The full list of USD's policies for student-athletes can be found on our course website under "Getting Started."

NOTE: Details about all of our course assignments will be made available on Blackboard by the first day of class so that students-athletes can understand what will be expected of them both inside and outside the classroom. Based on this syllabus as well as the information provided on Blackboard, you will need to make an informed decision as to whether this course is a good fit for your athletic schedule. *Please know that a core component of this course is the Field Research Project, which requires students to conduct research alongside their team members outside of our normal class hours and off campus. We also take occasional field trips off campus that cannot be made up if missed.* If you'd like to discuss any concerns or potential conflicts, you are encouraged to come and consult with me during the first 10 days of our semester. Please also provide me with a copy of your "travel letter" issued by Athletics by the end of our first week of class.

## 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/](https://www.sandiego.edu/cas/english/writing_center/)

## Disability and Learning Difference Resource Center

The Disability and Learning Difference Resource Center (DLDRC) helps students with various types of disabilities obtain academic accommodations and support. If you would like to be considered for academic accommodations, please follow the instructions listed on the DLDRC website at <https://www.sandiego.edu/disability/> If you have a registered disability, please notify your instructor as soon as possible so we can ensure that all accommodations are met.

## Title IX Statement

The University of San Diego is committed to upholding standards that promote respect and human dignity in an environment that fosters academic excellence and professionalism. Sexual misconduct and relationship violence in any form are antithetical to the university's mission and core values, violate university policies, and may also violate federal and state law. Faculty members are considered "Responsible Employees" and are required to report incidents of sexual misconduct and relationship violence. If you or someone you know has been impacted by sexual assault, dating and domestic violence, stalking or sexual exploitation, please visit [www.sandiego.edu/care](http://www.sandiego.edu/care) to access information about university support and resources. As your instructor, I care deeply about your well-being but please know that there are other people on campus to whom you can go for confidential assistance should the need arise.

## 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.

## Grading Scale

		B+	87-89.99	C+	77-79.99	D+	67-69.99	F	Below 60
A	93-100	B	83-86.99	C	73-76.99	D	63-66.99		
A-	90-92.99	B-	80-82.99	C-	70-72.99	D-	60-62.99		

*\* Final grades for the semester do not round up to the nearest whole number.*

Week	Date	Topic & Readings/Assignments Due
1	Jan. 28	<b>Introduction to the Course &amp; the Study of World Religions</b> <i>* Before coming to our first class period: purchase textbook, read the texts listed below and watch the video, and complete the Student Information Survey on Blackboard</i> Required reading: Prothero, “Introduction” Required video (on Blackboard): <i>The Lived Religion Approach</i> Recommended reading: Hall, “Introduction” (in course reader)
		HINDUISM: ISKCON of San Diego
	Jan. 30	<b>History &amp; Beliefs: Introduction to Hinduism</b> Prothero, Chapter 4
2	Feb. 4	<b>Hindu Practices &amp; Holidays</b> <i>The Bhagavad Gita (23-42 &amp; 65-72)</i> Research assigned Hindu holiday (details provided during previous session)
	Feb. 6	<b>Hindu Spaces &amp; Places</b> Johnson, “Kumbh Mela” Encyclopedia of Global Religion, “Kumbha Mela” <i>Extra Credit: Weekend field trip to ISKCON (details TBA)</i>
3	Feb. 11	<b>Team Workshop #1: Project Planning</b> (attendance mandatory) – <i>bring laptop</i> Bielo, <i>The Anthropology of Religion</i> (54 & 73-77) Topic selection, research, and video production tutorial with Media Services
		BUDDHISM: Kadampa Meditation Center
	Feb. 13	<b>History &amp; Beliefs: Introduction to Buddhism</b> Prothero, Chapter 5
4	Feb. 18	<b>Buddhist Practices &amp; Holidays</b> Bieber, “Learning to Fall Apart” Research assigned Buddhist holiday (details provided in previous session)

	Feb. 20	<b>Buddhist Spaces &amp; Places</b> Weinstein, “Slow down and find peace at the Kadampa Meditation Center” Recommended reading: Gyatso, <i>Modern Buddhism</i> (viii-x & 3-23) <i>Class field trip (in class, required): <u>meet at</u> Kadampa Meditation Center (3150 Rosecrans Street, San Diego, CA 92110)</i>
5	Feb. 25	<b>Team Workshop #2: Training for the Field</b> (attendance mandatory) – <i>bring laptop</i> [no readings due for today’s class] <i>* Reminder: Religious Family Tree &amp; Paper due via Blackboard no later than <u>noon</u> on Monday, 2/24 *</i>
	Feb. 27	<b>Religion in the Media: Introduction to the Assignment, Topic Selection, etc.</b>
6	Mar. 2-6	<i>USD Spring Break – No classes</i>
7	JUDAISM: Congregation Beth Israel	
	Mar. 10	<b>History &amp; Beliefs: Introduction to Judaism</b> Prothero, Chapter 7
	Mar. 12	<b>Jewish Practices &amp; Holidays</b> Pirke Avot, Chapter 2 “A Guide to the Layout of a Talmud Page” Research assigned Jewish holiday (details provided during previous session)
8	Mar. 17	<b>Jewish Spaces &amp; Places</b> New Encyclopedia of Judaism, “Temple”
	Mar. 19	<b>Team Workshop #3: Video Editing</b> (attendance mandatory) – <i>bring laptop</i> At least one (but ideally both) of your interviews should be completed by this day; bring footage with you to class <i>Extra Credit: Shabbat service at Congregation Beth Israel (details TBA)</i>
9	CHRISTIANITY: Founders Chapel	
	Mar. 24	<b>History &amp; Beliefs: Introduction to Christianity</b> Prothero, Chapter 2

		Matthew 5-7 & “Nicene Creed”
	Mar. 26	<b>Christian Practices &amp; Holidays</b> Nikolewski, “Catholic church in Hillcrest offers outstretched hand to LGBT community with special mass” Research assigned Christian holiday (details provided in previous session)
10	Mar. 31	<b>Christian Spaces &amp; Places</b> Founders Chapel informational brochure In class: Team activity in Founders Chapel <i>Extra Credit: Mass at Founders Chapel (details TBA)</i>
	Apr. 2	<b>Religion in Media: Discussion</b> <i>* Reminder: Religion in Media Paper due via Blackboard no later than <u>noon</u> on Thursday, 4/2 *</i>
11	Apr. 7	<b>Team Workshop #4: Identifying Scholarly Sources</b> (attendance mandatory) Meet in Copley Library (details TBA) <i>* Reminder: Full draft of film due to professor for review and comments; submit via Google Team Drive folder no later than <u>noon</u> on Tuesday, 4/7</i>
	Apr. 9	<i>USD Easter Break – No classes</i>
12	Apr. 14	<b>Team Workshop #5: Report Research &amp; Outlining</b> (attendance mandatory) <i>Submit team’s working thesis, paper outline, and list of sources for review by <u>noon</u> on Friday, 4/17</i>
	ISLAM: Islamic Center of San Diego	
	Apr. 16	<b>History &amp; Beliefs: Introduction to Islam</b> Prothero, Chapter 1
13	Apr. 21	<b>Islamic Practices &amp; Holidays</b> Malcolm X, “Letter from Mecca” Research assigned Islamic holiday (details provided in previous session)
	Apr. 23	<b>Islamic Spaces &amp; Places</b> Encyclopedia of Islam, “Dome of the Rock”

		<i>Extra Credit: Field trip to ICSD (details TBA)</i>
14	Apr. 28	<b>Team Workshop #6: Report Writing &amp; Film Revisions</b> (attendance mandatory)
	Apr. 30	<b>LLC Showcase Preparations</b>
15	RELIGION, SOCIAL PROBLEMS, & INNOVATION IN SAN DIEGO	
	May 5	<b>Film Screenings &amp; Discussion</b> <i>* Reminder: All teams must submit their finished films and reports no later than 11:59pm on Monday, 5/4</i>
	May 7	<b>Film Screenings &amp; Discussion</b>
16	May 12	<b>Final Conversation &amp; Exam Review</b>
<b>Final Exam:</b> The final exam for this course is scheduled to take place from <b>5:00-7:00pm on X, 5/XX</b> . Please plan accordingly; the exam can only be rescheduled in the case of a documented emergency.		

\* The Prothero chapters come from *God is Not One*, the required textbook for this class. Others are in course reader.

\*\* This syllabus and course schedule may be modified if necessary at my discretion.

Date Submitted: 01/20/19 10:33 am

# Viewing: **THRS 121 : Chicanx Religious Identities**

Last approved: 03/26/18 3:12 am

Last edit: 01/22/19 10:19 pm

Changes proposed by: pmena

Catalog Pages referencing this course  
[Theology & Religious Studies \(THRS\)](#)  
[Theology and Religious Studies](#)

Programs referencing this  
[MIN-LATS: Latin American Studies Minor](#)  
[BA-THRS: Theology and Religious Studies Major](#)

## Contact Person(s)

Name:	E-mail:	Campus Phone:
Peter Mena	pmena@sandiego.edu	2301

## Effective Term

Fall 2019

## Subject Code

THRS

## Course Number

121

## Department

Theology &amp; Religious Studies (THRS)

## College

College of Arts &amp; Sciences

## Title of Course

Chicanx Religious Identities

## Catalog Title

Chicanx Religious Identities

## Credit Hours

3

## Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

## Catalog Course Description

An historical and contextual investigation of Chicanx identities in relation to religious and spiritual traditions, with special attention to Catholic Christianity. Students will engage in community based learning and reflect critically on constructions of power, privilege, and oppression.

## Primary Grading Mode

Standard Grading System- Final

## Other Grading Mode(s)

Pass/Fail Grading System

## Method(s) of delivery

Lecture  
Seminar

## 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. 01/22/19 10:20 pm  
Emily Reimer-Barry (erb):  
Approved for THRS Chair
2. 01/28/19 11:06 am  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

## History

1. Mar 26, 2018 by pmena

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?

**First Year Integration (LC Only)**

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 &amp; 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 9**

No: 0

Abstain: 0

**Rationale:**

Class taught as 2019/2020 LLC. First-year integration added to syllabus. THRS department approves revision with vote of 11-0-0 on 1-22-19.

**Supporting documents**

[Chicanx Rels SAMPLE Assignment.pdf](#)  
[Chicanx SAMPLE Rubric.pdf](#)  
[ChicanxRels Course Proposal \(1\).pdf](#)  
[Chicanx Rels SAMPLE Syllabus.pdf](#)  
[THRS121 CINL Syllabus.pdf](#)

## Impact

---

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

This course serves the LLCs and helps THRS contribute to the LC program and the core in general.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer  
Comments

Key: 3103

## THRS 121: CHICANX RELIGIOUS IDENTITIES

### CHICANO PARK VISIT AND WRITE-UP:

For this project, we will utilize the city of San Diego as our classroom. San Diego, California has a long and rich history of Chicanx history, art, and activism. We will take advantage of our location in order to observe the way some Chicanx artists have used the city as their canvas, (especially in the area of Barrio Logan and in Chicano Park) and the medium of mural painting as a way to articulate aspects of Chicanx/Religious identities. We will focus on religious imagery in particular in order to discern the diversity in depictions of religious devotion. Chicano Park is a space that is devoted to the display of Chicanx culture, art, and history. It is also a space that has a history of its own with cultural/political contestations and negotiations.

Using what you have learned throughout the semester about Chicanx culture, history, art, and social activism, you will need to think deeply about several of the murals that we will visit. At each mural (selected in advance by professor to be included in the tour) we will stop and quietly view it for several minutes. Then, as an entire class, we will interpret, discuss, and attempt to understand the images depicted in the mural. You should use this opportunity to write down any notes, ideas, questions, and/or thoughts that occur as you view the mural and as we discuss its relevance to religion—namely; Catholic Christianity and indigenous spirituality—and to Chicanx politics and history.

No more than one week after the tour has concluded, you should turn in a 5-page reflection essay discussing at least one, but no more than three, of the murals we visited. In this reflection essay, I want you to consider how the mural(s) portray aspects of Chicanx history and religion. The following questions should serve as a guide for how to plan writing your reflections:

How do the murals represent oppression? How does the act of creating public murals resist oppression? Describe, analyze, and reflect critically on your personal reaction to the murals in light of your own social location and your experience of privilege and/or oppression. How do you understand the mural to be portraying aspects of Chicanx history and religions? What might the mural say about the conflation of history, politics, and religion? What does the mural say about issues of politics, social justice, and Chicanx identity? How does the mural understand or portray Chicanx struggles and activism? What do the murals say about space, place, borders, and identities? How do you understand all of these components differently by interpreting these murals? And finally, what does it mean to you to live in a city that is abundantly rich with this history, signification, proximity to the U.S./Mexico border, and is a touchstone for how Chicanx people view and understand this particular geographic location?

Please do not simply answer these questions. Instead, use them as prompts to get you thinking and reflecting on the murals, as well as our themes and discussions for the course.

**Papers should be a minimum of 1,250 words (not including any heading or identifying information). This is not a research essay. However, you are encouraged to use notes from our class discussions as well as any texts we have read for our class. Please be certain to properly cite whichever texts you do use, if you decide to use them (I will explain this in detail in class).**

## Mena: Sample Rubric for Mural Visit Write-Up Assignment

## THRS 121 Chicana Religious Identities

	Excellent (30-34 pts.)	Good (25-29 pts.)	Needs Improvement (22-24 pts.)	Does not meet min. requirements for assignment (<24pts.)
Connections between class topics/discussions and murals. Contextualization of murals within the larger scope of this course	Student has been able to situate the Chicano Park tour within the scope of the broader course. Paper reflects an understanding of murals as artistic representations of identity, spirituality, activism, and movements toward social justice. Student has been able to reflect on the murals of Chicano Park with a deep understanding of Chicana history, politics, religion, and activism	Student has been able to situate the Chicano Park tour within the scope of the broader course. Paper reflects some understanding of murals as artistic representations of identity, spirituality, activism, and movements toward social justice. However, a deeper understanding of Chicana history, politics, religion, and activism and their relationship to the murals discussed, is lacking	Connection between murals and Chicana history, spirituality, politics, and activism is loose. There appear to be some awareness and understanding of these elements and how murals are representative of them, but student has not articulated strongly enough what they are	It is not clear what the connection between the murals and Chicana identities are. Student has not shown why they have chosen to interpret these particular murals and discuss them in light of our course topics and discussions
Writing	Paper is well written with no grammatical errors. It is clear the student has proofread their work and has been able to communicate their ideas with clarity and style	Paper is well written. Some grammatical errors remain; however, ideas are still communicated with clarity	Paper has errors and lacks precision and clarity in communicating ideas	Student has not proofread assignment. Many grammatical errors are present. Paper lacks clarity and/or style making it difficult to ascertain student's ideas
Analysis/Critique	There is evidence of a close "reading" of each mural with provocative and informed questions being asked of the them. Paper demonstrates an ability to contextualize murals within the larger history, struggle, and activism of Chicana people and also offers insightful ideas and critiques. Evidence of engagement with and comprehension of texts is clear	There is some evidence of close "readings" and insightful questions posed to the texts. Critical reflection is demonstrated although a deeper understanding of the context of Chicana identities and religion is not immediately clear	Very little evidence of engagement with each mural. Very little critical reflection with offerings of provocative questions.	There is little to no evidence of critical engagement with murals. The paper does not demonstrate a comprehension of ideas considered throughout course topics. There is no evidence of understanding of Chicana history and/or importance of social justice movements centered on Chicana activism.



Department of Theology and  
Religious Studies

Maher Hall, Room 276  
5998 Alcalá Park  
San Diego, CA 92110-2492  
P: (619) 260-23201  
F: (619) 260-2260

## MEMORANDUM

---

To: Undergraduate Curriculum Committee  
From: Peter Anthony Mena, PhD  
CC: Emily Reimer-Barry, Chair, Theology and Religious Studies Department & Susie Babka, Chair, THRS Curriculum Committee  
Date: January 31, 2018  
Re: New Course Proposal

---

**Course number, title, and description:**

THRS 121: Chicanx Religious Identities

**Course description:**

An historical and contextual investigation of Chicanx identities in relation to religious and spiritual traditions, with special attention to Catholic Christianity. Students will engage in community based learning and reflect critically on constructions of power, privilege, and oppression.

**Elaboration:**

In this course, participants will engage with several overlapping categories of human identity. First, we will seek to understand and define the term Chicanx, situating our understanding within the historical particularities in which it emerged, as well as studying its economic, political, social, and religious implications for U.S. Latin-Americans who identify as such. Second, we will investigate the ways in which contemporary Chicanx people understand Chicanx and religious identity to be interrelated, specifically as a hybridization of Catholic Christianity along with the spiritual traditions of Africa, Asia, and the indigenous peoples of the Americas. We will also consider the ways in which Chicanx persons have looked to their spirituality and religious practices in order to construct narratives of identity, belonging, community, and resistance. We will pay close attention to how Chicanx persons have expressed this sense of identity through diverse mediums such as, art, film, writing, poetry, cultural theories, and political activism.

**Rationale:**

Given the renewed attention to the U.S./Mexican border and the politics of fear and exclusion given primacy in the media and by the current president of the United States, and given the geographic location of the University of San Diego located in the heart of a U.S./Mexican border town, this course would be a timely and important addition to the curriculum. This course will importantly not only give students the knowledge necessary to understand contemporary discourses around immigration, border histories, religious identities, and racism, but it will also teach students about understanding and their own social locations and interrogating constructions of power, privilege, and

dominance as well as the functions and importance of activism and movements of social justice. Interdisciplinary by design, this course will draw on methods and texts from disciplines like: History, Religious Studies, Theology, Latinx Studies, Chicanx Studies, Queer Studies, Feminist Studies, Postcolonial/Decolonial Studies, and Art. While this course will currently be taught by myself primarily, I can imagine teaching this course in collaboration with colleagues in other disciplines as well. At the very least, I plan to teach one section of this course per year.

Furthermore, in alignment with the lower division Foundations Theological and Religious Inquiry (FTRI) learning outcomes, this course will proceed with the assumption that there is no such thing as objective theology. Instead, students through course themes, readings, and activities, will interrogate the way that religion and culture meet, collide even, and create meaning. The course addresses themes in theological inquiry such as epistemology, ecclesiology, textual analysis, Mariology, Christology, and social justice, through the lens of Chicanx experience. Lastly, students will gain knowledge and a critical understanding of the history of Catholic Christianity and the ways in which it has been understood, absorbed, critiqued, and demonstrated through the Chicanx experience.

## **THRS 121: CHICANX RELIGIOUS IDENTITIES**

### **COURSE INFORMATION:**

Semester: XXX

Building and Room#: XXX

Class Meeting Times: XXX

### **PROFESSOR INFORMATION:**

Professor: Dr. Peter Anthony Mena

Office: Maher Hall 292

Phone Number: 619-260-2301

e-mail: [pmena@san Diego.edu](mailto:pmena@san Diego.edu)

Office Hours: XXX

### **COURSE DESCRIPTION**

An historical and contextual investigation of Chicanx identities in relation to religious and spiritual traditions, with special attention to Catholic Christianity. Students will engage in community based learning and reflect critically on constructions of power, privilege, and oppression.

#### **Elaboration**

In this course, we will engage with several overlapping categories of human identity. First, we will seek to understand and define the term Chicanx, situating our understanding within the historical particularities in which it emerged, as well as studying its economic, political, social, and religious implications for U.S. Latin-Americans who identify as such. Second, we will investigate the ways in which contemporary Chicanx people understand Chicanx and religious identity to be interrelated, specifically as a hybridization of Catholic Christianity along with the spiritual traditions of Africa, Asia, and the indigenous people of the Americas. We will also consider the ways in which Chicanx persons have looked to their spirituality and religious practices in order to construct narratives of identity, belonging, community, and resistance. We will pay close attention to how Chicanx persons have expressed this sense of identity through diverse mediums such as, art, film, writing, poetry, cultural theory, and political activism.

### **LEARNING OBJECTIVES**

By the end of this course, you should be able to describe the complex network of influences and negotiations that have gone into the making of Chicanx identities. You should be able to explain the primary role and significance of religion in this construction and be able to discern the historical contexts of its multiple layers of signification. You should also be able to summarize the methodological approaches by historians, artists, cultural theorists, and scholars of religion in mapping a history of Chicanx people in the United States and their impact on the diversity of religious thought.

THRS 121 counts in both the old core and the new core. In the old core, THRS 121 is a lower division THRS course (one of three required THRS courses). In the new core, THRS 121 counts as a lower division Foundations, Theological and Religious Inquiry (FTRI) course.

THRS 121 meets the following FTRI learning outcomes:

Students will demonstrate: (1) a critical understanding of Christian traditions, including Catholic Christianity at a basic college level, & (2) a critical understanding of theory and method in Christian theology.

THRS 121 also meets the following Diversity, Inclusion, & Social Justice (DISJ) learning outcomes:

**KNOWLEDGE: Critical self-reflection—Critically reflect on and describe how you and others have experienced privilege and oppression.**

**KNOWLEDGE: Explain diversity, inclusion, and social justice—Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation—literature, film, among others. Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism, or heterosexism to attain equitable outcomes.**

**SKILLS: Analyze the complexities of diversity, inclusion, and social justice – Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.**

### **COURSE REQUIREMENTS:**

**ATTENDANCE AND PARTICIPATION:** Attendance and participation are vital in order for optimal learning to take place in a seminar. I believe that the process of learning is one that involves a variety of minds and voices coalescing around particular readings, lectures, and presentations, in order to think critically and analytically about a certain topic. That is to say, academic work does not take place in isolation. We will meet regularly to think more deeply, and discuss intelligently about the topics related to our course. For this reason, it is imperative that each of you be present for every class. My definition of “present” does not merely mean that you are in the room and sitting in your seat. The following are what I consider “present” to mean.

Presence is:

- Being in your seats around the seminar table, on time, with all necessary materials (books, readings, notecards, writing/note-taking materials...etc.).
- Having read the required readings, in full, and thought deeply about them in order to engage them seriously.
- Speaking in class (not just once or twice, but continuously as in any conversation you might have) in response to the conversation and/or questions posed by your peers and myself.



For the reasons stated above, and using the criteria delineated above, Attendance/Participation, or “presence,” will be 15% of your final grade.

**NOTE CARDS AND QUIZZES:** In order to assist in facilitating your participation in the class I will ask that you utilize notecards in order to reflect upon assigned readings and organize your thoughts in preparation for class. Please purchase 4”x 6” index cards. Before each class you are to write (**on one side only**) any notes, thoughts, provocations, summaries, and questions inspired by the readings for that class. Be prepared to share what you have written down. You will use your notecard in order to help “jog” your memory of the readings and to make some initial contributions to the conversation. They are not to consist of the entirety of your contribution for the day’s class.

At the end of each class I will stop approximately 5 minutes before the end of the period and ask you to briefly and succinctly write down answers to the following questions:

1. What did you learn today that you had not previously known or thought seriously about?
2. What was helpful and/or worked well during or regarding our class time?
3. What did not work well or could have been better about our discussion and/or class time?

I will collect the notecards at the end of each class so please be certain you have yours with you at every class. No, I do not want you to turn in a sheet of paper in lieu of a notecard. Please be certain to purchase these cards as part of your school supplies for this class. If you are unable to purchase index cards for any reason, please let me know as soon as possible so I can make arrangements for you to have them.

Occasionally I will administer brief “Pop” quizzes in order to test your level of preparedness and engagement with the reading materials assigned for a particular class. You may use your notecards in order to help you on the quizzes. Quizzes will also help “jump start” our conversation for that day’s discussion. Please do all of the assigned readings and be prepared to think and answer questions regarding it.

Notecards and quizzes will consist of 20% of your final grade.

**ANALYTICAL ESSAYS:** Students will write 3 short (2-3 pages each) analytical essays. Specific directions and prompts for each assignment will be given during the semester. Essays will reflect a deep engagement with required course readings/topics.

**ALTAR PROJECT:** Students will work together in small groups in order to construct altars like those built during the celebration of Día de los Muertos (Day of the Dead). More information regarding this assignment will be given during the semester.

**CHICANO PARK VISIT AND WRITE-UP:** Finally, we will utilize the city of San Diego as our classroom. San Diego, California has a long and rich history of Chicano art. We will take advantage of our location in order to observe the way some Chicano artists have used the city as their canvas, (especially in the area of Barrio Logan and in Chicano Park) and the medium of mural painting as a way to articulate aspects of Chicano/Religious identity. We will focus on religious imagery in particular in order to discern the diversity in depictions of religious devotion. Chicano Park is a space that is devoted to the display of Chicano culture, art, and history. It is also a space that has a history of its own with cultural/political contestations and negotiations. Students will prepare for the tour by learning the history, debates, and discourses of Chicano Park and then after the tour student will turn in a reflection paper detailing how their interpretation and understandings of the tour. More information regarding the tour and reflection write-up will be given during the semester. **THE TOUR WILL TAKE PLACE ON XXXXX. EVERY STUDENT MUST PARTICIPATE IN THIS ONE-DAY TOUR AROUND CHICANO PARK BARRING MEDICAL OR SERIOUS PERSONAL REASONS (PLEASE SEE ME ABOUT THESE AS SOON AS YOU ARE AWARE OF THEM) THERE ARE NO EXCEPTIONS TO THIS.** If you miss the tour for any reason whatsoever, your final grade in this course will drop by one entire letter grade. Please do not fail to attend the mural tour.

The breakdown of grades is as follows:

Analytical essay #1	5%
Analytical essay #2	10%
Analytical essay #3	15%
Altar Project/Presentation	15%
Attendance/Participation	15%
Notecards	20%
Chicano Park Tour/Reflection Essay	20%

#### **REQUIRED TEXTBOOKS**

**Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (San Francisco: Aunt Lute, 1987).**

**Gastón Espinosa and Mario García, eds., *Mexican American Religions: Spirituality, Activism, and Culture* (Durham: Duke University Press, 2008).**

**Demetria Martínez, *Mother Tongue* (New York: A One World Book, 1994).**

**Laura E. Pérez, *Chicana Art: The Politics of Spiritual and Aesthetic Altarities* (Durham: Duke University Press, 2007)**

\*Other readings will be posted on Blackboard.

#### **COURSE POLICIES AND EXPECTATIONS**

**Office Hours:** I am happy to meet outside of class to talk about any aspect of the course. I have office hours every week (listed above) and also by appointment. Any changes to my regular

office hours will be posted on my office door. If you would like to set up a time to meet, please email me at [pmena@sandiego.edu](mailto:pmena@sandiego.edu)

**Email:**

You are welcome to contact me with questions or concerns via email at any time. Please allow at least 24 hours for my response; do not wait until the last minute to contact me if you require a time-sensitive answer. Please also note that I may reach out to you at some point during the semester by sending a message to your USD email address. It is your responsibility to check your email regularly and to respond to any notices/inquiries in a timely manner.

**Course Website:**

Please check the course website (Blackboard) regularly for updates and announcements. This is also where you will submit some assignments and download the course readings.

**Cell Phones, Tablets, and Computers:**

In order to foster an environment that is conducive to learning, the use of cell phones, computers, tablets, and other devices in class is strictly prohibited. If you feel you have a valid reason for why you need to use a device, you may speak privately with the professor to see if an arrangement can be worked out. These rules are intended to help you “unplug” from the outside world for a few hours so that you can be fully present in our discussions.

**Academic Integrity and Plagiarism:**

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/>

**Athletics Policies:**

USD's athletics program is a source of pride for our whole campus community, including your instructor. At the same time, student athletes are bound to the same standard of academic excellence expected of all undergraduate students. In keeping with USD's "Missed Class Policy for Student Athletes," student-athletes in this course cannot miss class to attend practice sessions (NCAA Rule 17.1.6.6.1), nor are they authorized to be absent from any class prior to 2 hours before the scheduled start of a home game. When you do need to miss class due to an authorized absence, you are responsible for any course material covered during the missed session.

**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/](https://www.sandiego.edu/cas/english/writing_center/)

**Disability and Learning Difference Resource Center:**

The Disability and Learning Difference Resource Center (DLDRC) helps students with various types of disabilities obtain academic accommodations and support. If you would like to be considered for academic accommodations, please follow the instructions listed on the DLDRC website at <https://www.sandiego.edu/disability/> If you have a registered disability, please notify your instructor as soon as possible so we can ensure that all accommodations are met.

**Title IX Statement:**

The University of San Diego is committed to upholding standards that promote respect and human dignity in an environment that fosters academic excellence and professionalism. Sexual misconduct and relationship violence in any form are antithetical to the university's mission and core values, violate university policies, and may also violate federal and state law. Faculty members are considered "Responsible Employees" and are required to report incidents of sexual misconduct and relationship violence. If you or someone you know has been impacted by sexual assault, dating and domestic violence, stalking or sexual exploitation, please visit [www.sandiego.edu/care](http://www.sandiego.edu/care) to access information about university support and resources. As your instructor, I care deeply about your well-being but please know that there are other people on campus to whom you can go for confidential assistance should the need arise.

**CLASSROOM ETIQUETTE:**

- Be on time. (Please refer to statement above regarding "presence").
- Absolutely no texting in class.
- All cell phones must be turned OFF—not simply set to vibrate mode. Someone will inevitably forget to turn off their phones and phones will occasionally ring. If this happens, please just silence the ringer and turn your phone off as soon as you can.
- I do not allow laptops, iPads, or other tablet Wi-Fi-enabled devices in class (Exception: If you need for a laptop due to a learning disability, please provide me with documentation from the Coordinator of Disability Services.) Our class time is brief and therefore any distractions (or temptation for distractions) must be avoided.

- Sometimes our course materials will prompt a discussion that is lively and cause for some debate. This is a good thing. It should be a goal for each of us to be pushed beyond the comfort levels of our everyday thinking and consider other people's thoughts and views on particular topics. This is part of a learning process. There will be times when we disagree with each others' positions. Intellectual differences, however, should never devolve into disrespectful attitudes or personal attacks. I expect you to respect the ideas offered by your classmates, by the professor, and in the readings, as much as I expect you to be appropriately critical. Additionally, I ask that you monitor your input, making sure that you are not dominating the conversation. Finally, keep in mind that your contributions should be directly relevant to and informed by the course material; the classroom is not the place for personal anecdotes, references to material that is not accessible to us all, or uninformed opinions.
- Do not fall asleep in class. In this state, your presence does nothing for us (you're only a distraction) and nothing for you (what can you be getting out of the class if you're asleep?). Moreover, in such a small class, it's pretty foolish to think that we won't notice and that somehow it "counts" for you just to show up to class! If you are that sleepy, you may as well stay in bed where it's far more comfortable.
- In general, show appropriate respect for your classmates and professor at all times.

#### **INCLUSIVE LANGUAGE POLICY:**

For the purposes of our class, please know the following:

Advocates for women's rights were the first to urge writers (and speakers!) not to use terms such as "man" to refer to a collective group of men and women, since it privileges men as the most important gender of the group. Yet inclusive language is not only about political correctness, but accurate writing. It is standard English, it is the language of the academic community, and it is required in all writing for this class. To refer to inclusive groups, we should use terms that are gender neutral, such as "people," "human beings," "humans," "humanity," etc.

**Incorrect:** Justice is one of the key values of mankind.

**Correct:** Justice is one of the key values of humankind (or humanity).

We should also not presume the gender of a subject when their gender is not stated. Mistakes of this kind are particularly prominent when referring to professions that have traditionally been associated with one particular gender.

**Incorrect:** If a professor wants to add a student to their class, he can contact the registrar.

**Correct:** If a professor wants to add a student to their class, s/he can contact the registrar.

**Correct:** If a professor wants to add a student to their class, they can contact the registrar. (Use the 3<sup>rd</sup> person plural as a gender inclusive singular.)

**READING/TOPIC SCHEDULE:**

\*(M)= Monday (W)=Wednesday

**Week 1**

**(W) Introductions. Syllabus**

**Week 2**

**Historicizing Terms, Setting the Stage**

**(M)** Louis Gerard Mendoza, "Introduction," in *Historia: The Literary Making of Chicana and Chicano History*, 2001. (moodle)

**(W)** Louis Gerard Mendoza, "Shifting Identities," (Ch. 3) in *Historia: The Literary Making of Chicana and Chicano History*, 2001. (moodle)

**Week 3**

**(M)** Juan Gómez-Quiñones, "Toward a Perspective on Chicano History," *Aztlán: A Journal of Chicano Studies*, 1971. (moodle)

**(W)** George Sanchez, "The Sacred and the Profane," (Ch. 7) *Becoming Mexican American*, 151-170. (moodle)

**Week 4**

**Theoretical and Methodological Tools for Interpreting the Religious Lives of Chicanxs**

**(M)** Nelson Maldonado-Torres, "On the Coloniality of Being: Contributions to the Development of a Concept," in *Cultural Studies* 21 (2007): 240-270. (moodle)

**(W)** Gastón Espinosa, "History and Theory in the Study of Mexican-American Religions," in *Mexican American Religions: Spirituality, Activism, and Culture*, 17-56.

**Week 5**

**Colonial Fathers and Indigenous Mothers: Hybridized Spirituality in the Americas**

**(M) NO CLASS—President's Day**

**(W)** Gloria Anzaldúa, *Borderlands/La Frontera*, "Entering Into the Serpent."

**Week 6**

**Alternate Mothers: Coatlicue and the Virgen de Guadalupe**

**(M)** Dávid Carrasco and Roberto Sagarena, “The Religious Vision of Gloria Anzaldúa: Borderlands/La Frontera as Shamanic Space, in *Mexican American Religions: Spirituality, Activism, and Culture*, 223-241.

**(W)** Virgilio Elizondo, *Mother of a New Creation*, all of Part I and chapter 1 of Part II **and** Gloria Anzaldúa, *Borderlands/La Frontera*, “La herencia de Coatlicue: The Coatlicue State.”

### Week 7

#### **Chicanx Religious Art**

**(M)** Laura Perez, *Chicana Art*, “Spirit, Glyphs.”

**(W)** Gloria Anzaldúa, *Borderlands/La Frontera*, “Tlilli, Tlapalli/The Path of the Read and Black Ink.”

### Week 8

#### **NO CLASS!—Spring Break**

### Week 9

#### **Chicanx Religious Practice and Religious Art**

**(M)** Ellen McCracken, “Voice and Vision in Chicana Religious Practice: The Literary Re-elaborations of Helen Mary Helen Ponce, Denise Chávez and Sandra Cisneros” in *Mexican American Religions: Spirituality, Activism, and Culture*, 242-262.

**(W)** Luis Leon, “Borderlands, Bodies, and Souls: Mexican Religious Healing Practices in East L.A.,” in *Mexican American Religions: Spirituality, Activism, and Culture* 296-322.

### Week 10

#### **Fictional Representations of Chicanx Spirituality**

**(M)** *Mother Tongue*, pp. 3-95

**(W)** *Mother Tongue*, pp. 96-end

### Week 11

#### **Chicanx Space and Place: Life on the Borderlands**

**(M)** Gloria Anzaldúa, *Borderlands/La Frontera*, “The Homeland Aztlán: El Otro México” and Rudy Busto, “Sacred Order, Sacred Space,” in *Mexican American Religions: Spirituality, Activism, and Culture*, 85-105.

**(W)** Jacqueline Hidalgo, “Scripture and/as (No) Place: Contesting California with *El Plan Espiritual de Aztlán*” and *El Plan Espiritual de Aztlán*

### **Week 12**

#### **Chicanx Space and Place: Life on the Borderlands (continued)**

**(M)** Laura Perez, *Chicana Art “Tierra, Land”* (only pp 146-176).

**(W)** Laura Perez, *Chicana Art “Tierra, Land”* (the remainder, pp 177-204).

### **Week 13**

#### **Moving Forward, Chicanx People’s Use of Religion as Resistance**

**(M)** Laura Perez, *Chicana Art*, “Face, Heart.”

**(W)** Laura Perez, *Chicana Art*, “Self, Other” and Gloria Anzaldúa, *Borderlands/La Frontera*, “*La conciencia de la mestiza: Towards a New Consciousness.*”

### **Week 14**

#### **Moving Forward, Chicanx People’s Use of Religion as Resistance**

**(M)** Mario García, “Religion and the Chicano Movement: *Católicos Por La Raza*,” in *Mexican American Religions: Spirituality, Activism, and Culture*, eds., Gastón Espinosa and Mario García (Durham: Duke University Press, 2007): 125-151.

**(W)** Gloria Anzaldúa, *Borderlands/La Frontera*, “*Movimientos de rebeldía y las culturas que traicionan.*”

### **Week 15**

**(M)** Mario García, “Catholic Social Doctrine and Mexican American Political Thought,” in *El Cuerpo de Cristo: The Hispanic Presence in the U.S. Catholic Church*, eds. Peter Casarella and Raúl Gomez, 292-311

**(W)** **Course Conclusions and Presentations of Final Research Presentations.**



## **THRS 121 CHICANX RELIGIOUS IDENTITIES**

### **COURSE INFORMATION:**

Semester: XXXX

Building and Room: XXXX

Class Meeting Times: XXXX

### **PROFESSOR INFORMATION:**

Professor: Dr. Peter Anthony Mena

Office: Maher Hall 289

Phone Number: 619-260-2301

e-mail: [pmena@san Diego.edu](mailto:pmena@san Diego.edu)

Office Hours: XXXX (or by appointment)

### **COURSE DESCRIPTION**

An historical and contextual investigation of Chicanx identities in relation to religious and spiritual traditions, with special attention to Catholic Christianity. Students will engage in community based learning and reflect critically on constructions of power, privilege, and oppression.

#### **Elaboration**

In this course, we will engage with several overlapping categories of human identity. First, we will seek to understand and define the term Chicanx, situating our understanding within the historical particularities in which it emerged, as well as studying its economic, political, social, and religious implications for U.S. Latin-Americans who identify as such. Second, we will investigate the ways in which contemporary Chicanx people understand Chicanx and religious identity to be interrelated, specifically as a hybridization of Catholic Christianity along with the spiritual traditions of Africa, Asia, and the indigenous peoples of the Americas. We will also consider the ways in which Chicanx persons have looked to their spirituality and religious practices in order to construct narratives of identity, belonging, community, and resistance. We will pay close attention to how Chicanx persons have expressed this sense of identity through diverse mediums such as, art, film, fiction, poetry, cultural theory, and political activism.

### **LEARNING OBJECTIVES**

By the end of this course, you should be able to describe the complex network of influences and negotiations that have gone into the making of Chicanx identities. You should be able to explain the primary role and significance of religion in this construction and be able to discern the historical contexts of its multiple layers of signification. You should also be able to summarize the methodological approaches by historians, artists, cultural theorists, and scholars of religion in mapping a history of Chicanx people in the United States and their impact on the diversity of religious thought.

THRS 121 counts in both the old core and the new core. In the old core, THRS 121 is a lower division THRS course (one of three required THRS courses). In the new core, THRS 121 counts as a lower division Foundations, Theological and Religious Inquiry (FTRI) course.

THRS 121 meets the following FTRI learning outcomes:

Students will demonstrate: (1) a critical understanding of Christian traditions, including Catholic Christianity at a basic college level, & (2) a critical understanding of theory and method in Christian theology.

*THRS 121 also meets the following Diversity, Inclusion, & Social Justice (DISJ) learning outcomes:*

**KNOWLEDGE: Critical self-reflection**—Critically reflect on and describe how you and others have experienced privilege and oppression.

**KNOWLEDGE: Explain diversity, inclusion, and social justice**—Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation—literature, film, among others. Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism, or heterosexism to attain equitable outcomes.

**SKILLS: Analyze the complexities of diversity, inclusion, and social justice** – Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

#### **FIRST YEAR INTEGRATION**

USD's Core Curriculum has four curricular areas: Competencies, Foundations, Explorations, and Integration. This course will further your introduction to the concept of Integration. Integration refers to the ability to make connections between disciplines in order to enhance one's own perspective of complex problems and solutions. The learning outcomes are:

- Recognize broad connections between multiple disciplines, perspectives, and/or approaches to learning.
- Articulate how the integration of different disciplines, perspectives, and approaches to learning can enhance one's understanding of practical issues and problems.

In the Fall semester, your LLC course will show you how to practice making connections between that course and the LLC theme. You will also attend an open classroom to see how another discipline makes connections with that same LLC theme.

In the Spring semester, you will have the opportunity to demonstrate your ability to meet the above two learning outcomes and to personally reflect on your own understanding of integrative thinking. This course will continue to give you examples of how Theology and

Religious Studies, as distinct yet overlapping disciplines, connect to our LLC theme of Advocate. By the end of the semester, you will be able to demonstrate the learning outcomes above through your participation in a group assignment and presentation at the annual Integration Showcase and by completing an individual reflection on integration.

### **COURSE REQUIREMENTS:**

**ATTENDANCE AND PARTICIPATION:** Attendance and participation are vital in order for optimal learning to take place in a seminar. I believe that the process of learning is one that involves a variety of minds and voices coalescing around particular readings, lectures, and presentations, in order to think critically and analytically about a certain topic. That is to say, academic work does not take place in isolation. We will meet regularly to think more deeply, and discuss intelligently about the topics related to our course. For this reason, it is imperative that each of you be present for every class. My definition of “present” does not merely mean that you are in the room and sitting in your seat. The following are what I consider “present” to mean.

Presence is:

- Being in your seats, on time, with all necessary materials (books, readings, writing/note-taking materials...etc.).
- Having read the required readings, in full, and thought deeply about them in order to engage them seriously.
- Speaking in class (not just once or twice, but continuously as in any conversation you might have) in response to the conversation and/or questions posed by your peers and myself.

**QUIZZES:** Occasionally I will administer brief “pop” quizzes in order to test your level of preparedness and engagement with the reading materials assigned for a particular class. Quizzes will also help “jump start” our conversation for that day’s discussion. Please do all of the assigned readings and be prepared to think and answer questions regarding it.

**ANALYTICAL ESSAYS:** Students will write 2 analytical essays. Specific directions and prompts for each assignment will be given during the semester. Essays will reflect a deep engagement with required course readings/topics.

**ALTAR PROJECT:** Students will work together in small groups in order to construct altars like those built during the celebration of Día de los Muertos (Day of the Dead). More information regarding this assignment will be given during the semester.

**INTEGRATIVE SHOWCASE:** What does advocacy look like? How have Chicanx people used religion as a way to advocate for the needs of Chicanx/Latinx communities? Students will work together in small groups in order to create a presentation that demonstrates your abilities to connect your Fall semester LLC courses to our LLC course, and both to the LLC theme of Advocate.

**INTEGRATIVE LEARNING REFLECTION ESSAY:** Students will write a reflection on their connections across disciplines and how the theme of Advocate is demonstrated across disciplines. These essays

should also reflect on the benefit of thinking across disciplines and in an integrative manner and how this enhances the goals of the LLC theme, Advocate. Questions to consider:

- How do multiple disciplines converge?
- How do each of the disciplines you have been introduced to converge and diverge around the theme of Advocate?
- How does this integration of disciplines enhance your understanding of the goals of the theme Advocate?
- What are some examples of complex issues that you can think of which are aided by the integration of disciplines?

**CHICANO PARK VISIT AND WRITE-UP:** Finally, we will utilize the city of San Diego as our classroom. San Diego, California has a long and rich history of Chicana art. You will take advantage of our location in order to observe the way some Chicana artists have used the city as their canvas, (especially in the area of Barrio Logan and in Chicano Park) and the medium of mural painting as a way to articulate aspects of Chicana/Religious identity. You will focus on religious imagery in particular in order to discern the diversity in depictions of religious devotion. Chicano Park is a space that is devoted to the display of Chicana culture, art, and history. It is also a space that has a history of its own with cultural/political contestations and negotiations. Students will prepare for the tour by learning the history, debates, and discourses of Chicano Park and then after the tour students will turn in a reflection paper detailing their interpretations and understandings of the murals. More information regarding the tour and reflection write-up will be given during the semester.

The breakdown of grades is as follows:

Quizzes	100 points=10%
Analytical essay #1	100 points=10%
Analytical essay #2	200 points=20%
Altar Project/Presentation	150 points=15%
Attendance/Participation	150 points=15%
Integration Showcase Assignment	70 points=7%
Integrative Learning Reflection Essay	130 points=13%
Chicano Park Tour/Reflection Essays	100 points=10%
<b>Total</b>	<b>1000 points-100%</b>

#### Point Equivalents

950-1000 points =	A
900-949 points =	A-
870-899 points =	B+
850-869 points =	B
800-849 points =	B-
770-799 points =	C+
750-769 points =	C
700-749 points =	C-

670-699 points = D+  
650-669 points = D  
600-649 points = D-  
Below 600 points = F (no credit)

### **REQUIRED TEXTBOOKS**

**Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (San Francisco: Aunt Lute, 1987).**

**Demetria Martínez, *Mother Tongue* (New York: A One World Book, 1994).**

\*Other readings will be posted on Blackboard.

### **COURSE POLICIES AND EXPECTATIONS**

**Office Hours:** I am happy to meet outside of class to talk about any aspect of the course. I have office hours every week (listed above) and also by appointment. Any changes to my regular office hours will be posted on my office door. If you would like to set up a time to meet, please email me at pmena@sandiego.edu

#### **Email:**

You are welcome to contact me with questions or concerns via email at any time. Please allow at least 24 hours for my response; do not wait until the last minute to contact me if you require a time-sensitive answer. Please also note that I may reach out to you at some point during the semester by sending a message to your USD email address. It is your responsibility to check your email regularly and to respond to any notices/inquiries in a timely manner.

#### **Course Website:**

Please check the course website (Blackboard) regularly for updates and announcements. This is also where you will submit some assignments and download the course readings.

#### **Cell Phones, Tablets, and Computers:**

In order to foster an environment that is conducive to learning, the use of cell phones, computers, tablets, and other devices in class is strictly prohibited for reasons other than to access reading materials and in-class assignments. If you feel you have a valid reason for why you need to use a device, you may speak privately with the professor to see if an arrangement can be worked out. These rules are intended to help you “unplug” from the outside world for a few hours so that you can be fully present in our discussions.

#### **Academic Integrity and Plagiarism:**

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/>

**Athletics Policies:**

USD's athletics program is a source of pride for our whole campus community, including your instructor. At the same time, student athletes are bound to the same standard of academic excellence expected of all undergraduate students. In keeping with USD's "Missed Class Policy for Student Athletes," student-athletes in this course cannot miss class to attend practice sessions (NCAA Rule 17.1.6.6.1), nor are they authorized to be absent from any class prior to 2 hours before the scheduled start of a home game. When you do need to miss class due to an authorized absence, you are responsible for any course material covered during the missed session.

**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/](https://www.sandiego.edu/cas/english/writing_center/)

**Disability and Learning Difference Resource Center:**

The Disability and Learning Difference Resource Center (DLDRC) helps students with various types of disabilities obtain academic accommodations and support. If you would like to be considered for academic accommodations, please follow the instructions listed on the DLDRC website at <https://www.sandiego.edu/disability/> If you have a registered disability, please notify your instructor as soon as possible so we can ensure that all accommodations are met.

**Title IX Statement:**

The University of San Diego is committed to upholding standards that promote respect and human dignity in an environment that fosters academic excellence and professionalism. Sexual misconduct and relationship violence in any form are antithetical to the university's mission and core values, violate university policies, and may also violate federal and state law. Faculty members are considered "Responsible Employees" and are required to report incidents of sexual misconduct and relationship violence. If you or someone you know has been impacted by sexual assault, dating and domestic violence, stalking or sexual exploitation, please visit [www.sandiego.edu/care](http://www.sandiego.edu/care) to access information about university support and resources. As your instructor, I care deeply about your well-being but please know that there are other people on campus to whom you can go for confidential assistance should the need arise.

### **CLASSROOM ETIQUETTE:**

- Be on time. (Please refer to statement above regarding “presence”).
- Absolutely no texting in class.
- All cell phones must be turned OFF—not simply set to vibrate mode. Someone will inevitably forget to turn off their phones and phones will occasionally ring. If this happens, please just silence the ringer and turn your phone off as soon as you can.
- Sometimes our course materials will prompt a discussion that is lively and cause for some debate. This is a good thing. It should be a goal for each of us to be pushed beyond the comfort levels of our everyday thinking and consider other people’s thoughts and views on particular topics. This is part of a learning process. There will be times when we disagree with each other’s positions. Intellectual differences, however, should never devolve into disrespectful attitudes or personal attacks. I expect you to respect the ideas offered by your classmates, by the professor, and in the readings, as much as I expect you to be appropriately critical. Additionally, I ask that you monitor your input, making sure that you are not dominating the conversation. Finally, keep in mind that your contributions should be directly relevant to and informed by the course material; the classroom is not the place for personal anecdotes, references to material that is not accessible to us all, or uninformed opinions.
- Do not fall asleep in class. In this state, your presence does nothing for us (you’re only a distraction) and nothing for you (what can you be getting out of the class if you’re asleep?). Moreover, in such a small class, it’s pretty foolish to think that we won’t notice and that somehow it “counts” for you just to show up to class! If you are that sleepy, you may as well stay in bed where it’s far more comfortable.
- In general, show appropriate respect for your classmates and professor at all times.

### **INCLUSIVE LANGUAGE POLICY:**

For the purposes of our class, please know the following:

Advocates for women’s rights were the first to urge writers (and speakers!) not to use terms such as “man” to refer to a collective group of men and women, since it privileges men as the most important gender of the group. Yet inclusive language is not only about political correctness, but accurate writing. It is standard English, it is the language of the academic community, and it is required in all writing for this class. To refer to inclusive groups, we should use terms that are gender neutral, such as “people,” “human beings,” “humans,” “humanity,” etc.

**Incorrect:** Justice is one of the key values of mankind.

**Correct:** Justice is one of the key values of humankind (or humanity).

We should also not presume the gender of a subject when their gender is not stated. Mistakes of this kind are particularly prominent when referring to professions that have traditionally been associated with one particular gender.

**Incorrect:** If a professor wants to add a student to their class, he can contact the registrar.

**Correct:** If a professor wants to add a student to their class, s/he can contact the registrar.

**Correct:** If a professor wants to add a student to their class, they can contact the registrar. (Use the 3<sup>rd</sup> person plural as a gender inclusive singular.)

#### **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.*

#### **READING/TOPIC SCHEDULE:**

##### **Week 1**

Thu., Sep. 6:

**Introductions/Syllabus**

##### **Week 2**

***Historicizing Terms, Setting the Stage***

Tue., Sep. 11:

Juan Gómez-Quiñones, "Toward a Perspective on Chicano History," *Aztlán: A Journal of Chicano Studies*, 1971. (Bb)

Thu., Sep. 13:

Ernesto Chávez, "Chicano/a History: Its Origins, Purpose, and Future," *Pacific Historical Review*, 2013. (Bb)

##### **Week 3**

***Historicizing Terms, Setting the Stage (continued)***

Tue., Sep. 18:

Louis Gerard Mendoza, "Shifting Identities," (Ch. 3) in *Historia: The Literary Making of Chicana and Chicano History*, 2001. (Bb)

Thu., Sep. 20:

Louis Gerard Mendoza, "Prologue" and "Introduction," in *Historia: The Literary Making of Chicana and Chicano History*, 2001. (Bb)

##### **Week 4**

**Theoretical and Methodological Tools for Interpreting the Religious Lives of Chicanxs**

Tue., Sep. 25:

Nelson Maldonado-Torres, "On the Coloniality of Being: Contributions to the Development of a Concept," in *Cultural Studies* 21 (2007): 240-270. (Bb)



Thu., Sep. 27: Maldonado-Torres continued

### Week 5

Tue., Oct. 2: George Sanchez, "The Sacred and the Profane," (Ch. 7) *Becoming Mexican American*, 151-170. (Bb) **AND** Gloria Anzaldúa, *Borderlands/La Frontera*, "Entering into the Serpent."

Thu., Oct. 4: Gastón Espinosa, "History and Theory in the Study of Mexican-American Religions," in *Mexican American Religions: Spirituality, Activism, and Culture*, 17-56. (Bb)

### Week 6

#### **Alternate Mothers: Coatlicue and the Virgen de Guadalupe**

Tue., Oct. 9: Virgilio Elizondo, *Mother of a New Creation*, all of Part I and chapter 1 of Part II **and** Gloria Anzaldúa, *Borderlands/La Frontera*, "La herencia de Coatlicue: The Coatlicue State."

Th., Oct. 11: Dávid Carrasco and Roberto Sagarena, "The Religious Vision of Gloria Anzaldúa: Borderlands/La Frontera as Shamanic Space, in *Mexican American Religions: Spirituality, Activism, and Culture*, 223-241.

### Week 7

#### **Chicanx Religious Art**

Tue., Oct. 16: Catch up on reading and writing → NO CLASS!

Th., Oct. 18: Gloria Anzaldúa, *Borderlands/La Frontera*, "Tlilli, Tlapalli/The Path of the Red and Black Ink." (**Analytical Essay #1 Due**)

### Week 8

Tue., Oct. 23: **NO READING**

Thu., Oct. 25: Laura Perez, *Chicana Art*, "Altar, Alter, pp. 91-145."

### Week 9

## Chicanx Religious Practice and Religious Art

- Tue., Oct. 30: Ellen McCracken, "Voice and Vision in Chicana Religious Practice: The Literary Re-elaborations of Helen Mary Helen Ponce, Denise Chávez and Sandra Cisneros" in *Mexican American Religions: Spirituality, Activism, and Culture*, 242-262. (Bb)
- Thu., Nov. 1: Luis Leon, "Borderlands, Bodies, and Souls: Mexican Religious Healing Practices in East L.A.," in *Mexican American Religions: Spirituality, Activism, and Culture* 296-322 (Bb). **ALTAR PROJECT PRESENTATIONS**

### Week 10

#### Chicanx Space and Place: Life on the Borderlands

- Tue., Nov. 6: Gloria Anzaldúa, *Borderlands/La Frontera*, "The Homeland Aztlán: El Otro México" and Rudy Busto, "Sacred Order, Sacred Space," in *Mexican American Religions: Spirituality, Activism, and Culture*, 85-105.
- Thu., Nov. 8: Jacqueline Hidalgo, "Scripture and/as (No) Place: Contesting California with *El Plan Espiritual de Aztlán*" and *El Plan Espiritual de Aztlán* (Bb)

### Week 11

#### Chicanx Space and Place: Life on the Borderlands (continued)

- Tue., Nov. 13: Laura Perez, *Chicana Art "Tierra, Land"* (pp 146-204).
- Thu., Nov. 15: Gloria Anzaldúa, *Borderlands/La Frontera*, "*La conciencia de la mestiza: Towards a New Consciousness.*"

### Week 12

- Tue., Nov. 27: *Mother Tongue*, Beginning-p. 136
- Thu., Nov. 29: *Mother Tongue*, p. 137-end

### Week 13

#### Moving Forward, Chicanx People's Use of Religion as Resistance

- Tue., Dec. 4: N/A

Thu., Dec. 6

Gloria Anzaldúa, *Borderlands/La Frontera*, “Movimientos de rebeldía y las culturas que traicionan.” (**Analytical Essay #2 Due**)

**Week 14**

Tue., Dec. 11

Mario García, “Religion and the Chicano Movement: *Católicos Por La Raza*,” in *Mexican American Religions: Spirituality, Activism, and Culture*, eds., Gastón Espinosa and Mario García (Durham: Duke University Press, 2007): 125-151.

Thu., Dec. 13

**Course Conclusions**

Date Submitted: 01/23/19 8:22 pm

# Viewing: **THRS 203 : Special Topics in Religious Studies**

Last approved: 06/03/17 3:39 am

Last edit: 01/23/19 8:22 pm

Changes proposed by: erb

Catalog Pages referencing this course

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

Programs referencing this

[BA-HUMN: Interdisciplinary Humanities Major](#)  
[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 Number 203

Department Theology & Religious Studies (THRS)

College College of Arts & Sciences

Title of Course Topics: Religious Studies

Catalog Title  
Special Topics in Religious Studies

Credit Hours 3

Weekly Contact Hours

Lecture: 3 Lab: 0 Other: 0

Catalog Course Description

An examination of selected issues or themes in religion to be chosen by the instructor. Topics will have a comparative focus, with special attention to Catholic Christianity as well as theory and method in religious studies. Topics will vary semester by semester. A list of current special topic offerings is available on the department website.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)

Auditing Permitted

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of delivery

Journal  
Lecture

## In Workflow

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

## Approval Path

1. 01/23/19 8:25 pm  
Emily Reimer-Barry (erb):  
Approved for THRS Chair
2. 01/23/19 8:51 pm  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

## History

1. Jun 3, 2017 by Inelson

Exam

Paper

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?

Yes

Is this course repeatable for credit?

Yes

Total completions allowed: 85 **and/or** Total credits allowed:

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

**First Year Integration (LC Only)**

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 &amp; 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 has already been approved as THRS 203 for FTRI and has been successfully taught. Now we are adding CINL so that it can be taught as LLC course.

Supporting documents ~~203-Religion and Ecology Syllabus—Nelson (New Description—Migration).docx~~  
**THRS 203 CIM syllabus.docx**

## Impact

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

This is a positive contribution to the LLC program from THRS.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer  
Comments

Key: 2427

**University of San Diego**  
**THRS 203 Special Topics in Religious Studies**  
**First Year integration (CINL) Proposal**

### **Introduction**

The Department of Theology and Religious Studies proposes teaching LLC sections of THRS 203 with the CINL core attribute. This proposal outlines how we plan to teach to the CINL learning outcomes, allow students to practice meeting those learning outcomes (through various class activities), and then allow students to demonstrate their ability to meet those learning outcomes via a Showcase group assignment and a personal reflection.

This proposal contains:

- Sample syllabus explaining the role of First Year integration in the Core and the LLC experience and listing the learning outcomes.
- Examples of class activities allowing students to practice meeting the learning outcomes.
- Example Showcase assignment prompt.
- Example individual student reflection paper.

A rubric is not provided because we understand the Core Assessment Team, Faculty Integration Coordinators, and Integration Fellows are developing a rubric based on the ATF report and the AAC&U Value rubric for Integration, however, these assignments align with the learning outcomes and can be modified to fit the rubric once it is available.

Note: information and assignments related to CINL are highlighted in **yellow**.

### **THRS 203 Catalogue description**

An examination of selected issues or themes in religion to be chosen by the instructor. Topics will have a comparative focus, with special attention to Catholic Christianity as well as theory and method in religious studies. Topics will vary semester by semester. A list of current special topic offerings is available on the department website.

### **Expanded description**

In this lower division course in the academic study of religion, you will deep-dive into historical, theological, political, and cultural development of Christianity and Confucianism in an unusual way: interactive role-playing games.

In the first half of the semester, we will explore a key question for early Christians (and those today as well): who is Jesus? In 325 CE, this theological question became political when the Roman emperor Constantine called a worldwide council of Christian leaders. In the second half of the term, we will debate another theological question with political implications: who will accede to the imperial throne of China in 1587? This question turns on understandings of Confucianism. Both these historical events actually happened, although our re-enactments may not precisely conform to historical “reality.” Both the Council of Nicaea and Imperial Succession Crisis illustrate the influence religion has had on social justice public life in two very different time periods and societies.

It may seem odd that an introductory course focuses so intensively on two world religions. However, I believe the depth of understanding gained, not only of these specific religions, but also of how religion shapes and is shaped by its surrounding society, aligns especially well with our LLC theme Advocate and the theme of social justice. Moreover, the development of skills in writing, speaking, teamwork, and critical analysis are fundamental aspects of the Core Curriculum, and what employers say they want in college graduates. If you are considering a career in business, law, medicine, teaching, or any job where you have to work with other people and think on your feet, this is a course for you.

### **Learning Outcomes**

#### **A. CORE: Foundations in Theological and Religious Inquiry (FTRI)**

1. Students will demonstrate a critical understanding of Christian traditions, including Catholic Christianity at a basic college level, OR an understanding of the diversity of religious traditions with special attention to Catholic Christianity at an introductory level.
2. Students will demonstrate a critical understanding of theory and method in biblical studies, Christian theology, or religious studies.

#### **B. THRS Program Learning Outcomes (PLOs)**

1. Students will demonstrate a mastery of the categories, technical vocabulary (e.g., terms, definition, concepts, distinctions), well known exempla, historical data, etc. essential to the relevant subject matter by using these accurately and with both depth and nuance.

2. Students will articulate fundamental issues that frame the academic study of religion by constructing well-formed arguments to describe, analyze or explain religious phenomena including texts.
3. Students will communicate effectively in writing that is clear, coherent, well-developed, and expressive of complex thought.

### C. First Year Integration (CINL)

1. Recognize broad connections between multiple disciplines, perspectives, and/or approaches to learning.
2. Articulate how the integrations of different disciplines, perspectives, and approaches to learning can enhance one's understanding of practical issues and problems.

### More on First Year Integration

This course will further your introduction to the concept of Integration. Integration refers to the ability to make connections between disciplines in order to enhance one's own perspective of complex problems and solutions. In the Fall semester your LLC course allowed you to practice making connections between that course and the LLC theme. You also attended an open classroom to see how another discipline makes connections with that same LC theme.

This semester you will have the opportunity to demonstrate your ability to meet the above two learning outcomes and to reflect personally on your own understanding of integrative thinking. This course will continue to give you examples of how theology and religious studies connect to our LLC theme of Advocate (in the context of social justice). By the end of the semester you will be ready to Showcase your abilities at the annual Integration Showcase by presenting a group assignment and completing an individual reflection.

### Requirements (500 points total, with points allocated as indicated below)

#### 1. *Constantine and the Council of Nicaea, 325 CE (150 points; point distribution below)*

You will play the role of an attendee at the Council of Nicaea, who was either an historical person or composite character. You will make speeches, respond to the speeches of others, and write papers in character. Exact oral and written requirements and due dates vary according to your character. You will have some freedom in how and when you fulfill course requirements; however, this flexibility should NOT be mistaken for laxity. If you fall behind in reading, writing, and class presentations, you will be hopelessly lost in several ways, and your grade will be adversely affected.

- **Written assignments (approx. 8 – 10 pages double-spaced) (100 points)**
- **Formal speeches (30 points)**
- **Other Game participation (20 points)**, such as asking questions, participating in debates, extemporaneous responses, and getting into character through costumes, props, etc.

#### 2. *The Succession Crisis of 1587 (150 points; point distribution below)*

You will play the role of emperor or Grand Secretary in the Imperial Court of China, who was either an historical person or composite character. You will make speeches, respond to the speeches of others, and write papers in character. Exact oral and written requirements and due dates vary according to your character. You will have some freedom in how and when you fulfill course requirements; however, this flexibility should NOT be mistaken for laxity. If you fall behind in reading, writing, and class presentations, you will be hopelessly lost in several ways, and your grade will be adversely affected.

- **Written assignments (approx. 8 – 10 pages double-spaced) (100 points)**
- **Formal speeches (30 points)**
- **Other Game participation (20 points)**, such as asking questions, participating in debates, extemporaneous responses, and getting into character through costumes, props, etc.

#### 3. *Integration (100 points; point distribution below)*

- **Showcase (70 points)**

This group assignment will allow you to demonstrate your ability to connect the discipline you studied in your Fall LLC class with theology and religious studies, and how both disciplines connect to issues of social justice in our Advocate LLC.

- **Integrative Learning Reflection (30 points)**

This reflection assignment allows you to reflect on how thinking from multiple disciplines can enhance your perspective on a complex issue or problem. This will be an individual assignment/paper.

*\*The Showcase assignment is designed to have students recognize and articulate connections between disciplines. The individual reflection assignment is designed to have students articulate how the ability to see connections between disciplines has enhanced their own understanding of integrative learning.*



#### 4. Final examination (100 points)

Examinations have two purposes:

- To test specific information from readings, lectures, class presentations and discussions (content mastery)
- To evaluate your ability to synthesize ideas from class materials into a coherent argument (critical thinking)

In essence, exams make you the scholarly expert and ask you to analyze the data critically and construct the interpretation you find most convincing. We will practice critical thinking and analytical skills in class. The final exam consists of essays, is cumulative, and open book and open note. You will have choice in which questions you answer.

#### Method

As noted above, this course has a unique pedagogy. Called “Reacting to the Past,” it began at Barnard College twenty years ago and has spread to 500 colleges and universities across the country. There are 25 – 30 games completed or in development. At USD, Dr. McClain in History regularly uses this mode of teaching. My role is the Game Mistress. In class, I provide background for each game, introduce the terms of play, keep the game moving if it gets stuck, and answer questions about procedure and content. Outside of class, I am available to help you with research, writing, speeches, strategy, and/or anything else. After I provide a brief historical and religious background for each game, you will run class sessions according to your role. Depending on your role, you determine where you sit, how the classroom is configured, and who speaks when. I am not a mole and do not favor any faction; I don’t know the results of Game decisions any more than you do!

#### Required Texts

The following texts are required and available at the University bookstore.

- **The Bible.** Any translation. Can be accessed electronically.
- Carnes, Mark and Gardner, Daniel K. **Confucianism and the Succession Crisis of the Wanli Emperor.** Third edition. Reacting to the Past Series. New York: Pearson, 2005.
- Confucius. **The Analects.** Translated with an Introduction and Notes by Raymond Dawson. Oxford World’s Classics. Oxford: Oxford University, 2008.
- Henderson, David and Kirkpatrick, Frank. **Constantine and the Council of Nicaea, 325 CE.** Reacting to the Past Series. Chapel Hill, NC: University of North Carolina, 2016.
- Prothero, Stephen. God is Not One Prothero, Stephen. **God is Not One: The Eight Rival Religions that Run the World—and Why Their Differences Matter.** New York: HarperOne, 2010.

#### Examples of class activities facilitating students to practice integration

Students will routinely be provided examples during lecture showing how theology and religious studies as a discipline connects to issues of social justice in the Advocate LLC. Some examples will be brief (a slide), others might be assigned as a short homework assignment (find a connection between...), and some may include a class discussion.

An example:

Advocate: social Justice in a global or local context.

THRS 203 Special Topics in Religious Studies: Council of Nicaea, 325 CE and Succession Crisis in Ming China, 1587 CE  
Connecting the two

How did the Council of Nicaea’s debate on whether Christianity should allow women priests shape understandings of gender and women’s religious leadership today?

How do pragmatic and purist approaches to Confucianism shape different understandings of social issues today? In what ways are you a pragmatist and purist related to issues of capital punishment, sustainability, and sexuality??

#### Example assignment prompt for Showcase

Who is an advocate? What do we advocate for? How do the various disciplines in the Advocate LLC define, contribute to, and/or influence issues of social justice?

1. In groups you will first list and briefly explain topics from your Fall LLC class that have clear connections to issues of advocacy and social justice.
2. Then you will make a list (with explanations and examples) of how topics in THRS 203 connect with advocacy and social justice.
3. Now, make connections between the two disciplines and how they contribute to social justice. Do both disciplines approach advocacy in the same way? Or are they different? How?

At the Integration Showcase in April we will have a spinning wheel. Participants will spin the wheel to land on two disciplines within our LLC theme. It will be your responsibility to use your knowledge gathered from the above preparatory exercises to

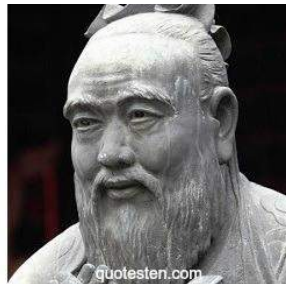
demonstrate your ability to compare and contrast how those two disciplines connect to Advocate. [You may also challenge others to spin the wheel and make on-the-spot connections! You will have the ability to help them make these connections if they get stuck.]

### **Example assignment prompt for individual reflection**

During your Fall Open Classroom experience and the recent Showcase, you demonstrated your ability to make connections between different disciplines and describe similarities/differences in how these two disciplines approach a common theme (Advocate). Write a 3-page personal reflection explaining how making such connections has enhanced your understanding of integrative learning. Use examples of complex issues and problems in society through the lens of Advocacy/issues of social justice and multiple disciplinary perspectives.

Respect yourself  
and others will  
respect you

Confucius



## **Advanced Integration Linked Course Proposal**

### **Instructors**

Dr. Ryan Abrecht (History)

Dr. Peter Mena (Theology and Religious Studies)

### **Paired Courses**

HIST 321: The Fall of the Roman Empire

THRS 372: Women, Gender, and Christianity in the Ancient World

### **Time**

Fall 2019, MW 2:30-3:50

### **Description of Linked Courses**

Because of the paucity of evidence detailing the lives of women in the ancient world, scholars of various disciplines must utilize multiple methods and disciplines in order to “fill in the gaps” and reconstruct the lives of women, the roles they played, and the functions of gender for some ancient communities. Our linked courses will teach students about the history of women in the ancient Mediterranean world and the roles they played during the development of Christianity in the first seven centuries of the common era—both from within, and outside of the tradition.

Students will be introduced to the methodologies of historical, theological, and religious studies. They will understand the complexity of reconstructing historical narratives from the evidence available and learn the stakes, complexity, and relevance in studying the past in general, and the roles of women and gender more specifically, from each of these academic approaches. Furthermore, students will also be introduced to the problems and difficulties of our disciplines as well as consider where they converge and diverge from one another in order to understand the value of interdisciplinarity and integration.

Through the linking of these two courses students will learn about the roles and lives of historical women as well as how they contributed to the development of one of the world's largest religious traditions—Christianity. As a result, they will understand the social value and construction of gender in antiquity as well as in our own contemporary moment and understand the stakes and importance of doing women's histories. We will hold two joint class sessions and we will each teach one of the other's class sessions. For each of these sessions there will be shared readings, media, and assignments that all students in both classes will complete.

### **Shared Student Learning Outcomes**

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

- Recognize and articulate the connections between the historical and theological approaches to learning, specifically as relating to late antique and modern understandings of truth, authority, and gender [SLO 1, 2];

- Synthesize knowledge from multiple disciplines to draw meaningful connections between diverse perspectives on early Christianity and late Roman history in a way that enhances the overall body of knowledge presented [SLO 3];
- Apply knowledge and skills from the historical and theological disciplines to respond to a series of shared readings, discussions, and a film in three response essays that engage with course themes such as orthodoxy and heresy, gender and power, and historical reception [SLO 4].

### **Integration Core Project**

Over the course of the semester, students will write three essays that fulfill advanced integration learning outcomes. These essays will require them assess shared readings from historical and theological perspectives, as well as to consider how fields such as film or gender studies also inform our understanding of past events and ideas. The purpose of these written assignments is for students to explore how integrating different types of knowledge increases overall understanding. They will expand upon (or provide fodder for) discussions that take place during joint class sessions, and also reference each other to knit together the different themes and sections of the linked courses. In this way, the three essays will function as constituent parts of an integration core project.

Details about essay prompts, shared texts, and class discussions can be found on the proposed schedule below.

### **Joint Class Schedule**

#### **Week 4: “Women and Gender in the Ancient World”**

- Shared texts:
  - Joan W. Scott, “Gender as a Useful Category of Historical Analysis.” *The American Historical Review*, Vol. 91, No. 5 (Dec., 1986), pp. 1053-1075.
  - Kate Cooper, “Introduction” to *The Virgin and the Bride: Idealized Womanhood in Late Antiquity* (Cambridge: Harvard University Press, 1999).
- Class description:
  - Drs. Abrecht and Mena will switch classes for a day, teaching each others’ sections as visitors from the other discipline. The day’s theme for both classes will be ancient ideas about women and their proper roles in society. In Dr. Mena’s class, Dr. Abrecht will discuss tropes about women derived from classical literature and history that formed the foundation of late Roman thinking about proper gender roles. In Dr. Abrecht’s class, Dr. Mena will discuss the position of women in the early Christian movement and the scriptural basis for Christian and Jewish ideas about gender.
- Shared assignment:
  - After class, students write response essays (ca. 3 pgs) that assess the differences between historical and theological approaches. Prompt questions: “How do the historical and theological approaches differ from each other?” “*DO* they significantly differ from each other?” “Is the study of the ancient world an inherently interdisciplinary exercise?” “If so, why?”

## Week 9: "Hypatia of Alexandria's Life and Legacy"

- Shared texts:
  - Michael A. B. Deakin, *The Primary Sources for the Life and Work of Hypatia of Alexandria* (Clayton, Vic.: Dept. of Mathematics, Monash University, 1995).
  - *Agora* (2009), dir. Alejandro Amenábar.
- Class description:
  - This will be a joint session, co-supervised by Drs. Abrecht and Mena. Students will arrive having already read the primary sources for the life of Hypatia and watched the 2009 film. They will also have already written their response papers and will be expected to draw upon them in the class discussion. The topic will be the life and career of Hypatia of Alexandria, a fifth-century Neoplatonist female philosopher lynched by a Christian mob incited by the city's bishop, Cyril. Drs. Abrecht and Mena will provide historical and theological context for late antique Alexandria, Hypatia's position in Alexandrian society, and Cyril's ability to dominate the city as a powerful bishop and voice of orthodox authority.
- Shared assignment:
  - Before class, students will write response essays (ca. 3 pgs.) exploring the following questions: "Does the 2009 film correspond to the ancient evidence for Hypatia's life and death?" "What are the merits or drawbacks of using film as a medium for representing historical events or theological ideas?" "Do you see evidence of 21<sup>st</sup>-century ideas in the film's depiction of Hypatia and her Christian aggressors?" "If so, what does this say about contemporary conversations about religion?"

## Week 11: "Pulcheria vs. Nestorius: Gender, Truth, and Authority"

- Shared texts:
  - *Letters of Nestorius, Bishop of Constantinople* (Socrates Scholasticus, *Historiae Ecclesiasticae* VII.29)
  - "Nestorius and the Council of Ephesus." Ch. 4 in Timothy Gregory, *Vox Populi: Violence and Popular Involvement in the Religious Controversies of the Fifth Century AD* (Columbus: Ohio State University Press, 1979), pp. 81-128.
  - Virginia Burrus, "History, Theology, Orthodoxy, Polydoxy." *Modern Theology* 30.3 (2014): 7-16.
- Class description:
  - This will be another joint session, focusing on themes of authority, orthodoxy, and gender in the context of the public struggle in the cities of Constantinople and Ephesus between the fifth-century Empress Pulcheria and Bishop Nestorius over the proper title and role of the Virgin Mary in Christian theology. Dr. Abrecht will discuss the historical background to the controversy, highlighting the way classical traditions about the independent identity of cities informed rivalries among the episcopal sees of Ephesus, Constantinople, Antioch, and Alexandria. Dr. Mena will examine the development of orthodox theology, the cult of the Virgin Mary, and the

process by which truth-claims became tied to authority in an explicitly gendered way, claimed by male bishops who struggled against the authority of imperial women.

- Shared assignment:
  - After class, students will write a final essay (3 pgs.) in which they reflect upon the ways historical and theological perspectives can work in tandem to produce knowledge. Specifically, they will be asked to consider the following questions: “How do these different disciplinary perspectives compare with each other?” “What do we gain by combining them, either to analyze this particular episode (i.e. the struggle between Empress Pulcheria and Bishop Nestorius) or to better understand late antique society writ large?”

**THRS 372: Women, Gender, and Christianity in the Ancient World**  
**Linked with HIST 321: The Fall of the Roman Empire (Dr. Ryan Abrecht, Instructor)**



**PROFESSOR INFORMATION:**

Dr. Peter Mena  
Office: Maher 289  
Phone: 612-260-2301  
Email: [pmena@sandiego.edu](mailto:pmena@sandiego.edu)  
Office Hours: TBD

**COURSE INFORMATION:**

TBD

**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 DESCRIPTION:**

An historical and contextual examination of the relationship between women, gender, and Christianity in late antiquity. Students will learn about the history of women and the role of gender in Christian literature from the first six centuries of the common era.

**ELABORATION:**

In this course students will investigate the relationship between women, gender, and Christianity from its earliest beginnings in the 1<sup>st</sup>-century and trace its development through the later 6<sup>th</sup>-century C.E. We will begin the course by reading theoretical scholarship on gender and attempt to understand how gender is socially constructed and historically contingent. These readings will frame our study of primary ancient sources—sensitizing us to the possibilities and pitfalls of studying gender in an historical moment not our own. Special attention will be given to the role that a nascent and

burgeoning Christianity played in determining particular and gendered roles for people living the ancient and late-ancient Greco-Roman world and imperial context. We will engage primary sources and secondary scholarship in order to study how gendered behaviors, gender roles, and notions of gender were articulated, defended or resisted, and transformed over time, and especially through the processes of Christianization.

While not exhaustive, the following questions will undergird our explorations of ancient Christian texts:

- How did early Christians understand the place of women in society, and was this understanding different from that of their non-Christian neighbors?
- What new opportunities for spiritual and social advancement were available to female members of Christian communities, and what new restrictions were placed on Christian women?
- Was the experience of being a Christian woman different from that of a Christian man?
- How do categories of orthodoxy, heresy, chastity, and worldliness inform understandings of gender difference in early Christianity?

We will also be using the example of early Christian women in order to explore broader questions about religion, society, culture, and gender:

- How do the categories of “gender” and “religion” intersect in societies? What other categories (e.g., class, ethnicity, race, nationality) intersect with “gender” and “religion” to produce new forms of religious identity? Of gendered identity?
- Is women’s history different from men’s history? Is feminist history the same as women’s history?
- What do modern readers (of all types: academic, religious, secular, political) get from exploring historical representations of women?
- How do we analyze representations of women as historical sources about women’s lives?

As the breadth of issues listed above suggests, it is not necessary to be either a Christian or a woman to appreciate the cultural, social, historical, and religious implications of the study of women in early Christianity. All that is necessary is attentiveness, critical reading skills, and willingness to engage in a variety of literary and historical methods of study.



### **LEARNING OBJECTIVES:**

By the end of this course, students will be able to read and discuss primary documents from ancient sources with some ease, as well as identify key themes related to issues of gender and Christianity.

Students should be able to apply their gained knowledge about the category of gender to other categories of identity, such as, but not limited to, race, ethnicity, economic/social class, and nationality in order to construct and describe possible narratives about the past.

Students should be able to describe periodization and identify some of the problems associated with its application.

Students should be able to explain what historians mean when they speak of a “transformation” of the Roman world.

**THRS 372 counts in both the old core and the new core. In the old core, THRS 372 is an upper division THRS course (one of three required THRS courses). In the new core, THRS 372 counts as an upper division Foundations, Theological and Religious Inquiry (FTRI) course.**

**THRS 372 meets the following FTRI learning outcomes (LO's): Successful students in this course will have in-depth knowledge of the construction of gender in early Christianity, an important issue in the study of theology and religious studies. (LO3).**

### **ADVANCED INTEGRATION OUTCOMES:**

- **LO 1: Students recognize broad connections between historical and theological disciplines and approaches to learning about early Christianity and late Roman society.**
- **LO 2: Students articulate how integration of different disciplines, perspectives, and approaches to learning can enhance understanding of late antique society and its contemporary relevance.**
- **LO 3: Students synthesize knowledge and skills from historical and theological disciplines in forming their assessments of the period and its significance.**
- **LO 4: Students apply knowledge and skills from historical and theological disciplines in written essays and in-class discussions.**

### **Texts:**

The following textbooks are required for this course:

Gillian Clark, *Women in Late Antiquity: Pagan and Christian Lifestyles* (Oxford: Oxford University Press, 1993). In reading schedule as: *WLA*

Ross Kraemer and Mary Rose D'Angelo, *Women and Christian Origins* (Oxford: Oxford University Press, 1998). In reading schedule as: WCO

### **COURSE REQUIREMENTS:**

**Attendance and participation:** Attendance and participation are vital in order for optimal learning to take place in a learning environment. I believe that the process of learning is one that involves a variety of minds and voices coalescing around particular readings, lectures, and presentations, in order to think critically and analytically about a certain topic. That is to say, academic work does not take place in isolation. We will meet regularly to think more deeply, and discuss intelligently about the topics related to our course. For this reason, it is imperative that each of you be present for every class. My definition of “present” does not merely mean that you are in the room and sitting in your seat. The following are what I consider being “present” to mean.

Presence is:

- Being in your seats, on time, with all necessary materials (books, readings, notes, writing/note-taking materials...etc.).
- Having read the required readings, in full, and having thought deeply about them *before class* in order to engage them seriously.
- Speaking in class (not just once or twice, but continuously as in any conversation you might have) in response to the conversation and/or questions posed by your peers and myself.

Again, attendance and participation are required of all students. The course will only be productive and fruitful if all course members come to class prepared, having read the assigned readings, and ready to discuss them. To this end, attendance and participation will be 20% of each student's final grade. Read carefully and read deeply.

**Journals:** In order to participate fully in the course students must do the assigned readings and be certain to pose questions to the texts they are reading. To this end, each student will be required to keep a journal where they demonstrate that they have thought deeply about also show critical engagement with them by generating some questions of their own. Students will be responsible for one entry each week and their entry must engage all of the readings for that particular week. Students will use the Google Docs System to create their journal entries and allow me access to these entries. I will check these entries weekly and provide feedback.

**Quizzes:** Occasionally I will administer brief “pop” quizzes in order to test your level of preparedness and engagement with the reading materials assigned for a particular class. Quizzes will also help “jump start” our conversation for that day's discussion. Please do all of the assigned readings and be prepared to think and answer questions regarding it.

### **Integration Essays:**

Over the course of the semester, students will write three essays that fulfill advanced integration learning outcomes. These essays require you to assess shared readings

from historical and theological perspectives, and to consider how other fields such as film or gender studies also inform our understanding of ancient events, individuals, and ideas. The purpose of these written assignments is to explore how integrating different types of knowledge can increase our overall understanding of the period. They also expand upon (and provide fodder for) discussions in our joint class sessions.

**Midterm Exam:** A take-home mid-term examination will be given in which students will be able to choose from five topics/prompts related to the material covered and compose two thoughtful, well-crafted essays on each of these topics.

**Short Analytical Essay:** Students will compose a short essay (5-7 pages, double-spaced) that reflects critically on assigned readings. The essay should 1) engage at least three texts from the assigned readings, 2) identify key issues discussed in those texts, commenting on theoretical and/or methodological similarities and differences and historical/intertextual relationships (e.g., is one author directly responding to another? responding to a shared source? etc.) 3) locate yourself (i.e., describe and critically reflect on how you and others have experienced privilege and oppression in relation to sex, gender, or sexuality in relation to these issues and the perspectives presented in the texts (what would you add? emphasize? criticize?).

**Bibliographic/historiographic Essay:** Students will complete a bibliographic/historiographic essay in which they detail the most prominent and most current scholarly works related to course themes and sub-themes. The purpose of the bibliographic/historiographic essay is twofold: (1) students will collate research for their final research projects and (2) students will see the shifts in scholarship on women, gender, and Christianity and attune themselves to the political stakes in these scholarly paradigmatic shifts. More information about the essay will be provided in class.

The breakdown of grades is as follows:

**Attendance and Participation: 15%**

**Journals: 10%**

**Quizzes: 5%**

**Integration Essays: 15% (5% each)**

**Midterm Exam: 15%**

**Short Analytical Essay: 15%**

**Bibliographic/historiographic Essay: 25%**

**COURSE POLICIES AND EXPECTATIONS:**

**Office Hours:** I am happy to meet outside of class to talk about any aspect of the course. I have office hours every week (listed above) and also by appointment. Any changes to my regular office hours will be posted on my office door. If you would like to set up a time to meet, please email me at [pmena@sandiego.edu](mailto:pmena@sandiego.edu)

**Email:** You are welcome to contact me with questions or concerns via email at any time. Please allow at least 24 hours for my response; do not wait until the last minute to contact me if you require a time-sensitive answer. Please also note that I may reach out

to you at some point during the semester by sending a message to your USD email address. It is your responsibility to check your email regularly and to respond to any notices/inquiries in a timely manner.

**Course Website:** Please check the course website (Blackboard) regularly for updates and announcements. This is also where you will submit some assignments and download the course readings.

**Cell Phones, Tablets, and Computers:** In order to foster an environment that is conducive to learning, the use of cell phones, computers, tablets, and other devices in class is strictly prohibited for reasons other than to access reading materials and in-class assignments. If you feel you have a valid reason for why you need to use a device, you may speak privately with the professor to see if an arrangement can be worked out. These rules are intended to help you “unplug” from the outside world for a few hours so that you can be fully present in our discussions.

**Academic Integrity and Plagiarism:** 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/academicregulations/integrity-scholarship>

**Athletics Policies:** USD’s athletics program is a source of pride for our whole campus community, including your instructor. At the same time, student athletes are bound to the same standard of academic excellence expected of all undergraduate students. In keeping with USD’s “Missed Class Policy for Student Athletes,” student-athletes in this course cannot miss class to attend practice sessions (NCAA Rule 17.1.6.6.1), nor are they authorized to be absent from any class prior to 2 hours before the scheduled start of a home game. When you do need to miss class due to an authorized absence, you are responsible for any course material covered during the missed session.

**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](https://www.sandiego.edu/cas/english/writing_center)

**Disability and Learning Difference Resource Center:** The Disability and Learning Difference Resource Center (DLDRC) helps students with various types of disabilities obtain academic accommodations and support. If you would like to be considered for academic accommodations, please follow the instructions listed on the DLDRC website at <https://www.sandiego.edu/disability/> If you have a registered disability, please notify your instructor as soon as possible so we can ensure that all accommodations are met.

**Title IX Statement:** The University of San Diego is committed to upholding standards that promote respect and human dignity in an environment that fosters academic excellence and professionalism. Sexual misconduct and relationship violence in any form are antithetical to the university's mission and core values, violate university policies, and may also violate federal and state law. Faculty members are considered "Responsible Employees" and are required to report incidents of sexual misconduct and relationship violence. If you or someone you know has been impacted by sexual assault, dating and domestic violence, stalking or sexual exploitation, please visit [www.sandiego.edu/care](http://www.sandiego.edu/care) to access information about university support and resources. As your instructor, I care deeply about your well-being but please know that there are other people on campus to whom you can go for confidential assistance should the need arise.

**CLASSROOM ETIQUETTE:**

- Be on time. (Please refer to statement above regarding "presence").
- Absolutely no texting in class.
- All cell phones must be turned OFF—not simply set to vibrate mode. Someone will inevitably forget to turn off their phones and phones will occasionally ring. If this happens, please just silence the ringer and turn your phone off as soon as you can.
- Sometimes our course materials will prompt a discussion that is lively and cause for some debate. This is a good thing. It should be a goal for each of us to be pushed beyond the comfort levels of our everyday thinking and consider other people's thoughts and views on particular topics. This is part of a learning process. There will be times when we disagree with each other's positions. Intellectual differences, however, should never devolve into disrespectful attitudes or personal attacks. I expect you to respect the ideas offered by your classmates, by the professor, and in the readings, as much as I expect you to be appropriately critical. Additionally, I ask that you monitor your input, making sure that you are not dominating the conversation. Finally, keep in mind that your contributions should be directly relevant to and informed by the course material; the classroom is not the place for personal anecdotes, references to material that is not accessible to us all, or uninformed opinions.
- Do not fall asleep in class. In this state, your presence does nothing for us (you're only a distraction) and nothing for you (what can you be getting out of the class if you're asleep?). Moreover, in such a small class, it's pretty foolish to think that we won't notice and that somehow it "counts" for you just to show up to class! If you are that sleepy, you may as well stay in bed where it's far more comfortable.

In general, show appropriate respect for your classmates and professor at all times.

**INCLUSIVE LANGUAGE POLICY:**

For the purposes of our class, please know the following:

Advocates for women's rights were the first to urge writers (and speakers!) not to use terms such as "man" to refer to a collective group of men and women, since it privileges men as the most important gender of the group. Yet inclusive language is not only about political correctness, but accurate writing. It is standard English, it is the language of the academic community, and it is required in all writing for this class. To refer to inclusive groups, we should use terms that are gender neutral, such as "people," "human beings," "humans," "humanity," etc.

**Incorrect:** Justice is one of the key values of mankind.

**Correct:** Justice is one of the key values of humankind (or humanity).

We should also not presume the gender of a subject when their gender is not stated. Mistakes of this kind are particularly prominent when referring to professions that have traditionally been associated with one particular gender.

**Incorrect:** If a professor wants to add a student to their class, he can contact the registrar.

**Correct:** If a professor wants to add a student to their class, s/he can contact the registrar.

**Correct:** If a professor wants to add a student to their class, they can contact the registrar. (Use the 3<sup>rd</sup> person plural as a gender inclusive singular.)

**Topic/Reading Schedule:**

Week 1

**Introductions**

Week2

**Beginnings: The Social World of Early Christians**

Virginia Burrus and Rebecca Lyman, "Shifting the Focus of History," in *Late Ancient Christianity, A People's History of Christianity* Vol. 2 (2005): 1-26.

Week 3

**Theory as an Interpretive Tool for Reading the Past, Part 1; What is *Women's History* and how does one go about doing it?**

Joan Kelly-Gadol, "The Social Relation of the Sexes: Methodological Implications of Women's History" *Signs* 1(1976): 809-823 and *Passion of Perpetua and Felicitas* (finish).

#### Week 4

##### **Theory as an Interpretive Tool for Reading the Past, Part 2; What is women's history and how does one go about doing it?**

Joan W. Scott, "Gender as a Useful Category of Historical Analysis." *The American Historical Review*, Vol. 91, No. 5 (Dec., 1986), pp. 1053-1075.

Kate Cooper, "Introduction" to *The Virgin and the Bride: Idealized Womanhood in Late Antiquity* (Cambridge: Harvard University Press, 1999).

#### Week 5

##### **Gender and the Problem of Periodization**

Lisa Bitel, "Period Trouble: The Impossibility of Teaching Feminist Medieval History," in Celia Chazelle and Felice Lifshitz, eds., *Paradigms and Methods in Early Medieval Studies* (Palgrave: 2007): 203-20 and Mark Vessey "407 and All That: Insular Late Roman Historiography and the Literary-Historical Turn," in *Journal of Late Antiquity* 2 (2009): 30- 48.

#### Week 6

WLA, pp 1-21 and the *Theodosian Code* (selections).

#### Week 7

WLA, pp 21-62.

#### Week 8

##### **Female Lives in the Greco-Roman World**

Virginia Burrus, "Secrets of Seduction: The Lives of the Holy Harlots," in *The Sex Lives of Saints: An Erotics of Ancient Hagiography* (Philadelphia: University of Pennsylvania Press, 2004): 128-159 and Sophronius, *Life of Mary of Egypt* (selections).

#### Week 9

##### **Hypatia of Alexandria's Life and Legacy**

Michael A. B. Deakin, *The Primary Sources for the Life and Work of Hypatia of Alexandria* (Clayton, Vic.: Dept. of Mathematics, Monash University, 1995).

View: *Agora* (2009), dir. Alejandro Amenábar.

#### Week 10

##### **The "Fall of Rome" and the Rise of the Soldier Saint: Militant Masculinity as a Christian Ideal**

Matthew Kuefler, "'I am a Soldier of Christ' Christian Masculinity and Militarism," in *The Manly Eunuch: Masculinity, Gender Ambiguity, and Christian Ideology in Late Antiquity*

(Chicago: University of Chicago Press, 2001): 105-124 and Sulpicius Severus, *Life of Martin* (selections).

#### Week 11

### **After Rome: Historiography, Christianity, and Transformation**

WCO 1-45.

#### Week 12

### **Pulcheria vs. Nestorius: Gender, Truth, and Power**

Letters of Nestorius, Bishop of Constantinople (Socrates Scholasticus, *Historiae Ecclesiasticae* VII.29)

“Nestorius and the Council of Ephesus.” Ch. 4 in Timothy Gregory, *Vox Populi: Violence and Popular Involvement in the Religious Controversies of the Fifth Century AD* (Columbus: Ohio State University Press, 1979), pp. 81-128.

Virginia Burrus, “History, Theology, Orthodoxy, Polydoxy.” *Modern Theology* 30.3 (2014): 7-16.

#### Week 13

### **Women’s Roles in Processes of Transformation**

WCO 46-153.

#### Week 14

### **Women’s Roles in Processes of Transformation (continued)**

*Ad Gregorium in palatio*.

WCO 154-199 and *Ad Gregorium in palatio* (finish).

#### Week 15

### **Writing Women and Women Writers: Female Authorship and Hagiography in the Latin West**

Paul Fouracre, “Merovingian History and Merovingian Hagiography,” in *Past and Present* 127 (1990): 3-38.

John Kitchen, “Baudonivia’s *Life of Saint Radegund*,” in *Saint’s Lives and the Rhetoric of Gender: Male and Female in Merovingian Hagiography* (Oxford: Oxford University Press, 1998): 134-153, Fortunatus, *Life of Saint Radegund* (selections) and Baudonivia, *Life of Saint Radegund* (selections); a comparison.



# HIST 321: THE FALL OF THE ROMAN EMPIRE

[TIME] [ROOM]

LINKED WITH THRS 372: WOMEN, GENDER, AND CHRISTIANITY IN THE  
ANCIENT WORLD (DR. PETER MENA, INSTRUCTOR)

---



## COURSE DESCRIPTION

Welcome to History 321! In this class, we'll study Roman history from the 3<sup>rd</sup> to the 7<sup>th</sup> centuries CE, when the Roman world changed from a unified and political entity into three distinctive zones: a Germanic, Roman Catholic Western Europe; a Byzantine, Orthodox Eastern Europe; and an Islamic North Africa and Middle East. In doing so, we'll debate the difference between "decline" and "transformation" and when (if?) Rome fell. We'll also examine Rome's legacy in a post-Roman world, paying close attention to Constantinople, capital of the Eastern Empire and bastion of classical culture for a millennium after the fall of the West.

## CONTACT INFORMATION

Professor:	Dr. Ryan Abrecht
E-mail:	rabrecht@sandiego.edu
Office:	KIPJ 263
Office Hours:	

## KEY QUESTIONS

- Was the later Roman Empire a society in decline, or one with changing priorities?
- How did Christianity interact with classical culture? What was the legacy of this interaction?
- Did the arrival new peoples like the Germanic and Arab tribes undermine Roman society and identity, or present the Romans with opportunities to meet the challenge of changing times?
- What were the most important institutions of the later Roman Empire, and the classical world in general? How much did they survive to shape Rome's successor states?
- What are the most important sources for the study of late antiquity? How do we assess their strengths and weaknesses? How well have modern scholars interpreted them?

## HISTORICAL INQUIRY LEARNING OUTCOMES

- **LO 1:** Students formulate and investigate historical questions about late antiquity.
- **LO 2:** Students access information effectively and use information ethically and legally.
- **LO 3:** Students analyze a range of ancient primary sources, articulate their relationship to historical context and challenges of interpretation, and use them as evidence to support their own arguments.
- **LO 4:** Students weigh competing scholarly interpretations of late antique history and employ various interpretive strategies to assess their viability.
- **LO 5:** Students effectively communicate their findings through group discussions, in-class examinations, and formal writing assignments requiring independent research.

## **ADVANCED INTEGRATION LEARNING OUTCOMES**

- **LO 1:** Students recognize broad connections between historical and theological disciplines and approaches to learning about early Christianity and late Roman society.
- **LO 2:** Students articulate how integration of different disciplines, perspectives, and approaches to learning can enhance understanding of late antique society and its contemporary relevance.
- **LO 3:** Students synthesize knowledge and skills from historical and theological disciplines in forming their assessments of the period and its significance.
- **LO 4:** Students apply knowledge and skills from historical and theological disciplines in written essays and in-class discussions.

## **REQUIRED TEXTS**

- Stephen Mitchell. *A History of the Later Roman Empire, AD 284-641*. 2<sup>nd</sup> edition. Malden and Oxford: Wiley Blackwell, 2014.
- Peter Brown. *The World of Late Antiquity: AD 150-750*. New York: W. W. Norton & Company, 1989.
- Brian Ward-Perkins. *The Fall of Rome and the End of Civilization*. New York: Oxford, 2006.
- Marcus Aurelius. *Meditations*. Translated by Maxwell Staniforth. 2<sup>nd</sup> edition. New York: Penguin, 2005.
- Procopius. *The Secret History*. Translated by G. A. Williamson. New York: Penguin, 2007.
- Course Reader (available from Kings Printing at 5401 Linda Vista Rd, [www.kingsprinting.com](http://www.kingsprinting.com)).

## **GRADING STANDARDS**

Class participation	10%
Integration essays	15% (5% each)
Exam #1	20%
Exam #2	20%
Exam #3	20%
Analysis paper	15%

## **ATTENDANCE**

You should be present at every class, mentally as well as physically. I understand that sometimes extenuating circumstances can make this difficult; if this is the case, please let me know why you cannot attend. If circumstances make you miss more than three classes this semester, you may have overextended yourself and should consider dropping the course.

## **PARTICIPATION**

You should take an active role in our class discussions. I welcome your comments, thoughts, and questions. While I appreciate that people learn in different ways and that some are more verbal than others, engaging with one's peers is one of the best ways to master challenging material and acquire new skills. Plus, it makes class more fun!

## **PREPARATION**

This is an upper-division History elective; as such, it will be very hard to do well if you do not set aside time to actively read the assigned texts without interruption or distraction. My lectures will serve as starting points for discussions that delve deeply into the ancient evidence. While the textbook will serve as a useful supplement to the primary sources and my lectures, our main focus throughout the semester will be on ancient texts and material culture.

## **INTEGRATION ESSAYS**

Over the course of the semester, students will write three essays that fulfill advanced integration learning outcomes. These essays require you to assess shared readings from historical and theological perspectives, and to consider how other fields such as film or gender studies also inform our understanding of ancient events, individuals, and ideas. The purpose of these written assignments is to explore how integrating different types of knowledge can increase our overall understanding of the period. They also expand upon (and provide fodder for) discussions in our joint class sessions.

## **EXAMINATIONS**

Exams are designed to assess your mastery of core concepts covered in lecture, discussion, and the assigned texts. There will be three exams in total, with a non-cumulative final exam serving as the last of the three. They will all feature a mix of short-answer identifications and longer essay questions that will ask you to engage with the course themes.

## **ANALYSIS PAPER**

Scholars have been debating the fall of Rome for centuries. Toward the end of the course, I'll ask you to take up your rightful place in this historiographical debate. In a formal paper, you will analyze the work of two prominent scholars of late antiquity, each with different perspectives on why (or whether) Rome fell and what significance this event (or events) has in the history of western civilization. After unpacking each scholar's argument and critiquing his evidence, you'll decide if either of these analyses holds water. More details about the paper will be forthcoming; its due date is listed below.

## **LATE WORK**

Illnesses, death in the family, or other traumatic events are unfortunately part of life. If you contact me within 24 hours and provide documentation, I do my best to accommodate your situation. Otherwise, assignments will be deducted one letter grade for each calendar day they are late.

## **PLAGIARISM**

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

## **COURSE SCHEDULE AND READING ASSIGNMENTS**

### **UNIT 1: THE LATER ROMAN EMPIRE**

#### **Week 1**

#### **Introduction: Debating Decline**

**NO CLASS (Labor Day Holiday)**

#### **Week 2**

#### **“The Happiest of Times”**

Read: Marcus Aurelius, *Meditations*  
Mitchell pp. 1-50

#### **Rome's Crisis and Recovery**

Read: Eusebius, *Ecclesiastical History* (bks. 8 and 10)  
Mitchell pp. 51-75, 325-332

### Week 3

#### **Christians and Pagans in an Age of Anxiety**

Read: Lactantius, *Divine Institutes* (bk 1); Julian, *Against the Galileans*  
Mitchell pp. 76-84, 242-251, 278-390

#### **The New Morality and the New History**

Read: Augustine, *Confessions* (bks. 2-4)  
Mitchell pp. 290-294

### Week 4

#### **The Christian Empire**

Read: *Letters of Ambrose and Symmachus* (17-19); *Theodosian Code* (bk. 16)  
Mitchell pp. 256-271

#### **Women and Gender in the Ancient World**

Read: Joan W. Scott, "Gender as a Useful Category of Historical Analysis." *The American Historical Review*, Vol. 91, No. 5 (Dec., 1986), pp. 1053-1075.  
Kate Cooper, "Introduction" to *The Virgin and the Bride: Idealized Womanhood in Late Antiquity* (Cambridge: Harvard University Press, 1999).

### Week 5

#### **The Rise of the Holy Man**

Read: Theodoret, *Life of St. Simeon the Stylite*  
Peter Brown, "The Rise and Function of the Holy Man in Late Antiquity." *The Journal of Roman Studies*, Vol. 61 (1971), pp. 80-101.

### **EXAM #1**

## **UNIT 2: THE WEST GOES ITS WAY**

### Week 6

#### **Crisis on the Danube**

Read: Ammianus Marcellinus, *Roman History* (bk. 31); Zosimus, *New History* (bk. 4)  
Mitchell pp. 84-102, 206-218

#### **Boy Emperors, Barbarian Generals, and Imperial Women**

Read: Zosimus, *New History* (bk. 5)  
Mitchell pp. 108-117

### Week 7

#### **Fifth Century Fragmentation**

Read: Augustine, *City of God* (bk. 1)  
Mitchell pp. 117-123, 333-343

#### **The Last Western Emperors**

Read: Priscus of Panium, *History of Byzantium* (frags.)  
Mitchell pp. 123-132, 332-343

### Week 8

#### **Bishops, Towns, the Living, and the Dead**

Read: *Life of Caesarius of Arles*

## **From Holy Men to Monks**

Read: John Cassian, *Institutes of the Renunciants*; *Rule of St. Benedict*

### **Week 9**

#### **Hypatia of Alexandria's Life and Legacy**

Read: Michael A. B. Deakin, *The Primary Sources for the Life and Work of Hypatia of Alexandria* (Clayton, Vic.: Dept. of Mathematics, Monash University, 1995).

View: *Agora* (2009), dir. Alejandro Amenábar.

#### **The Frankish and Ostrogothic Kingdoms**

Read: Gregory of Tours, *History of the Franks* (bk. 2); Cassiodorus, *Institutes and Variae* Mitchell pp. 218-237

### **Week 10**

#### **Rome and the Papacy**

Read: *Book of the Pontiffs*; Gregory the Great, *Excerpts (Pastoral Care, Dialogues, Commentaries)*; Richards, *The Popes and the Papacy* (ch. 1)

### **EXAM #2**

## **UNIT 3: BYZANTIUM AND THE EAST**

### **Week 11**

#### **Orthodoxy, Heresy, and the Struggle for Authority**

Read: *Letters of Arius* and *The Nicene Creed*; John Chrysostom, *Discourses Against Judaizing Christians* (1) Mitchell pp. 295-319

#### **Pulcheria vs. Nestorius: Gender, Truth, and Power**

Read: *Letters of Nestorius, Bishop of Constantinople* (Socrates Scholasticus, *Historiae Ecclesiasticae* VII.29) "Nestorius and the Council of Ephesus." Ch. 4 in Timothy Gregory, *Vox Populi: Violence and Popular Involvement in the Religious Controversies of the Fifth Century AD* (Columbus: Ohio State University Press, 1979), pp. 81-128.

Virginia Burrus, "History, Theology, Orthodoxy, Polydoxy." *Modern Theology* 30.3 (2014): 7-16.

### **Week 12**

#### **Justinian: Old-School Emperor in a New World**

Read: Procopius, *History of the Wars* (bks. 3-4); Justinian, *Digest* (bk. 1) Mitchell pp. 132-159

#### **Justinian: Sinner or Saint?**

Read: Procopius, *Secret History*

### **Week 13**

#### **NO CLASS (Thanksgiving Holiday)**

#### **Old Enemies and New Challenges**

Read: Theophact Simocatta, *History* (bk. 1); Maurice, *Strategikon* (bk. 11); Evagrius Scholasticus, *Ecclesiastical History* (bk. 5) Mitchell pp. 408-438

## **Week 14**

### **Byzantium Beset**

Read: *Visigothic Code* (bks. 1-2); Paul the Deacon, *History of the Lombards* (bk. 2)  
Mitchell pp. 441-449

### **The Last War of Antiquity**

Read: *Chronicle of Theophanes Confessor* (yrs. 610-628); *The Day of Bu'ath*; *Qur'an Suras 1-2*  
Mitchell pp. 449-463

## **Week 15**

### **The Umayyad Caliphate**

Read: *Muslim Foreign Relations*; *Origins of the Caliphate*; *Maxims on Statecraft*  
Hoyland, "Early Islam as a Late Antique Religion"

### **Final Thoughts: Three Worlds**

[ANALYSIS PAPER DUE]

### **FINAL EXAM:**

## New Course Proposal

Date Submitted: 12/05/18 8:54 pm

### Viewing: **ARTH 305 : Buddhist Art and Pilgrimage in India**

Last edit: 12/06/18 6:24 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

#### 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:

Level  
Restrictions:

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

[ARTH305 Buddhist Art and Pilgrimage in India.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

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 1)
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. (EARI)
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. (CINT)

### **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

<b>January 6 Monday</b>	<b>Introduction to Bodhgaya</b>
<b>January 7 Tuesday</b>	<b>The Life of Gautama Buddha</b> Mitchell and Jacoby. <i>Buddhism</i> , pp. 6–30.
<b>January 8 Wednesday</b>	<b>The Teachings of the Buddha</b> Mitchell and Jacoby. <i>Buddhism</i> , pp. 31–64.
<b>January 9 Thursday</b>	<b>The Geography of Buddhist Pilgrimage in Asia</b> Stoddard, "The Geography of Buddhist Pilgrimage," in Proser, <i>Pilgrimage and Buddhist Art</i> , pp. 2–5.

<b>January 10 Friday</b>	<b>Outward and Inward Journeys</b> 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.
<b>January 11–12</b>	<b>Excursion to Buddhist Sacred Sites in Bodhgaya</b> 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.
<b>January 13 Monday</b>	<b>The Significance of Bodh Gaya</b> Leoshko, “The Significance of Bodhgaya,” in <i>Pilgrimage and Buddhist Art</i> , pp. 10–13. Trevithick, “The Mahabodhi Temple at Bodh Gaya,” 635–56.
<b>January 14 Tuesday</b>	<b>The Shifting Terrain of the Buddha</b> Huber, <i>The Holy Land Reborn</i> , pp. 15–39. Geary, “Destination Enlightenment,” pp. 11–14
<b>January 15 Wednesday</b>	<b>The Light of Asia</b> Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 15–44.
<b>January 16 Thursday</b>	<b>Rebuilding the Navel of the Earth</b> Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 45–82.
<b>January 17 Friday</b>	<b>The Afterlife of Zamindari</b> Reading: Geary, <i>The Rebirth of Bodh Gaya</i> , pp. 83–113.
<b>January 18–19</b>	<b>Excursion to Buddhist Sacred Sites in Rajgir and Nalanda</b> A four-hour drive from Bodh Gaya are the ruins of Nalanda University, a mammoth Buddhist learning center that thrived between the 5 <sup>th</sup> and 12 <sup>th</sup> 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.
<b>January 20 Monday</b>	<b>Tourism in the Global Bazaar</b> 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: 12/27/18 12:12 pm

Viewing: **HNRS 308 : Power and Politics**

Last edit: 01/03/19 3:43 pm

Changes proposed by: lbarkacs

Other Courses  
referencing this  
courseAs A Banner Equivalent:[HNRS 307 : Education & Incarceration: Manifestations of Social Marginality in the Contemporary United States \(4](#)

## In Workflow

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

## Approval Path

1. 01/03/19 1:09 pm  
Susannah Stern (susannahstern):  
Approved for HONR Chair
2. 01/03/19 3:44 pm  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

## Contact Person(s)

Name:	E-mail:	Campus Phone:
<b>Linda Barkacs</b>	<b>lbarkacs@sandiego.edu</b>	<b>7876</b>

## Effective Term

Fall 2019

## Subject Code

HNRS

## Course Number

308

## Department

Honors (HONR)

## College

College of Arts &amp; Sciences

## Title of Course

Power &amp; Politics

## Catalog Title

Power and Politics

## Credit Hours

4

## Weekly Contact Hours

Lecture: **3**  Lab: 0 Other: 0

## Catalog Course Description

This course covers the analysis, explanation and evaluation of power and politics in organizations. It offers frameworks for assessing the sources of power in organizations, the conditions that lead to its attainment and its effective use from both a practical and an ethical perspective. Discussions will cover how people in organizations try to get what they want by influencing others, how their ability to do so is affected by power distributions and how people try to change power distributions in their favor. We will evaluate these behaviors and discuss how (if at all) we should participate in these behaviors. **This section satisfies 4 units of BUSN/MGMT.**

## Primary Grading Mode

Standard Grading System- Final

## Other Grading Mode(s)

Pass/Fail Grading System

## Other Grading Mode(s)

Legacy

## Method(s) of delivery

**Research  
Lecture****Simulation**

Seminar

**Exam/Paper**Faculty Course  
Workload**Team taught**Please specify: **Each instructor will receive 3 teaching units.**

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**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:****Business Administration - BUSN**Department  
Restrictions:

Include

Department  
Codes:

HONR

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 has been offered before but is going through the CIM system, because the class has been modified to fulfill learning outcomes for the Core attribute for Advanced Integration.

Supporting documents [\*\*HNRS 308 & 309 SYLLABUS - FALL 2019 \(Power & Politics\).doc\*\*](#)  
[\*\*HNRS 308 & 309 ASSIGNMENT - Creating and Running a Power & Politics Exercise \(2018\).doc\*\*](#)

## 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: 1161



## HNRS 308 & 309: **POWER & POLITICS**

Tuesday Evenings from 6:00 pm to 8:50 pm

Olin 331

*“Those who are too smart to engage in politics are punished by being governed by those who are dumber.”*

~Plato

### **USD SCHOOL OF BUSINESS ADMINISTRATION MISSION STATEMENT:**

**“We develop socially responsible business leaders with a global mindset through academically rigorous, relevant, and values-based education and research.”**

---

#### **Instructors**

##### **PROF. LINDA L. BARKACS**

University of San Diego  
School of Business, Olin 314; 619-733-6979 (cell)  
E-mail: [LBarkacs@SanDiego.edu](mailto:LBarkacs@SanDiego.edu)  
Office Hours:

##### **PROF. CRAIG B. BARKACS**

University of San Diego  
School of Business, Olin 318; Ext: 2387  
E-mail: [CBarkacs@SanDiego.edu](mailto:CBarkacs@SanDiego.edu)  
Office Hours:

#### **Texts/Required Reading**

- Machiavelli, Niccolo' (2009), *The Prince, A New Translation by Tim Parks*, London, England, Penguin Books Ltd., ISBN 978-0-14-310586-2
- Martin, Goldstein, and Cialdini (2014) *The Small BIG*, ISBN 978 178125 274 1 [pp. 1-31; 41-50; 86-90; 96-100; 105-118; 128-130; 137-141; 154-166; 191-195; 206-211; 217-219; 220-229; and 247-251]
- Pfeffer, Jeffrey (2010), *Power, Why Some People Have It – and Other's Don't*, New York, NY, HarperCollins Publishers, ISBN 978-0-06-178908-3
- Selected Readings & Handouts

#### **Recommended Reading**

- Gilley, Jerry W. (2006), *The Manager as Politician*, Westport, CN, Praeger Publishers, ISBN 0-275-98590-3
- Greene, Robert (1998), *The 48 Laws of Power*, New York, NY, Penguin Group (USA) Inc., ISBN 0-14-02.8019

#### **Course Description:**

This course covers the analysis, explanation and evaluation of power and politics in organizations. It offers frameworks for assessing the sources of power in organizations, the conditions that lead to its attainment and its effective use from both a practical and an ethical perspective. Our discussions will cover how people in organizations try to get what they want by influencing others, how their ability to do so is affected by power distributions and how people try to change power distributions in their favor. We will evaluate these behaviors and discuss how (if at all) we should participate in these behaviors.

## Course Objectives & Learning Outcomes

Upon successfully completing this course, you should be able to:

- **Recognize** situations that involve the use of power.
- Identify the principle actors within a given political dynamic and better discern their points of view.
- **Articulate** the specific strategies and tactics through which power and influence are used.
- Understand the positive and negative consequences associated with the use of power and politics in organizations.
- **Synthesize** the knowledge gained in this course and **Apply** to outline a personal learning agenda for how to harness power and influence in order to develop and achieve your career goals.

## Exercises

NOTE: This course provides and opportunity for both students and the instructor to participate in the learning process. All students are expected to read the assigned material and to share with the class relevant information that may enhance the educational experience. There is no substitute for sound preparation. To encourage thorough preparation, several in-class exercises will be designed for you to display your level of preparation. The exercises will:

- Create an experiential context for exploring behavioral principles, as opposed to merely discussing them as abstract theory or as principles apart from human and organizational dynamics.
- Activate spontaneity and involvement in the material and require more of a personal commitment from the participant than simply reading and discussing a case.
- Promote the examination of behavior, as opposed to merely engaging in theoretical analysis or speculation. What people actually do is, of course, often quite different from what they say they would do or what we might expect them to do — exercises enable us to experience what people actually do.
- Provide an opportunity to experiment with new ways of behaving without necessarily facing the real-world consequences of experimentation.
- Enhance diagnostic skills for reading situations, interpreting complex human behaviors, and evaluating possible solutions.

## Guidelines for Conduct in the Preparation and Running of Exercises

Given the nature of the course and the approach to both behavior change and learning techniques, several guidelines apply:

- 1) Although students are given wide latitude in how they conduct themselves, they are nevertheless responsible for the consequences.
- 2) The class will closely examine and discuss consequences at the end of every exercise.
- 3) It is permissible for me to become angry or upset with you (and vice-versa) without fear of reprisal. All of us make mistakes, unpopular decisions, or are in the wrong place at the wrong time.
- 4) The professor wears several hats at once:
  - Referee and rule keeper who orchestrates the activity
  - Facilitator who tries to help participants stand away from and learn from the activities
  - Grader/evaluator who must assess the performance of the participants
- 5) **If students look at the other participants' information during exercises, much of the excitement and realism will be lost from the learning experience.** It may be momentarily "fun" to look at the other side's information, but what happens afterward is that the exercise becomes dull and boring, or the other side feels betrayed and retaliates. **[QUESTION: Do you like for someone to tell you the ending of a movie before you see it or a book before you read it?]**
- 6) **Students are cautioned to NOT discuss the exercise with others until they have arrived at a solution of their own.**
- 7) Some people occasionally get carried away with themselves and behave in ways they later may find embarrassing. In addition, **students sometimes are tempted to improperly disclose confidential information from questionnaires or exercises.** Finally, the intensity of competition may motivate some to consider crossing ethical boundaries. **Please attempt to avoid these potential pitfalls.**
- 8) Violations of confidentiality are only one form of ethical violations that may occur. **For example, although students may withhold or reveal information at their discretion, they may not tell an outright lie about**

**the facts they are given.** Spying on the other sides' planning session or stealing documents is also expressly prohibited.

9) **Generally, the professor will resist offering "correct" or "incorrect" approaches to exercises in advance.**

10) **As research has consistently confirmed, so-called "losers" frequently learn more than purported "winners"** because losers often search for reasons to understand their loss, learn from their mistakes, seek ways of improving their performance, and make appropriate adjustments in order to win next time. [**NOTE:** Don't be afraid to take chances, test different strategies, or make mistakes -- the real "losers" are those who refuse to try!]

11) Do NOT research cases beyond the information provided by the authors. Experience suggests that doing so can disrupt the learning process and distract participants from the issues that are the purpose of the exercise.

12) **CAVEAT: YOU MAY NOT DISCUSS THE PARTICULARS OF ANY EXERCISES OR SIMULATIONS CONDUCTED DURING THE CLASS WITH ANYONE OUTSIDE THE CLASS, NOR MAY YOU DISCUSS SUCH MATTERS WITH OTHERS WHO HAVE TAKEN THE CLASS PREVIOUSLY OR WHO MAY BE LIKELY TO TAKE THE CLASS IN FUTURE. SOME EXERCISES AND SIMULATIONS ARE REPEATED FROM CLASS TO CLASS AND REVEALING OR OBTAINING CONFIDENTIAL INFORMATION OR INSIGHT ABOUT SUCH EXERCISES AND SIMULATIONS IS STRICTLY PROHIBITED, IS CONSIDERED A SEVERE VIOLATION OF THE ACADEMIC INTEGRITY POLICY, AND MAY RESULT IN YOUR FAILING THE COURSE. THIS PROHIBITION IS SO STRONG THAT VIOLATIONS THAT OCCUR AFTER ONE HAS TAKEN THE COURSE MAY ALSO RESULT IN THE PROFESSOR GOING BACK AND FAILING A STUDENT. YOU ARE ALSO STRICTLY PROHIBITED FROM POSTING CONFIDENTIAL INFORMATION OR INSIGHT ABOUT SUCH EXERCISES AND SIMULATIONS ON THE INTERNET, OR ANY FORM OF SOCIAL MEDIA OR ELECTRONIC TRANSMISSION.**

### **Special Note for Classes with a High Experiential Learning Component**

Experiential learning, i.e., learning by doing, is a very powerful and effective educational technique. Its success, however, depends on the thorough engagement of the students in the classroom. We have all heard the oft-repeated – and very accurate – admonition from educators that, *"if you don't put forth your best effort you're only cheating yourself."* While that is certainly true in the traditional classroom, it goes even further in classes with a high experiential learning component. Why? Because experiential learning involves your classmates, so ***if you don't put forth your best effort you're still cheating yourself – and you're also cheating your classmates!***

Experiential classes by design are ***highly interdependent*** and, accordingly, require your thorough engagement. If you don't prepare well for an exercise, or if you do not properly animate your role, sure, you'll get far less out of it, but even worse, you'll screw it up for your classmates. Don't be "that student." Preparing well, approaching the exercises and simulations enthusiastically, and conscientiously animating the roles you play are all big plus factors for your "Professionalism Score." Better still, you and your classmates will also get much more out of the class.

### **Attendance Policy – EXTREMELY IMPORTANT:**

### **90% OF SUCCESS IS JUST SHOWING UP!**

1. Every student is expected to attend every class and any student who misses **more than one class**, regardless of whether the absence is "excused," is subject to failing the course. (Please be advised that missing a single class can result in a severe grade reduction.) Attendance in this course is critical to not only your learning, but the learning experiences of your fellow students. If you believe you cannot adhere to this policy, you may wish to consider taking the class during a semester when you are able to attend regularly.
2. ***If*** a roster is provided during class, students must sign the class roster to receive credit for attendance. **It is the responsibility of each student to make sure he/she signs the roster.** If you do not sign the roster, you will not be given credit for attending that class. ***If you sign in for someone else – you flunk!***
3. Do NOT ask the professor to "remember" that you attended class and then ask to add your name to the list after the class has ended.
4. See Professionalism section for more on attendance.

## **METHODS OF EVALUATION**

**Professionalism Is Twenty Percent (25%) of Your Grade:** You are expected to conduct yourselves in a professional manner, as in any business setting. Important aspects of professionalism include:

- **Limited and appropriate use of laptop computers and other electronic devices:** Students are *not* permitted to use their laptops or other electronic devices during class unless it is to take notes in class, or unless it is for some other purpose expressly authorized by the professor. If in doubt, **ask the professor**. Specific violations of laptop or electronic device use include, but are not limited to, the following: any kind of email or texting; making notes/preparing for another class; web-browsing; shopping, etc. This policy will be strictly enforced.
- **Arriving to class on time, and minimizing bathroom breaks.** It is disrupting to both professors and other students when during class multiple students at various times walk in front of the professor in the middle of the class lectures and discussions.
- **Preparing for class:** For example, failing to pick up handouts/cases distributed in class will be duly noted.
- **Refraining from complaining:** Whining about projects, exam format, workload, and due dates decidedly does not make a good impression.
- **Engaging in ethical behavior:** This includes, but is not limited to, making certain you do not ask the professor to make "special exceptions" (i.e., bend the course rules) for you.
- **Respecting others' time:** After the initial class meeting, please do not ask questions which are readily answerable via the course syllabus; it is disrespectful of other students' time. Most students have carefully read or will read the syllabus by the second class meeting and do not want to spend class time reviewing material that they already know. Obviously, if you have a question about something on the syllabus, please approach the professors about it before or after class.
- **Meaningful Class Participation During Classroom Exercises & Introspective Critical Thinking Response Pieces.** This class has 1) numerous exercises and cases (real and hypothetical) and 2) assigned critical thinking response pieces that require conscientious preparation, engaged participation and thoughtful analysis by the students, i.e., the exercises, cases, and written assignments are far more beneficial if they are undertaken diligently. The exercises and case debriefs are also greatly enhanced by discussions that include robust student participation and observations. (On this point, please note that quality is more important than quantity.)
- **Attendance:** You are expected to attend all scheduled class sessions (see attendance policy). If you do miss class, you will be expected to complete a special missed class assignment that covers the assigned material for that date.

Accordingly, your grade will be based upon the following:

	<b><u>GRADE*</u></b>
PROFESSIONALISM	100 points
FIRST EXAM	100 points
SECOND EXAM	100 points
STUDENT-GENERATED EXERCISE	<u>100 points</u>
	<b>400 TOTAL POINTS</b>

**NOTE:** 50% of your performance will be based upon the two exams. Each exam is worth 100 points of your overall grade based on 400 possible points.

**GRADING SCALE:** Depending on exam the difficulty level of the exams and student performance, I may choose to grade on a curve. The **objective** portion of the grade is the two exams. 92% and above is an "A;" 80-91% is a "B;" 70-79% is a "C;" 60-69% is a "D;" and below 60% is a "F." **Plus and minus grades are common within those ranges.** The **subjective** portion of the grade is that grades **may** be adjusted **at the professor's discretion** based upon **professionalism**, including but not limited to, attitude in class, attendance, class participation, homework assignments, and the number and quality of response pieces submitted.

**BASELINE ON PROFESSIONALISM COMPONENT OF GRADE:** Each student begins the course with a baseline of 80 points out of 100 (i.e., 80%). If a student attends all classes and nothing remarkable occurs one way or the other he or she will receive 80 points. Notable behavior or performance one way or the other can decrease the points all the way down to 0 (yes, zero) points or increase the 80 points up to a maximum of 100 points – although getting all 100 points would require perfect attendance and sustained extraordinary performance throughout the entire semester. Accordingly, a student achieving all 100 points is an extremely rare accomplishment. In most instances a student is not likely to increase his or her professionalism points beyond the average of his or her test scores. In essence this means that, barring extraordinary circumstances, an earned increase in the professionalism score beyond 80 points is likely to be capped at the average of a student's exam scores. **[CAVEAT:** Poor attendance or significantly bad behavior can result in the loss of ALL 100 possible professionalism points – and this has occurred in the past.]

## MAKE-UP ASSIGNMENT – WRITING EXAM QUESTIONS

**Review syllabus for assigned reading on the date of the missed class.** Questions from chapters, handouts, or video not assigned on the date of the missed class will not count as a make-up assignment for that date.

Write a total of six multiple choice questions for each class missed (four of the questions must be from the assigned reading for that date, which includes one of the following):

- 4 questions from *The Prince, A New Translation*; OR
- 4 questions from *The Small Big*; OR
- 4 questions from *Power, Why Some People Have It – and Other's Don't*, PLUS
- 2 questions from the handouts and/or video assigned that date (if none, then 2 additional questions from the assigned reading)

If you miss a class for which there is no assigned reading (rare, but as an example, an exam review day), see the professor for specific instructions regarding which material to use to draft your questions.

The **required** type of question is an **analytical** one, i.e., a question that poses a hypothetical scenario that illustrates something discussed in the chapter, followed by four answer options ("a" through "d"). The correct answer should be in bold, followed by the page number of the text on which the correct answer can be found or the handout or video from which it is derived. Please consider the following example as a prototype of an **analytical** question:

Spain is ruled by one king who then appoints servants as ministers to help govern the country while remaining under his control. France, however, is ruled by a king and a group of barons who have inherited their power through families that have been powerful in France for hundreds of years. According to Machiavelli, which country would be easier to conquer but harder to hold?

- a. Spain, because there are fewer legitimate leaders to help lead the fight to defend the country.
- b. Spain, because the ministers will turn easily on the king and the people of Spain will follow the ministers.
- c. France, because you can easily make inroads with one or two unhappy barons who are eager to see the king overthrown and can help you get a foothold in the country. (p. 16)**
- d. France, because everyone knows that the French can't fight.

Make sure the incorrect answers are somewhat credible so that the correct answer is not overwhelmingly obvious. Be certain also to ask questions on material that appears throughout the chapter, e.g., do NOT derive all of your questions from simply the first few pages of a given chapter. Finally, **make sure you put your name on the same document that contains the questions**. You will be graded on the quality of your questions and on how well you follow these instructions. If you have any questions, by all means, please inquire!

**Please submit the foregoing make-up assignment via email attachment to LBarkacs@SanDiego.edu by no later than one week from the date of the missed class.**

\*\*\*\*\*

**STATUTE OF LIMITATIONS:** Grade disputes must be brought to the professor's attention within 4 weeks after the grades are sent to the student. Disputes brought later than four weeks will not be considered.

**CAVEAT:** Throughout the semester the class will see several videos. You must attend class on the day of the video, or get notes on the video from a classmate, as you will be tested on information contained in the videos. **The videos will not be loaned to students who miss class. In the event of extraordinary circumstances (e.g. death or near-death, with a doctor's excuse), the instructor may permit limited make-ups.** The rule may seem harsh, but it is because duplicates of the tapes are not available, multiple requests cannot be accommodated, and students in the past have not returned tapes, creating a hardship for future classes.

**CAVEAT:** There will be numerous hand-outs in this class. You are responsible for making sure you obtain hand-outs distributed during any classes you miss **from your classmates**. The professor cannot and expressly does not guarantee the availability of handouts beyond the class in which such handouts are originally distributed.

**IMPORTANT NOTE:** Although it is the intention of the professor that this syllabus provides a reasonably accurate account of how the class will be undertaken and conducted, this syllabus is NOT a contract and throughout the entire duration of the class the professor expressly reserves the right to alter, modify, or revise the syllabus in a manner solely within the discretion of the professor.

## DAILY CLASS & READING SCHEDULE

**[CAVEAT: Subject to Change Based on Class Needs and Progress]**

### **September 4, 2019:**

#### **Introductory Class**

#### **Reading Assignment — Begin Reading *The Prince, A New Translation by Tim Parks* (Machiavelli)**

- Overview of Course
- Discuss Goals, Aims & Requirements Survey
- Student Self-Introductions
- Survey
- Review Survey & Types of Power (French & Raven)
- Preparation
- Run Fishbowl Exercise
- Debrief & Discussion

### **September 11, 2019:**

#### **Reading Assignment — Continue Reading *The Prince, A New Translation by Tim Parks* (Machiavelli)**

- Class Exercise: To Be Announced ("TBA")
- Preparation
- Run Exercise
- Debrief & Discussion

### **September 18, 2019:**

- Class Exercise: "Diplomacy"
- Preparation
- Run Exercise
- Debrief & Discussion

### **September 25, 2019:**

#### **Exam One Question Writing Assignment Due by 5:00pm**

**Reading Assignment — Continue Reading *The Small Big* (Martin, Goldstein, Cialdini) [pp. 1-31; 41-50; 86-90; 96-100; 105-118; 128-130; 137-141; 154-166; 191-195; 206-211; 217-219; 220-229; and 247-251]**

- Class Exercise: TBA
- Preparation
- Run Exercise
- Debrief & Discussion

## **TUESDAY, OCTOBER 1, 2019**

### **\* \* \* Exam One \* \* \***

***The Prince, A New Translation by Tim Parks***

***The Small BIG (Martin, Goldstein, & Cialdini)***

***Cialdini Video (and possibly other videos)***

***Classroom Exercises, Activities, Debriefs & Handouts***

**NOTE: CLASS WILL RESUME AFTER THE EXAM**

### **October 8, 2019:**

#### **Reading Assignment — *Power, Why Some People Have It – and Other's Don't* (Pfeffer)**

- Class Exercise: TBA
- Preparation
- Run Exercise
- Debrief & Discussion

**October 15, 2019:**

**Reading Assignment — Continue Reading *Power, Why Some People Have It – and Other's Don't* (Pfeffer)**

- Class Exercise: TBA
- Preparation
- Run Exercise
- Debrief & Discussion

**October 22, 2019:**

**Reading Assignment — Continue Reading *Power, Why Some People Have It – and Other's Don't* (Pfeffer)**

- Class Exercise: TBA
- Preparation
- Run Exercise
- Debrief & Discussion

**October 29, 2019:**

**Reading Assignment — Continue Reading *Power, Why Some People Have It – and Other's Don't* (Pfeffer)**

- Class Exercise: TBA
- Preparation
- Run Exercise
- Debrief & Discussion

**TUESDAY, NOVEMBER 5, 2019**

**\* \* \* SECOND EXAM \* \* \***

***Power, Why Some People Have It – and Other's Don't***  
***Classroom Exercises, Videos, Activities, Debriefs & Handouts***

**November 12, 2019**

- Student-Run Class Exercises

**November 19, 2019**

- Student-Run Class Exercises

**November 26, 2019**

- Student-Run Class Exercises

**Thanksgiving Break: Wed., Nov. 27 through Fri., Nov. 29, 2010**



**December 3, 2019:**

- Student-Run Class Exercises

**December 10, 2019**

**No Class - Revisions of Final Projects due (by 5:00pm)**

**TUESDAY, DECEMBER 10, 2019**  
**Class Reception @ Club Barkae**



## The USD School of Business Administration Learning Environment

A key educational mission of the School of Business Administration is to develop socially responsible leaders. USD students are future leaders in business and professional organizations, and setting an appropriate professional tone is an important aspect of the learning environment.

The highest levels of learning can be achieved only if *all* members of the USD community understand and respect their mutual professional obligations. Each of us participates in the quality of the learning experience through our daily actions and choices. These choices are not simply personal or isolated, but often influence the quality of the learning experience of others. Outlined below is a set of specific expectations - for both students and faculty - that support a professional learning environment.

<b>EXPECTATIONS FOR STUDENTS</b>	<b>EXPECTATIONS FOR FACULTY</b>
Students will treat their classroom obligations as they would treat any serious professional engagement.	Faculty will treat their obligations for classes as they would treat any serious professional engagement.
1) PREPARING THOROUGHLY for each session in accordance with the instructor's requests;	1) PREPARING THOROUGHLY for each class;
2) ARRIVING PROMPTLY AND REMAINING until the end of each class meeting, except in unusual circumstances; informing the instructor of any absences;	2) PUNCTUALITY in beginning class sessions on time, and except under exceptional circumstances adherence to the established schedule for all classes and exams;
3) PARTICIPATING FULLY AND CONSTRUCTIVELY in all classroom activities and discussions;	3) PROVIDING SUFFICIENT INFORMATION and materials to enable students to prepare adequately for class;
4) DISPLAYING APPROPRIATE COURTESY to all involved in the class sessions in the USD community;	4) DISPLAYING APPROPRIATE COURTESY to all involved in the class sessions. Courteous behavior specifically entails communicating in a manner that respects, and is sensitive to, the many individual differences in the USD community;
5) USING TECHNOLOGY IN THE CLASSROOM ONLY WHEN APPROPRIATE. Specifically, a) computers should only be used in class for course related activities or when authorized by the instructor; b) mobile phones (voice and text) should not be used in class;	5) MONITORING APPROPRIATE TECHNOLOGY USE IN THE CLASSROOM and clearly specifying what uses are appropriate or allowed;
6) ADHERING TO DEADLINES AND TIMETABLES established by the instructor;	6) SUPPLYING TIMELY INFORMATION ABOUT STUDENT PERFORMANCE on projects, assignments, and examinations;
7) PROVIDING CONSTRUCTIVE FEEDBACK TO FACULTY MEMBERS regarding their performance. Students should be as objective in their comments about instructors as they expect instructors to be in their evaluations of students.	7) PROVIDING CONSTRUCTIVE FEEDBACK TO STUDENTS concerning their performance. Faculty should be as objective in their feedback to students as they expect students to be in their evaluation of faculty.

Portions adapted from the University of Chicago

# HNRS 308 & 309 – Power & Politics

Fall 2019

Tuesday Evenings: 6:00pm – 8:50pm

---

Prof. Linda L. Barkacs

USD office: OH 314

USD phone: (619) 260-7876

E-mail: [LBarkacs@sandiego.edu](mailto:LBarkacs@sandiego.edu)

Prof. Craig B. Barkacs

USD office: OH 318

USD phone: (619) 260-2387

E-mail: [CBarkacs@sandiego.edu](mailto:CBarkacs@sandiego.edu)

## TEAM ASSIGNMENT – CREATING & RUNNING AN ORIGINAL EXERCISE

This assignment presents an opportunity for you to draw on your experience and collective wisdom and has the added virtue of putting to productive use and reinforcing that which you have learned in the class. Moreover, if done well enough, your completed assignment – in addition to presenting an opportunity to learn from each other – may provide an excellent learning exercise for those who follow you into a subsequent “Power & Politics” class.

For this assignment you are required to prepare an **ORIGINAL** exercise along the lines of those experienced in class inspired by a *personal* real life situation. If your group finds no such *personal* real life inspiration, feel free to construct a scenario that poses “Power & Politics” issues important to you and that you believe have an important real world application (e.g., “Power & Politics” issues that may have not yet arisen in your academic or work experience, but you anticipate are likely to arise in the future). While you are encouraged to use a specific real world example with which you are familiar, you are also free to mask the identity of any organization and change names to protect the innocent (or guilty!). You may also modify, augment, and enhance a real world situation for pedagogic purposes, i.e., you have literary license to be creative – and in fact you are encouraged to be! You are also invited to include a *cross-cultural* or *global* component to your case study, but doing so is not required.

**Advanced Integration:** HNRS 308 & 309 incorporates and integrates the following disciplines of Management/Business, Ethics, and Law:

**Management/Business:** The following management/business topics and areas of inquiry will be incorporated into the course:

- Utilizing influence and persuasion from a leadership perspective
- Analyzing how to navigate organizational politics
- Exercising power effectively in the organization to get things done
- Motivating employee performance
- Developing goal-setting and problem solving skills
- Applying multiple (and sometimes contradictory) points of view with respect to strategic purpose and operating goals in global organizations.
- Negotiating across cultures
- Incorporating Bennett's Developmental Model of Intercultural Sensitivity
- Distinguishing between stereotypes and prototypes
- Exploring issues of diversity and inclusion
- Evaluating how political skill and flexibility contribute to more effective leadership in addressing significant cultural issues
- Creating a personal brand
- Conducting marketing pitches
- Establishing product differentiation
- Developing oral communication skills

**Ethics:** With respect to advanced integration, the foregoing management/business topics and areas of inquiry will be analyzed and evaluated in conjunction with the following areas of ethical inquiry:

- Utilizing deontological and teleological frameworks in integrative (i.e., "pie-expanding" or "win-win") negotiations
- Examining the role of virtue ethics (i.e., character issues) in establishing one's reputation
- Distinguishing between ethical motivation and unethical manipulation
- Guarding against the unethical use of influence techniques
- Learning how to use influence techniques ethically
- Exploring gender issues in negotiations
- Examining truth-telling & lie detection in negotiations
- Critiquing the techniques of bluffing, deception, and strategic nondisclosure in negotiations

**Law:** With respect to advanced integration, the foregoing management/business topics and areas of inquiry will be analyzed and evaluated in conjunction with the following areas of legal inquiry:

- Incorporating the role of law pertaining to fraud and deception in negotiations
- Assessing the law behind various public policy considerations pertaining a variety of social issues, such as the environment, gender equality, and distribution of resources
- Applying principles of contract law in the creation and enforcement of negotiated agreements

- Examining legal remedies available when negotiated agreements are violated, breached, or need to be enforced
- Understanding power and the political process in determining public policy and corresponding legislation
- Analyzing local, national and international regulations and legal standards for business conduct and conflict resolution
- Incorporating international business law issues (e.g., the *Foreign Corrupt Practices Act*)

### Student Learning Objectives Incorporated into the Assignment

In conjunction with the various components of the disciplines of **Management/Business, Ethics, and Law** set forth above, students shall, in undertaking their semester project achieve the following:

1. **SLO 1: Recognize** broad connections between multiple disciplines, perspectives, and/or approaches to learning.
2. **SLO 2: Articulate** how the integration of different disciplines, perspectives, and approaches to learning can *enhance ones' understanding of practical issues and problems*.
3. **SLO 3: Synthesize** knowledge and/or skills from multiple disciplines or perspectives.
4. **SLO 4: Apply** knowledge and/or skills from multiple disciplines or perspectives.

More specifically, all of the foregoing will be incorporated into Part I and Part II of the assignment as set forth below:

**Part I:** Part I of the exercise should lay out the scenario factually and set up the “Power & Politics” issues impliedly. With respect to any tension and conflict issues you may wish to incorporate, be certain to create some *realistic* tension and conflict – not the obvious stuff for which people are clever enough to say the politically or socially correct thing in the comfort of a classroom.

Part I of the exercise may unfold all at once or, alternatively, sequentially in sub-parts or subplots. For example, you might structure the exercise in such a way as to tell your story up to point, invite a reaction or response, and then add additional facts or state that a particular course of action was selected that led to additional issues, and then once again invite a reaction or response, repeat, etc. This is done to see if anyone’s perspective changes along the way and, if it has, why it has changed. [**NOTE:** Any such sequential approach is merely an option, and is certainly not required or recommended.]

To summarize Part I, you are required to do the following:

- Prepare an **ORIGINAL** exercise along the lines of those experienced in class.
- Make certain that your submission contains a **comprehensive role** for each party in the exercise. (Depending on the exercise, it is possible that each role may contain general

information known to both sides, and *confidential* information known only to one side.) Please note:

- 1) ***It is highly preferable to have all roles be gender and age neutral, i.e., anyone could animate the role easily and it does not require pretending one is a different gender or vastly different in age. In other words, try to genericize the roles as much as possible. Avoid giving names to the roles, if at all possible -- titles or positions are fine, however.***
  - 2) ***Design the exercise so it is NOT dependent on having a precise number of participants in the room. In others words, no matter what the number of people in the room everyone will be able to participate meaningfully.***
- Include multiple issues (qualitative, quantitative, or both, although at least one quantitative issue would be nice to see), with a focus on “lessons learned” in the areas of 1) power dynamics and 2) political intrigue.

**Part II – The “Academic Paper” Component of the Assignment, along with the Marketing & Logistics of the Case:** Part II must be an extremely thorough and comprehensive academic undertaking, and should at a minimum include (in no particular order) that which follows:

- **A) An analysis<sup>1</sup> and suggested resolution of the leadership issues, power issues, and political issues** – and, yes, incorporating a significant number is encouraged. [SLO #1, SLO #3, SLO #4] “Analysis” is the key word here. ***Thoroughly and analytically answer and address any questions or issues raised in Part I.*** Think out loud on paper with respect to framing the issues – in fact, you may even delve into how “framing” may and does affect conclusions. Consider and weigh different perspectives and explore the reasoning attached to such perspectives. [SLO #1, SLO #3, SLO #4] Examine potential pitfalls of rationalization and self-deception. Apply various ethical frameworks -- or at least some structured and coherent methodology -- to the ethical issues. Finally, reach a conclusion, make a decision, and offer a prescription as to how you think one should resolve the leadership issues, power issues, and political issues presented. [SLO #2] [NOTE: Disagreement among team members as to how the case should be resolved may also be expressed, which may actually signal it’s an especially interesting exercise.] [SLO #4]
- **B) Extensive citation to the text and any other relied upon material is required.** Explain by reference what ***academic analysis*** is associated with the case, and also explain what ***real world application*** you believe the case has. [SLO #2] ***The idea here is to persuade someone who may be considering running the case why he or she should do so***, how he or she should conduct the case study, and what the take-aways or learning points of the case should be. ***You need to market your case at this juncture.*** Why is your case important? Why should anyone care about the issues you raise? What will participants learn from studying your case?
- **C) On a more pragmatic level with respect to Part II, you should also suggest and explain logistics for running the case.** Should it entail private reflection first? Should you ask people to

<sup>1</sup> Part II should begin at the top of the next page following Part I – this is done so Part I (the actual case study itself can be easily segregated and handed out to a class)

analyze issues in groups? Should you present it at-large to whatever audience is in front of you and invite open discussion. Should any discussion be directed or focused on specific issues and, if so, how should such direction or focus be undertaken.

This course in particular is designed to enhance the ability of a “Power & Politics” student to articulate a clear analytic framework and demonstrate alignment between espoused values and behaviors. To this end, the course integrates the further development of three critical values-based leadership competencies and your exercise should include the following components:

1. **Analysis and Synthesis:** This course requires students to arrive at effective decisions by identifying the components of complex “Power & Politics” situations. Students must make accurate diagnoses and integrate creative and relevant approaches to effectively understand these situations. **[SLO #2]** Accordingly, your case study should challenge people to:
  - Quickly conduct a situational assessment and identify and gather relevant information and data
  - Effectively manage diverse sources of information **[SLO #1, SLO #3, SLO #4]**
  - Accurately identify critical factors and recognize their impact
  - Integrate knowledge from different aspects of a situation in order to develop appropriate and creative strategies, plans and solutions **[SLO #1, SLO# 2, SLO #3, SLO #4]**
  - Self-critique and make appropriate corrections when presented with new or conflicting data
2. **Problem Solving:** This course requires students to use both logic and creativity to arrive at effective solutions. Students are required to analyze options and alternatives in an open, honest manner and reach conclusions based on demonstrable evidence and logical analysis. Accordingly, your case study should challenge people to:
  - Demonstrate a comprehensive understanding of a problem and related issues **[SLO #1, SLO #3, SLO #4]**
  - Sift through information and extract the appropriate information needed to solve a problem **[SLO #2, SLO #4]**
  - Identify and comprehend corollary meanings, uses, and results **[SLO #1, SLO#2, SLO #3, SLO #4]**
  - Continuously process information to test the validity of results **[SLO #2]**
3. **Managerial Courage:** This class requires the students to recognize and address moral and ethical dilemmas. Students must be willing to take a stand or appropriate action when necessary. Accordingly, your case study should challenge people to:
  - Effectively assess and take appropriate risks in the face of uncertainty **[SLO #2]**
  - Accept challenges and persevere **[SLO #2]**
  - Choose values-based options when other options may be easier **[SLO #2]**
  - Share positions and beliefs on disputed issues regardless of potential negative consequences **[SLO #1, SLO#2, SLO #3, SLO #4]**
  - Address conflict or people issues in a direct and supportive manner **[SLO #2]**
  - Accept criticism without becoming defensive **[SLO #2]**
  - Self-correct behavior as appropriate **[SLO #2]**

Critical thinking and analysis is central to this assignment. **Be certain to incorporate frequent references to the assigned course material** for Parts II and III of the assignment.

*It is unequivocally understood that by submitting the assignment, the authors are waiving any and all intellectual property rights with respect to the exercise and are expressly authorizing the instructor to use the exercise in the future in a manner entirely within the discretion of the instructor. Such use in the future by the professor shall be entirely within the sole discretion of the professor, and may include edits, alterations, and modifications, also entirely within the discretion the professor. If the authors have any objections to this assignment, please notify the professor immediately and alternative arrangements will be made. No one will be penalized for seeking, suggesting, or undertaking any such alternative arrangements.*

All team members will receive the same grade as the exercise merits. It will be assumed that the document will present the best work of all members unless negotiated otherwise with a course faculty member. In extraordinary circumstances an individual student may submit his or her own work and take individual responsibility for the total assignment, OR, ***a team may elect to fire any non-performing members.***

**You will then actually run the exercise with your classmates on one of two dates provided.**

**CAVEAT:** THE EXERCISE MUST BE **ORIGINAL** – THIS POINT CANNOT BE EMPHASIZED ENOUGH. DO NOT SIMPLY RUN AN EXERCISE (OR SOME SLIGHTLY MODIFIED VERSION OF AN EXERCISE) YOU PARTICIPATED IN FROM ANOTHER CLASS (e.g., an ORGANIZATIONAL BEHAVIOR CLASS) OR PERHAPS CAME ACROSS ONLINE. ONE OF THE QUICKEST WAYS FOR AN ENTIRE TEAM TO FLUNK THE CLASS WOULD BE TO SUBMIT AND CONDUCT AN EXERCISE THAT WAS NOT ORIGINAL, e.g., ANY EXERCISE THAT IS ESSENTIALLY “BORROWED” OR “RECYCLED.” MAKE SURE THE EXERCISE IS **ORIGINAL**.

NOTE: The preceding “CAVEAT” – as you may have surmised is included because, sadly, students have in the past failed to submit and conduct an **ORIGINAL** exercise. The consequences could be dire, so do not go there.

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

Contact Person(s)	<table border="1"> <thead> <tr> <th>Name:</th> <th>E-mail:</th> <th>Campus Phone:</th> </tr> </thead> <tbody> <tr> <td><b>Erin Fornelli</b></td> <td><b>efornelli</b></td> <td><b>7847</b></td> </tr> </tbody> </table>	Name:	E-mail:	Campus Phone:	<b>Erin Fornelli</b>	<b>efornelli</b>	<b>7847</b>
Name:	E-mail:	Campus Phone:					
<b>Erin Fornelli</b>	<b>efornelli</b>	<b>7847</b>					
Effective Term	Fall 2019						
Subject Code	HNRS Course Number 350						
Department	Honors (HONR)						
College	College of Arts & Sciences						
Title of Course	<b>Integration and Innovation</b> <del>Cultural Const of Motherhood</del>						
Catalog Title	<b>Integration and Innovation in Disability Studies</b> <del>Cultural Const of Motherhood</del>						
Credit Hours	<b>4</b> <del>3-4</del>						
Weekly Contact Hours	Lecture: <b>3</b> <del>0</del> Lab: 0 Other: 0						
Catalog Course Description	<p><b>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.</b></p>						
Primary Grading Mode	Standard Grading System- Final						
Method(s) of delivery	<b>Research</b> Lecture						
<b>Seminar</b>							
<b>Exam/Paper</b>							
<b>Paper</b>							
Faculty Course Workload	<b>Same as weekly contact hours</b>						



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](mailto: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.)

<b><u>Week</u></b>	<b><u>Readings Due</u></b>	<b><u>Topic</u></b>
<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
<b>Final Exams</b>		<b>Final Reflections</b>

## 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](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](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)

	<b>Advanced</b>	<b>Adequate</b>	<b>Moderately Adequate</b>	<b>Inadequate</b>	<b>Score</b>
<b>Organization</b>	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.	
<b>Synthesis</b>	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.	
<b>Application</b>	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.	
<b>Writing Style</b>	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.	

	<b>Advanced</b>	<b>Adequate</b>	<b>Moderately Adequate</b>	<b>Inadequate</b>	<b>Score</b>
<b>Organization</b>	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.	
<b>Synthesis &amp; Application</b>	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.	
<b>Language</b>	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.	
<b>Delivery</b>	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.	
<b>Visual Aids</b>	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: 01/21/19 10:31 pm

# Viewing: **HNRS 364 : Women in Islam and Confucianism**

Last edit: 01/29/19 11:42 am

Changes proposed by: ysun

Other Courses  
referencing this  
courseAs A Banner Equivalent:[HNRS 365 : Women in Islam and Confucianism](#)

## In Workflow

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

## Approval Path

1. 01/22/19 11:56 am  
Susannah Stern (susannahstern):  
Approved for HONR Chair
2. 01/28/19 5:56 pm  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

Contact Person(s)

Name:	E-mail:	Campus Phone:
<b>Erin Fornelli</b>	<b>efornelli</b>	<b>7847</b>

Effective Term

Fall 2019

Subject Code

HNRS

Course Number

364

Department

Honors (HONR)

College

College of Arts &amp; Sciences

Title of Course

Women in Islam &amp; Confucianism

Catalog Title

Women in Islam and Confucianism

Credit Hours

4

Weekly Contact  
HoursLecture: **3**

Lab: 0

Other: 0

Catalog Course  
Description

**The interdisciplinary course will provide an analytical framework in which comparisons and contrasts between women in Islamic and Confucian cultures can be made, and it will enable the students to develop an understanding of what it means to live a woman's life in different historical circumstances and social/cultural settings. The course seeks to answer the question of what is intrinsically Islamic with respect to ideas about women and gender, and to distinguish the religious element from socio-economic and political factors in shaping the experiences of women in the Muslim world. Simultaneously, the course also examines the intricate connections between Confucianism and the historical experiences of women in East Asian cultures and societies. Students will be expected to develop a sophisticated understanding of women's agency in navigating the path between tradition and modernization and of their role in changing the Confucian world. This section satisfies 4 units of HIST.**

Primary Grading  
Mode

Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of  
delivery

Lecture

Faculty Course  
Workload

**Team taught**

Please specify: **This course is team-taught by a  
HISTORY faculty and a THRS faculty.**

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?

**Yes**

Is this course repeatable for credit?

**No**

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

**Advanced Integration  
Historical Inquiry area  
Global Diversity level 1**

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:

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 has been taught three times prior to the adoption of the new CORE in fall 2017. It is revised to meeting the learning outcomes of several CORE areas.

Supporting documents **Honors 354365 CORE proposal Women in Islam and Confucianism.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

**Ronald Kaufmann (kaufmann) (01/28/19 5:56 pm):** Approved HNRS course being submitted for core attributes.

**Bethany O'Shea (bethoshea) (01/29/19 11:42 am):** Core Director unchecked FTRI. Rationale: students needing EHSA can register for this course number (HNRS 364) and those wanting FTRI can register for HNRS 365. Students can't receive credit for both so this coding seems the best scenario.

Key: 1215



## Honors 364/365: Women in Islam and Confucianism

### Instructors:

Dr. Bahar Davary (Theology and Religious Studies) [\\_Davary@sandiego.edu](mailto:Davary@sandiego.edu)

Dr. Yi Sun (History) [ysun@sandiego.edu](mailto:ysun@sandiego.edu)

### Course Description:

The interdisciplinary course will provide an analytical framework in which comparisons and contrasts between women in Islamic and Confucian cultures can be made, and it will enable the students to develop an understanding of what it means to live a woman's life in different historical circumstances and social/cultural settings. The course seeks to answer the question of what is intrinsically Islamic with respect to ideas about women and gender, and to distinguish the religious element from socio-economic and political factors in shaping the experiences of women in the Muslim world. Simultaneously, the course also examines the intricate connections between Confucianism and the historical experiences of women in East Asian cultures and societies. Students will be expected to develop a sophisticated understanding of women's agency in navigating the path between tradition and modernization and of their role in changing the Confucian world.

The readings include religious studies and historical texts as well as biographies, memoirs and analytical articles. They contain political, social and religious themes and reflect the contemporary debates regarding the role of women within the society, with a special focus on significant historical changes in the Islamic and Confucian worlds. The various assignments require students to address issues concerning Islam, Confucianism and women comparatively and to engage in a comprehensive analysis of women in these two distinctive cultures from both theological and historical perspectives.

The course will be conducted in a hybrid fashion, combining lectures by the two faculty members and seminar-style discussions and debates among the students. It will be supplemented with visual aids, such as documentaries and movies, as well as co-curricular events, including lectures and forums within the university community.

This Honors class has been team-taught by the same two faculty members three times during the past several years. It has been revised and is now designed to fulfill the learning outcomes of Advanced Integration, Historical Inquiry, FTRI, Critical Thinking and Information Literacy, and Global Diversity (Level I).

### Advanced Integration:

LO # 1 & 2: Students will learn not only to **recognize** but also **articulate** the intrinsic connections between the disciplines -- HISTORY and THRS --through class lectures, discussions, and various assignments.

LO # 3 & 4: Students will be asked to **synthesize** and **apply** the theories, perspectives and scholarly interpretations from both HISTORY and THRS in their research paper and exams.

The Integrative Core Project will require students to examine a particular topic by integrating the analytical approaches of both disciplines and weave their information into a cohesive narrative. Students will be arranged into four-person groups, ideally with two focusing on History and two on THRS analytical approaches. Members of each group will decide on their collective research topic after consulting with both instructors. Subsequently, each member will research on a particular area that is integral to the group project. The oral presentation will be a group endeavor, and it will reflect how the two disciplinary theories have guided their research and led to their respective findings. The oral presentation by each group will be evaluated by their peers as well as the instructors. After fielding questions from the audience and receiving feedback, students will then write their individual term paper which should also evince integrative efforts.

**Sample Exam Questions:**

1. Discuss Confucianism as a governing ideology and social doctrine as well as its impact on the lives of women in traditional Confucian societies. How do Old Madam Yin and Shizue Ishimoto illustrate the intricacies and complexities of experiences of “Confucian women?” Can you draw similarities and differences between these characters and the Muslim women whose work you have read and discussed in the class so far, e.g., Salma Yaqoob, Jasmine Zine, and characters and relationships in Fatima Mernissi’s book.
2. Compare and contrast the experiences of Chinese women during the Cultural Revolution in China and those of Iranian women during Iranian Revolution. You will need to discuss the historical, social, economic and religious contexts in both cases, and explain how your view of Confucianism and Islam have changed as a result of these case studies.
3. Discuss the main tenets of Confucianism as a governing ideology and social doctrine as well as how these tenets and their interpretations have impacted the lives of women in traditional Confucian societies and state policies. Also analyze the historical contexts as well as the complexities of “Confucian women” in light of the coexistence of traditionalism and unorthodoxy in their lives. Finally, provide a brief comparison between these complexities and those found in the experiences of women in Islamic societies.
4. Select a minimum of three subject areas in which meaningful comparisons and contrasts between women in Islamic societies and Confucian societies can be made. Also discuss the similarities and differences in the ways that they have been portrayed in the media and perceived by the general public. If you were making a media production, what would you do to inject some nuance and sophistication into your project?

**Critical Thinking and Information Literacy:**

Students will develop their critical thinking skills through the various assignments that require them to advance logical arguments in analytically sound papers that are grounded in the literatures of both HISTORY and RELIGIOUS STUDIES. They will be asked to seek the expertise of our librarian colleagues, Christopher Marcum and Martha Adkins, liaisons for HIST and THRS, in learning to gather credible information with effective research strategies. Both instructors will work with these reference librarians to ensure that students meet with them regularly as they work on

their written assignments for the class. Students will be expected to use information ethically and legally. Our syllabus will specifically incorporate lectures on information literacy by the two librarians at the start of the semester and mid-semester.

Students will articulate and compare the theories and methods in HISTORY and RELIGIOUS STUDIES, through various assignments. They will identify and formulate questions on the historical and contemporary experiences of women in Islamic and Confucian societies, critique the texts used as assigned readings for the class, and explain and demonstrate the importance of articulating personal opinions vs. drawing conclusions from evidence.

### **Historical Inquiry:**

LO # 1: Students will identify and formulate significant historical questions on important issues such as the impact of Confucianism on women, the connections between feminism and nationalism, the linkage between sexism and colonialism, and the interplay between feminism and socialism. This LO will be met with the assignments of “thinking questions” based on their readings, the research paper, and group presentation project.

LO # 2: Students will conduct effective historical research on women in Confucian and Islamic societies. This LO will be met with the assignment of their research paper and group presentation project.

LO # 3: Students will analyze a range of primary sources, including texts, visual arts, and official documents, articulate their historical context, and use these sources as evidence to support an argument. This LO will be met with class lectures and discussions, assignments of “thinking questions,” midterm and final exams, the research paper, and group presentation project.

LO # 4: Students will weigh competing scholarly interpretations and employ various interpretative strategies, leading to the development of a sophisticated understanding of the historical and contemporary experiences of women in Islamic and Confucian societies. This LO will be met with the assignments of the research paper and group presentation project.

LO # 5: Students will effectively communicate their findings in written and oral form and use their research information ethically and legally. This LO will be met with the assignments of the “thinking questions,” class discussions, and oral presentations at the end of the semester.

### ***THRS learning outcomes***

LO # 1: Students will demonstrate an understanding of the categories, technical vocabulary (e.g., terms, definitions, concepts, distinctions), well-known examples, historical data, etc., essential to the study of Islam and Confucianism.

LO # 2: Students will explain fundamental issues framing the academic study of religion.

LO # 3: Students will construct well-formed written arguments.

FTRI LO #3: Students will demonstrate in-depth knowledge of at least one religious tradition, foundational sacred text, or an important historical and contemporary issue in the study of religion"

Diversity, Inclusion and Social Justice Learning Outcomes (DISJ-level I):

Knowledge-

- 1) Critical Self-reflection: Critically reflect on and describe how you and others have experienced privilege and oppression
- 2) Explain diversity, inclusion, and social justice
- 3) Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation – literature, films, among others.
- 4) Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism or heterosexism to attain equitable outcomes.

Skills-

- 1) Analyze the complexities of diversity, inclusion, and social justice.
- 2) Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

This course is designed to meet the DISJ learning outcomes through its ongoing discussions of social justice, particularly in regard to gender, race, ethnicity, and heteronormativity. The various assignments, including class discussions, self-reflection paper, "thinking questions," exam essays and the analytical paper, will engage the students in a constant process of reflection on women's experiences, and the ways in which various interpretations of Confucian and Islamic traditions affect women and how women have responded or taken part in the process.

The following are some sample questions for in-class discussions or possible quizzes. Please also see the discussion "prompts" based on the readings, as specified throughout the schedule.

1. Cite at least three examples to illustrate the differences between the lives of peasant women and those of the samurai class, as described in Ishimoto's autobiographical essays and the article "The Life Cycle of Farm Women in Tokugawa Japan."
2. Cite three significant factors that contributed to the female activism in the cotton mills during Taisho Japan and explain the main forms of this activism.
3. Discuss the circumstances in which the "comfort houses" were established, the brutalization of the Korean "comfort women" by the Japanese military and analyze the connection between sexual slavery under colonialism.
4. Discuss the intersectionality between gender and class and how it has underscored the experiences of Chinese women during China's economic modernization.
5. What are some of the implications of the colonial/imperial use of the rhetoric of feminism for Muslim women's perception of feminism? How do grass-root Muslim feminisms develop anti-racist feminisms?

6. Discuss heteronormativity within shari'a law and the implications for change within the framework of jurisprudence.

### **Course-Specific Learning Goals:**

#### **Knowledge**

To develop an appreciation of the philosophical and religious foundations of Confucian and Islamic societies  
To foster a sophisticated understanding of the Confucian and Islamic cultures and an appreciation of the power dynamics and challenges that women experience in Confucian and Islamic societies  
To develop the students' critical and analytical skills in dealing with complexities of the culture of the "other"  
To enhance the students' ability to engage in a comparative and comprehensive examination of the two traditions as well as the students' ability to reflect upon the commonalities and differences between the two said cultures and the one that is considered the "norm"

#### **Skills**

To learn and appreciate the use of biographies, memoirs, religious documents and historical literature in rendering effective analyses of cultural and religious traditions  
To develop critical thinking ability in evaluating the reading materials  
To make a clear, concise and effective oral/visual presentation on one's research findings  
To write a research paper that is well researched, analytical, clearly focused and carefully proofread.

#### ***Required Texts:***

Fatima Mernissi, *Dreams of Trespass: Tales of a Harem Girlhood*  
Marjane Satrapi, *The Complete Persepolis*  
Ida Pruitt, *Old Madam Yin*  
Susan Holloway, *Women and Family in Contemporary Japan*

Other selected reading materials are placed on Blackboard.

#### ***Policies:***

**Attendance:** You are required to be present for ALL classes. If you have to miss one, you will need to submit a two-page, single-spaced summary of the materials covered in that particular class. If you have to miss more than three classes due to health issues or university activities, you will also need to provide proper documentation. Please arrive in class on time, as three cases of tardiness count as one absence except for under rare and exceptional circumstances.

**Participation:** Physical presence does not constitute active participation; the latter

involves raising pertinent questions, responding to the instructors' inquiries, and taking part in group/class discussions. You are expected to complete all assigned readings **BEFORE** each class. Engaging in activities unrelated to classroom learning will result in loss of points for participation.

**Electronic Devices:** As the use of laptops and other electronic devices in the classroom for purposes other than note-taking has become a major distraction across campus, we have decided to disallow the use of any electronic devices in our class, except for in rare and exceptional situations, in order to enhance the collective learning experience of the entire class.

**Plagiarism:** You are expected to abide by the University "Academic Integrity" policy. Plagiarism in any form is a very serious matter. It will result in a failing grade for the course, and the matter will be referred to the Dean's Office.

**Late Assignment Submission:** Assignments are due at the start of each class period. Late submission of assignments will not be accepted. Computer-related problems or any other technical issues do not constitute legitimate reasons for late submission. In the case of an absence on the day when an assignment is due, you should submit both the assignment and the two-page summary within a week.

### ***Requirements and Evaluation***

#### **A. Class Participation and Discussions (15%)**

The level of your attendance, participation and contribution to group/class discussions will determine the grade you receive in this category. Please come to class with thoughtful questions based on the assigned readings, especially on days of scheduled discussions. You are required to prepare **two "thinking" questions for each article/chapter and five for each book. These questions should reflect thoughtful and sophisticated understanding of the readings.** You should summarize the key points of the readings in bullet-point format; doing so will also help you study for the exams. These questions should be typed; hand-written ones completed in haste shortly before or during class are not acceptable. Please prepare two hard copies of your questions – one for group/class discussions and the other to be collected by the instructors at the beginning of the class.

#### **B. Midterm Examination (20%) and Final Examination (25%)**

Both exams will be based on the lectures and reading materials from both instructors. They will generally include several identification items and an essay section. A study guide will be provided before each exam. The format for both exams is similar, and the final is not comprehensive (though by the end of the semester you would naturally want to make relevant connections to what you have learned throughout the semester).

Please keep in mind that no make-up exams will be given except in cases of approved absences. In such a case you will need to take the exam immediately upon your return or recovery.

#### **C. Interview and Reflection Paper (10%)**

Later in the semester you will be asked to conduct a personal interview with at least one individual about his/her perceptions of women in Islamic or Confucian societies. Subsequently you will write a four-page reflection paper that incorporates your interview findings and reflect on how gender, class, and ethnicity are often intertwined in the lives of Muslim and Confucian women, and how their experiences can also be compared with those of American women. You are encouraged to draw upon your personal experience when completing this assignment.

#### D. Oral/Visual Presentation (10%)

**Commented [Office1]:** Refer to as Integrative Core Project.

You will be asked to collaborate with several of your classmates to make a visual presentation on a significant topic concerning women in Islam and Confucianism. It could also be on the life of individuals by highlighting their significant role in shaping the experiences of women in a particular society or historical period. The group arrangement will be based on your disciplinary interests. The primary purpose of this project is for you to demonstrate integrative efforts by using the theories, perspective, and analytical approaches of the two academic disciplines. Ideally, each group will consist of two students focusing on History and two on THRS. Members of each group are strongly encouraged to come up with their collective topic and decide on one after consulting with both instructors.

Toward the end of the semester, each group will make a visual presentation of their findings that demonstrate integrative efforts with the use of theories and analyses from both academic disciplines. All students will also be expected to reflect on the benefits of using integrated knowledge when discussing their topic. The sequence of presentations will be based on thematic connections of the topics. Each group presentation should last approximately twenty minutes, including the time for questions from the audience. It is critical for each member of a group to collaborate in a productive manner, as each individual's contribution and performance will impact the evaluation of the group. The evaluations will be based on the group's collective ability to organize the materials and highlight important points as well as the clarity of the presentation and compliance with the time limit. The entire class will be involved in the evaluation process as well as both instructors.

**Commented [Office2]:** Include more details or prompts in this overview that speak directly to expectations for integration. Make it clear that students are drawing from key ideas and concepts from both history and theology/religious studies and that the primary purpose of this project is to demonstrate integration between two diverse disciplinary perspectives. In order to meet SLO #2, included above, students must also be prompted to reflect on the benefit of using an integrated body of knowledge to address their topic.

#### E. Term Paper (10 pages; 20%)

The paper should be a thoughtful and analytical expansion of your oral/visual narrative. If you decide to write on a topic other than the one that your group presentation focuses on, please consult with the instructors about your alternative plan. The instructors are prepared to help during any stage of your writing process, so please make sure that you talk to either one or both of us and get our feedback before you submit your final paper. **The paper is due no later than the day of your final exam.** It will be evaluated on the level of your research, the organization of your materials, the clarity of your account, the effectiveness of your arguments and the general technical quality of your writing.

#### *Grading Scale:*

"Plus" and "minus" grades will be given to the top and bottom three percentage points in each category. For example, if B's range from 80-89%, B+ will be 87-89% and B- will be 80-82%.

#### *Class Schedule and Reading Assignments (subject to adjustments):*

##### Week 1 Course Introduction and General Discussion

Perceptions and Misperceptions: Images of Women in Islamic and Confucian Cultures

Documentary excerpt: *Slaying the Dragon, Reel Bad Arabs: How Hollywood Vilifies a People*

**Week 2 Women in Islamic Texts and Contexts**  
**Islam as Religion and Cultural Islam**

Readings:

Shahab Ahmed, What is Islam? Pp. 5-10 & 57-71  
Amina Wadud, "Islam beyond patriarchy: Through Gender-Inclusive Qur'anic Analysis"  
Jasmine Zine, "Creating a Critical Faith-Centered Space for Anti-Racist Feminism: Reflections on a Muslim Scholar Activist."

Discussion Prompts:

- Shahab Ahmed's discussion on what is Islam includes a question regarding wine. What does he imply in this discussion, and with his reference to Jahangir (the fourth Moghul Emperor), Ibn Sina the great polymath, Nasir ud-Din Tusi, the ethicist? Is he preaching antinomianism or supra-nomianism, or simply pluralism in Islam? Does he intend to say that the *shari'a* is unimportant or that it has no value? Is he suggesting a revision of the *shari'a*?
- What is Amina Wadud's response to the proposition that states patriarchy as an Islamic principle present in the Qur'an? What are the grounds on which Zine bases her arguments for an anti-racist feminism? How do the two authors reflect on and discuss women's agency and subjectivity within an Islamic framework?

**Week 3 Women in Confucian Texts and Contexts**  
**Confucianism as Philosophy, Religion and Ideology in East Asian Tradition**

Readings:

"The Analects for Women"  
Susan Mann, "Grooming a Daughter for Marriage"  
Nolte and Hastings, "The Meiji State's Policy toward Women"

Discussion Prompts:

- How did the "instructions" for women reflect the dominance of a patriarchal system?
- In what ways did the "dowry complex" reveal class as a defining element in women's experiences?
- What was the real intention of Neo-Confucian scholars' advocacy for

women's education – was it for meant to benefit women or to perpetuate the Confucian gender and social hierarchy?

**Week 4 Myths and Realities: Negotiating Conformity and Non-conventionality:**  
**Complexities of Muslim Women**

Readings:

Persepolis

Evelyn Blackwood, "Representing Women: The Politics of Minangkabau Adat Writings"

Discussion Prompts:



- The Islamic Revolution (1979) in Iran, made the veil obligatory for women. How does Satrapi discuss the hijab? What are the implications of donning the veil voluntarily vs. as a state obligation? A religious obligation?
- What are *adat* Minangkabau? How does this matriarchy fit within the Islamic framework?

#### Week 5 **Myths and Realities: Negotiating Conformity and Non-conventionality: Complexities of Confucian Women**

Readings:

Ida Pruitt, *Old Madam Yin*

Shizue Ishimoto, Facing Two Ways: The Story of My Life (excerpts)

Discussion Prompts:

- Provide five examples of Old Madam Yin maintaining tradition and five examples of her embracing change in the early 20<sup>th</sup> century
- What propelled many working-class and rural women into joining the communist movement? What specifically did they do to connect feminism and communism?
- Compare and contrast *Bluestocking*, a Japanese feminist magazine, and *The Suffragist*, an American feminist publication, in terms of their advocacy, emphases and outcomes.

#### Week 6 **Women in Wars and Revolutions**

Readings: *Persepolis*

Salma Yaqoob, "Muslim Women and War on Terror"

Lila Abu-Lughod, "Do Muslim Women Need Saving?"

Discussion Prompts:

- The authors discuss the relationship between cultural forms and power, politics of knowledge and representation. How has the idea of saving Muslim women been used to justify colonialism, war, and other forms of oppression?

#### Week 7 **Women Wars and Revolutions**

The "Comfort Women" during WWII in Asia

Readings:

*Silence Broken* (chapters): "Introduction;" "Slaves of Sex"

One contemporary article on "Comfort Women" of your own selection

Discussion Prompts:

- How did sexism and colonialism intersect to create the sexual slavery of Korean women during WWII?
- What does the long delay in bringing to light the issue of Korean "comfort women" tell us about sexism in international politics?

Women during China's Cultural Revolution: Gender Relations in Maoist China

Readings: Wang Zheng and Bai Di, *Some of Us: Women Growing Up during the Maoist Era* (chapters)

Video excerpt: *Chinese Women from Confucius to Mao*

Week 8 Review and Reflections

**Midterm Exam**

Week 9 **Love and Marriage: Contemporary Experience of Women**

Saskia Wieringa “Portrait of a Women’s Marriage: Between Lesbophobia and Islamophobia”

Kecia Ali “The Necessity for Critical Engagement with Marriage and Divorce Laws”

Documentary Excerpt: Divorce Iranian Style

Discussion Prompts:

- What is the connection between Lesbophobia and Islamophobia in Wieringa’s personal experience as represented in her article about her marriage?
- In her chapter “Progressive Muslims and Islamic Jurisprudence: The Necessity for Critical Engagement with Marriage and Divorce Law” what does the author argue regarding the traditional jurisprudence? How does she substantiate her argument? Give reference to the text and provide examples of the four schools of law. What are the two approaches she rejects? What are the possible shortcomings of her position?

Week 10 **Love and Marriage: Contemporary Experience of Chinese Women**

Polarized Lives – Urban and Rural Chinese Women in the Era of Modernization

Readings:

Richard Burger, *Behind the Red Door: Sex in China*  
(excerpts)

Tan Shen, “Leaving Home and Coming Back: Experiences of Rural Migrant Women”

Video excerpts: *Shanghai Bride*

*China’s Female Millionaires in a Match-making Frenzy*

Documentary: *Small Happiness*

Discussion Prompts:

- How has economic modernization polarized Chinese women? How are gender and class intersected in the midst of economic reforms?
- What constitutes “progress” and what constitutes “regress” in women’s lives?
- Why is modernization a “double-edged sword” for women?
- How have Confucianism and commercialism converged to produce new challenges for women in present-day China?

Week 11 **Work and Family: Contemporary Experiences of Muslim Women**

Readings:

Carolyn Rouse, *Engaged Surrender: African American Women and Islam*

Masooda Bano and Hilary Kalmbach, *Women Leadership and Mosques: Changes in Contemporary Islamic Authority*

Discussion Prompts

- Rouse's book is great evidence of how Muslim women use the discourse of Islam, especially its sacred texts, to negotiate their relationships to other women, and to male Muslim leaders, husbands, mosques, non-Muslim workplaces, and neighborhoods. Women empower themselves, she argues, "by situating a discourse of liberation within the authorized discourse of Islam." What are some of the elements of this grass-root hermeneutics?

Week 12 **Work and Family: Contemporary Experiences of Japanese Women**

"Good Wife and Wise Mother" Revisited – Changes and Continuities

Reading: *Women and Family in Contemporary Japan*

Video: *Working Women: Personal and Social Goals*

Discussion Prompts:

- What are the main similarities and differences between the lives of professional and working-class women in Japan?
- In what ways have "change and continuity" threaded through the experiences of Japanese women since the Meiji era?

Week 13 Presentations **of Interview Findings and Individual Reflections**

Week 14 Thoughts and Reflections

Comparisons and Contrasts: Women in Islam and Confucianism

Week 15 (12/8-10) Integrative Core Project Presentations

## INST 352: Religion and Revolutionary Science (3 units)

### Instructors:

Dr. Rico Monge | rmonge@sandiego.edu | XXX-XXX-XXXX | XXX Room XXX  
Office Hours: DDD, DDD, DDD | HH:MM – HH:MM xx | or by appointment.

Dr. Andrew Nosal | anosal@sandiego.edu | 619-260-4600 x 2438 | SCST Room 250  
Office Hours: DDD, DDD, DDD | HH:MM – HH:MM xx | or by appointment.

### Course Description:

This course prepares students for leadership in an increasingly globalized and technological world, by developing literacy in and engaging in meaningful dialogue on contemporary issues spanning the boundaries of science and religion, within the context of multi-faith diversity. This course introduces foundational material about the relationship between science and religion and engages students in constructive discussions on controversial topics including origins, creation and evolution, freedom, religious attitudes toward nature, the science of religious experience, miracles, political conflict between science and religion, scientism and ‘new’ atheism. This course will survey classic expressions of thinking about God and explore how these expressions have been severely challenged by the advent of science, the elevated role of human reason produced by the Enlightenment, the processes of secularization, and globalization/pluralism. Students will come to a deeper understanding of the weightiness of major atheistic and agnostic challenges to religious belief, and will explore how practitioners of religion have often been their own worst enemies. Students will be exposed to influential thinkers representing various religious, philosophical, and scientific worldviews.

*CORE Attributes: Theological and Religious Inquiry (FTRI) and Advanced Integration*

### Prerequisites:

None.

**Student Learning Outcomes** - *By the end of this course, students should be able to:*

1. Articulate the strengths and constraints of science and religion as ways of knowing.
2. Apply knowledge and perspectives from scientific and theological disciplines to synthesize a new understanding of whether and under what conditions science and religion are compatible. (Advanced Integration LO 3 and 4)
3. Argue how scientific progress has been motivated or constrained by religion and how religion has been motivated or constrained by scientific progress. (Advanced Integration LO 3 and 4)
4. Demonstrate in-depth knowledge of at least one religious tradition, foundational sacred text, or important historical or *contemporary issue in the study of theology or religion*: the historical and contemporary antagonism and complementarity of religion and science. (FTRI Core LO 3)
5. Demonstrate a mastery of the categories, technical vocabulary (e.g., terms, definitions, concepts, distinctions), well known exempla, historical data, etc. essential to the philosophy of science and religion by using these accurately and with both depth and nuance. (THRS Program LO 1)
6. Articulate the fundamental issues that frame the academic study of science and religion by constructing well-formed arguments to describe, analyze or explain religious phenomena including texts, and critically evaluate the challenges posed to these by modern science. (THRS Program LO 2)

7. Communicate effectively in written and oral forms that are clear, coherent, well-developed and expressive of complex thought, particularly about their own position concerning the relationship between scientific and religious epistemology. (THRS Program LO 3)

### **Textbooks, Readings, and Other Materials:**

The foundational texts for this course are:

*Science and Religion: A Historical Introduction (2nd Edition)* edited by Gary B. Ferngren (2017).

*Religion and Science: Historical and Contemporary Issues* by Ian Barbour (1997).

Additional readings (see tentative course schedule) will be provided in PDF form.

### **Course Format:**

This course consists of highly interactive lessons that will occasionally employ Socratic dialogue to guide classroom discussion. Students are expected to come to class prepared, having completed the scheduled readings, and will be held accountable in a warm and positive way. In addition to Socratic dialogue, lessons will consist of PowerPoint presentations, board work, videos, in-class communication exercises, and breakout group discussions.

### **Your Expectations of Us:**

Our goal is to maintain a warm and inclusive learning environment. Teaching and learning are inherently interactive and thus social and emotional; thus, we will never intentionally intimidate or embarrass you. Instead, we will try to challenge, empower, and inspire you. We will be friendly, fun, and approachable, but never at the expense of integrity, thoroughness, and fairness. We invite your questions and challenges (we make mistakes too) whenever they arise. In addition to your teachers, we are also your mentors and advocates; feel free to approach us with any question or concern about this class or otherwise (but see Title IX statement below about how some subject matter, by law, may not be held in confidence). We are committed to mastery of the material we are teaching, to punctuality, accountability, organization, and preparedness. We will have assignments and exams graded and e-mails answered in short order, and we will make ourselves as available to students as possible.

### **Our Expectations of You:**

We expect you to attend every class, arriving slightly *early* so we can begin on time. You should arrive prepared, having completed any assignments due as well as the scheduled readings. We expect a certain decorum in the classroom. Please respect your fellow students and us, as we will respect you. Your cell phones should be turned off or silenced and put away (out of sight, out of your hands) during class, and field trips, unless you have approval from us (e.g., child in daycare, a relative in hospice, etc.).

To succeed in this course, you must attend every class meeting, complete all assigned readings by their due date, and submit assignments on time. When completing the assigned readings, please read *actively*. This means not merely skimming and/or highlighting. Reading *actively* means taking notes, drawing concept maps, and developing insightful questions you can bring to class. Most importantly, COME TO OFFICE HOURS EARLY AND OFTEN! We love helping students and office hours are the perfect for us to work with you individually or in small groups. Coming to office hours early and often is bound to improve your grade! We are personally invested in your success; however, you must be proactive and seek out help as needed. You must take ownership of your education! Lastly, use this general rule of

thumb to self-assess your learning: if you truly understand the material, you should be able to teach it (explain it) clearly and concisely to another student.

We prefer that you take notes by hand, as several recent studies have shown that handwriting notes improves learning and retention over typing notes on a computer. One reason is that using your computer can be distracting, with countless temptations to engage with social media, e-mail, etc. The other reason is that handwriting notes is slower, which means you must actively “distill” in real time the lecture material to the most important points. This vital “processing” step is lost when you type notes because you can probably type fast enough to write every word being said. Nevertheless, if, for whatever reasons, you feel typing your notes in class works best for you, we will be happy to accommodate. Please just talk to us.

If you know ahead of time you will miss class for a valid reason (e.g., interview for graduate/medical school, competing in an intercollegiate athletic event, etc.), please notify us AT LEAST TWO WEEKS ahead of time. Alternative arrangements *may* be possible, but are not guaranteed. If you unexpectedly miss class for a valid reason (e.g., severe illness, family emergency, etc.), contact us as soon as possible; you may be asked to provide proof of absence (e.g., a doctor’s note). Please note that other travel plans (e.g., leaving USD early for Spring Break, Thanksgiving Break, or similar) are not considered valid reasons to miss class and will not be accommodated.

We take academic integrity seriously and will not tolerate cheating or any other kind of dishonesty. Refer to the University’s Honor Code and Academic Integrity Policy for more information:

<https://www.sandiego.edu/conduct/documents/HonorCode.pdf> In the case of less serious infractions (determined by scope and intent), we may at our discretion settle the issue with the student directly and agree upon a penalty if appropriate; e.g., grade reduction. If a penalty cannot be agreed upon for a less serious infraction (or if the student denies it completely) or in the case of a more serious violation, we will initiate a request for a Hearing Committee involving the Associate Dean of the College of Arts and Sciences. This hearing may result in serious repercussions; e.g., withdrawal from class, probation, suspension, or expulsion from USD. Please be aware that many assignments will be submitted through Blackboard and these will be automatically scanned by advanced plagiarism detection software against material published online and material submitted by other students (both current and past students).

### **Blackboard (Bb):**

Announcements and electronic distribution of materials will be done through Blackboard (Bb), which can be accessed via <https://ole.sandiego.edu>. Please be sure you can access the Bb page for this course and notify us immediately if you have any problems. It is your responsibility to check our Bb page frequently for updates and announcements.

**Accommodation Services:**

Students with disabilities who believe that they may need accommodations during the class are encouraged to contact Disability Services in Serra 300 (260-4655) within the first three weeks of the semester to ensure that such accommodations are implemented in a timely fashion.

**Title IX:**

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](http://www.sandiego.edu/care) to access information about university support and resources.

## **Tentative Course Schedule:**

NOTE: Assigned readings should be completed prior to that scheduled class.

### **Day    Topic and Assigned Readings**

- |          |  |
|----------|--|
| <b>1</b> | <b>Conflict or complexity? Framing the Relationship between Science and Religion</b><br>Ferngren (2017)      Chapter 1: <i>Science and Religion</i><br>Barbour (1997)      Chapter 4: <i>Ways of Relating Science and Religion</i><br>Gould (1997) <i>Nonoverlapping Magisteria</i><br>Dawkins (1997) <i>You Can't Have it Both Ways: Irreconcilable Differences?</i>  |
| <b>2</b> | <b>What is religion?</b><br>Barbour (1997)      Chapter 5: <i>Models and Paradigms</i><br>Aquinas (c. 1274)      Selections from <i>Summa Theologica</i> , "Is theology a science?"<br>Gschwandtner (2014)      Chapter 4: Paul Ricoeur<br>Pals (2015)      Selections from <i>Nine Theories of Religion</i>   |
| <b>3</b> | <b>What is science?</b><br>Barbour (1997)      Chapter 6: <i>Similarities and Differences</i><br>Descartes (1637) <i>Discourse on Method for Conducting One's Reason Well in the Sciences</i><br>Louth (2007)      Chapter 2: <i>The Legacy of the Enlightenment</i><br>Weber (1917) <i>Wissenschaft als Beruf (Science as Vocation)</i>   |
| <b>4</b> | <b>Premodern Perspectives</b><br>Ferngren (2017)      Chapter 2: <i>Aristotle and Aristotelianism</i><br>Chapter 3: <i>Early Christian Attitudes Toward Nature</i><br>Chapter 4: <i>Medieval Latin Christendom</i><br>Chapter 5: <i>Islam</i>  |
| <b>5</b> | <b>The Scientific Revolution and Enlightenment (<i>Field Trip to Florence</i>)</b><br>Ferngren (2017)      Chapter 6: <i>The Copernican Revolution</i><br>Chapter 7: <i>Galileo Galilei</i><br>Chapter 8: <i>Early Modern Protestantism</i><br>Chapter 9: <i>Isaac Newton</i><br>Chapter 10: <i>Natural Theology</i><br>Barbour (1997)      Chapter 2: <i>Physics and Metaphysics in the Seventeenth Century</i><br>Chapter 3: <i>Nature and God in the Eighteenth Century</i> |
| <b>6</b> | <b>The Galileo Affair (<i>Field Trip to Florence</i>)</b><br>Ferngren (2017)      Chapter 7: <i>Galileo Galilei</i><br>Van Helden (2007) <i>Galileo's Telescope</i><br>Galilei (1610)      Selections from <i>Sidereus Nuncius (Starry Messenger)</i><br>Blackwell (1991)      Selections from <i>Galileo, Bellarmine, and the Bible</i>   |



- 7 Charles Darwin and Natural Selection**  
 Ferngren (2017) Chapter 11: *Geology and Paleontology*  
 Chapter 12: *Natural History*  
 Chapter 13: *Charles Darwin*  
 Chapter 14: *Evolution*  
 Darwin (1859) Selections from *On the Origin of Species*
- 8 Implications of Darwinism: Challenges to Scripture, Design, and the Status of Humanity**  
 Ferngren (2017) Chapter 16: *The Bible and Science*  
 Chapter 17: *Roman Catholicism Since Trent*  
 Chapter 18: *Evangelicalism and Fundamentalism*  
 Barbour (1997) Chapter 3: *Biology and Theology in the Nineteenth Century*  
 Chapter 9: *Evolution and Continuing Creation*  
*Genesis 1-3 (King James Version)*
- 9 The Trial of the Century: The Scopes Monkey Trial**  
 Ferngren (2017) Chapter 19: *The Scopes Trial*  
 Larson (1997) Selections from *Summer for the Gods: The Scopes Trial and America's Continuing Debate Over Science and Religion*
- 10 Squeezing God from the Gaps: Problematic Apologetics**  
 Anselm (c. 1078) *Proslogion (Discourse on the Existence of God)*  
 Aquinas (c. 1274) Selections from *Summa Theologica*, "Does God Exist?"  
 Hume (1779) *Dialogues Concerning Natural Religion*  
 Freud (1927) *Die Zukunft einer Illusion (The Future of an Illusion)*
- 11 Mind of a Believer: The Science of Religious Experience**  
 Ferngren (2017) Chapter 28: *American Psychology*  
 Chapter 29: *Neuroscience and the Human Person*  
 Barbour (1997) Chapter 10: *Human Nature*  
 James (1902) Selections from *The Varieties of Religious Experience*
- 12 Scientism, Secularization, and the Rise of Atheism**  
 Ferngren (2017) Chapter 22: *Atheism*  
 Brooke (2010) *Science and Secularism*  
 Hitchens (2008) Selections from *God is Not Great: How Religion Poisons Everything*  
 Dawkins (2006) Selections from *The God Delusion*
- 13 Phenomenology and Metaphysics: Towards Complementarity in Science and Religion**  
 Heidegger (1949) Selections from *The Question Concerning Technology*  
 Heidegger (1955) *Memorial Address*  
 Henry (1996) Selections from *I am the Truth*  
 Haught (2001) *God after Darwin: A Theology of Evolution*

**14      Implications of Modern Science for Origins, Freedom, Miracles, and Immanence**

- Ferngren (2017)      Chapter 24: *Modern Cosmologies*  
Chapter 25: *Causation*  
Barbour (1997)      Chapter 7: *Physics and Metaphysics*  
Chapter 8: *Astronomy and Creation*  
Chapter 11: *Process Thought*  
Chapter 12: *God and Nature*

**15      Contemporary Issues for Consideration**

- Ferngren (2017)      Chapter 30: *Ecology and the Environment*  
Pope Francis (2015)      *Laudato Si: On Care for our Common Home*  
White (1967)      *The Historical Roots of Our Ecologic Crisis*

## Assessments and Grading:

**Reading Discussion Forums (60 points; 30%):** Before each class, students are expected to post a ~500-word response to one or several discussion prompts about the assigned readings. Students' responses need not demonstrate mastery of the material; however, responses should demonstrate thoughtful engagement with the readings and include cited quotes and page numbers. Students are also expected to post at least one thoughtful and respectful reply to another student's posting.

**Personal Growth Journal (40 points; 20%):** At the end of each class, students are expected to write a ~300-word entry in their personal growth journal summarizing 1) a personal bias that was confirmed, 2) a personal bias that was pleasantly challenged, and 3) a personal bias that was uncomfortably challenged by that class experience and its assigned readings.

**Advanced Integration Paper (80 points; 40%):** Students will formulate a 'manifesto' (opinion piece) about the relationship between science and religion. The manifesto may address questions, such as, What expressions of God are compatible with modern science? Is science or religion fulfilling enough by themselves? Other guiding questions will be provided. Manifestos must demonstrate creative and thoughtful application of the knowledge and perspectives from both scientific and theological disciplines to synthesize a new understanding of whether and under what conditions science and religion are compatible, including an assessment of how scientific thinking and religious thinking can each benefit from the other. Manifestos should also argue how scientific progress has been motivated or constrained by religion and how religion has been motivated or constrained by scientific progress, as well as assess which thinkers and arguments from this class were the most and least compelling. This opinion piece should be deeply thoughtful and personal. A manifesto that only engages with material covered in class will get a best a B. An A paper will go beyond what was covered in class. 3000 word maximum, not including references.

## Class Participation (20 points; 10%)

Your final course grade will be calculated as a percentage of the maximum number of available points (200) and converted to a letter grade based on the following scale:

97.0% ≥	A+		77.0% ≥	C+	< 80.0%
93.0% ≥	A	< 97.0%	73.0% ≥	C	< 77.0%
90.0% ≥	A-	< 93.0%	70.0% ≥	C-	< 73.0%
87.0% ≥	B+	< 90.0%	67.0% ≥	D+	< 70.0%
83.0% ≥	B	< 87.0%	63.0% ≥	D	< 67.0%
80.0% ≥	B-	< 83.0%	60.0% ≥	D-	< 63.0%
				F	< 60.0%

*Percentages will only be rounded up from 0.50% to the next letter grade. For example, 89.50% would round up to an A-, whereas 89.49% would remain a B+. A line must be drawn somewhere and for this class it is drawn at 0.50%. Out of fairness, no exceptions to this policy will be made.*

**Cover Sheet for Proposed Team-Taught Courses (INST 350/450) for Advanced Integration**

Name of Course: Religion and Revolutionary Science

Choose One: INST 350 X INST 450     

Instructor #1: Andrew Nosal

Department: Environmental and Ocean Sciences Vote: 6-0-3

Instructor #2: Rico Monge

Department: Theology and Religious Studies Vote: 11-0-0

Number of Units: 3

Semester to be Taught: Summer 2020 Abroad

Any Additional Core Attributes/Flags: Theological and Religious Inquiry (FTRI)

Other Comments or Information: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Note: When submitting a course for Advanced Integration, you must also include a syllabus with learning outcomes that align with the Advanced Integration learning outcomes (as listed on the ATF report), and an example assignment that clearly prompts students to address these learning outcomes.

**Cover Sheet for Proposed Team-Taught Courses (INST 350/450) for Advanced Integration**

Name of Course: \_\_\_\_\_

Choose One: INST 350 \_\_\_\_ INST 450 \_\_\_\_

Instructor #1: \_\_\_\_\_

Department: \_\_\_\_\_ Vote: \_\_\_\_\_

Instructor #2: \_\_\_\_\_

Department: \_\_\_\_\_ Vote: \_\_\_\_\_

Number of Units: \_\_\_\_\_

Semester to be Taught: \_\_\_\_\_

Any Additional Core Attributes/Flags: \_\_\_\_\_

Other Comments or Information: \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

Note: When submitting a course for Advanced Integration, you must also include a syllabus with learning outcomes that align with the Advanced Integration learning outcomes (as listed on the ATF report), and an example assignment that clearly prompts students to address these learning outcomes.

## **INST 450:**

### ***Science Communication: Psychology and Environmental Literacy***

**3 UNITS | 3 hours of lecture weekly**

#### **Instructors:**

Dr. Rachel Blaser | rblaser@sandiego.edu | 619-260-7736 | SH Room 120

Office Hours: DDD, DDD, DDD | HH:MM – HH:MM xx | or by appointment.

Dr. Andrew Nosal | anosal@sandiego.edu | 619-260-4600 x 2438 | SCST Room 250

Office Hours: DDD, DDD, DDD | HH:MM – HH:MM xx | or by appointment.

#### **Course Description:**

Science communication is the sum of processes by which scientific knowledge is assimilated into common culture. There is an increasingly urgent need to achieve scientific literacy in our society and for scientists to be able to communicate complex topics in clear, vivid, and engaging ways to diverse audiences. These audiences may include the public, media, patients, elected officials, and other scientists. This team-taught course is designed to synthesize and apply knowledge from the psychological, environmental, and theatre sciences to prepare students for scientific leadership in an increasingly globalized, technological, and environmentally straining world. This course will introduce the foundational psychological principles underlying persuasion, decision-making, and the formation of attitudes and beliefs, and will also draw inspiration from performance art to develop best practices for verbal, written, and visual science communication, including improvisation, storytelling, and graphic design. These skills and knowledge will be integrated with various case studies from the environmental and ocean sciences to investigate how science communication can motivate or constrain efforts to achieve environmental literacy and, by extension, sustainability.

*CORE Attributes: Oral Communication and Advanced Integration*

#### **Prerequisites:**

PSYC 101 (*Introductory Psychology*) or EOSC 300 (*Environmental Issues*; can be taken concurrently) or EOSC 303 (*Environmental Issues Abroad*) or instructor approval.

#### **Student Learning Outcomes:**

1. Articulate why people persist in beliefs that are inconsistent with scientific evidence and how psychological principles may motivate or constrain scientific literacy.
2. Describe the mechanisms underlying persuasion and the acceptance of new information.
3. Explain how effective science communication can facilitate achieving environmental sustainability.
4. Synthesize and apply knowledge from the psychological, environmental, and theatre sciences to communicate environmental issues using verbal, written, and visual means.
5. Prepare and deliver an oral presentation in which the: (1) central message is compelling and appropriate to the audience, (2) with clear and consistent organization, (3) that evokes confidence through verbal and nonverbal delivery techniques.

**Textbooks, Readings, and Other Materials:**

The foundational text for this course is *Thinking Fast, and Slow* by Daniel Kahneman (2013). Additional readings and videos, including scientific articles, news and opinion pieces, and documentaries will be assigned as appropriate (see tentative schedule for details).

**Course Format:**

This course consists of highly interactive lessons that will occasionally employ Socratic dialogue to guide classroom discussion. Students are expected to come to class prepared, having completed the scheduled readings, and will be held accountable in a warm and positive way. In addition to Socratic dialogue, lessons will consist of PowerPoint presentations, board work, videos, in-class communication exercises, and breakout group discussions.

**Your Expectations of Us:**

Our goal is to maintain a warm and inclusive learning environment. Teaching and learning are inherently interactive and thus social and emotional; thus, we will never intentionally intimidate or embarrass you. Instead, we will try to challenge, empower, and inspire you. We will be friendly, fun, and approachable, but never at the expense of integrity, thoroughness, and fairness. We invite your questions and challenges (we make mistakes too) whenever they arise. In addition to your teachers, we are also your mentors and advocates; feel free to approach us with any question or concern about this class or otherwise (but see Title IX statement below about how some subject matter, by law, may not be held in confidence). We are committed to mastery of the material we are teaching, to punctuality, accountability, organization, and preparedness. We will have assignments and exams graded and e-mails answered in short order, and we will make ourselves as available to students as possible.

**Our Expectations of You:**

We expect you to attend every class, arriving slightly *early* so we can begin on time. You should arrive prepared, having completed any assignments due as well as the scheduled readings. We expect a certain decorum in the classroom. Please respect your fellow students and us, as we will respect you. Your cell phones should be turned off or silenced and put away (out of sight, out of your hands) during class, and field trips, unless you have approval from us (e.g., child in daycare, a relative in hospice, etc.).

To succeed in this course, you must attend every class meeting, complete all assigned readings by their due date, and submit assignments on time. When completing the assigned readings, please read *actively*. This means not merely skimming and/or highlighting. Reading *actively* means taking notes, drawing concept maps, and developing insightful questions you can bring to class. Most importantly, COME TO OFFICE HOURS EARLY AND OFTEN! We love helping students and office hours are the perfect for us to work with you individually or in small groups. Coming to office hours early and often is bound to improve your grade! We are personally invested in your success; however, you must be proactive and seek out help as needed. You must take ownership of your education! Lastly, use this general rule of thumb to self-assess your learning: if you truly understand the material, you should be able to teach it (explain it) clearly and concisely to another student.

We prefer that you take notes by hand, as several recent studies have shown that handwriting notes improves learning and retention over typing notes on a computer. One reason is that using your computer can be distracting, with countless temptations to engage with social media, e-mail, etc. The other reason is

that handwriting notes is slower, which means you must actively “distill” in real time the lecture material to the most important points. This vital “processing” step is lost when you type notes because you can probably type fast enough to write every word being said. Nevertheless, if, for whatever reasons, you feel typing your notes in class works best for you, we will be happy to accommodate. Please just talk to us.

If you know ahead of time you will miss class for a valid reason (e.g., interview for graduate/medical school, competing in an intercollegiate athletic event, etc.), please notify us AT LEAST TWO WEEKS ahead of time. Alternative arrangements *may* be possible, but are not guaranteed. If you unexpectedly miss class for a valid reason (e.g., severe illness, family emergency, etc.), contact us as soon as possible; you may be asked to provide proof of absence (e.g., a doctor’s note). Please note that other travel plans (e.g., leaving USD early for Spring Break, Thanksgiving Break, or similar) are not considered valid reasons to miss class and will not be accommodated.

We take academic integrity seriously and will not tolerate cheating or any other kind of dishonesty. Refer to the University’s Honor Code and Academic Integrity Policy for more information: <https://www.sandiego.edu/conduct/documents/HonorCode.pdf> In the case of less serious infractions (determined by scope and intent), we may at our discretion settle the issue with the student directly and agree upon a penalty if appropriate; e.g., grade reduction. If a penalty cannot be agreed upon for a less serious infraction (or if the student denies it completely) or in the case of a more serious violation, we will initiate a request for a Hearing Committee involving the Associate Dean of the College of Arts and Sciences. This hearing may result in serious repercussions; e.g., withdrawal from class, probation, suspension, or expulsion from USD. Please be aware that many assignments will be submitted through Blackboard and these will be automatically scanned by advanced plagiarism detection software against material published online and material submitted by other students (both current and past students).

### **Blackboard (Bb):**

Announcements and electronic distribution of materials will be done through Blackboard (Bb), which can be accessed via <https://ole.sandiego.edu>. Please be sure you can access the Bb page for this course and notify us immediately if you have any problems. It is your responsibility to check our Bb page frequently for updates and announcements.

### **Accommodation Services:**

Students with disabilities who believe that they may need accommodations during the class are encouraged to contact Disability Services in Serra 300 (260-4655) within the first three weeks of the semester to ensure that such accommodations are implemented in a timely fashion.

### **Title IX:**

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](http://www.sandiego.edu/care) to access information about university support and resources.



## **Tentative Course Schedule:**

NOTE: Assigned readings and videos (*in italics*) should be completed prior to that scheduled class.

<b><u>Week</u></b>	<b><u>Day</u></b>	<b><u>Topic and Assigned Reading(s)</u></b>
<b>1</b>	<b>M</b>	<b>Introduction: Are People rational?</b> <u>Attitude Polarization; Selective Attention Test</u>
	<b>W</b>	<b>Commanding Attention</b> <u>Stroop Task, Add-1 Task</u> <i>Compass Program: The Message Box</i> <i>Kahneman Chapter 1: The Characters of the Story</i> <i>Kahneman Chapter 2: Attention and Effort</i> <i>Kahneman Chapter 3: The Lazy Controller</i>
<b>2</b>	<b>M</b>	<b>Classical Conditioning and Priming</b> <u>Priming Exercise</u> <i>New York Times: Tips for Aspiring Op-Ed Writers</i> <i>Baron: How to Deliver a Clear Message</i> <i>Kahneman Chapter 4: The Associative Machine</i> <b>QUIZ #1</b>
	<b>W</b>	<b>Evaluating New Information</b> <u>Confirmation Bias</u> <i>Vosoughi, Roy &amp; Aral: The spread of true and false news online</i> <i>The Atlantic: This Article Won't Change your Mind</i> <i>Kahneman Chapter 5: Cognitive Ease</i> <i>Kahneman Chapter 6: Norms, Surprises, and Causes</i>
<b>3</b>	<b>M</b>	<b>Answering Questions</b> <u>Base Rate Fallacy</u> <i>Kahneman Chapter 7: A Machine for Jumping to Conclusions</i> <i>Kahneman Chapter 8: How Judgments Happen</i> <i>Kahneman Chapter 9: Answering an Easier Question</i>
	<b>W</b>	<b>Answering (More) Questions</b> <u>Remote Association Test; Anchoring Effect; Law of Small Numbers</u> <i>Kahneman Chapter 10: The Law of Small Numbers</i> <i>Kahneman Chapter 11: Anchors</i> <i>Cook &amp; Lewandowsky: Debunking Handbook (<a href="https://bit.ly/2fO6ktl">https://bit.ly/2fO6ktl</a>)</i>
<b>4</b>	<b>M</b>	<b>Frequency and Availability</b> <u>Availability Heuristic</u> <i>Kahneman Chapter 12: The Science of Availability</i> <i>Kahneman Chapter 13: Availability, Emotion, and Risk</i> <b>QUIZ #2</b>

- W Making Inferences**  
Conjunction Fallacy; Representativeness Bias  
*Kahneman Chapter 14: Tom W's Specialty*  
*Kahneman Chapter 15: Linda: Less is More*
- 5 M Correlations and Ambiguous Data**  
Regression Fallacy; The Gambler's Fallacy; Risk Perception  
*Kahneman Chapter 16: Causes Trump Statistics*  
*Kahneman Chapter 17: Regression to the Mean*  
*Kahneman Chapter 18: Taming Intuitive Predictions*
- W Project #1 Peer Review and In-Class Oral Presentation**
- 6 M Made to Stick: Why Some Ideas Survive and Other Die**  
*"The 6 Principles to Make Your Ideas Stick" (<https://bit.ly/2OXkZ83>)*  
**QUIZ #3**
- W Responsible Use of Language: Hyperbole and Metaphors**  
*"Responsible Use of Language in Scientific Writing and Science Communication" (<https://bit.ly/2QNCy7S>), "Science journalists should be asking questions and deflating exaggeration" (<https://bit.ly/2A8VLvd>), "Analogies and metaphors in science communication: the good and the bad" (<https://bit.ly/2CflmUQ>), and "In defense of metaphors in scientific writing" (<https://bit.ly/2j14Xue>)*
- 7 M The Activist Scientist in the Age of Fake News and Alternative Facts**  
*"The value and risk of activism" (<https://bit.ly/2OmdwQB>), "Opinion: Should scientists engage in activism?" (<https://bit.ly/2PyzMDo>), "Will scientists gear up for activism in the age of Trump?" (<https://bit.ly/2CJJiRw>), "March for Science: Can science and political activism coexist?" (<https://bit.ly/2PyXEgw>), and "Opinion: When science meets activism" (<https://bit.ly/2RNfYxy>)*
- W Balance Bias in Science Journalism**  
*"The problem of false balance when reporting on science" (<https://bit.ly/1rl9VQn>) and "Impartial journalism is laudable but false balance is dangerous" (<https://bit.ly/2eSYImQ>)*  
**PROJECT #1 DUE**
- 8 M MIDTERM EXAM**
- W Case Study 1: Correcting Sharks' Public Relations Problem**  
*"The Effect of Background Music in Shark Documentaries on Viewers' Perceptions of Sharks" (<https://bit.ly/2OmX7vg>) and "Shark scientists explain what's right and what's wrong with Shark Week" (<https://wapo.st/2CJZguC>)*

- 9      **M**      **Case Study 2: Climate Change Inaction: A Science Communication Failure?**  
                  “Communicating climate change: Focus on the framing, not just the facts”  
                  (<https://bit.ly/2mvhVCF>), “An inconvenient truth about An Inconvenient Truth”  
                  (<https://bit.ly/2wRZRnP>), and watch “An Inconvenient Truth” documentary  
                  (<https://bit.ly/2Ckm7fA>)
- W**      **Case Study 3: Evolution “Versus” Creationism**  
                  “Public Acceptance of Evolution” (<https://bit.ly/2P3am3W>), “Evolution and Creationism  
                  in America’s Classrooms: A National Portrait” (<https://bit.ly/2NHbyoJ>), “Evolution  
                  vs Creationism: Why science communication is doomed” (<https://bit.ly/2ygE6QT>), and  
                  “Is God an environmentalist? Religion’s role in sustainability” (<https://bit.ly/2DaNk5h>)  
                  **PROJECT #2 DUE**
- 10      **M**      **Case Study 4: Pro-Environmental Messaging and Behavioral Change**  
                  “Crafting persuasive pro-environment messages” (<https://bit.ly/2QKD0ni>), “ Crafting  
                  Normative Messages to Protect the Environment” (<https://bit.ly/2AakL5n>), and  
                  “Persuasive communication and pro-environmental behaviors: How message tailoring  
                  and message framing can improve the integrations of behaviours through self-determined  
                  motivation” (<https://bit.ly/2IW9yIC>)  
                  **QUIZ #4**
- W**      **Yes, and...Improvisation for Scientists**  
                  “Say ‘yes, and’ to communication” (<https://bit.ly/2rSLKyq>)
- 11      **M**      **Getting Personal: The Art of Storytelling in Science Communication**  
                  “Opinion: Finding the plot in science storytelling in hopes of enhancing science  
                  communication” (<https://bit.ly/2ykc5bo>)
- W**      **PowerPoint Bootcamp: Tips and Tricks for Effective Science Communication**  
                  “Pimp Your PowerPoint” (<https://bit.ly/2A9NQhh>), “Making Better PowerPoint  
                  Presentations” (<https://bit.ly/2QSc0CK>), and “Designing Effective PowerPoint  
                  Presentations” (<https://bit.ly/2OpQ6df>)
- 12      **M**      **Motivated Reasoning: Believing what we want**  
                  Storr Chapter 1: It’s like Treason  
                  Storr Chapter 2: I don’t know what’s going on with these people  
                  Handley, Brown, Moss-Racusin & Smith: Quality of evidence....  
                  **QUIZ #5**
- W**      **Project #3 Presentations**
- 13      **M**      **Believing What We’re Told**  
                  Kahneman Chapter 19: The Illusion of Understanding  
                  Kahneman Chapter 20: The Illusion of Validity  
                  Storr Chapter 2: The Secret of the Long Life of the Tortoise

- W     Trusting Authority**  
*Kahneman Chapter 21: Intuitions vs. Formulas*  
*Kahneman Chapter 22: Expert Intuition: When Can We Trust It?*  
*Fiske & Dupree: Gaining Trust as Well as Respect...*  
*Cialdini Chapter 1: The Weapons of Influence*
- 14     M     Advertising and Marketing I**  
Ads Exercise  
*An Introduction to Marketing Psychology*  
*Cialdini Chapter 2: Reciprocation: The Old Give and Take...and Take*  
**QUIZ #6**
- W     Advertising and Marketing II**  
*Cialdini Chapter 3: Commitment and Consistency: Hobgoblins of the Mind*
- 15     M     Summary**  
*Storr Chapter 15: A Suitable Place*  
*Storr Epilogue: The Hero-Maker*
- W     Project #4 Presentations**

**\*FINAL EXAM DURING FINALS WEEK\***

**Assessments and Grading:**

<b><u>Assessments</u></b>	<b><u>Point Value</u></b>	<b><u>Learning Objectives Assessed</u></b>
6 quizzes (5 points each; lowest score dropped)	25	#1, 2, 3
Midterm	75	#1, 2, 3
Final Exam	125	#1, 2, 3
Peer Review and Other Activities	50	#4, 5
Advanced Integration Project 1	50	#4
Advanced Integration Project 2	75	#4
Advanced Integration/Oral Communication Project 3	100	#4, 5
Advanced Integration Project 4	100	#4
 Total Points	 600	

Your final course grade will be calculated as a percentage of the maximum number of available points and converted to a letter grade based on the following scale:

97.0% ≥	A+		77.0% ≥	C+	< 80.0%
93.0% ≥	A	< 97.0%	73.0% ≥	C	< 77.0%
90.0% ≥	A-	< 93.0%	70.0% ≥	C-	< 73.0%
87.0% ≥	B+	< 90.0%	67.0% ≥	D+	< 70.0%
83.0% ≥	B	< 87.0%	63.0% ≥	D	< 67.0%
80.0% ≥	B-	< 83.0%	60.0% ≥	D-	< 63.0%
				F	< 60.0%

*Percentages will only be rounded up from 0.50% to the next letter grade. For example, 89.50% would round up to an A-, whereas 89.49% would remain a B+. A line must be drawn somewhere and for this class it is drawn at 0.50%. Out of fairness, no exceptions to this policy will be made.*

**Description of Advanced Integration Core Projects:**

Students will complete FOUR projects during the semester in which they will synthesize and apply knowledge from the psychological, environmental, and theatre sciences to communicate environmental issues using verbal, written, and visual media. Students will choose the topics for each project; however, at least TWO projects must communicate environmental issues and at least ONE project must be a persuasive “call-to-action” piece. Along with each of the four projects, students will submit a separate, 1-page written summary explaining the rationale behind their choice of topic, the intended audience, and how the skills and principles discussed in class were synthesized and applied to the project.

**Project #1: Written Piece**

Audience: You choose an audience appropriate to your topic and format.

Length: Depending on your goals, it could range from 250 to 750 words.

Group: You will work in groups of 3.

Integration: Your 1-page summary should explain, at the least, how the Psychological principles we have discussed so far were integrated with principles of communication in your written project. If the topic is an environmental issue, you should also explain how these principles were specifically used to effectively relate to this subject matter.

Review: We will devote one class period to peer reviewing your drafts. Additionally, during that class period, each group will give a brief (5-7 min) oral presentation of the content. Each student will need to speak for about 2 minutes. This presentation will not be graded, but feedback will be provided about both the content and the presentation style using the Oral Presentation rubric. After that, you will be assigned a review group to do at least one more round of editing prior to the due date.

*Examples: Science article or opinion piece a la livescience.com, blog entry, new or revised Wikipedia article (or section of article), letter to a congressperson or political figure, magazine article, newspaper op-ed (e.g. submission to The Vista), or...?*

**Project #2: Short Video**

Audience: The general public (adults who may have no background on the subject).

Length: Three minutes or less.

Group: You will work in groups of 3.

Integration: Your 1-page summary should explain, at the least, how the Psychological principles we have discussed so far were integrated with theatrical and communication skills to produce your video. If the topic is an environmental issue, you should also explain how these principles were specifically used to effectively relate to this subject matter.

Review: Peer review is not required for this project; however, we can help you find partners for review if you wish to get additional input prior to the final submission. We will schedule an evening “screening night” with light snacks and refreshments. This event will be open and advertised to our departments.

*Examples: Public service announcement (PSA), mini-documentary, viral Facebook video, music video, ‘Khan Academy’ type educational video, or...?*

### **Project #3: Formal Oral Presentation with PowerPoint**

Audience: Your classmates (adults who are scientifically literate, but not informed on the specific topic).

Length: 15 minutes total; 5 minutes of speaking time per person.

Group: You will work in groups of 3

Integration: Your 1-page summary should explain, at the least, how the Psychological principles we have discussed so far were integrated with theatrical and communication skills to develop your presentation. If the topic is an environmental issue, you should also explain how these principles were specifically used to effectively relate to this subject matter.

Review: Each group of 3 will be paired with another group for practice and peer review. You should meet with the other group at least once to practice the presentation in front of them - we will provide a handout to guide feedback. After you have made improvements based on peer review, you will schedule a time to practice with one of your professors outside of class, to receive additional feedback. We will devote one class period to delivering these presentations; they will be recorded and evaluated using the Oral Presentation rubric.

*Examples: TED talk, presentation to a political figure or group, 'call to action' speech (e.g. at a rally or event), or...?*

### **Project #4: Open-Ended**

The format of the fourth project is open-ended. Students may choose to repeat one of the formats above (but with a different topic) or do something totally different. Students are encouraged to be creative about the format of this project! One class period will be dedicated to the presentation of these projects at the end of the semester. Please discuss your ideas with the professors in advance, to ensure reasonable parameters like the amount of time needed to present, or materials that may need to be disseminated.

Audience: Any - you choose (in consultation with your professors).

Length: Any - you choose (in consultation with your professors).

Group: You will work in groups of 3.

Integration: Your 1-page summary should explain, at the least, how the Psychological principles we have discussed so far were integrated with theatrical and communication skills in your project. If the topic is an environmental issue, you should also explain how these principles were specifically used to effectively relate to this subject matter.

Review: Peer review is not required on this project; however, we can help you find partners for review if you wish to get additional input prior to the final submission. We will devote one class period to presenting these projects.

*Examples: Brochure, TED-style talk, poster, museum exhibit, debate, infographic, internet 'meme,' comic strip, children's book, song, or...?*

**Advanced Integration Project Rubric**

	0 = no evidence	1 = Attempted	2 = Competent	3 = Advanced
Accuracy of scientific content	Content may include factual errors, or inability to answer questions	Content may be limited in scope/depth, or be presented unclearly	Accuracy and depth are appropriate, basic questions are answered	Excellent accuracy and depth, with elaboration and full explanations
Suitability to audience	No indication of tailoring the material to the intended audience	Some thought given to audience, but may not accurately represent their point of view	Attentive to interests and perspective of audience, minimal errors	Excellent tailoring to the intended audience, accurate consideration of their perspective
Suitability of format to topic	No indication of tailoring the format to the material and audience	Some thought about format, but may not have been the best choice	Selected an appropriate format for the material and audience	Exceptionally creative or thoughtful use of presentation format
Application of psychological principles from class	No indication that course principles were used	Indicate one or two principles that may have been applied sporadically or ineffectively	Consistent and effective use of course material with few errors	Exceptionally creative or thoughtful application of course material
Application of theatre principles from class	No indication that course principles were used	Indicate one or two principles that may have been applied sporadically or ineffectively	Consistent and effective use of course material with few errors	Exceptionally creative or thoughtful application of course material



### Oral Presentation Rubric

	0 = no evidence	1 = Attempted	2 = Competent	3 = Advanced
Non-verbal: Eye Contact	No eye contact: presentation read from script	Mostly read from notes, minimal eye contact	Consistent use of eye contact, regular use of notes	Engaging eye contact and facial expressions; minimal use of notes
Non-verbal: Body Language	No movement or gestures	Limited movement and gestures, or signs of tension	Movement and gestures contribute to verbal presentation	Relaxed, fluid, and natural movements enhance presentation
Non-verbal: Poise	Obvious signs of nervousness or tension throughout presentation	Moderate tension, difficulty recovering from mistakes	Quickly recovers from mistakes, minimal tension	Self-confident, mistakes are not apparent
Verbal: Enthusiasm	No signs of interest or enthusiasm	Some inflection and expressions of interest	Moderate inflection and expressions of interest	Strong, positive enthusiasm is conveyed
Verbal: Elocution	Student may mumble, mispronounce, or speak too quietly throughout	Some problems hearing presentation, or pronouncing terms	Clear and audible voice, limited mumbling or mispronunciation	Clear and audible voice, precise pronunciation, entire audience can hear
Scientific Content	Content may include factual errors, limited scope, inability to answer questions	Content may be limited in scope/depth, or be presented unclearly	Accuracy and depth are appropriate, basic questions are answered	Excellent accuracy and depth, with elaboration and full explanations
Central message	Central message is not clear, or must be inferred by audience	Central message is basically understandable but may lack precision	Central message is clear and consistent with the supporting material	Central message is compelling, precise, memorable, and strongly supported
Organization	Sequence is confusing, doesn't make sense	Basic sequence is logical, but may jump around or miss transitions	Logical sequence that makes sense to audience	Flow is logical and interesting, maintains attention
Visual Aids	No visuals, or illegible	Pictures and text may be difficult to read or interpret	Good pictures and text contribute to the presentation	Excellent use of visuals to enhance understanding of the material

# New Course Proposal

Date Submitted: 11/13/18 8:25 pm

## Viewing: **POLS 343 : Education, Citizenship and Politics in South Africa**

Last edit: 11/23/18 9:26 am

Changes proposed by: Inunn

### In Workflow

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

### Approval Path

1. 11/14/18 1:02 pm  
Emily Edmonds-Poli (edmonds): Approved for PSIR Chair

Programs referencing this course

[BA-IREL: International Relations Major](#)

Other Courses referencing this

[In The Catalog Description:](#)

Contact Person(s)

Name:	E-mail:	Campus Phone:
Mike Williams	jmwiliams	4012

Effective Term

Fall 2019

Subject Code

POLS

Course Level

Undergraduate

Course Number

343

Department

Poli. Sci. & Intern. Relations (PSIR)

College

College of Arts & Sciences

Title of Course

Educ & Politics, South Africa

Catalog Title

Education, Citizenship and Politics in South Africa

Credit Hours

3

Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course Description

This is a study abroad course in South Africa examining the historical, political and educational challenges faced by the post-Apartheid democracy. Students have opportunities to engage with South African communities, specifically the village of Makuleke. Cross-listed as SOCI 375.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of delivery

Lecture

Faculty Course Workload

Team taught

**Please specify:** This course is a summer study abroad class team taught by a member of the sociology department and a member of the political science department.

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  
Global Diversity level 2

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:

<b>Majors/Minors/Concentrations:</b>
Political Science - POLS
Changemaking Social Innovation - CHNG

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: 14 No: 0 Abstain: 0

Rationale: This is a summer study abroad course that has been offered as special topics. We want it to be part of the regular catalog.

Supporting documents [South Africa Syllabus for Integration&FGD2.docx](#)

## Impact

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

There will be no significant impacts.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer  
Comments

Key: 3346

### Integration learning outcomes

1-2 more for lower division; 3-4 more for upper division

1. **Recognize** broad connections between multiple disciplines, perspectives, and/or approaches to learning.
2. **Articulate** how the integration of different disciplines, perspectives, and approaches to learning can enhance one's understanding of practical issues and problems.
3. **Synthesize knowledge and/or skills** from multiple disciplines or perspectives.
4. **Transfer and apply knowledge and/or skills** from multiple disciplines or perspectives.

For the third SLO, we expect students to draw meaningful connections between diverse perspectives in a way that enhances the overall body of knowledge presented. We want them to be able to demonstrate that the whole (an integrated body of knowledge) is greater than the sum of its parts.

For the fourth SLO, students are expected to apply an integrated body of knowledge that they have developed by synthesizing diverse perspectives and/or skills to address a carefully formulated issue, problem, hypothesis, question, activity, or practice relevant to any mode of inquiry, executed in a form appropriate to any particular academic discipline.

### DISJ Learning Outcomes

1. **Knowledge: Critical Self Reflection.** Critically reflect on and describe how you and others have experienced privilege and oppression.
2. **Knowledge: Explain Diversity, Inclusion, and Social Justice.** Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation—literature, film, among others. Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism, or heterosexism to attain equitable outcomes.
3. **Skills: Analyze the complexities of diversity, inclusion and social justice.** Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

**Assessment will follow the DISJ rubric at levels 4 and 5, Advanced and Mastery, as required for DISJ Level 2 courses.**

Rubric	Mastery-5	Advanced-4
Critical Self Reflection	-Fully accurate and highly insightful treatment of privilege and oppression; - Significantly transformative self reflection that deeply impacts self and others; - Pivotal personal experiences; -Clear and insightful communication about self and self in relation to others	-Fully accurate treatment of privilege and oppression with some critical reflection on stereotypes; -Clear and significant depth or impact in self reflection; -High relevance of personal experiences; -Very good ability to communicate about self and self in relation to others

--	--	--

<b>Rubric</b>	<b>Mastery-5</b>	<b>Advanced-4</b>
Explain DISJ	-Fully accurate and thorough information about groups and identity categories, heavy presence of extensive analysis of formation and role of stereotypes; -Deep comprehension of multiple viewpoints; Clear, accurate, precise, insightful, and deep distinction between master and counter narratives; - Clear and insightful explanation about groups and values	-Very good accuracy of information about groups and identity categories, good critical awareness of existing stereotypes; - Very good ability to comprehend multiple viewpoints; -Clear, fully accurate, and precise distinction between master and counter narratives; - Very clear and effective explanation about groups and values

<b>Rubric</b>	<b>Mastery-5</b>	<b>Advanced-4</b>
Conceptualize and Articulate Complexities of DISJ	-Extensive and original synthesis of intersecting categories; -Fully accurate and thorough explanation of past, current, and future US/global group patterns; - Significant facility and originality with utilizing multiple or mixed-methods in examining DISJ; - Insightful and innovative vision for a just world	-Very good synthesis of intersecting categories; - Mostly accurate explanation of past, current, and future US/global group patterns, with significant depth; - Very good ability to distinguish between and utilize multiple or mixed-methods in examining DISJ; -Can articulate a vision for a just world with notable depth and impact

# SYLLABUS & ASSIGNMENTS

## SUBMISSION for Advanced Integration and DISJ/FGD2 flags

**POLS 343/SOCI 374      Education, Citizenship, and Politics in South Africa**  
Summer Course Taught In South Africa as a Study Abroad Course & Community Engagement Experience.

**Green Highlights reflect Integration Learning Outcomes**

**Yellow Highlights reflect DISJ level 2 Learning Outcomes**

## Education, Citizenship, and Politics in South Africa

### Course Objectives

This study abroad opportunity offers students a unique opportunity to visit South Africa for a community engagement experience and to learn about its history, politics, educational system and culture. This course will examine the origins of segregation and apartheid in the history of South Africa and assess the prospects for a successful political and economic transformation in the post-apartheid era. As a country that is approximately two decades removed from *apartheid* rule, the study of South African politics, education and history will enable students to think critically about the legacy of authoritarian rule, democratization, and race and ethnic reconciliation, specifically in comparison to the U.S.. In addition to reading and writing assignments, students will have opportunities to engage with South African communities, specifically in the village of Makuleke. Students will facilitate and participate in a Youth Leadership Workshop with local high school students in Makuleke, in collaboration with our community partner Sharing to Learn, a nonprofit organization that builds libraries in Makuleke village. These community engagement experiences will introduce students to different cultural traditions and practices that students can then share with their friends and family in the United States.

### Learning Outcomes

- be able to synthesize political science theories, sociology theories and one of the following: historical, ethical or philosophical theories to analyze power dynamics in South Africa. [integration learning outcome #3]
- be able to understand both theoretically and practically the values of citizenship, its socially constructed nature, its beneficial consequences, and ways that marginalized peoples and their allies fight for equity. [DISJ learning outcome #2]
- be able to apply sociological insights; political science insights and one of the following: historical, ethical or philosophical insights to analyze differences among the various issues of inequality in South Africa [integration learning outcome #4]
- be able to analyze the similarities and differences between the US and South Africa in terms of the ways that race/ethnicity, language group, socioeconomic class, gender, citizenship status and national identity intersect in everyday people's lives with respect to social justice and unequal power relationships. [DISJ learning outcome #3]
- be able to critically self-reflect on the power dynamics (of privilege and oppression) of immersive practices in our own community engagement experience in the village of Makuleke. [DISJ learning outcome #1]

### Course Requirements

- Students are expected to complete all reading assignments, attend all events in South Africa and to participate in our daily group discussions and workshops.
- Students must arrive at each daily group discussion prepared to present answers to the set of questions listed on the syllabus for each batch of readings. [DISJ learning outcomes #2 & #3; Integration outcome #3]
- Students will also keep a daily journal (please purchase a notebook to keep your journals or bring a device to keep them electronically). In the journal, students should focus on their reactions to what they are experiencing. Journal entries should engage in critical self-reflection on dynamics of privilege, power and oppression both among Makuleke residents you have observed as well as between us, USD visitors, and Makuleke residents. [DISJ learning outcome #1] Journal entries should also relate students' own experiences to the readings and group discussions. In some cases, students will be assigned particular issues and/or questions to address.

Upon returning from South Africa, students will complete two 6-8 page essays (double-spaced, 12 point font). The essays will be due two weeks after we return. **The essay prompts are as follows [integration learning outcome #4]:**

1. Multicultural education and affirmative action are two crucial issues South African education faces today. Craft an argument for which one of these issues should be prioritized first, drawing on political science theories/insights and sociological theories/insights as well as theories/insights from a previous Core course you have taken in at least one of the following: history, ethics or philosophy.
2. Poverty and civic engagement by youth (the Born Frees) are two critical issues South African democracy faces today. Craft an argument for which one of these issues should be prioritized first, drawing on political science theories/insights and sociological theories/insights as well as theories/insights from a previous Core course you have taken in at least one of the following: history, ethics or philosophy.

## Grading

Journals:	20%
Class Participation:	20%
Workshop Participation:	10%
Essays:	50%

## Books and Other Materials

All of these books are required for the course. You can purchase hardcopies or digital copies – either is acceptable. The other materials for the course are in our shared Dropbox.

- Jonny Steinberg, *Sizwe's Test*
- Marekwa Wilfred Legotlo, editor, *Challenges and Issues Facing the Education System in South Africa*
- Dropbox Readings

## Assigned Readings

### Before Arrival in South Africa:

-Illich, "To hell with good intentions" (Dropbox)

### Class Discussion 1: Political Power in South Africa



- Pillay – “The Tripartite Alliance and its discontents” (Dropbox)
- Political Power Powerpoint (Dropbox)
- Tripartite Alliance and Opposition Parties Powerpoint (Dropbox)
- Freedom Charter (Dropbox)
- Constitution of the Republic of South Africa [Read Preamble and Basic Rights Section] (Dropbox)
- “South Africa's Election Changed Little, but Then It Was Never Going to” (Dropbox)
- “What happened to transformation?” (Dropbox)
- “Left wing dips into ocean of irrelevance” (Dropbox)

#### **Discussion Questions:**

- Who holds political power in South Africa?
- Who makes up the Tripartite Alliance?
- What happened at the ANC National Conference in Polokwane in December 2007?
- What rights does the Freedom Charter protect? Which aspects of the Freedom Charter do you like and dislike? How does the Freedom Charter reflect the history of South Africa? How does the Freedom Charter align with the SA Constitution?
- What are the current issues with respect to “the left” in South African politics?
- What specific importance do elections have in South Africa?
- What do you make of the ANC’s “victory” in the 2014 elections?

-What are the greatest challenges facing South Africa’s **democracy** today? How does South Africa’s **history** help us understand its establishment of **political institutions** today?

**[Integration learning outcome #3]**

**DISJ learning outcome #2:** This batch of readings and discussion questions focus on how the ANC (a political party) has sought to address social injustice and inequities through its policies and practices. Specifically we look at the socially constructed nature of citizenship as set forth by the Freedom Charter (adopted in 1955—during Apartheid).

#### **Class Discussion 2: Developmental Challenges in the Post-Apartheid Era**

- Simpkins, “South African Disparities” (Dropbox)
- Development Issues Powerpoint (Dropbox)
- Noble, “Poverty may have declined, but deprivation and poverty are still worst in the former homelands” (Dropbox)
- “Politicians bloated bloated wages insult poor” (Dropbox)

#### **Discussion Questions:**

- What were the basic needs that most South Africans lacked in 1994?
- What was the Reconstruction and Development Programme (RDP)? How was it supposed to work?
- What are the specific issues concerning unemployment in South Africa?
- What development challenges did the ANC government face in 1994?
- What policies did the ANC government adopt to address these challenges? How do these policies address the **historical** legacy of Apartheid? What have been the **political** results of these policies? **[Integration learning outcome #3]**

**DISJ learning outcome #3:** This set of readings and discussion questions focus on the development disparities in South Africa based upon race, gender, age and urban vs rural statuses. We discuss the intersections among these multiple identities and statuses in access to resources and the challenges it poses to the post-Apartheid government.

#### **Class Discussion 3: Service Delivery Protests**

- Booyesen, “Beyond the ballot and the brick” (Dropbox)
- “Local government needs residents to get involved” (Dropbox)
- “Service delivery: Could improvements have been greater, more equitable?” (Dropbox)

-“Research shows sharp increase in service delivery protests” (Dropbox)

#### **Discussion Questions:**

- Why has there been a rise in service delivery protests in South Africa?
- There have not been any service delivery protests in Makuleke. Why do you think this is the case? What does this tell you about political culture in Makuleke?

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the ways that marginalized South Africans respond to inequities and fight for social, economic and political justice.

#### **Class Discussion 4: Makuleke: History and Development Indicators**

- Robins and van der Waal, “‘Model Tribes’ and Iconic Conservationists?” (Dropbox)
- Makuleke Powerpoint (Dropbox)
- Ramutsindela, “The perfect way to ending a painful past?” (Dropbox)
- “Makuleke” (Dropbox)
- “Thulamela Local Municipality” (Dropbox)

#### **Discussion Questions:**

- Who has political power in Makuleke?
- Based on your understanding of **ethics** and your own observations, who should be entitled to hold **political** power in Makuleke? **[Integration learning outcome #3]**
- What is the Community Property Association and why is this entity important?
- Compare the development indicators in Makuleke to other areas in South Africa. What do you notice? How do these indicators compare with what you actually observe in Makuleke?
- Who has written the **history** of Makuleke, and why is this relevant to an understanding of **political** power? **[Integration learning outcome #3]**

**DISJ learning outcome #3:** This set of readings and discussion questions focus on the ways that gender, age and socioeconomic status intersect to implicate who holds power in Makuleke Village.

#### **Class Discussion 5: Civil Society and Youth**

- Mattes, “The “Born Frees”” (Dropbox)
- Civil Society Powerpoint (Dropbox)
- Williams, “The politics of education inequality in South Africa” (Dropbox)
- “Anathema for doomed youth” (Dropbox)
- “Youth unemployment: South Africa's ticking bomb” (Dropbox)
- “Born-frees' lukewarm response to voting follows a global trend” (Dropbox)
- “Wits students grill Mantashe over voting ANC” (Dropbox)

#### **Discussion Questions:**

- Who are the “born frees”?
- According to Mattes, how do the “born frees” engage the political system?
- How is the category of “youth” defined historically and culturally? How is this changing in contemporary South Africa?
- How does Mattes’ argument about the “born frees” compare to what you have learned about the Equalizers in Makuleke?

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the ways that youth in South Africa have been historically marginalized from decision-making and attempts by youth to engage the political system. We explicitly discuss the socially constructed nature of the status of “youth” and how it is leveraged for political purposes.

## Class Discussion 6: Education Challenges for Rural Schools

- Legotlo, Chapter 1 “Orientation” in *Challenges and Issues Facing the Education System in South Africa*
- Chapter 2 “Rural Schools in South Africa: Issues and Challenges” by Monde Ndandani in *Challenges and Issues Facing the Education System in South Africa*
- Video on Thengwe Secondary School, Limpopo from *How to Fix South Africa’s Schools: Lessons from Schools that Work* video series (6 minutes) (Dropbox)
- Video on COSAT Centre of Science and Technology, Western Cape from *How to Fix South Africa’s Schools: Lessons from Schools that Work* video series (6 minutes) (Dropbox)

### Discussion Questions:

- What differences do you see between the rural school (Thengwe) and the urban school (COSAT)?
- What systemic problems in the South African education system are “resolved” by these two schools in the videos?
- How does the US measure “quality” education on the 4 sets of criteria that Legotlo outlines for South Africa in chapter 1?

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the ways that individual public schools that serve Black South Africans have struggled and overcome resource inequities and brought students to academic success.

**DISJ learning outcome #3:** This set of readings and discussion questions focus on race, poverty, gender and rural vs urban statuses intersect in the lives of public school students in South Africa.

## Class Discussion 7: Structural Resources for Education

- Harwin, Lloyd, Reimer and Yettick. Report: *2016 Education Rankings Put States, Nation to the Test*. 2016. Education Week Research Center [read the short report and the two pdf files of rankings] (Dropbox)
- Anyon, Jean. *Ghetto Schooling: A Political Economy of Urban Educational Reform* Chapters 1 & 2 [keep in mind that Anyon’s numbers are outdated, but the problems and patterns she describes are still prevalent] (Dropbox)
- Hindle, Duncan. 2007. Report: *The Funding and Financing of Schools in South Africa*
- USAID. Report: *School Fees in South Africa: Increasing Quality or Decreasing Equality?* (Dropbox)

### Discussion Questions:

- What comparisons (similarities & differences) can you draw between South Africa and the US?
- Which of the issues that Anyon describes at Marcy school (and schools like it) are not easily or obviously solved by having more funding for the school?

-The USAID report calls for “equal treatment, educational adequacy, and equal educational opportunity” for students. What **historical** and **ethical** factors make it difficult for students to be treated equally by the school system and also have equal opportunity at the same time?

**[Integration learning outcome #3]**

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the similarities in the US and South Africa in terms of how under-resourced schools struggle for educational equity and justice.

## Class Discussion 8: Poverty and Community Support for Education

- Rodriguez and Conchas. 2009. "Preventing Truancy and Dropout Among Urban Middle School Youth: Understanding Community-Based Action from the Student's Perspective." *Education and Urban Society* [You can stop reading in the middle of page 227 before the section heading "Strategies for Program Evaluation"] (Dropbox)
- Chapter 4 "Schooling and Poverty in South Africa" by Monde Ndandani in *Challenges and Issues Facing the Education System in South Africa*
- Chapter 10 "Communities' Contribution to School Success or Failure" by Monobe and Morake in *Challenges and Issues Facing the Education System in South Africa*

#### Discussion Questions:

- How does the **history** of under-resourced communities hinder students' ability to succeed in school in South Africa and in the US? (make a list) [Integration learning outcome #3]
- Which of the programs that Rodríguez and Conchas describe might be effective in South Africa?

**DISJ learning outcome #2:** This set of readings and discussion questions make the argument that communities must pitch in to solve school issues when educational institutions fail.

#### Class Discussion 9: Language and Multiculturalism in the Rainbow Nation

- Chapter 7 "Educator Motivation and Morale in South Africa" by Chireshe and Makura in *Challenges and Issues Facing the Education System in South Africa*
- Wright, Laurence. 2012. Chapter 8 "National Language Conundrums in the Rural Classroom" in *South Africa's Education Crisis: Views from the Eastern Cape*. (Dropbox)
- Fulani, Ntombekaya. 2012. Chapter 7 "Language Textbooks and the Challenge of Equal Education" in *South Africa's Education Crisis: Views from the Eastern Cape*. (Dropbox)
- Soudien, Craig. "Race and Class in the South African Higher-Education Sector" in *The Next 25 Years: Affirmative Action in Higher Education in the United States and South Africa* (Dropbox)

#### Discussion Questions:

- Why does the language of instruction in schools matter so much?
- Which would you place as the highest priority to improve: teacher motivation; multilingualism in schools; textbooks; or racial tensions in higher education? How do each of those issues impact the others?

**DISJ learning outcome #3:** This set of readings and discussion questions focus on the intersection of socioeconomic class, language group, national identity, race and urban vs rural status in access to educational curriculum that reflects students' home communities.

#### Class Discussion 10: What does Equality Look Like?

- Cantor and Thomas. "Affirmative Action in Higher Education in the United States and South Africa" in *The Next 25 Years: Affirmative Action in Higher Education in the United States and South Africa* (Dropbox)
- Tienda and Sullivan. "The Promise and Peril of the Texas Uniform Admission Law" in *The Next 25 Years: Affirmative Action in Higher Education in the United States and South Africa* (Dropbox)
- Chapter 5 "Learner Rights and Challenges" by Almon Shumba in *Challenges and Issues Facing the Education System in South Africa*

#### Discussion Questions:

- What are the differences in affirmative action between South Africa and the US?
- Which of the learner's rights do you think should be South Africa's top priority?
- Given the **history** and all the complexities of economic, cultural, and social life, is equal education possible in either South Africa or the US? [Integration learning outcomes #3 & #4]

**DISJ learning outcome #2:** This set of readings and discussion questions focus on affirmative action policies in both the US and South Africa as tools to facilitate immediate racial representation in higher education.

### **Class Discussion 11: Outsiders, Volunteerism, and Community Needs**

-Williams and Nunn. 2016. "Immersive Practices: Dilemmas of Power and Privilege in Community Engagement with Students in a Rural South African Village" in *Engaging Pedagogies in Catholic Higher Education*. (Dropbox)

-Crabtree, Robbin D. 2013. "The Intended and Unintended Consequences of International Service-Learning" in *Journal of Higher Education Outreach and Engagement*. [**Can stop reading on page 54 just before the subsection "Context"**] (Dropbox)

-Illich, "To Hell with Good Intentions" [you read this before you arrived in South Africa, re-read it again now] (Dropbox)

### **Questions:**

-What evidence can we point to that indicates that our engagement in Makuleke is having a positive impact?

-In what ways might our engagement in Makuleke have a negative impact on the village community?

-How might the immersion experience in Makuleke be applied to other communities (in the US or in other countries)?

**DISJ learning outcome #1:** This set of readings and discussion questions require students to critically self-reflect on the dynamics of power and privilege they have experienced by visiting Makuleke Village and doing community engagement with village youth.

---

There are some very good videos on South Africa that you may want to watch before you leave. The following are available at Copley Library, the Legal Research Center, or at a rental store:

- *State of Denial* [Aids in SA] (RA644.A25 S69)
- *It's My Life* [Aids in SA] (RA643.86.S6 I88)
- *Long Night's Journey Into Day* [Truth and Reconciliation Commission] (KTL2465.L66) (available at the Legal Research Center)
- *A Force More Powerful* [Resistance against apartheid] (HM 1281.F6)
- *Facing the Truth* [Truth and Reconciliation Commission] (DT1974.F33)
- *Breaker Morant* [Anglo-Boer War] (PN1995.9.J8 B74) (available at the Legal Research Center)
- *A Day with the President* [Nelson Mandela] (DT779.95.M36 A33)
- *Nelson Mandela: A Man and His Country* (VC 2093)
- *Cry Freedom* [Steven Biko and resistance to apartheid] (VC 1333)
- *Fighting on Both Sides of the Law: Mandela and His Early Crusade* (DT1949.M35 F5)
- *In the Name of Liberation: Freedom By Any Means* (HV6431.A35)
- *Amandla!: A Revolution in Four Part Harmony* [The influence of music in the resistance to apartheid] (ML3917.S6 A446)
- *In a Time of Violence* (DT1945.I5)
- *Zulu*
- *Zulu Dawn*
- *Shaka Zulu*
- *Bopha*

## New Course Proposal

Date Submitted: 11/23/18 10:04 am

### Viewing: **SOCI 375 : Education, Citizenship and Politics in South Africa**

Last edit: 11/23/18 10:04 am

Changes proposed by: kaufmann

Other Courses  
referencing this  
course

#### In The Catalog

#### Description:

[POLS 343 : Education, Citizenship and Politics in South Africa](#)

#### In Workflow

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

#### Approval Path

1. 11/23/18 10:37 am  
Tom Reifer  
(reifer): Approved for SOCI Chair

#### Contact Person(s)

Name:	E-mail:	Campus Phone:
Mike Williams	jmwiliams	4012

#### Effective Term

Fall 2019

#### Subject Code

SOCI

#### Course Level

Undergraduate

#### Course Number

375

#### Department

Sociology (SOCI)

#### College

College of Arts & Sciences

#### Title of Course

Educ & Politics, South Africa

#### Catalog Title

Education, Citizenship and Politics in South Africa

#### Credit Hours

3

#### Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

#### Catalog Course Description

This is a study abroad course in South Africa examining the historical, political and educational challenges faced by the post-Apartheid democracy. Students have opportunities to engage with South African communities, specifically the village of Makuleke. Cross-listed as POLS 343.

#### Primary Grading Mode

Standard Grading System- Final

#### Other Grading Mode(s)

Pass/Fail Grading System

#### Method(s) of delivery

Lecture

#### Faculty Course Workload

Team taught

**Please specify:** This course is a summer study abroad class team taught by a member of the sociology department and a member of the political science department.

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  
Global Diversity level 2

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:

<b>Majors/Minors/Concentrations:</b>
Political Science - POLS
Changemaking Social Innovation - CHNG

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: 8 No: 0 Abstain: 0

Rationale: This is a summer study abroad course that has been offered as special topics. We want it to be part of the regular catalog.

Supporting documents [POLS 343 Education, Citizenship and Politics in South Africa Syllabus.docx](#)

## Impact

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

There will be no significant impacts.

Will this change have any staffing/budgetary impact?

Will this change impact student enrollment numbers?

Course Reviewer  
Comments

Key: 3355



### Integration learning outcomes

1-2 more for lower division; 3-4 more for upper division

1. **Recognize** broad connections between multiple disciplines, perspectives, and/or approaches to learning.
2. **Articulate** how the integration of different disciplines, perspectives, and approaches to learning can enhance one's understanding of practical issues and problems.
3. **Synthesize knowledge and/or skills** from multiple disciplines or perspectives.
4. **Transfer and apply knowledge and/or skills** from multiple disciplines or perspectives.

For the third SLO, we expect students to draw meaningful connections between diverse perspectives in a way that enhances the overall body of knowledge presented. We want them to be able to demonstrate that the whole (an integrated body of knowledge) is greater than the sum of its parts.

For the fourth SLO, students are expected to apply an integrated body of knowledge that they have developed by synthesizing diverse perspectives and/or skills to address a carefully formulated issue, problem, hypothesis, question, activity, or practice relevant to any mode of inquiry, executed in a form appropriate to any particular academic discipline.

### DISJ Learning Outcomes

1. **Knowledge: Critical Self Reflection.** Critically reflect on and describe how you and others have experienced privilege and oppression.
2. **Knowledge: Explain Diversity, Inclusion, and Social Justice.** Analyze how social constructions are produced historically and reproduced in contemporary contexts and various forms of cultural representation—literature, film, among others. Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism, or heterosexism to attain equitable outcomes.
3. **Skills: Analyze the complexities of diversity, inclusion and social justice.** Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality in local and/or global contexts of unequal power relationships and social justice.

**Assessment will follow the DISJ rubric at levels 4 and 5, Advanced and Mastery, as required for DISJ Level 2 courses.**

Rubric	Mastery-5	Advanced-4
Critical Self Reflection	-Fully accurate and highly insightful treatment of privilege and oppression; - Significantly transformative self reflection that deeply impacts self and others; - Pivotal personal experiences; -Clear and insightful communication about self and self in relation to others	-Fully accurate treatment of privilege and oppression with some critical reflection on stereotypes; -Clear and significant depth or impact in self reflection; -High relevance of personal experiences; -Very good ability to communicate about self and self in relation to others

--	--	--

<b>Rubric</b>	<b>Mastery-5</b>	<b>Advanced-4</b>
Explain DISJ	-Fully accurate and thorough information about groups and identity categories, heavy presence of extensive analysis of formation and role of stereotypes; -Deep comprehension of multiple viewpoints; Clear, accurate, precise, insightful, and deep distinction between master and counter narratives; - Clear and insightful explanation about groups and values	-Very good accuracy of information about groups and identity categories, good critical awareness of existing stereotypes; - Very good ability to comprehend multiple viewpoints; -Clear, fully accurate, and precise distinction between master and counter narratives; - Very clear and effective explanation about groups and values

<b>Rubric</b>	<b>Mastery-5</b>	<b>Advanced-4</b>
Conceptualize and Articulate Complexities of DISJ	-Extensive and original synthesis of intersecting categories; -Fully accurate and thorough explanation of past, current, and future US/global group patterns; - Significant facility and originality with utilizing multiple or mixed-methods in examining DISJ; - Insightful and innovative vision for a just world	-Very good synthesis of intersecting categories; - Mostly accurate explanation of past, current, and future US/global group patterns, with significant depth; - Very good ability to distinguish between and utilize multiple or mixed-methods in examining DISJ; -Can articulate a vision for a just world with notable depth and impact

# SYLLABUS & ASSIGNMENTS

## SUBMISSION for Advanced Integration and DISJ/FGD2 flags

**POLS 343/SOCI 374**

**Education, Citizenship, and Politics in South Africa**

Summer Course Taught In South Africa as a Study Abroad Course & Community Engagement Experience.

**Green Highlights reflect Integration Learning Outcomes**

**Yellow Highlights reflect DISJ level 2 Learning Outcomes**

## Education, Citizenship, and Politics in South Africa

### Course Objectives

This study abroad opportunity offers students a unique opportunity to visit South Africa for a community engagement experience and to learn about its history, politics, educational system and culture. This course will examine the origins of segregation and apartheid in the history of South Africa and assess the prospects for a successful political and economic transformation in the post-apartheid era. As a country that is approximately two decades removed from *apartheid* rule, the study of South African politics, education and history will enable students to think critically about the legacy of authoritarian rule, democratization, and race and ethnic reconciliation, specifically in comparison to the U.S.. In addition to reading and writing assignments, students will have opportunities to engage with South African communities, specifically in the village of Makuleke. Students will facilitate and participate in a Youth Leadership Workshop with local high school students in Makuleke, in collaboration with our community partner Sharing to Learn, a nonprofit organization that builds libraries in Makuleke village. These community engagement experiences will introduce students to different cultural traditions and practices that students can then share with their friends and family in the United States.

### Learning Outcomes

- be able to synthesize political science theories, sociology theories and one of the following: historical, ethical or philosophical theories to analyze power dynamics in South Africa. [integration learning outcome #3]
- be able to understand both theoretically and practically the values of citizenship, its socially constructed nature, its beneficial consequences, and ways that marginalized peoples and their allies fight for equity. [DISJ learning outcome #2]
- be able to apply sociological insights; political science insights and one of the following: historical, ethical or philosophical insights to analyze differences among the various issues of inequality in South Africa [integration learning outcome #4]
- be able to analyze the similarities and differences between the US and South Africa in terms of the ways that race/ethnicity, language group, socioeconomic class, gender, citizenship status and national identity intersect in everyday people's lives with respect to social justice and unequal power relationships. [DISJ learning outcome #3]
- be able to critically self-reflect on the power dynamics (of privilege and oppression) of immersive practices in our own community engagement experience in the village of Makuleke. [DISJ learning outcome #1]

### Course Requirements

- Students are expected to complete all reading assignments, attend all events in South Africa and to participate in our daily group discussions and workshops.
- Students must arrive at each daily group discussion prepared to present answers to the set of questions listed on the syllabus for each batch of readings. [DISJ learning outcomes #2 & #3; Integration outcome #3]
- Students will also keep a daily journal (please purchase a notebook to keep your journals or bring a device to keep them electronically). In the journal, students should focus on their reactions to what they are experiencing. Journal entries should engage in critical self-reflection on dynamics of privilege, power and oppression both among Makuleke residents you have observed as well as between us, USD visitors, and Makuleke residents. [DISJ learning outcome #1] Journal entries should also relate students' own experiences to the readings and group discussions. In some cases, students will be assigned particular issues and/or questions to address.

Upon returning from South Africa, students will complete two 6-8 page essays (double-spaced, 12 point font). The essays will be due two weeks after we return. **The essay prompts are as follows [integration learning outcome #4]:**

1. Multicultural education and affirmative action are two crucial issues South African education faces today. Craft an argument for which one of these issues should be prioritized first, drawing on political science theories/insights and sociological theories/insights as well as theories/insights from a previous Core course you have taken in at least one of the following: history, ethics or philosophy.
2. Poverty and civic engagement by youth (the Born Frees) are two critical issues South African democracy faces today. Craft an argument for which one of these issues should be prioritized first, drawing on political science theories/insights and sociological theories/insights as well as theories/insights from a previous Core course you have taken in at least one of the following: history, ethics or philosophy.

## Grading

Journals:	20%
Class Participation:	20%
Workshop Participation:	10%
Essays:	50%

## Books and Other Materials

All of these books are required for the course. You can purchase hardcopies or digital copies – either is acceptable. The other materials for the course are in our shared Dropbox.

- Jonny Steinberg, *Sizwe's Test*
- Marekwa Wilfred Legotlo, editor, *Challenges and Issues Facing the Education System in South Africa*
- Dropbox Readings

## Assigned Readings

### Before Arrival in South Africa:

-Illich, "To hell with good intentions" (Dropbox)

### Class Discussion 1: Political Power in South Africa

- Pillay – “The Tripartite Alliance and its discontents” (Dropbox)
- Political Power Powerpoint (Dropbox)
- Tripartite Alliance and Opposition Parties Powerpoint (Dropbox)
- Freedom Charter (Dropbox)
- Constitution of the Republic of South Africa [Read Preamble and Basic Rights Section] (Dropbox)
- “South Africa's Election Changed Little, but Then It Was Never Going to” (Dropbox)
- “What happened to transformation?” (Dropbox)
- “Left wing dips into ocean of irrelevance” (Dropbox)

#### **Discussion Questions:**

- Who holds political power in South Africa?
- Who makes up the Tripartite Alliance?
- What happened at the ANC National Conference in Polokwane in December 2007?
- What rights does the Freedom Charter protect? Which aspects of the Freedom Charter do you like and dislike? How does the Freedom Charter reflect the history of South Africa? How does the Freedom Charter align with the SA Constitution?
- What are the current issues with respect to “the left” in South African politics?
- What specific importance do elections have in South Africa?
- What do you make of the ANC’s “victory” in the 2014 elections?

-What are the greatest challenges facing South Africa’s **democracy** today? How does South Africa’s **history** help us understand its establishment of **political institutions** today?

**[Integration learning outcome #3]**

**DISJ learning outcome #2:** This batch of readings and discussion questions focus on how the ANC (a political party) has sought to address social injustice and inequities through its policies and practices. Specifically we look at the socially constructed nature of citizenship as set forth by the Freedom Charter (adopted in 1955—during Apartheid).

#### **Class Discussion 2: Developmental Challenges in the Post-Apartheid Era**

- Simpkins, “South African Disparities” (Dropbox)
- Development Issues Powerpoint (Dropbox)
- Noble, “Poverty may have declined, but deprivation and poverty are still worst in the former homelands” (Dropbox)
- “Politicians bloated bloated wages insult poor” (Dropbox)

#### **Discussion Questions:**

- What were the basic needs that most South Africans lacked in 1994?
- What was the Reconstruction and Development Programme (RDP)? How was it supposed to work?
- What are the specific issues concerning unemployment in South Africa?
- What development challenges did the ANC government face in 1994?
- What policies did the ANC government adopt to address these challenges? How do these policies address the **historical** legacy of Apartheid? What have been the **political** results of these policies? **[Integration learning outcome #3]**

**DISJ learning outcome #3:** This set of readings and discussion questions focus on the development disparities in South Africa based upon race, gender, age and urban vs rural statuses. We discuss the intersections among these multiple identities and statuses in access to resources and the challenges it poses to the post-Apartheid government.

#### **Class Discussion 3: Service Delivery Protests**

- Booyesen, “Beyond the ballot and the brick” (Dropbox)
- “Local government needs residents to get involved” (Dropbox)
- “Service delivery: Could improvements have been greater, more equitable?” (Dropbox)

-“Research shows sharp increase in service delivery protests” (Dropbox)

#### **Discussion Questions:**

- Why has there been a rise in service delivery protests in South Africa?
- There have not been any service delivery protests in Makuleke. Why do you think this is the case? What does this tell you about political culture in Makuleke?

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the ways that marginalized South Africans respond to inequities and fight for social, economic and political justice.

#### **Class Discussion 4: Makuleke: History and Development Indicators**

- Robins and van der Waal, “‘Model Tribes’ and Iconic Conservationists?” (Dropbox)
- Makuleke Powerpoint (Dropbox)
- Ramutsindela, “The perfect way to ending a painful past?” (Dropbox)
- “Makuleke” (Dropbox)
- “Thulamela Local Municipality” (Dropbox)

#### **Discussion Questions:**

- Who has political power in Makuleke?
- Based on your understanding of **ethics** and your own observations, who should be entitled to hold **political** power in Makuleke? **[Integration learning outcome #3]**
- What is the Community Property Association and why is this entity important?
- Compare the development indicators in Makuleke to other areas in South Africa. What do you notice? How do these indicators compare with what you actually observe in Makuleke?
- Who has written the **history** of Makuleke, and why is this relevant to an understanding of **political** power? **[Integration learning outcome #3]**

**DISJ learning outcome #3:** This set of readings and discussion questions focus on the ways that gender, age and socioeconomic status intersect to implicate who holds power in Makuleke Village.

#### **Class Discussion 5: Civil Society and Youth**

- Mattes, “The “Born Frees”” (Dropbox)
- Civil Society Powerpoint (Dropbox)
- Williams, “The politics of education inequality in South Africa” (Dropbox)
- “Anathema for doomed youth” (Dropbox)
- “Youth unemployment: South Africa's ticking bomb” (Dropbox)
- “Born-frees' lukewarm response to voting follows a global trend” (Dropbox)
- “Wits students grill Mantashe over voting ANC” (Dropbox)

#### **Discussion Questions:**

- Who are the “born frees”?
- According to Mattes, how do the “born frees” engage the political system?
- How is the category of “youth” defined historically and culturally? How is this changing in contemporary South Africa?
- How does Mattes’ argument about the “born frees” compare to what you have learned about the Equalizers in Makuleke?

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the ways that youth in South Africa have been historically marginalized from decision-making and attempts by youth to engage the political system. We explicitly discuss the socially constructed nature of the status of “youth” and how it is leveraged for political purposes.

## Class Discussion 6: Education Challenges for Rural Schools

- Legotlo, Chapter 1 “Orientation” in *Challenges and Issues Facing the Education System in South Africa*
- Chapter 2 “Rural Schools in South Africa: Issues and Challenges” by Monde Ndandani in *Challenges and Issues Facing the Education System in South Africa*
- Video on Thengwe Secondary School, Limpopo from *How to Fix South Africa’s Schools: Lessons from Schools that Work* video series (6 minutes) (Dropbox)
- Video on COSAT Centre of Science and Technology, Western Cape from *How to Fix South Africa’s Schools: Lessons from Schools that Work* video series (6 minutes) (Dropbox)

### Discussion Questions:

- What differences do you see between the rural school (Thengwe) and the urban school (COSAT)?
- What systemic problems in the South African education system are “resolved” by these two schools in the videos?
- How does the US measure “quality” education on the 4 sets of criteria that Legotlo outlines for South Africa in chapter 1?

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the ways that individual public schools that serve Black South Africans have struggled and overcome resource inequities and brought students to academic success.

**DISJ learning outcome #3:** This set of readings and discussion questions focus on race, poverty, gender and rural vs urban statuses intersect in the lives of public school students in South Africa.

## Class Discussion 7: Structural Resources for Education

- Harwin, Lloyd, Reimer and Yettick. Report: *2016 Education Rankings Put States, Nation to the Test*. 2016. Education Week Research Center [read the short report and the two pdf files of rankings] (Dropbox)
- Anyon, Jean. *Ghetto Schooling: A Political Economy of Urban Educational Reform* Chapters 1 & 2 [keep in mind that Anyon’s numbers are outdated, but the problems and patterns she describes are still prevalent] (Dropbox)
- Hindle, Duncan. 2007. Report: *The Funding and Financing of Schools in South Africa*
- USAID. Report: *School Fees in South Africa: Increasing Quality or Decreasing Equality?* (Dropbox)

### Discussion Questions:

- What comparisons (similarities & differences) can you draw between South Africa and the US?
- Which of the issues that Anyon describes at Marcy school (and schools like it) are not easily or obviously solved by having more funding for the school?

-The USAID report calls for “equal treatment, educational adequacy, and equal educational opportunity” for students. What **historical** and **ethical** factors make it difficult for students to be treated equally by the school system and also have equal opportunity at the same time?

**[Integration learning outcome #3]**

**DISJ learning outcome #2:** This set of readings and discussion questions focus on the similarities in the US and South Africa in terms of how under-resourced schools struggle for educational equity and justice.

## Class Discussion 8: Poverty and Community Support for Education

- Rodriguez and Conchas. 2009. "Preventing Truancy and Dropout Among Urban Middle School Youth: Understanding Community-Based Action from the Student's Perspective." *Education and Urban Society* [You can stop reading in the middle of page 227 before the section heading "Strategies for Program Evaluation"] (Dropbox)
- Chapter 4 "Schooling and Poverty in South Africa" by Monde Ndandani in *Challenges and Issues Facing the Education System in South Africa*
- Chapter 10 "Communities' Contribution to School Success or Failure" by Monobe and Morake in *Challenges and Issues Facing the Education System in South Africa*

#### Discussion Questions:

- How does the **history** of under-resourced communities hinder students' ability to succeed in school in South Africa and in the US? (make a list) [Integration learning outcome #3]
- Which of the programs that Rodríguez and Conchas describe might be effective in South Africa?

**DISJ learning outcome #2:** This set of readings and discussion questions make the argument that communities must pitch in to solve school issues when educational institutions fail.

#### Class Discussion 9: Language and Multiculturalism in the Rainbow Nation

- Chapter 7 "Educator Motivation and Morale in South Africa" by Chireshe and Makura in *Challenges and Issues Facing the Education System in South Africa*
- Wright, Laurence. 2012. Chapter 8 "National Language Conundrums in the Rural Classroom" in *South Africa's Education Crisis: Views from the Eastern Cape*. (Dropbox)
- Fulani, Ntombekhaya. 2012. Chapter 7 "Language Textbooks and the Challenge of Equal Education" in *South Africa's Education Crisis: Views from the Eastern Cape*. (Dropbox)
- Soudien, Craig. "Race and Class in the South African Higher-Education Sector" in *The Next 25 Years: Affirmative Action in Higher Education in the United States and South Africa* (Dropbox)

#### Discussion Questions:

- Why does the language of instruction in schools matter so much?
- Which would you place as the highest priority to improve: teacher motivation; multilingualism in schools; textbooks; or racial tensions in higher education? How do each of those issues impact the others?

**DISJ learning outcome #3:** This set of readings and discussion questions focus on the intersection of socioeconomic class, language group, national identity, race and urban vs rural status in access to educational curriculum that reflects students' home communities.

#### Class Discussion 10: What does Equality Look Like?

- Cantor and Thomas. "Affirmative Action in Higher Education in the United States and South Africa" in *The Next 25 Years: Affirmative Action in Higher Education in the United States and South Africa* (Dropbox)
- Tienda and Sullivan. "The Promise and Peril of the Texas Uniform Admission Law" in *The Next 25 Years: Affirmative Action in Higher Education in the United States and South Africa* (Dropbox)
- Chapter 5 "Learner Rights and Challenges" by Almon Shumba in *Challenges and Issues Facing the Education System in South Africa*

#### Discussion Questions:

- What are the differences in affirmative action between South Africa and the US?
- Which of the learner's rights do you think should be South Africa's top priority?
- Given the **history** and all the complexities of economic, cultural, and social life, is equal education possible in either South Africa or the US? [Integration learning outcomes #3 & #4]



**DISJ learning outcome #2:** This set of readings and discussion questions focus on affirmative action policies in both the US and South Africa as tools to facilitate immediate racial representation in higher education.

### **Class Discussion 11: Outsiders, Volunteerism, and Community Needs**

-Williams and Nunn. 2016. "Immersive Practices: Dilemmas of Power and Privilege in Community Engagement with Students in a Rural South African Village" in *Engaging Pedagogies in Catholic Higher Education*. (Dropbox)

-Crabtree, Robbin D. 2013. "The Intended and Unintended Consequences of International Service-Learning" in *Journal of Higher Education Outreach and Engagement*. [**Can stop reading on page 54 just before the subsection "Context"**] (Dropbox)

-Illich, "To Hell with Good Intentions" [you read this before you arrived in South Africa, re-read it again now] (Dropbox)

### **Questions:**

-What evidence can we point to that indicates that our engagement in Makuleke is having a positive impact?

-In what ways might our engagement in Makuleke have a negative impact on the village community?

-How might the immersion experience in Makuleke be applied to other communities (in the US or in other countries)?

**DISJ learning outcome #1:** This set of readings and discussion questions require students to critically self-reflect on the dynamics of power and privilege they have experienced by visiting Makuleke Village and doing community engagement with village youth.

---

There are some very good videos on South Africa that you may want to watch before you leave. The following are available at Copley Library, the Legal Research Center, or at a rental store:

- *State of Denial* [Aids in SA] (RA644.A25 S69)
- *It's My Life* [Aids in SA] (RA643.86.S6 I88)
- *Long Night's Journey Into Day* [Truth and Reconciliation Commission] (KTL2465.L66) (available at the Legal Research Center)
- *A Force More Powerful* [Resistance against apartheid] (HM 1281.F6)
- *Facing the Truth* [Truth and Reconciliation Commission] (DT1974.F33)
- *Breaker Morant* [Anglo-Boer War] (PN1995.9.J8 B74) (available at the Legal Research Center)
- *A Day with the President* [Nelson Mandela] (DT779.95.M36 A33)
- *Nelson Mandela: A Man and His Country* (VC 2093)
- *Cry Freedom* [Steven Biko and resistance to apartheid] (VC 1333)
- *Fighting on Both Sides of the Law: Mandela and His Early Crusade* (DT1949.M35 F5)
- *In the Name of Liberation: Freedom By Any Means* (HV6431.A35)
- *Amandla!: A Revolution in Four Part Harmony* [The influence of music in the resistance to apartheid] (ML3917.S6 A446)
- *In a Time of Violence* (DT1945.I5)
- *Zulu*
- *Zulu Dawn*
- *Shaka Zulu*
- *Bopha*

Date Submitted: 12/20/18 4:42 pm

# Viewing: ENGL 367 : London Plays in Production

Last approved: 03/21/17 3:03 am

Last edit: 12/20/18 4:42 pm

Changes proposed by: kaufmann

Catalog Pages  
referencing this  
course

[English](#)  
[English \(ENGL\)](#)  
[Theatre \(THEA\)](#)  
[Theatre Arts and Performance Studies](#)

Programs

[BA-ENGL: English Major](#)

Contact Person(s)

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

Effective Term

Fall 2019

Subject Code

ENGL

Course Number

367

Department

English (ENGL)

College

College of Arts &amp; Sciences

Title of Course

London Plays in Production

Catalog Title

London Plays in Production

Credit Hours

3

Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

Catalog Course Description

**ENGL 367/THEA 367** This course is an interdisciplinary course taught cross-listed between English and Theatre, and can fulfill the Literary or Artistic Inquiry Core requirement, and major or minor upper division requirements in London by one faculty member from English and one from Theatre. **English or Theatre Arts.** It will introduce students to the wide diversity of London theatre in what is arguably the theatre capital of the English-speaking world. A study abroad course, which immerses students in London theater. Students will read a variety of scripts study and see a read a range of productions in an assortment of venues. of work that may include classical, modern, multi-cultural, and experimental plays and musicals, and visit venues ranging from the Royal National Theatre to abandoned warehouses. In addition, students will participate in field trips designed to provide background, history and context for their theatre experience. Class discussion, two essays, field trips, the integrative core project and the final exam will underscore the interdisciplinary and integrative focus of our study. Students enrolled in ENGL 367 will satisfy core requirements for Literary Inquiry and Advanced Integration. Students enrolled in THEA 367 will satisfy core requirements for Artistic Inquiry and Advanced Integration. This course is cross-listed between English and Theatre,

## In Workflow

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

## Approval Path

1. 12/20/18 4:52 pm  
Mary Hotz (mhotz):  
Approved for ENGL Chair

## History

1. Dec 7, 2016 by astoll
2. Mar 21, 2017 by Ronald Kaufmann (kaufmann)

~~and can fulfill the Literary or Artistic Inquiry Core requirement, and major or minor upper division requirements in English or Theatre Arts.~~

Primary Grading Mode Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of delivery Field Experience  
Lecture

Exam

Exam/Paper

Faculty Course Workload ~~Same as course credit~~ **Team taught**

Please specify:

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?

~~Artistic Inquiry area~~

**Advanced Integration**

Literary Inquiry area

Course attributes

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

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

**Majors/Minors/Concentrations:**

Theatre Arts/Peform Studies - THEA

English - ENGL

Department Restrictions:

Major Restrictions:

Class Restrictions: Include

Class Codes: JR, S2, SR

Level  
Restrictions:

Include

Level Codes: UG

Degree  
Restrictions:

Program  
Restrictions:

Campus  
Restrictions:

College  
Restrictions:

Student Attribute  
Restrictions:

Enter the vote of the Department on this course:

Yes: **17** ~~13~~ No: 0 Abstain: 0

Rationale:

Updating the course description and adding the Advanced Integration attribute. This proposal adds an advanced integration flag to a long standing interdisciplinary course offered in London: ENGL/THEA 367. Faculty members from the English Department and the Theatre Department offer the course, and together attend all sessions, productions and events as well as grade all written work. Building in an integrative core project reinforces the interdisciplinary foundation of the course and provides students with an opportunity to meet a key component of the new core while studying abroad.

Supporting  
documents

~~THEA 367 syllabus.docx~~

~~playsinproductionUCC.docx~~

**ENGL THEA 367 Sample assignments for Integrated London course revised 11-11.docx**

**ENGL THEA 367 syllabus.docx**

## Impact

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

This course will have no effect on departmental curriculum or the curricula of other departments/units.

Will this change have any staffing/budgetary impact?

Will this change impact student enrollment numbers?

Course Reviewer  
Comments

Key: 2718

***Sample writing assignment (literature focused)***

Length: 4 to 5 pages; 1000-1250 words

Topic:

Choose ONE of these characters from Jez Butterworth's *The Ferryman*: Muldoon, Oisen Carney, Mary Carney, Shane Corcoran, Tom Kettle.

**Part 1.** First, pursue your "investigations." Work through the play, making a list of the page numbers where your character appears; objective facts about your character; representative quotes that reflect what your character says about him or herself in the play; representative quotes that reflect what others say about the character; and your character's significant actions.

**Part 2.** From this "data base," write a character analysis that addresses the following:

- 1) A detailed physical description, based upon what we concretely know from the texts;
- 2) What you think motivates the character and why; e.g., what are his/her motives and goals?
- 3) An analysis of the information gathered through your investigations above. This analysis should support your understanding of him/her, particularly in reference to point 2 (what motivates the character). Be specific and use their own comments and actions to support your reading.

Edit your work carefully and include within the text the page numbers for any quotes that you use. We will mark your essay down if there are enough errors to impede or confuse our reading.

Please send a copy to each of us in **Word** no later than **8:30 AM on Monday morning, August 14**. Please do not send it as a PDF because we use Word's Review feature to respond to the paper. You do not need to post the essay on Blackboard.

The grades of late essays will be lowered substantially. Please do not consult with each other or any outside sources on this essay. Plagiarism of any kind will result in failing the class.

If you need help on the essay over the weekend, just email us.

### ***Sample writing assignment (Theatre focused)***

Length: 4 to 5 pages, 1000 to 1250 words

Consider the idea of the world or setting of *Road*. Setting is an element of location, but location also implies both an interpretation of setting and a place that is telling us something about the world we are in. So, where are we? What is the physical location? What are the belief systems (ideologies) and cultural norms that are behind or support that location? Focus specifically on some details of the physical production that help us to understand the world of the play (e.g., set, design, staging, costume, lights, sound, props). What are some of the details of the production that allow us to discover the significant aspects of the world in which these characters live? What are we supposed to feel or think about that world and these characters in it? How do we know that?

Please send a copy to each of us in **Word** no later than **8:30 AM on Monday morning, August 7**. Please do not send it as a PDF because we use Word's Review feature to respond to the paper.

The grades of late essays will be lowered substantially. You must work alone on this paper. Plagiarism of any kind will result in failing the class.

If you need help on the essay over the weekend, just email us.

## ***Sample Final Exam***

(Interdisciplinary)

Part 1. Short Answer Questions – Identify 5 of the following references and briefly explain how they connected to our class. (5 points each).

West End Theatre

A doss house

Minneapolis

Drum revolve

A rhinoceros

Mary Arden

Willow cabin

A swing

**Part 2.** Short Essay Questions – respond to **two** of the following questions. 20 points each. Please don't rehash class discussions but build out from them.

1. *The Threepenny Opera* and *In The Heights* are not traditional musicals. Discuss two ways in which they are technically similar in how they go about redefining what a musical is. Think about them in terms of sets, costumes, music, lighting, or any other technical aspect of the whole production.
2. The production we saw of *A Midsummer Night's Dream* and the production of *The Comedy About the Bank Robbery* are presented as farces. Given the discussion of farce we had in class, point out two ways in which the farce in these productions is different and two ways in which it is similar.
3. *The Deep Blue Sea* and *Faith Healer* both feature women who are in the midst of emotional crises that leads them to attempt suicide (one fails, one succeeds). Analyze two elements of each production that support this thematic element.

**Part 3.** Long essay. 35 points. Again, please don't rehash class discussions but build out from them.

Lovers and madmen have such seething brains,  
Such shaping fantasies, that apprehend  
More than cool reason ever comprehends.  
Theseus, *A Midsummer Night's Dream*, 5, 1, 5-7

Every play that we have seen this summer includes couples in love, from *The Comedy about a Bank Robbery* to *In the Heights*. Use Theseus' pronouncement as an entrée into specific love relationships in 3 of the plays that we have seen. Please remember that "lovers act like madmen" is a topic, not a thesis. What does it mean to act like a lunatic when in love? Why? What kind of lunacy? What pleasures or attractions might come from feeling or acting like a lunatic when in love? Is Theseus right or wrong? Be specific in crafting your thesis, in your choices for comparison, and in the details that you use from the text.

## ***Sample Integrative Core Project***

Each of you are required to see one play of your choice (SLO#4). We will subsidize the ticket cost up to 10 pounds. After you have seen the show, you should prepare a power point presentation for the class which will serve as your integrative core project. The presentation should include the following:

- 1) Your own statement of how literary and theatre production analysis are synergetic (SLO#1)
- 2) Brief plot summary of what you saw.
- 3) Analysis (SLO#3) that includes:
  - a. Discussion of what you believe to be a recurring, unifying idea foundational to the play's meaning (literature and theatre).
  - b. Analysis of a single character based on
    - i. Our model for character analysis (literature) AND
    - ii. Two staging choices that illuminate and support your character analysis (theatre)
- 4) How analyzing the show from the perspective of both disciplines enriched your informed analysis of its meaning and quality. (SLO#2)

### Integration SLO's

- 1) Recognition of a connection between perspectives
- 2) Articulation of benefits
- 3) Creation of a synthesized body of knowledge from their exposure to literary and theatrical perspectives
- 4) Apply this knowledge to something new



*ENGL/THEA 367: London Plays in Production  
Summer 2017*

Dr. Cynthia L. Caywood  
Founders 170 B, X4252  
[ccaywood@sandiego.edu](mailto:ccaywood@sandiego.edu)  
London Phone:  
0785 240 5886

Dr. David Hay  
Founders 170B, 858-581-0457  
[dhay@sandiego.edu](mailto:dhay@sandiego.edu)  
London phone:  
0785 284 4612

ENGL/THEA 367 will introduce students to the wide diversity of London theatre in what is arguably the theatre capital of the English-speaking world. Within the parameters of both time and budget, we will read a variety of scripts, see a range of productions in an assortment of venues. In addition, students will participate in field trips designed to provide background, history and context for their theatre experience. Writing projects, the integration project and the final exam will underscore the interdisciplinary focus of our study.

ENGL 367 is approved for the Literary Inquiry core attribute, and THEA 367 is approved for the artistic inquiry core attribute. All students may count the course for Advanced Integration. The course can count towards either the English minor or major, or it can count towards the undergraduate Theatre minor.

**Course outcomes** include helping students to:

- 1) Understand better the centuries' old rich tradition of London theatre and situate play and production within relevant ethnic, socio-political, cultural and historical contexts. (Artistic Inquiry 1, 3; Literary Inquiry 3, 4)
- 2) Develop their abilities to read dramatic texts, view productions critically, formulate criteria for evaluation, offer informed oral production critiques and write informed analytical essays about both text and production (Artistic Inquiry 2, 3; Literary Inquiry 1,2,5)
- 3) Recognize, articulate and synthesize connections between theatre, literature, and other relevant contextual disciplines and apply it to their analysis of both scripts and productions. (Advanced Integration 1,2, 3, 4).

**Texts**

The Buchner script will be posted on Blackboard. Other scripts should be ordered from Amazon or a similar online book store. Please order the Shakespeare edition listed below. **We urge you to read the texts before you arrive in London.**

Aime, Cesare  
Buchner, Georg  
Cartwright, Jim  
Hare, David  
Shakespeare, William  
  
Sondheim, Stephen

*A Season in the Congo*; trans. Guyatri Spivak  
*Woycek*  
*The Road*  
*Behind the Beautiful Forevers*  
*The Tempest*  
ISBN-13: 978-0743482837  
*Sweeney Todd*

## Evaluation

Class/Event/Play attendance and participation in class discussions: 35%

*Attendance* is required for all classes, class related events, and plays. Each absence will result in our lowering of the class participation grade by 1 step (e.g., B+ to B). Being late twice to any class, class related event, or play will count as 1 absence. Participation means coming to prepared to discuss with energy and interest both class materials and productions. Students who are unprepared or silent will be marked down.

*On time* for the theatre means arriving at the theatre and checking in with us no later than 15 minutes before curtain.) Allow lots of time for meals and tube journeys. It is always a good idea to eat at a restaurant close to the theatre, beginning your sit down at least 2 hours before curtain. Dress appropriately; flip flops, shorts, and raggedy clothing are not appropriate. All phones should be turned off and left in your purses and pockets. Talking and sleeping during performances is rude and unacceptable, as is getting up during the performance for any reason. Inappropriate behavior will affect your participation grade.

*Class Discussion* provides students with an opportunity to not simply give their personal responses to texts and production, but to practice meaningful and rigorous script and production analysis. Thus, before we see a production, we will spend time on text work, including close reading and applying the elements of drama. After we have seen the production, we will critique it, considering such elements of production as casting, performance, staging and design in the production.

Reading quizzes:	10%
Papers 1 and 2	15% each or 30%
Integrative Core Project	10%
Final	15%

## Schedule

*(Materials within parentheses are for the purposes of the review committees to help see the interdisciplinary, integrative approach to the course)*

July 29, Sat	Students Arrive, Westminster University
30, Sun	10:00 Program Orientation 6:00 Program River Trip, Pizza Dinner (Free, Optional)

## Classes Begin

31, Mon	9-12 Introduction, Quiz #1 on Césaire, <i>A Season in the Congo</i> (Class instruction could include a guest lecture on the history of Belgian colonialism in the Congo. When this play was selected in 2015, Dr. Ngilla-McGraw gave a required lecture before departure.) 1-3 Field Trip: African exhibits, British Museum
---------	--

1, Tuesday	9-12	Cesaire, <i>A Season in the Congo</i> (Discussion continues)
	7:30	<i>A Season in the Congo</i> , Young Vic Theatre
2, Wed	9-12	Production Discussion: <i>A Season in the Congo</i> Quiz #2: Cartwright: <i>The Road</i> (Contextual material might include information on Lancashire working class life in the 1980s and the economic policies of Margaret Thatcher; promenade theatre; history of the Royal Court Theatre)
	7:30	<i>The Road</i> , Royal Court
3, Thus	9-12	Production Discussion: <i>The Road</i> Quiz # 3: Shakespeare, <i>The Tempest</i> , Acts 1 and 2 (Initial class might include background on Shakespeare, the dramaturgy of the first two acts, and lessons on how to read Shakespeare's text)
4, Fri		Free Day
	7:45:	Program optional trip: Oxford (free)
5, Sat		Free Day
6, Sun		Free Day
	6:00:	Program group dinner, Aladdin Restaurant, Brick Lane (Free)
7, Mon	9-12	Paper #1 Due Quiz #4, <i>The Tempest</i> , Acts 3, 4, 5 (Continuation of close reading work and poetics)
	7:15	<i>The Tempest</i> , Barbican
8, Tues	9-10:30	Production discussion: <i>The Tempest</i>
	11 to 12:30	Shakespeare in London Walk
9, Wed	9-12	Quiz #5, David Hare, <i>Behind the Beautiful Forevers</i> (Contextual information might include the source text, Katherine Boo's <i>Behind the Beautiful Forevers: Life and Death in a Mumbai Undercity</i> , adapting prose non-fiction for the stage; the mission of the Royal National Theatre)
	2:30	<i>Behind the Beautiful Forevers</i> @ the Royal National Theatre
10, Thus	9-10:30	Production Discussion: <i>Beautiful Forevers</i>
	12-1	Backstage Tour, <i>National Theatre</i>
11, Fri		Free Day

12, Sat	Free Day – PLEASE NOTE: YOU MAY CHOOSE ONLY ONE OF THE FOLLOWING FREE TRIPS, EITHER SAT OR SUN. YOU MAY JOIN US FOR A SECOND TRIP, BUT AT YOUR OWN COST.	
	11	Program optional trip, Buckingham Palace (Free)
13, Sun	Free Day	
	9	Program optional trip, The Tower OR Hampton Court (Free)
14, Mon	9-12	Paper # 2 Due Quiz #6 Sondheim, <i>Sweeney Todd</i> (Contextual material might include Sondheim's biography and musical legacy, the genealogy of the play including Thomas Middleton's <i>The Revenger's Tragedy</i> , and Victorian melodrama; commercial West End theatre)
	7:30	<i>Sweeney Todd</i> , Adelphi Theatre
15, Tues	9-10:30	Production Discussion: <i>Sweeney Todd</i>
	11:30 to 1	Walking Tour: "Legal and Illegal London"
16, Wed	9-12	Quiz #7 on Buchner, <i>Woycek</i> (Background might include information on Buchner, Nathaniel West's <i>The Day of the Locust</i> , site specific and immersive theatre, the theatre company Punch Drunk)
	7:00	<i>The Drowned Man</i> , former Royal Mail Sorting House @ Paddington Station
17, Thus	9-10:30	Production Discussion of <i>The Drowned Man</i>
	10:30	Integrative Core Project Presentations
18, Fri	9-10	Integrative Core Project Presentations (cont'd)
	10 to 12	Final Exam
19, Sat	10 AM	Check Out

Date Submitted: 10/14/18 9:01 pm

Viewing: **ARTH 372 : Exhibition Design**

Last edit: 01/25/19 3:15 pm

Changes proposed by: jlp

Catalog Pages  
referencing this  
course

Programs  
referencing this

[Art History](#)  
[Art History \(ARTH\)](#)

[BA-ARTH: Art History Major](#)

## In Workflow

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

## Approval Path

1. 10/14/18 9:19 pm  
Jessica Patterson (jlp): Approved for ART Chair
2. 11/13/18 4:33 pm  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)	Name:	E-mail:	Campus Phone:
	Jessica Patterson	jlp@sandiego.edu	x2307
Effective Term	Fall 2019		
Subject Code	ARTH	Course Number	372
Department	Art, Architecture, Art History (ART)		
College	College of Arts & Sciences		
Title of Course	Exhibition Design		
Catalog Title	Exhibition Design		

Credit Hours 3

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

Catalog Course Description

**This A hands-on course will provide background knowledge as well as hands-on experience in the design of the design of art exhibitions. museum and gallery exhibition installations. We Students will delve into deal with all aspects of presentation in the history of art galleries, salons, Hoehn Galleries, and museums, and examine theoretical debates about the roles and responsibilities will make use of those who collect and exhibit art. local museum opportunities. Each student will have the opportunity to design their own real or ideal art exhibition, and together we will collaborate in putting together a group exhibition of student work. Each project will be supported with multiple kinds of discipline-specific writing for a variety of purposes and audiences.**

Primary Grading Mode Standard Grading System- Final

Other Grading Mode(s)  
Pass/Fail Grading System

Method(s) of delivery 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?

**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:

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

Rationale:

With a fresh description and the addition of Core attributes, we hope to revive it and put it back into active rotation.

Supporting  
documents

[ARTH372\\_Handout\\_Solo exhibition project.doc](#)

[ARTH372\\_EARI\\_worksheet.docx](#)

[ARTH372\\_Integration Capstone Project Outline.doc](#)

[SYL\\_ARTH372\\_CINT\\_updated.doc](#)

## Impact

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

This will improve the structure of the department curriculum by formalizing a process for the implementation of the ARTV senior thesis exhibition by incorporating it into an ARTH class; Art History students will collaboratively design the exhibition around the work being produced by the Visual Arts seniors, in addition to working on solo exhibition projects.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

Yes

In what courses and in what ways?

We hope this course will bring more visibility of Art History by encouraging students to take a leading role in exhibition design.

Course Reviewer  
Comments

**Bethany O'Shea (bethoshea) (01/25/19 3:13 pm):** At request of dept Chair, Core Director unchecked the CADW attribute and removed CADW materials, and instead checked CINT attribute and uploaded supporting material for CINT.

Key: 124

## ARTH 372: Exhibition Design

### Exhibition Project Outline

Each student in the course will design an art exhibition of their own as a semester-length project. This can be either real or imaginary. If you choose to make it real, it will be a miniature art exhibition held somewhere on campus — you will need to identify and negotiate the space as well as find, select, and install the works of art. If you opt for an imaginary exhibition, you will be obliged to work with bigger themes on a larger scale, but you can assemble any set of artworks from global history in a site of your choosing (located anywhere in the world, so long as it is an actual site). Whether you choose to create a miniature real exhibition or a large-scale imaginary exhibition, you will be creating a set of relevant texts including labels, curatorial statement, and press release.

The list of materials you will be developing for the final package include:

- Title
- Poster
- Press release
- Curatorial statement
- List of works with thumbnail images and accompanying labels
- Description of the venue and layout
- Proposed outline for the catalogue
- Complete catalogue entry for one work
- Annotated bibliography of prior scholarship

In addition, instead of a standard final exam, you will write an in-depth, historically-informed review (4–5 pages) of a classmate's exhibition.

Here is the schedule of due dates:

- February 29: Proposal
- March 7: Description of venue
- March 14: Preliminary list of works with labels
- March 30: Catalogue outline and entry for one work
- April 4: Curatorial statement; annotated bibliography
- April 11: Press release; title; poster
- April 18: Final package submitted
- April 25–May 9: Presentations
- May 16, 7pm: Reviews due (email PDF to [jlp@sandiego.edu](mailto:jlp@sandiego.edu))



## **Exhibition Proposal**

Due February 29

Your proposal should describe the theme of your exhibition and outline its basic structure. Include the following sections:

### **Working title**

Exhibition titles usually try to be catchy and alluring rather than blandly informative. For inspiration, you might look up current or past exhibitions on museum websites.

### **Abstract**

Include a separate paragraph (100–300 words) that distills the idea of your theme down to its underlying concepts. This can later serve as the basis from which to develop your curatorial statement.

### **Historical and theoretical context** (4 double-spaced pages + initial bibliography)

Expand upon your theme by delving into the historical background and theoretical framework of the underlying concepts. This explanation should shed light on the purpose of the exhibition, the anticipated audience, your choice of works and how you will display them. Include a preliminary bibliography of research materials that you will consult.

### **Objects to be exhibited**

A detailed list is not required at this point, though you can make specific suggestions if you already have some ideas. Suggest the types of works you would like to include or artists you might like to represent.

- If you are planning a real mini-exhibition, it is recommended to plan to exhibit 3–6 actual works by one or more artists.
- If you are planning a simulated exhibition, it is recommended to plan to exhibit 12–24 existing works by two or more artists.

### **Proposed venue**

- If you are planning a real mini-exhibition, choose an actual location on or near campus that our class will be able to visit.
- If you are planning a simulated exhibition, you can choose a location anywhere in the world, so long as it is an existing venue. You will need to clearly convey the details of your venue through photographs, drawings, and/or detailed descriptions.

## Artistic Inquiry – Additional Questions Worksheet

### ARTH372: Exhibition Design

1. Principle EARI LOs:

- (3) Historic and Cultural Contextualization
- (2) Engagement with Theoretical Principles
- (1) Creative, Performative, or Receptive Practice

2. Course aligns with the "receptive practice" element of EARI LO#1 through course SLO#3&4, supported by the design of individual and group exhibitions, and assessed by the "Collaborative and Personal Exhibitions" assignments.

3. Course aligns with EARI LO#2 through course SLO#2, supported by scholarly readings within the discipline, and assessed by the "Reading Responses" and "Exhibition Review" assignments.

4. Course aligns with EARI LO#3 through course SLO#1, supported by scholarly readings within the discipline, and assessed by the "Reading Responses" and "Exhibition Review" assignments.

## Individual Exhibition: Integration Capstone "Core Project"

### Introduction:

Throughout your time at USD you have completed courses spanning different inquiry areas, such as historical, artistic, literary, ethical, social, religious, and DISJ inquiry areas. These have been complemented with skills or competencies like written and oral communication, critical thinking, information literacy, and math and quantitative reasoning. Together, these courses constitute your Core Curriculum. You have taken a unique path in USD's core curriculum, based upon your unique interests and goals. The Integrative Core Project is an opportunity for you to reflect deeply on how your unique core curriculum experience integrates with your major. In addition, it can serve as an example for you to illustrate to potential employers and/or graduate programs how you – as a USD graduate – are able to think on your own to be able to confront and address life's "big questions". Think of your first year integration experience and the Integrative Core Project as bookends to your personal core curriculum experience.

In this Integrative Core Project you will synthesize across these Core areas to demonstrate your integrative learning ability. Integrated learning is defined as,

- making connections between disciplines,
- applying knowledge in a variety of contexts, and/or
- making connections between curricular and co-curricular activities.

In first year integration you practiced recognizing and articulating these connections between multiple disciplines, perspectives, and/or approaches to learning. You also reflected on how these connections can enhance one's understanding of practical issues and problems\*. For example, during your first year Integration Showcase experience you demonstrated and reflected upon connections between your LC class and your LC theme.

In this Integrative Core Project you will build on your first year integration experience by drawing meaningful connections between diverse perspectives in a way that enhances the overall body of knowledge presented. Specifically, you are asked to **synthesize and apply** knowledge and/or skills from multiple disciplines, perspectives, or approaches to learning to show that the whole (an integrated body of knowledge) is greater than just the sum of its parts. You will be asked to illustrate how synthesizing across the Core curriculum helped you to pose a "big question" or solve a complex problem that is relevant to your field of interest (or can empower you to be able to do so).

### Assignment:

Each student in the course will choose one of two ways to complete this project:

(1) Personally curate a small, on-campus exhibition as a semester-length project. The exhibition needs to fulfill the requirements of Advanced Integration by making connections across the Core with a class that you have taken in another Inquiry Area. The secondary discipline should guide selection of the objects to be exhibited and the exhibition space.

(2) Design a large, blockbuster exhibition incorporating artworks from anywhere in the world that will not actually be implemented, but the supporting materials for which will all be created and shared with the class through an oral and multimedia presentation. As an Integration project, this exhibition should in some way challenge the conventional

boundaries of artmaking or exhibition design by incorporating diverse/alternate disciplinary or methodological perspectives derived from knowledge you have acquired in a Core class in a different Inquiry Area.

Regardless of which approach is taken, each student-curator will create a set of relevant exhibition texts including labels, curatorial statement, press release, etc. Each student will also write a reflection essay that articulates their approach to the Integration component of the exercise.

The list of materials you will be developing for the final package include:

- Title
- Poster
- Press release
- Curatorial statement
- List of works with thumbnail images and accompanying labels
- Description of the venue and layout
- Proposed outline for the catalogue
- Complete catalogue entry for one work
- Annotated bibliography of prior scholarship
- "Core Project" Self-Reflection (4–5 pages)

### **Exhibition Reviews:**

In addition, you will write an in-depth, historically-informed review (4–5 pages) of a classmate's exhibition, taking all of the above materials into account as well as personal experience of the exhibition in the form of a personal visit (for real on-campus exhibitions) or your classmate's in-class presentation (for hypothetical blockbuster exhibitions). Make sure to consider the Integration theme of their exhibition and comment on how effectively the exhibition combined disciplinary perspectives from multiple Core areas.

Here is the schedule of due dates:

- February 29: Proposal and Integration Theme
- March 7: Description of venue
- March 14: Preliminary list of works with labels
- March 30: Catalogue outline and entry for one work
- April 4: Curatorial statement; annotated bibliography
- April 11: Press release; title; poster
- April 18: Final package submitted
- April 25–May 9: Presentations
- May 16, 7pm: Reviews due (email PDF to [jl原因@san-diego.edu](mailto:jl原因@san-diego.edu))

### Developing an Integration Theme for your Exhibition

The table below lists all 16 areas of the Core. Next to each area write the name of the course you took to satisfy that area. Then jot down some ideas from each course/area that might connect to your exhibition that were particularly transformative to you. Were there times where you made connections between your major and the core class that you did not anticipate? This in-class activity will serve as a guide to help you explore all the possible connections and diverse perspectives and provide a starting point for reflecting on how your overall education at USD is more than the sum of its parts. To strengthen the connections between areas, follow up by consulting past course notes and/or visiting your previous Professors during their office hours.

Core Area	Course you took	Exhibition possibilities
Artistic Inquiry		
Literary Inquiry		
Historical Inquiry		
Scientific & Technological Inquiry		
Social & Behavioral Inquiry		
DISJ		
Theological & Religious Inquiry		
Ethical Inquiry		
Philosophical Inquiry		
Math Reasoning & Problem Solving		
Quantitative Reasoning		
Writing		
Oral Communication		
Critical Thinking (in EHSI)		
Information Literacy (in EHSI)		
First year integration		

## **Proposal and Integration Theme**

Due February 29

Your proposal should describe the theme of your exhibition and outline its basic structure. Include the following sections:

### **Working title**

Exhibition titles usually try to be catchy and alluring rather than blandly informative. For inspiration, you might look up current or past exhibitions on museum websites.

### **Abstract**

Include a separate paragraph (100–300 words) that distills the idea of your theme down to its underlying concepts. This can later serve as the basis from which to develop your curatorial statement.

### **Integration Theme (3 double-spaced pages + initial bibliography)**

Expand upon your theme by delving into the historical background and theoretical framework of the underlying concepts. How does your exhibition integrate multiple Core areas? What knowledge or coursework from other Inquiry Areas are you drawing upon? This explanation should shed light on the purpose of the exhibition, the anticipated audience, your choice of works and how you will display them. Include a preliminary bibliography of research materials that you will consult.

### **Objects to be exhibited**

A detailed list is not required at this point, though you can make specific suggestions if you already have some ideas. Suggest the types of works you would like to include or artists you might like to represent.

- If you are planning a real mini-exhibition, it is recommended to plan to exhibit 3–6 works.
- If you are planning a simulated exhibition, it is recommended to plan to exhibit 12–24 works.

### **Proposed venue**

- If you are planning a real mini-exhibition, choose an actual location on or near campus that our class will be able to visit.
- If you are planning a simulated exhibition, you can choose a location anywhere in the world, so long as it is an existing venue. You will need to clearly convey the details of your venue through photographs, drawings, and/or detailed descriptions.

### **"Core Project" Self-Reflection (4–5 pages)**

Due with the final package

Reflect on your own experience of designing and implementing an exhibition integrating multiple Core areas, considering the following questions.

- What was your experience of designing an exhibition that bridged the disciplinary perspectives of multiple Core areas?
- What did each Inquiry Area bring to your exhibition?
- What did you learn about the differing approaches of the separate disciplines that you explored in the process?
- In what ways do you think your Integration was successful?
- What are the areas that might have been improved?
- If you had the opportunity to design another exhibition with a different Integration theme, what would you choose and why?

## ARTH372: Exhibition Design

M-W, 5:30 – 6:50pm, Camino 31

**Instructor:** Jessica Lee Patterson

**Office Hours:** M-W: 12:45–1:45; F: 12:00–3:00pm

**Mailbox:** Camino Hall 33

**Email:** jlp@sandiego.edu

**Office:** Founders Hall 104

**Phone:** x2307

### Course Description

This course will provide background knowledge as well as hands-on experience of the design of art exhibitions. We will delve into the history of art galleries, salons, and museums, and examine theoretical debates about the roles and responsibilities of those who collect and exhibit art. Each student will have the opportunity to design their own real or ideal art exhibition, and together we will collaborate in putting together a group exhibition of student work. Each project will be supported with multiple kinds of discipline-specific writing for a variety of purposes and audiences.

### Learning Outcomes

1. Situate and contextualize the practice of art collecting and exhibition design within historic and theoretical frames.
2. Recognize and describe the discipline-specific vocabulary and theoretical debates pertaining to exhibition spaces and strategies, as well as the way that multiple disciplines, approaches and perspectives contribute to exhibition design.
3. Work collaboratively with classmates and the broader campus community to produce a group exhibition of original works of art by USD students.
4. Synthesize knowledge and skills from multiple Core classes and apply these multiple disciplinary perspectives to the development and implementation of an individually curated exhibition.
5. Articulate relevant and compelling content when writing, editing, and publishing a variety of supporting documents that distinguish and respond to audiences, occasions, and discursive contexts.
6. Write clearly and fluently in a variety of exhibition-related formats, with few errors of syntax and grammar, using credible sources that are cited accurately according to discipline-specific conventions.

[email Colton Strawser (cstrawser@sandiego.edu) for list of non-profit SD arts organizations]

### Primary Texts

McClellan, Andrew. *The Art Museum from Boullée to Bilbao*. Berkeley: University of California Press, 2008.

Putnam, James. *Art and Artifact: The Museum as Medium*. London: Thames and Hudson, 2009.

### Readings

The readings for this course will consist of articles and chapters from a variety of publications. Apart from the textbook, most of them will be made available to you in digital format.



It is your responsibility to bring a copy of each day's reading with you to class. For digital files, you are welcome to bring them on a computer or tablet. Please come to each class having already completed the readings assigned for that day on the syllabus. You will find it useful to take notes while you do the reading, including any questions that arise, and bring these to class.

## **Final Grades**

Final grades are the cumulative result of all the activities and assignments during the course of the semester, weighted as follows:

20% - Participation

20% - Reading Responses and Class Exercises

20% - Collaborative Exhibition

20% - Individual Exhibition (Integration Capstone "Core Project")

20% - Exhibition Reviews

## **Participation**

Participation necessitates being in class (as you cannot effectively participate if you are absent), but also relies on your behavior in class. Factors that can improve your participation grade include: being in class consistently and on time; having completed the readings in advance of class and bringing them with you; appropriate use of discussion time; responsible use of technology; raising thoughtful questions during class; and alerting the instructor to any problems or issues that arise. Conversely, your participation score will be reduced by: being absent or arriving late; neglecting the readings; speaking disruptively or talking about unrelated matters during discussions; texting or visiting inappropriate websites during class; or rarely contributing questions or comments during class time.

## **Reading Responses**

The reading response is a short paper (2–3 pages, double spaced) due on Wednesday of each week. Its purpose is to demonstrate your familiarity and close engagement with the readings assigned for that week by putting them in conversation with one another and responding with your own views. These will form the basis of our discussions, so outline any issues that merit further inquiry. Please cite the course readings as necessary in your response.

## **Collaborative Exhibition**

Our class will be working with multiple groups across the USD campus and larger community to organize an exhibition of art by the Visual Arts seniors. Responsibilities that will be divided among the class include: interfacing with relevant USD offices and organizations; securing permission for exhibition space; writing support materials for the exhibition; publicizing the exhibition in print and online media; communicating with artists to acquire and install the work; and designing a catalogue to explain and commemorate the exhibition.

## **Individual Exhibition (Integration Capstone "Core Project")**

Each student in the course will choose one of two ways to complete this project:

(1) Personally curate a small, on-campus exhibition as a semester-length project. The exhibition needs to fulfill the requirements of Advanced Integration by making connections across the Core with a class that you have taken in another Inquiry Area. The secondary discipline should guide selection of the objects to be exhibited and the exhibition space.

(2) Design a large, blockbuster exhibition incorporating artworks from anywhere in the world that will not actually be implemented, but the supporting materials for which will all be created and shared with the class through an oral and multimedia presentation. As an Integration project, this exhibition should in some way challenge the conventional boundaries of artmaking or exhibition design by incorporating diverse/alternate disciplinary or methodological perspectives derived from knowledge you have acquired in a Core class in a different Inquiry Area.

Regardless of which approach is taken, each student-curator will create a set of relevant exhibition texts including labels, curatorial statement, press release, etc. Each student will also write a reflection essay that articulates their approach to the Integration component of the exercise.

### **Exhibition Reviews**

During the course of the semester, you will write two exhibition reviews of 4–5 pages each. The first will be a review of a real exhibition that you visit during the semester, whether on campus, in a San Diego museum, or a museum elsewhere in the world. The second will be a review of a classmate's personal exhibition at the end of the semester.

## **SCHEDULE OF READINGS AND ASSIGNMENTS**

*(This information may be subject to change.)*

### **Week One: Introduction**

**Monday, January 25**

**Wednesday, January 27**

James Putnam, "Introduction: Open the Box," in *Art and Artifact: The Museum as Medium* (London: Thames and Hudson, 2009), 8–33.

### **Week Two: Show and Tell**

**Monday, February 1**

Edward M. Gomez, "The Curator," in *As Things Appear* (NY: Ballena Studio, 2015), 175–288.

**Wednesday, February 3**

James Putnam, "On the Inside" in *Art and Artifact: The Museum as Medium* (London: Thames and Hudson, 2009), 154–183.

Jethro Gillespie, "The Portable Art Gallery," *Art Education* (July 2014): 13–17.

### **Week Three: Object, Artifact, Art?**

**Monday, February 8**

Robert Storr, "Show and Tell," in *What Makes a Great Exhibition?* edited by Paula Marincola (Philadelphia: Philadelphia Exhibitions Initiative, 2006), 14–31.

James Putnam, "The Museum Effect" in *Art and Artifact: The Museum as Medium* (London: Thames and Hudson, 2009), 34–65.

**Wednesday, February 10**

Glenn Adamson, "Handy-Crafts: A Doctrine," in *What Makes a Great Exhibition?* edited by Paula Marincola (Philadelphia: Philadelphia Exhibitions Initiative, 2006), 108–116.

James Putnam, "Art or Artifact," in *Art and Artifact: The Museum as Medium* (London: Thames and Hudson, 2009), 66–89.

**Week Four: Exhibiting Ideas****Monday, February 15**

Lynne Cooke, "In Lieu of Higher Ground," in *What Makes a Great Exhibition?* edited by Paula Marincola (Philadelphia: Philadelphia Exhibitions Initiative, 2006), 32–43.

James Putnam, "Curator/Creator," in *Art and Artifact: The Museum as Medium* (London: Thames and Hudson, 2009), 132–153.

**Wednesday, February 17**

Ralph Rugoff, "You Talking to Me? On Curating Group Shows that Give You a Chance to Join the Group," in *What Makes a Great Exhibition?* edited by Paula Marincola (Philadelphia: Philadelphia Exhibitions Initiative, 2006), 44–51.

James Putnam, "Without Walls," in *Art and Artifact: The Museum as Medium* (London: Thames and Hudson, 2009), 184–203.

**Week Five: The Development of Modern Museums****Monday, February 22**

Andrew McClellan, "Ideals and Mission," in *The Art Museum from Boullee to Bilbao* (Berkeley: University of California Press, 2008), 13–52.

**Wednesday, February 24**

Andrew McClellan, "Architecture," in *The Art Museum from Boullee to Bilbao* (Berkeley: University of California Press, 2008), 53–106.

**Week Six: Museum Origins—Two Case Studies****Monday, February 29**

Robert G. W. Anderson, "British Museum, London: Institutionalizing Enlightenment," in *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early-19th-Century Europe*, edited by Carole Paul (LA: J. Paul Getty Museum, 2012), 47–71.

**Wednesday, March 2**

Brandon Taylor, "National Gallery, London: For 'All Ranks and Degrees of Men'," in *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early-19th-Century Europe*, edited by Carole Paul (LA: J. Paul Getty Museum, 2012), 261–283.

Geoffrey Tyack, "'A Gallery Worthy of the British People': James Pennethorne's Designs for the National Gallery, 1845–1867," *Architectural History* 33 (1990): 120–134.

### **Week Seven: Spectatorship at the Crystal Palace**

#### **Monday, March 7**

Jonah Siegel, "Display Time: Art, Disgust, and the Returns of the Crystal Palace," *The Yearbook of English Studies* 40:1/2 (2010): 33–60.

#### **Wednesday, March 9**

Lisa Merrill, "Exhibiting Race 'under the World's Huge Glass Case': William and Ellen Craft and William Wells Brown at the Great Exhibition in Crystal Palace, London, 1851," *Slavery & Abolition* 33:2 (June 2012): 321–336.

Linda Hyman, "The Greek Slave by Hiram Powers: High Art as Popular Culture," *Art Journal* 35:3 (Spring 1976): 216–223.

### **Week Eight: Constructing Cultural Identity Through Exhibition**

#### **Monday, March 14**

Neil G. W. Curtis, "The Place of History, Literature and Politics in the 1911 Scottish Exhibition," *Scottish Literary Review* 7:1 (Spring/Summer 2015): 43–74.

#### **Wednesday, March 16**

Devika Singh, "Indian Nationalist Art History and the Writing and Exhibiting of Mughal Art, 1910–48," *Art History* 36:5 (November 2013): 1042–1069.

### **Week Nine: Spring Break**

March 21–28: No classes scheduled.

### **Week Ten: Modernism and its Discontents**

#### **Wednesday, March 30**

JoAnne M. Mancini, "'One Term Is as Fatuous as Another': Responses to the Armory Show Reconsidered," *American Quarterly* 51:4 (December 1999): 833–870.

### **Week Eleven: The Dissonance of Display**

#### **Monday, April 4**

Andrew McClellan, "Collecting, Classification, and Display," in *The Art Museum from Boullee to Bilbao* (Berkeley: University of California Press, 2008), 107–154.

**Wednesday, April 6**

James Putnam, "Framing the Frame," in *Art and Artifact: The Museum as Medium* (London: Thames and Hudson, 2009), 114–131.

**Week Twelve: Pleasing or Puzzling the Public**

*Research Week at USD: April 11–15th*

**Monday, April 11**

Andrew McClellan, "The Public," in *The Art Museum from Boullee to Bilbao* (Berkeley: University of California Press, 2008), 155–192.

**Wednesday, April 13**

James Putnam, "Public Inquiry" in *Art and Artifact: The Museum as Medium* (London: Thames and Hudson, 2009), 90–113.

*Thursday, April 14: Creative Collaborations Undergraduate Research Conference*

**Week Thirteen: Putting a Price on It****Monday, April 18**

Andrew McClellan, "Commercialism," in *The Art Museum from Boullee to Bilbao* (Berkeley: University of California Press, 2008), 193–232.

Richard E. Caves, "Contracts Between Art and Commerce," *The Journal of Economic Perspectives* 17:2 (Spring 2003): 73–84.

**Wednesday, April 20**

Olav Velthuis, "Symbolic Meanings of Prices: Constructing the Value of Contemporary Art in Amsterdam and New York Galleries," *Theory and Society* 32:2 (April 2003): 181–215.

**Week Fourteen: Ethical Quandaries****Monday, April 25**

Andrew McClellan, "Restitution and Repatriation," in *The Art Museum from Boullee to Bilbao* (Berkeley: University of California Press, 2008), 233–267.

**Wednesday, April 27**

E. Kenly Ames, "Beyond Rogers v. Koons: A Fair Use Standard For Appropriation," *Columbia Law Review* 93:6 (October 1993): 1473–1526.

**Week Fifteen: Exhibitions of Our Own****Monday, May 2**

(Readings TBA)

**Wednesday, May 4**

(Readings TBA)

Week Sixteen: Conclusion

**Monday, May 9**

(Readings TBA)

## Policies

### Attendance

Much of the course content will be available only in class. In-class exercises cannot be made up, so try to keep absences to a minimum. Inform me by email as early as possible *before* any absence, or at the latest by the end of the day that you missed class. Whether or not to excuse your absence will be at my discretion. Be prepared to supply documentation confirming the reason for the absence.

A student who is absent for over one-third of the semester (ten or more classes) will automatically receive an F in the course.

### Deadlines

If you anticipate a problem submitting any work on time, let me know as far in advance as possible! Late papers will receive grade penalties or may not be accepted at all. If you *ever* anticipate that you will be late submitting an assignment, it is advisable to notify me promptly.

### Academic Honesty

It is safer to use too many citations than too few, so err on the side of caution. Make sure your citations are complete and accurate: I frequently look up the sources while reading papers. All obscure facts, all distinctive ideas, and absolutely all paraphrases and direct quotations *must* cite their sources. As an undergraduate you necessarily rely very heavily on your sources, and your framework of citations should reflect this.

Any student who cheats on an exam, submits plagiarized or unoriginal work, or in another way commits a serious violation of academic honesty will receive an automatic 'F' for the semester.

### Paper Formatting and Citations:

Printed papers must be typed with double-spaced lines. Citations must be provided in the form of footnotes (or endnotes) in Chicago format. Samples of properly formatted Chicago-style citations can be found here: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

Take care to distinguish between the differing forms used for footnotes and for bibliographies!

### Technology

Because many of our course readings are available in digital format, you might find it more convenient to bring them to class on your laptop or tablet rather than printing them out. However, during many class exercises or at times when we are not actively consulting the reading, I may require digital devices to be closed and set aside. Inappropriate use of digital devices will result in reduced participation credit. Please keep your phone out of sight during class hours and *do not text during class!*

### Communication

Too often students encountering difficulties keeping up with the class, for whatever reason, are embarrassed to approach their professors about it. Don't be! The very best thing you can do in such circumstances is to keep an open dialogue, whether by chatting after class, coming to office hours, or dashing off an email. The professor who knows *why* your paper is late and when to expect it is more likely to be lenient than the one who is left wondering why they haven't seen you in three weeks!

Date Submitted: 01/31/19 5:58 pm

# Viewing: HIST 393 : Museum Studies and Historic Preservation

Last approved: 02/09/18 2:48 am

Last edit: 01/31/19 5:58 pm

Changes proposed by: colinf

Catalog Pages  
referencing this  
course

[History](#)  
[History \(HIST\)](#)

Programs  
referencing this

[BA-HIST: History Major](#)

## Contact Person(s)

Name:	E-mail:	Campus Phone:
Molly McClain	mmcclain@sandiego.edu	4044

## Effective Term

Fall 2019

## Subject Code

HIST

## Course Number

393

## Department

History (HIST)

## College

College of Arts &amp; Sciences

## Title of Course

Museum Studies

## Catalog Title

Museum Studies and Historic Preservation

## Credit Hours

3

## Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

## Catalog Course Description

This course provides an introduction to current ideas about the relationship between historians, communities, and cultural memory. Students will evaluate museums and virtual exhibits and consider debates about the politics of memory and visual display. They will also explore ethical and professional issues faced by curators and historians working in museums, preservation offices, archives, and state historic parks. Finally, they will develop a research paper based on their observation and experience of a museum or historic site.

## Primary Grading Mode

Standard Grading System- Final

## Method(s) of delivery

Field Experience  
Lecture

## Seminar

## Faculty Course Workload

Same as course credit

Is this course cross-listed?

## In Workflow

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

## Approval Path

1. 01/31/19 6:00 pm  
Colin Fisher (colinf): Approved for HIST Chair
2. 01/31/19 6:00 pm  
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

## History

1. Feb 9, 2018 by mmcclain



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**

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: **12** ~~10~~

No: 0

Abstain: 0

Rationale:	This class fulfills requirements for advanced integration (single instructor, working with Can Bilsel).
Supporting documents	<a href="#">HIST 393 Museum Studies.pdf</a>

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: 2984

**HISTORY 393**

**MUSEUM STUDIES &  
HISTORICAL PRESERVATION**

**Dr. McClain**



*This course introduces current ideas about museums, communities, and cultural memory from the perspective of two disciplines: history and art history. Students will explore the ways in which the mission of museums and historic sites have changed over time, from 1750 to the present. They will visit and evaluate museums and consider debates about the politics of memory and visual display. They will also explore ethical and professional issues faced by curators and historians working in museums, preservation offices, archives, and state historic parks. Finally, they will develop an interdisciplinary exhibition proposal that draws on their observation and experience of a museum or historic site.*

**Learning Outcomes:**

- 1. Students demonstrate their understanding of the ethical and professional issues faced by curators and historians working in museums, preservation offices, archives, and state historic parks.*
- 2. Students analyze historical sources; construct well-considered arguments; conduct research to provide supporting evidence for their claim; write papers that communicate meaning with clarity and fluency; and use information ethically and legally.*
- 3. Students draw meaningful connections between academic knowledge, disciplinary perspectives, and real-life experience to deepen their understanding of the historical discipline as it relates to museums and public memory.*
- 4. Students apply their interdisciplinary knowledge by developing an interdisciplinary exhibition proposal that draws on their observation and experience of a museum or historic site.*

## Dr. Molly McClain

Professor, History Department  
Office: IPJ 279 Phone: (619) 260-4044  
Email: [mmcclain@sandiego.edu](mailto:mmcclain@sandiego.edu)

## Dr. Can Bilsel, Integration Partner

Professor, AA+AH Department  
Office: Camino 33A Phone: (619) 260-7987  
Email: [cbilsel@sandiego.edu](mailto:cbilsel@sandiego.edu)

### Required Reading:

Samantha Chmelik, *Museum and Historic Site Management: A Case Study Approach* (Lanham, MD: Rowman & Littlefield, 2015). USD Bookstore and Copley Library.

“Know Your Own Bone: A Resource for Creative Engagement in Museums and Cultural Centers,” <https://www.colleendilen.com>

Additional readings are available on Copley Library’s Course Reserve: <https://sandiego.ares.atlas-sys.com/ares/>

Course announcements and other materials will be available on Blackboard: <https://ceconnect.sandiego.edu/>

### Course Requirements and Grading:

Attendance and class participation require your presence in the classroom and on field trips; class participation in the form of direct class discussion, social media engagement using our course hashtag, and/or e-mails or conversations with me during office hours. You must also complete practical exercises and other appropriate assignments that will enable you to test your ability to do things that are expected of historians and art historians in the 21<sup>st</sup> century. You will also participate in “Advanced Integration Core Project” in which you will produce a written proposal and reflective essay for a museum studies/public history project.

Attendance/class participation	20 %
Short assignments	30 %
Advanced Integration Core Project + Reflective Essay	50 %
TOTAL	100 %

### The Advanced Integration Core Project:

Throughout your time at USD you have completed courses spanning different inquiry areas, such as scientific and technological inquiry, historical, artistic, literary, ethical, social, religious, and DISJ inquiry areas. These have been complemented with skills or competencies like written and oral communication, critical thinking, information literacy, and math and quantitative reasoning. Together, these courses constitute your Core Curriculum.

In this Integrative Core Project you will synthesize across Core areas to demonstrate your integrative learning ability. Integrated learning is defined as,

- making connections between disciplines,
- applying knowledge in a variety of contexts, and/or
- making connections between curricular and co-curricular activities.

In first-year integration you practiced recognizing and articulating these connections between multiple disciplines, perspectives, and/or approaches to learning. You also reflected on how these connections can enhance one’s understanding of practical issues and problems. For example,

during your first year Integration assignment and Showcase experience you demonstrated and reflected upon connections between your LC class and your LC theme.

In this Integrative Core Project you will build on your first-year integration experience by drawing meaningful connections between diverse perspectives in a way that enhances the overall body of knowledge presented.

For your Advanced Integration Core Project, groups of between 2-3 members will propose a topic for a San Diego-based museum studies/public history project, give a 20-minute presentation of the project to the class, produce a 10- to 12-page final written exhibit proposal as well as individual 3-4 page reflective essays. The project may take several forms: examples include the creation of a documentary film, a museum exhibit, an oral history project with a visual component, a historical walking tour that integrates art/architecture, or a architectural heritage website. Although this project is designed to give you practical experience in the field of museum studies/public history, you are NOT meant to bring the proposal to fruition (i.e. produce a documentary film). It should be kept in mind, however, that your proposals could very well be of interest to those in the San Diego community and may lead to future collaborations. You are therefore encouraged to consult with staff and board members of a given institution. Your final project will be evaluated by both Dr. McClain (History) and Dr. Can Bilsel (AA + AH).

The entire project is weighted at 50% of the final grade (the group contract and initial proposal is valued at 5%; the presentation is valued at 10%; the final proposal is valued at 20%; and the reflective writing assignment is valued at 15%).

#### **ADDITIONAL INFORMATION ON THIS PROJECT IS PROVIDED AT THE END OF THIS SYLLABUS.**

In this seminar, we will focus our attention on regional history with particular attention to San Diego. As a result, your proposal must be pitched to one of the following organizations and/or historical sites, some of which we will visit over the course of the semester:

- CalTrans Transportation Museum
- Centro Cultural Tijuana
- Coronado Historical Association
- La Jolla Historical Society, Wisteria Cottage Museum
- Maritime Museum of San Diego
  - Star of India or another ship
- The New Children's Museum
- Oceanside Museum
- Old Town State Historical Park
  - Casa de Estudillo or another historical location
- The San Diego History Center (SDHC)
  - Galleries and/or Research Archives at SDHC
  - Junípero Serra Museum, operated by SDHC
- San Diego Air and Space Museum
- San Diego Automotive Museum
- San Diego Model Railroad Museum
- San Diego Museum of Art
- San Diego Museum of Man
- San Diego Natural History Museum

- Save Our Heritage Organization (SOHO)
  - Marston House Museum
  - Whaley House Museum
- Timken Museum
- USS Midway
- Veterans Museum at Balboa Park
- Another local history organization, with my permission

## Schedule:

### Week 1: Who Goes to Museums Anyway?

Reading: WJS, [Generations X, Y, Z, and the Others](#); Colleen Dilenschneider, [“Top Destination Attributes That Motivate Visitation to Cultural Organizations.”](#) and [“According to Visitors, THIS is the Best Part About Going to a Museum \(Hint: It’s Not the Exhibits\)”](#) *Know Your Own Bone*; Michelle McClellan, [“Place-Based Epistemology: This is Your Brain on Historic Sites.”](#) *Public History Commons* (May 25, 2015)

**ASSIGNMENT:** Administer the [Rosenzweig/Thelen](#) Survey to someone who is not a professional historian or history student. Write a 1-2 page paper analyzing the results, with particular attention to the question of how the public engages with the past.

### Week 2: How did Museums Get Started?

Reading: Benjamin Ives Gilman, “Aims and Principles of the Construction and Management of Fine Art,” in *Museum Studies*, ed. Bettina Messias Carbonell (London: Blackwell, 2012): 413-20; Edward P. Alexander and Mary Alexander, *Museum in Motion: An Introduction to the History and Functions of Museums* (Lanham, MD: AltaMira Press, 2008), chaps 1-2; Bob Mondello, [“A History of Museums, ‘The Memory of Mankind.’”](#) NPR (November 24, 2008)

### Week 3: Guest Lecturer - Dr. Can Bilsel (AA+AH)

Reading: Carol Duncan, “The Art Museum as Ritual,” in her *Civilizing Rituals: Inside Public Art Museums* (New York: Routledge, 1995), 7-20; Andrew McClellan, *Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum in Eighteenth Century Paris* (1994; Berkeley: University of California, 1999), 91-123, 198-204

**ASSIGNMENT:** Write a 2-3 page paper answering the question, “What Should Museums Do?” Draw on readings that discuss this issue and consider how institutions have dealt with questions of mission, outreach, accountability, and cultural representation.

### Week 4: What (and Where) is Public History?

Reading: [“How Do We Define Public History?”](#) National Council on Public History; Benjamin Filene, “Passionate Histories: ‘Outsider’ History-Makers and What They Teach Us,” *The Public Historian* 34, no. 1 (February 2012): 11-33; Molly Osberg, [“The Assassin’s Creed Curriculum: Can Video Games Teach Us History?”](#) *The Verge* (September 18, 2014); Wikipedia, [“Historical Reenactment”](#); [“Sarah Vowell’s Rough Guide to US History.”](#) *The Daily Beast* (January 2016); Watch any episode of C-SPAN’s [First Ladies: Impact and Image](#); listen to any episode of NPR’s [Backstory with the American History Guys](#); Richard White, [“What is Spatial History?”](#) *Spatial*

History Project, Stanford University (2010); Tara McPherson, [“The Roaring ‘Twenties: An Interactive Exploration of the Historical Soundscape of New York City”](#) (2013).

**ASSIGNMENT:** Write the text of a historical marker to commemorate a place, person, or event in your community that you believe has been overlooked until now. Include whatever information you deem relevant to your audience (your classmates and myself). Each text should be no longer than 250 words, including title.

### **Week 5: Art Museums v. History Museums: What’s the Difference?**

Field Trips to the San Diego History Center & the Timken Museum of Art

Reading: Edward P. Alexander and Mary Alexander, *Museum in Motion: An Introduction to the History and Functions of Museums* (Lanham, MD: AltaMira Press, 2008), chap. 8; Michael-Ralph Trouillot, *Silencing the Past: Power and the Production of History* (Boston: Beacon Press, 1995), 1-31; Joseph Rykwert, “Why Collect?” *History Today* 51, no. 12 (December 2001): 32-37; AAM’s Code of Ethics for Museums (2000); SAA’s Core Value Statement and Code of Ethics (2011)

### **Week 6: Guest Lecturer - Dr. Can Bilsel (AA+AH)**

Reading: Can Bilsel, “No Place Like Greece: Berlin’s Museum Island and the Architectures of History” in his *Antiquity on Display: Regimes of the Authentic in Berlin’s Pergamon Museum* (New York: Oxford University Press, 2012); Carol Duncan, “Something Eternal: the Donor Memorial,” in her *Civilizing Rituals: Inside Public Art Museums* (New York: Routledge, 1995), 72-101.

**GROUP CONTRACT AND PROPOSAL SUMMARY (submit to Blackboard before midnight on DATE).** In a 2- to 3-page proposal, provide a title for your project, describe your theme, explain why this exhibition is important (not just to you, but to the museum and/or the community), and describe what form your project will take (museum exhibit, website, documentary film, oral history project, historical walking tour). Also include a one-paragraph biographical sketch of each member of your group that explains your backgrounds, interests, and experiences as they relate to the project. **Please see the guidelines at the end of the syllabus for further information.**

### **Week 7: State Historic Parks**

Field Trip: Old Town State Historic Park

Reading: Victor A. Walsh, “Una Casa del Pueblo—A Town House of Old San Diego,” *Journal of San Diego History* 50, no. 1 (Winter/Spring 2004): 1-16; California State Historical Parks <http://www.parks.ca.gov>; Old Town San Diego State Historic Park, [http://www.parks.ca.gov/?page\\_id=663](http://www.parks.ca.gov/?page_id=663); Wikipedia, [“Heritage Interpretation”](#)

**ASSIGNMENT:** Write a 3-4 page essay that reflects on the way that museums and/or other physical manifestations of public remembrance (historic houses, public monuments, etc) construct historical narratives. Draw from the perspectives offered by both Dr. Bilsel and Dr. McClain and explicitly integrate them into your essay. Please use specific examples.

### **Week 8: Historic Preservation and the Community**

Field trip to the Marston House

Reading: Patrick H. Butler III, "Past, Present, and Future: The Place of the House Museum in the Museum Community," in *Interpreting Historic House Museums*, ed. Jessica Foy Donnelly (Walnut Creek: AltaMira Press, 2002): 18-42; Eric Allison and Lauren Peters, *Historic Preservation and the Livable City* (Hoboken, NJ: John Wiley & Sons, 2011), chaps. 1-3, 6; SOHO, "[Research Your Home](#)"; Office of Historic Preservation, [Mills Act Program](#); SOHO, [Mills Act Information](#)

**ASSIGNMENT:** Look through your old photos (or contact friends or family members) to find a picture of place or a group of people that is at least 10 years old, preferably older. Be sure that you own the [copyright](#) on the photo or that you have received permission to upload it to the web. Gather the following information: title; date the photo was taken; owner of the image; place that photo was taken. Answer the following questions: (a) What can you see in the photo? (Are there buildings? What do they look like? What else can you tell me about this place? Are there people? Who are they? How old are they? What else can you tell me about these people); (b) What can you NOT see in the photo? (What did it feel like? If we were in the photo, what would we hear and smell? Who took the photo? Why did they take the photo? Did this place and these people always look like this? Or was it a special occasion? What else can you tell me about what was going on at the time this photo was taken? Create your own profile on [HistoryPin](#) and submit your historical photograph along with relevant information about it.

### **Week 9: Managing the Museum: Staff & Board of Trustees**

Reading: Samantha Chmelik, *Museum and Historic Site Management: A Case Study Approach* (Lanham, MD: Rowman & Littlefield, 2015), chaps. 1-3; Alan D. Ullberg with Patricia Ullberg, *Museum Trusteeship* (Washington DC: American Association of Museums, 1981); Thomas P. Holland, "[The New Work of the Nonprofit Board](#)," *Harvard Business Review* (September-October 1996); "[The Sorry State of Nonprofit Boards](#)," *Harvard Business Review* (September 2015)

ASSIGNMENT: Prepare a brief, 500-word analysis of one of the case studies in *Museum and Historic Site Management* and be prepared to present your findings in class.

### **Week 10: Managing the Museum: Collections & Exhibitions**

Reading: Samantha Chmelik, *Museum and Historic Site Management: A Case Study Approach* (Lanham, MD: Rowman & Littlefield, 2015), chaps 4-5; [Tilden's Principles of Interpretation](#); Daniel J. Cohen and Roy Rosenzweig, [Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web](#) (2005); MoMA, "[Writing Effective Interpretive Labels for Art Exhibitions: A Nuts and Bolts Primer](#)" (May 12, 2012); J. Paul Getty Museum, "[Complete Guide to Adult Audience Interpretive Materials](#)"; National Park Service, "[How to Read an Object?](#)"

### **Week 11: Managing the Museum: Engaging the Public**

Reading: Samantha Chmelik, *Museum and Historic Site Management: A Case Study Approach* (Lanham, MD: Rowman & Littlefield, 2015), chaps 6-7; Ned Kaufman, *Place, Race, and Story: Essays on the Past and Future of Historic Preservation* (New York: Routledge, 2009): 1-37; Stephen Weil, "From Being About Something to Being for Somebody: The Ongoing Transformation of the American Museum," *Daedalus* 128, no. 3 (Summer 1999): 229-258; Cary Carson, "The End of History Museums: What's Plan B?" *The Public Historian* 30, no. 4 (November 2008): 9-27

ASSIGNMENT: Prepare a brief, 500-word analysis of one of the case studies in *Museum and Historic Site Management* and be prepared to present your findings in class.



## **Week 12: Core Projects - Group Work**

In-class work with your team

## **Week 13: Core Project - Group Work**

In-class work with your team

## **Week 14: Core Project – Presentations**

You have 15-20 minutes (no more) to “pitch” your project to a jury composed of your fellow students. They will decide whether or not your presentation is interesting and engaging; educational and informative; and understandable for intended audience.

## **Week 15: Core Project - Presentations**

See above.

## **Week 16: Final**

**The Advanced Integration Core Project** is due in class on the final exam date. You must turn in a 10- to 12-page final written proposal and a 3-4 page reflective essay that provides the information, above, in a clearly written and visually attractive form.

## **Integrity of Scholarship:**

You are expected to maintain the standards of academic integrity as explained in USD's Undergraduate Bulletin. Using other people's ideas without attribution (plagiarism), unauthorized assistance during exams and other written assignments will not be tolerated. Violations will result in receiving a failing grade from the assignment/exam, and in some cases from the course. Further action on the level of the University may also apply.

## **THE ADVANCED INTEGRATION CORE PROJECT**

**This will be used to assess CLO #3 and #4**

Start here...

1. Together with your partner(s), research your selected historical museum.
  - a. What is the mission statement? What are the goals of the organization? Who is the audience?
  - b. Interview the director, a member of staff, or a trustee.
2. Look at the historical museum's past work and consider what they seem to care about.
  - a. What exhibitions have they hosted in the past?
    - i. What are the trends or similar themes in the work that they typically exhibit?
  - b. Do they offer walking tours?
  - c. What does their website offer?
  - d. How could they use a documentary film?
  - e. How could they use an oral history project?
3. Choose a historical theme
  - a. Choose a title.

- b. What are you trying to communicate? In other words, what is your thesis? What story are you telling? How do you plan to integrate art historical and historical approaches to the subject?
- c. Ask yourself, how does your theme align with the museum's mission, vision, and goals?

**GROUP CONTRACT AND BRIEF SUMMARY, due DATE.** In a 2- to 3-page proposal, provide a title for your project, describe your theme, explain why this exhibition is important (not just to you, but to the museum and/or the community), and describe what form your project will take (museum exhibit, website, documentary film, oral history project, historical walking tour). Also include a one-paragraph biographical sketch of each member of your group that explains your backgrounds, interests, and experiences as they relate to the project.

Continue here...

- 4. Introductory
  - a. Refine the title of your project. This is very important as it will affect how your audience perceives your work.
- 5. Curatorial
  - a. Outline the concept and framework of the project. Explain the social, political, historical, or artistic events, movement, or theories that inspired the exhibit, including references in the form of a bibliography.
    - i. Here, you should synthesize and apply concepts, theories, and ideas from the disciplines of both history and art history, drawing from the different approaches offered by Dr. Bilsel and Dr. McClain.
  - b. Explain why the project is relevant to the organization's mission. Relate to the history of the organization and previous exhibitions/projects. Describe the benefit the organization will gain from the exhibit.
- 6. Objects/Interviews/Places
  - a. What are you planning to show/tell? Where are these items/people located?
    - i. Art works? Historical objects?
    - ii. Buildings? Houses? Roads or freeway projects?
    - iii. Individuals and their stories? Etc.
  - b. Provide 5 examples drawing from actual artifacts (art works, historical objects, buildings, oral histories). For each example, write an exhibition label that describes the object and connects it to a broader narrative.
    - i. Be sure to use both historical and art historical modes of interpretation.
  - c. Explain how the project will be viewed and/or heard by the audience.
- 7. Additional Programming
  - a. List the education and outreach programs that could result from the project.
    - i. Panel discussions
    - ii. Docent tours, etc.
- 8. Marketing
  - a. Describe the target audience. Suggest how the project will target both the organization's members and outsiders.

- b. Indicate what types of marketing materials would best accompany the project, or what kind of marketing approach you will pursue. Provide examples.
  - c. Outline fundraising ideas, particular if your project has a specific target or particular subject.
- 9. Timeline
  - a. Present time line of the project's organization. Start by listing the material needed to present the work. Describe any other resources needed, research, assistance, permissions, etc. Provide a timeline for planning, production time, installation, etc. Mention any partner who might help to carry on the exhibition.
- 10. Budget
  - a. List expenses including activities, supplies, honorariums, estimates for travel arrangements, packing and delivering of loaned objects, and printed materials where appropriate.
    - i. Note: the organization has resources for framing, label making, fabrication, and paint; anything beyond those basic costs must be accounted for.
  - b. Identify potential funding sources.
- 11. Biographies and Reflective Essays
  - a. Each participant should include a one-paragraph biographical sketch that explains your backgrounds, interests, and experiences as they relate to the project.
  - b. At the end of the project, each participant should write a 3-4 page essay that reflects on the benefits and limitations of using the physical context of a museum or other public space to construct a historical narrative. What stories did you choose to present? Which ones had to be left out? How did your choice of museum or public space shape the audience that you could address? Do you anticipate that your audience will come away with a shared sense of community? If so, how would you define that community?

## **Websites:**

[International Council of Museums](#)  
 United Nations Educational, Scientific, and Cultural Organization ([UNESCO](#))  
[National Council on Public History](#)  
[American Association for State and Local History](#)  
[National Trust for Historic Preservation](#)  
[Society of Architectural Historians](#)  
[National Register of Historic Places](#)  
[Historic American Buildings Survey](#)  
[American Alliance of Museums](#)  
[The Library of Congress, American Memory](#)  
[Google Cultural Institute Art Project](#)  
[Oral History Association](#)  
[Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web](#)  
 The Digital Public Library of America ([DPLA](#)).  
[Roy Rosenzweig Center for History and New Media](#)  
[Association for Living History, Farm and Agricultural Museums](#)  
[Society for Industrial Archaeology](#)  
[California Historical Resources Inventory Database](#)

[California Office of Historic Preservation](#)  
[California Historical Resources](#)  
[California Preservation Program](#)  
Save Our Heritage ([SOHO](#))  
City of San Diego, Office of the City Clerk, [Digital Archives](#)  
City of San Diego, [Historic Preservation Element](#)  
[San Diego Cultural Heritage Alliance](#)  
KPBS, Ken Kramer's [About San Diego](#)  
KPBS, [San Diego's Historic Places](#)  
Curatescape.org, [Projects](#)  
Omeka.org, [Showcase](#).

### **Journals (online via Copley Library):**

*The American Archivist*  
*American Art Journal – Smithsonian American Art Museum*  
*Collections: A Journal for Museum and Archives Professionals*  
*Conservation: The Getty Conservation Newsletter*  
*Cultural Resources Management: The Journal of Heritage Stewardship*  
*Curator: The Museum Journal*  
*Heritage Management*  
*Heritage & Society*  
*History News*  
*Journal of Conservation and Museum Studies*  
*Journal of Museum Education*  
*Journal of Museum Management and Curatorship*  
*Metropolitan Museum Journal*  
*Muse*  
*Museums & Social Issues*  
*Museum History Journal*  
*The Public Historian*

Date Submitted: 01/24/19 2:39 pm

# Viewing: **LBST 495 : Senior Seminar in Liberal Studies**

Last approved: 02/06/18 2:47 am

Last edit: 01/24/19 2:58 pm

Changes proposed by: mdaley

Catalog Pages  
referencing this  
course

[Liberal Studies](#)  
[Liberal Studies \(LBST\)](#)

Programs  
referencing this

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

## Contact Person(s)

Name:	E-mail:	Campus Phone:
Margaret Daley	mdaley@sandiego.edu	619-260-4781

## Effective Term

Fall 2019

## Subject Code

LBST

## Course Number

495

## Department

Liberal Studies (LBST)

## College

College of Arts &amp; Sciences

## Title of Course

Senior Seminar in LBST

## Catalog Title

Senior Seminar in Liberal Studies

## Credit Hours

3

## Weekly Contact Hours

Lecture: 3

Lab: 0

Other: 0

## Catalog Course Description

The Liberal Studies major culminates in the capstone course in which the student will meaningfully connect the concentration area to course work taken and complete a semester-long research project. This is an opportunity to participate in an in-depth intellectual examination of an area of personal and academic interest. The student will demonstrate the ability 1) to reason and write clearly and analytically; 2) to comprehend writings on key questions and complex problems in the education field from an interdisciplinary perspective; and 3) to reflect upon his/her educational experiences in the concentration area and on his/her role as a future educator. Each student will create a research project that exemplifies an ability to integrate the area of concentration to examine a complex issue, problem, or phenomenon that in some way relates to their role as future teachers. One or more class presentations are typically required in addition to a substantial written work.

## In Workflow

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

## Approval Path

1. 01/24/19 2:41 pm  
Margaret Daley (mdaley):  
Approved for LBST Chair
2. 01/24/19 2:58 pm  
Ronald Kaufmann (kaufmann):  
Approved for AS Associate Dean

## History

1. Jun 9, 2017 by  
Margaret Daley (mdaley)
2. Feb 6, 2018 by  
Ronald Kaufmann (kaufmann)

Primary Grading Mode Standard Grading System- Final

Method(s) of delivery Research  
Lecture

Paper

Faculty Course Workload Same as course credit

Is this course cross-listed?

No

Prerequisites? LBST 100.

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 writing competency

**Advanced Integration**

Course attributes

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

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

**Majors/Minors/Concentrations:**

Liberal Studies - LIBS

Department Restrictions:

Major Restrictions: Include

Major Codes: LIBS

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: 0 Abstain: 0

**Rationale:** The Liberal Studies major capstone course is being submitted to fulfill the Advanced Integration core requirement and no other changes are being proposed. Please see the attached proposal with the course overview and rationale, as well as the expanded syllabus including assignment prompts that describe the Integration Core Project.

**Supporting documents** [LBST400\\_Spring2017\\_Syllabus.pdf](#)  
[LBST495 AI proposal.pdf](#)  
[LBST495 Spring2020 draft.pdf](#)

## Impact

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

The impact will be positive for the Liberal Studies majors as they will be able to fulfill Advanced Integration within their major requirements. This proposal does not impact the curricula of any other departments or units.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer  
Comments

Key: 2927

## Liberal Studies

### Advanced Integration Proposal - LBST 495

Spring 2020

The Liberal Studies major is inherently interdisciplinary, the courses in the major are offered by eleven different departments in the College of Arts and Sciences and one in SOLES. Students are regularly asked to make connections between their courses in various disciplines, apply the knowledge they've gained in various contexts, and connect their coursework to observations and placements in classroom and school settings. In addition, each student must select one area of Concentration and take 12 units of coursework in that area. The Concentration choices are: Communication Studies, History, Life Science, Literature, Marine Biology, Mathematics, Multicultural Studies, Music, Psychology, Spanish Language and Latin American Culture, Theatre, and Visual Arts.

#### **Assignments with Advanced Integration – Single Instructor**

- Intellectual Autobiography Paper – see attached syllabus with assignment details
- Disciplinary research and meeting with Concentration coordinator (or faculty member identified by the concentration coordinator)
- Integration Core Project with reflection: demonstrate learning outcomes 3 & 4 as an integral component of the capstone project (paper/presentation) – see project information on attached syllabus

#### **Intellectual Autobiography**

Each student in the capstone course writes an intellectual autobiography paper. In this paper, the student reflects upon his/her intellectual journey so far and about his/her perspective. We note that no one enters the conversation from a “perspective free location.” Students will be expected to reflect on the ways in which the integration of the core courses, their Liberal Studies courses, and their experiences outside of the physical classroom (school placements, tutoring/internships, study abroad, etc.) have informed their understanding of the educational issues that matter to them most.

#### **Final Capstone Paper**

Students will additionally demonstrate advanced integration learning outcomes through their final papers and presentation associated with their capstone project.

As noted in the Course Description:

“The Liberal Studies major culminates in a capstone seminar in which the student will meaningfully connect the concentration area to course work taken and complete a semester-long research project. This is an opportunity to participate in an in-depth intellectual examination of an area of personal and academic interest. The student will demonstrate the ability 1) to reason and write clearly and analytically; 2) to comprehend writings on key questions and complex problems in the education field from an interdisciplinary perspective; and 3) to reflect upon his/her educational experiences in the concentration area and on his/her role as future educator. Each student will create a research project that exemplifies an ability to



integrate the area of concentration to examine a complex issue, problem, or phenomenon that in some way also relates to their role as future teachers.”

In order to do this, students will specifically explain and analyze how the connections between the diverse perspectives from the multiple disciplines, the various concepts, ideas, approaches, or theories from their area of concentration and core courses are integrated into their Integration Core Project. Students may also choose to include concepts, ideas, approaches or theories from other Liberal Studies courses when related. This integration will take place over the course of the semester - from the initial autobiography assignment and carrying through the research and writing involved in their capstone project. The final paper will also include a reflection on the ways in which students have used the knowledge and skills from their major, core, and concentration courses and the educational communities they have experienced and interacted with.

Each student will have at least one meeting with their concentration coordinator (or a faculty member recommended by the concentration coordinator) to discuss their project and approaches. This step will ensure that the disciplinary approaches and theories of the area of concentration are being met as the students apply these to their educational research question. This faculty member may also serve as a “second reader” for the final paper, if necessary.

**Spring 2020  
LBST 495 (3 Units)  
Senior Seminar in Liberal Studies  
MW 2:30 – 3:50**

**Instructor Contact Information and Office Hours**

Instructor: Michele McConnell  
Email: [mmcconnell1@san Diego.edu](mailto:mmcconnell1@san Diego.edu)  
Office Hours: TBA and by appointment  
Room: MRH 237

**Course Description**

LBST 495 is a course designed for Liberal Studies majors who plan to teach in grades K-8. The Liberal Studies major culminates in a capstone seminar in which the student will meaningfully connect the concentration area to course work taken and complete a semester-long research project. This is an opportunity to participate in an in-depth intellectual examination of an area of personal and academic interest. The student will demonstrate the ability 1) to reason and write clearly and analytically; 2) to comprehend writings on key questions and complex problems in the education field from an interdisciplinary perspective; and 3) to reflect upon his/her educational experiences in the concentration area and on his/her role as future educator. Each student will create a research project that exemplifies an ability to integrate the area of concentration to examine a complex issue, problem, or phenomenon that in some way also relates to their role as future teachers.

**Course Objectives/Student Learning Outcomes**

Upon completion of this course the student will:

**Advanced Writing Outcomes:**

- Write with the mastery of a student advanced in an area of study by distinguishing and responding to audiences, occasions, and discursive contexts.
- Apply relevant and compelling content, based on mastery of assigned subjects, in order to write more effectively within the area of study.
- Use credible sources to develop ideas and arguments that are effective within the area of study.
- Cite sources accurately according to the conventions of the area of study.
- Write clearly and fluently in formats relevant to the area of study, with few errors in syntax and grammar.

**Academic Excellence, Critical Inquiry and Reflection**

- Effectively use technology as a student and incorporate technology into presentations.
- Critique, analyze, and synthesize current educational research.

- Actively participate in class and workshop discussions by asking probing questions, offering original ideas and views, and listening appreciatively to new perspectives.

### **Ethics, Values, and Diversity**

- Demonstrate dispositions appropriate to, and in concert with, professional and classroom situations.
- Employ relevant ethnic, socio-political, gender, religious, and historical context to reflect upon and analyze and interpret texts, and/or synthesize material.

### **Advanced Integration**

- Synthesize knowledge and/or skills from multiple disciplines or perspectives.
- Apply knowledge and/or skills from multiple disciplines or perspectives.

<b>Textbooks/Readings</b>
---------------------------

Texts will be provided via Blackboard as required.

<b>Course Requirements and Assessment Plan</b>
--

Students are expected to:

#### **1. Attend all class meetings, complete all course readings on time and participate in class discussions of the readings. (20%)**

- Attend all meetings. Students may be excused from one class meeting, provided that the professor is notified in advance. Additional absences will negatively impact the course grade.
- Come prepared to actively participate in all in-class discussions, activities, and assignments.
- Complete assignments per syllabus and Blackboard.
- Be fully prepared and participate in all peer review sessions.
- Assignments Include:
  - 3 Peer Review Sessions: 100pts
  - Class Discussions and Reading Presentations: 100pts

#### **2. Complete Research and Written Assignments. (80%)**

- Complete and submit all written assignments using APA format.
- Present findings from readings, research, and individual project to whole class.
- Assignments Include:
  - **Intellectual Autobiography (Integration Core Project)** 50pts
  - Topic Proposal (**Integration Core Project**) 50pts
  - Preliminary Bibliography: 50pts
  - Full Draft #1 50pts
  - Full Draft #2 100pts
  - Final Paper (**Including Integration Core Project**) 300pts
  - Class Presentation 200pts

There are 1000 points available in the class.

<b>Course Outline</b>
-----------------------

	Monday	Wednesday	Items Due
Week 1	Introductions, syllabus, goals, final project, brainstorming	Have read two exemplars provided, analysis of exemplars, brainstorming	Have read exemplars
Week 2	Designing and writing a research question	Come prepared with access to literature from program, brainstorming session, writing a proposal	Have access to literature
Week 3	Feedback Session Proposal	Proposal Due	<b>Topic and reflection proposal due this week</b>
Week 4	Analyzing Research, Critiquing Literature, Zotero	Individual Meetings	Be collecting, reading, analyzing at least 10 sources
Week 5	Forming an Argument, Analyzing Exemplars	Forming an Argument, Analyzing Exemplars	<b>Bibliography is Due</b>
Week 6	Spring Break – No Class	Use this time work on gathering more sources, or forming your argument	
Week 7	Structure and Audience	Peer Review Draft of Lit Review	
Week 8	Peer Review Draft of Lit Review	Writing Time, Draft #1 Due	<b>Draft #1 Due: This is the purpose + literature review</b>
Week 9	Digging in: Reflection	Individual Meetings	
Week 10	Individual Meetings	Peer Review	
Week 11	Peer Review	Writing Time, Draft #2 Due	<b>Draft #2 Due</b>
Week 12	Peer Review		Topic Dependent Upon Draft #2

Week 13	No Class	Peer Review	
Week 14	Individual Meetings	Individual Meetings	<b>Final Due on 5/9</b>
Week 15	Creating a Professional Presentation	Presentation Styles	
<b>Final</b>	<b>Monday, 2-4PM</b>		
	<b>Presentations (Plan your travel accordingly)</b>		

### Writing Support – USD Writing Center

Need help with a paper or writing assignment? We have the tutoring help you need.

USD Writing Center, which is free to all USD students, helps students improve their academic writing. Students may bring work in any stage of completion to the Writing Center, from brainstorming notes to rough drafts to graded essays. Students are tutored individually by their peers in all phases of the writing process, including:

- understanding a text
- thinking critically
- generating paper topics
- developing and focusing ideas
- organizing information
- refining and expanding ideas
- grammar and punctuation

The Writing Center tutoring services are free and by appointment, with drop-ins accommodated if appointment slots are open. Tutoring sessions usually last 45 minutes to one hour. At this time we are unable to provide tutoring to online students. Note: The Writing Center is not open during finals, Intersession or Summer Session.

**Location:** Founders Hall, Room 190B

**Hours:** Mon-Wed: 9 a.m. – 7 p.m., Thu: 9 a.m. – 1 p.m. and 2 p.m. – 7 p.m., Fri: 9 a.m. – 2 p.m.

**Contact:** For an appointment, stop in or call our direct line at (619) 260-4581.

<https://www.sandiego.edu/cas/writing/writing-center/>

## **Requests for Accommodation**

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

## **USD –Policy Information**

### **Grade of Incomplete:**

The grade of Incomplete ("I") may be recorded to indicate (1) that the requirements of a course have been substantially completed but, for a legitimate reason, a small fraction of the work remains to be completed, and, (2) that the record of the student in the course justifies the expectation that he or she will complete the work and obtain the passing grade by the deadline. It is the student's responsibility to explain to the instructor the reasons for non-completion of work and to request an incomplete grade prior to the posting of final grades. Students who receive a grade of incomplete must submit all missing work no later than the end of the tenth week of the next regular semester; otherwise the "I" grade will become a permanent "F."

A Petition for a grade of incomplete must accompany all requests for an incomplete at the end of the course term. Criteria for changing a grade of incomplete to a letter grade must be negotiated with the instructor before the final class. The criteria must be outlined on the signed Incomplete Request Form. A completed form with both the instructor and student signature must be turned in by the last session of the class. Without a student signed form the registrar requires assignment of a grade of F. A student must complete an incomplete by the 10th week of the next session or a grade of F is permanently calculated in the overall grade point average. Any attempts to complete an incomplete after the 10-week deadline requires the approval of the Associate Dean of the School of Education.

### **Statement on Plagiarism**

The complete plagiarism policy is available for your review at:

[http://www.sandiego.edu/associatedstudents/branches/vice\\_president/academics/honor\\_council/integrity\\_policy.php](http://www.sandiego.edu/associatedstudents/branches/vice_president/academics/honor_council/integrity_policy.php)

All members of the University community share the responsibility for maintaining an environment of academic integrity since academic dishonesty is a threat to the University.

Acts of academic dishonesty include: a) unauthorized assistance on an examination; b) falsification or invention of data; c) unauthorized collaboration on an academic exercise; d) plagiarism; e) misappropriation of resource materials; f) any unauthorized access of an instructor's files or computer account; or g) any other serious violation of academic integrity as established by the instructor

## Intellectual Autobiography Paper

In this assignment, I'd like you to reflect on your life as a thinker and learner. What motivated you to become a Liberal Studies major? Which courses across your major and the Core have been most meaningful for you during your undergraduate years? Have any texts, images, or recordings transformed your world view? Throughout your time at USD you have completed courses spanning different inquiry areas, such as historical, artistic, literary, ethical, social, religious, and DISJ inquiry areas. These have been complemented with skills or competencies like written and oral communication, critical thinking, information literacy, and math and quantitative reasoning. Together, these courses constitute your Core Curriculum. You have taken a unique path in USD's core curriculum, based upon your unique interests and goals. The Integration Core Project is an opportunity for you to reflect deeply on how your unique core curriculum experience integrates with your major. This essay is an opportunity for you to reflect on the events and circumstances that led you to choose your concentration, Core courses, and to help others understand why you find your discipline a compelling framework for understanding the world.

You cannot possibly write your full life story—not even your “life of the mind” story—in four to six pages. Therefore, you must select what is most important. Accordingly, you will probably need to stress the following

- o Why you chose your area(s) of study
- o The key events, situations, and influences that lead to your disciplinary interests
- o What is it exactly that interests you about your discipline (be sure to be as specific as possible and include specific concepts, topics, methods, or perspectives of interest)
- o Your values, skills, and strengths (and if relevant, weaknesses)
- o What K-12 education issues you are interested in, related to your Concentration
- o What examples of meaningful connections between diverse perspectives, multiple disciplines, or approaches to learning/problem solving support your emerging self-understanding
- o How you plan to use diverse perspectives and multiple disciplinary knowledge and skills in your future, especially in your future career plans or goals relevant to education

If you are having trouble getting started, consider reviewing your DegreeWorks audit alongside the course catalog. Reflect on which courses were most energizing, most challenging, most interesting, or most frustrating for you. Think about how your perspectives, beliefs, and/or values have shifted or changed over time. What learning experiences have been most meaningful? What texts or thinkers have been most influential?

Your paper should be 4-6 pages, typed, double-spaced, in a standard 12-point font with 1-in. margins. No cover page is needed. You will be asked to discuss the substance of and process of writing your paper when we meet in class. Come ready to talk about your intellectual journey (so far).

(Much of the phrasing and structure of this assignment has been taken verbatim from Chapter Five of Tanya Augsberg's *Becoming Interdisciplinary: An Introduction to Interdisciplinary Studies*)

## Topic/Capstone Proposal

The major assignment for LBST 495 is to conduct research regarding a question involving the integration of your concentration, K-12 education, and core courses. Throughout your time at USD you have completed courses spanning different inquiry areas, such as historical, artistic, literary, ethical, social, religious, and DISJ inquiry areas. These have been complemented with skills or competencies like written and oral communication, critical thinking, information literacy, and math and quantitative reasoning. Together, these courses constitute your Core Curriculum. You have taken a unique path in USD's core curriculum, based upon your unique interests and goals. With this capstone project, you will synthesize your learnings from your core courses, Liberal Studies courses, concentration courses, education courses, and new learnings from the literature review you will conduct.

Prior to conducting this study, you must first write a proposal and have it approved. This handout describes and illustrates the different components of the proposal. The expectation, here, is that the proposal will be relatively brief. In this proposal, you are not required to include a full literature review section; however, you will be expected to draw from your various core, concentration, and education courses to synthesize the knowledge you have in regards to your topic to explain the project, state the problem, state the significance, and explain the influencing factors that have led you to this proposal.

As you work to refine your question, you will meet with your concentration coordinator (or a faculty member recommended by the concentration coordinator) to discuss your project and approaches. This step will ensure that the disciplinary approaches and theories of the area of concentration are being met as you apply these to your educational research question. This faculty member may also serve as a "second reader" for the final paper, if necessary.

This assignment will introduce the reader to the main aspects of your thesis and formulate your research questions. It should set the stage for the next phase of your thesis in the following manner:

- Choose a provisional thesis title
- Background to the Study: State what the project is about and what you hope to demonstrate, what is the issue or problem
- Share your preliminary research questions
- State the significance of the project
- Explain the influences for this question or research idea
- Share what kind of sources / theoretical framework will you be using to analyze your questions (also provide a preliminary evaluation of the sources you will be using)

Length: 750-1000 words. This assignment is subject to peer critique.



## Capstone Project

The major assignment for LBST 495 is to conduct research regarding a question involving the integration of your concentration, K-12 education, and core courses. Throughout your time at USD you have completed courses spanning different inquiry areas, such as historical, artistic, literary, ethical, social, religious, and DISJ inquiry areas. These have been complemented with skills or competencies like written and oral communication, critical thinking, information literacy, and math and quantitative reasoning. Together, these courses constitute your Core Curriculum. You have taken a unique path in USD's core curriculum, based upon your unique interests and goals. With this Integration Core Project, you will synthesize your learnings from your core courses, liberal studies courses, concentration courses, education courses, and new learnings from the literature review you will conduct.

Throughout the course, you have refined your research question based upon the literature review you have conducted and other sources you have gathered data from (possible interviews, surveys, etc. – remember, everyone's project is slightly different based upon the synthesis of their core curriculum path and concentration courses). Now it is time to present your learnings in both written and oral formats.

For the written portion of the capstone you will work to write a paper which includes the following sections:

- An introduction to the problem and statement of the problem
  - Give background to the problem
  - Which experiences and or learnings lead you to this problem?
    - This is your opportunity to demonstrate how you have synthesized knowledge and/or skills from multiple disciplines or perspectives
- The guiding research questions
- A literature review
  - Provide an introduction to the literature review: How was the literature gathered? What key search terms were used? How many articles were found? What types of articles are used within the review?
  - Be sure to critique the literature
  - Synthesize rather than summarize
- Discussion and implications for your future in education or the future of education
  - How will you apply knowledge from multiple disciplines, perspectives, new learnings from the research?
  - What does this new information mean for you as a potential teacher, or as a person who wants to work within the realm of education?
- Reflection
  - Prior to your research, what were your original thoughts about your topic?
  - How did those thoughts change as you read and learned more?
  - What were your major shifts in thinking? If you didn't have any major shifts in your thinking, why not?
  - How will you continue a similar process of learning once you become a teacher?

# New Course Proposal

Date Submitted: 11/23/18 2:05 pm

Viewing: **PSYC 360 : Psychology of Stress**

Last edit: 11/23/18 2:05 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

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:

<b>Majors/Minors/Concentrations:</b>
Behavioral Neuroscience - NEUR
Psychology - PSYC

Department  
Restrictions:

Major  
Restrictions:

Class  
Restrictions:

Level  
Restrictions:

Degree  
Restrictions:

Program  
Restrictions:

Campus  
Restrictions:

College  
Restrictions:

Student Attribute  
Restrictions:

Enter the vote of the Department on this course:

Yes: 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](#)

## 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

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](mailto: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 - 9<sup>th</sup> 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](http://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](http://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

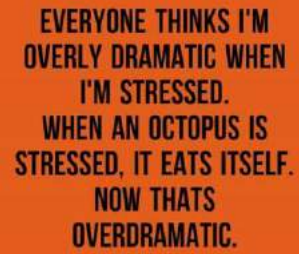
A	92.5 – 100	B+	87.5 – 89.5	C+	77.5 -79.5	D+	67.5 – 69.5
A -	89.5 – 92.5	B	82.5 – 87.5	C	72.5- 77.5	D	62.5- 67.5
		B-	79.5 – 82.5	C-	69.5- 72.5	D-	59.5 – 62.5

**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>
<b>Module 1: Nature of Stress</b>		
Week 1 and 2	Definitions of Stress Dimensions of Wellness Models/Theories <b>Journal Entry 1</b> <b>Quiz 1 posted to be completed before next class</b>	Chap. 1
Week 3	Sources of Stress: Developmental College and Stress <b>Journal Entry 2</b> <b>Quiz 2 posted to be completed before next class</b> <b>Visit 1 at Montgomery</b>	Chap. 2 Article TBD
Week 4	Sources of Stress: Family/Relationships Occupational <b>Journal Entry 3</b> <b>Quiz 3 posted to be completed before next class</b>	E-Reserve Chap. On Job Stress
Week 5	Sources of Stress: Aging/Retirement Role of Gender <b>Journal Entry 4</b> <b>Quiz 4 posted to be completed before next class</b> <b>Visit 2 at Montgomery</b>	E-Reserve Chap. On Stress and the Elderly and Diversity and Stress
Week 6	Role of Culture and Race SES and Environment <b>Journal Entry 5</b> <b>Quiz 5 posted to be completed before next class</b>	E-Reserve Chap. Creating a Healing Environment Article TBD
<b>Module 2: Consequences of Stress</b>		
Week 7	Responses to Stress: Physiological	Chap. 3

		Article TBD
	<b>Journal Entry 6</b> Responses to Stress: Emotions and Behavior	
Week 8	<b>Visit 3 to Montgomery</b> Link between Stress and Disease	Chap. 4 Article TBD
	<b>Journal due by class time for midterm check</b> <b>Quiz 7 posted to be completed before class</b>	
Week 9	Stress Prone Personality	Chaps. 6 – 7
	<b>Journal Entry 7</b> Post traumatic Stress Disorder	Articles TBD
	<b>Quiz 8 posted to be completed before class</b>	
<b>Module 3: Stress Management</b>		
Week 10 and 11	Stress Buffers: Stress-Resistance Lifestyle	Chap. 28 E-Reserve Chapter on Money Matters
	<b>Journal Entry 8</b> <b>Visit 5 to Montgomery</b> Spirituality and Meaning of Life	Chap. 8
	<b>Journal Entry 9</b> <b>Quiz 9 posted to be completed before the next class</b>	
	Cognitive- Behavioral Techniques Specific Skills: Communication Time Management	Chaps. 9 – 10, 27 Chaps. 14, 15, 16, 17
	<b>Journal Entry 10</b> <b>Quiz 10 posted to be completed before the next class</b>	
Week 12 and 13	Relaxation Techniques	Chaps. 18, 19, 20, 23, 24, 25, 26
	<b>Final Visit to Montgomery – Stress Education Presentations</b> <b>Final Journal Entry due by December 5th</b> <b>Quiz 11 posted to be completed before the next class</b>	
Week 14	Your Stress Management Plan Explained Alternative Approaches	Epilogue Chaps. 11, 12, 13, 21, 22
<b>Final Exam</b>	<b>Reflection Paper from Community Engagement Project due during exam time</b> <b>Peer evaluation forms completed by exam time</b> <b>Stress Management Plan due by exam time</b> <b>In class mandatory critical reflection</b>	

**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.

**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