

MEMORANDUM

TO: Core Curriculum Committee
FROM: Beth O’Shea, Core Director
DATE: April 13, 2018
RE: Materials for Core Curriculum Committee Meeting 04/19/18
MRH 127, 12:15-1:45 pm

Agenda

- 1) Announcements
 - a. DISJ registration restriction to scaffold level 1 courses before level 2
 - b. Advanced Integration courses FA18 and SP19

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

Integration

First Year Integration CINL

PHIL 335	Death and Dying	CINL	(pp. 1-17)
THRS 114	Introductory Studies in Catholic Theology	CINL	(pp. 18-34)

Advanced Integration CINT

COMM 492	Communication Integration Experience	CINT	(pp. 35-51)
GENG 492	Engineering Senior Design II	CINT	(pp. 52-73)
*HIST 385	African American Women	*LINKED CINT	(pp. 74-80)
*POLS 307	Feminist Political Theories	*LINKED CINT	(pp. 81-89)
HNRS 300	A History of Hate: Christian Antisemitism and Western Culture	CINT	(pp. 90-104)
HNRS 301	A History of Hate: Christian Antisemitism and Western Culture	CINT	(pp. 105-119-318)
HNRS 334	Versions of the Pastoral in American Literature and Art	CINT	(pp. 120-131)
HNRS 335	Versions of the Pastoral in American Literature and Art	CINT	(pp. 132-143)

HNRS 366	East Asian Cinema: A Transnational Perspective	CINT	(pp. 144-154)
HNRS 367	East Asian Cinema: A Transnational Perspective	CINT	(pp. 155-165)
HNRS 398	Music, Borders, and Identity	CINT	(pp. 166-175)
HNRS 399	Music, Borders, and Identity	CINT	(pp. 176-185)
INST 350	Exploring Integrative Learning [team-taught] “ <i>Fact and Faith: Immigration through the Lenses of Sociology and Theology</i> ”	CINT	(pp. 186-196)
INST 354	Exploring Integrative Learning – Global Diversity and Theological & Religious Inquiry [team-taught] “ <i>Decolonizing Science, Faith, and Environmental Justice</i> ”	CINT	(pp. 197-209)
NEUR 470	Advanced Research Methods in Behavioral Neuroscience Capstone	CINT	(pp. 210-221)
PHYS 495	Seminar II: Frontiers of Physics	CINT	(pp. 222-232)

Foundations

Diversity, Inclusion, and Social Justice DISJ

Domestic Level 1

HIST 126	American Women in History	FDD1	(pp. 233-243)
HNRS 399	Music, Borders, and Identity	FDD1	(pp. 244-253)
LBST 100	Foundations in Liberal Studies	FDD1	(pp. 254-269)

Domestic Level 2

SOCI 370	Race and Ethnic Relations	FDD2	(pp. 270-284)
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Global Level 2

INST 354	Exploring Integrative Learning – Global Diversity and Theological & Religious Inquiry [team-taught] “ <i>Decolonizing Science, Faith, and Environmental Justice</i> ”	FDG2	(pp. 285-297)
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Ethical Inquiry FETI

PPE 101	Morality, Markets, and Government	FETI	(pp. 298-308)
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Theological and Religious Inquiry FTRI

INST 354	Exploring Integrative Learning – Global Diversity and Theological & Religious Inquiry [team-taught] “ <i>Decolonizing Science, Faith, and Environmental Justice</i> ”	FTRI	(pp. 309-321)
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Competencies

Oral Communication CORL

ARTV 495	Senior Thesis Studio Seminar	CORL	(pp. 322-329)
FREN 303	Cultural Backgrounds of French Civilization	CORL	(pp. 330-342)

Explorations

Social and Behavioral Inquiry ESBI

POLS 130	Introduction to the Politics of Race and Ethnicity	ESBI	(pp. 343-354)
SOCI 370	Race and Ethnic Relations	ESBI	(pp. 355-369)

Literary Inquiry ELTI

HNRS 366	East Asian Cinema: A Transnational Perspective	ELTI	(pp. 370-380)
HNRS 367	East Asian Cinema: A Transnational Perspective	ELTI	(pp. 381-391)
SPAN 451	Latin American Poetry	ELTI	(pp. 392-401)

Historical Inquiry EHSI

HIST 126	American Women in History	EHSI	(pp. 402-412)
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Critical Thinking and Information Literacy CTIL

HIST 126	American Women in History	CTIL	(pp. 413-423)
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- b. CCC recommendations from the report on student competency in Critical Thinking and Information Literacy [report provided separately]

Artistic Inquiry EARI

ENGL 244	The Alcala Review	EARI	(pp. 424-432)
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3) Adjournment

Date Submitted: 04/09/18 2:11 pm

Viewing: **PHIL 335 : Death and Dying**

Last approved: 04/24/17 2:57 am

Last edit: 04/10/18 11:04 am

Changes proposed by: tnevitt

Catalog Pages
referencing this
course[Philosophy](#)
[Philosophy_\(PHIL\)](#)
[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 2018

Subject Code

PHIL Course Number 335

Department

Philosophy (PHIL)

College

College of Arts & Sciences

Title of Course

Death and Dying

Catalog Title

Death and Dying

Credit Hours

3

Weekly Contact
Hours

Lecture: 3 Lab: 0 Other: 0

Catalog Course
Description

The analysis of various ethical, epistemological, and metaphysical problems relating to death and dying. Topics may include: near-death experiences; immortality and resurrection models of eschatology; the evil of death; and value issues raised by the definitions of death, suicide, euthanasia, infanticide, and the killing of non-human animals.

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

Approval Path

1. 04/09/18 2:13 pm
pwatson:
Approved for PHIL Chair
2. 04/09/18 10:30 pm
Ronald Kaufmann (kaufmann):
Approved for AS Associate Dean

History

1. Apr 24, 2017 by cummings

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

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: Include

Class Codes: JR, S2, SR

Level Restrictions: Include

Level Codes: UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes: 15 No: 0 Abstain: 1

Rationale:

This course is scheduled to run in a Transfer Learning Community in Fall 2018 and Spring 2019. All courses in the TLC must fulfill the first-year integration learning outcome.

Supporting documents

[Phil 335 New Core dept.pdf](#)

[Phil 335 Syllabus for Integration.pdf](#)

[PHIL 335 Integration Assignment.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: 2027

DEATH AND DYING

PHIL 335 – 01
Fall 2016

Maher Hall 224
T 6:00–8:50pm

Turner C. Nevitt, PhD
Founders Hall 160A
tnevitt@sandiego.edu

Office Hours: T 2:30–5:00pm,
W 9:30am–12:00pm,
& by appointment

COURSE DESCRIPTION

You are going to die. Everyone dies. Nothing is more common than death, and yet nothing is more mysterious. What is death? Is it when your heart stops, or when your brain becomes inactive, or is it something else? And is death good or bad? Does it give life meaning? Would it be good to live forever? And what happens when we die? Is there an afterlife? What form could it take? What would we have to be like to survive our death? And is it wrong to cause death? Is killing justified in war or in self-defense? Is suicide wrong? Is physician-assisted suicide good? How should we make decisions at the end of life? And what of abortion or infanticide? These are the kinds of questions we will consider in this course. We will reflect on what philosophers have said about them, critically examining their answers with the tools of philosophy—logic—and the help of our own knowledge and experience. Your practice using these tools in class will prepare you to use them well in your papers and on your exam.

LEARNING OUTCOMES

So by the end of this course you should be able to:

- (1) better use the tools of philosophy—logic—to analyze and evaluate arguments;
- (2) explain and evaluate some principal ideas about the nature and value of death, including the cardio-pulmonary, whole-brain, and partial-brain theories of death;
- (3) explain and evaluate some principal theories of the afterlife;
- (4) explain and evaluate some principal arguments on the ethics of killing, including issues of war, capital punishment, self-defense, suicide, euthanasia, and abortion;

REQUIRED TEXTS

Philosophy and Death: Introductory Readings, edited by Samantha Brennan and Robert J. Stainton (Buffalo, NY: Broadview Press, 2010). ISBN: 1551119021.

Immortality, edited by Paul Edwards (Amherst, NY: Prometheus Books, 1997).
ISBN: 157392 1300.

Other texts are available on Blackboard. They are tagged with a “BB” on the schedule below.

FINAL GRADE ALLOTMENT

Participation: 20% Papers: 45% Final Exam: 35%

EXPLANATION OF GRADES

A	93–100	4.00	Excellent, honors-level work, outstanding
A-	90–92	3.67	Still excellent
B+	87–89	3.33	Very good, high level of performance
B	83–86	3.00	Good, solid and above average level of performance
B-	80–82	2.67	Good, still above average
C+	77–79	2.33	Average level of performance
C	73–76	2.0	Satisfactory, acceptable level of performance
C-	70–72	1.67	Minimally acceptable
D	60–70	1.00	Passing, but unsatisfactory, below average performance
F	59–0	0.00	Failure, inferior performance

ATTENDANCE

You should attend every class. You are allowed one unexcused absence. For each subsequent unexcused absence your final grade will be reduced by one mark, e.g. from an A to an A-, from an A- to a B+, and so on. Three unexcused absences will earn you an F for the course.

You are allowed excused absences for reasons of religious holiday, serious illness, death in the family, or required participation in a university-sponsored event. Barring an emergency, please contact me in advance if you anticipate an excused absence.

You should arrive before class begins and leave after it ends. If you are late to class, please speak to me afterward to make sure you are not marked absent.

PARTICIPATION

You should complete each reading before class, take notes on it, and come ready to discuss it voluntarily or upon request. As you read, note especially: (1) what you agree with and why; (2) what you disagree with and why; (3) what you find unclear or confusing and why.

Please listen attentively to others and refrain from interrupting them. You should offer your comments and questions in a spirit of care and respect for others.

You will often have in-class assignments to do alone or together in small groups. These could involve short readings with questions for reflection and discussion, tracing an argument's steps, forming an objection to a claim, brainstorming evidence for a claim, applying a theory to new cases, composing arguments for your own views, and other things besides.

My rubric for the evaluation of participation is available on Blackboard.

FINAL EXAM

There will be a cumulative final exam worth 35% of the final grade. You must take the exam on its scheduled date. Please be aware of that date when making your travel plans. I will discuss the exam format in class, give you a review sheet, and hold a review session too.

PAPERS

You will write three short papers (3 to 5 pages). Their due dates are on the schedule below. I will present each paper prompt in class at least two weeks before its due date.

You will submit your paper electronically via Blackboard. Turnitin.com will check your paper for plagiarism, and you will receive a copy of the results.

I will grade and comment on your paper electronically via Blackboard. You should work to improve your writing in light of my comments. Accordingly each subsequent paper will be worth more of the final grade: the first 12%, the second 15%, and the third 18%.

I will offer a few writing workshops in class to help you do well on your papers. I am also happy to help you during my office hours. You can get help at the Writing Center too.

My rubric for the evaluation of papers is available on Blackboard.

ACADEMIC INTEGRITY

Academic integrity is essential to a university because it is part of what makes learning possible: if you cheat, you don't learn. A version of the university's academic integrity policy is available in electronic copy here: <<http://catalogs.sandiego.edu/undergraduate/academic-regulations/integrity-scholarship/>>. The first assignment that shows evidence of a violation of this policy will earn you an F for the assignment or even for the course. It may also earn you probation, suspension, or expulsion, at the discretion of the administration. Ignorance of what counts as a violation of this policy is no excuse. If you are unsure of what counts as a violation of this policy, please contact me. I will explain how to cite sources in class.

ELECTRONICS

Laptops may not be used for taking notes in class. Studies show that we learn best by taking notes by hand. If you need an accommodation to this policy, please contact me. Some in-class assignments will involve online research, so phones, tablets, and laptops will be helpful. If you are found using electronics for any other purpose, you may be asked to leave class.

TIPS FOR SUCCESS

Do all the readings. Take notes on them. Attend all the classes. Speak up in class. Take notes in class. Review your notes regularly. Do all the in-class assignments. Outline, draft, and revise your papers. Work through the exam review sheet. Contact me often. I'm here to help!

SPECIAL NEEDS

If you need any accommodations, please contact the Disability and Learning Difference Resource Center. They can help us ensure that you get whatever you need to do your best.

TENTATIVE READING SCHEDULE

Death and Dying: Its Nature and Value

9/6: Introduction: Philosophy and Death

Plato, *Phaedo* (57a–68c), *P&D*, 39–45.

9/13: What is Death?

Pojman, “What is Death? The Crisis of Criteria,” *P&D*, 99–108.

McMahan, “The Dominant Conception of Brain Death,” *P&D*, 110–114.

9/20: Is Death Bad?

Epicurus, “Letter to Menoeceus,” *P&D*, 163–166.

Nagel, “Death,” *P&D*, 177–184.

9/27: What is the Meaning of Life?

Brennan, “Feminist Philosophers Turn their Thoughts to Death,” *P&D*, 239–246.

Nagel, “The Absurd,” BB.

10/4: Would Immortality be Good?

Williams, “The Makropoulos Case,” *P&D*, 207–223.

Martin Fisher, “Why Immortality is Not So Bad” *P&D*, 224–238.

Surviving Death: The Metaphysics of the Afterlife

10/11: Framing the Problem: Science, Religion, and Philosophy

PAPER 1 DUE 10/11

Beloff, “Is There Anything Beyond Death?” *Immortality*, 259–268.

The Bible, the Quran, and the Katha Upanishad (selections), BB.

10/18: First Solution: Dualism and the Immortality of the Soul

Swinburne, “Soul, Nature and Immortality of the,” BB.

Descartes, “The Incorporeal Soul and Its Body,” *Immortality*, 100–108.

10/25: Second Solution: Physicalism and the Resurrection of the Body

Van Inwagen, "The Possibility of Resurrection," *Immortality*, 242–246.
Zimmerman, "Materialism and Survival," BB.

11/1: Third Solution: Hylomorphism, the Soul's Immortality, and the Body's Resurrection

Stump, "Resurrection and the Separated Soul," BB
Aquinas, "The Resurrection of Man," *Immortality*, 91–99.

Causing Death: The Ethics of Killing

11/8: Five Normative Ethical Theories

James Rachels, *The Elements of Moral Philosophy* (selections), BB.
Thomas Aquinas, *Treatise on Law* (selections), BB.

11/15: War and Capital Punishment

PAPER 2 DUE 11/15

G. E. M. Anscombe, "War and Murder," BB.
Immanuel Kant, *The Metaphysics of Morals* (selection), BB.

11/22: Suicide and Self-Defense

Milton Gonsalves, "Suicide," & "Self-Defense," BB.
Rae Langton, "Duty and Desolation," BB.

11/29: Euthanasia and End-of-Life Decisions

James Rachels, "Active and Passive Euthanasia," *P&D*, 297–302.
Daniel Callahan, "When Self-Determination Runs Amok," BB.

12/6: Abortion and Infanticide

Judith Jarvis Thomson, "A Defense of Abortion," *P&D*, 249–265.
Patrick Lee and Robert George, "The Wrong of Abortion," BB.

12/13: No class

PAPER 3 DUE 12/13

FINAL EXAM: Tuesday, December 20, 8:00–10:00pm

PAPER 1: WHAT IS DEATH?

Topic: Write a paper defending a definition of death, whether soul-separation, cardiopulmonary, whole-brain, or partial-brain death. Note: this is not a compare and contrast essay; it is an argumentative essay. You are to argue for the truth of one of the four definitions of death, explaining why you think it is better than one or more of its rivals, and thus most likely to be true. Your evaluation of the rival theories should draw in some way on the criteria for evaluating rival theories.

Format: Your paper should be three to five pages long, doubled-spaced, in 12pt Times New Roman font, with 1-inch margins on all sides. You may submit it in any file format that Blackboard will accept (see below).

Sources: You are not required to draw on scholarly sources other than those we read for class, but if you wish to draw on other sources, I especially recommend:

David Degrazia, "The Nature of Human Death," in *The Cambridge Companion to Life and Death*, edited by Stephen Luper (Cambridge: Cambridge University Press, 2014), 80–100.

David Degrazia is also the author of the entry on the definition of death in the online *Stanford Encyclopedia of Philosophy*.

Citations: Be sure to cite any sources you use for your paper. Any style will do.

Due: Submit your paper on Blackboard anytime on **October 11, 2016**.

PAPER 2: THE AFTERLIFE

- Topic:** Is the afterlife possible? Why or why not? How or how not? Write a paper defending your answer to these questions. You may wish to focus especially on the three theories of the afterlife represented by substance dualism, physicalism, and hylomorphism. Whatever your focus, your answer should take into account some of the requirements placed on a theory of the afterlife by philosophy, science, and religion.
- Format:** Your paper should be three to five pages long, doubled-spaced, in 12pt Times New Roman font, with 1-inch margins on all sides. You may submit it in any file format that Blackboard will accept (see below).
- Sources:** You are not required to draw on sources other than those we read for class, but if you wish to do so, I recommend the readings anthologized in the assigned book *Immortality*. The editor's introduction is a helpful guide: use it to find the readings relevant to your paper's topic.
- Citations:** Be sure to cite any sources you use for your paper. Any style will do.
- Due:** Submit your paper on Blackboard by 11:59 pm **November 22, 2016**.

PAPER 3: THE ETHICS OF KILLING

Topic: Is killing morally justified in war? Capital punishment? Self-defense? Suicide (whether assisted or unassisted)? Euthanasia (whether active or passive)? Abortion? Infanticide? Write a paper defending your answer to one of these questions. Where appropriate, you should take some account of the difference made by the choice of utilitarianism, deontology, or virtue ethics as a normative ethical theory.

Format: Your paper should be three to five pages long, doubled-spaced, in 12pt Times New Roman font, with 1-inch margins on all sides. You may submit it in any file format that Blackboard will accept (see below).

Sources: You are not required to draw on sources other than those we read for class. If you wish to do so, please run them by me first.

Citations: Be sure to cite any sources you use for your paper. Any style will do.

Due: Submit your paper on Blackboard by 11:59 pm **December 13, 2016**.

DEATH AND DYING

PHIL 335 – Section
Semester, Date

Room Number
Class Time

Turner C. Nevitt, PhD
Founders Hall 160A
tnevitt@sandiego.edu

Office Hours: T 2:30–5:00pm,
W 9:30am–12:00pm,
& by appointment

COURSE DESCRIPTION

Everyone dies. Nothing is more common than death, and yet nothing is more mysterious. What even is death? When should we be declared legally dead? Is death good or bad? Does death give life meaning? Would it be good to live forever? And what happens when we die? Is there an afterlife? What would we have to be like to survive our death? And is it wrong to cause death? Is killing justified in war or in self-defense? Is physician-assisted suicide good? Is euthanasia bad? Should capital punishment be abolished? How should we make medical decisions at the end of life? And what makes actions good or bad anyway? These are the kinds of questions we will consider in this course. We will reflect on what philosophers have said about them, critically evaluating their answers in the light of our own knowledge and experience, and taking account of how other disciplinary perspectives and approaches relate.

LEARNING OUTCOMES

- (1) explain and evaluate some principal ideas about the nature and value of death, including the cardio-pulmonary, whole-brain, and higher-brain theories of death;
- (2) explain and evaluate some principal theories of the afterlife;
- (3) explain and evaluate some principal ethical theories, applying them to issues like war, the death penalty, self-defense, suicide, euthanasia, and end-of-life decisions.
- (4) Recognize broad connections between multiple disciplines, perspectives, and/or approaches to learning.
- (5) Articulate how the integration of different discipline perspectives, and/or approaches to learning can enhance one's understanding of practical issues and problems.

REQUIRED TEXTS

Questions of Life and Death: Readings in Practical Ethics, edited by Christopher W. Morris (New York: Oxford University Press, 2012).

Immortality, edited by Paul Edwards (Amherst, NY: Prometheus Books, 1997).

Other texts are available on Blackboard. They are tagged with a “BB” on the schedule below.

FINAL GRADE ALLOTMENT

Participation: 10% Papers: 35% Midterm Exam: 20% Final Exam: 25%

EXPLANATION OF GRADES

A	93–100	4.00	Excellent, honors-level work, outstanding
A-	90–92	3.67	Still excellent
B+	87–89	3.33	Very good, high level of performance
B	83–86	3.00	Good, solid and above average level of performance
B-	80–82	2.67	Good, still above average
C+	77–79	2.33	Average level of performance
C	73–76	2.0	Satisfactory, acceptable level of performance
C-	70–72	1.67	Minimally acceptable
D	60–70	1.00	Passing, but unsatisfactory, below average performance
F	59–0	0.00	Failure, inferior performance

ATTENDANCE

You should attend every class except for grave reasons such as religious holidays, serious illness, death in the family, or required participation in a university-sponsored event. You should arrive before class begins and leave after it ends. Your attendance will be a part of your participation grade.

PARTICIPATION

You should complete each reading before class, take notes on it, and come ready to discuss it. As you read, note especially: (1) the conclusion(s) and main argument(s); (2) definitions of technical terms; (3) what remains unclear to you; (4) where you agree or disagree and why.

You will often have in-class assignments to complete alone or in small groups. These could include worksheets applying theories to new problem cases, analyzing videos or texts, guided reflections and responses, small-group discussions, argument mapping, and so on.

Please listen attentively while other people are talking. Do not interrupt them. Always be sure to offer your comments and questions in a spirit of care and respect for others.

My rubric for the evaluation of participation is available on Blackboard.

EXAMS

There will be a midterm exam worth 25% of the final grade, and a final exam worth 30% of the final grade. You must take the exams on their scheduled dates. Please be aware of those dates when making your travel plans. I will discuss the exam formats in class and give you review sheets beforehand.

PAPERS

You will write one shorter paper (3–5 pages) worth 15% of the final grade, and one longer paper (5–7 pages) worth 20% of the final grade. Their due dates are on the schedule below. I will present each paper's prompt in class at least two weeks before its due date.

You will submit your papers electronically on Blackboard. Turnitin.com will check them for plagiarism, and you will be able to see the results. I will grade them electronically as well. You should work to improve the second paper in light of my comments on the first paper.

I will lead a writing workshop in class to help you do well on your papers. I am also happy to help you during office hours. I strongly encourage you to get help at the Writing Center too.

My rubric for the evaluation of papers is available on Blackboard.

INTEGRATION

You are required to attend an Open Classroom in another discipline and to write a paper in which you (a) recognize how that discipline and philosophy relate and (b) articulate how integrating the two enhances our understanding of issues related to our TLC theme. You are also required to present your second paper with a poster at the TLC Integration Showcase.

ACADEMIC INTEGRITY

A version of the university's own Academic Integrity Policy is available electronically here: <<http://catalogs.sandiego.edu/undergraduate/academic-regulations/integrity-scholarship/>>. The first assignment that shows evidence of a violation of this policy will earn you an F for the assignment or even the course. It may also earn you probation, suspension, or expulsion at the discretion of the administration. Ignorance of what counts as a violation of this policy is no excuse. If you are unsure, please contact me. I will explain how to cite sources in class.

ELECTRONICS

Electronics may not be used in class (studies show that we learn best by taking notes by hand anyway). If you are found using electronics in class, your participation grade will be lowered.

TIPS FOR SUCCESS

Do all the readings. Take notes on them. Attend all the classes. Speak up in class. Take notes in class. Review your notes regularly. Do all the in-class assignments. Outline, draft, and revise your papers. Work through the exam review sheet. Contact me often. I'm here to help!

SPECIAL NEEDS

If you require accommodations for special needs, please contact the Disability and Learning Difference Resource Center. They will make sure you get whatever you need to do your best.

TENTATIVE READING SCHEDULE

9/6 (W) Syllabus

What is death?

9/11 (M) DeGrazia, “Biology, Consciousness, and the Definition of Death,” *QLD* c. 54

9/13 (W) Writing Workshop

Is death bad?

9/18 (M) Rachels, “Death and Evil,” *QLD* c. 8, pp. 25–31

9/20 (W) Rachels, “Death and Evil,” *QLD* c. 8, pp. 31–36

What is the meaning of life?

9/25 (M) Aquinas, “Happiness,” *QLD* c. 11, pp. 48–51

9/27 (W) Nagel, “The Meaning of Life,” *QLD* c. 16

Would immortality be good?

10/2 (M) Smuts, “Immortality and Significance,” pp. 134–141 (BB)

PAPER 1 DUE

10/4 (W) Smuts, “Immortality and Significance,” pp. 141–149 (BB)

Is immortality even possible?

10/9 (M) Descartes, “The Incorporeal Soul and its Body,” *Immortality* c. 5

10/11 (W) Van Inwagen, “The Possibility of Resurrection,” *Immortality* c. 25

10/16 (M) Aquinas, “The Resurrection of Man,” *Immortality* c. 4

MIDTERM EXAM Wednesday, October 18**What makes things good and bad or right and wrong anyway?**

10/23 (M) Gensler, “Cultural Relativism” (BB)

10/25 (W) Timmons, “Consequentialism,” *QLD* c. 67, pp. 505–509

10/30 (M) Timmons, “Kantian Moral Theory,” *QLD* c. 67, pp. 512–516

11/1 (W) Timmons, “Virtue Ethics,” *QLD* c. 67, pp. 520–521

11/6 (M) Timmons, “Natural Law Theory,” *QLD* c. 67, pp. 509–512
Aquinas, *Summa Theologiae* I-II, q. 94, a. 2 (BB)

Killing in Self-Defense

11/8 (W) Gonsalves, “Self-Defense” (BB)

Killing by the State

11/13 (M) Aquinas, “Whether it is Lawful to Kill Sinners,” *QLD* c. 33
Kant, “The Right of Punishing,” *QLD* c. 34

11/15 (W) Aquinas, “Of War,” *QLD* c. 21
Truman, “Address to the American People, 9 August 1945,” *QLD* c. 22

Pacifism

11/20 (M) Ryan, “A Defense of Pacifism” (BB)

Suicide

11/27 (M) Gonsalves, “Suicide” (BB)

11/29 (W) Callahan, “When Self-Determination Runs Amok” (BB)

Euthanasia

12/4 (M) Rachels, “Active and Passive Euthanasia,” *QLD* c. 49 **PAPER 2 DUE**

12/6 (W) Sullivan, “Active and Passive Euthanasia: An Impertinent Distinction?” (BB)

End-of-Life Decisions

12/11 (M) Panicola, “Catholic Teaching on Prolonging Life” (BB)

12/13 (W) ...

FINAL EXAM Day, Date, Time

DEATH AND DYING INTEGRATION ASSIGNMENT

In this course we have examined how philosophical ethics bears upon a range of issues of pressing moral concern: capital punishment, war and peace, self-defense, physician-assisted suicide, euthanasia, and medical decisions at the end of life.

Write a paper in which you describe, explain, and evaluate one of these issues or a closely related issue (e.g. abortion, infanticide, or the killing of animals) by taking into account the way that philosophical ethics and another disciplinary perspective bear upon the issue.

Your paper should be guided by the following prompt:

- (a) Describe and motivate the moral issue or problem, and explain why and how philosophical ethics and another disciplinary perspective shed new light on the topic.
- (b) Explain how the different perspectives engage with your topic. How does the choice of normative ethical theory (e.g. utilitarianism, deontology, natural-law ethics, or virtue ethics) affect how the issue is understood and addressed? Is the other disciplinary perspective guided by any ethical principles? Should it be? Why or why not?
- (c) Are there any differences or similarities between how the two perspectives understand and address the issue? Do you find one perspective better for engaging with this issue or problem? Why or why not?
- (d) What are the benefits of engaging this issue from multiple perspectives? Do you think either perspective can adequately address the issue by itself?
- (e) How does integrating both perspectives heighten your understanding of our TLC theme?

Your paper should be five to seven pages long, doubled-spaced, in 12pt Times New Roman font, with 1-inch margins on all sides. You will submit an electronic copy of your paper on Blackboard and Turnitin.com will check it for plagiarism. Be sure to cite any sources you use for your paper. Any citation style will do.

You will be evaluated on your demonstrated ability to:

1. Recognize broad connections, similarities and differences between philosophical ethics and another disciplinary perspective or approach.
2. Articulate how the integration of different disciplinary perspectives or approaches can enhance our understanding of the practical issue.
3. Motivate, describe, and explain the issue and the ethical principles used to address it.
4. Construct clear and concise arguments for your claims, where appropriate.

Date Submitted: 01/31/18 5:27 pm

Viewing: **THRS 114 : Introductory Studies in ~~Introduction to~~ Catholic Theology**

Last edit: 03/15/18 8:46 am

Changes proposed by: erb

Catalog Pages referencing this course

- [Honors \(HNRS\)](#)
- [Honors \(HNRS\)](#)
- [Theology & Religious Studies \(THRS\)](#)
- [Theology & Religious Studies \(THRS\)](#)
- [Theology and Religious Studies](#)

Contact Person(s)	Name:	E-mail:	Campus Phone:
	Emily Reimer-Barry	erb@sandiego.edu	6827

Effective Term: Fall 2018

Subject Code: THRS Course Number: 114

Department: Theology & Religious Studies (THRS)

College: College of Arts & Sciences

Title of Course: **Studies in** ~~Intro to~~ Catholic Theology

Catalog Title:

Introductory Studies in ~~Introduction to~~ Catholic Theology

Credit Hours: 3

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

Catalog Course Description: ~~This course is an introductory survey designed to prepare students for upper division courses in Christian theology.~~ **This course introduces students to the methods and content** ~~Topics may include the scriptures, history of~~ **Christian the Church and/or** ~~theology, with particular emphasis on Catholic~~ ~~the nature of~~ **theological traditions. discourse, introduction to theological terms and definitions, and examination of select topics or issues in theology.** ~~In addition to theological method, topics may include the scriptures, history of the church and/or theology, the nature of theological discourse, and examination of select topics or issues in theology. Emphasis will be placed on the constitutive dimensions and characteristics of the Roman Catholic tradition.~~

Primary Grading Mode: Standard Grading System- Final

Other Grading Mode(s): Auditing Permitted

In Workflow

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

Approval Path

1. 02/02/18 9:21 am
erb: Approved for THRS Chair
2. 03/13/18 10:12 pm
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean
3. 03/15/18 8:46 am
Thomas Herrinton (herrinton): Rollback to THRS Chair for Provost
4. 03/15/18 8:59 am
erb: Approved for THRS Chair

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?

Yes

Is this course repeatable for credit?

No

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

First Year 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: Include

Level Codes: UG

Degree Restrictions:

Program Restrictions:

Campus
Restrictions:

College
Restrictions:

Student Attribute
Restrictions:

Enter the vote of the Department on this course:

Yes: **13** No: **0** Abstain: **0**

Rationale:

This course is being updated as a result of the department's academic program review process and our ongoing curriculum revision. Our external reviewers encouraged us to re-title our courses in more engaging ways, which has been a topic of conversation among THRS faculty for some time. We here propose to make 114 a "Studies" course that is not repeatable for credit. This will enable THRS faculty who teach the course to direct the chair to input a title in Banner that is specific to each faculty member's approach to the course (with the goal of creating more engaging course titles that appeal to students and faculty alike). All versions of 114 are basic theological courses introducing students to the sources, methods, and some aspects of the essential--and inherently connected--content of Catholic theology. But having a list of unique titles in Banner would showcase the variety of approaches taken by faculty members teaching the course, and could generate greater enthusiasm for our courses. The new course description is in alignment with the new core learning outcomes. Any further questions could be directed to Mary Doak, Susie Babka, Victor Carmona, Peter Mena, or Emily Reimer-Barry.

Supporting
documents

[Studies in Catholic Theology syllabus example for CIM.docx](#)
[THRS 114 proposed changes for CIM upload.docx](#)

Impact

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

No negative impact! We anticipate that we would have more energetic students on the first day of class, but only time will tell if that is accurate.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Ronald Kaufmann (kaufmann) (02/06/18 6:41 pm): Added first-year integration flag

Thomas Herrinton (herrinton) (03/15/18 8:46 am): Rollback: Workflow was not working and Beth was not included. Please resubmit.

Key: 2423

THRS 114: INTRODUCTORY STUDIES IN CATHOLIC THEOLOGY (FALL 2018)

Instructor and Class Hours (TBD)

COURSE PEDAGOGY

Course Description

From the catalogue: This course introduces students to the methods and content of Christian theology, with particular emphasis on Catholic theological traditions. In addition to theological method, topics may include the scriptures, history of the church and/or theology, the nature of theological discourse, and examination of select topics or issues in theology.

From the Department: This course counts both in the old and new core curriculum. In the old core curriculum, THRS 114 counts as a lower division THRS course. In the new core curriculum, THRS 114 is approved in the Foundations, Theological and Religious Inquiry area, level one (FTRI1).

From the instructor: Our goal is to become a learning community that practices theological inquiry, from a Catholic standpoint, “to critically and creatively explore the ‘big questions’ about God, personal and social identity, and the world” (<http://www.sandiego.edu/curriculum>).

Student Learning Outcomes (LOs)

At the conclusion of this course, successful students will demonstrate

1. a critical understanding of Christians traditions, including Catholic Christianity, at a basic college level;
2. a critical understanding of theory and method in Christian theology.

Assessment Criteria

At the conclusion of this course, successful students will be able to

1. *describe* some basic beliefs and practices of Catholic Christianity at a college level (LO1);
2. *reflect critically* on some common assumptions about Catholic Christianity (LO1);
3. *describe* basic methods of studying religion in Christian theology (LO2);
4. *apply* these methods to diverse religious exempla as understood within the context of Christian theology (LO2);
5. *reflect critically* on the scope and limitations of these methods (LO2).

Pedagogical Scaffolding

The basic unit of the course is the week. I have distributed fifteen weekly units across an introduction and four parts. I lay out the pedagogical scaffolding (or structure) for each week on page seven.

Pedagogical Commitments

During the first week of classes, the group will identify three learning practices that it will pursue, and three that it will avoid, to meet our course's goal and the student learning outcomes.

Academic Accommodations

I strive to make class as accessible as possible to all my students. If you anticipate, are experiencing, or have experienced academic barriers based on a disability (including mental health, chronic or temporary medical conditions), please contact the Disability and Learning Difference Resource Center as soon as possible. Their website is <http://www.sandiego.edu/disability>, or you may call them at (619) 260-4655. They will help us both identify what pedagogical approaches and academic accommodations are best suited to pursue your academic success in this course.

Wellness Support

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 types 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 a stressful event or a mental health concern, USD Student Wellness offers services to assist you or your friend. Please visit the 'You Are USD' website at <https://www.sandiego.edu/wellness> or call (619) 260-4655. Services are also available 24/7 through Public Safety at (619)-2222.

Course Policies and Expectations

Academic Integrity

Our community will practice the virtue of intellectual humility. To participate in a community of inquiry, you must honestly present your ideas and develop them to the best of your intellectual, physical, and spiritual abilities. Plagiarism, which is passing off the ideas of others as your own, weakens the character of all learning communities in the academy, broader society, and the church. It also weakens your character. Please refer to the University's Academic Integrity policy for a list of violations of academic integrity (<http://catalogs.sandiego.edu/undergraduate/academic-regulations/integrity-scholarship/>). Be prudent. When in doubt, cite.

Attendance

I look forward to our time in class! Attendance is mandatory. I will take attendance each class period. If you need to miss class, please consider the following:

1. Excused absences for all students: You may take up to two excused absences in the semester without any adverse effect on your grade (though you will remain responsible for the session's content, including the conversation in class). Just give me notice—via email—twenty-four hours before class begins to let me know that you will not be coming. No need to explain why you are missing the class (though it would be nice to know that you are okay). I trust your judgment. Please be prudent when deciding whether to take an excused absence because I will not grant a third, even if you get sick (except in case of a documented health-related emergency). The rule of thumb is this: you are an adult and you must decide for yourself.
2. Authorized absences for student athletes: USD's athletics program is a source of pride for our whole campus community. At the same time, the University's standards of academic excellence are binding on all undergraduates, including student athletes. In keeping with USD's "Missed Class Policy for Student Athletes," if you are a student athlete, please turn in your 'travel letter' as soon as possible so I may record your authorized absences. You may not miss class to attend practice sessions, nor may you be absent 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 any material covered in class (including the conversation in class). Also, let me know when you compete on campus or Mission Bay so I may go root for you at least once in the semester.
3. Unexcused absences: An unexcused absence is one that you do not clear with me twenty-four hours before class begins (except in case of a documented health-related emergency) or one that is not identified in your travel letter (in the case of student athletes). Each unexcused absence lowers your final grade by a full letter grade (i.e., from A to B).

Classroom Decorum

The following norms for classroom decorum are meant to be conducive to our goal and the student learning outcomes: come to class on time, be attentive, keep an open mind, be patient with one another, and please don't interrupt each other.

Communicating with me by Email or Phone

You are welcome to contact me with questions or concerns via email at any time. Please allow at least 24 hours for a reply on weekdays. I do not check my email on weekends. 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 (though not on weekends) by sending an email to your USD email address. It is your responsibility to check your email regularly and to reply in a timely manner. If necessary, I am also available to you by phone during office hours.

Exam Make-Up and Late-Work

Exam dates are laid out in the course outline (below). Make-up exams require my permission. If you anticipate needing to miss an exam for a valid reason (such as an intercollegiate athletic competition),

you need to notify me via email at least a week before the exam to request a make-up. Likewise, if a last-minute emergency crops up (a car accident, an unexpected serious illness, etc.), please contact me as soon as reasonably possible to let me know you are okay and to request a make-up. Most make-up exams will take place during my regularly scheduled office hours.

Assignment due dates are also laid out in the course outline (below). I will penalize late work by ten percent for every 24-hour block beyond the deadline. I cannot accept your assignment after 72 hours. The exception to this policy is the Theology in the News assignment, which I cannot receive 12 hours after the deadline.

Technology in the Classroom

To become a learning community we will use technology as follows:

1. Never allowed: Your laptops and phones must be turned off (or placed on airplane mode) and removed from your desk. They make conversation difficult. Among other reasons, laptops act as a physical barrier between you and your colleagues, and you and me.
2. Limited use: You may use electronic tablets in the horizontal position to read class-related texts at all times but not to write or surf the web. If your tablet use becomes distracting, I will orally warn you. If your misuse continues, I will ask you to turn it off and remove it from the table for the remainder of the class. If your misuse persists in a second class, I will revoke your tablet use for the rest of the semester and lower your final grade by a full letter grade (i.e., from A to B).
3. Exceptions: The secretary will have access to his or her laptop to take typed notes for the group (see 'Service and Participation' in page 4 of the syllabus).

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, or sexual exploitation, please visit <http://www.sandiego.edu/care/get-help/>, call (619) 260-4595, or (619) 260-2222 after hours.

COURSE WORKLOAD AND MEANS OF ASSESSMENT

Workload Estimate and Grading Components

A realistic estimate of your workload is up to two hours of preparation for each hour spent in class. This course requires *an average* of six hours of your time outside of the classroom, per week (maybe longer if English is your second language). Please let me know if English is your second language. Some materials may be available in your first language. If so, I can email them to you.

<i>Means of Assessment</i>	<i>Assessment Criteria</i>	<i>Points</i>
Service and Participation	1-5	15 points *
Partial exams (four in-class exams)	1,3	40 points (10 each)
Theology in the News (one assignment)	2,4,5	15 points
Final comprehensive exam <i>or</i> final paper	2-5	30 points
* Extra credit opportunities available		3 points

Service and Participation (Learning Outcomes 1 and 2, Assessment Criteria 1-5)

Can you contribute to the community? Our learning community will rely on collaborative note-taking to develop both learning outcomes and meet all five of the assessment criteria. Each of you will serve as secretary for the group at least one class each semester. You will all have access to a Google Docs shared file named "Studies in Catholic Theo Group Notebook." The secretary may use his or her laptop to access the file and write on it during class. He or she may also write on the file after class (but before midnight). Please note: I will not grade the group's notebook nor will I edit or correct its content. Instead, I encourage all of you to edit these notes for greater clarity and precision. The editing process will help each of you practice identifying, defining, and applying key concepts and methods. It will also help you identify shared questions that I need to address in class.

15 points	This score indicates <i>consistent</i> contributions to our learning environment. It attests that you served the group as secretary at least once in the semester, thoughtfully edited its notebook once a week, and participated in class discussions on a weekly basis in a way that demonstrates that you read the course's texts and reflected on them.
10 points	This score indicates <i>occasional</i> contributions to our learning environment. It attests that you served the group as secretary once in the semester, thoughtfully edited its notebook every other week, and participated in class discussions twice a month in a way that demonstrates that you read the course's texts and reflected on them.
5 points	This score indicates <i>rare</i> contributions to our learning environment. It attests that you served the group as secretary once in the semester, thoughtfully edited its notebook on a monthly basis, and participated in class discussions once a month in a way that demonstrates that you read the course's texts and reflected on them.
0 points	This score indicates that you did not contribute to our learning environment. It attests that you served the group poorly as secretary, that you thoughtfully edited its notebook

twice in the semester, and that you rarely participated in class discussions in a way that demonstrates that you read the course's texts and reflected on them.

If you are shy and would prefer to write a note with a thoughtful question or observation before or during class, you may do so. That note will count towards your participation. If English is your second language and you are nervous about taking notes for the group, ask a colleague, the Writing Center (writingcenter@sandiego.edu), or me (during office hours) to read your notes and offer suggestions.

Partial Exams (Learning Outcomes 1 and 2, Assessment Criteria 1 and 3)

Can you identify concepts and explain them using your own words? Keep up with the readings and the assignments to develop both learning outcomes and meet the first and third assessment criteria. Four partial exams throughout the semester will assess your ability to identify and define vocabulary and concepts. The format will be multiple choice and short answer. Each exam will have up to ten questions and is worth 10 points. The exams will take place in class and will be timed.

Theology in the News (Learning Outcomes 1 and 2, Assessment Criteria 2, 4, and 5)

Can you connect what we are learning in the classroom with what you are learning in other courses and the world beyond the University? This assignment develops both learning outcomes and meets assessment criteria that focus on your ability to reflect critically on basic beliefs, practices, and methods and apply the latter. I will model this assignment and presentation on September 21. I will also provide you with instructions and a grading rubric then. Your assignment is due on one of the following dates:

October 11 Surname begins with the letters A through I.

November 1 Surname begins with the letters J through R.

November 29 Surname begins with the letters S through Z.

Final Comprehensive Exam or Final Paper (Learning Outcomes 1 and 2, Assessment Criteria 2, 4, and 5)

Can you bring it all together? Can you reflect critically on the "big questions" about God, personal and social identity, and the world using the sources, methods, and history that you learned in this class? To demonstrate that you have met both learning outcomes you will either present a final comprehensive exam or submit a six to eight page paper that is typed, double-spaced, twelve point font times new roman, and properly noted. The choice is yours.

Your options are:

1. A comprehensive exam that includes short answer questions, a news article, and a short essay.
2. A report of a visit to a religious service or liturgy from outside your own community or tradition.
3. An interview with a religious authority from outside your own community or tradition.
4. A research paper that uses one primary and two secondary sources (I must approve the topic).

I will provide you with instructions and grading rubrics for each of these options on October 6. You will need to finalize your decision in class on October 13.

Extra Credit Opportunities (Three Points on your Final Grade)

If you desire to attend an approved on-campus lecture, workshop, or presentation that relates to the content of the course, you may submit a three-page reflection paper on the content of the lecture, and bring a program or other official documentation of your attendance. Campus Ministry immersion and formation experiences count as well. For the extra credit (three points) you must commit to attending the whole event; leaving early, before the official end of the event, disqualifies you from attaining extra credit.

The reflection paper should include one page which briefly describes what occurred, one page which expresses your reflections on and reactions to what happened, and one page which articulates the theological questions raised by the lecture or the theological significance of the lecture. For this third and final page, you need to cite and incorporate some course material, concepts, or texts. The reflection paper needs to be typed, double-spaced, twelve point font times new roman, and correctly noted.

For events that qualify as extra credit opportunities, please consider: (these will be updated for Fall 2018)

1. University Ministry, throughout the semester.
2. 500 Years Protestant Reformation (1517-2017): A Revolution in Music, October 2.
3. Cardinal Peter Turkson: "Christian Nonviolence and Just Peace," October 7.
4. H. Arendt, Work and Technology: Business & the Banality of Evil in a Corporate World, Oct. 11.
5. Catholic News Roundup, October 18.
6. "Divine Harmony: Seeking Community in a Broken World" - Dr. Mary Doak, October 26.
7. Lessons and Carols, December 9 and 10.

Final Grade Scale

At the end of the semester, I will add the points from each mean of assessment to attain your final grade using a 100 point scale along with a standard that is tied to the course's goal and objectives.

<i>Points</i>	<i>Letter</i>	<i>Standard</i>
94-100	A	The student mastered all the assessment criteria.
90-93	A-	The student successfully met all the assessment criteria.
87-89	B+	The student successfully met four of the assessment criteria.
84-86	B	The student successfully met three of the assessment criteria.
80-83	B-	The student successfully met two of the assessment criteria.
77-79	C+	The student successfully met one of the assessment criteria.
74-76	C	The student partially met all the assessment criteria.
70-73	C-	The student partially met four of the assessment criteria.
67-69	D+	The student partially met three of the assessment criteria.
64-66	D	The student partially met two of the assessment criteria.
60-63	D-	The student partially met one of the assessment criteria.
0-59	F	The student failed to meet all the assessment criteria.

REQUIRED TEXTS

Bevans, Stephen B. *Theology in Global Perspective*. Maryknoll, NY: Orbis Books, 2009.

Mueller, J.J., ed. *Theological Foundations*. Alternate Edition. Winona, MN: Anselm Academic, 2011.

COURSE OUTLINE

I reserve the right to change the content of the course outline as necessary (i.e., for pedagogical reasons, unforeseen events, etc.) If so, I will notify you in writing.

WEEKLY UNIT. Title identifying the topic. The pedagogical scaffolding or structure for each week is:

- Mondays: *Lecture*. Prepare for class by reading the assigned textbook chapter.
- Wednesdays: *Lecture*. Prepare for class by reading a primary or secondary text that I have posted on Blackboard.*
Assignment Due: Once in the semester, you will prepare for class by submitting a theology in the news piece.
- Fridays: *Workshop, Theology in the News Presentation, or Exam*.
Prepare for class by answering any discussion question from the assigned textbook chapter (except when there is a partial exam).

Introduction

WEEK 1. Becoming a Community of Learners

- W, Sept. 6: No readings.
- F, Sept. 8: Syllabus.

WEEK 2. Discerning the Mystery of God

- M, Sept. 11: Mueller, introduction and chapter one.
Bevans, introduction.
- W, Sept. 13: Creasy Dean, "Becoming Christian-ish" in *Almost Christian: What the Faith of our Teenagers is Telling the American Church*, 3-24.*
- F, Sept. 14: *Workshop*.
Prepare by answering any of the questions for discussion in Mueller, 35-36.

* Available on Blackboard.

First Part: Scripture as a Source of Theology

WEEK 3. The Old Testament

- M, Sept. 18: Mueller, chapter two.
- W, Sept. 20: Genesis, 10-36.*
- F, Sept. 21: *Theology in the News Presentation*, Dr. Carmona
Prepare by answering any of the questions for discussion in Mueller, 55.

WEEK 4. The New Testament and Other Early Christian Literature

- M, Sept. 25: Mueller, chapter three.
- W, Sept. 27: Mark, 1-16.*
Romans, 12-13.*
- F, Sept. 29: *First Partial Exam*.

Second Part: Tradition and Experience as Sources of Theology

WEEK 5. The Community as Source of Theology: Doing Theology in Community.

- M, Oct. 2: Bevans, introduction to part II and chapter 4.
- W, Oct. 4: Riebe-Estrella, "Pueblo and Church" in *From the Heart of Our People: Latino/a Explorations in Catholic Systematic Theology*, 172-188.*
- F, Oct. 6: *Workshop*.
Dr. Carmona distributes instructions and grading rubrics for Final Paper options.
Prepare by answering any of the questions in Mueller, 75 or Bevans, 88.

WEEK 6. The Community as Source and Parameter of Theology: Theology and Tradition.

- M, Oct. 9: Bevans, chapter 5.
- W, Oct. 11: Hilbert, "Can the Center Hold?" in *Freeing Theology: The Essentials of Theology in Feminist Perspective*, 59-82.*
Assignment Due: Theology in the News, Surnames 'A' through 'I.'
- F, Oct. 13: *Theology in the News Presentations*: Surname 'A' through 'I.'

Assignment Due: Your choice for the final exam or type of final paper.
Prepare by answering any question in Bevens, 108.

* Available on Blackboard.

WEEK 7. Community as the Parameter of Theology: Theology and the Magisterium.

- M, Oct. 16: Bevens, chapter 6.
- W, Oct. 18: Second Partial Exam.
- F, Oct. 20: Fall Holiday – No class today.

Third Part: Theological Methods

WEEK 8. Classical and Contemporary Methods: Historical Investigation and Theological Reflection

- M, Oct. 23: Bevens, intro to part III and chapter 7.
- W, Oct. 25: Gutierrez, “How Shall we Sing to the Lord in a Foreign Land?” in *We Drink from Our Own Wells*, 7-34.*
- F, Oct. 27: *Workshop*.
Prepare by answering any question in Bevens, 132-133 or 163.

WEEK 9. Contextual Methods

- M, Oct. 30: Bevens, chapter 8.
- W, Nov. 1: Donovan, “A Time to Speak & a Time to Act” in *Christianity Rediscovered*, 41-64.*
Assignment Due: Theology in the News, Surnames ‘J’ through ‘R.’
- F, Nov. 3: Theology in the News Presentations: Surnames ‘J’ through ‘R.’
Prepare by answering any question in Bevens, 203.

WEEK 10. Catholic Method

- M, Nov. 6: Bevens, chapter 9.
- W, Nov. 8: To be determined.*
- F, Nov. 10: Third Partial Exam.

* Available on Blackboard.

Fourth Part: History

WEEK 11. Christian Theology from the Beginnings to 1000.

- M, Nov. 13: Bevens, intro to part IV and chapter 10.
- W, Nov. 15: Augustine, "On the Sermon on the Mount," selections.*
- F, Nov. 17: Workshop
Prepare by answering any question in Bevens, 237-238.

WEEK 12. Christian Theology from 1000 to 1700

- M, Nov. 20: Bevens, chapter 11.
Aquinas, "Treatise on the Evangelical Law," selections.*
- W, Nov. 22: No classes – Thanksgiving Holiday
- F, Nov. 24: No classes – Thanksgiving Holiday

WEEK 13. Christian Theology in the Eighteenth and Nineteenth Centuries

- M, Nov. 27: Bevens, chapter 12.
- W, Nov. 29: Mueller, chapter 6.
Assignment Due: Theology in the News, Surnames 'S' through 'Z.'
- F, Dec. 1: Theology in the News Presentations: Surnames 'S' through 'Z.'
Prepare by answering any question in Bevens, 272-273, or 294.

WEEK 14. Christian Theology from the Twentieth Century to the Present

- M, Dec. 4: Bevens, chapter 13
- W, Dec. 6: "The Vocation of the Black Catholic Theologian and the Struggle of the Black Catholic Community: Speaking Truth to—and From—Two Traditions," in *Racial Justice and the Catholic Church*, 151-174.*
- F, Dec. 8: *Fourth Partial Exam*.

* Available on Blackboard.

WEEK 15. Bringing it All Together (Sources, Methods, and History)

M, Dec. 11: The “Big Questions” about God

W, Dec. 13: The “Big Questions” about Personal and Social Identity

F, Dec. 15: The “Big Questions” about the Word

WEEK 16. Finals Week

TBD Final exam date and time assigned by the University.
Final paper is due the same day and time as the final exam.

The following motions passed 13-0-0 in the THRS department meeting of 1/30/2018

Motion #1:

The course title for THRS 114 (currently titled “Introduction to Catholic Theology”) shall be changed to “Introductory Studies in Catholic Theology.”

Rationale (not part of the motion):

This change in title allows the course to be set up as a lower division “studies” course, with each iteration of the course having a specific title chosen by the faculty member. While those faculty who wish to do so could continue to teach the course under the current title (“Introduction to Catholic Theology”), faculty who prefer a different, perhaps more specific, title could list their course in Banner under the particular title they choose. This ability to change the title of any section of THRS 114 would allow faculty to advertise the particular focus or approach they will be taking and may generate more student interest (perhaps even enthusiasm?) than the current generic title does.

Motion #2:

The course description for THRS 114 shall be repealed and replaced with the following course description: “This course introduces students to the methods and content of Christian theology, with particular emphasis on Catholic theological traditions. In addition to theological method, topics may include the scriptures, history of the church and/or theology, the nature of theological discourse, and examination of select topics or issues in theology.”

Rationale (not part of the motion):

This revision brings the course description into conformity with the new core learning outcomes by specifying theological method as a topic to be included in the course, along with whatever topics or issues in Catholic theology the instructor chooses to emphasize.

Motion #3:

THRS faculty will not be required to seek departmental approval for each newly named version of THRS 114.

Rationale (not part of the motion):

Allowance for a plurality of approaches and emphases is integral to the current version of THRS 114, and is consistent with the broad course description (in both the current and the proposed new descriptions). Since faculty are not currently required to seek departmental approval of their approaches to 114, there is no need for such an additional requirement (and extra work) simply because course titles may reflect the plurality of current approaches to the subject matter.

Motion #4:

This course will remain a 3 unit, unrepeatable course, without prerequisites.

Rational (not part of the motion):

The course is currently unrepeatable. The current proposal to make this a “studies” course is intended to allow faculty to change the title of the course but not to allow students to take different versions of the course for credit.

(While it is conceivable that some versions might differ considerably, all versions of 114 should be basic theological courses introducing students to the sources, methods, and some aspects of the essential—and inherently interconnected—content of Catholic theology. Thus, significant overlap in course content is likely. Students who have already been “introduced” to Catholic theology at the college level would arguably be better served by moving to a more advanced course.)

New Course Proposal

Date Submitted: 03/08/18 12:35 pm

Viewing: **COMM 492 : Communication**

Integration Experience

Last edit: 04/05/18 3:51 pm

Changes proposed by: kaufmann

In Workflow

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

Contact Person(s)

Name:	E-mail:	Campus Phone:
Jillian Tullis	jtullis@sandiego.edu	6897

Approval Path

1. 03/08/18 12:35 pm
pace: Approved for COMM Chair

Effective Term

Fall 2018

Subject Code

COMM

Course Level

Undergraduate

Course Number

492

Department

Communication Studies (COMM)

College

College of Arts & Sciences

Title of Course

Comm Integration Experience

Catalog Title

Communication Integration Experience

Credit Hours

1

Weekly Contact Hours

Lecture: 0 Lab: 0 Other: 1

Catalog Course Description

This course is designed as an advanced integration experience for communication studies majors. Students will compile a portfolio of coursework and craft a coherent, persuasive essay synthesizing and applying and transferring the knowledge and skills they have acquired in the Department of Communication Studies and at USD more broadly. Students will be required to orally defend the essay. By working on an integration experience project that draws on prior course work and that culminates in an integrative essay and oral defense, students engage in higher order thinking, by utilizing their critical thinking skills in synthesizing previous course work and extend and develop their own original ideas. The course both challenges students to critically reflect on the communication studies discipline and prepares students for a career in communication.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Research
Lecture

Seminar

Faculty Course Workload

Same as course credit

Is this course cross-listed?

No

Prerequisites?

COMM 300 or 336 and 6 additional upper-division units in COMM.
One additional upper-division course outside of COMM

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:

Communication Studies - COMM

Department Restrictions:

Major Restrictions:

Class Restrictions: Include

Class Codes: JR, SR

Level Restrictions: Include

Level Codes: UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes: 13 No: 0 Abstain: 0

Rationale: This course is designed as an advanced integration experience for communication studies majors. Students will compile a portfolio of coursework and craft a coherent, persuasive essay

synthesizing and applying the knowledge and skills they have acquired in the Department of Communication Studies and at USD more broadly. Students will be required to orally defend an essay integrating two topics courses and one course outside of Communication Studies. Students will be expected to articulate how the courses relate to one another, how theory can explain the content discussed in the courses, and transfer knowledge gained from the courses informs students' understanding of a societal topic or problem. By working on an integration experience project that draws on prior course work and that culminates in an integrative essay and oral defense, students utilize their critical thinking skills in synthesizing previous course work and extend and develop their own scholarly interests. The course both challenges students to critically reflect on the communication studies discipline and prepares students for a career in communication.

Supporting documents

[Proposal for COMM 492 IntegrationExperience 5Apr18.docx](#)

Impact

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

We anticipate minimal impact to other departments and their curricula. Faculty outside of Communication Studies will be asked to review an abstract of no more than 500 words. The faculty member will be asked to affirm the student's understanding and application of the relevant disciplinary principles.

Will this change have any staffing/budgetary impact?

Yes

Provide a brief explanation (include commentary on personnel, facilities, library holdings and academic computing)

Faculty members who teach the course will earn one hour of credit for every section of the course that they teach. Faculty members will only be allowed to teach one section of the course per semester. Faculty who teach the course will be adding the hour onto the typical 3-3 course load. Faculty will be compensated appropriately for teaching this additional one credit hour course by banking the credit hour.

Will this change impact student enrollment numbers?

No

Course Reviewer Comments

Key: 3193

Proposal for COMM 492: Communication Integrative Experience

A primary goal of the core revision was “to create a curriculum in which students can explore various ideas, grapple with complex questions, learn how concepts relate across disciplines, and apply their knowledge to issues beyond the classroom.”¹ One element necessary to accomplish the core is *integration*, which includes higher order thinking skills such as application, analysis, and synthesis.² According to the American Association of Colleges and Universities (AAU&C), a course that allows senior-level students to reflect upon their work in a portfolio constitutes a high-impact educational practice.³ The Department of Communication Studies curriculum committee, with the unanimous support of the faculty, is therefore proposing the following Communication Integration Experience to achieve the charge of the core’s advanced integration component. The university’s advanced integration requirement has two learning objectives. Students who successfully satisfy this expectation will: 1.) *Synthesize* knowledge and/or skills from multiple disciplines or perspectives; and 2.) *Transfer* and *Apply* knowledge and/or skills from multiple disciplines or perspectives.⁴

This course is designed as an advanced integration experience for communication studies majors. Students will compile a portfolio of coursework and craft a coherent, persuasive essay *synthesizing* and *applying* the knowledge and skills they have acquired in the Department of Communication Studies and at USD more broadly. Students will be required to orally defend an essay integrating two topics courses and one course outside of Communication Studies. Students will be expected to articulate how the courses relate to one another, how theory can explain the content discussed in the courses, and *transfer* knowledge gained from the courses informs students’ understanding of a societal topic or problem. By working on an integration experience project that draws on prior course work and that culminates in an integrative essay and oral defense, students utilize their critical thinking skills in synthesizing previous course work and extend and develop their own scholarly interests. The course both challenges students to critically reflect on the communication studies discipline and prepares students for a career in communication.

Course Outcomes & Organization

- The student learning outcomes for the course are on the sample syllabus attached to this proposal. The department curriculum committee feels the best way to reach these outcomes is to have students compile a portfolio of the papers and projects from four courses that they have taken: one must be either COMM 300 or 336, two must be upper-

¹ *Proposal for the Core Curriculum University of San Diego* (2013) retrieved from <https://www.sandiego.edu/curriculum/documents/Coreproposal.draft.pdf>

² *Critical Thinking Skills and Other Higher-Order Thinking Skills*. University of Connecticut Center for Educational Excellence. Retrieved from <https://cetl.uconn.edu/critical-thinking-and-other-higher-order-thinking-skills/>

³ *High-Impact Educational Practices*. American Association of Colleges & Universities (2018) Retrieved from <https://www.aacu.org/leap/hips>

⁴ *Guidelines for Advanced Integration in the Core* (2017) Retrieved from <http://www.sandiego.edu/curriculum/documents/Guidelines%20for%20Advanced%20Integration%20Courses.pdf>

division courses from Communication Studies, and a fourth must be an upper-division course outside of Communication Studies.

- Students will then spend the first half of the semester working with the instructor (5 faculty contact hours) and classmates to evaluate the field of Communication Studies, define communication, investigate how scholarly inquiry into communication contributes to their vocational aspirations, and examine how the knowledge they have gained in their courses can be integrated into a logical, coherent argument about the value of studying communication. Students will also work to hone their writing and oral presentation skills in the first half of the semester.
- The second half of the semester will be spent watching classmates' oral presentations of their integrative portfolio and presenting their own portfolio to an instructor (11 faculty contact hours). The instructor will rotate after preparation so that they students will defend their integration essay to a different Communication Studies faculty member than the one they spent the first half of the semester with as they prepared.

Evaluation

In addition to 15 hours of in-class instruction, students' integration experience will include three components described below.

- The first assignment is a five-page essay (15-24 student work hours) explaining the student's comprehension and understanding of communication and integrating communication concepts and theories with those from an outside class (see attached assignment description) will be the primary assignment in the course. The primary faculty member responsible for that section of the course will evaluate the integration experience essay.
- The second assignment is presentation and oral defense (2-3 hours of student work for invention/delivery and 3-4 hours of student work for memory/delivery) of the arguments made about communication studies in the essay. This oral defense will be presented in front of classmates and a secondary instructor. The secondary instructor will be another faculty member in Communication Studies who is teaching a separate section of the course in the respective semester. The secondary instructor will evaluate the merits of the oral presentation.
- The third assignment includes peer review of drafts of classmates' integration essay to take place outside of class. In groups of 4-5 students will contact at least two unique peer reviews for each of their group members (10-12 student work hours).
- Rubrics (essay and presentation) and the peer review feedback form are attached to the proposal for review and critique.

Course Logistics

- Three sections of the course would need to be taught each semester, each with 20 students maximum enrollment. We could then serve 120 students in an academic year. We have averaged 125 graduates a year over the last three years. Offering three sections per semester will allow us to meet the demands from our majors.
- Every section would have common student learning objectives and common readings.

- Prerequisites for the course would be COMM 300 *or* 336, two upper-division COMM courses, and one upper-division course outside of Communication Studies. Students would also benefit most from having junior standing, thus we propose that students cannot take this course without at least 50 earned credit hours.

COMM 492: Communication Integration experience
Fall 2018 Syllabus
Wednesdays 2:30-3:25 p.m.

Course Objective. This course is designed as an advanced integration experience for communication studies majors. Students will compile a portfolio of coursework and craft a coherent, persuasive essay synthesizing and applying and transferring the knowledge and skills they have acquired in the Department of Communication Studies and at USD more broadly. Students will be required to orally defend the essay. By working on an integration experience project that draws on prior course work and that culminates in an integrative essay and oral defense, students engage in higher order thinking, by utilizing their critical thinking skills in synthesizing previous course work and extend and develop their own original ideas. The course both challenges students to critically reflect on the communication studies discipline and prepares students for a career in communication.

Prerequisites. COMM 300 or 336, 6 additional upper-division Communication Studies units, 1 upper-division course outside of Communication Studies, and a minimum of 50 total units.

Student Learning Outcomes.

After taking this integration experience experience, students should be able to...

1. define communication and articulate the value of studying communication as a discipline.
2. synthesize knowledge from multiple courses within and outside of Communication Studies and integrate that knowledge into a cohesive integration experience project.
3. apply knowledge from multiple courses within and outside of Communication Studies to practical applications and an understanding of scholarly inquiry.
4. exhibit competency in written and oral communication.

Course Structure & Evaluation. The purpose of this course is to evaluate your understanding of communication studies, the inherent interdisciplinarity of communication studies, and how your experience as a communication studies major will inform your future scholarly inquiry or vocational aspirations. The course will consist of 4 lecture periods, and two guided workshops. The remaining scheduled class meetings will consist of oral presentations and the development of your integration essay concurrently. To accomplish this, you will work in groups of 4-5 during the course of the semester to compose an electronic portfolio that will contain examples of your scholarly work in four classes you have taken at USD. Then, you will write an essay explaining how those courses have contributed to your intellectual growth and how a comprehensive understanding of course content can enlighten your perceptions about a societal topic or problem. Through peer review of writing and regular peer-to-peer consultations, you will draft and edit the essay that accompanies your portfolio, as well as practice your presentation with your team. Your instructor will be available to consult with you and your team periodically during the semester. The final argument you make in your integration essay will be presented to a member of the Communication Studies faculty and your classmates in an oral presentation. Peer reviews, essay, and accompanying oral presentation will determine your grade in this course. Assignment descriptions and grading rubrics will be discussed in detail in class.

Course Policies

Attendance. This course hinges on you sharing your experiences, getting feedback from the instructor on your proposal, and workshopping integration ideas with the instructor and your peers. Halfway through the semester, presentations will begin. You must be in attendance to hear the presentations of your classmates—you serve as their attentive audience, and they serve as yours. Therefore, attendance is required if you are to successfully pass this course. More than three absences will result in failure of the course.

Late Work. Late work will not be accepted in this course. One of your two major assignments in this course is to present your work to a faculty member and to your classmates. These presentations have been carefully scheduled to meet the demands of the course. You cannot reschedule this presentation, and you cannot pass this course without the oral presentation. The portfolio, including your integration experience paper, is due on the last day of class: no exceptions.

Academic Integrity. You are expected to maintain academic integrity in the work you produce for this course. All instances of academic dishonesty will face consequences of varying severity depending on the act. Acts considered academic dishonesty (e.g., plagiarism, fabrication of data) are defined in the University Integrity Policy found in the undergraduate student handbook.

Students with Disabilities. Reasonable accommodations will be made for students with documented disabilities. It is highly recommended that students meet with the instructor within the first two weeks of this course to review learning needs and to submit the appropriate documentation from USD's Disability and Learning Difference Resource Center.

Schedule

DATE	TOPIC	ASSIGNMENTS
Jan 31	Introduction to Course	
Feb 7	Communication as Scholarly Inquiry	Read: Anderson & Baym (2004) Due: Topic & Portfolio Course Selection
Feb 14	Communication as Scholarly Inquiry	
Feb 21	Integrating Knowledge	Read: Nissani (1997)
Feb 28	Integrating Knowledge	Read: Schneider (2004)
March 7	Oral Communication Workshop	Due: Draft of Oral Presentation Outline
March 14	Written Communication Workshop	Due: Draft of Integration Essay Outline
March 21	Oral Presentations	
March 28	Oral Presentations	
April 4	Spring Break—No Class	
April 11	Oral Presentations	Due: Draft of Integration Essay
April 18	Oral Presentations	

April 25	Oral Presentations
May 2	Oral Presentations
May 9	Oral Presentations
May 17 3-5 pm	Oral Presentations

Portfolios complete with integrative reflection essay are due May 17 at 3:00 p.m.

Readings

Anderson, J. A., & Baym, G. (2004). Philosophies and philosophic issues in communication 1995-2004. *Journal of Communication*, 54, 589-615.

Nissani, M. (1997). Ten cheers for interdisciplinarity: The case for interdisciplinary knowledge and research. *Social Science Journal*, 34 (2), 201-216.

Schneider, C. G. (2004). Practicing liberal education: Formative themes in the reinvention of liberal learning. *Liberal Education*, 90, 6-11.

COMM 492: Communication Integration Experience Assignment Description

In the integration experience course (COMM 492), students will reflect upon their educational experiences at USD by creating a portfolio of their scholarly work in four classes that they have taken at USD. Students will complete an essay and oral presentation that demonstrates their knowledge of the communication discipline and integrates another discipline. This assignment is unique to each student and their coursework. The integration experience portfolio is an opportunity for students to synthesize and articulate what they have learned and make connections within and outside Communication Studies.

Objectives of the Assignment: Define communication, synthesize knowledge of communication studies and a secondary area of study, and explain how communication is a mode of scholarly inquiry used to understand or solve a practical social topic or problem. The assignment consists of four parts described below:

Part I: Students will create a portfolio, which includes at least one assignment from the following courses:

Communication Theory (COMM 300) or Communication Criticism (COMM 336), two content-based upper-division communication courses, and one upper-division course outside of Communication Studies.

Part II: Utilizing the work referenced in Part I, students will draft a 5-7 page paper that will employ the portfolio, synthesize knowledge from course work, and use this knowledge to apply to a contemporary societal topic or problem. You will also conduct peer-reviews outside of class to assist with the development of your paper. The paper should address the following:

- Define communication
- Develop or identify a specific and appropriate question or issue a communication scholar could address
- Describe a method that is appropriate to answer or address the communication issue or problem selected
- Articulate how theory is used in communication to explain, understand, or inform the production of knowledge
- Explain how the course outside of communication studies contributes or informs scholars' understanding of communication or the issues selected
- Explain additional connections between the four classes selected for inclusion in the integration experience portfolio
- Describe how communication is a mode of scholarly inquiry used for practical problem solving

Part III: Students will write an abstract of no more than 500 words that will highlight how the students have integrated their secondary discipline into their integration essay, carefully detailing concepts, hypotheses, theories, or other content learned in the external course. Students will then be responsible for having a faculty member in the respective department from which the class originated review the abstract and provide a signature of approval noting that the student's

understanding of the content is satisfactory. It is preferred that these faculty be the instructors of record for the course from which the students are including in their portfolios.

Part IV: In addition to the portfolio and integrative essay, students will deliver an oral presentation and “defend” their integration experience portfolio to a member of the communication studies faculty. The goal of the oral presentation is to allow students to clarify ideas developed in the written portion of the assignment, and demonstrate their oral presentation skills and proficiency.

Department of Communication Studies

COMM 492 Integration Approval Form

Student Name: _____ Student ID: _____

Portfolio Title: _____

Integration Secondary Discipline: _____

Integration Secondary Discipline Faculty Member: _____

Abstract Highlighting Secondary Discipline Component of Integration Essay (500 words max.):

By signing this form, I agree that the student has successfully applied and synthesized scholarship from the integration secondary area of study into the abstract provided above.

Integration Area Faculty Member

Signature

Date

Peer Review Sheet – Communication Integration Experience

Author's Name _____ Reviewer's Name _____

Exchange essays with your peer. Next, read through the 7 items on the review sheet to familiarize yourself with the prompts. Next, read the essay aloud, all the way through. On the essay, mark what strikes you as interesting, odd, or worthy of note. DO NOT make any corrections. Complete the worksheet while reading the essay, to yourself, a second time.

1. What did the author do well in this essay (e.g., set up the paper, effective use of supporting material or references to concepts in the text, or engaging authorial voice, etc.) Describe the positive features of the essay below.

2. Underline the main idea or purpose of the essay. In your own words, write the main idea here in no more than a sentence OR, if you are not sure what the main idea is or how to find it in the essay, say so. Be specific.
 - a. Does the main idea reflect a communication related issue or topic? How could the author make this stronger or clearer?

3. Does the opening of the essay set the stage for what is to come? How? Be specific. Give examples of how the author prepares the reader for what s/he presents in the essay.
 - a. Does the opening of the essay catch the reader's attention? Why? Be specific. Give at least ONE example of how it *does* or how it *could* grab the reader's attention.

4. Does the author guide the reader through the paper by using transitions to connect ideas, enabling the reader to follow the argument without effort? Identify the transitions below.
 - a. If the paper lacks transitions, identify points in the essay where you think the author can better connect ideas? Mark the essay with an asterisk (*) so that the author can see where and explain here.

5. Since the paper you are reviewing is a draft, what questions does the paper prompt, but does not answer? What recommendations would you make for improving the paper?

6. Does the paper analyze and/or apply communication theory? What, if anything, did you learn about the theory under examination?

7. Does the paper include a subject matter other than Communication Studies? Is the description of this concept clear?

COMM 492: Communication Integration experience

Integrative Essay & Portfolio Grading Rubric

Name: _____

	Advanced	Adequate	Moderately Adequate	Inadequate	Score
Organization	Organizational pattern for essay is clear and consistent; essay is cohesive and narrative.	Organizational pattern for essay is mostly clear and consistent; essay's transitions and organization make the narrative slightly difficult to follow.	Organizational pattern is intermittently observable within the essay.	Organizational pattern is absent from the essay.	
Synthesis	Individual course concepts are explained clearly and appropriately; interdisciplinary insights are presented in compelling ways, precisely stated, memorable, and strongly supported.	Individual course concepts and interdisciplinary insights are clear and consistent with supporting material.	Individual course concepts and interdisciplinary insights are basically understandable but are difficult to parse out and/or relate to the topic/issue presented. Integration across classes is weak.	Individual course concepts and interdisciplinary insights are not clearly explained in the essay. Integration across classes is absent.	
Application	Concepts, hypotheses, and/or theories from separate courses are applied in a significant and contextually rich manner to bolster understanding of a societal topic or problem.	Concepts, hypotheses, and/or theories from separate courses are generally used to explain a societal topic or problem.	Concepts, hypotheses, and/or theories from separate courses are partially developed; connections to societal topic or problem are weak.	Concepts, hypotheses, and/or theories from separate courses insufficiently address societal topic or problem.	
Writing Style	Poor composition skills, many errors in spelling, grammar, or punctuation.	Competent composition skills, noted errors in spelling, grammar, or punctuation.	Good composition skills, few errors in spelling, grammar, or punctuation.	Excellent composition skills, perfect or near perfect spelling, grammar, and punctuation.	

COMM 492: Communication Integration experience

Oral Presentation Grading Rubric

Name: _____

	Advanced	Adequate	Moderately Adequate	Inadequate	Score
Organization	Organizational pattern for presentation is clear and consistent; oral presentation tells a clear narrative.	Organizational pattern is mostly clear and consistent. Narrative is	Organizational pattern is intermittently observable within the presentation.	Organizational pattern is not observable within the presentation.	
Synthesis & Application	Course concepts are explained clearly and appropriately and are presented in compelling ways, precisely stated, memorable, and strongly supported. Relationship to societal topic/problem is articulated expertly.	Course concepts are explained and are presented in understandable ways. Relationship to societal topic/problem is articulated.	Course concepts are basically understandable but are difficult to parse out and/or relate to the topic/issue presented.	Course concepts and/or their relationship to the societal topic/problem are not articulated in an understandable fashion.	
Language	Language choices are memorable, compelling, and enhance the effectiveness of the presentation.	Language choices are thoughtful and generally support the effectiveness of the presentation.	Language choices are mundane and partially support presentation effectiveness.	Language choices are unclear and minimally support the effectiveness of the presentation.	
Delivery	Delivery techniques (posture, gesture, eye contact, and vocal expressiveness) are polished and make presentation compelling.	Delivery techniques are moderately polished and make the presentation interesting.	Delivery techniques are not polished but do not interfere with transfer of content to audience.	Delivery techniques detract from the transfer of content to audience.	

Visual Aids	Content and design are creative and compelling, logically and visually complete, clear and well-organized; succinct.	Content and design are logical and visually complete.	Content and design are logically presented but lack clarity or completeness or organization.	Content and design are missing clarity, completeness, and organization.	
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Date Submitted: 03/16/18 11:42 am

Viewing: **GENG 492 : Engineering Senior Design II**

Last approved: 05/10/17 3:16 am

Last edit: 03/16/18 11:42 am

Changes proposed by: slord

Catalog Pages referencing this course

[Engineering](#)
[General Engineering \(GENG\)](#)
[General Engineering \(GENG\)](#)

Contact Person(s)

Name:	E-mail:	Campus Phone:
Susan Lord	slord@sandiego.edu	x4507

Effective Term

Fall 2018

Subject Code

GENG

Course Number

492

Department

General Engineering (GENG)

College

Shiley-Marcos School of Engr

Title of Course

Engineering Senior Design II

Catalog Title

In Workflow

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

Approval Path

1. 02/21/18 2:26 pm
Susan Lord (slord): Approved for GENG Chair
2. 03/06/18 2:06 pm
Rick Olson (r_olson): Approved for EN Associate Dean
3. 03/13/18 8:44 am
Thomas Herrinton (herrinton): Rollback to EN Associate Dean for Provost
4. 03/15/18 8:31 am
Rick Olson (r_olson): Rollback to Initiator
5. 03/15/18 9:34 am
Susan Lord (slord): Approved for GENG Chair
6. 03/15/18 11:20 am
Bethany O'Shea (bethoshea): Rollback to Initiator
7. 03/16/18 11:48 am
Susan Lord (slord): Approved

for GENG Chair
 8. 03/16/18 11:52 am
 Rick Olson
 (r_olson):
 Approved for EN
 Associate Dean

History

1. Mar 13, 2017 by Susan Lord (slord)
2. May 9, 2017 by Rick Olson (r_olson)
3. May 10, 2017 by Rick Olson (r_olson)

Engineering Senior Design II

Credit Hours 3
Weekly Contact Hours **Lecture:** 2 **Lab:** 4 **Other:** 0

Catalog Course Description Engineering capstone design experience in a realistic engineering environment that applies and integrates engineering and nonengineering topics. Students work in teams, in collaboration with engineering faculty and/or engineering professionals from industry, on an open-ended design project. This involves design, construction, testing and evaluation as well as consideration of issues related to culture, ethics, economics, social justice, safety and professional practice. Course also includes documentation of design project including written reports and oral presentations to multiple audiences. Spring semester.

Primary Grading Mode Standard Grading System- Final

Method(s) of delivery Lecture/Lab

Faculty Course Workload Same as weekly contact hours

Is this course cross-listed?

No

Prerequisites? GENG 491.

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:
General Engineering - GENG

Department Restrictions:

Major Restrictions:

Class Restrictions: Include

Class Codes: JR, SR

Level Restrictions: Include

Level Codes: UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes: **4** ~~3~~ No: 0 Abstain: 0

Rationale:

Advanced integration is a requirement of the new USD Core curriculum. It is beneficial for our GENG students to be able to satisfy this requirement within our curriculum. This proposal aligns learning outcomes with the advanced integration learning outcomes.

Note that this proposal was modeled on that for ELEC 492 prepared by Dr. Kathleen Kramer which was approved in Summer 2017.

Supporting documents

- [ENGR 492 draft.docx](#)
- [GENG 492_Feb2018.docx](#)

Impact

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

If approved, obtaining the Advanced Integration designation for GENG 492 will allow GENG students to satisfy this requirement with required courses in the curriculum. This means that GENG students will not have to take additional classes in other departments to satisfy this requirement.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Thomas Herrinton (herrinton) (03/13/18 8:44 am): Rollback: Needs Beth's approval

Rick Olson (r_olson) (03/15/18 8:31 am): Rollback: CIM process has been corrected, but needs to go back to chair to reset workflow. Please confirm that advanced integration is still checked, then approve.

Bethany O'Shea (bethoshea) (03/15/18 11:20 am): Rollback: Test: workflow was populated incorrectly. GENG Chair please re-submit to test that the workflow is now correct (Chair-Associate dean-Core Curricula Chair).

Key: 2792

Course Syllabus
ENGR 492 Engineering Senior Design II

Credit and Contact Hours: 3 Units. Two hours of lecture-recitation and one 3-hour laboratory weekly.

Catalog Description:

Engineering capstone design experience in a realistic engineering environment that applies and integrates engineering and nonengineering topics. Students work in teams, in collaboration with engineering faculty and/or engineering professionals from industry, on an open-ended design project. This involves design, construction, testing and evaluation as well as consideration of issues related to culture, ethics, economics, social justice, safety and professional practice. Course also includes documentation of design project including written reports and oral presentations to multiple audiences. Spring semester.

Prerequisites: ENGR 491

Instructor:

TEXTBOOKS

None

Course Outcomes

By the end of the course:

1. Students will complete a major design experience based on the knowledge and skills acquired in earlier course work and incorporating realistic constraints that include most of the following considerations: economic, cultural, social justice, environmental, sustainability, ethical, health/safety, social, and political. (a,c,d,e,f,g,h,k)
2. Students will complete design of a capstone project, including:
 - a. applying and synthesizing knowledge from a breadth of topics in engineering, math, and science,
 - b. designing to meet specifications developed in their preliminary design phase,
 - c. assessment to demonstrate the meeting of these specifications. (a,b,c,d,e,k)
3. Students will present results from their capstone project in reports and presentations that demonstrate their design abilities, teamwork skills, ethical understanding, communication abilities, and recognition of the need for and ability to engage in life-long learning. (d,f,g,h,i)

Integration Goals

Students are expected to integrate mathematics and/or science into their engineering designs. They will synthesize their knowledge from these disciplinary areas and transfer this knowledge to their engineering processes and designed artifacts.

Program Outcome	Addressed by
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	Course Outcome
(a) an ability to apply knowledge of mathematics, science, and engineering	1,2
(b) an ability to design and conduct experiments, as well as to analyze and interpret data	2
(c) an ability to design a system, component, or process to meet desired needs	1,2
(d) an ability to function on multi-disciplinary teams	1,2,3
(e) an ability to identify, formulate, and solve engineering problems	1,2
(f) an understanding of professional and ethical responsibility	1,3
(g) an ability to communicate effectively	1,3
(h) the broad education necessary to understand the impact of engineering solutions in a global and societal context.	1,3
(i) a recognition of the need for, and an ability to engage in life-long learning	3
(j) a knowledge of contemporary issues	
(k) an ability to use the techniques, skills, and modern engineering tools necessary for engineering practice.	1, 2

Lab Topics

1. Progress Checks
2. Critical Design Review (CDR)
3. Demonstrations and Final Design Review (FDR)
4. Binder

Summary for Advanced Integration Review

Engineering Senior Design is a yearlong capstone course required for all engineering majors at USD. The class requires students to not only integrate their knowledge across multiple engineering disciplines (mechanical, electrical, industrial, and general), but also to integrate concepts from all of their courses at USD. The syllabus below emphasizes the integration of engineering, math, and physics to satisfy university core requirements. This is reflected in the learning objectives, where integration and synthesis are explicitly stated as objectives, as well reflected in course assignments that require students to demonstrate the synthesis of knowledge from math, physics, and engineering. That being said, we have seen that students typically draw on far more than just math, physics, and engineering to be successful in their projects. The Shiley-Marcos School of Engineering is proud that our students receive a BS/BA degree in engineering, indicating our students' ability to see the full breadth of the connection between their liberal arts education and engineering.

Course Syllabus GENG 492 Engineering Senior Design II

Credit and Contact Hours: 3 Units. Two hours of lecture-recitation and one 3-hour laboratory weekly.

Catalog Description:

Engineering capstone design experience in a realistic engineering environment that applies and integrates engineering and nonengineering topics. Students work in teams, in collaboration with engineering faculty and/or engineering professionals from industry, on an open-ended design project. This involves design, construction, testing and evaluation as well as consideration of issues related to culture, ethics, economics, social justice, safety and professional practice. Course also includes documentation of design project including written reports and oral presentations to multiple audiences. Spring semester.

Prerequisites: GENG 491

TEXTBOOKS

None

Goals:

This course is the culmination of a major capstone project. It is intended to provide the student with a realistic design experience, while working in a group to a specified design goal. A functional hardware realization of the design is expected. Students are expected to develop written and oral communication skills necessary for professionals. Societal, ethical, and professional issues are integrated into the course.

Course Learning Outcomes

By the end of the course:

1. Students will complete major design experience based on the knowledge and skills acquired in earlier course work in engineering and related prerequisites in physics and mathematics. The experience shall incorporate realistic constraints that include most of the following considerations: economic, cultural, social justice, environmental, sustainability, ethical, health/safety, social, and political.
2. Students will document their experience to include and articulate a recognition of the connections and approaches of multiple disciplines and perspectives being applied to solve the engineering problem. [Int-Recognize, Int-Articulate]
3. Students will present results from their capstone project in reports and presentations that demonstrate their design abilities, teamwork skills, ethical understanding, communication abilities, and recognition of the need for and ability to engage in life-long learning.
4. Students will complete design of a capstone project, including: [Int-Synthesize, Int-Apply]
 - a. Synthesizing and applying knowledge from a breadth of topics including engineering, math, and physics
 - b. Designing to meet specifications developed in their preliminary design phase,
 - c. Integration of multiple design elements as part of a multi-disciplinary team in a culminating design experience. Note: individual students on each team must demonstrate distinct technical expertise.
 - d. Assessment to demonstrate the meeting of these specifications.

Integration Goals

Students are expected to integrate concepts from, at a minimum, mathematics and physics into their engineering designs. They will synthesize their knowledge from these disciplinary areas and transfer this knowledge to their engineering processes and designed artifacts. The most successful teams typically integrate concepts from multiple areas of their education at USD.

Topics

1. Topics in Engineering Design – part II (continued from semester I)
 - a. Each student is expected to attend all class meetings with the instructor and design team, unless prior approval is obtained, such as for meetings with you industry sponsor.
2. Written and oral communication for engineering design.
 - a. Included within CDR and FDR written and oral communication activities.
 - b. One external presentation for public, peers and faculty of the project at Creative Collaborations
3. Topics relating to the engineering profession are part of class assignments and applied to the project
 - a. Professional communication
 - b. Ethical and societal implications of design
 - c. Legal and licensing considerations and requirements
 - d. Lifelong learning and professional development

Major Assignments

1. **Progress Checks** – There will be 3 graded progress checks, two before the CDR and one between the CDR and FDR. You will demonstrate the completion of key project milestones to the instructors.
2. **Critical Design Review (CDR)** – The design will be reviewed by a panel of faculty at the “critical” stage that occurs just prior to completing the project. Design complete with all necessary specifications which must demonstrate integration and application of knowledge of engineering, mathematics, and physics. Subsystems should be completed and in the middle of the testing phase. This review includes a mandatory poster session at the USD Creative Collaborations Undergraduate Research Conference with Q&A session and a written “Design Intent Document.” The poster presentation is expected to be technically rich, for a specialized engineering audience.
3. **Demonstration and Final Design Review (FDR)** – The completed project and its ability to meet the project specifications will be demonstrated in several formats. All documentation must demonstrate integration and application of knowledge of engineering, mathematics, and physics.
 - a. **Formal Presentation:** Students will present their work to a review panel of faculty with an accompanying presentation on the design. The oral presentation is expected to be for a general audience, targeted at USD faculty, students, and staff.
 - b. **Technical Report:** A formal written report documenting the teams work.
 - c. **Engineering Showcase:** Students will present a poster and demonstration at a public facing event for staff, students, faculty, and members of the community.
4. **Project Portfolio** – At the end of the course, student teams are required to submit an online portfolio of their work that demonstrates their design abilities, teamwork skills, ethical understanding, communication abilities, and recognition of the need for and ability to engage in life-long learning.

Grading

Grading is based upon successful demonstration of course outcomes and the technical and creative accomplishments demonstrated by the design project. Individual contributions to each group are evaluated primarily by peers and also by instructors. Effective teamwork team includes both technical and professional contributions. In addition to the grade weightings below, the outcome-oriented nature of the course means that certain levels of project performance are necessary (but not sufficient) for high grades in the course.

A: Grade of 'A' requires that the project function according to specifications. There must also be no failing grade on oral communication, written communication, teamwork, or the portfolio. These are the minimum standards your project must reach in order for you to be considered for a grade at that level. The quality of your work as a team, the difficulty of the project, your individual contributions, and your successful demonstration of course goals determine your grade in the course. See the academic integrity policy for other requirements.

B: Grade of 'B' requires that the project function according to minimal specifications. There must also be no failing grade on oral communication, written communication, teamwork, or the portfolio.

C: Grade 'C' requires that all major assignments are completed and that almost all major subsystems function. There must also be no failing grade on oral communication, written communication, teamwork, or the portfolio.

Team Grade Weightings

15%	3 Technical Progress Checks (5% each)
33%	{ 15% CDR Technical Achievement 8% CDR Design Intent Document 10% CDR Creative Collaboration Poster Session
44%	{ 20% FDR Technical Achievement 12% FDR Written Report 12% FDR Presentation
4%	Housekeeping, Organization
4%	Portfolio, Final Matters
100%	Team Grade Total

Your individual grade is obtained by multiplying your Team Grade by a *Teamwork Multiplicative Factor* (ranging from 0.8-1.2) representing the following components:

Peer-to-peer teammate evaluations

Instructor-rated effort, ownership, professionalism, attendance

Tentative Schedule

Class	Tasks
1	Schedule/syllabus, Shop safety, review fall Preliminary Design Report, Detail design, order materials
2	Shop safety, Detail design, plan / start construction, learn techniques, order materials, shop orientation
3	Detail design, Construction, order materials
4	Progress Check #1: Semester build /test plan, 60% of orders done, 60% of detail design done
5 - 10	Detail design, Construction, order materials, Testing
11	Progress Check #2: 100% design completed, critical subsystem built, critical functions tested
12 - 15	Construction, Testing
16	Subsystem testing, System integration
	Spring/Easter Break
17	Subsystem testing, System integration
18	CDR Design Intent Document Report
19 - 21	Subsystem testing, System integration
22	Creative Collaboration Expo noon-2pm Hahn University Center
23	Subsystem testing, System integration
24	Progress Check #3: Assembly completed, 75% subsystem testing completed, development ongoing
25 - 27	System-level Testing and Development
28	FDR Presentations: Engineering Showcase
Finals Week	FDR Report due: 6pm

Student Outcome	Addressed By:
(a) an ability to apply knowledge of mathematics, science, and engineering	1,2
(b) an ability to design and conduct experiments, as well as to analyze and interpret data	2
(c) an ability to design a system, component, or process to meet desired needs	1,2
(d) an ability to function on multi-disciplinary teams	1,2,3
(e) an ability to identify, formulate, and solve engineering problems	1,2
(f) an understanding of professional and ethical responsibility	1,3
(g) an ability to communicate effectively	1,3
(h) the broad education necessary to understand the impact of engineering solutions in a global and societal context	1,3
(i) a recognition of the need for, and an ability to engage in life-long learning	3
(j) a knowledge of contemporary issues	
(k) an ability to use the techniques, skills, and modern engineering tools necessary for engineering practice.	1,2

GENG 492 - Engineering Senior Design II Summary for Advanced Integration Review

Introduction

Engineering Senior Design is a capstone course required for all engineering majors at USD. In the electrical, general, and mechanical engineering programs, senior design is a two-semester endeavor. The classes require students to not only integrate their knowledge across multiple engineering disciplines (mechanical, electrical, industrial, and general), but also to integrate concepts from all of their courses at USD. The syllabus below is that of the second course that is taken in the spring semester. Although integration occurs throughout the design process, advanced integration will be assessed at the end of the second semester. The integration of math, science, other core curriculum classes and multiple engineering courses is reflected in the learning objectives, where integration and synthesis are explicitly stated as objectives, as well in course assignments that require students to demonstrate synthesis and application. The Shiley-Marcos School of Engineering is proud that our students receive a BS/BA degree in engineering, indicating our students' ability to see the full breadth of the connection between their liberal arts education and engineering.

As engineering faculty, we don't think it is possible to complete an engineering capstone project without integrating ideas from within and outside of your engineering discipline. But *assessing* the integration in a consistent manner is more difficult. Every project is unique. In a typical year, there more than senior design 25 projects across the engineering disciplines at USD (mechanical, electrical, industrial, and general) ranging from the design of an assistive device that will help landmine victims use a latrine, to the design and fabrication of a mini-baja-car. Different projects require students to draw on different courses from different areas and we can't identify today which core curriculum areas teams will integrate with their future projects. We also think it is important to bear in mind that these are undergraduate students and to set realistic expectations. We must be careful to assess how students integrated material from the specific courses that they completed in their USD education and not evaluate how completely their project considered ideas that were not part of their education. For example, if a project would have benefitted from coursework in biology but nobody on the team completed a biology course, the team should not be expected to have fully and correctly integrated biology in the project. Rather, the advanced integration may be achieved in another area of the project. It is likely that the students would recognize the need for biological knowledge and they would seek that out, but the failure to do so would reflect poor engineering design practice and not inadequate integration of the things that they have learned in their other classes.

Overall Assessment Strategy

Rather than design an assessment strategy that targets a few core curriculum areas at the exclusion of others, we propose a strategy that begins by having students reflect on their project in the context of the core and advanced integration. This reflection will be part of the final project documentation submitted by each team. The faculty member will then use the reflection and other project materials to evaluate the degree of integration achieved by the students using a common *Advanced Integration Assessment* rubric that to be used by all engineering programs.

The integration rubric is based on the AAC&U VALUE rubrics (<https://www.aacu.org/resources/assessment-and-value>), a collection of 16 rubrics that cut across many aspects of a liberal arts education. Although there is an AAC&U *Integrative Learning Rubric*, we think that it is more appropriate to combine elements of five of the rubrics. These rubrics specifically target integration, global learning, problem solving, quantitative literacy and ethical reasoning. We think that assessing these dimensions of a project will allow us to determine whether students have successfully integrated ideas from throughout their education into the final project. The proposed rubric is at the end of this proposal. At the end of each semester, faculty will evaluate each student project using the rubric and record the total number of integration points achieved. These points will be tracked and the results will be analyzed. We expect that most teams will be integrating across the dimensions of the rubric. Some teams may focus on one or two areas.

Throughout the School of Engineering, our capstone projects are also critical to the assessment we perform as part of our accreditation (ABET) requirements. All engineering programs are required to demonstrate that specific ABET *Student Outcomes* are satisfied. Among those are that graduates will have:

- 3.1 an ability to identify, formulate, and solve complex engineering problems by **applying** principles of engineering, **science, and mathematics**
- 3.2 an ability to apply engineering design to produce solutions that meet specified needs with **consideration of public health, safety, and welfare, as well as global, cultural, social, environmental, and economic factors**
- 3.4 an ability to **recognize ethical and professional responsibilities** in engineering situations and make informed judgments, which **must consider the impact of engineering solutions in global, economic, environmental, and societal contexts**
- 3.6 an ability to develop and conduct appropriate experimentation, **analyze and interpret data**, and use engineering judgment to draw conclusions

Note that the advanced integration goals are synergistic with the ABET outcomes. The bold phrases above are specific areas that are accomplished by integrating across a student's education including core courses. Our rubric will support both advanced integration and the ABET outcomes enhancing faculty buy-in.

Implementing the Assessment

At the end of the semester, each team submits comprehensive documentation in a *Project Portfolio* that demonstrates their design abilities, teamwork skills, ethical understanding, and communication abilities. As part of this portfolio, students will be required to write an essay from the following prompt:

Your engineering capstone project has provided an opportunity for you to draw upon your entire USD education to design and evaluate a solution to a real world problem. Your work and project documentation reflect the application of engineering, math, and scientific principles on the project. To make clear how the project demonstrates your team's ability to recognize ethical and professional responsibilities in engineering situations and make informed judgments, you must submit an essay that discusses how your team considered the impact of your engineering solutions in global, economic, environmental, societal or other contexts, and how your reflection in these areas affected your final design. This discussion should explicitly summarize how you synthesized

information from different areas outside of your engineering major. For example, you might cite specific core curriculum courses that were used to more effectively define the user-requirements, resolve challenges in the project, or communicate your work.

This prompt does not explicitly rely on the language of the advanced integration outcomes encourage more general reflection. The single-underlined sections relate to making connections between courses and synthesizing knowledge from different perspectives (Advanced Integration LO#3) and the double-underline portion reflects the transfer and application of ideas learned in previous courses (Advanced Integration LO#4). *Transfer and application* will also be apparent in the rest of the portfolio that details the specifics of the final design.

Because the *Advanced Integration Assessment* rubric has been developed to assess integration from more than one area, we will not rely on external consultants from specific areas of the core. Rather, we intend to enlist the help of the *Core Integration Fellows* as a group of colleagues with broad experience in integration across disciplines. After the first offering of the course in Spring 2019, we will enlist their support in applying the rubric to the integration essay and the portfolio. Projects from all engineering courses using the rubric will be evaluated together. For example, there could be a session where all engineering instructors teaching senior design and the *Core Integration Fellows* apply the rubric to student projects. These evaluations will be compared to verify consistent application of the rubric. This norming procedure may result in changes to the prompt, rubric, or scoring procedures to improve the assessment process.

As a part of the assessment for ABET accreditation, the scores from the rubrics will be summarized annually and distributed to the faculty who will use the results to identify opportunities to improve the course and the individual programs.

Course Syllabus
GENG 492 Engineering Senior Design II

Credit and Contact Hours: 3 Units. Two hours of lecture-recitation and one 3-hour laboratory weekly.

Catalog Description:

Engineering capstone design experience in a realistic engineering environment that applies and integrates engineering and nonengineering topics. Students work in teams, in collaboration with engineering faculty and/or engineering professionals from industry, on an open-ended design project. This involves design, construction, testing and evaluation as well as consideration of issues related to culture, ethics, economics, social justice, safety and professional practice. Course also includes documentation of design project including written reports and oral presentations to multiple audiences. Spring semester.

Prerequisites: GENG 491

TEXTBOOKS

None

Goals:

This course is the culmination of a major capstone project. It is intended to provide the student with a realistic design experience, while working in a group to a specified design goal. A functional hardware realization of the design is expected. Students are expected to develop written and oral communication skills necessary for professionals. Societal, ethical, and professional issues are integrated into the course.

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By the end of the course:

1. Students will complete major design experience based on the knowledge and skills acquired in earlier course work in engineering and related prerequisites in physics and mathematics. The experience shall incorporate realistic constraints that include most of the following considerations: economic, cultural, social justice, environmental, sustainability, ethical, health/safety, social, and political.
2. Students will document their experience to include and articulate a recognition of the connections and approaches of multiple disciplines and perspectives being applied to solve the engineering problem. [Int-Recognize, Int-Articulate]
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4. Students will complete design of a capstone project, including: [Int-Synthesize, Int-Apply]
 - a. Synthesizing and applying knowledge from a breadth of topics including engineering, math, and physics
 - b. Designing to meet specifications developed in their preliminary design phase,
 - c. Integration of multiple design elements as part of a multi-disciplinary team in a culminating design experience. Note: individual students on each team must demonstrate distinct technical expertise.
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Integration Goals

Students are expected to integrate concepts from, at a minimum, mathematics and physics into their engineering designs. They will synthesize their knowledge from these disciplinary areas and transfer this knowledge to their engineering processes and designed artifacts. The most successful teams typically integrate concepts from multiple areas of their education at USD.

Topics

1. Topics in Engineering Design – part II (continued from semester I)
 - a. Each student is expected to attend all class meetings with the instructor and design team, unless prior approval is obtained, such as for meetings with you industry sponsor.
2. Written and oral communication for engineering design.
 - a. Included within CDR and FDR written and oral communication activities.
 - b. One external presentation for public, peers and faculty of the project at Creative Collaborations
3. Topics relating to the engineering profession are part of class assignments and applied to the project
 - a. Professional communication
 - b. Ethical and societal implications of design
 - c. Legal and licensing considerations and requirements
 - d. Lifelong learning and professional development

Major Assignments

1. **Progress Checks** – There will be 3 graded progress checks, two before the CDR and one between the CDR and FDR. You will demonstrate the completion of key project milestones to the instructors.
2. **Critical Design Review (CDR)** – The design will be reviewed by a panel of faculty at the “critical” stage that occurs just prior to completing the project. Design complete with all necessary specifications which must demonstrate integration and application of knowledge of engineering, mathematics, and physics. Subsystems should be completed and in the middle of the testing phase. This review includes a mandatory poster session at the USD Creative Collaborations Undergraduate Research Conference with Q&A session and a written “Design Intent Document.” The poster presentation is expected to be technically rich, for a specialized engineering audience.
3. **Demonstration and Final Design Review (FDR)** – The completed project and its ability to meet the project specifications will be demonstrated in several formats. All documentation must demonstrate integration and application of knowledge of engineering, mathematics, and physics.
 - a. **Formal Presentation:** Students will present their work to a review panel of faculty with an accompanying presentation on the design. The oral presentation is expected to be for a general audience, targeted at USD faculty, students, and staff.
 - b. **Technical Report:** A formal written report documenting the team's work.
 - c. **Engineering Showcase:** Students will present a poster and demonstration at a public facing event for staff, students, faculty, and members of the community.
4. **Project Portfolio** – At the end of the course, student teams are required to submit an online portfolio of their work that demonstrates their design abilities, teamwork skills, ethical understanding, communication abilities, and recognition of the need for and ability to engage in life-long learning. This portfolio will include a response to the prompt:

Your engineering capstone project has provided an opportunity for you to draw upon your entire USD education to design and evaluate a solution to a real world problem. Your work and project documentation reflect the application of engineering, math, and scientific principles on the project. To make clear how the project demonstrates your team's ability to recognize ethical and professional responsibilities in engineering situations and make informed judgments, you must submit an essay that discusses how your team considered the impact of your engineering solutions in global, economic, environmental, societal or other contexts, and how your reflection in these areas affected your final design. This discussion should explicitly summarize how you synthesized information from different areas outside of your engineering major. For example, you might cite specific core courses used to more effectively define the user-requirements, resolve challenges in the project, or communicate your work.

Grading

Grading is based upon successful demonstration of course outcomes and the technical and creative accomplishments demonstrated by the design project. Individual contributions to each group are evaluated primarily by peers and also by instructors. Effective teamwork team includes both technical and professional contributions. In addition to the grade weightings below, the outcome-oriented nature of the course means that certain levels of project performance are necessary (but not sufficient) for high grades in the course.

A: Grade of 'A' requires that the project function according to specifications. There must also be no failing grade on oral communication, written communication, teamwork, or the portfolio. These are the minimum standards your project must reach in order for you to be considered for a grade at that level. The quality of your work as a team, the difficulty of the project, your individual contributions, and your successful demonstration of course goals determine your grade in the course. See the academic integrity policy for other requirements.

B: Grade of 'B' requires that the project function according to minimal specifications. There must also be no failing grade on oral communication, written communication, teamwork, or the portfolio.

C: Grade 'C' requires that all major assignments are completed and that almost all major subsystems function. There must also be no failing grade on oral communication, written communication, teamwork, or the portfolio.

Team Grade Weightings

15%	3 Technical Progress Checks (5% each)
33%	{ 15% CDR Technical Achievement 8% CDR Design Intent Document 10% CDR Creative Collaboration Poster Session
44%	{ 20% FDR Technical Achievement 12% FDR Written Report 12% FDR Presentation
4%	Housekeeping, Organization
4%	<u>Portfolio, Integration Reflection, Final Matters</u>
100%	Team Grade Total

Your individual grade is obtained by multiplying your Team Grade by a *Teamwork Multiplicative Factor* (ranging from 0.8-1.2) representing the following components:

Peer-to-peer teammate evaluations

Instructor-rated effort, ownership, professionalism, attendance

Tentative Schedule

Class	Tasks
1	Schedule/syllabus, Shop safety, review fall Preliminary Design Report, Detail design, order materials
2	Shop safety, Detail design, plan / start construction, learn techniques, order materials, shop orientation
3	Detail design, Construction, order materials
4	Progress Check #1: Semester build /test plan, 60% of orders done, 60% of detail design done
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22	Creative Collaboration Expo noon-2pm Hahn University Center
23	Subsystem testing, System integration
24	Progress Check #3: Assembly completed, 75% subsystem testing completed, development ongoing
25 - 27	System-level Testing and Development
28	FDR Presentations: Engineering Showcase
Finals Week	FDR Report due: 6pm

ABET Student Outcome	Addressed By:
3.1 an ability to identify, formulate, and solve complex engineering problems by applying principles of engineering, science, and mathematics	1, 2
3.2 an ability to apply engineering design to produce solutions that meet specified needs with consideration of public health, safety, and welfare, as well as global, cultural, social, environmental, and economic factors	1, 3
3.3 an ability to communicate effectively with a range of audiences	1, 3
3.4 an ability to recognize ethical and professional responsibilities in engineering situations and make informed judgments, which must consider the impact of engineering solutions in global, economic, environmental, and societal contexts	1, 3
3.5 an ability to function effectively on a team whose members together provide leadership, create a collaborative and inclusive environment, establish goals, plan tasks, and meet objectives	1, 2, 3
3.6 an ability to develop and conduct appropriate experimentation, analyze and interpret data, and use engineering judgment to draw conclusions	2
3.7 an ability to acquire and apply new knowledge as needed, using appropriate learning strategies	1, 2, 3

ADVANCED INTEGRATION ASSESSMENT

Based on the AAC&U VALUE Rubrics

<https://www.aacu.org/value-rubrics>

	Capstone 4	3	Milestones 2	Benchmark 1
Attributes based on the <i>Integrative Learning</i> VALUE Rubric				
Connections to Discipline <i>Sees (makes) connections across disciplines, perspectives</i> (USD Synthesis, ABET 3.1 and 3.2)	Independently creates wholes out of multiple parts (synthesizes) or draws conclusions by combining examples, facts, or theories from more than one field of study or perspective.	Independently connects examples, facts, or theories from more than one field of study or perspective.	When prompted, connects examples, facts, or theories from more than one field of study or perspective.	When prompted, presents examples, facts, or theories from more than one field of study or perspective.
Transfer <i>Adapts and applies skills, abilities, theories, or methodologies gained in one situation to new situations</i> (USD Application, ABET 3.1 and 3.2)	Adapts and applies, independently, skills, abilities, theories, or methodologies gained in one situation to new situations to solve difficult problems or explore complex issues in original ways.	Adapts and applies skills, abilities, theories, or methodologies gained in one situation to new situations to solve problems or explore issues.	Uses skills, abilities, theories, or methodologies gained in one situation in a new situation to contribute to understanding of problems or issues.	Uses, in a basic way, skills, abilities, theories, or methodologies gained in one situation in a new situation.
Attributes based on the <i>Global Learning</i> VALUE rubric				
Applying Knowledge to Contemporary Global Contexts (USD Application, ABET 3.2)	Applies knowledge and skills to implement sophisticated, appropriate, and workable solutions to address complex global problems using interdisciplinary perspectives independently or with others.	Plans and evaluates more complex solutions to global challenges that are appropriate to their contexts using multiple disciplinary perspectives (such as cultural, historical, and scientific).	Formulates practical yet elementary solutions to global challenges that use at least two disciplinary perspectives (such as cultural, historical, and scientific).	Defines global challenges in basic ways, including a limited number of perspectives and solutions.

	Capstone 4	Milestones		Benchmark 1
	3	2		
Attributes based on the <i>Problem Solving</i> VALUE rubric				
Propose Solutions/Hypotheses (USD Synthesis, ABET 3.1, 3.2, and 3.4)	Proposes one or more solutions/hypotheses that indicates a deep comprehension of the problem. Solution/hypotheses are sensitive to contextual factors as well as all of the following: ethical, logical, and cultural dimensions of the problem.	Proposes one or more solutions/hypotheses that indicates comprehension of the problem. Solutions/hypotheses are sensitive to contextual factors as well as the one of the following: ethical, logical, or cultural dimensions of the problem.	Proposes one solution/hypothesis that is “off the shelf” rather than individually designed to address the specific contextual factors of the problem.	Proposes a solution/hypothesis that is difficult to evaluate because it is vague or only indirectly addresses the problem statement.
Evaluate Potential Solutions (USD Synthesis, ABET 3.2 and 3.4)	Evaluation of solutions is deep and elegant (for example, contains thorough and insightful explanation) and includes, deeply and thoroughly, all of the following: considers history of problem, reviews logic/reasoning, examines feasibility of solution, and weighs impacts of solution.	Evaluation of solutions is adequate (for example, contains thorough explanation) and includes the following: considers history of problem, reviews logic/reasoning, examines feasibility of solution, and weighs impacts of solution.	Evaluation of solutions is brief (for example, explanation lacks depth) and includes the following: considers history of problem, reviews logic/reasoning, examines feasibility of solution, and weighs impacts of solution.	Evaluation of solutions is superficial (for example, contains cursory, surface level explanation) and includes the following: considers history of problem, reviews logic/reasoning, examines feasibility of solution, and weighs impacts of solution.

	Capstone 4	Milestones		Benchmark 1
	3	2		
Attributes based on the <i>Quantitative Literacy</i> VALUE rubric				
Representation <i>Ability to convert relevant information into various mathematical forms (e.g., equations, graphs, diagrams, tables, words)</i> (USD Synthesis, ABET 3.6)	Skillfully converts relevant information into an insightful mathematical portrayal in a way that contributes to a further or deeper understanding.	Competently converts relevant information into an appropriate and desired mathematical portrayal.	Completes conversion of information but resulting mathematical portrayal is only partially appropriate or accurate.	Completes conversion of information but resulting mathematical portrayal is inappropriate or inaccurate.
Application / Analysis <i>Ability to make judgments and draw appropriate conclusions based on the quantitative analysis of data, while recognizing the limits of this analysis</i> (USD Application, ABET 3.6)	Uses the quantitative analysis of data as the basis for deep and thoughtful judgments, drawing insightful, carefully qualified conclusions from this work.	Uses the quantitative analysis of data as the basis for competent judgments, drawing reasonable and appropriately qualified conclusions from this work.	Uses the quantitative analysis of data as the basis for workmanlike (without inspiration or nuance, ordinary) judgments, drawing plausible conclusions from this work.	Uses the quantitative analysis of data as the basis for tentative, basic judgments, although is hesitant or uncertain about drawing conclusions from this work.
Attributes based on the <i>Ethical Reasoning</i> VALUE rubric				
Ethical Issue Recognition (USD Synthesis, ABET 3.4)	Student can recognize ethical issues when presented in a complex, multilayered (gray) context AND can recognize cross-relationships among the issues.	Student can recognize ethical issues when issues are presented in a complex, multilayered (gray) context OR can grasp cross-relationships among the issues.	Student can recognize basic and obvious ethical issues and grasp (incompletely) the complexities or interrelationships among the issues.	Student can recognize basic and obvious ethical issues but fails to grasp complexity or interrelationships.
Application of Ethical Perspectives/Concepts (USD Application, ABET 3.4)	Student can independently apply ethical perspectives/concepts to an ethical question, accurately, and is able to consider full implications of the application.	Student can independently apply ethical perspectives/concepts to an ethical question, accurately, but does not consider the specific implications of the application.	Student can apply ethical perspectives/concepts to an ethical question, independently (to a new example) and the application is inaccurate.	Student can apply ethical perspectives/concepts to an ethical question with support (using examples, in a class, in a group, or a fixed-choice setting) but is unable to apply ethical perspectives/concepts independently (to a new example.).

Cover Sheet for Proposed Linked Courses for Advanced Integration

Course #1: HIST-385 (African American Women)

Instructor #1: Dr. Channon Miller

Department: History Vote: Pending

Course #2: POLS-307 (Feminist Political Theories)

Instructor #2: Dr. Karen Shelby

Department: Political Science Vote: Pending

Course #3 (if applicable):

N/A

Instructor #3: _____

Department: _____ Vote: _____

Semester to be Taught: Spring 2019

Other Comments or Information: See attached description of the Advanced Integration Project and the individual course syllabi.

Note: When submitting linked courses for Advanced Integration, you must also include a syllabus (for each course in the pair/cluster) with learning outcomes that align with the Advanced Integration learning outcomes (as listed on the ATF report), an explanation of how the linking will occur (guest lectures, joint group discussions, etc.) and how often, and an example assignment that clearly prompts students to address the advanced integration learning outcomes.

Linked Course Proposal for the Advanced Integration Core

Telling History, Embodying Politics, Unearthing Intersectionality

Spring 2019

Dr. Channon Miller, HIST-385 (African American Women) and Dr. Karen Shelby, POLS-307 (Feminist Political Theories)

Oral history is a method of recording and preserving testimony to contribute to an understanding of the past and the mosaic of historic realities that shape the present. The oral tradition has been central to illuminating the voices of the marginalized and capturing narratives that have long been suppressed within the archives. Within the discipline of history, and in particular, the subfields of black and women's history, first-person accounts function as seed beds for an analysis of power. Testimonies, memories, and narratives reveal the ways in which mechanisms of inequality unfold in the day to day, scaffold one's interactions with their social and built environments, and mark the body.

Power, its application, and resistance to it, are fundamental questions within political science. Much of social contract theory offers arguments that power shared in representative systems will be exercised for the common good. However, feminist political theorists have also argued that power is at play in our everyday lives, and that the same policies may have very different effects depending on the social location from which a group or individual begins. Intersectional analysis helps uncover the operation of power in our lives, particularly when it is at its most effective, i.e. when, looking through an individualized lens, we are least aware of its systemic and structural operation. Feminist political theorists have also worked to uncover and better understand moments and movements of resistance and political activism, and their impacts.

Intersectionality is an analytic framework and an account of power, shared by both disciplines, that asserts that our social and political positionings are the product of the intersecting patterns of racism, sexism, classism and other dynamics of power. Drawing on models from our two courses (Crenshaw, 1989; Dill, 1983; Hawkesworth 2003, 2016), students will apply this intersectional framework to the oral histories they have gathered from each other.

Advanced Integration Project: Telling History, Embodying Politics, Unearthing Intersectionality

Instructors will pair/group students with a peer/s from the other course. Guided by a workshop on conducting oral histories, students will hold two interviews, a primary and a follow-up interview with their peers. They will audio or video record their life narratives and transcribe them as necessary. From those interviews, they will interrogate the operations of power that have led them each to this moment and place. Over the course of the semester, Drs. Miller and Shelby will bring the classes together five times and, in these sessions, collaboratively teach and prompt discussions on cross-disciplinary ideas, concepts, and texts, such as those cited above. This information will be vital to the completion of the project.

This multi-dimensional assignment is both oral and written. Over the course of several papers and a presentation, it asks that they consider the ways in which systems of power intersect to shape the following:

Space and Migration (Paper 1) – Students will consider their neighborhoods and the built environments they navigated on the day to day in their home cities/towns – parks, schools, stores. What are the racial and socio-economic demographics of your peer’s neighborhood? How do they compare to selected other places? Reflect on the state and federal policies that shape your partner’s region and compare it with other neighborhoods in their state/city to locate the influence of power structures. What are the migrations (or absence of migrations) that led to your current stationing?

Culture and Policy (Paper 2) – What are your peer’s cultural practices and what are the processes through which these were developed? Also consider tensions and interactions with other cultures. How are these dynamics related to past or present government policies?

Resistance, Consciousness, and Activism (Paper 3) – What are pressing socio-political issues that they or they family have addressed? Why are these concerning for your peer’s community? How have they targeted these issues? What outside racial, gender, or class group are they in dialogue with? How have others in their communities confronting these issues? What policies have been or are currently attempting to address these issues? What has aided and/or hindered their effectiveness?

Final Presentation – This is a collaborative, comparative presentation by each pair/group of students, who will share a visual/aural presentation, incorporating elements from the recorded interviews they have done with each other, and drawing on insights from their papers.

The success of this project depends upon the students’ fulfillment of the following learning goals: (1) the synthesis of knowledge and/or skills from History and Political Science. This includes engaging and citing both the historiography and political science literature/secondary sources to support one’s original arguments and critical assessment of the oral histories (2) the effective transferal and application of knowledge and/or skills from History and Political Science. This includes the full deployment of the oral history methodology and principles in accordance with the stated aims, as well as political science methods such as the analytic treatment of existing empirical studies on political attitudes.

POLS 307-01: Feminist Political Theories

DISJ 2

T/TH 2:30-3:50pm

KIPJ 214

Karen L. Shelby, PhD

Office: KIPJ 273

Office Hours: Weds. 12:15-2:15pm

e-mail: kshelby@sandiego.edu

Scope of the Course: In this course we will explore foundational texts and concepts alongside issues with which feminist theorists around the world have been grappling, both historically and in the present. As you will discover, there is no unitary feminist theory. There is overlap, but there are also marked differences among the approaches that feminists have taken in their pursuit of social change, and with the goal of establishing a more just social order. As we work through the course, we will explore the strengths and limitations of the approaches we encounter, looking at their emergence and implications and exploring how they help us understand and confront our own gendered existence. Above all, we will examine the intersectional workings of power and their impact on political subjectivity, belonging, becoming, and activism in one's communities.

Expectations: I expect you to **read** the assigned material for each class *before* you come to class that day, and to review the study questions that I will provide for each week's assigned reading, which will help you better understand the material and **participate** in class discussions. (Your reading questions and answers are also an excellent starting point of study for your exam and papers.) I expect each of you to be part of conversations that will help us all work through material that can be very complex, challenging, and that will demand careful, thoughtful attention. I also expect all classroom interactions to be respectful of others and of yourself (this includes turning off all electronic devices). In this course we will confront subjects that may be challenging, as they sometimes touch on fundamental ideas about who we are as individuals and in community. Your task is scholarly analysis of these ideas in the context of the many feminist theories we will encounter this semester, comparing their possibilities, scope and limitations. Whether you agree or disagree with them, you must first seek to understand them and analyze them critically. Your texts are available electronically, so I will allow you to use your computers in the classroom, with the proviso that they are *only* to be used for this class when you are in class.

Learning Outcomes: By the end of this course, successful students should be able to:

- identify fundamental questions and concepts within feminist political theory and recognize their importance for the development of currents within the study of feminist politics, thereby gaining knowledge of concepts and theories of politics and being able to distinguish among the diversity of traditions in the field, thereby enabling analysis of the intersectional complexities of diversity, inclusion, and social justice;
- construct and evaluate analytical arguments and write clear logical prose about topics in political science in order to explain diversity, inclusion, and social justice;
- identify and gather information from credible primary and secondary sources regarding the struggles of marginalized peoples and their allies against forces such as racism, sexism, classism, or heterosexism;
- recognize assumptions and devise basic research designs, test questions, arguments, and hypotheses with qualitative and/or quantitative methods;
- critically reflect on and describe how you and others have experienced privilege and oppression;
- assess the importance of political theory as a partner of political action;
- synthesize knowledge and skills from History and Political Science;
- transfer and apply knowledge and skills from History and Political Science.

Course Materials: Articles for this course (and reading questions) will be available via Blackboard. *Embodied Power: Demystifying Disembodied Politics* (Mary Hawkesworth, 2016) can be purchased online.

Submitting Written Work: Your written work will be submitted via Blackboard/Turnitin, with the exception of your reading quizzes.

Earning Your Grade: Final grades will be earned according to the following percentages:

Reading Quizzes	14%
Reflection Essay (due 03.08).....	10%
Midterm Exam.....	25%
Final Exam	20%
Telling History, Embodying Politics, Unearthing Intersectionality Papers 1-3 (7% each).....	21%
Telling History, Embodying Politics, Unearthing Intersectionality Presentation	10%

No late papers will be accepted nor makeup exams given without proper documentation of a medical or other emergency *and instructor's approval*. Makeup exams must be taken within one week of the missed exam. You must complete all assignments in order to pass the class. Cheating or plagiarism will result in zero credit for the assignment in question and may result in a failing grade for the class. You will also be referred to your dean for disciplinary action, in accordance with USD's integrity policy: (<http://www.sandiego.edu/administration/academicaffairs/facultydev/integrity.php>).

Reading quizzes will be unannounced, take place at the beginning of class, and will be based on the reading questions. (Top 10 count. No makeups.)

In your **Reflection Essay**, you will use either the framework offered by Patricia Hill Collins or Kimberle Crenshaw (see Week 6), to discuss your own experience of privilege and oppression. This is intended to be a relational exercise, situating yourself in relation to others, and in relation to the dynamics of power that have shaped your sense of belonging and becoming within the communities of which you see yourself as a part, and from which you may feel set apart. What is the past and/or contemporary basis of the dynamics you're describing? Where is there room to contest those dynamics? How have you done so? How have others you have encountered done so?

The in-class **Exam** will comprise single concept, comparative concept, and thematic essay questions.

For your **Embodied Power Précis (and presentation/discussion)**, you will choose a chapter, summarize its content, and analyze it in relation to the texts and ideas that we are reading and discussing this semester. Your analytical **précis will be due on May 1** and you (and others with your chapter) will **present** it to your colleagues in class on May 3. In this assignment your goal is to provide accurate information about the groups featured in your chosen chapter, assessing the master narratives and counter narratives mobilized around them, and the political consequences of the multiple viewpoints surrounding them. In your presentation, you should clearly articulate to the class the values reflected in the multiple discourses surrounding the groups, as well as the impact of those discourses, depending on the power dynamics within and among groups.

For your **Telling History, Embodying Politics, Unearthing Intersectionality Project**, you will build on your cumulative course knowledge and our interactions with Dr. Miller's HIST 385: African American Women course.

Tentative Course Schedule: (Please be attentive to any changes in the course schedule or texts by keeping up with in-class announcements, and announcements on the Blackboard system.)

Week 1: T/TH 01.30 – 02.01 – Course Introduction & Feminisms Articulated

- *Seneca Falls Declaration*
- Sojourner Truth “Ain’t I A Woman?” (*Oxford Book of Women’s Writing in the U.S.* p.441-442)
- “Riot Grrrl Is...”
- Rebecca Walker, “Becoming the Third Wave”
- Snyder, R. Claire “What is Third Wave Feminism?: A New Directions Essay” (*Signs: Journal of Women in Culture & Society*; Autumn 2008, v. 34 # 1, p.175-98)

Week 2: T/TH 02.06 - 02.08: – Foundations & Critiques of Liberal Feminism; TH: Meet with HIST 385

- Kathy Rudy, “Liberal Theory and Feminist Politics” (*Women & Politics*, v. 20(2) 1999: 33-57)
- “Combahee River Collective Statement”

Week 3: T/TH 02.13 - 02.15: – Marxist and Socialist Feminisms & Feminism and the State

- Monique Wittig, “One is Not Born a Woman” (*The Straight Mind and Other Essays* p.9-20)
- Kum-Kum Bhavnani and Margaret Coulson, “Transforming Socialist Feminism: The Challenge of Racism” (*Feminist Review* #23, p.81-92)

Week 4: T/TH 02.20 - 02.22: – Feminism and “the State” (continued)

- Wendy Brown, “Finding the Man in the State” (*Feminist Studies* 18, #1, 1992 p.8-34)
- Lisa Duggan, “Queering the State” (in *Sex Wars: Sexual Dissent and Political Culture*, p.179-193; cf. *Social Text* 39, Summer 1994, p.1-14)
- Sylviane Agacinski, “Parity of the Sexes” (*Essential Feminist Reader*)

Week 5: T/TH 02.27 - 03.01: – Creating the “Intersectional”

- Patricia Hill Collins, “The Social Construction of Black Feminist Thought” (*Signs* 14:4, 1989, 745-773)
- Kimberle Crenshaw, “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Politics” in Weisberg, ed., *Feminist Legal Theory: Foundations*, p.383-395)

Week 6: T/TH 03.06 - 03.08: – Applied Intersectional Feminisms TH 03.08 Reflection Essay Due

- Mary Hawkesworth, “Congressional Enactments of Race–Gender: Toward a Theory of Raced–Gendered Institutions” (*American Political Science Review* v.97, #4, Nov 2003, p. 529-550)
- Gloria Anzaldúa, “La Conciencia de la Mestiza: Toward a New Consciousness”
- Patricia Williams, “Hate Radio: Why we need to tune in to Limbaugh and Stern,” (*Ms.* March/April 1994, p.25-29)

Week 7: T/TH 03.13 - 03.15: – Post-Colonial Feminisms; TH: Meet with HIST 385

- Trinh T. Minh-Ha “Not you/like you: postcolonial women and the interlocking questions of identity and difference” (*Dangerous Liaisons: Gender Nation and Postcolonial Perspectives*, p.415-419; cf. *Inscriptions* 3/4: 71-77)
- Winona LaDuke, “The Indigenous Women’s Network: Our Future, Our Responsibility”

Week 8: T/TH 03.20 - 03.22: – Psychoanalytic Feminism

- Freud, “On Femininity” (Lecture XXXIII, *The Complete Psychological Works of Sigmund Freud*, trans. James Strachey, vol.XXII, p.112-135)
- Hortense Spillers, “Mama’s Baby, Papa’s Maybe” (*diacritics* 17, #2, Summer 1987, p.65-81)

Week 9: T/TH 03.27 - 03.29: SPRING & EASTER BREAK

Week 10: T/TH 04.03 - 04.05: – Troubling Femininity & Troubling Masculinity

- Simone de Beauvoir, *The Second Sex*
- Rosi Braidotti, “The Politics of Ontological Difference” (*Between Feminism and Psychoanalysis*, ed. T. Brennan, p.89-105)
- Mojola, Sanyu A. “Providing Women, Kept Men: Doing Masculinity in the Wake of the African HIV/AIDS Pandemic” (*Signs: Journal of Women in Culture & Society*; Winter 2014, v. 39 # 2, p.341-363)

Week 11: T/TH 04.10 - 04.12: – Queer Theory, and Trans Theory

- Judith Butler, *Gender Trouble*, p.1-34 and 142-149
- Hird, “Naturally Queer” (*Feminist Theory*, 5 (1): p.85 (2004))
- Bettcher, Talia Mae “Trapped in the Wrong Theory: Rethinking Trans Oppression and Resistance” (*Signs: Journal of Women in Culture & Society*; Winter 2014, v. 39 # 2, p.383-406)

Week 12: T/TH 04.17 - 04.19: – Feminism and Power in Modernity and Postmodernity

- Mary Hawkesworth, “Conceptual Practices of Power” (ch. 2 of *Embodied Power: Demystifying Disembodied Politics*, 2016, p.25-49)
- bell hooks, “Postmodern Blackness” (*Yearning: Race, Gender and Cultural Politics*, 1990 p.23-31)

Week 13: T/TH 04.24 - 04.26: – Postfeminism?

- M. Hawkesworth, “The Semiotics of Premature Burial: Feminism in a Postfeminist Age” (*Signs: Journal of Women in Culture & Society*; Summer 2004, v. 29 # 4, p.961-986)

Week 14: T/TH 05.01 - 05.03: – Activism and Engagement; **TH: Meet with HIST 385**

- Chela Sandoval, “U.S. Third World Feminism: The Theory and Method of Oppositional Consciousness in the Postmodern World” (*Genders* #10, U of Texas P, 1991, p.1-23)
- Milan Women’s Bookstore Collective, “Introduction” (*Sexual Difference* p.25-34)

Week 15: T/TH 05.08 – 05.10: – Telling History, Embodying Politics, Unearthing Intersectionality Papers Due (05.08) and Presentations **Class meetings with HIST 385**

Week 16: Thursday, May 17, Final Exam 11am-1pm

Women’s and Gender Studies Minor

Do you like to think outside the box? Do you care about equality, diversity, and social justice in the world today? Do you want to stand out from the pack of job and graduate school applicants? If you answer YES to any of these questions, the Women’s and Gender Studies (WGS) minor may be for you! Our graduates have successful careers in law, business, and academia, among others. It is an 18-unit interdisciplinary minor. By taking this course, you are one-sixth of the way there. If you plan to work with people of any genders and/or sexual orientations, explore WGS! For more information, contact Dr. Evelyn Kirkley at X4131, Maher 291, and ekirkley@sandiego.edu.



Million Women March, 1997, Philadelphia, PA (BET)

HIST 385

African American Women

Spring 2019

University of San Diego

Dr. Channon Miller

Meets: MW 2:30 pm – 3:50 pm

Location: KIPJ 214

Student Hours: MW 1:20 pm – 2:20 pm,
4:00 pm – 5:00 pm & by appt.

Office: KIPJ 290

Phone: x4633

E-Mail: channonmiller@sandiego.edu

COURSE DESCRIPTION

This course examines facets of African American women's lives from 1865 to the present. Utilizing concepts Black women scholars and activists have developed to define the conditions of Black women's lives, we will concern ourselves with the makings of a marginality contoured by interlocking systems of power and oppression bound to multiple grounds of identity upon which Black women have long stood – race, gender, class, religion, and sexuality. In our study of the determinations, movements, and theorizations of Black women we will unearth the ways in which these margins are, as bell hooks states, “a position and place of resistance.”¹ While we traverse this site and listen for the voices of Black women of the nation's past, we will see their humanity. Thus, we will not read Black women as an indefinable mass, but persons that hold expansive, broad, and complicated imaginings and doings.

After acquainting ourselves with key concepts and definitions, we will journey through the history of black women in America over the course of eight, overlapping periods. In your reading, discussion, and writing you will engage secondary sources and place yourselves in conversation with historians. Moreover, you will become historians as you treat multidisciplinary texts such as film, media, images, speeches, and manifestos.

Our journey through black women's history and the dialectical relationship between intersectional oppression and resistance will be buttressed by a shared project with students in Dr. Karen Shelby's, Feminist Political Theories (POLS-307).

All the while, we will grapple with the following questions: What factors inform African American women's positionality in society? How has and does “intersectionality” manifest in the day to day lives of Black women? How have black women conceptualized the convergence of racism, sexism, and classism in their social conditions? Have their negotiations of the margins changed over time? In

¹ bell hooks, *Yearning Race, Gender, and Cultural Politics* (Boston: South End Press, 1990), 150.

light of this, which modes of resistance have they maintained and signify traditions of resistance? What tensions and limitations – both within their communities and outside of them – mark their standpoints and practices? How has the consciousness of black women distinctly molded and stretched the trajectory of the black freedom struggle and the fight for women’s equality? How does a focus on African American women change the way we tell American history?

Successful completion of this course fulfills the Historical Inquiry, Diversity, Inclusion, and Social Justice, and Advanced Integration requirements.

LEARNING OUTCOMES

Historical Inquiry, Critical Thinking, and Information Literacy:

By the close of the semester, you will be able to (1) situate moments in time pivotal to African American women’s realities within a larger historical context, (2) make a historical argument that is logical and convincing, (3) critically evaluate and weigh secondary, scholarly writings on Black women, (4) assess and analyze primary sources (textual, material, and visual), (5) effectively communicate your findings through group discussions, in-class writing assignments, and a formal paper; and lastly, (6) access information effectively, and use information ethically and legally.

Diversity, Inclusion, and Social Justice:

Additionally, you will acquire the ability to (1) reflect upon and articulate how you experience privilege and oppression, (2) identify, describe, and analyze the institutional and material, as well as the social and cultural forces that produce and reproduce racism, sexism, classism, heterosexism, and how Black women – entrapped at the vortex of each of these processes have struggled to attain equitable outcomes (3) critically examine multiple systems of domination and the ways in which they converge in local and global contexts to yield unequal power dynamics and debase single-axis frameworks of social justice.

Advanced Integration:

In fulfilling the goals of the Advanced Integration Core, you will (1) synthesize knowledge and/or skills from both History and Political Science, (2) transfer and apply knowledge and/or skills from History and Political Science.

BOOKS

The required texts for this course are available at the campus bookstore and other locations, including the library. The Copley Library has online versions of *The Politics of Public Housing* and *Arrested Justice*. To access the books, search for them here, <https://www.sandiego.edu/library/> and to download them, enter your USD username and password.

Tera W. Hunter, *To Joy My Freedom: Southern Black Women’s Lives and Labors after the Civil War* (Cambridge: Harvard University Press, 1997) ISBN: 9780199758326

Erin D. Chapman, *Prove it On Me: New Negroes, Sex, and Popular Culture in the 1920s* (Oxford and New York: Oxford University Press, 2012) ISBN: 9780199758326

Rhonda Y. Williams, *The Politics of Public Housing: Black Women's Struggles Against Urban Inequality* (Oxford and New York: Oxford University Press, 2004) ISBN: 9780195306514

Beth E. Richie, *Arrested Justice: Black Women, Violence, America's Prison Nation* (New York and London: New York University Press, 2012) ISBN: 97808147766230

BLACKBOARD

Blackboard will serve as our course portal. Apart from the books listed above, many of the materials for this course, are located on Blackboard in the "Readings" folder. The course schedule indicates which readings you may find on our course site. Additionally, the Blackboard, holds the syllabus and announcements regarding your course assignments. You will also find assignment resources, tips, and prompts on Blackboard and have the option to submit your assignments on this site as well.

COURSE RESERVES

Coupled with Blackboard, several of our readings, as indicated, are located online through the Copley Library's Digital Reserves, <https://www.sandiego.edu/library/find/reserves.php>. They can be read and downloaded by you at any time using your USD username and password.

REQUIREMENTS

Attendance and Participation	20%
Mid-Term Exam	20%
Advanced Integration Project	30%
Final Exam	25%

Attendance and Participation (20%): Your presence and thoughtful participation in discussion, lecture, and class-based activities is critical to your success in the course. Everyone should come to class prepared to engage in rigorous and respectful dialogue. Being prepared means completing the assigned readings, bringing your readings to class either in an e-copy or hardcopy format. The classroom provides an opportunity for us to ask difficult and important questions, share our collective findings, and engage in critical and informed analysis of alternative perspectives. My goal is for each of you to find your own voice and develop the verbal dexterity and aural skills vital to democratic participation and self-actualization. Student self-reflection and critical analysis of lectures, readings, and audio-visual materials is an especially important component of this course. Further, as we delve into a history and a people with multi-dimensional realities and entrenched in systems that shape our everyday lives, you will find that your opinions and views of the material differ from that of a classmate. This is okay. Me, you, and your peers may also make mistakes. This is okay too. Do not allow the possibility or existence of difference and error keep you from sharing with the class. Be open to hearing takes distinct from your own, use our course materials to support or challenge those claims, and most important, be willing to receive correction.

Advanced Integration Project (30%): You will be grouped with students from Dr. Karen Shelby's, POLS-307, Feminist Political Theories. Guided by a workshop on conducting oral histories, you will

hold two interviews, a primary and a follow-up interview with their peers. You will audio or video record your peer's life narrative and transcribe them as necessary. From those interviews, you will interrogate the operations of power that have led them to this moment and place. This multi-dimensional assignment is both oral and written. Over the course of three papers, it asks that you consider the ways in which systems of power intersect to shape, space and migrations; culture and policy; and lastly, race, consciousness, and activism. Your essays must have a clearly stated central argument or arguments, with the rest of your essay developing and supporting this point. In addition to the key primary source – which are the oral histories, students are required to draw from the historiography and political science canon, using a minimum of 5 secondary sources. You will also cite your sources inside of the paper and with a Works Cited page. At the close of the semester, your group will conduct a presentation, in which you share major insights from your oral histories and papers on the concept of intersectionality. You will receive a detailed prompt outlining this project and the expectations at the start of the semester.

Exams (Mid-Term: 20% & Final: 25%): The mid-term, which you will take on March 21st, will call on your knowledge of the epochs, moments, and events studied in the first half of the semester, and the final, scheduled for May 21st, will draw upon the second half of the course, as well as broader, over-arching themes. I will ask you to define key terms, as well as supply answers to essay questions.

COURSE CONTRACT

Absences: The classroom is where the learning happens, and you don't want to miss a step on our exploration. Note that the cumulation of absences will negatively contribute to your attendance and participation evaluations, they will also limit your ability to perform well on your assignments. You are responsible for all course material on missed days. If special considerations prevent you from fulfilling course obligations such as your participation on an athletic team, illness or a traumatic event, please provide documentation and I will work with you to devise a plan to successfully navigate the course.

Conduct: To create and maintain a productive classroom environment, arrive on time and put away your cell phones. Refrain from emailing, texting, social media, playing games, or answering phones during class – except for an emergency. Laptops, iPads/tablets, or other electronic reading devices may be used in class. However, these devices must only be utilized for class materials. Violation of the above policy will lead to the loss of the privilege of using electronic devices in class.

Late or Missed Assignments: Your completion of all assignments is necessary to pass the course. Unless advised otherwise, your work is due at the beginning of class; assignments handed in later in the day (during or after class) will be considered one day late. Assignments which receive letter grades will be marked down one-third of a grade (e.g., from B+ to B), for each day late. I will accept late assignments with no penalty only for documented health or other emergencies. Remember that it is *your* responsibility to initiate a discussion regarding late or missed assignments, or the possibility of this occurring.

Academic Honesty: Each student is expected to author and own their ideas, words, and research. You *must* give appropriate credit — in the form of quotations, proper footnotes, and a works cited page — when using the work of another. The preferred citation method for this course is Chicago, which one may learn about here, <http://www.chicagomanualofstyle.org>. Plagiarism, whether

intentional or not, is intellectual theft and punishable by a failing grade and possibly expulsion. Familiarize yourself with the university's academic integrity policy so that you may become knowledgeable of the makings of this academic violation and the penalties, <https://www.sandiego.edu/conduct/documents/HonorCode.pdf>. If you have any questions about plagiarism or while completing your assignments have concerns about your use of a source – ask rather than take risks.

Offensive Materials Disclaimer: As stated above, our priority in this course is critical engagement with scholarly works. You may come across materials that you find offensive. Firstly, take note that the course materials do not reflect my personal opinions. Second, you are encouraged to reflect on your reactions to the material and funnel this into a dynamic, critical analysis of the material grounded in the texts and research covered in the course. Bring your thoughts and interpretations into our class discussions and to your writing. In agreeing to continue this course, you are agreeing to not jettison or abandon the materials, but remain academically accountable to all of them.

Disabilities: Students who have learning disabilities are entitled to reasonable accommodations. If you have a learning disability, please meet with me to share official documentation from the Disability and Learning Differences Resource Center (DLDRC) so that we may discuss how to ensure that your needs are met. You can find the DLDRC in Serra Hall, Room 300 and <http://www.sandiego.edu/disability/>. You can also contact them by phone, at the extension x4655.

Health and Wellness: You are a scholar, and most important, a human being. Thus, you may experience stress, depression, and an array of other mental health conditions. The clinical units within student wellness provide a range of professional services to assist you if you are struggling. I encourage you to visit the Student Wellness Office in Serra Hall, Room 300.

Notes on the Syllabus: The schedule is subject to change throughout the semester. You will be notified of these changes and I will maintain a regularly updated syllabus on Blackboard. Some texts will be treated in class more so than others. I will make sure to tell you which readings require your special attention. Nonetheless, take note that, you are responsible for all of the assigned material.

SCHEDULE OF CLASS MEETINGS

THEORETICAL FOUNDATIONS

Week 1

January 29th: Introduction

January 31st: Theorizing Black Women's Consciousness, Knowledge, and Empowerment

Readings:

Michael C. Dawson, "A Vision of Their Own: Identity and Black Feminist Ideology," in *Black Visions: The Roots of Contemporary African-American Political Ideologies* (Chicago: University of Chicago Press, 2001), 135-171. (Blackboard)

BONDAGE, 1860's AND PRIOR

Week 2

February 5th: **"Ar'n't I a Woman": Contesting Slavery, Waging War**

Readings:

Tera W. Hunter, *To Joy My Freedom: Southern Black Women's Lives and Labors after the Civil War* (Cambridge: Harvard University Press, 1997), 1-20. (Prologue-Chapter 1)

Deborah Gray White, "The Nature of Female Slavery" in *Ar'n't I a Woman?: Female Slaves in the Plantation South* (New York: W.W. Norton & Company, Inc., 1985), 62-89. (Blackboard)

February 7th: **Advanced Integration Shared Class**

POST-EMANCIPATION AMERICA, 1865-1890

Week 3

February 12th: **"Terror in the Heart of Freedom": Black Mobility and White Domination**

Readings:

Hunter, *To Joy My Freedom*, 21-43. (Chapter 2)

February 14th: **"Washing Amazons" and the Struggle for Free Labor**

Readings:

Hunter, *To Joy My Freedom*, 44-97. (Chapters 3-4)

PROGRESSIVISM, ACCOMODATION, AND RACIAL UPLIFT, 1890-1920

Week 4

February 19th: **Gender and Jim Crow**

Readings:

Hunter, *To Joy My Freedom*, 98-144. (Chapters 5-6)

February 21st: **The Anti-Lynching Campaign**

In-Class Film: *Ida B. Wells: A Passion for Justice* (Dir., William Greaves, 1989)

Readings:

Ida B. Wells, "Lynch Law in America" in *Words of Fire: An Anthology of African-American Feminist Thought*, ed. Beverly Guy-Sheftall (New York: The New Press, 1995), 69-76. (Course Reserves)

Week 5

February 26th: **Black Women's Activism during the Nadir**

Readings:

Deborah Gray White, *Too Heavy a Load: Black Women in Defense of Themselves, 1894- 1994* (New York: W.W. Norton & Company, 1999), 21-55. (Course Reserves)

Anna Julia Cooper, “The Status of Woman in America” in *Words of Fire: An Anthology of African-American Feminist Thought*, ed. Beverly Guy-Sheftall (New York: The New Press, 1995), 43-50. (Course Reserves)

February 28th: The (Long) Suffrage Movement**Readings:**

Rosalyn Terborg-Penn, *African American Women in the Struggle for the Vote, 1850-1920* (Bloomington and Indianapolis: Indiana University Press, 1998), 81-106. (Course Reserves)

Week 6**March 5th: “They Danced Hard”: Pleasure in Sound and Body****Readings:**

Hunter, *To Joy My Freedom*, 145-186. (Chapter 7-8)

March 7th: “Mother and I am Tired of All of This”: Gendered Dimensions of Migration**Readings:**

Darlene Clark Hine, “Rape and the Inner Lives of Black Women: Preliminary Thoughts on the Culture of Dissemblance,” *Signs* 14:4 (Summer, 1989) 912-920. (Blackboard)

Erin D. Chapman, *Prove it On Me: New Negroes, Sex, and Popular Culture in the 1920s* (Oxford and New York: Oxford University Press, 2012), 3-19. (Introduction)

GREAT MIGRATION, HARLEM RENAISSANCE, AND WORLD WAR, 1914-1939

Week 7**March 12th: The New Negro Movement****Readings:**

Chapman, *Prove it On Me*, 20-77. (Chapter 1-2)

March 14th: Advanced Integration Shared Class**Week 8****March 19th:****Mid-Term Examination****March 21st: The Consumption of Black Women in the Race-Sex Market Place****Readings:**

Chapman, *Prove it On Me*, 78-113. (Chapter 3)

Week 9**March 26th: Spring Break**

March 28th: Spring Break

Week 10

April 2nd: Spring Break

MASS MOVEMENT AGAINST JIM CROW, 1936-1954

April 4th: “It Was Negroes Everyday Being Molested”: Sexual Violence and the Roots of the Civil Rights Movement

Readings:

Danielle L. McGuire, *At the Dark End of the Street: Black Women, Rape, and Resistance – A New History of the Civil Rights Movement from Rosa Parks to the Rise of Black Power* (New York: A. Knopf, 2010), TBA. (Course Reserves)

Week 11

April 9th: Public Housing and Black Political Awakenings

Readings:

Rhonda Y. Williams, *The Politics of Public Housing: Black Women’s Struggles Against Urban Inequality* (Oxford and New York: Oxford University Press, 2004), 3-20, 54-88. (Introduction & Chapter 2)

THE SECOND RECONSTRUCTION, 1954-1975

April 11th: Isolation of Raced and Gendered Spaces

Readings:

Williams, *The Politics of Public Housing*, 89-123. (Chapter 3)

Week 12

April 16th: Welfare Mothers at the Fore of the Movement I

Readings:

Williams, *The Politics of Public Housing*, 124-154. (Chapter 4)

April 18th: Welfare Mothers at the Fore of the Movement II

Readings: Williams, *The Politics of Public Housing*, 192-228. (Chapter 6)

Week 13

April 23rd: Claiming and Naming Black Feminism

In-Class Film: *Reflections Unheard: Black Women in Civil Rights* (Dir., Nevline Nnaji, 2012)

Readings:

Frances Beal, “Double Jeopardy: To Be Black and Female” in *Words of Fire: An Anthology of African-American Feminist Thought*, ed. Beverly Guy-Sheftall (New York: The New Press, 1995), 145-156. (Course Reserves)

Combahee River Collective, "A Black Feminist Statement" in *Words of Fire: An Anthology of African-American Feminist Thought*, ed. Beverly Guy-Sheftall (New York: The New Press, 1995), 231-240. (Course Reserves)

POST-CIVIL RIGHTS PERIOD, 1975-1990

April 25th: Advanced Integration Shared Class

Week 14

April 30th: Continual Iterations of Violence

Readings:

Beth E. Richie, *Arrested Justice: Black Women, Violence, America's Prison Nation* (New York and London: New York University Press, 2012), 1-64. (Introduction-Chapter 1)

May 2nd: State Regulation of Black Women's Bodies and Reproduction

Readings:

Richie, *Arrested Justice*, 99-124. (Chapter 4)

THE UNFINISHED REVOLUTION, 1990-PRESENT

Week 15

May 7th: Advanced Integration Presentations

May 9th: Advanced Integration Presentations

Week 16

May 14th: Black Feminist Futures

Readings:

Keeanga-Yamahtta Taylor, ed., *How We Get Free: Black Feminism and the Combahee River Collective* (Chicago: Haymarket Books, 2017), TBA. (Course Reserves)

May 21st:

Final Exam
2:00 pm – 4:00 pm in KIPJ 214

HNRS 300: A HISTORY OF HATE: CHRISTIAN ANTISEMITISM AND WESTERN CULTURE

In Workflow

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

Approval Path

1. Thu, 19 Oct 2017 00:39:54 GMT
gump: Approved for HONR Chair
2. Tue, 13 Feb 2018 23:11:04 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Date Submitted: Wed, 18 Oct 2017 23:12:24 GMT

Viewing: HNRS 300 : A History of Hate: Christian Antisemitism and Western Culture
Last edit: Fri, 20 Oct 2017 18:15:36 GMT

Changes proposed by: eforcelli

Contact Person(s)

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

Effective Term

Spring 2018

Subject Code

HNRS

Course Number

300

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

A History of Hate

Catalog Title

A History of Hate: Christian Antisemitism and Western Culture

Credit Hours

4

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

The Christian religion is based on Judaism; Jesus and his early followers were all Jews. How then did Christianity develop the deeply rooted anti-Semitic ideas and attitudes that have become embedded not only in Christian belief and practice but also in much of the culture of the West? How did the Western habits of rejecting racial, ethnic, and religious minorities as undesirable and threatening “others” develop from Christian rejection of the faith and people from which Christianity itself originated? This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in key moments of medieval, reformation, and modern history. We will also engage theological methods to examine the impact of this history on Christian beliefs and practices, and to evaluate recent Christian efforts (often in dialogue with Jews) to imagine and construct a Christianity that overcomes this deeply rooted antiJudaism, replacing the historic teaching of contempt for the Jews with a consistent attitude of respect and even appreciation for Judaism and other religions.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

- Research
- Lecture
- Exam
- Paper

Faculty Course Workload

Same as weekly contact hours

Is this course cross-listed?

nbsp;

No

Prerequisites?

Membership in Honors Program; 1 lower division THRS course; eligibility for upper division courses.

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

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

nbsp;

Advanced Integration
Theo/Religious Inquiry area

Course attributes

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

nbsp;

Majors/Minors/Concentrations:
Theology Religious Studies - THRS

Department Restrictions:

Major Restrictions:

Class Restrictions:

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Include

Program Codes:

Honors Test Code with score of P

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

11

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

In the earliest Christian texts (including the New Testament), Christian identity was constructed in opposition to Jews and Judaism. This self-definition of Christianity against the Jews set off a 2000 year history in which Jews were represented (and attacked) as a serious threat to Western culture and civilization. Antisemitism developed as a rejection of Jews as a religious, an ethnic, and even a "racial" other. This interdisciplinary investigation involving the historical and textual analysis of Biblical Studies, the history of western culture, and theological analysis of Christian beliefs and practices will enable students to better understand how antisemitism developed, how it has affected Western culture and history, and how Christianity might be reformed to replace this traditional "teaching of contempt" with a teaching of respect for Judaism and for Jews.

Supporting documents

Fuller Doak Honors Proposal Cover.pdf
Fuller Doak Rationale, Description, Abstract.doc
HNRS XXX FullerDoakChristianityandAntisemitismsyllabus.doc
Fuller Doak Essay Assignment mdrev.docx
Fuller Doak Integration Essay Grading Rubric rev2017.docx

Impact

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

n/a

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Ronald Kaufmann (kaufmann) (Fri, 20 Oct 2017 18:15:36 GMT): Oct 20: Essay assignment and Integration essay grading rubric replaced with revised documents per request from M. Doak.

Key: 1153

Mary Doak, Ph.D.
Email: mdoak@sandiego.edu
Office: Maher 280A (260-7844)
Office Hours: to be determined

Russell Fuller, Ph.D.
Email: fuller@sandiego.edu
Office: Maher Hall 284 (260-4050)
Office Hours: to be determined

HNRS XXX: A History of Hate: Christian Antisemitism and Western Culture

Course Description This course is an interdisciplinary, team-taught examination of the roots and development of contempt for Jews and for Judaism in Christianity. The Christian religion is based on Judaism and considers the Hebrew Bible to be revelation. Jesus and his early followers were all Jews. How then did Christianity develop the deeply rooted anti-Semitic ideas and attitudes that have become embedded not only in Christian belief and practice but also in much of the culture of the West? Is it possible to develop a non-supersessionist Christianity that respects Jews and Judaism? Which established Christian beliefs and widespread Christian assumptions would need to be changed? Is it possible to affirm Jesus as the fulfillment of the hopes of the Hebrew Bible without at least implicitly denying the ongoing value of Judaism?

This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in key moments of medieval, reformation, and modern history. Theological methods will be used to examine the impact of this history on Christian beliefs and practices, and to evaluate recent Christian efforts (often in dialogue with Jews) to imagine and construct a Christianity that overcomes this deeply rooted antiJudaism, replacing the historic teaching of contempt for the Jews with a consistent attitude of respect and even appreciation.

The distinct disciplines of biblical studies and of constructive theology are both essential to the task of overcoming Christian antisemitism. Since the New Testament has been a major source of contempt for Jews, the methods of historical and textual (biblical) criticism are crucial for understanding the development of the key New Testament texts, what they might have meant in the 1st century C.E., and how they came to express such negative views of “the Jews.” Normative assessments and revisions of Christian beliefs and practices, however, require the distinct methods of constructive theology to assess whether these revisions are appropriate both to the Christian tradition and to contemporary insights and experiences.

Prerequisites: Acceptance in the Honors program, second semester sophomore standing, one lower division (100 or 200 level) THRS course.

Course Goals and Learning Outcomes: Upon completion of this course, students will be able:

- 1) to assess key New Testament texts, using the methods of biblical criticism to formulate well-defended accounts of the meaning and implications of textual references to Judaism and to Jews as these texts would have been understood in their time (THRS LO 2&3);
- 2) to articulate, explain, and analyze major aspects in the development of antiJudaism and antisemitism in the history of Christian thought and practice (THRS LO 1);
- 3) to recognize, explain, and analyze the effects of antisemitism in Western culture and in the treatment of Jews, especially in European history (THRS LO 1);
- 4) to identify, explain, and evaluate (both practically and theologically) some major developments in recent church teachings as well as theological arguments for overcoming Christian antiJudaism THRS LO 2&3).

By satisfying the above learning outcomes, students will demonstrate in depth knowledge of a contemporary issue (understanding and overcoming Christian antisemitism) in theology and religious studies (**Theology and Religious Inquiry LO#3**).

Successful students will also meet the **Core Advanced Integration Learning Outcomes** (CINT SLO #3 and #4). Building on the CINT SLOs #1 and #2 already achieved in the their LLC Integration course, students in this course will demonstrate that they can:

a) **synthesize** knowledge from biblical criticism, history, and constructive theology into a coherent and insightful account of the development of Christian antisemitism and its historical impact on Western culture (CINT SLO#3); and

d) **apply** an integrated body of knowledge and skills, drawing especially on biblical criticism and constructive theology to evaluate the success of efforts to overcome antisemitism in Christian thought and practice in a manner that is appropriate to the Christian tradition and adequate to the demands of genuine respect for Jews and Judaism (CINT SLO#4).

Required Texts

- ❖ Edward Kessler, *An Introduction to Jewish-Christian Relations*. Cambridge, 2010.
- ❖ William Nicholls, *Christian Antisemitism: A History of Hate*. Jason Aronson, 2993.
- ❖ David Nirenberg, *Anti-Judaism: The Western Tradition*. Norton, 2013.
- ❖ *The Bible* (any translation).
- ❖ Various articles available on electronic reserve through Ares (Copley Library electronic reserve system). To access the articles for this course, log in with your USDOne user name and password at: <https://sandiego.ares.atlas-sys.com/ares/>

Course Requirements and Evaluation:

Participation and Attendance: 10%

1 page Response Papers: 10% (all together)

1st test: 20%

2nd test: 20%

Research Essay: 20%

Final Exam: 20%

Participation and Attendance: *All assigned material should be read in advance of each class and students should come to class prepared to discuss and to raise thoughtful questions about the readings.* This course assumes that education is an active and collaborative endeavor, so any student may be called upon at any time to respond to the readings or to provide answers to questions. Students are also expected to take an active role in raising questions for discussion.

Students will be allowed to miss 2 classes without penalty, but are responsible for all information and instructions given in class regardless of whether they are present or absent. For each additional absence, 5 points will be deducted from the participation/attendance score.

All cell phones, laptop computers, pagers, and any other electronic devices must be turned off at the beginning of class and remain off for the duration of the class (unless special permission is given by the instructor).

Response papers will be 1 page written reflections in response to questions assigned by the instructor. Further details on the focus of each response paper will be given in the class before each paper is due and will be posted on Blackboard.

Essay: The essay will be a 15-18 page (typed and double-spaced) critical analysis in standard formal English of some aspect of Christian attitudes toward Jews or Judaism. Appropriate and adequate attention to material from both the disciplines of biblical criticism and theology must be integral to the position defended in the essay. A more detailed description of the assignment and the options is available in a separate handout and posted on Blackboard.

Plagiarism, or any other form of cheating, is a violation of the USD code of conduct. See “Academic Regulations” in the Undergraduate Bulletin. **Any student caught cheating in any form on any assignment may fail this course.** If you have any doubts about appropriate use of sources or acceptable forms of consultation with other students or sources, please check with me.

See below for the tentative course schedule. The exam dates are firm; all else (readings, response due dates) will be **as listed on the syllabus unless students are given other instructions in class or via email.** If you miss class, it is your responsibility to check to see whether the assignments have been changed.

COURSE SCHEDULE (SUBJECT TO REVISION)

<u>Date</u>	<u>Topic</u>	<u>Assigned Reading (to be completed before class)</u>
1/28	Introduction to the Topic and Course	

PART I The New Testament (in Context)

1/30	Methods of Biblical Study	Nichols, ch. 1.
2/4	Historical Context: 1 st Century Judaism	E.P. Sanders, “Judaism as a Religion”; Gary Porton, “Diversity in Post-Biblical Judaism;” Nichols, chp. 2-3. <u>1st Response paper due.</u>
2/6	The New Testament in its Context	Kessler , ch. 1; Nirenberg, ch. 2. <u>2nd Resp. due.</u>
2/11	New Testament: The Letters of Paul	Bible: 1 Thess., Galatians, Romans; E. P. Sanders, <i>Paul: a Very Short Introduction</i> (Selections); Nichols, ch. 4.

<u>Date</u>	<u>Topic</u>	<u>Assigned Reading (to be completed before class)</u>
2/13	New Testament: The Synoptic Gospels	Nichols, ch. 5; Bible: Gospels of Mark & Matthew
2/18	New Testament: Synoptic Gospels (cont.)	Bible: Gospel of Luke and Acts of the Apostles; Hauer & Young, “The Gospels” (sel). <u>3rd Response paper due.</u>

- 2/20 New Testament: The Gospel of John Bible: Gospel of John; Neyrey, *The Gospel of John* (selections).
- 2/25 New Testament: Hebrews Bible: Letter to the Hebrews; Harrington, *What are They Saying About the Letter to the Hebrews* (selections). 4th Response paper due.

2/27 **1st Exam**

March 4-8 Spring Break (no class)

Part II The Development of Antisemitism: From the Early Church to the Shoah

- 3/11 The Development of Rabbinic Judaism Kessler, ch. 4; Goodman, *Rome & Jerusalem* (sel).
- 3/13 The Early Church: 100-500. Nirenberg, ch. 3; Nichols, ch. 6. 5th Response due.
- 3/18 The Early Church (cont.) Kessler, ch. 3; Ruether, *Faith and Fratricide* (sel).
- 3/20 Medieval Europe Kessler, ch. 6; Nirenberg, ch. 5. 6th Response due.
- 3/25 The Iberian Peninsula Nirenberg, ch. 6; Carroll, “Convivencia to Reconquista.” 7th Response due.
- 3/27 The Reformation Era and the Jews Nicholls, ch. 8; Nirenberg, ch. 7.
- 4/1 Modernity, Christianity, and the Jews Nicholls, ch 9; Nirenberg, ch 10-11.
- 4/3 Christian Antisemitism (1890-1938) Nicholls, ch. 10: Michael, *History of Catholic Antisemitism* (selections). 8th Response due.
- 4/8 The Jewish Question & the Final Solution Kessler, ch. 7.
- 4/10 German Churches during the Shoah Spicer, ed. *Antisemitism, Christian Ambivalence, and the Holocaust* (selections)
- 4/15 International Churches during the Shoah Nicholls, ch. 11; Spicer (selections).
- 4/17 **2nd Exam**
- 4/22 EASTER BREAK (no class)

Part IV Christian Responses: Overcoming Antisemitism

- 4/24 Post-Shoah: Recognizing Antisemitism Connelly, *From Enemy to Brother* (sel); J.B. Metz, “The Church After Auschwitz.” 9th response due.
- 4/29 Post-Shoah Responses (cont) Kessler, chs. 9; Pawlikowski, *What are They*

		<i>Saying about Jewish-Christian Relations</i> (sel).
5/1	Revising Official Teachings	<i>Nostra Aetate</i> , Fisher, “Catholic Teaching on Jews and Judaism.” <u>10th response due.</u>
5/6	Revising Official Teaching (cont.)	<i>Dabru Emet</i> , Sherman, “The Road to Reconciliation: Protestant Church Statements on Christian-Jewish Relations.”
5/8	The Ongoing Theological Challenge	Nicholls, chp. 13 & 14; Ruether, “Theological Critique of the Christian Anti-Judaic Myth.”
5/13	Theological Challenge (cont.)	Phan, “Jesus as the Universal Savior in Light of God’s Eternal Covenant with the Jewish People”; Pawlikowski, “Contemporary Christology and Judaism: a Constructive Proposal.”
5/15	Conclusion and Overview of Course	<u>Essay Due.</u>
	FINAL EXAM (Date and Time To Be Determined).	

HONORS TEAM-TAUGHT COURSE PROPOSAL

Title: A History of Hate: Christian Antisemitism and Western Culture

Instructors: Russell Fuller; Mary Doak

Disciplines: Biblical Studies; Constructive Theology

Semester to be offered: Spring 2020; 2nd Option: Fall 2020.

Requested class time: T TH 9:15-10:35

Location preferred: Maher 205 or Maher 207

Prerequisites required: Acceptance in the Honors Program; 1 lower division THRS course; eligibility for upper division courses

Please attach the following items, with this form as your cover page:

- ✓ Rationale and Description
See attached Rationale/Description/Abstract.
- ✓ Readings, Outlines and Evaluation Procedures
See attached syllabus.
- ✓ Interdisciplinary learning goals and outcomes for the course and mode of assessment
See attached syllabus, sample assignment, and grading rubric.
- ✓ Summary/Abstract of proposed course for Honors Newsletter
See attached Rationale/Description/Abstract

Departmental Approval: _____
(Signature of Department Chair) (Department Vote)

[Signature] 4/27/17 11-0 vote

Departmental Approval: _____
(Signature of Department Chair) (Department Vote)

[Signature] 4/27/17 11-0 vote

Note: Proposals must have departmental approval, on this form, from all department chairs before being submitted. Proposals will not be considered if all department chairs have not signed and there is not indication of the departmental vote supporting the class.

This course will fulfill:

The Core Curriculum Requirement for: Foundations of Theological and Religious Inquiry (upper division) learning outcome #3 (THRS 394); Integration Flag (Advanced Integration Learning Outcomes 3 and 4)

Requirements for the major or minor in: 3 units elective credit toward major or minor in Theology and Religious Studies

Rationale for and Description of Proposed Course: “A History of Hate: Christian Antisemitism and Western Culture”

In the earliest Christian texts (including the New Testament), Christian identity was constructed in opposition to Jews and Judaism. This self-definition of Christianity against the Jews set off a 2000 year history in which Jews were represented (and attacked) as a serious threat to Western culture and civilization. The horror of the Holocaust has caused many Christian churches, including the Catholic Church, to repudiate their most problematic accusations against the Jews and to attempt to replace their “teaching of contempt” for Jews with a “teaching of respect.” Nevertheless, negative caricatures of Jews and of Judaism remain in Christian texts and in many assumptions embedded in Christianity and Western culture, so that anti-Semitic attitudes continue to be communicated to new generations. This longstanding practice of vilifying and demonizing Jews contradicts both the ancient Christian commitment to an inclusive reign of God recognizing the dignity of all humanity, and the more recent Western defense of human rights in a diverse society.

This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in major moments of medieval, reformation, and modern history. The distinct methods of biblical studies draw on knowledge of ancient languages and cultures to understand the development of the New Testament texts and what they meant in their 1st century context. The discipline of biblical studies is thus essential to clarify how the early Christians—often Jews themselves—came to define themselves against “the Jews” and to write seemingly anti-Jewish attitudes into the New Testament, which remains a major source of antiJudaism.

This course will also examine recent Christian efforts (often in dialogue with Jews) to construct a Christianity that overcomes this deeply rooted antisemitism. This course will engage the philosophical methods through which constructive theology evaluates expressions of Christian faith in terms of their adequacy to new knowledge and experiences as well as their appropriateness to the essential claims of the tradition. Just as Christian antisemitism cannot be fully understood without the insights that biblical studies provide, the distinct methods of constructive theology are necessary to explore the possibility of a non-supersessionist Christianity that truly respects Jews and all religious others.

Readings, Outlines and Evaluation Procedures

See attached syllabus

Interdisciplinary learning goals and outcomes for the course and mode of assessment

See attached syllabus and attached essay assignment

Summary/Abstract of proposed course for Honors Newsletter

The Christian religion is based on Judaism and Jesus and his early followers were all Jews. How then did Christianity develop the deeply rooted anti-Semitic ideas and attitudes that have become embedded not only in Christian belief and practice but also in much of the culture of the West? How did the Western habits of rejecting racial, ethnic, and religious minorities as

undesirable and threatening “others” form in Christian rejection of the faith and people from which Christianity originated?

This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in key moments of medieval, reformation, and modern history. We will also engage theological methods to examine the impact of this history on Christian beliefs and practices, and to evaluate recent Christian efforts (often in dialogue with Jews) to imagine and construct a Christianity that overcomes this deeply rooted antiJudaism, replacing the historic teaching of contempt for the Jews with a consistent attitude of respect and even appreciation for Judaism and other religions.

The Research Paper Assignment:

Write a 15-18 page essay, typed and double-spaced, in standard, formal English on an aspect of Christian antisemitism involving an interpretation or use of some passage from the New Testament. Your task in this assignment is to engage historical-critical analysis to situate the New Testament passage in its biblical and historical context, to discuss the interpretation and use of this passage in the development of Christian antiJudaism and the broader history of Western antisemitism, and to evaluate the potential role of this passage in the development of non-supersessionist interpretations of Christian faith and practice. The paper should be between fifteen pages and eighteen pages in length, not counting title page, charts, tables, endnotes, and bibliography.

The research paper must include all of the following components:

- (1) **An Introduction** identifying the chosen New Testament passage, defending its importance whether in the history of Christian antisemitism or in overcoming that antisemitism, and clearly stating your thesis (the position you will defend on the passage's relation to antisemitism and whether it can be reclaimed or used in a Christianity of respect for Jews and Judaism).
- (2) **A detailed discussion of the passage** focusing on: a) the context of the passage in the larger context of the biblical book and/or section of the biblical book; b) a brief discussion/summary of any pertinent historical facts, which are related to the composition or editing of the text and its original audience; and c) the meaning of the text in its context. This component will incorporate scholarly observations gleaned from the (historical-critical) sources as well as the writer's own observations.
- (3) **A detailed discussion of the relation of the passage to Christian antisemitism or anti-Judaism** focusing on historical data to show how the passage has been interpreted and/or influenced broad cultural attitudes.
- (4) **A thoughtful discussion of the possible use of the passage in a non-supersessionist Christianity** that is appropriate to and respectful of Judaism.
- (5) **A conclusion summarizing** the above arguments about the New Testament passage's meaning and relation to Christian antisemitism.
- (6) **A bibliography** of sources consulted. **A minimum of four** written sources from the USD library and/or *The Circuit* must be used. No material from the internet or electronic material is acceptable other than articles or ebooks which are a part of the USD library or *Circuit* collections.

How to turn it in:

*All parts of the paper described above must be submitted via email as an attachment any time before May 15th at 5:00pm. **ALL PARTS OF THE PAPER MUST BE COMPOSED USING MS WORD.** No other formats are acceptable. Papers submitted in other formats will be returned to the student ungraded and will be subject to a penalty of deducting 5% of the grade the paper would otherwise have received for each day the paper is late.*

Task Description: Drawing on the disciplinary methods and content of biblical studies, history, and constructive theology, develop and defend a coherent and insightful account of the anti-Semitic use of a New Testament passage, its effects on the development of Christian antisemitism, and the possibility of reclaiming the passage in a non-supersessionist Christianity with respect for Judaism and for Jews.

Evaluator _____

Elements to be Assessed	Initial	Emerging	Developed	Highly Developed	Comments
#1. Student will demonstrate appropriate use of the historical critical method in biblical studies, along with accurate knowledge of relevant biblical scholarship.	<input type="checkbox"/> Use of historical critical method is absent or deeply flawed <input type="checkbox"/> Ignores or misinterprets the relevant biblical scholarship	<input type="checkbox"/> Identifies and begins to use the historical critical method correctly <input type="checkbox"/> Demonstrates awareness of some relevant biblical scholarship	<input type="checkbox"/> Historical critical method is used more or less correctly, perhaps with some errors or lack of nuance <input type="checkbox"/> Attends to most of the relevant biblical scholarship	<input type="checkbox"/> Historical critical method is employed accurately and with nuance <input type="checkbox"/> Skillful deployment of relevant biblical scholarship	
#2. Students will demonstrate appropriate use of theological methods, along with knowledge and understanding of the relevant Christian beliefs.	<input type="checkbox"/> Use of theological methods is absent or deeply flawed <input type="checkbox"/> Ignores or misunderstands relevant Christian beliefs	<input type="checkbox"/> Identifies and begins to use theological methods correctly <input type="checkbox"/> Shows emerging understanding of the relevant Christian beliefs	<input type="checkbox"/> Theological methods are used mostly correctly, perhaps with some errors <input type="checkbox"/> Shows adequate understanding of most of the relevant Christian beliefs	<input type="checkbox"/> Theological methods are used accurately and with nuance <input type="checkbox"/> Shows insightful understanding of relevant Christian beliefs	
#3 Students will demonstrate appropriate use of historical methods, along with knowledge and understanding of the relevant events and ideas in the history of Western antisemitism. (Dr. Fuller has demonstrated competence in history as well as in biblical studies, and is esp. knowledgeable in the history of antisemitism.)	<input type="checkbox"/> Use of historical methods is absent or deeply flawed <input type="checkbox"/> Ignores or misunderstands essential historical events or developments.	<input type="checkbox"/> Identifies and begins to use historical methods correctly <input type="checkbox"/> Shows emerging understanding of the essential events and major developments in the history of Western antisemitism.	<input type="checkbox"/> Historical methods are used mostly correctly, perhaps with some errors <input type="checkbox"/> Shows adequate understanding of the history of Western antisemitism.	<input type="checkbox"/> Historical methods are used accurately and with nuance <input type="checkbox"/> Demonstrates insightful understanding of the history of Western antisemitism.	
#4. Students will demonstrate ability to synthesize knowledge from biblical criticism, history, and constructive	<input type="checkbox"/> Fails to integrate relevant knowledge from the distinct disciplines <input type="checkbox"/> Fails to provide a coherent and unified account of	<input type="checkbox"/> Begins to integrate relevant knowledge from the distinct disciplines <input type="checkbox"/> Presents a somewhat coherent account	<input type="checkbox"/> Integrates knowledge from the distinct disciplines, though with some lacunae or errors	<input type="checkbox"/> Integrates relevant knowledge from distinct disciplines skillfully and with nuance	

<p>theology into a coherent and accurate account of the development of some aspect of Christian antisemitism.</p>	<p>the development of an aspect of Christian antisemitism</p>	<p>of the relevant development of antisemitism, though with lacunae</p>	<p><input type="checkbox"/> Provides a mostly coherent account of the relevant development of antisemitism, with minor errors or gaps</p>	<p><input type="checkbox"/> Provides a well-developed, clear, and coherent account of some aspect of antisemitism with insights from each of the relevant disciplines</p>	
<p>#5. Students will apply their integrated knowledge from biblical studies, history, and constructive theology to evaluate the possibility of reinterpreting the chosen biblical passage in a non-supersessionist manner appropriate to the Bible and to the essential beliefs of the Christian tradition</p>	<p><input type="checkbox"/> Fails to apply integrated knowledge</p> <p><input type="checkbox"/> Fails to provide an appropriate and reasoned evaluation of the possibility of reinterpreting the Biblical passage in a non-supersessionist manner appropriate to the Bible and essential Christian beliefs</p>	<p><input type="checkbox"/> Begins to apply integrated knowledge, but with considerable errors or confusions</p> <p><input type="checkbox"/> Begins to provide an appropriate evaluation but without adequate reasoning</p>	<p><input type="checkbox"/> Applies integrated knowledge more or less correctly, but with minor errors</p> <p><input type="checkbox"/> Provides an appropriate evaluation, perhaps with some errors or lack of nuance</p>	<p><input type="checkbox"/> Applies integrated knowledge appropriately, with insight and nuance</p> <p><input type="checkbox"/> Provides an appropriate evaluation with cogent and nuanced reasoning</p>	

HNRS 301: A HISTORY OF HATE: CHRISTIAN ANTISEMITISM AND WESTERN CULTURE

In Workflow

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

Approval Path

1. Thu, 19 Oct 2017 00:39:59 GMT
gump: Approved for HONR Chair
2. Tue, 13 Feb 2018 23:11:07 GMT
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Date Submitted: Wed, 18 Oct 2017 23:11:53 GMT

Viewing: HNRS 301 : A History of Hate: Christian Antisemitism and Western Culture
Last edit: Fri, 20 Oct 2017 18:15:26 GMT

Changes proposed by: eforcelli

Contact Person(s)

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

Effective Term

Spring 2018

Subject Code

HNRS

Course Number

301

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

A History of Hate

Catalog Title

A History of Hate: Christian Antisemitism and Western Culture

Credit Hours

4

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

The Christian religion is based on Judaism; Jesus and his early followers were all Jews. How then did Christianity develop the deeply rooted anti-Semitic ideas and attitudes that have become embedded not only in Christian belief and practice but also in much of the culture of the West? How did the Western habits of rejecting racial, ethnic, and religious minorities as undesirable and threatening “others” develop from Christian rejection of the faith and people from which Christianity itself originated? This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in key moments of medieval, reformation, and modern history. We will also engage theological methods to examine the impact of this history on Christian beliefs and practices, and to evaluate recent Christian efforts (often in dialogue with Jews) to imagine and construct a Christianity that overcomes this deeply rooted antiJudaism, replacing the historic teaching of contempt for the Jews with a consistent attitude of respect and even appreciation for Judaism and other religions.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Research
Lecture
Exam
Paper

Faculty Course Workload

Same as weekly contact hours

Is this course cross-listed?

nbsp;

No

Prerequisites?

Membership in Honors Program; 1 lower division THRS course; eligibility for upper division courses.

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

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

nbsp;

Advanced Integration
Theo/Religious Inquiry area

Course attributes

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

nbsp;

Majors/Minors/Concentrations:
Theology Religious Studies - THRS

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Include

Program Codes:

Honors Test Code with score of P

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

11

nbsp;

No:

0

nbsp;

Abstain:

0

Rationale:

In the earliest Christian texts (including the New Testament), Christian identity was constructed in opposition to Jews and Judaism. This self-definition of Christianity against the Jews set off a 2000 year history in which Jews were represented (and attacked) as a serious threat to Western culture and civilization. Antisemitism developed as a rejection of Jews as a religious, an ethnic, and even a "racial" other. This interdisciplinary investigation involving the historical and textual analysis of Biblical Studies, the history of western culture, and theological analysis of Christian beliefs and practices will enable students to better understand how antisemitism developed, how it has affected Western culture and history, and how Christianity might be reformed to replace this traditional "teaching of contempt" with a teaching of respect for Judaism and for Jews.

Supporting documents

Fuller Doak Honors Proposal Cover.pdf

Fuller Doak Rationale, Description, Abstract.doc

HNRS XXX FullerDoakChristianityandAntisemitismsyllabus.doc

Fuller Doak Essay Assignment mdrev.docx

Fuller Doak Integration Essay Grading Rubric rev2017.docx

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

n/a

Will this change have any staffing/budgetary impact?**nbsp;**

No

Will this change impact student enrollment numbers?**nbsp;**

No

Course Reviewer Comments

Ronald Kaufmann (kaufmann) (Fri, 20 Oct 2017 18:15:26 GMT): Oct 20: Essay assignment and Integration essay grading rubric replaced with revised documents per request from M. Doak.

Key: 1154

Mary Doak, Ph.D.
Email: mdoak@sandiego.edu
Office: Maher 280A (260-7844)
Office Hours: to be determined

Russell Fuller, Ph.D.
Email: fuller@sandiego.edu
Office: Maher Hall 284 (260-4050)
Office Hours: to be determined

HNRS XXX: A History of Hate: Christian Antisemitism and Western Culture

Course Description This course is an interdisciplinary, team-taught examination of the roots and development of contempt for Jews and for Judaism in Christianity. The Christian religion is based on Judaism and considers the Hebrew Bible to be revelation. Jesus and his early followers were all Jews. How then did Christianity develop the deeply rooted anti-Semitic ideas and attitudes that have become embedded not only in Christian belief and practice but also in much of the culture of the West? Is it possible to develop a non-supersessionist Christianity that respects Jews and Judaism? Which established Christian beliefs and widespread Christian assumptions would need to be changed? Is it possible to affirm Jesus as the fulfillment of the hopes of the Hebrew Bible without at least implicitly denying the ongoing value of Judaism?

This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in key moments of medieval, reformation, and modern history. Theological methods will be used to examine the impact of this history on Christian beliefs and practices, and to evaluate recent Christian efforts (often in dialogue with Jews) to imagine and construct a Christianity that overcomes this deeply rooted antiJudaism, replacing the historic teaching of contempt for the Jews with a consistent attitude of respect and even appreciation.

The distinct disciplines of biblical studies and of constructive theology are both essential to the task of overcoming Christian antisemitism. Since the New Testament has been a major source of contempt for Jews, the methods of historical and textual (biblical) criticism are crucial for understanding the development of the key New Testament texts, what they might have meant in the 1st century C.E., and how they came to express such negative views of “the Jews.” Normative assessments and revisions of Christian beliefs and practices, however, require the distinct methods of constructive theology to assess whether these revisions are appropriate both to the Christian tradition and to contemporary insights and experiences.

Prerequisites: Acceptance in the Honors program, second semester sophomore standing, one lower division (100 or 200 level) THRS course.

Course Goals and Learning Outcomes: Upon completion of this course, students will be able:

- 1) to assess key New Testament texts, using the methods of biblical criticism to formulate well-defended accounts of the meaning and implications of textual references to Judaism and to Jews as these texts would have been understood in their time (THRS LO 2&3);
- 2) to articulate, explain, and analyze major aspects in the development of antiJudaism and antisemitism in the history of Christian thought and practice (THRS LO 1);
- 3) to recognize, explain, and analyze the effects of antisemitism in Western culture and in the treatment of Jews, especially in European history (THRS LO 1);
- 4) to identify, explain, and evaluate (both practically and theologically) some major developments in recent church teachings as well as theological arguments for overcoming Christian antiJudaism THRS LO 2&3).

By satisfying the above learning outcomes, students will demonstrate in depth knowledge of a contemporary issue (understanding and overcoming Christian antisemitism) in theology and religious studies (**Theology and Religious Inquiry LO#3**).

Successful students will also meet the **Core Advanced Integration Learning Outcomes** (CINT SLO #3 and #4). Building on the CINT SLOs #1 and #2 already achieved in the their LLC Integration course, students in this course will demonstrate that they can:

a) **synthesize** knowledge from biblical criticism, history, and constructive theology into a coherent and insightful account of the development of Christian antisemitism and its historical impact on Western culture (CINT SLO#3); and

d) **apply** an integrated body of knowledge and skills, drawing especially on biblical criticism and constructive theology to evaluate the success of efforts to overcome antisemitism in Christian thought and practice in a manner that is appropriate to the Christian tradition and adequate to the demands of genuine respect for Jews and Judaism (CINT SLO#4).

Required Texts

- ❖ Edward Kessler, *An Introduction to Jewish-Christian Relations*. Cambridge, 2010.
- ❖ William Nicholls, *Christian Antisemitism: A History of Hate*. Jason Aronson, 2993.
- ❖ David Nirenberg, *Anti-Judaism: The Western Tradition*. Norton, 2013.
- ❖ *The Bible* (any translation).
- ❖ Various articles available on electronic reserve through Ares (Copley Library electronic reserve system). To access the articles for this course, log in with your USDOne user name and password at: <https://sandiego.ares.atlas-sys.com/ares/>

Course Requirements and Evaluation:

Participation and Attendance: 10%

1 page Response Papers: 10% (all together)

1st test: 20%

2nd test: 20%

Research Essay: 20%

Final Exam: 20%

Participation and Attendance: *All assigned material should be read in advance of each class and students should come to class prepared to discuss and to raise thoughtful questions about the readings.* This course assumes that education is an active and collaborative endeavor, so any student may be called upon at any time to respond to the readings or to provide answers to questions. Students are also expected to take an active role in raising questions for discussion.

Students will be allowed to miss 2 classes without penalty, but are responsible for all information and instructions given in class regardless of whether they are present or absent. For each additional absence, 5 points will be deducted from the participation/attendance score.

All cell phones, laptop computers, pagers, and any other electronic devices must be turned off at the beginning of class and remain off for the duration of the class (unless special permission is given by the instructor).

Response papers will be 1 page written reflections in response to questions assigned by the instructor. Further details on the focus of each response paper will be given in the class before each paper is due and will be posted on Blackboard.

Essay: The essay will be a 15-18 page (typed and double-spaced) critical analysis in standard formal English of some aspect of Christian attitudes toward Jews or Judaism. Appropriate and adequate attention to material from both the disciplines of biblical criticism and theology must be integral to the position defended in the essay. A more detailed description of the assignment and the options is available in a separate handout and posted on Blackboard.

Plagiarism, or any other form of cheating, is a violation of the USD code of conduct. See “Academic Regulations” in the Undergraduate Bulletin. **Any student caught cheating in any form on any assignment may fail this course.** If you have any doubts about appropriate use of sources or acceptable forms of consultation with other students or sources, please check with me.

See below for the tentative course schedule. The exam dates are firm; all else (readings, response due dates) will be **as listed on the syllabus unless students are given other instructions in class or via email.** If you miss class, it is your responsibility to check to see whether the assignments have been changed.

COURSE SCHEDULE (SUBJECT TO REVISION)

<u>Date</u>	<u>Topic</u>	<u>Assigned Reading (to be completed before class)</u>
1/28	Introduction to the Topic and Course	

PART I The New Testament (in Context)

1/30	Methods of Biblical Study	Nichols, ch. 1.
2/4	Historical Context: 1 st Century Judaism	E.P. Sanders, “Judaism as a Religion”; Gary Porton, “Diversity in Post-Biblical Judaism;” Nichols, chp. 2-3. <u>1st Response paper due.</u>
2/6	The New Testament in its Context	Kessler , ch. 1; Nirenberg, ch. 2. <u>2nd Resp. due.</u>
2/11	New Testament: The Letters of Paul	Bible: 1 Thess., Galatians, Romans; E. P. Sanders, <i>Paul: a Very Short Introduction</i> (Selections); Nichols, ch. 4.

<u>Date</u>	<u>Topic</u>	<u>Assigned Reading (to be completed before class)</u>
2/13	New Testament: The Synoptic Gospels	Nichols, ch. 5; Bible: Gospels of Mark & Matthew
2/18	New Testament: Synoptic Gospels (cont.)	Bible: Gospel of Luke and Acts of the Apostles; Hauer & Young, “The Gospels” (sel). <u>3rd Response paper due.</u>

- 2/20 New Testament: The Gospel of John Bible: Gospel of John; Neyrey, *The Gospel of John* (selections).
- 2/25 New Testament: Hebrews Bible: Letter to the Hebrews; Harrington, *What are They Saying About the Letter to the Hebrews* (selections). 4th Response paper due.

2/27 **1st Exam**

March 4-8 Spring Break (no class)

Part II The Development of Antisemitism: From the Early Church to the Shoah

- 3/11 The Development of Rabbinic Judaism Kessler, ch. 4; Goodman, *Rome & Jerusalem* (sel).
- 3/13 The Early Church: 100-500. Nirenberg, ch. 3; Nichols, ch. 6. 5th Response due.
- 3/18 The Early Church (cont.) Kessler, ch. 3; Ruether, *Faith and Fratricide* (sel).
- 3/20 Medieval Europe Kessler, ch. 6; Nirenberg, ch. 5. 6th Response due.
- 3/25 The Iberian Peninsula Nirenberg, ch. 6; Carroll, "Convivencia to Reconquista." 7th Response due.
- 3/27 The Reformation Era and the Jews Nicholls, ch. 8; Nirenberg, ch. 7.
- 4/1 Modernity, Christianity, and the Jews Nicholls, ch 9; Nirenberg, ch 10-11.
- 4/3 Christian Antisemitism (1890-1938) Nicholls, ch. 10: Michael, *History of Catholic Antisemitism* (selections). 8th Response due.
- 4/8 The Jewish Question & the Final Solution Kessler, ch. 7.
- 4/10 German Churches during the Shoah Spicer, ed. *Antisemitism, Christian Ambivalence, and the Holocaust* (selections)
- 4/15 International Churches during the Shoah Nicholls, ch. 11; Spicer (selections).
- 4/17 **2nd Exam**
- 4/22 EASTER BREAK (no class)

Part IV Christian Responses: Overcoming Antisemitism

- 4/24 Post-Shoah: Recognizing Antisemitism Connelly, *From Enemy to Brother* (sel); J.B. Metz, "The Church After Auschwitz." 9th response due.
- 4/29 Post-Shoah Responses (cont) Kessler, chs. 9; Pawlikowski, *What are They*

		<i>Saying about Jewish-Christian Relations</i> (sel).
5/1	Revising Official Teachings	<i>Nostra Aetate</i> , Fisher, “Catholic Teaching on Jews and Judaism.” <u>10th response due.</u>
5/6	Revising Official Teaching (cont.)	<i>Dabru Emet</i> , Sherman, “The Road to Reconciliation: Protestant Church Statements on Christian-Jewish Relations.”
5/8	The Ongoing Theological Challenge	Nicholls, chp. 13 & 14; Ruether, “Theological Critique of the Christian Anti-Judaic Myth.”
5/13	Theological Challenge (cont.)	Phan, “Jesus as the Universal Savior in Light of God’s Eternal Covenant with the Jewish People”; Pawlikowski, “Contemporary Christology and Judaism: a Constructive Proposal.”
5/15	Conclusion and Overview of Course	<u>Essay Due.</u>
	FINAL EXAM (Date and Time To Be Determined).	

HONORS TEAM-TAUGHT COURSE PROPOSAL

Title: A History of Hate: Christian Antisemitism and Western Culture

Instructors: Russell Fuller; Mary Doak

Disciplines: Biblical Studies; Constructive Theology

Semester to be offered: Spring 2020; 2nd Option: Fall 2020.

Requested class time: T TH 9:15-10:35

Location preferred: Maher 205 or Maher 207

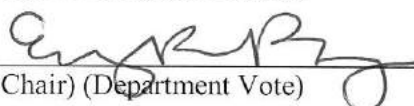
Prerequisites required: Acceptance in the Honors Program; 1 lower division THRS course; eligibility for upper division courses

Please attach the following items, with this form as your cover page:

- ✓ Rationale and Description
See attached Rationale/Description/Abstract.
- ✓ Readings, Outlines and Evaluation Procedures
See attached syllabus.
- ✓ Interdisciplinary learning goals and outcomes for the course and mode of assessment
See attached syllabus, sample assignment, and grading rubric.
- ✓ Summary/Abstract of proposed course for Honors Newsletter
See attached Rationale/Description/Abstract

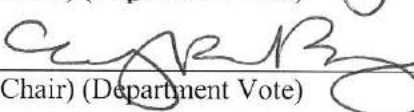
Departmental Approval: _____

(Signature of Department Chair) (Department Vote)

 4/27/17 11-0 vote

Departmental Approval: _____

(Signature of Department Chair) (Department Vote)

 4/27/17 11-0 vote

Note: Proposals must have departmental approval, on this form, from all department chairs before being submitted. Proposals will not be considered if all department chairs have not signed and there is not indication of the departmental vote supporting the class.

This course will fulfill:

The Core Curriculum Requirement for: Foundations of Theological and Religious Inquiry (upper division) learning outcome #3 (THRS 394); Integration Flag (Advanced Integration Learning Outcomes 3 and 4)

Requirements for the major or minor in: 3 units elective credit toward major or minor in Theology and Religious Studies

Rationale for and Description of Proposed Course: “A History of Hate: Christian Antisemitism and Western Culture”

In the earliest Christian texts (including the New Testament), Christian identity was constructed in opposition to Jews and Judaism. This self-definition of Christianity against the Jews set off a 2000 year history in which Jews were represented (and attacked) as a serious threat to Western culture and civilization. The horror of the Holocaust has caused many Christian churches, including the Catholic Church, to repudiate their most problematic accusations against the Jews and to attempt to replace their “teaching of contempt” for Jews with a “teaching of respect.” Nevertheless, negative caricatures of Jews and of Judaism remain in Christian texts and in many assumptions embedded in Christianity and Western culture, so that anti-Semitic attitudes continue to be communicated to new generations. This longstanding practice of vilifying and demonizing Jews contradicts both the ancient Christian commitment to an inclusive reign of God recognizing the dignity of all humanity, and the more recent Western defense of human rights in a diverse society.

This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in major moments of medieval, reformation, and modern history. The distinct methods of biblical studies draw on knowledge of ancient languages and cultures to understand the development of the New Testament texts and what they meant in their 1st century context. The discipline of biblical studies is thus essential to clarify how the early Christians—often Jews themselves—came to define themselves against “the Jews” and to write seemingly anti-Jewish attitudes into the New Testament, which remains a major source of antiJudaism.

This course will also examine recent Christian efforts (often in dialogue with Jews) to construct a Christianity that overcomes this deeply rooted antisemitism. This course will engage the philosophical methods through which constructive theology evaluates expressions of Christian faith in terms of their adequacy to new knowledge and experiences as well as their appropriateness to the essential claims of the tradition. Just as Christian antisemitism cannot be fully understood without the insights that biblical studies provide, the distinct methods of constructive theology are necessary to explore the possibility of a non-supersessionist Christianity that truly respects Jews and all religious others.

Readings, Outlines and Evaluation Procedures

See attached syllabus

Interdisciplinary learning goals and outcomes for the course and mode of assessment

See attached syllabus and attached essay assignment

Summary/Abstract of proposed course for Honors Newsletter

The Christian religion is based on Judaism and Jesus and his early followers were all Jews. How then did Christianity develop the deeply rooted anti-Semitic ideas and attitudes that have become embedded not only in Christian belief and practice but also in much of the culture of the West? How did the Western habits of rejecting racial, ethnic, and religious minorities as

undesirable and threatening “others” form in Christian rejection of the faith and people from which Christianity originated?

This course will employ methods of biblical criticism and historical inquiry to study the development of anti-Judaism and antisemitism in the New Testament, in the early church, and in key moments of medieval, reformation, and modern history. We will also engage theological methods to examine the impact of this history on Christian beliefs and practices, and to evaluate recent Christian efforts (often in dialogue with Jews) to imagine and construct a Christianity that overcomes this deeply rooted antiJudaism, replacing the historic teaching of contempt for the Jews with a consistent attitude of respect and even appreciation for Judaism and other religions.

The Research Paper Assignment:

Write a 15-18 page essay, typed and double-spaced, in standard, formal English on an aspect of Christian antisemitism involving an interpretation or use of some passage from the New Testament. Your task in this assignment is to engage historical-critical analysis to situate the New Testament passage in its biblical and historical context, to discuss the interpretation and use of this passage in the development of Christian antiJudaism and the broader history of Western antisemitism, and to evaluate the potential role of this passage in the development of non-supersessionist interpretations of Christian faith and practice. The paper should be between fifteen pages and eighteen pages in length, not counting title page, charts, tables, endnotes, and bibliography.

The research paper must include all of the following components:

- (1) **An Introduction** identifying the chosen New Testament passage, defending its importance whether in the history of Christian antisemitism or in overcoming that antisemitism, and clearly stating your thesis (the position you will defend on the passage's relation to antisemitism and whether it can be reclaimed or used in a Christianity of respect for Jews and Judaism).
- (2) **A detailed discussion of the passage** focusing on: a) the context of the passage in the larger context of the biblical book and/or section of the biblical book; b) a brief discussion/summary of any pertinent historical facts, which are related to the composition or editing of the text and its original audience; and c) the meaning of the text in its context. This component will incorporate scholarly observations gleaned from the (historical-critical) sources as well as the writer's own observations.
- (3) **A detailed discussion of the relation of the passage to Christian antisemitism or anti-Judaism** focusing on historical data to show how the passage has been interpreted and/or influenced broad cultural attitudes.
- (4) **A thoughtful discussion of the possible use of the passage in a non-supersessionist Christianity** that is appropriate to and respectful of Judaism.
- (5) **A conclusion summarizing** the above arguments about the New Testament passage's meaning and relation to Christian antisemitism.
- (6) **A bibliography** of sources consulted. **A minimum of four** written sources from the USD library and/or *The Circuit* must be used. No material from the internet or electronic material is acceptable other than articles or ebooks which are a part of the USD library or *Circuit* collections.

How to turn it in:

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Task Description: Drawing on the disciplinary methods and content of biblical studies, history, and constructive theology, develop and defend a coherent and insightful account of the anti-Semitic use of a New Testament passage, its effects on the development of Christian antisemitism, and the possibility of reclaiming the passage in a non-supersessionist Christianity with respect for Judaism and for Jews.

Evaluator _____

Elements to be Assessed	Initial	Emerging	Developed	Highly Developed	Comments
#1. Student will demonstrate appropriate use of the historical critical method in biblical studies, along with accurate knowledge of relevant biblical scholarship.	<input type="checkbox"/> Use of historical critical method is absent or deeply flawed <input type="checkbox"/> Ignores or misinterprets the relevant biblical scholarship	<input type="checkbox"/> Identifies and begins to use the historical critical method correctly <input type="checkbox"/> Demonstrates awareness of some relevant biblical scholarship	<input type="checkbox"/> Historical critical method is used more or less correctly, perhaps with some errors or lack of nuance <input type="checkbox"/> Attends to most of the relevant biblical scholarship	<input type="checkbox"/> Historical critical method is employed accurately and with nuance <input type="checkbox"/> Skillful deployment of relevant biblical scholarship	
#2. Students will demonstrate appropriate use of theological methods, along with knowledge and understanding of the relevant Christian beliefs.	<input type="checkbox"/> Use of theological methods is absent or deeply flawed <input type="checkbox"/> Ignores or misunderstands relevant Christian beliefs	<input type="checkbox"/> Identifies and begins to use theological methods correctly <input type="checkbox"/> Shows emerging understanding of the relevant Christian beliefs	<input type="checkbox"/> Theological methods are used mostly correctly, perhaps with some errors <input type="checkbox"/> Shows adequate understanding of most of the relevant Christian beliefs	<input type="checkbox"/> Theological methods are used accurately and with nuance <input type="checkbox"/> Shows insightful understanding of relevant Christian beliefs	
#3 Students will demonstrate appropriate use of historical methods, along with knowledge and understanding of the relevant events and ideas in the history of Western antisemitism. (Dr. Fuller has demonstrated competence in history as well as in biblical studies, and is esp. knowledgeable in the history of antisemitism.)	<input type="checkbox"/> Use of historical methods is absent or deeply flawed <input type="checkbox"/> Ignores or misunderstands essential historical events or developments.	<input type="checkbox"/> Identifies and begins to use historical methods correctly <input type="checkbox"/> Shows emerging understanding of the essential events and major developments in the history of Western antisemitism.	<input type="checkbox"/> Historical methods are used mostly correctly, perhaps with some errors <input type="checkbox"/> Shows adequate understanding of the history of Western antisemitism.	<input type="checkbox"/> Historical methods are used accurately and with nuance <input type="checkbox"/> Demonstrates insightful understanding of the history of Western antisemitism.	
#4. Students will demonstrate ability to synthesize knowledge from biblical criticism, history, and constructive	<input type="checkbox"/> Fails to integrate relevant knowledge from the distinct disciplines <input type="checkbox"/> Fails to provide a coherent and unified account of	<input type="checkbox"/> Begins to integrate relevant knowledge from the distinct disciplines <input type="checkbox"/> Presents a somewhat coherent account	<input type="checkbox"/> Integrates knowledge from the distinct disciplines, though with some lacunae or errors	<input type="checkbox"/> Integrates relevant knowledge from distinct disciplines skillfully and with nuance	

<p>theology into a coherent and accurate account of the development of some aspect of Christian antisemitism.</p>	<p>the development of an aspect of Christian antisemitism</p>	<p>of the relevant development of antisemitism, though with lacunae</p>	<p><input type="checkbox"/> Provides a mostly coherent account of the relevant development of antisemitism, with minor errors or gaps</p>	<p><input type="checkbox"/> Provides a well-developed, clear, and coherent account of some aspect of antisemitism with insights from each of the relevant disciplines</p>	
<p>#5. Students will apply their integrated knowledge from biblical studies, history, and constructive theology to evaluate the possibility of reinterpreting the chosen biblical passage in a non-supersessionist manner appropriate to the Bible and to the essential beliefs of the Christian tradition</p>	<p><input type="checkbox"/> Fails to apply integrated knowledge</p> <p><input type="checkbox"/> Fails to provide an appropriate and reasoned evaluation of the possibility of reinterpreting the Biblical passage in a non-supersessionist manner appropriate to the Bible and essential Christian beliefs</p>	<p><input type="checkbox"/> Begins to apply integrated knowledge, but with considerable errors or confusions</p> <p><input type="checkbox"/> Begins to provide an appropriate evaluation but without adequate reasoning</p>	<p><input type="checkbox"/> Applies integrated knowledge more or less correctly, but with minor errors</p> <p><input type="checkbox"/> Provides an appropriate evaluation, perhaps with some errors or lack of nuance</p>	<p><input type="checkbox"/> Applies integrated knowledge appropriately, with insight and nuance</p> <p><input type="checkbox"/> Provides an appropriate evaluation with cogent and nuanced reasoning</p>	

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

In Workflow

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

Approval Path

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

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

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

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

Changes proposed by: dcartwright

Contact Person(s)

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

Summer 2018

Subject Code

HNRS

Course Number

334

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

Versions of the Pastoral

Catalog Title

Versions of the Pastoral in American Literature and Art

Credit Hours

4

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

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

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Research
Lecture
Seminar
Paper

Faculty Course Workload

Same as weekly contact hours

Is this course cross-listed?

nbsp;

No

Prerequisites?

1HNS

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

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

nbsp;

Advanced Integration
Literary Inquiry area

Course attributes

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

nbsp;

Majors/Minors/Concentrations:

English - ENGL
Art History - ARTH

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

11/18

nbsp;

No:

0

nbsp;

Abstain:

1/0

Rationale:

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

Supporting documents

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

Impact

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

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

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

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

Key: 1187



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

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

1. Introduction:

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

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

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

2. Course Evaluation:

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

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

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

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

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

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

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

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

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

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

3. Course format:

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

4. Learning outcomes:

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

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

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

5. Course schedule and reading assignments:

Week 1:

Introduction to the Course and Expectations

In class reading:

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

Week 2:

Defining Pastoralism 1: Beyond Empson's "Versions"

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

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

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

Week 3:

New World Cartographies and the Emergence of the American Pastoral

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

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

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

Week 4

Pastoralism as Identity in the Early Republic

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

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

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

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

Week 5:

The Forest and Poetry

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

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

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

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

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

Week 6:

Transcendentalism & Luminist Painting

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

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

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

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

Week 7:

Civil War America and Pastoral Renewal

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

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

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

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

Week 8:

Pastoral Responses to Industrialization

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

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

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

Week 9:

The City Beautiful and Closing the Frontier

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

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

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

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

Week 10:

Defining Pastoralism #2: Empson's Blindspots

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

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

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

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

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

Week 11:

Rural Myths and Dustbowls

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

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

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

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

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

Week 12:

Earthworks and the Establishment of the Anti-Pastoral

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

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

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

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

Rem Koolhaas, "The Future Is the Countryside,"

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

Week 13:

Student Presentations

Week 14:

Student Presentations

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

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

In Workflow

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

Approval Path

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

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

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

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

Changes proposed by: eforcelli

Contact Person(s)

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

Summer 2018

Subject Code

HNRS

Course Number

335

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

Versions of the Pastoral

Catalog Title

Versions of the Pastoral in American Literature and Art

Credit Hours

4

Weekly Contact Hours

Lecture:

3

nbsp;

Lab:

0

nbsp;

Other:

0

Catalog Course Description

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

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Research
Lecture
Seminar
Paper

Faculty Course Workload

Same as weekly contact hours

Is this course cross-listed?

nbsp;

No

Prerequisites?

1HNS

Does this course have concurrent Prerequisites?

No

Are there 1 or more Co-Requisites?

nbsp;

No

Is this course a topics course?

nbsp;

No

Is this course repeatable for credit?

nbsp;

No

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

nbsp;

Advanced Integration
Artistic Inquiry area

Course attributes

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

nbsp;

Majors/Minors/Concentrations:

Art History - ARTH
English - ENGL

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes:

JR, S2, SR

Level Restrictions:

Include

Level Codes:

UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes:

12/18

nbsp;

No:

0/0

nbsp;

Abstain:

0/0

Rationale:

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

Supporting documents

HNRS 335 The Pastoral in American Art Syllabus.pdf

Impact

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

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

Will this change have any staffing/budgetary impact?

nbsp;

No

Will this change impact student enrollment numbers?

nbsp;

No

Course Reviewer Comments

Key: 1188



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

THE VETERAN IN A NEW FIELD.—FROM A PAINTING BY HOMER.

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

1. Introduction:

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

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

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

2. Course Evaluation:

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

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

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

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

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

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

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

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

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

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

3. Course format:

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

4. Learning outcomes:

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

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

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

5. Course schedule and reading assignments:

Week 1:

Introduction to the Course and Expectations

In class reading:

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

Week 2:

Defining Pastoralism 1: Beyond Empson's "Versions"

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

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

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

Week 3:

New World Cartographies and the Emergence of the American Pastoral

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

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

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

Week 4

Pastoralism as Identity in the Early Republic

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

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

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

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

Week 5:

The Forest and Poetry

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

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

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

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

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

Week 6:

Transcendentalism & Luminist Painting

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

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

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

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

Week 7:

Civil War America and Pastoral Renewal

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

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

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

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

Week 8:

Pastoral Responses to Industrialization

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

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

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

Week 9:

The City Beautiful and Closing the Frontier

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

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

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

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

Week 10:

Defining Pastoralism #2: Empson's Blindspots

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

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

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

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

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

Week 11:

Rural Myths and Dustbowls

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

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

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

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

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

Week 12:

Earthworks and the Establishment of the Anti-Pastoral

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

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

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

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

Rem Koolhaas, "The Future Is the Countryside,"

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

Week 13:

Student Presentations

Week 14:

Student Presentations

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

Date Submitted: 04/05/18 10:23 am

Viewing: **HNRS 366 : East Asian Cinema: A Transnational Perspective** ~~Voting and Democracy~~

Last edit: 04/06/18 5:07 pm

Changes proposed by: myang

Catalog Pages referencing this course	Honors (HNRS) Honors (HNRS)
Other Courses referencing this	<u>As A Banner Equivalent:</u> HNRS 367 : East Asian Cinema: A Transnational Perspective

In Workflow

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

Approval Path

1. 04/05/18 12:00 pm
gump: 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>Koonyong Kim</td> <td>kykim@san Diego.edu</td> <td>4057</td> </tr> <tr> <td>Mei Yang</td> <td>myang@san Diego.edu</td> <td>4062</td> </tr> </tbody> </table>	Name:	E-mail:	Campus Phone:	Koonyong Kim	kykim@san Diego.edu	4057	Mei Yang	myang@san Diego.edu	4062
Name:	E-mail:	Campus Phone:								
Koonyong Kim	kykim@san Diego.edu	4057								
Mei Yang	myang@san Diego.edu	4062								
Effective Term	Spring 2019									
Subject Code	HNRS Course Number 366									
Department	Honors (HONR)									
College	College of Arts & Sciences									
Title of Course	East Asian Cinema Voting and Democracy									
Catalog Title	East Asian Cinema: A Transnational Perspective Voting and Democracy									

Credit Hours 4

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

Catalog Course Description **This course examines representative films from East Asia--Hong Kong, Taiwan, China, Japan, and South Korea in particular--in their national, regional, and global contexts. While studying these films within the specific contexts of their historical, social, and economic conditions, we will place special emphasis on how various filmic texts respond both aesthetically and politically to a broad range of issues pertaining to nation, globalization, identity formations (race, gender, sexuality, and class), authorship, new media, and (post)humanism, among others. This section counts for 4 units of CHIN.**

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 weekly contact hours

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
Literary 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:
English - ENGL
Language, Literacy & Culture - LANG
Chinese - CHIN
Film Studies - FILM
Asian Studies - ASIA

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes: JR, S2, SR

Level Restrictions:

Include

Level Codes: UG

Degree Restrictions:

Program
Restrictions:

Campus
Restrictions:

College
Restrictions:

Student Attribute
Restrictions:

Enter the vote of the Department on this course:

Yes: **15** No: **0** Abstain: **1(sabbatical)**

Rationale:

The idea of creating this course together was born out of our realization that there are not enough courses on East Asian literature and culture at USD. Since the Second World War, and especially in the wake of the full-fledged emergence of a global economy, East Asia has arisen as one of the most dynamic and vibrant sites of social, cultural, and economic production and circulation. Thus this course will offer our students an invaluable opportunity not only to learn about East Asian culture through the lens of film but also to reflect critically on important features of our rapidly evolving world today.

Supporting
documents

[East Asian Cinema.pdf](#)
[Proposal Cover Page.pdf](#)

Impact

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

Through its highly interdisciplinary approach, this course brings East Asian culture into conversation with other academic fields, including comparative literature, visual arts, cultural studies, the digital humanities, international relations, political science, women and gender studies, and philosophy, among others. Accordingly, we anticipate that our attempt to enhance dialogue across diverse disciplines will enrich the curriculum in the English Department, Asian Studies Minor, Chinese Minor, Film Studies Minor, and Interdisciplinary Humanities.

Will this change have any staffing/budgetary impact?

Will this change impact student enrollment numbers?

Course Reviewer
Comments

Key: 1217

HNRS 366/367
East Asian Cinema: A Transnational Perspective
Honors Team-Taught Course
Spring 2021

Mei Yang (Languages, Cultures, and Literatures) and Koonyong Kim (English)

Course Description

Cinema has been a transnational cultural form from the very beginning of its history. Insofar as the inception and development of film as a genre have been deeply embedded in modern technology, it also has an inextricable relationship with modernity and modernization. In this sense, therefore, East Asian cinema has been a salient site in which the dynamic and often conflictual interplays between Asian tradition and Western modernity on the one hand, and between national culture and transcultural interaction on the other, are registered, negotiated, and reconfigured. This course examines representative films from East Asia--Hong Kong, Taiwan, China, Japan, and South Korea in particular--in their national, regional, and global contexts. While studying these films within the specific contexts of their historical, social, and economic conditions, we will place special emphasis on how various filmic texts respond both aesthetically and politically to a broad range of issues pertaining to nation, globalization, identity formations (race, gender, sexuality, and class), authorship, new media, and (post)humanism, among others.

Rationale

- The idea of creating this course together was born out of our realization that there are not enough courses on East Asian literature and culture at USD. Since the Second World War, and especially in the wake of the full-fledged emergence of a global economy, East Asia has arisen as one of the most dynamic and vibrant sites of social, cultural, and economic production and circulation. Thus this course will offer our students an invaluable opportunity not only to learn about East Asian culture through the lens of film but also to reflect critically on important features of our rapidly evolving world today.
- Through its highly interdisciplinary approach, this course brings East Asian culture into conversation with other academic fields, including comparative literature, visual arts, cultural studies, the digital humanities, international relations, political science, women and gender studies, and philosophy, among others. Accordingly, we anticipate that our attempt to enhance dialogue across diverse disciplines will enrich the curriculum in the English Department, Asian Studies Minor, Chinese Minor, Film Studies Minor, and Interdisciplinary Humanities.
- The two instructors' similar yet different fields of expertise will contribute to a more productive conversation in class, thereby working toward one of the central goals in the New Core, namely, the integration or synthesis of different disciplines

and perspectives. While Dr. Yang's main fields of expertise are Asian film in general and Chinese film in particular, Dr. Kim has been trained in other areas, including literary theory, art history, and studies of race, gender, and sexuality. Moreover, given that there has long been a dynamic cultural exchange between Asia and the U.S., Dr. Kim's expertise in American culture, when coupled with Dr. Yang's, will enhance students' understanding of Asian film. For example, one of the anime texts on the syllabus, Mamoru Oshii's *Ghost in the Shell*, cannot be properly understood without taking into account the influences of American SF writers such as Philip K. Dick and William Gibson or the inspiration that anime text has provided for American films such as *The Matrix* and the Hollywood version of *Ghost in the Shell*. Therefore, the two instructors' disparate approaches and disciplines will supplement each other, which will lead to a more integrative and interdisciplinary approach to Asian cinema.

- In addition, this course also seeks to increase integration between USD and the San Diego community through our active engagement with the annual San Diego Asian Film Festival. To that end, we'll take students to the festival with a view to helping them understand newest developments and trends in Asian cinema and facilitating their discussion with contemporary Asian film directors.

Student Learning Outcomes

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

- Identify formal and aesthetic attributes in a film and analyze how different forms, styles, and aesthetics produce filmic meaning (corresponds to LI SLO 2)
- Demonstrate an understanding of the historical events, cultural phenomena, and intellectual movements that contributed to the production of a film as a socially constructed text (corresponds to LI SLO 4, Integration SLO 3).
- Demonstrate basic knowledge and appreciation of film styles and the aesthetics of major *auteurs* in East Asian cinema (corresponds to LI SLO 1,2).
- Demonstrate sufficient knowledge of existent interpretations and theories about films and evaluate their relevance or validity based on one's own viewing experience (corresponds to LI SLO 3, Integration SLO 4).
- Develop cohesive arguments in verbal presentations and written assignments about the topics examined, incorporating primary and secondary sources as well as independent research (corresponds to LI SLO 5, Integration SLO 5).
- Recognize and articulate the connection between multiple disciplines, perspectives and/or approaches to the study of cinema as an artistic and socially constructed critical text (corresponds to Integration SLO 1,2).

Textbooks

Required

Sheila Cornelius, *New Chinese Cinema: Challenging Representations* (Wallflower Press, 2002)

Donald Richie, *A Hundred Years of Japanese Film: A Concise History*, 2nd Revised and updated edition (New York: Kodansha America, 2005)
Hyangjin Lee, *Contemporary Korean Cinema: Culture, Identity and Politics* (Manchester University Press, 2001)

Recommended

Timothy Corrigan, *A Short Guide to Writing about Film* (New York: Longman, 2001)

Access to the Films

Class time is not to be used for film screening, so it is students' responsibility to watch the films in question on their own prior to class time. All the films are on reserve at Copley Library. Students are encouraged to watch the films in groups so everyone has access to the films. Please note that repeated viewings of a film are necessary for writing assignments, including the final research paper. Film running times are given on the syllabus below.

Evaluation

Attendance, participation & discussion	(20%)
Film journal	(10%)
Discussion on Blackboard	(10%)
In-class writing exercises	(5%)
Group presentation	(10%)
Clip analysis and reflection essay	(20%)
Final research project & paper	(25%)

Discussion Schedule

Weeks 1-3: Aesthetics and Ideology in Asian Cinema

Required Films

Ozu Yasujiro, *Late Spring* [*Banshun*] (1948, 108 mins)
Chen Kaige, *Yellow Earth* (1984, 89 mins)
Kim Ki-duk, *Spring, Summer, Fall, Winter...And Spring* (2003, 103 mins)

Readings

Michel Foucault, "What is an Author?" in John Caughie (ed.), *Theories of Authorship*. Routledge, 1981, pp. 283-291.
Chapter from *Ozu and the Poetics of Cinema*. London: BFI Pub.; Princeton, N.J.: Princeton University Press, 1988.
Melissa Conroy, "Seeing with Buddha's Eyes: *Spring, Summer, Autumn, Winter...and Spring*," *Journal of Religion & Film* 11.2 (2007).

Recommended Films

Wong Kar-wai, *In the Mood for Love* (2000, 98 mins)
Ozu Yasujiro, *Tokyo Story* (1953, 136 mins)

Weeks 4-6: Representing Trauma: War, Humanism, and Historiology

Required Films

Kurosawa Akira, *No Regrets for Our Youth* (1946, 110 mins)

Fei Mu, *Springtime in a Small Town* (1948, 98 mins)

Park Kwang-hyun, *Welcome to Dongmakgol* (2005, 133 mins)

Readings

Chapter from Yoshimoto, Mitsuhiro. *Kurosawa: Film Studies and Japanese Cinema*. Durham: Duke University Press, 2000.

Chapter from David Wang, *The Lyrical in Epic Time: Modern Chinese Intellectuals and Artists through the 1949 Crisis*. New York, NY: Columbia University Press, 2015.

Judith L. Herman, "A Forgotten History," *Trauma and Recovery: The Aftermath of Violence: From Domestic Abuse to Political Terror*. New York: Basic Books, 2015, pp. 7-32.

Rosemary Haddon, "Hou Hsiao Hsien's *City of Sadness*: History and the Dialogic Female Voice." In *Island on the Edge: Taiwan New Cinema and After*, ed. Chris Berry and Feii Lu. Hong Kong: Hong Kong University Press, 2005, pp. 55-66.

Recommended Films

Zhang Yimou, *Red Sorghum* (1987, 91 mins)

Hou Hsiao-Hsien, *A City of Sadness* (1989, 157 mins)

Lee Chang-dong, *Peppermint Candy* (1999, 129 mins)

Weeks 7-9: Screening New Gender Identities

Required Films

Wu Yonggang, *The Goddess* (1934, 85 mins)

Naruse Mikio, *When a Woman Ascends the Stairs* (1960, 111 mins)

Park Chan-wook, *Oldboy* (2003, 120 mins) (*Rated R for strong violence)

Readings

Rick Altman, "What is generally understood by the notion of film genre?" in *Film/Genre*. BFI Publishing, 1999, pp. 13-29.

Ben Singer, "Meanings of Melodrama," in *Melodrama and Modernity*. Columbia UP, 2001, pp. 37-58.

Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Visual and Other Pleasures*, Indiana UP, 1989, pp. 15-26.

Recommended Films

Wong Kar-Wai, *Happy Together* (1997, 96 mins)

Bong Joon-ho, *Mother* (2010, 129 mins) (*Rated R for language, some sexual content, violence and drug use)

Weeks 10-12: The Location of Culture: Remapping Trans/National Asia

Required Films

Kitano Takeshi, *Fireworks* (1997, 103 mins) or *A Scene at the Sea* (1991, 101 mins)

Edward Yang, *Yi Yi* (2000, 173 mins)
Park Chan-wook, *The Handmaiden* (2016, 144 mins)

Readings

Fredric Jameson, "Remapping Taipei," in *The Geopolitical Aesthetic, Cinema and Space in the World System* Indiana University Press, 2009.
David Li, "Yi Yi: Reflections on Reflexive Modernity in Taiwan," in Chris Berry, ed. *Chinese Films in Focus: 25 New Takes*. London: BFI, 2003, pp. 198-205.

Recommended Film

Jia Zhangke, *Mountains May Depart* (2015, 126 mins)

Weeks 13-14: Anime/Animation and Fantasy: From Trans-human to Post-human

Required Films

King Hu, *A Touch of Zen* (1971, 200 mins)
Mamoru Oshii, *Ghost in the Shell* (1995, 83 mins)
Kon Satoshi, *Paprika* (2006, 90 mins) (*Rated R for violent and sexual images)

Readings

Donna J. Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century," *Simians Cyborgs and Women*. Routledge, 1996, pp. 149-182.
Stephen Teo, "The Dao of King Hu," in *Hong Kong Cinema: The Extra Dimensions*, pp. 87-98.
Angus McBlane, "Just a Ghost in a Shell?," Josef Steiff and Tristan D. Tamplin, *Anime And Philosophy: Wide Eyed Wonder*. Open Court, 2010, pp. 27-38.

Recommended Films

Miyazaki Hayao, *Spirited Away* (2001, 125 mins)
Otomo Katsuhiro, *Akira* (1988, 124 mins) (*Rated R for graphic violence and brief nudity)

Sample Assignments

Experiential Learning via the San Diego Asian Film Festival (SDAFF)/ Group Presentation

The entire class will watch one film from the Festival to know about newest developments and trends in Asian cinema. Before the screening, the instructors will provide background information about the selected film director and suggest other films by him/her, so students can prepare questions to ask during the post-screening Q&A session with the director.

Students have the option to volunteer for the SDAFF, working with the Festival organizers to select Asian films, organizing film events on different screening sites, promoting the Festival to the USD community, and helping with collecting questionnaires after showings.

Students will work in groups to view an additional film of their choice from the Festival. After the viewing, the group will introduce the film to the class (comprising of the director's brief biography and filmography, brief plot, analyses including why the film is interesting to each member of the group). The group will compare it with the films studied throughout the course and decide whether or not this film should be added to the syllabus when this course is offered again. That is, students will analyze the artistic achievements of this film in comparison with other films, focusing on how the film touches on other important but unstudied issues or renews our current understanding. **(LI SLO 1, 2, 4; Integration SLO 1, 2, 3)**

Reflection Essay

Insofar as cinema is a multimedia genre, a critically informed understanding and analysis of a filmic text requires an interdisciplinary approach that involves a wide array of fields such as history, politics, sociology, psychology, marketing, computer science, and engineering. Therefore, as a way of promoting a more integrative way of learning, each student will write a five-page reflection paper examining how his or her own major or academic discipline could provide a new framework or perspective from which to examine Asian cinema. More specifically, drawing upon fundamental concepts and information learned in their own academic disciplines, students will reflect on how such discipline-specific knowledge can actually cast new light on the broader meaning of a specific filmic text, as well as on the film industry in general. **(LI SLO 2, 3, 4; Integration SLO 2, 3, 4)**

Final Research Project & Paper

The final project, in the form of verbal and written delivery and constructive peer feedback, prepares a student to write a structured academic paper with independent research and critical thinking. This assignment consists of three steps:

Step 1. *Presentation* of research question: Introduce the topic (theme, or hypothesis) and relevant films (as evidence) to the whole class, explain the significance of the topic, and solicit critical peer feedback through the Q&A section.

Step 2. Preliminary written report (2 pages): This report will include: a) a statement of the research question (1-2 paragraph); b) a summary of existent research related to the question, with references to external source (articles or book chapters); c) how your research contributes to the question; d) what films and specific aspects of those films are analyzed in this project; e) conclusion; f) a bibliography (at least 5 entries) that follows the MLA citation style (<http://owl.english.purdue.edu/owl/resource/747/01/>)

Step 3. *Presentation* of final research paper: Select the most interesting part of your research project and present it to the class. Include the change from your initial idea (the first presentation about this project) and the final paper. If your classmates' feedback helped with your writing, include this information in your presentation. Before the week of the final project, the instructor will demonstrate resources available at the Copley Library, its online databases (Article Search, Academic Search Premier, MLA, JSTOR, Project Muse, etc.) or the Circuit System. **(LI SLO 3, 5; Integration SLO 4, 5)**

HONORS TEAM-TAUGHT COURSE PROPOSAL

Title: East Asian Cinema : A Transnational Perspective

Instructors: Mei Yang and Koonyong Kim

Disciplines: Languages, Cultures, and Literatures ; English

Semester to be offered: Fall 2020 (preferred) or Spring 2021

(Please note: We can't guarantee that you will teach the course during a particular semester. Please try to give us more than one option!)

Requested class time: TuTh 2:30 -3:50 pm

(Please note: if you wish to have a 3 hour block once a week you will need to provide rationale as to why this is best suited for the class)

Location preferred: Serra

(Please note: if you have a required location that is essential for this course, please note that on the space above)

Prerequisites required: No

Please attach the following items, with this form as your cover page:

- ✓ Rationale and Description
- ✓ Readings, Outlines and Evaluation Procedures
- ✓ Interdisciplinary learning goals and outcomes for the course and mode of assessment
- ✓ Summary/Abstract of proposed course for Honors Newsletter

Departmental Approval:  yes (17-0)
 (Signature of Department Chair) (Department Vote)

Departmental Approval:  yes (15-0-1)
 (Signature of Department Chair) (Department Vote)

Departmental Approval: _____
 (Signature of Department Chair) (Department Vote)

Note: Proposals must have departmental approval, on this form, from all department chairs before being submitted. Proposals will not be considered if all department chairs have not signed and there is not indication of the departmental vote supporting the class.

This course will fulfill:
 _____ The Core Curriculum Requirement for: Advanced Integration & Literature attribute

(You must be specific, i.e., Political Science 100 & History 171; THRS 112 & Art History 134)

✓ Requirements for the major or minor in: Chinese Minor, English, Film Studies Minor, Asian Studies Minor

Date Submitted: 04/06/18 10:48 am

Viewing: **HNRS 367 : East Asian Cinema: A Transnational Perspective** ~~Voting and Democracy~~

Last edit: 04/06/18 5:08 pm

Changes proposed by: kykim

Catalog Pages referencing this course	Honors (HNRS) Honors (HNRS)
Other Courses referencing this	<u>As A Banner Equivalent:</u> HNRS 366 : East Asian Cinema: A Transnational Perspective

In Workflow

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

Approval Path

1. 04/06/18 10:54 am
gump: 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>Mei Yang</td> <td>myang@san Diego.edu</td> <td>4062</td> </tr> <tr> <td>Koonyong Kim</td> <td>kykim@san Diego.edu</td> <td>4057</td> </tr> </tbody> </table>	Name:	E-mail:	Campus Phone:	Mei Yang	myang@san Diego.edu	4062	Koonyong Kim	kykim@san Diego.edu	4057
Name:	E-mail:	Campus Phone:								
Mei Yang	myang@san Diego.edu	4062								
Koonyong Kim	kykim@san Diego.edu	4057								
Effective Term	Spring 2019									
Subject Code	HNRS Course Number 367									
Department	Honors (HONR)									
College	College of Arts & Sciences									
Title of Course	East Asian Cinema Voting and Democracy									
Catalog Title	East Asian Cinema: A Transnational Perspective Voting and Democracy									

Credit Hours 4

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

Catalog Course Description **This course examines representative films from East Asia Hong Kong, Taiwan, China, Japan, and South Korea in particular in their national, regional, and global contexts. While studying these films within the specific contexts of their historical, social, and economic conditions, we will place special emphasis on how various filmic texts respond both aesthetically and politically to a broad range of issues pertaining to nation, globalization, identity formations (race, gender, sexuality, and class), authorship, new media, and (post)humanism, among others. This section counts for 4 units of ENGL.**

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 weekly contact hours

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
Literary 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:
Language, Literacy & Culture - LANG
English - ENGL
Asian Studies - ASIA
Film Studies - FILM
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: **17** No: **0** Abstain: **0**

Rationale:

This is a new course proposal submitted as an attempt to create more courses on East Asian literature and culture at USD. Since the Second World War, and especially in the wake of the full-fledged emergence of a global economy, East Asia has arisen as one of the most dynamic and vibrant sites of social, cultural, and economic production and circulation. Thus this course will offer our students an invaluable opportunity not only to learn about East Asian culture through the lens of film but also to reflect critically on important features of our rapidly evolving world today.

Supporting
documents

[East Asian Cinema Proposal.pdf](#)
[Proposal Cover Page.pdf](#)

Impact

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

Through its highly interdisciplinary approach, this course brings East Asian culture into conversation with other academic fields, including comparative literature, visual arts, cultural studies, the digital humanities, international relations, political science, women and gender studies, and philosophy, among others. Accordingly, we anticipate that our attempt to enhance dialogue across diverse disciplines will enrich the curriculum in the English Department, Asian Studies Minor, Chinese Minor, Film Studies Minor, and Interdisciplinary Humanities.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 1218

HNRS 366/367
East Asian Cinema: A Transnational Perspective
Honors Team-Taught Course
Spring 2021

Mei Yang (Languages, Cultures, and Literatures) and Koonyong Kim (English)

Course Description

Cinema has been a transnational cultural form from the very beginning of its history. Insofar as the inception and development of film as a genre have been deeply embedded in modern technology, it also has an inextricable relationship with modernity and modernization. In this sense, therefore, East Asian cinema has been a salient site in which the dynamic and often conflictual interplays between Asian tradition and Western modernity on the one hand, and between national culture and transcultural interaction on the other, are registered, negotiated, and reconfigured. This course examines representative films from East Asia--Hong Kong, Taiwan, China, Japan, and South Korea in particular--in their national, regional, and global contexts. While studying these films within the specific contexts of their historical, social, and economic conditions, we will place special emphasis on how various filmic texts respond both aesthetically and politically to a broad range of issues pertaining to nation, globalization, identity formations (race, gender, sexuality, and class), authorship, new media, and (post)humanism, among others.

Rationale

- The idea of creating this course together was born out of our realization that there are not enough courses on East Asian literature and culture at USD. Since the Second World War, and especially in the wake of the full-fledged emergence of a global economy, East Asia has arisen as one of the most dynamic and vibrant sites of social, cultural, and economic production and circulation. Thus this course will offer our students an invaluable opportunity not only to learn about East Asian culture through the lens of film but also to reflect critically on important features of our rapidly evolving world today.
- Through its highly interdisciplinary approach, this course brings East Asian culture into conversation with other academic fields, including comparative literature, visual arts, cultural studies, the digital humanities, international relations, political science, women and gender studies, and philosophy, among others. Accordingly, we anticipate that our attempt to enhance dialogue across diverse disciplines will enrich the curriculum in the English Department, Asian Studies Minor, Chinese Minor, Film Studies Minor, and Interdisciplinary Humanities.
- The two instructors' similar yet different fields of expertise will contribute to a more productive conversation in class, thereby working toward one of the central goals in the New Core, namely, the integration or synthesis of different disciplines

and perspectives. While Dr. Yang's main fields of expertise are Asian film in general and Chinese film in particular, Dr. Kim has been trained in other areas, including literary theory, art history, and studies of race, gender, and sexuality. Moreover, given that there has long been a dynamic cultural exchange between Asia and the U.S., Dr. Kim's expertise in American culture, when coupled with Dr. Yang's, will enhance students' understanding of Asian film. For example, one of the anime texts on the syllabus, Mamoru Oshii's *Ghost in the Shell*, cannot be properly understood without taking into account the influences of American SF writers such as Philip K. Dick and William Gibson or the inspiration that anime text has provided for American films such as *The Matrix* and the Hollywood version of *Ghost in the Shell*. Therefore, the two instructors' disparate approaches and disciplines will supplement each other, which will lead to a more integrative and interdisciplinary approach to Asian cinema.

- In addition, this course also seeks to increase integration between USD and the San Diego community through our active engagement with the annual San Diego Asian Film Festival. To that end, we'll take students to the festival with a view to helping them understand newest developments and trends in Asian cinema and facilitating their discussion with contemporary Asian film directors.

Student Learning Outcomes

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

- Identify formal and aesthetic attributes in a film and analyze how different forms, styles, and aesthetics produce filmic meaning (corresponds to LI SLO 2)
- Demonstrate an understanding of the historical events, cultural phenomena, and intellectual movements that contributed to the production of a film as a socially constructed text (corresponds to LI SLO 4, Integration SLO 3).
- Demonstrate basic knowledge and appreciation of film styles and the aesthetics of major *auteurs* in East Asian cinema (corresponds to LI SLO 1,2).
- Demonstrate sufficient knowledge of existent interpretations and theories about films and evaluate their relevance or validity based on one's own viewing experience (corresponds to LI SLO 3, Integration SLO 4).
- Develop cohesive arguments in verbal presentations and written assignments about the topics examined, incorporating primary and secondary sources as well as independent research (corresponds to LI SLO 5, Integration SLO 5).
- Recognize and articulate the connection between multiple disciplines, perspectives and/or approaches to the study of cinema as an artistic and socially constructed critical text (corresponds to Integration SLO 1,2).

Textbooks

Required

Sheila Cornelius, *New Chinese Cinema: Challenging Representations* (Wallflower Press, 2002)

Donald Richie, *A Hundred Years of Japanese Film: A Concise History*, 2nd Revised and updated edition (New York: Kodansha America, 2005)
Hyangjin Lee, *Contemporary Korean Cinema: Culture, Identity and Politics* (Manchester University Press, 2001)

Recommended

Timothy Corrigan, *A Short Guide to Writing about Film* (New York: Longman, 2001)

Access to the Films

Class time is not to be used for film screening, so it is students' responsibility to watch the films in question on their own prior to class time. All the films are on reserve at Copley Library. Students are encouraged to watch the films in groups so everyone has access to the films. Please note that repeated viewings of a film are necessary for writing assignments, including the final research paper. Film running times are given on the syllabus below.

Evaluation

Attendance, participation & discussion	(20%)
Film journal	(10%)
Discussion on Blackboard	(10%)
In-class writing exercises	(5%)
Group presentation	(10%)
Clip analysis and reflection essay	(20%)
Final research project & paper	(25%)

Discussion Schedule

Weeks 1-3: Aesthetics and Ideology in Asian Cinema

Required Films

Ozu Yasujiro, *Late Spring* [*Banshun*] (1948, 108 mins)
Chen Kaige, *Yellow Earth* (1984, 89 mins)
Kim Ki-duk, *Spring, Summer, Fall, Winter...And Spring* (2003, 103 mins)

Readings

Michel Foucault, "What is an Author?" in John Caughie (ed.), *Theories of Authorship*. Routledge, 1981, pp. 283-291.
Chapter from *Ozu and the Poetics of Cinema*. London: BFI Pub.; Princeton, N.J.: Princeton University Press, 1988.
Melissa Conroy, "Seeing with Buddha's Eyes: *Spring, Summer, Autumn, Winter...and Spring*," *Journal of Religion & Film* 11.2 (2007).

Recommended Films

Wong Kar-wai, *In the Mood for Love* (2000, 98 mins)
Ozu Yasujiro, *Tokyo Story* (1953, 136 mins)

Weeks 4-6: Representing Trauma: War, Humanism, and Historiology

Required Films

Kurosawa Akira, *No Regrets for Our Youth* (1946, 110 mins)

Fei Mu, *Springtime in a Small Town* (1948, 98 mins)

Park Kwang-hyun, *Welcome to Dongmakgol* (2005, 133 mins)

Readings

Chapter from Yoshimoto, Mitsuhiro. *Kurosawa: Film Studies and Japanese Cinema*. Durham: Duke University Press, 2000.

Chapter from David Wang, *The Lyrical in Epic Time: Modern Chinese Intellectuals and Artists through the 1949 Crisis*. New York, NY: Columbia University Press, 2015.

Judith L. Herman, "A Forgotten History," *Trauma and Recovery: The Aftermath of Violence: From Domestic Abuse to Political Terror*. New York: Basic Books, 2015, pp. 7-32.

Rosemary Haddon, "Hou Hsiao Hsien's *City of Sadness*: History and the Dialogic Female Voice." In *Island on the Edge: Taiwan New Cinema and After*, ed. Chris Berry and Feii Lu. Hong Kong: Hong Kong University Press, 2005, pp. 55-66.

Recommended Films

Zhang Yimou, *Red Sorghum* (1987, 91 mins)

Hou Hsiao-Hsien, *A City of Sadness* (1989, 157 mins)

Lee Chang-dong, *Peppermint Candy* (1999, 129 mins)

Weeks 7-9: Screening New Gender Identities

Required Films

Wu Yonggang, *The Goddess* (1934, 85 mins)

Naruse Mikio, *When a Woman Ascends the Stairs* (1960, 111 mins)

Park Chan-wook, *Oldboy* (2003, 120 mins) (*Rated R for strong violence)

Readings

Rick Altman, "What is generally understood by the notion of film genre?" in *Film/Genre*. BFI Publishing, 1999, pp. 13-29.

Ben Singer, "Meanings of Melodrama," in *Melodrama and Modernity*. Columbia UP, 2001, pp. 37-58.

Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Visual and Other Pleasures*, Indiana UP, 1989, pp. 15-26.

Recommended Films

Wong Kar-Wai, *Happy Together* (1997, 96 mins)

Bong Joon-ho, *Mother* (2010, 129 mins) (*Rated R for language, some sexual content, violence and drug use)

Weeks 10-12: The Location of Culture: Remapping Trans/National Asia

Required Films

Kitano Takeshi, *Fireworks* (1997, 103 mins) or *A Scene at the Sea* (1991, 101 mins)

Edward Yang, *Yi Yi* (2000, 173 mins)
Park Chan-wook, *The Handmaiden* (2016, 144 mins)

Readings

Fredric Jameson, "Remapping Taipei," in *The Geopolitical Aesthetic, Cinema and Space in the World System* Indiana University Press, 2009.
David Li, "Yi Yi: Reflections on Reflexive Modernity in Taiwan," in Chris Berry, ed. *Chinese Films in Focus: 25 New Takes*. London: BFI, 2003, pp. 198-205.

Recommended Film

Jia Zhangke, *Mountains May Depart* (2015, 126 mins)

Weeks 13-14: Anime/Animation and Fantasy: From Trans-human to Post-human

Required Films

King Hu, *A Touch of Zen* (1971, 200 mins)
Mamoru Oshii, *Ghost in the Shell* (1995, 83 mins)
Kon Satoshi, *Paprika* (2006, 90 mins) (*Rated R for violent and sexual images)

Readings

Donna J. Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century," *Simians Cyborgs and Women*. Routledge, 1996, pp. 149-182.
Stephen Teo, "The Dao of King Hu," in *Hong Kong Cinema: The Extra Dimensions*, pp. 87-98.
Angus McBlane, "Just a Ghost in a Shell?," Josef Steiff and Tristan D. Tamplin, *Anime And Philosophy: Wide Eyed Wonder*. Open Court, 2010, pp. 27-38.

Recommended Films

Miyazaki Hayao, *Spirited Away* (2001, 125 mins)
Otomo Katsuhiro, *Akira* (1988, 124 mins) (*Rated R for graphic violence and brief nudity)

Sample Assignments

Experiential Learning via the San Diego Asian Film Festival (SDAFF)/ Group Presentation

The entire class will watch one film from the Festival to know about newest developments and trends in Asian cinema. Before the screening, the instructors will provide background information about the selected film director and suggest other films by him/her, so students can prepare questions to ask during the post-screening Q&A session with the director.

Students have the option to volunteer for the SDAFF, working with the Festival organizers to select Asian films, organizing film events on different screening sites, promoting the Festival to the USD community, and helping with collecting questionnaires after showings.

Students will work in groups to view an additional film of their choice from the Festival. After the viewing, the group will introduce the film to the class (comprising of the director's brief biography and filmography, brief plot, analyses including why the film is interesting to each member of the group). The group will compare it with the films studied throughout the course and decide whether or not this film should be added to the syllabus when this course is offered again. That is, students will analyze the artistic achievements of this film in comparison with other films, focusing on how the film touches on other important but unstudied issues or renews our current understanding. **(LI SLO 1, 2, 4; Integration SLO 1, 2, 3)**

Reflection Essay

Insofar as cinema is a multimedia genre, a critically informed understanding and analysis of a filmic text requires an interdisciplinary approach that involves a wide array of fields such as history, politics, sociology, psychology, marketing, computer science, and engineering. Therefore, as a way of promoting a more integrative way of learning, each student will write a five-page reflection paper examining how his or her own major or academic discipline could provide a new framework or perspective from which to examine Asian cinema. More specifically, drawing upon fundamental concepts and information learned in their own academic disciplines, students will reflect on how such discipline-specific knowledge can actually cast new light on the broader meaning of a specific filmic text, as well as on the film industry in general. **(LI SLO 2, 3, 4; Integration SLO 2, 3, 4)**

Final Research Project & Paper

The final project, in the form of verbal and written delivery and constructive peer feedback, prepares a student to write a structured academic paper with independent research and critical thinking. This assignment consists of three steps:

Step 1. *Presentation* of research question: Introduce the topic (theme, or hypothesis) and relevant films (as evidence) to the whole class, explain the significance of the topic, and solicit critical peer feedback through the Q&A section.

Step 2. Preliminary written report (2 pages): This report will include: a) a statement of the research question (1-2 paragraph); b) a summary of existent research related to the question, with references to external source (articles or book chapters); c) how your research contributes to the question; d) what films and specific aspects of those films are analyzed in this project; e) conclusion; f) a bibliography (at least 5 entries) that follows the MLA citation style (<http://owl.english.purdue.edu/owl/resource/747/01/>)

Step 3. *Presentation* of final research paper: Select the most interesting part of your research project and present it to the class. Include the change from your initial idea (the first presentation about this project) and the final paper. If your classmates' feedback helped with your writing, include this information in your presentation. Before the week of the final project, the instructor will demonstrate resources available at the Copley Library, its online databases (Article Search, Academic Search Premier, MLA, JSTOR, Project Muse, etc.) or the Circuit System. **(LI SLO 3, 5; Integration SLO 4, 5)**

HONORS TEAM-TAUGHT COURSE PROPOSAL

Title: East Asian Cinema : A Transnational Perspective

Instructors: Mei Yang and Koonyong Kim

Disciplines: Languages, Cultures, and Literatures ; English

Semester to be offered: Fall 2020 (preferred) or Spring 2021

(Please note: We can't guarantee that you will teach the course during a particular semester. Please try to give us more than one option!)

Requested class time: TuTh 2:30 -3:50 pm

(Please note: if you wish to have a 3 hour block once a week you will need to provide rationale as to why this is best suited for the class)

Location preferred: Serra

(Please note: if you have a required location that is essential for this course, please note that on the space above)

Prerequisites required: No

Please attach the following items, with this form as your cover page:

- ✓ Rationale and Description
- ✓ Readings, Outlines and Evaluation Procedures
- ✓ Interdisciplinary learning goals and outcomes for the course and mode of assessment
- ✓ Summary/Abstract of proposed course for Honors Newsletter

Departmental Approval:  yes (17-0)
 (Signature of Department Chair) (Department Vote)

Departmental Approval:  yes (15-0-1)
 (Signature of Department Chair) (Department Vote)

Departmental Approval: _____
 (Signature of Department Chair) (Department Vote)

Note: Proposals must have departmental approval, on this form, from all department chairs before being submitted. Proposals will not be considered if all department chairs have not signed and there is not indication of the departmental vote supporting the class.

This course will fulfill:
 _____ The Core Curriculum Requirement for: Advanced Integration & Literature attribute

(You must be specific, i.e., Political Science 100 & History 171; THRS 112 & Art History 134)

✓ Requirements for the major or minor in: Chinese Minor, English, Film Studies Minor, Asian Studies Minor

Date Submitted: 04/06/18 7:33 am

Viewing: **HNRS 398 : Music, Borders and Identity** ~~Music, Borders, Identities~~

Last edit: 04/06/18 7:33 am

Changes proposed by: eformelli

In Workflow

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

Catalog Pages referencing this course

- [Honors \(HNRS\)](#)
- [Honors \(HNRS\)](#)

Approval Path

1. 04/06/18 7:51 am
gump: Approved for HONR Chair
2. 04/10/18 11:24 am
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)

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

Effective Term

Fall 2018

Subject Code

HNRS Course Number 398

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

Music, Borders and Identity ~~Music, Borders, Identities~~

Catalog Title

Music, Borders and Identity ~~Music, Borders, Identities~~

Credit Hours

4

Weekly Contact Hours

Lecture: **3** ~~0~~ Lab: 0 Other: 0

Catalog Course Description

This course explores how music intersects with collective and personal identities and how borderlands – between nations, districts, genres, and styles – are areas of particular interest in terms of human agency, biculturalism, and hybridity. Music is a major aspect of human cultures. We feel it. It is part of who we are. It is a big part of who everyone is. Music also defines people, not only through preferences but also in collective and individual identities and in the construction of community. People identify with music; it becomes “my” music or “their” music, and can come to represent ethnicity, gender, sexuality, and political and religious ideation. This section satisfies 4 units of MUSC.

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 weekly contact hours

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

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

Ethnic Studies - ETHN

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: **5** No: **1** Abstain: **1**

Rationale: All highlighted text represents language and perspectives that address the concerns of the new core.

Supporting documents [MusicBorderIdentity.pdf](#)

Impact

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

NA

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 1249

HNRS 398-399
Music, Borders and Identity
Thursday 2:30-5:20

Professor Alberto Pulido
apulido@sandiego.edu
Office Hours: T – 8:30-12 noon

Professor David Harnish
dharnish@sandiego.edu
Office Hours: T - 11-12:30; F – 11:00-12:30

This course explores how music intersects with collective and personal identities and how borderlands – between nations, districts, genres, and styles – are areas of particular interest in terms of human agency, biculturalism, and hybridity. Music is a major aspect of human cultures. We feel it. It is part of who we are. It is a big part of who everyone is. Music also defines people, not only through preferences but also in collective and individual identities and in the construction of community. People identify with music; it becomes “my” music or “their” music, and can come to represent ethnicity, gender, sexuality, and political and religious ideation.

Fundamental to this course is to explore music as a “sonic canvas” - through a variety of styles - (jazz, blues, conjunto, hip-hop, reggae, mariachi, Bollywood, and so forth) - through which we examine identity formation, cultural dynamics expressions, historical legacies, political and economic conditions and the epistemological quest for truth and knowledge. We will also look at forces of globalization, politics and religion upon music and its structural elements.

Students are expected to actively participate in class discussions and to complete a substantial and original field research project. In addition to readings, videos, and guided listening, contact with live music and musicians will be encouraged. No previous coursework in music is required.

LEARNING OUTCOMES

Students develop or achieve –

- An appreciation of and sensitivity to the diversity of human experience, human cultures and expression, and the specific individuals and communities that generate music
- Critical Self-Reflection that allows students to examine one’s social location and to examine their sense of privilege and oppression.
- Examine structures of inequality and oppression through the production and reproduction of music that has been unrecognized or censored through political forces that oppose the style and content of certain types of musical expressions.
- An ability to express (verbally and in writing) the histories, cultures, and arts of many of the world’s peoples
- A deep analysis and understanding of social justice issues by understanding the power relations involved with music and musicians, the movements of resistance, and the histories of colonization and colonized peoples
- A series of learning experiences with music, music making, and observations of music in various contexts; an acknowledgement of the rise of youth cultures and mediascape; and an understanding of the relation of musics to gender, class, politics, and ethnicity.
- An integrated knowledge of the foundational principles of Ethnomusicology and Ethnic Studies
-

EVALUATION:

Midterm	25 points
Project and Presentation	30
Concert Review	10
Autobiographic paper	10
Final exam	25
Total	100 points

ASSIGNMENTS (all expected to be well written and designed):

Concert Review. This involves attending and observing a concert of any style of “borderlands” music and to act as an ethnographer. The main objective is to provide an intelligent discussion of the music performed and on the interaction of the music and musicians with the audience with the main focus being on how one explains expressions of identity, gender, class, nationalism, and so forth as embodied through and in musical expressions and performance. You must staple a signed concert program or ticket stub to the back of the last page of the report. Paper should be 5-6 pp. in length. The Concert Review is due within two weeks following the event.

Autoethnography: Students will discuss their lives in music, their experiences with family, and their experiences with borders in a reflexive report. Critically reflect on your music experiences discussing aspects of privilege and oppression, highlighting your own and your family’s background, and outlining access to, and identification with, music styles. Include discussion on any changes of music preference or taste during your life, and interview one family member – preferably an elder (e.g., a grandparent) – to compare and contrast privilege and oppression economically, in lifestyle (religion, ethnicity, class, values), and in access, choice, and encounter with music and musical scenes. 5 pages, double-spaced in a medium 12 size-font.

Projects. These are term papers. Select either a culture or a style of music and analyze how music is central to the expression of the community/communities involved. You could select a borders music style and explore how one or more cultures uses that style to promote or subvert concepts of politics, class, gender, ethnicity, and such values as social justice and/or peace or reconciliation. Or, you could select a country, for example, Mexico, and examine how the music near the border has been used to galvanize youth movements or consumption or to forge new constructions of nation, ethnicity, protest, gender, and so forth. The main objective here is to analyze the complexities of diversity, inclusion, and expressions of social justice via musical style, content, expression and performance. Papers should be 6-8 pages and use citations from at least seven scholarly sources, three of which can be online. Students will give brief oral presentations on their projects and can incorporate media. Everyone should meet with us about projects before beginning their research.

Midterm and Final Exams. Exams will draw upon the literature read in class and will include multiple choice, short answer, and essay questions that require reflective and synthesized thought. There will be a listening component for each exam.

Class Schedule:

Week I: January 29: Introduction to Music, Borders and Identity:

Overview of Course – Introduction to key concepts, theories, methods and topics: Open Discussion

Assignments for Next Week

Next Week's Playlist

Week II: February 6: Foundational Reading: Border, Identities and Music

Readings: Selections from: *Borderland Identities*, Gloria Alzaldúa

Selection from: *Cuban Counterpoint: Tobacco and Sugar*, Fernando Ortiz

Selection from Josh Kun, "Audiotopia: Music Race and America"

Stokes, Martin, "Introduction: Ethnicity, Identity and Music" *Ethnicity, Identity and Music*, UK 1994

Turino, Thomas, "Introduction: Why Music Matters" *Music as Social Life*

Harnish, David, "The Hybrid Music and Cosmopolitan Scene of Balinese Guitarist I Wayan Balawan," *Ethnomusicology Forum*

Selection from Daniel Levitin, *The World in Six Songs*

Assignment for Next Week

Next Week's Playlist

Week III: February 13: Music, Identity and Personal Development: Methods, Concepts of Reflexivity and subjectivity.

Introduction, Chapters 4, 7 and 22 in *Handbook of Autoethnography*

Kisliuk, Michelle, "Yodeling for Alternatives," from *Seize the Dance!*

Alberto López Pulido, *The Value of Bebop and its representation in James Baldwin's 'Sonny's Blues'*

Berger and Del Negro, "Bauman's Verbal Art and the Social Organization of Attention: the Role of Reflexivity in the Aesthetics of Performance" *American Folklore Society*

Assignment for Next Week

Next Week's Playlist

Week IV: February 20: Race, Ethnicity, Identities and Music:

"Introduction" In *Music and the Racial Imagination*, Ronald Radano,

Lipsitz, George, "Cruising around the Historical Bloc: Postmodernism and Popular Music in East Los Angeles," *Cultural Critique* 1987

Imada, "Head Rush: Hip Hop and a Hawaiian Nation 'On the Rise'"

Flores, Richard, "The Corrido and the Emergence of Texas-Mexican Social Identity"
Journal of American Folklore 105 (416) 1992: 166-182
Waterman, "'Our Tradition is a Very Modern Tradition': Popular Music and the
Construction of Pan-Yoruba Identity," *Ethnomusicology*
Jacobsen, "Placemaking and Country Music on the Navajo Nation," *Ethnomusicology*

Assignment for Next Week
Next Week's Playlist

Week V: February 27: Diaspora and Music:

Selections from: "From Afro Cuban Rhythms to Latin Jazz, Raul Fernández
Watch Sections of "Calle 54"; "Chano Pozo"; Dizzy Gillespie – "A Night in Havana"
Ramnarine, Tina, "Musical Performance in the Diaspora: Introduction" *Ethnomusicology
Forum* 16 (1): 1-17, 2007
Koegel, John, Crossing Borders: Mexicana, Tejana and Chicana Musicians in the United
States and Mexico" *From Tejano to Tango*, 2002
Emoff, "Cajun Poetics of Loss and Longing," *Ethnomusicology*
Manuel, "Music, Identity and Images of India in the Indo-Caribbean Diaspora," *Asian
Music*
Beaster-Jones, "Evergreens to Remixes: Hindi Film Songs and India's Popular Music
Heritage," *Ethnomusicology*

Assignment for Next Week
Next Week's Playlist

Week VI: March 6: Gender, Sexuality and Music

"Missing Women: ON the Voodoo Trail to Jazz", Susan Cavin in *Jazz Studies*, Vol 3.
No. 1 Fall 1975, pp.4-27
"Separated at Birth: Singing and the History of Jazz, Lara Pellegrinelli in *Big Ears:
Listening for Gender in Jazz Studies*
Sugarman, Jane, "The Nightingale and the Partridge: Singing and Gender among Prespa
Albanians" *Ethnomusicology*
Stone, Ruth "Gender, Identity and Ethnicity Issues" *World Popular Musics and Identities*
Weintraub, "Morality and its Discontents: Dangdut and Islam in Indonesia" In *Divine
Inspirations*
Jones, "Shona Women Mbira Players: Gender, Tradition and Nation in Zimbabwe"
British Forum for Ethnomusicology
Spellman, AB. "Cecil Taylor: Jazz Perspectives, Four Jazz Lives" (from book of same)

Assignment for Next Week
Next Week's Playlist

Week VII: March 13 – SPRING BREAK

March 19th: Cecil Taylor – Required attendance, 10:30am-12pm, Shiley Theatre

Week VIII: March 20: Music – Borders/Beyond Borders – Improvisation as aesthetic
Saada-Ophir, “Borderland Pop: Arab Jewish Musicians and the Politics of Performance,
Ethnomusicology
Harnish and Wallach, “Dance to Your Roots”: Genre Fusions in the Music of
Indonesia’s Krakatau, *Asian Music*
McDonald, “Poetics and the Performance of Violence in Israel/Palestine”
Ethnomusicology
Capwell, Charles, “From ‘Dust’ to Platinum: Global Currents Through the Malay World
of Musical Islam” In *Divine Inspirations*
Meizel, Kathy, “Introduction: No Boundaries” *Idolized*
Michelle Habell-Pallán, “Bridge over Troubled Borders” in her book *Loca Motion*.

Assignment for Next Week

Next Week’s Playlist

Week IX: March 27: Toni Morrison – Jazz

“...perhaps there is something so phony about the seven-day cycle the body pays no attention to
it, preferring triplets, duets, quartets, anything but a cycle of seven”

Appreciating a melody or narrative with various versions that represents part of a larger
common cultural tradition.

Assignment for Next Week

Next Week’s Playlist

Week X: April 3: Frontera Music

“Tejano Music in the Urbanizing Midwest: The Musical Story of Conjunto Master Jesse
Ponce” *Society for American Music Journal*, 2009

Peña, “Ranchera to Jaiton: Ethnicity and Class in Texas-Mexican Music”
Ethnomusicology

Loza, Steven, “Introduction,” *Barrio Rhythms*

Mulholland, Mary-Lee, “Mariachi, Myths and Mestizaje: Popular Culture and Mexican
National Identity,” *National Identities* 9 (3), September 2007, 247-64

Waxer, “Las Calenas Son Como Las Flores: The Rise of All-Women Salsa Bands in Cali,
Columbia,” *Ethnomusicology* (optional)

Selections from: Lydia Mendoza’s *Life in Music*, Yolanda Broyles- González

Viewing of sections from *Chula Fronteras*.

Conversation with Serafin Paredes; Bill Caballero

Assignment for Next Week
Next Week's Playlist

Week XI: April 10: Music as Transformation.

Challenging Lives: Gustavo Dudamel, El Sistema, and the Transformative Power of Music, Tricia Tunstall, Watch: El Sistema

Calabrese, "Reflexivity and Transformation in the Navajo Peyote Meeting" *Ethos*

Shannon, "The Aesthetics of Spiritual Practice and the Creation of Moral and Musical Subjectivities in Aleppo, Syria" *Ethnology*

Jankowsky, "Music, Spirit Possession and the In-Between: Ethnomusicological Inquiry and the Challenge of Trance," *Ethnomusicology*

Assignment for Next Week
Next Week's Playlist

Week XII: April 17: EASTER BREAK

Week XIII: April 24: Music and the State: Politics and Music.

Garofalo, Reebee, "Pop Goes to War 2001-04" *World Popular Musics and Identities*

Bernstein, "An Inadvertent Sacrifice: Body Politics and the Sovereign Power in the Pussy Riot Affair," *Critical Inquiry*

Rossmann, "Elites, Masses and Media Blacklists: The Dixie Chicks Controversy" *Social Forces*

Van Buren, Review of "Popular Music Censorship in Africa," *Popular Music*

Perrone, "Nationalism, Dissension, and Politics in Contemporary Brazilian Popular Music, *Luso-Brazilian Review*

Scruggs, "Let's Enjoy as Nicaraguans": The Use of Music in the Construction of a Nicaraguan National Consciousness," *Ethnomusicology*

Macklemore and Ryan

Assignment for Next Week
Next Week's Playlist

Week XIV: May 1: Music and Unity: Consensus and Challenges to Unity

Herbie Hancock – UNESCO Goodwill Ambassador:

http://www.unesco.org/new/en/media-services/single-view/news/world_renowned_jazz_legend_and_music_icon_herbie_hancock_to_be_named_unesco_goodwill_ambassador-1/#.UuAfmRatsy4

Kun, Josh, "The Aural Border" *Theatre Journal* 52 (1)

Manuel, "North Indian Sufi Music in the Age of Hindu and Muslim Fundamentalism," *Ethnomusicology*

Harnish, "New Lines, Shifting Identities: Interpreting Change at the Lingsar Festival in Lombok, Indonesia" *Ethnomusicology*

Roberto Hernandez, "Sonic Geographies and Anti-Border Music: "We didn't Cross the Border, the border crossed us" in Performing the U.S. Latina and Latino Borderlands

Week XV – May 8: Class Presentations – Summary and Conclusion

FINAL EXAMINATION: Thursday May 22 from 11:00 – 1:00 PM

Date Submitted: 04/05/18 4:33 pm

Viewing: **HNRS 399 : Music, Borders and Identity** ~~Music.Borders, Identities~~

Last edit: 04/05/18 4:33 pm

Changes proposed by: eformelli

Catalog Pages referencing this course

[Honors \(HNRS\)](#)
[Honors \(HNRS\)](#)

In Workflow

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

Approval Path

1. 04/06/18 4:30 am
gump: Approved for HONR Chair
2. 04/10/18 11:24 am
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)

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

Effective Term

Fall 2018

Subject Code

HNRS Course Number 399

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

Music, Borders and Identity ~~Music, Borders, Identities~~

Catalog Title

Music, Borders and Identity ~~Music.Borders, Identities~~

Credit Hours

4

Weekly Contact Hours

Lecture: **3** ~~0~~ Lab: 0 Other: 0

Catalog Course Description

This course explores how music intersects with collective and personal identities and how borderlands – between nations, districts, genres, and styles – are areas of particular interest in terms of human agency, biculturalism, and hybridity. Music is a major aspect of human cultures. We feel it. It is part of who we are. It is a big part of who everyone is. Music also defines people, not only through preferences but also in collective and individual identities and in the construction of community. People identify with music; it becomes “my” music or “their” music, and can come to represent ethnicity, gender, sexuality, and political and religious ideation. This section satisfies 4 units of ETHN.

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 weekly contact hours

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
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:
Ethnic Studies - ETHN
Music - MUSC

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: **5** No: **0** Abstain: **0**

Rationale: All highlighted text represents language and perspectives that address the concerns of the new core.

Supporting documents [MusicBorderIdentity.pdf](#)

Impact

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

NA

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 1250

HNRS 398-399
Music, Borders and Identity
Thursday 2:30-5:20

Professor Alberto Pulido
apulido@sandiego.edu
Office Hours: T – 8:30-12 noon

Professor David Harnish
dharnish@sandiego.edu
Office Hours: T - 11-12:30; F – 11:00-12:30

This course explores how music intersects with collective and personal identities and how borderlands – between nations, districts, genres, and styles – are areas of particular interest in terms of human agency, biculturalism, and hybridity. Music is a major aspect of human cultures. We feel it. It is part of who we are. It is a big part of who everyone is. Music also defines people, not only through preferences but also in collective and individual identities and in the construction of community. People identify with music; it becomes “my” music or “their” music, and can come to represent ethnicity, gender, sexuality, and political and religious ideation.

Fundamental to this course is to explore music as a “sonic canvas” - through a variety of styles - (jazz, blues, conjunto, hip-hop, reggae, mariachi, Bollywood, and so forth) - through which we examine identity formation, cultural dynamics expressions, historical legacies, political and economic conditions and the epistemological quest for truth and knowledge. We will also look at forces of globalization, politics and religion upon music and its structural elements.

Students are expected to actively participate in class discussions and to complete a substantial and original field research project. In addition to readings, videos, and guided listening, contact with live music and musicians will be encouraged. No previous coursework in music is required.

LEARNING OUTCOMES

Students develop or achieve –

- An appreciation of and sensitivity to the diversity of human experience, human cultures and expression, and the specific individuals and communities that generate music
- Critical Self-Reflection that allows students to examine one’s social location and to examine their sense of privilege and oppression.
- Examine structures of inequality and oppression through the production and reproduction of music that has been unrecognized or censored through political forces that oppose the style and content of certain types of musical expressions.
- An ability to express (verbally and in writing) the histories, cultures, and arts of many of the world’s peoples
- A deep analysis and understanding of social justice issues by understanding the power relations involved with music and musicians, the movements of resistance, and the histories of colonization and colonized peoples
- A series of learning experiences with music, music making, and observations of music in various contexts; an acknowledgement of the rise of youth cultures and mediascape; and an understanding of the relation of musics to gender, class, politics, and ethnicity.
- An integrated knowledge of the foundational principles of Ethnomusicology and Ethnic Studies
-

EVALUATION:

Midterm	25 points
Project and Presentation	30
Concert Review	10
Autobiographic paper	10
Final exam	25
Total	100 points

ASSIGNMENTS (all expected to be well written and designed):

Concert Review. This involves attending and observing a concert of any style of “borderlands” music and to act as an ethnographer. The main objective is to provide an intelligent discussion of the music performed and on the interaction of the music and musicians with the audience with the main focus being on how one explains expressions of identity, gender, class, nationalism, and so forth as embodied through and in musical expressions and performance. You must staple a signed concert program or ticket stub to the back of the last page of the report. Paper should be 5-6 pp. in length. The Concert Review is due within two weeks following the event.

Autoethnography: Students will discuss their lives in music, their experiences with family, and their experiences with borders in a reflexive report. Critically reflect on your music experiences discussing aspects of privilege and oppression, highlighting your own and your family’s background, and outlining access to, and identification with, music styles. Include discussion on any changes of music preference or taste during your life, and interview one family member – preferably an elder (e.g., a grandparent) – to compare and contrast privilege and oppression economically, in lifestyle (religion, ethnicity, class, values), and in access, choice, and encounter with music and musical scenes. 5 pages, double-spaced in a medium 12 size-font.

Projects. These are term papers. Select either a culture or a style of music and analyze how music is central to the expression of the community/communities involved. You could select a borders music style and explore how one or more cultures uses that style to promote or subvert concepts of politics, class, gender, ethnicity, and such values as social justice and/or peace or reconciliation. Or, you could select a country, for example, Mexico, and examine how the music near the border has been used to galvanize youth movements or consumption or to forge new constructions of nation, ethnicity, protest, gender, and so forth. The main objective here is to analyze the complexities of diversity, inclusion, and expressions of social justice via musical style, content, expression and performance. Papers should be 6-8 pages and use citations from at least seven scholarly sources, three of which can be online. Students will give brief oral presentations on their projects and can incorporate media. Everyone should meet with us about projects before beginning their research.

Midterm and Final Exams. Exams will draw upon the literature read in class and will include multiple choice, short answer, and essay questions that require reflective and synthesized thought. There will be a listening component for each exam.

Class Schedule:

Week I: January 29: Introduction to Music, Borders and Identity:

Overview of Course – Introduction to key concepts, theories, methods and topics: Open Discussion

Assignments for Next Week

Next Week's Playlist

Week II: February 6: Foundational Reading: Border, Identities and Music

Readings: Selections from: *Borderland Identities*, Gloria Alzaldúa

Selection from: *Cuban Counterpoint: Tobacco and Sugar*, Fernando Ortiz

Selection from Josh Kun, "Audiotopia: Music Race and America"

Stokes, Martin, "Introduction: Ethnicity, Identity and Music" *Ethnicity, Identity and Music*, UK 1994

Turino, Thomas, "Introduction: Why Music Matters" *Music as Social Life*

Harnish, David, "The Hybrid Music and Cosmopolitan Scene of Balinese Guitarist I Wayan Balawan," *Ethnomusicology Forum*

Selection from Daniel Levitin, *The World in Six Songs*

Assignment for Next Week

Next Week's Playlist

Week III: February 13: Music, Identity and Personal Development: Methods, Concepts of Reflexivity and subjectivity.

Introduction, Chapters 4, 7 and 22 in *Handbook of Autoethnography*

Kisliuk, Michelle, "Yodeling for Alternatives," from *Seize the Dance!*

Alberto López Pulido, *The Value of Bebop and its representation in James Baldwin's 'Sonny's Blues'*

Berger and Del Negro, "Bauman's Verbal Art and the Social Organization of Attention: the Role of Reflexivity in the Aesthetics of Performance" *American Folklore Society*

Assignment for Next Week

Next Week's Playlist

Week IV: February 20: Race, Ethnicity, Identities and Music:

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Lipsitz, George, "Cruising around the Historical Bloc: Postmodernism and Popular Music in East Los Angeles," *Cultural Critique* 1987

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Construction of Pan-Yoruba Identity," *Ethnomusicology*
Jacobsen, "Placemaking and Country Music on the Navajo Nation," *Ethnomusicology*

Assignment for Next Week
Next Week's Playlist

Week V: February 27: Diaspora and Music:

Selections from: "From Afro Cuban Rhythms to Latin Jazz, Raul Fernández
Watch Sections of "Calle 54"; "Chano Pozo"; Dizzy Gillespie – "A Night in Havana"
Ramnarine, Tina, "Musical Performance in the Diaspora: Introduction" *Ethnomusicology
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Beaster-Jones, "Evergreens to Remixes: Hindi Film Songs and India's Popular Music
Heritage," *Ethnomusicology*

Assignment for Next Week
Next Week's Playlist

Week VI: March 6: Gender, Sexuality and Music

"Missing Women: ON the Voodoo Trail to Jazz", Susan Cavin in *Jazz Studies*, Vol 3.
No. 1 Fall 1975, pp.4-27
"Separated at Birth: Singing and the History of Jazz, Lara Pellegrinelli in *Big Ears:
Listening for Gender in Jazz Studies*
Sugarman, Jane, "The Nightingale and the Partridge: Singing and Gender among Prespa
Albanians" *Ethnomusicology*
Stone, Ruth "Gender, Identity and Ethnicity Issues" *World Popular Musics and Identities*
Weintraub, "Morality and its Discontents: Dangdut and Islam in Indonesia" In *Divine
Inspirations*
Jones, "Shona Women Mbira Players: Gender, Tradition and Nation in Zimbabwe"
British Forum for Ethnomusicology
Spellman, AB. "Cecil Taylor: Jazz Perspectives, Four Jazz Lives" (from book of same)

Assignment for Next Week
Next Week's Playlist

Week VII: March 13 – SPRING BREAK

March 19th: Cecil Taylor – Required attendance, 10:30am-12pm, Shiley Theatre

Week VIII: March 20: Music – Borders/Beyond Borders – Improvisation as aesthetic
Saada-Ophir, “Borderland Pop: Arab Jewish Musicians and the Politics of Performance,
Ethnomusicology
Harnish and Wallach, “Dance to Your Roots”: Genre Fusions in the Music of
Indonesia’s Krakatau, *Asian Music*
McDonald, “Poetics and the Performance of Violence in Israel/Palestine”
Ethnomusicology
Capwell, Charles, “From ‘Dust’ to Platinum: Global Currents Through the Malay World
of Musical Islam” In *Divine Inspirations*
Meizel, Kathy, “Introduction: No Boundaries” *Idolized*
Michelle Habell-Pallán, “Bridge over Troubled Borders” in her book *Loca Motion*.

Assignment for Next Week

Next Week’s Playlist

Week IX: March 27: Toni Morrison – Jazz

“...perhaps there is something so phony about the seven-day cycle the body pays no attention to
it, preferring triplets, duets, quartets, anything but a cycle of seven”

Appreciating a melody or narrative with various versions that represents part of a larger
common cultural tradition.

Assignment for Next Week

Next Week’s Playlist

Week X: April 3: Frontera Music

“Tejano Music in the Urbanizing Midwest: The Musical Story of Conjunto Master Jesse
Ponce” *Society for American Music Journal*, 2009

Peña, “Ranchera to Jaiton: Ethnicity and Class in Texas-Mexican Music”
Ethnomusicology

Loza, Steven, “Introduction,” *Barrio Rhythms*

Mulholland, Mary-Lee, “Mariachi, Myths and Mestizaje: Popular Culture and Mexican
National Identity,” *National Identities* 9 (3), September 2007, 247-64

Waxer, “Las Calenas Son Como Las Flores: The Rise of All-Women Salsa Bands in Cali,
Columbia,” *Ethnomusicology* (optional)

Selections from: Lydia Mendoza’s *Life in Music*, Yolanda Broyles- González

Viewing of sections from *Chula Fronteras*.

Conversation with Serafin Paredes; Bill Caballero

Assignment for Next Week
Next Week's Playlist

Week XI: April 10: Music as Transformation.

Challenging Lives: Gustavo Dudamel, El Sistema, and the Transformative Power of Music, Tricia Tunstall, Watch: El Sistema
Calabrese, "Reflexivity and Transformation in the Navajo Peyote Meeting" *Ethos*
Shannon, "The Aesthetics of Spiritual Practice and the Creation of Moral and Musical Subjectivities in Aleppo, Syria" *Ethnology*
Jankowsky, "Music, Spirit Possession and the In-Between: Ethnomusicological Inquiry and the Challenge of Trance," *Ethnomusicology*

Assignment for Next Week
Next Week's Playlist

Week XII: April 17: EASTER BREAK

Week XIII: April 24: Music and the State: Politics and Music.

Garofalo, Reebee, "Pop Goes to War 2001-04" *World Popular Musics and Identities*
Bernstein, "An Inadvertent Sacrifice: Body Politics and the Sovereign Power in the Pussy Riot Affair," *Critical Inquiry*
Rossman, "Elites, Masses and Media Blacklists: The Dixie Chicks Controversy" *Social Forces*
Van Buren, Review of "Popular Music Censorship in Africa," *Popular Music*
Perrone, "Nationalism, Dissension, and Politics in Contemporary Brazilian Popular Music, *Luso-Brazilian Review*
Scruggs, "'Let's Enjoy as Nicaraguans': The Use of Music in the Construction of a Nicaraguan National Consciousness," *Ethnomusicology*
Macklemore and Ryan

Assignment for Next Week
Next Week's Playlist

Week XIV: May 1: Music and Unity: Consensus and Challenges to Unity

Herbie Hancock – UNESCO Goodwill Ambassador:
http://www.unesco.org/new/en/media-services/single-view/news/world_renowned_jazz_legend_and_music_icon_herbie_hancock_to_be_named_unesco_goodwill_ambassador-1/#.UuAfmRatsy4
Kun, Josh, "The Aural Border" *Theatre Journal* 52 (1)
Manuel, "North Indian Sufi Music in the Age of Hindu and Muslim Fundamentalism," *Ethnomusicology*
Harnish, "New Lines, Shifting Identities: Interpreting Change at the Lingsar Festival in Lombok, Indonesia" *Ethnomusicology*
Roberto Hernandez, "Sonic Geographies and Anti-Border Music: "We didn't Cross the Border, the border crossed us" in Performing the U.S. Latina and Latino Borderlands

Week XV – May 8: Class Presentations – Summary and Conclusion

FINAL EXAMINATION: Thursday May 22 from 11:00 – 1:00 PM

Cover Sheet for Proposed Team-Taught Courses (INST 350/450) for Advanced Integration

Name of Course: **Fact and Faith: Immigration through the Lenses of Sociology and Theology**

Instructor #1: Dr. Greg Prieto

Department: Sociology Vote: 7-0-0

Instructor #2: Dr. Victor Carmona

Department: Theology and Religious Studies Vote: 10-0-0

Number of Units: 3

Semester to be Taught: S19

Any Additional Core Attributes/Flags: AI only

Other Comments or Information: Both instructors commit to grading each assignment.

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.

Theological Reflection Paper: What does Immigration Mean?

Background

By now you have written two brief papers: one describing an experience of immigration that also accounts for your social location and another offering an analysis of that experience that is informed by concepts from two of the sociology readings. In this paper, you will now turn to reflect theologically on the meaning of that experience. Please be mindful that theological-ethical reflection does not imply that there is one, all encompassing meaning to immigration but it does presume that persons may discern and argue in favor of a particular meaning in light of reason and faith.

As with the papers before, please remember that the genre of this assignment is not a research paper but a 3-4-page think piece. As a genre, think pieces “are short exploratory pieces that ask students to think through a topic [...] to *work at thinking* and clean up what is handed in enough so it is not unpleasant to read.”¹ Think pieces fall in between low-stakes writing (like free writing in the classroom) and high-stakes writing (like final research papers). Therefore, we expect clear writing in this assignment so we may focus on the idea that you are exploring and developing.

Preparing your Paper

Before you begin writing your theological reflection paper:

1. Reread your experience paper and reflect on your ongoing community engagement experience.
2. Reread your social analysis paper.
3. Identify *one* theological concept or ethical-principle from the theological-ethical readings. You will use that concept or principle to reflect theologically on the meaning of the experience that you wrote about and analyzed earlier in the semester. If you are having trouble identifying a specific concept or principle, please contact Dr. Carmona.
4. Write one or two sentences identifying that theological concept or principle.
5. Think about *why* you have found that concept or principle useful to discern meaning in the experience that you described and analyzed earlier in the semester. To think about

¹ Peter Elbow and Mary Deane Sorcinelli, “How to Enhance Learning by Using High-Stakes and Low-Stakes Writing” in *McKeachie’s Teaching Tips: Strategies, Research, and Theory for College and University Teachers*, 12th ed. (Boston: Cengage Learning, 2005), 203.

this, you will need to make sure you understand the theological concept or principle that you chose.

6. Write one or two paragraphs (for yourself) explaining that concept or principle and what meaning it helps you discern in the experience that you described and analyzed earlier in the semester.
7. You are now ready to write your paper. In it, you will make a case for others to see why you find that meaning in the experience that you are focusing on.

Instructions

Please write a 3-4-page paper that answers the following question: What is the meaning of the experience of immigration that you described and analyzed earlier in the semester? The purpose of your paper is to explain to your readers why you find that particular meaning in light of reason and faith.

We will evaluate your paper using the criteria below:

1. Identifies and explains a theological concept or ethical principle (i.e., charity, human dignity, etc.) from the theological-ethical readings. This concept or principle frames the paper's theological reflection on the experience. *(4 points.)*
2. Identifies and explains the meaning of the experience in question (i.e., it means hope, suffering, salvation, justice, injustice, mercy, love, joy, injustice, death, resurrection, etc.). *(4 points.)*
3. Explains the connection between the two. *(5 points.)*
4. Meets basic style guidelines: Times New Roman, size 12, double-spaced, one-inch margins, numbered pages, and uses any academic citation format consistently throughout the paper (i.e., APA, MLA, Chicago, Turabian, etc.). *(2 points.)*

Please submit a hard copy of the paper on its due date, in class.

Fact and Faith: Immigration through the Lenses of Sociology and Theology

Course Description

The immigration issue has, perhaps, never been more pressing than it is today. President Trump's rescission of DACA, record numbers of deportations, a vast archipelago of (private) detention facilities, and a global refugee crisis evidence the urgency of the question: how do we solve America's immigration crisis? And what, if any, moral obligation do we have to the foreigners who arrive on our figurative shores? This team-taught Advanced Integration course links Sociology and Theology in order to examine both the empirical reality of contemporary immigration to the United States and the ethical and moral implications of that migration and our collective response to it. By bringing together cutting edge social science and a rich tradition of Catholic moral theology and Latino/a theologies, this course draws on the social sciences and the humanities to ask: what are the causes and consequence of immigration? And what can we do about it? Indeed, what are we compelled to do?

The below course schedule follows the prototypical trajectory of the immigrant journey from the decision to leave home, crossing the border, adjusting to the new society, and returning to the country of origin (as a consequence of deportation or an intentional desire to return). We will examine what political dilemmas arise at each stage of the migratory journey and what strategies for survival and resistance migrants undertake along the way.

Course Learning Outcomes

At the conclusion of this course, students will:

- Be familiar with the work of prominent scholars working in the field of immigration, especially work related to the sociological and socio-legal study of immigration and race;
- Be able to situate immigration trends in a broader regional and global context, understand the role of law in the production of "illegality," be familiar with immigrant responses to their marginalization, and articulate each in their writing;
- Draw on their community engagement to analyze the experiences of local immigrant communities through the lens of sociological theory and theological ethics;
- Understand the fundamentals of Catholic Social Teaching as they relate to immigration and immigrants;
- Articulate a solution to the immigration issue that is informed both by social scientific research and theological ethics.

Advanced Integration Learning Outcomes

This course fulfills the Core Advanced Integration requirement. At the end of the course, students will be able to:

- Synthesize knowledge from multiple disciplines or perspectives.
- Apply knowledge and skills from multiple disciplines or perspectives.

Community Engagement

The USD Mulvaney Center for Community, Awareness, and Social Action describes community service learning as, “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.”

In an effort to extend our learning beyond the walls of the classroom and into the broader San Diego community, all students will have the option of volunteering 10 hours one of the following local organizations: Border Angels, Casa Migrante, Haitian Bridge, and Southwest Key. Given that some of these community partners place caps on the number of hours that you can volunteer or offer irregular volunteer opportunities, students may choose to work with more than one community partner. Students will draw on their community engagement experiences in the reflection assignment (Pastoral Circle think piece three) and in their final portfolio.

Course Assignments

Attendance (5%) and Participation (10%) (15% total)

Attendance is mandatory and will be recorded. In addition, active participation in class, whether in small groups or with the full class, is expected. Please come prepared to share your questions and ideas with your peers and with your professor. Your participation will be assessed based upon the quality and consistency of your contributions.

Reading Quizzes (10% total)

Pop quizzes will be given periodically in the first 5 minutes of class and students will have 10 minutes to complete the quiz. Quiz questions will address a central concept from one of the week’s readings. If you arrive late, no make up quizzes will be given.

The Pastoral Circle (15% each, 60% total)

The primary course assignments follow the model of the [Pastoral Circle](#): a straightforward method that combines experience, social analysis, and theological reflection to shape our understanding of that issue and drive our actions so we may address it ethically. The Pastoral Circle is composed of four parts and asks four central questions.

1. Experience: what is happening here? (15%) (Due week 5)
2. Social Analysis: why is it happening? (15%) (Due week 7)
3. Theological Reflection: what does it mean? (15%) (Due week 9)
4. Action/Pastoral Planning: what should we do about it? (15%) (Due week 11)

Each of these four elements and their attendant questions represents one think piece paper assignment. The genre of these think piece assignments is distinct from a research paper.. As a genre, think pieces “are short exploratory pieces that ask students to think through a topic [...] to work at thinking and clean up what is handed in enough so it is not unpleasant to read.”¹ Students will write four, three to four page think pieces on each of the four foregoing questions, building to a final paper portfolio composed of revised versions of each of the foregoing assignments. Detailed prompts will be made available in advance of each assignment due date.

Final Paper Portfolio (15%) (Draft due week 14, final due week 16)

Students will assemble a Pastoral Circle Paper Portfolio consisting of revised versions of the four elements papers from above. This portfolio should also contain a written account of what and how you revised your work. A more detailed prompt will be made available in advance of the assignment due date.

Course Grade

Reading Quizzes 10%
Pastoral Circle Papers 60%
Pastoral Circle Portfolio 15%
Attendance 5%
Participation 10%
Total 100%

Grade Scale

A: 93-100 A-: 90-92.99 B+: 87-89.99 B: 83-86.99 B-: 80-82.99 C+: 77-79.99
C: 73-76.99 C-: 70-72.99 D+: 67-69.99 D: 63-66.99 D-: 60-62.99 F: < 59.99

Academic Integrity

Plagiarism is unacceptable and will be reported. In addition to creating additional work for the instructor, plagiarism erodes trust among students and instructors and degrades the overall integrity of this academic community. All paraphrased and quoted material must be cited. For additional details and guidelines, please visit:

<http://www.sandiego.edu/catalogs/undergraduate/AcademicRegulations.php>

Nearly all instances of plagiarism stem from entirely legitimate and understandable circumstances (e.g. family emergency, work schedule, etc.). If you find yourself in a situation in

¹ Peter Elbow and Mary Deane Sorcinelli, “How to Enhance Learning by Using High-Stakes and Low-Stakes Writing” in *McKeachie’s Teaching Tips: Strategies, Research, and Theory for College and University Teachers*, 12th ed. (Boston: Cengage Learning, 2005), 203.

which it becomes difficult to meet course deadlines, do not cheat. Instead, check in with your professors early and often and we will work with you.

Attendance Policy

All students will automatically receive 2 excused absences. No questions asked. These two excused absences are designed to accommodate life's unexpected events. Students may request additional excused absences, but these requests will only be accommodated under the following three conditions: 1) the request involves a serious and unavoidable situation (e.g. serious illness requiring hospitalization, death in the family, birth of a child, etc.), 2) the situation must be documented, 3) it must be approved by the professor after a case-by-case evaluation of the circumstances.

Classroom Decorum

Students should arrive to class on time and stay for the entire period, unless you've come to some arrangement with your professors. Please do not use phones, laptops, or tablets in class. Refrain from distracting behavior (e.g. working on homework for another class, carrying on side conversations, etc.). In addition, much of our classroom discussion will involve discussion of controversial topics. Respectful disagreement is an essential part of intellectual dialogue and is very welcome in class, so long as it remains respectful.

Blackboard

All course materials, correspondence, and grades will be made available on our course blackboard page. Please ensure that you can login to Blackboard and access our course page. If you have questions about using our course blackboard page (i.e. submitting assignments, downloading the syllabus, etc.), please refer to the tutorials available at Blackboard On-Demand before emailing a question to the professor:
<https://help.blackboard.com/Learn/Student>

Disability Related Accommodations

If you are a student with a disability and would like to discuss academic accommodations, please contact me in person, via email, or during office hours within the first week of class.

Course Schedule

**This syllabus is subject to change. It is the responsibility of the student to remain up to date on adjustments to the course readings, assignments, etc. Please refer to the syllabus posted to Blackboard for the most recent updates.*

Week 1: Introduction to the Course-Introducing the Disciplines and the Ethical Implications of Empirical Research

1. Burawoy, Michael. 2016. "Sociology as a Vocation." *Contemporary Sociology* 45(4):379–93.
2. John A. Coleman. "Every Theology Implies a Sociology and Vice Versa" in *Theology and the Social Sciences*, 12-33 (20 pages)

Week 2: Empiricism and Ethics: Introducing the Disciplines and the Ethical Implications of Empirical Research, con't

1. Massaro, Thomas. 2000. *Living Justice: Catholic Social Teaching in Action* (4).
2. Wayne A. Cornelius. "Death at the Border: The Efficacy and 'Unintended' Consequences of U.S. Immigration Control Policy" in *Population and Development Review*, 661-685 (21 pages)

Week 3: Leaving Home-Globalization and Neoliberalism

1. Massey. 1999. "Why Does Immigration Occur? A Theoretical Synthesis." Pp. 34–52 in *The Handbook of International Migration: The American Experience*, edited by C. Hirschman, J. Dewind, and P. Kasinitz. New York: Russell Sage Foundation Publications.
2. Gustavo Gutierrez. "The Situation and Tasks of Liberation Theology Today" in *Opting for the Margins*, 89-104 (15 pages)

Week 4: Leaving Home-The Moral Implications of Global Capitalism

1. Robinson, William. 2006. "Aquí Estamos Y No Nos Vamos! Global Capital and Immigrants' Rights." *Global and International Studies* 48(2):77–91 (*use intro "reader" version)
2. Cristina Traina. Forthcoming. "Untitled Paper"
3. Ada María Isasi-Díaz. "Conscience, Conscientization, and Moral Agency" in *En La Lucha=In the Struggle: A Hispanic Women's Liberation Theology*, 150-175 (15 pages)
4. Call, Wendy. 2008. "Reclaiming Corn and Culture." *Truthout*, July 23.

Week 5: Crossing the Border

1. Cornelius, Wayne A. 2001. "Death at the Border: Efficacy and Unintended Consequences of US Immigration Control Policy." *Population & Development Review* 27(4):661–85.
2. Ngai, Mae M. 2010. "The Civil Rights Origins of Illegal Immigration." *International Labor and Working-Class History* 78(1):93–99.
3. Donald Kerwin. "Rights, the Common Good, and Sovereignty in Service of the Human Person" in *And You Welcomed Me: Migration and Catholic Social Teaching*, 93-122 (22 pages)

Experience Think Piece due

Week 6: Crossing the Border-Regionalizing Enforcement

1. Nolen, Stephanie. "Southern Exposure: The Costly Border Plan Mexico Won't Discuss." *The Globe and Mail*. August 31, 2016, sec. Immigration.
<http://www.theglobeandmail.com/news/world/the-costly-border-mexico-wont-discuss-migration/article30397720/>.
2. Carmona, Victor. "The Externalization of Border Enforcement: A Threat to the Human Dignity of Immigrants and Refugees." In *Dignity and Conflict: Contemporary Interfaith Dialogue on the Value and Vulnerability of Human Life*, forthcoming. (25 pages)
3. Gioacchino Campese. "¿Cuántos Más? The Crucified Peoples at the U.S.-Mexico Border in A Promised Land, A Perilous Journey: Theological Perspectives on Migration, 271-298 (23 pages)

Week 7: Arrival

1. Portes, Alejandro, and Ruben Rumbaut. *Immigrant America: A Portrait*. 3rd ed. Los Angeles: University of California Press, 2014.
 - a. Chapter 4: "Making It in America"
 - b. Chapter 7: "The New Second Generation"
2. Virgilio Elizondo, "Living Faith: Resistance and Survival" in *Galilean Journey: The Mexican-American Promise*, 32-46 (14 pages)

Social Analysis Think Piece due

Week 8: Arrival, con't

1. John Paul II. "Migration with a View to Peace" (World Day for Migrants and Refugees Message, 2004) at www.vatican.va (3 pages)
2. Prieto (forthcoming). *Fact vs. Fiction in the Immigration Debate: Crime, Wage Effects, Fiscal impacts*.
3. Karma Lekshe Tsomo, "Choices and Challenges: The North American Buddhist Immigrant Experience" in *Strangers in This World: Multireligious Reflections on Migration*, 51-66 (15 pages)

Week 9: Receiving Society-Inclusion through Exclusion

1. Genova, Nicholas De. *Working the Boundaries: Race, Space, and Illegality in Mexican Chicago*. Durham: Duke University Press, 2005.
 - a. "Introduction"
 - b. Chapter 6: "The Legal Production of Illegality"

2. Thomas Aquinas. "Question 26. The Order of Charity" in *Summa Theologiae*, II-IIae, selections in American. English translation at:
<https://www3.nd.edu/~afreddos/summa-translation/TOC.htm> (3-5 pages)

Theological Reflection Think Piece due

Week 10: Receiving Society-A History of American Immigration Policy

1. Zolberg. 2006. "Rethinking the Last 200 Years of U.S. Immigration Policy." Washington DC. Migration Policy Institute.
<https://www.migrationpolicy.org/article/rethinking-last-200-years-us-immigration-policy>
2. José H. Gómez. "Immigration and the 'Next America': Perspectives from our History."

Week 11: Returning Home-Deportation and Its Consequences

1. Golash-Boza, Tanya. 2015. *Deported: Policing Immigrants, Disposable Labor and Global Capitalism*. New York, NY: New York University Press.
 - a. "Introduction"
2. Golash-Boza, Tanya, and Pierrette Hondagneu-Sotelo. "Latino Immigrant Men and the Deportation Crisis: A Gendered Racial Removal Program." *Latino Studies* 11, no. 3 (2013): 271–92. <https://doi.org/10.1057/lst.2013.14>.
3. Blitzer, Jonathan. 2017. "The Deportees Taking Our Calls: How American Immigration Policy Has Fuelled an Unlikely Industry in El Salvador." *The New Yorker*, January 23. <http://www.newyorker.com/magazine/2017/01/23/the-deportees-taking-our-calls>
4. Figueroa-Deck, Allan. "Migrants and Refugees in Pope Francis's Transformative Vision of Church and Society." *Center for Migration Studies*.
http://cmsny.org/publications/tomasilecture2016/#_ftn12

Action/Pastoral Planning Think Piece due

Week 12: Returning Home

Field trip to visit deported veterans

1. Finnegan, William. 2013. "The Deportation Machine." *The New Yorker*, April 22. Retrieved April 5, 2018 (<https://www.newyorker.com/magazine/2013/04/29/the-deportation-machine>).
2. Greene, Thomas P. "Disposable People: A Jesuit Reflection on Migration in the 21st Century." <http://www.loyno.edu/jsri/disposable-people-jesuit-reflection-migration-21st-century>

Week 13: Who Should Get In? The Ethics of Admission and Expulsion

1. Walzer, Michael. "Membership" in *Spheres of Justice: A Defense of Pluralism and Equality*, 31-63 (30 pages).

2. 2017. *International Refugee Assistance Project v. Donald J. Trump. HISTORY PROFESSORS AND SCHOLARS' MOTION FOR LEAVE TO FILE AMICI CURIAE BRIEF IN SUPPORT OF PLAINTIFFS' MOTION FOR A TEMPORARY RESTRAINING ORDER.*

<https://cases.justia.com/federal/district-courts/maryland/mddce/8:2017cv00361/379052/118/0.pdf?ts=1489627156>

Week 14: Who Should Get In? The Ethics of Admission and Expulsion, con't

1. **Guest speakers: Catholic Charities, Alliance San Diego**
2. Carens, Joseph H. "Who Should Get In?: The Ethics of Immigration Admissions" in *Ethics and International Affairs: A Reader*, 231-250 (19 pages).

Draft Portfolio due

Week 15: Portfolio Workshop

*Students will bring in their originally submitted and graded Pastoral think pieces for a round robin style feedback session in preparation for the submission of their portfolios next week.

Week 16: Portfolio Presentations and Final Reflection

Final Portfolios due *finals date/time

Dear Curriculum Committee Members,

This cover letter serves as the brief rationale articulating why Decolonizing Science, Faith, and Environmental Justice (DSFEJ) should be added as a new advanced integration course.

Course Title: INST 354 Decolonizing Science, Faith, and Environmental Justice

Instructor #1: Christopher Carter, THRS

Instructor #2: Marlene Brito-Millan, EOSC

Faculty Vote: THRS 10/0/0; EOSC 8/0/0

Number of Units: 3 unites each and 1.5 units for each of our departments

Semester to be taught: Spring 2019

Any additional core attributes/flags: Upper Division FTRI, DISJ Global Level 2 (plus CINT)

Rationale

This course is designed to bring together students from the sciences, theology and humanities backgrounds to analyze the multiple ways that humans and society interact with the environment. As such, one important way the course impacts student learning is that it will draw a diverse pool of students from multiple majors given the interdisciplinary nature of the course material. Pedagogically we plan on having the students work together in group activities which would cause them to challenge each other regarding the various ways their “disciplines” would have them view environmental justice problems.

The second way the course will impact student learning is that the course is designed to challenge Western epistemological assumptions in the areas of science and religion. In short, our course de-centers whiteness and Euro-American assumptions of both theological and scientific knowledge. To be sure, many of these assumptions about what counts as knowledge were developed in an era where the knowledge of people of color and women was considered intuitive or instinctual at best, but more often the knowledge of people of color and women was disregarded as illegitimate or co-opted within a Eurocentric framework. As a university that is committed to the advancement of the humanities within higher education, this course furthers that mission by helping students learn how colonial thinking dehumanizes both the colonized and the colonizer. Ultimately, this course challenges students to use an integrative approach (i.e., tools such as historical analysis, scientific inquiry, theological ethics) to deconstruct environmental injustices and the predominant role science has played. We aim to provide students, no matter their discipline, with the tools to be among those who are able to apply a critical analysis and a radically different approach that empowers communities and centers their voices/demands.

This course aligns with advanced integration core level outcomes by helping students develop the language to articulate how the integration of science and religion is critical to addressing environmental injustice given that many environmental injustices are rationalized using

unethical religious norms (e.g. climate change). As such, students will be taught how to synthesize arguments using the interdisciplinary frameworks of science and theological ethics. Lastly, the course will teach students how to construct and why it is imperative to construct, interdisciplinary environmental justice and decolonial strategies in order to prevent the reassertion of colonial dominant worldviews.

DSFEJ is designed as an upper division course that will count as an ENVI non-science elective for EOSC majors and an upper division Theological & Religious Inquiry (FTRI). Both THRS majors and minors and EOSC majors can take this course to fulfill degree program requirements. Additionally, students outside of the aforementioned majors/minors can take the course for their upper division FTRI. Lastly, this course provides an advanced integration option for students in both EOSC and THRS programs. The full description of core requirements and flags DSFEJ meets is laid out in the syllabus.

Thank you for considering our course proposal!

Dr. Marlene Brito-Millan
Dr. Christopher Carter

Integrative Final Paper Rubric

Decolonizing Science, Faith & Environmental Justice: Drs. Brito-Millan & Carter
(Integration components in bold)

<i>Content / Knowledge</i>				
<i>Area</i>	<i>Unsatisfactory (D range and F)</i>	<i>Minimally Satisfactory (C range)</i>	<i>Good (B range)</i>	<i>Excellent (A range)</i>
<i>1. Segment 1 – EcoJustice Issue</i>	<input type="checkbox"/> Identifies and describes eco justice issue and some historical context, but loosely related to argument of paper; no mention or synthesis of intersections of oppression, justice, and science	<input type="checkbox"/> Identifies and describes eco-justice issue and historical context; limited synthesis of intersections of oppression, justice, and science; states why eco justice issue is relevant; accurate information about oppressed groups; difficulty distinguishing between master & counter narratives	<input type="checkbox"/> Identifies and provides adequate summary of eco-justice issue and historical context; synthesis of intersections of oppression, justice, and science; argues why eco-justice issue is unjust; accurate information about oppressed groups; some ability to distinguish between master & counter narratives	<input type="checkbox"/> Identifies and provides thorough summary of eco-justice issue and historical context; strong synthesis of intersections of oppression, justice, and science; convincingly argues why eco-justice issue is unjust; accurate information about oppressed groups; clear ability to distinguish between master & counter narratives
<i>2. Segment 2 – Science</i>	<input type="checkbox"/> Does not utilize current or relevant scientific literature, data, or traditional ecological knowledge.	<input type="checkbox"/> References some scientific literature and data, or traditional ecological knowledge relevant to eco-justice issue, but used out of context in order to support thesis; gives some evidence of how science is relevant to ecojustice issue;	<input type="checkbox"/> Synthesizes current scientific literature, data, or traditional ecological knowledge relevant to eco-justice issue in adequate arguments; demonstrates connection between science and eco-justice issue; sources are few, but reliable.	<input type="checkbox"/> Synthesizes current scientific literature, data, or traditional ecological knowledge relevant to eco-justice issue in cogent arguments; demonstrates clear connection between science and eco-justice issue; several peer-reviewed sources are used
<i>3. Segment 3 – Integrative Analysis</i>	<input type="checkbox"/> Does not utilize any discernable frameworks to analyze eco justice issue/context	<input type="checkbox"/> Good analysis of eco-justice issue that demonstrates some integration of decolonial, environmental science methods, Christian ethical norms	<input type="checkbox"/> Somewhat detailed analysis of eco-justice issue; clear use of decolonial framework that integrates scientific methodology and Christian ethical norms	<input type="checkbox"/> Comprehensive critical analysis of ecojustice issue using a decolonial framework that clearly integrates scientific methodology and Christian ethical norms; cites previous use of analyses and outcome if available
<i>4. Segment 4 – Decolonial/ EcoJustice approaches and role</i>	<input type="checkbox"/> Inadequate scientific eco justice approach offered; no attempt to center grassroots movements/voices	<input type="checkbox"/> Adequate eco-justice approach presented; limited explanation of interdisciplinary nature ; loosely touches on centering grassroots movements/voices	<input type="checkbox"/> Creative eco-justice approach developed; argues why approach is interdisciplinary and decolonial ; mentions how it centers grassroots movements/voices and supports communities in addressing problem	<input type="checkbox"/> Creative eco-justice approach that links scientific and theological component ; persuasively argues why approach is interdisciplinary and decolonial ; describes how it centers grassroots movements/voices and supports communities in addressing problem; defends claim(s) against strongest counterargument(s)
<i>Writing Style</i>				
<i>5. General organization of paper</i>	<input type="checkbox"/> Little overall organization	<input type="checkbox"/> Generally organized in a logical progression	<input type="checkbox"/> Clear introduction, body, and conclusion; logical progression and development of ideas	<input type="checkbox"/> Ideas are systematically presented and developed in a clear, easy-to-follow progression
<i>6. Tone</i>	<input type="checkbox"/> The paper is unprofessional and not appropriate for academic writing	<input type="checkbox"/> The paper is not consistently professional or academic	<input type="checkbox"/> The paper is generally engaging, professional and appropriate for an academic paper	<input type="checkbox"/> The paper is compelling, professional, and appropriate for an academic paper
<i>7. Mechanics (grammar, punctuation, spelling, etc.)</i>	<input type="checkbox"/> So many errors that the paper is difficult to follow	<input type="checkbox"/> Significant number of mostly minor errors (perhaps 4 or more per page)	<input type="checkbox"/> Few errors (2-3 per page); pages numbered	<input type="checkbox"/> Virtually error-free; pages numbered
<i>8. Citation of sources</i>	<input type="checkbox"/> Sources not cited, whether ideas or direct quotations (plagiarism=F)	<input type="checkbox"/> Sources cited haphazardly; formatting may be inconsistent; bibliography page included	<input type="checkbox"/> Sources carefully cited; bibliography page included; minor inconsistencies in formatting	<input type="checkbox"/> Sources carefully cited and consistently formatted; correct bibliography

Decolonizing Science, Faith, and Environmental Justice
Religious Autobiography – Paper Guidelines

The words “Christian” and “Justice” carry a lot of weight in American culture. Everyone in this course, whether we know it or not, has particular feelings about religion, their social identities and social justice. In order to engage in the critical study of religion and environmental justice we should be aware of the role our personal history might play in shaping our feelings and attitudes towards the course material. The purpose of the religious autobiography is, among other things, to enable us to bring awareness to what influences how we may interact with the course material.

This paper – (**min 1000 words**) – should describe what role religion and your particular social identities have played in your life and how your beliefs, experiences, and community have shaped you. Questions to spur your writing are as follows: What is fundamental to your faith? What are your core beliefs? How have these beliefs shaped you? How do you identify racial/ethnically, socioeconomically, etc. and how have these identities shaped your faith and beliefs? How have you experienced environmental privilege or oppression and how might this influence your engagement with the course material? This assignment is reflective in nature and is a great opportunity for you to begin to analyze what you believe, why you believe it, and how those beliefs influence your day-to-day actions.

Your paper should address each of the following categories:

Social Location - Identity

Description includes the following categories: race, gender, sexual orientation, class, education, geography, family structure, culture/ethnicity, religious background and ability. Student should demonstrate a clear ability to communicate about self and self in relation to others.

Social Location - Experience

Student describes social location in terms of a personal and familial experiences of privilege and oppression.

Theological Perspective

Students should describe their theological beliefs (e.g. Christian, Muslim, Agnostic, etc.) and how their social location (identity and experience) and their experiences of privilege and oppression have influenced their theological perspective.

Environmental Justice

Students should describe how they have experienced ecological privilege and/or oppression and how their experiences could influence their engagement with the course material.

Religious Autobiography Rubric
Decolonizing Science, Faith, and Environmental Justice

Content/Knowledge				
Area	Unsatisfactory (D range and F)	Minimally Satisfactory (C range)	Good (B range)	Excellent (A range)
1. Social Location – Identity	<input type="checkbox"/> Identification of 2 or fewer categories	<input type="checkbox"/> Identifies 3-5 categories; good depth in self-reflection; good ability to communicate about self and self in relation to others	<input type="checkbox"/> Identifies 6-7 categories; clear and significant depth in self-reflection; very good ability to communicate about self and self in relation to others	<input type="checkbox"/> Identifies 8 categories; significantly transformative self-reflection that deeply impacts self and others; clear and insightful communication about self and self in relation to others
2. Social Location - Experience	<input type="checkbox"/> Describes personal & familial experiences of privilege and oppression accurately with minimal stereotypical terms	<input type="checkbox"/> Describes personal & familial experiences of privilege and oppression in fully accurate non-stereotypical terms	<input type="checkbox"/> Fully accurate description of personal & familial experiences of privilege and oppression with some critical reflection on stereotypes	<input type="checkbox"/> Fully accurate and insightful description of personal & familial experiences of privilege and oppression with critical reflection on stereotypes
3. Theological Perspective	<input type="checkbox"/> Little to no description of theological beliefs at all.	<input type="checkbox"/> General description of theological beliefs (e.g. little to no depth on what you believe and why); low relevance of personal experiences (including privilege and oppression) to theological beliefs	<input type="checkbox"/> Clear description of theological beliefs (some depth in description of what you believe and why); some relevance of personal experiences (including privilege and oppression) to theological beliefs	<input type="checkbox"/> Excellent description of theological beliefs (good depth in description of what you believe and why); clear relevance of personal experiences (including privilege and oppression) to theological beliefs
4. Environmental Justice	<input type="checkbox"/> Little to no description of personal experience of ecological justice	<input type="checkbox"/> Brief description of personal experience of ecological privilege and/or oppression; cursory examination and mention of course material	<input type="checkbox"/> Accurate description of personal experience of ecological privilege and/or oppression (solid compression of how social location influences position); some examination of course materials and how your experiences could influence reading	<input type="checkbox"/> Excellent description of personal experience of ecological privilege and/or oppression (good compression of how social location influences position); thorough examination of course material, articulates how personal experience could influence reading
Writing Style				
5. General organization of paper	<input type="checkbox"/> Little overall organization	<input type="checkbox"/> Generally organized in a logical progression	<input type="checkbox"/> Clear introduction, body, and conclusion; logical progression and development of ideas	<input type="checkbox"/> Ideas are systematically presented and developed in a clear, easy-to-follow progression
6. Tone	<input type="checkbox"/> The paper is unprofessional and not appropriate for academic writing	<input type="checkbox"/> The paper is not consistently professional or academic	<input type="checkbox"/> The paper is generally engaging, professional and appropriate for an academic paper	<input type="checkbox"/> The paper is compelling, professional, and appropriate for an academic paper
7. Mechanics (grammar, punctuation, spelling, etc.)	<input type="checkbox"/> So many errors that the paper is difficult to follow	<input type="checkbox"/> Significant number of mostly minor errors (perhaps 4 or more per page)	<input type="checkbox"/> Few errors (2-3 per page)	<input type="checkbox"/> Virtually error-free
8. Citation of sources	<input type="checkbox"/> Sources not cited, whether ideas or direct quotations (plagiarism=F)	<input type="checkbox"/> Sources cited haphazardly; formatting may be inconsistent	<input type="checkbox"/> Sources carefully cited; minor inconsistencies in formatting	<input type="checkbox"/> Sources carefully cited and consistently formatted;

Decolonizing Science, Faith, & Environmental Justice

INST 365 – Spring 2019

M & W

Marlene Brito-Millan
Environmental & Ocean Sciences

Christopher Carter
Theology & Religious Studies

Course Description

This course is designed to bring together students from the sciences, theology and humanities backgrounds to analyze the multiple ways that humans and society interact with the environment. By using historical and cross-disciplinary theoretical frameworks to explore a series of environmental justice case studies across different geographic world regions, students will gain an intersectional perspective grounded in the grassroots environmental justice and decolonization movements (distinct from environmentalism). We will consider the origins and rationales for environmental injustice (e.g. theology, colonialism, capital accumulation, gender, race, citizenship) and deconstruct these using scientific, religious, and decolonial frameworks. The course will prepare students to critique and develop scientific models, research designs, and measurements that are consistent with environmental justice, decolonization, and religious moral norms. Students will also learn why western science became the dominant form of scientific knowledge and critically analyze one of its cornerstones – objectivity. Lastly, this course aims to center the voices of grassroots organizing and activism within the environmental justice and decolonization movements by introducing students to methodologies for working in collaboration with communities (beyond ‘aid’) and that redistribute resources and support self-determination.

This upper division, reading intensive course fulfills the following requirements: ENVI nonscience elective for EOSC majors; and upper division Theological & Religious Inquiry plus Advanced Integration plus DISJ Global level 2, for the Core Curriculum.

Student Learning Outcomes

In this course, students will learn to:

1. Conduct literature reviews and critically interpret the science behind environmental injustices from around the world (**EOSC LO#5**)
2. Explain the role of scientific and theological epistemology in determining the nature of various scientific bodies of knowledge (**THRS LO #2**)
3. Synthesize cogent arguments based on an interdisciplinary (i.e. frameworks from science and theology) perspective using written, visual, and/or oral communication skills (**EOSC LO#6, CINL LO#3**).
4. Articulate how the integration of different disciplines, perspectives, and approaches to learning can enhance ones’ understanding of practical issues and problems. (**CINL LO#2**)
5. Summarize the scientific, historical, and social features of the environmental crisis and the ways in which they interact with one another. (**THRS LO#1**)

6. Summarize the key themes and methodology of the environmental justice and decolonization movements and understand their significance including their ideological, religious, and activist dimensions. **(THRS LO #2)**
7. Construct effective interdisciplinary strategies for intervention which include the application of scientific, theological, and conceptual grounding that empowers and respects the communities defending themselves **(CINL LO# 4)**.

THRS Learning Outcomes

By meeting the above learning outcomes, students will be able to:

8. Demonstrate an in-depth knowledge of the important historical and contemporary topic of environmental justice in the study of Christian theology. **(FTRI LO #3)**

DISJ Outcomes:

9. KNOWLEDGE: Critical self -reflection – Critically reflect on and describe how you and others have experienced privilege and oppression.
10. 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.
11. 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 strategies:

- SLO #1 will be assessed by the reading posts and short reflections
- SLO #2 will be assessed by religious autobiography and section quizzes
- SLO #3 will be assessed by the short reflections, final paper and presentation
- SLO #4 will be assessed by the short reflections
- SLO #5 will be assessed by the reading posts and section quizzes
- SLO #6 will be assessed by the section quizzes
- SLO #7 will be assessed by the final paper and presentation
- SLO #8 will be assessed by the final paper
- SLO #9 will be assessed by the short reflections and religious autobiography
- SLO #10 will be assessed by the short reflections and final paper
- SLO #11 will be assessed by the reading posts, short reflections and the final paper

Course Texts

All readings outside of the required texts will be posted on Blackboard.

(= required and available for purchase at the USD Bookstore)*

- Walker, Gordon; *Environmental Justice: Concepts, Evidence and Politics* (Routledge, 2012)

- De La Torre, *Doing Christian Ethics from the Margins* 2nd ed. (Orbis, 2014)*
- Linda Tuhiwai Smith *Decolonizing Methodologies: Research and Indigenous Peoples*, 2nd ed. (Zed Books, 2012)*

Course Policies

Regular Attendance

Regular attendance is expected given the active-learning and discussion-oriented nature of this course. We expect that you will be present at every class unless religious observance, illness, or other emergency prevents you from attending. We understand that situations such as the aforementioned circumstances can make regular attendance difficult, but excessive absences (i.e., more than two or three) will adversely affect your ability to learn from and contribute to the learning process. If circumstances make you miss more than three classes during the semester, you may have overextended yourself, and you should consider dropping the course.

Academic Honesty and Citations

All students are expected to adhere to basic standards of academic honesty and integrity. All work submitted is expected to be the student's own thought and expression unless another source is acknowledged and appropriately noted. Students should cite their sources by using footnotes (notes-bibliography style) and should consult the Chicago Manual of Style as needed to ensure the accuracy of their citations. You may use parenthetical references (i.e. Author last name and date of publication) for the reading posts and short reflections. Violation of academic honesty is a severe offense. Discovery of such a violation may result in an "F" grade for the course. In addition, faculty members are obligated to report all apparent violations of academic honesty to the Dean.

Plagiarism is literary theft or offering the words or ideas of another as if they were one's own, with no acknowledgment of the source. Whenever the ideas or words used are taken from a source, this source must receive credit (i.e. cited). This applies not only to direct quotations, but also to indirect quotations (in which the original statement is paraphrased). Sources that must be given credit include published books, journals, magazines, newspapers, etc., and other types of media, such as electronic resources (CD-ROM, Internet, etc.), film, television, radio, and cassette recordings, as well as lectures and the work of other students. This is often a matter of judgment, but my advice is that when you are in doubt, you should err on the side of giving too many citations, rather than too few.

Disability Accommodations

If you are a student with a learning disability or limitation and would like to discuss special academic accommodations, please contact either one of us during our office hours, by phone or e-mail, or before or after class. You will need to provide paperwork from Disability Services (x4655, Serra 300). Please do this as early in the semester as possible so that your learning experience can be the best it can be! More information is also available on the USD website. Please refer to www.sandiego.edu/disability/ for more details on our services/support.

Active Participation and Classroom Civility

Most likely there are a variety of reasons you enrolled in this course: some might be “just curious” about the topic, others might be fulfilling degree program requirements, and still others might primarily be seeking to engage in serious conversation regarding how one “practices” their faith. Students will also come to this course with diverse pre-existing religious or spiritual commitments and identities, and located at different points of any religious, spiritual or theological spectrum. In the midst of our undeniable diversity, it is our hope that we will create together a civil space for conversation and dialogue so that all will feel comfortable in participating. We welcome the use of your analytical and critical skills when assessing the arguments of the texts under consideration as well as those of your fellow interlocutors, though please maintain respect for your peers at all times.

Course Requirements

Classroom participation

Students should be sufficiently acquainted with the readings to contribute to class discussions regularly. While your physical presence is significant, your intellectual participation is crucial to your overall learning – showing up to class does not count as participation. To properly participate you will need to have a copy of the day's reading and, in many cases, the previous classes reading with you; failure to do so can significantly reduce your participation grade.

- | | |
|-------------------|--|
| 15 points | Students who (a) participate thoughtfully in approximately 80% plus of class discussions and (b) regularly contribute when the rest of the class is hesitant or otherwise distinguish themselves by contributing substantially to a strong learning environment. A score of 15 indicates exceptional class contributions and must be earned! |
| 10-14 points | Students who thoughtfully participate in most class discussions, offer comments that demonstrate evidence of having read and reflected on course readings and help regularly contribute to an active learning environment |
| 8-9 points | Students who participated thoughtfully on a regular basis and often helped create a positive learning environment. This is the typical score |
| 6-7 points | Students occasionally made contributions to the class. |
| 1-5 points | Students rarely made contributions to the class. |

Reading Posts

Short reading posts that answer questions about the reading or upcoming in-class activities will be due before each lecture.

Short Reflections

Some of the class-wide activities we will be doing will require that you write a reflection on how the activity expanded your awareness or impacted your understanding of the concepts, structural dynamics (i.e. behavior), and situations being considered. You must have participated (been present) in the activity to submit a reflection.

Section Quizzes

On the assigned dates at the end of each section, there will be a short quiz to assess your understanding of the material and concepts covered in the reading.

Religious Autobiography

The words “Faith” and “Justice” carry a lot of weight in American culture. Everyone in this course, whether we know it or not, has particular feelings about religion, their social identities, and social justice. In order to engage in the critical study of faith and environmental justice, we should be aware of the role our personal history might play in shaping our feelings and attitudes towards the course material. The purpose of the religious autobiography is, among other things, to enable us to bring awareness to what influences how we may interact with the course material.

Integrative Final Paper & Oral Presentation

Students will choose 1) a current or historical problem in environmental justice, 2) discuss the scientific basis for the problem, 3) critically analyze the problem by using a decolonial framework that integrates scientific approaches with Christian ethical norms, and 4) describe the role that you and other USD students might play in addressing the environmental problem(s) you have identified and how might we act in solidarity with the struggle. This paper should be 7-10 pages (2100-3000 words, not including footnotes or bibliography), double-spaced, 12-point font, and properly noted. Lastly, you will present the conclusions of your final paper during one of the last few class sessions. Your grade on the oral presentation will be determined by the level of engagement with each of the four components of the paper, your ability to present your work within the time limit, and the overall style of delivery.

Your description of your response to your chosen environmental justice issue should refer to the course readings. These reflections are to be grounded in research, not merely anecdotal reflection, although your experiences will certainly inform the overall position taken. If you use biblical citations, they should be incorporated into the paper with proper explanation and analysis. This paper is due during the final week of class. Half a letter grade will be deducted for each day the paper is late.

Grading [316 total points]

Assignment	Due Date	Points	Aprx. % of Grade
Classroom Participation	In-Class	15	4.7%
Final Paper Presentation Participation	In-Class	15	4.7%
Religious Autobiography	TBD	40	12.7%
Reading Posts (4 pts x 14 weeks)	Each lecture	56	17.7%
Section Quizzes	Vary	40	12.7%
Short Reflections (10 pts per activity)	Vary	50	15.8%
Final Paper Presentation	Varies	30	9.5%
Final Paper	5/XX	70	22.2%

Schedule of topics and readings

	Monday	Wednesday
Week 1 1/28 1/30	Introduction: Overview of course	Science: What is Science and its tools? Reductionism, Universality, Indigenous Science, Complexity
Week 2 2/4 2/6	Science: What is Science and its tools? Knowledge Production & the Scientific Enterprise Hanson & McNamee “Efficient Reading of Science and Technology”	Science: In-class Activity/Discussions <ul style="list-style-type: none"> • Privilege Walk • Science History and Objectivity with Wang’s “Science Under the Scope” HW: Short Reflection
Week 3 2/11 2/13	Theology: Doing Christian Ethics from the Margins, chapter 1 pages 10-17 (skim the rest); chapter 2	Theology: Doing Christian Ethics from the Margins, chapter 3
Week 4 2/18 2/20	Theology: Doing Christian Ethics from the Margins, chapter 4	Theology: Doing Christian Ethics from the Margins, chapter 7
Week 5 2/25 2/27	Decolonizing Eco-theology: Gebara, “Knowing our Knowing: The Issue of Epistemology”	Decolonizing Eco-Theology: Carter, “Blood in the Soil: The Racial, Racist, and Religious Dimensions of Environmentalism” Quiz on Theology Readings Religious Autobiography Due Friday 2/29
Week 6 3/4 3/6	Spring Break v	Spring Break
Week 7 3/11 3/13	Environmental Justice Theory: Environmental Justice, chapters 1-2	Environmental Justice Theory: Environmental Justice, chapter 3 Types of Justice (penal, restorative, transformative)
Week 8 3/18 3/20	Quiz on Eco-Justice Theory EJ Case 1: <u>Seeds and Soil – GMO, Pesticides and Food Sovereignty</u> Federici (1998) “Transgenic Bt crops..”, Gottwald “Genetically Modified Food: Ethical Implications along the Food Chain” in Democracy, Ecological Integrity and International Law.	Field Trip: Solidarity Farm - Pauma Valley HW: Short Reflection

Week 9 4/1 4/3	EJ Case 2: Rising Seas, Shifting Winds – Climate Change and Pacific Islanders Vinyeta et al “Climate Change through an Intersectional Lens...” Documentary: “Anote’s Ark”	Simulation: Conference of the Parties (COP) class activity HW: Short Reflection
Week 10 4/8 4/10	EJ Case 3: Land Grabbing in Africa Science of Biofuels Anseeuw and M Taylor (2014) Factors Shaping the Global Land Rush Todhunter (2016) Spearheading the Neo-liberal Plunder of African Agriculture	Simulation: Land Grabbing Dynamics class activity HW: Short Reflection
Week 11 4/15 4/17	Decolonial Research Methods: Decolonizing Methodologies – Research on Indigenous Lands Ch. 3 and 4 Chapin (2004) A Challenge to Conservationists	EJ Case 4: Green Technology & Mining The Lithium Rush in South America Romero et al 2012 “Mining Development and Environmental Injustice...” Raul Zibechi (2014) “Community Resistance Against Extraction”
Week 12 4/22 4/24	Easter Break	Voices directly from South America (video clips) Guest Lecture: Jessica Ng, Geosciences Research Division, Scripps Institution of Oceanography HW: Short Reflection
Week 13 4/29 5/1	Decolonial Research Methods: Decolonizing Methodologies – Indigenous Research Agendas Ch. 6 & 7 Powless (2012) An Indigenous Movement to Confront Climate Change, Globalizations, 9:3, 411- 424	Decolonial Research Methods: Decolonizing Methodologies – Research on the Margins Ch. 11 & 12
Week 14 5/6 5/8	Student Final Paper Presentations	Student Final Paper Presentations
Week 15 5/13 5/15	Student Final Paper Presentations	Student Final Paper Presentations
Final Exam	Final Paper Due May XX @ 11:59pm - Completed Paper with all four Segments	

USD'S ACADEMIC INTEGRITY POLICY

According to the USD *Undergraduate Bulletin*: "The completion of the registration process is interpreted to indicate that the student understands all the academic regulations of the University, accepts them, and pledges that he or she will abide by them." The following is a summary statement of USD's Academic Integrity Policy:

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 towards other members of the community. Academic dishonesty is an affront to the integrity of scholarship at USD and a threat to the quality of learning. To maintain its credibility and uphold its reputation, the University has procedures to deal with academic dishonesty which are uniform and which should be understood by all. An act of academic dishonesty may be either a serious violation or an infraction. The instructor or supervisor of an academic exercise will have responsibility for determining that an act is an infraction or [whether it] may be a serious violation.

Serious violations are the following acts:

- A. Examination Behavior. Any intentional giving or use of external assistance during an examination shall be considered a serious violation if knowingly done without express permission of the instructor giving the examination.
- B. Fabrication. Any intentional falsification or invention of data, citation, or other authority in an academic exercise shall be considered a serious violation, unless the fact of falsification or invention is disclosed at the time and place it is made.
- C. Unauthorized Collaboration. If the supervisor of an academic exercise has stated that collaboration is not permitted, intentional collaboration between one engaged in the exercise and another shall be considered a serious violation by the one engaged in the exercise, and the other if the other knows of the rule against collaboration.
- D. Plagiarism. Any intentional passing off of another's ideas, words, or work as one's own shall be considered a serious violation.
- E. Misappropriation of Resource Materials. Any intentional and unauthorized taking or concealment of course or library materials shall be considered a serious violation if the purpose of the taking or concealment is to obtain exclusive use, or deprive others of such use, of such materials.
- F. Unauthorized Access. Any unauthorized access of an instructor's files or computer account shall be considered a serious violation.
- G. Serious Violations Defined by the Instructor. Any other intentional violation of rules or policies established in writing by a course instructor or supervisor of an academic exercise as a serious violation in that course or exercise.

Infractions are the following acts:

- A. Any unintentional act is an infraction that, if it were intentional, would be a serious violation.
 - B. Any violation of the rules or policies established for a course or academic exercise is an infraction in that course or exercise if such a violation would not constitute a serious violation.
- Acts of dishonesty can lead to penalties in a course such as: reduction of grade; withdrawal from the course; a requirement that all or part of a course be retaken; and a requirement that additional work be undertaken in connection with the course. Because of the seriousness of academic dishonesty, further penalties at the level of the University community may be applied; such penalties include probation, a letter of censure, suspension, or expulsion.

Full copies of the policy on Academic Integrity are available at the offices of the Provost, the Vice President for Student Affairs, and the Academic Deans.

YOUR ONGOING ENROLLMENT IN THIS CLASS IS TAKEN AS AGREEMENT TO THE PROVISIONS OF THIS SYLLABUS

Date Submitted: 04/05/18 8:58 am

Viewing: **NEUR 470 : Advanced Research Methods Behavioral Neuroscience Capstone**

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

Last edit: 04/10/18 11:05 am

Changes proposed by: jhales

Catalog Pages referencing this course

[Behavioral Neuroscience](#)
[Behavioral Neuroscience](#)
[Behavioral Neuroscience \(NEUR\)](#)
[Behavioral Neuroscience \(NEUR\)](#)

Contact Person(s)

Name:	E-mail:	Campus Phone:
Jena Hales	jhales@sandiego.edu	4509

Effective Term

Fall 2018

Subject Code

NEUR Course Number 470

Department

Psychological Sciences (PSYC)

College

College of Arts & Sciences

Title of Course

Adv Res Meth Capstone Beh Neur

Catalog Title

Advanced Research Methods Behavioral Neuroscience Capstone

Credit Hours

4

Weekly Contact Hours

Lecture: 4 Lab: 0 Other: 0

Catalog Course Description

In the capstone course, senior Behavioral Neuroscience majors will integrate what they have learned in their previous classes. In this particular class, we will take a more hands-on approach by conducting neuroanatomy, behavioral and neurophysiology experiments. In addition to these experimental modules we will explore behavioral neuroscience by reading and critiquing empirical literature and the methodology used to investigate issues in behavioral neuroscience. The course will involve the discussion and application of research methods and statistics concepts through course content and the completion of a research project (extensive reading of the empirical literature, designing an experimental study, and collecting and analyzing data); writing and revising a scientific, APA style research paper; and orally communicating the project in a presentation.

Primary Grading Mode

Standard Grading System- Final

Other Grading Mode(s)

In Workflow

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

Approval Path

1. 04/05/18 11:26 am
ichiyama:
Approved for PSYC Chair
2. 04/05/18 6:12 pm
Ronald Kaufmann (kaufmann):
Approved for AS Associate Dean

History

1. Mar 28, 2017 by jhales
2. May 31, 2017 by Ronald Kaufmann (kaufmann)

Pass/Fail Grading System

Method(s) of delivery
Lecture

Faculty Course Workload
Same as weekly contact hours

Is this course cross-listed?

No

Prerequisites? ENGL 121 and PSYC 101 and PSYC 230 and PSYC 260 and PSYC 342, and NEUR 310.

Does this course have concurrent Prerequisites?
Yes

Please list them in the box below.

NEUR 310.

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
Oral communication competency

Course attributes

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

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

Majors/Minors/Concentrations:

Behavioral Neuroscience - NEUR

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: Neur 470 already serves as the capstone course in Behavioral Neuroscience. The proposed advanced integration core project would provide a critical component to the Behavioral Neuroscience Capstone course – an opportunity for students to draw from their preparatory science courses, synthesize information and skills from these secondary disciplines, and apply this knowledge to neuroscience. An updated syllabus and advanced integration proposal are attached as supporting documents.

Supporting
documents

[Supporting Document for Capstone Courses.docx](#)

[Neur 470 syllabus.pdf](#)

[Oral Comm Rubric.pdf](#)

[Advanced Integration Proposal.pdf](#)

[Syllabus NEUR 470-revised.pdf](#)

Impact

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

Adding an advanced integration project to the Behavioral Neuroscience Capstone course provides the students with an opportunity to explicitly reflect on their interdisciplinary preparatory courses and integrate material directly into their neuroscience studies. Faculty from Biology, Chemistry/Biochemistry, Physics/Biophysics, and Mathematics will be involved in developing, revising, and refining the evaluation rubrics and will provide a bullet-point document listing main topics covered in their preparatory classes, which are required to be taken by all Behavioral Neuroscience students. Faculty from these secondary departments will also participate in evaluating the projects for the first two semesters alongside the Behavioral Neuroscience faculty teaching the course in order to assess the rubrics. All of the faculty who teach Neur 470 are supportive of incorporating this core project, and we have received strong support and interest from faculty across the sciences.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 2744

Oral Communication Rubric for Literature Review Presentation				
Non Verbal Skills	4	3	2	1
EYE CONTACT	Holds attention of entire audience with the use of direct eye contact, seldom looking at notes.	Consistent use of direct eye contact with audience, but still returns to notes.	Displayed minimal eye contact with audience, while reading mostly from the notes.	No eye contact with audience, as entire report is read from notes.
BODY LANGUAGE	Movements seem fluid and help the audience visualize.	Made movements or gestures that enhances articulation.	Very little movement or descriptive gestures.	No movement or descriptive gestures.
POISE	Student displays relaxed, self-confident nature about self, with no mistakes.	Makes minor mistakes, but quickly recovers from them; displays little or no tension.	Displays mild tension; has trouble recovering from mistakes.	Tension and nervousness is obvious; has trouble recovering from mistakes.
	4	3	2	1
Verbal Skills				
ENTHUSIASM	Demonstrates a strong, positive feeling about topic during entire presentation.	Occasionally shows positive feelings about topic.	Shows some negativity toward topic presented.	Shows absolutely no interest in topic presented.
ELOCUTION	Student uses a clear voice and correct, precise pronunciation of terms so that all audience members can hear presentation.	Student's voice is clear. Student pronounces most words correctly. Most audience members can hear presentation.	Student's voice is low. Student incorrectly pronounces terms. Audience members have difficulty hearing presentation.	Student mumbles, incorrectly pronounces terms, and speaks too quietly for a majority of students to hear.

Oral Communication Rubric for Literature Review Presentation				
Content	4	3	2	1
SUBJECT KNOWLEDGE	Student demonstrates full knowledge by answering all class questions with explanations and elaboration.	Student is at ease with expected answers to all questions, without elaboration.	Student is uncomfortable with information and is able to answer only rudimentary questions.	Student does not have grasp of information; student cannot answer questions about subject.
ORGANIZATION	Student presents information in logical, interesting sequence which audience can follow.	Student presents information in logical sequence which audience can follow.	Audience has difficulty following presentation because student jumps around.	Audience cannot understand presentation because there is no sequence of information.
MECHANICS	Presentation has no misspellings or grammatical errors.	Presentation has no more than two misspellings and/or grammatical errors.	Presentation has three misspellings and/or grammatical errors.	Student's presentation has four or more spelling and/or grammatical errors.

Advanced Integration Proposal for Neur 470: Advanced Research Methods Behavioral Neuroscience Capstone

Introduction

As preparation for the Behavioral Neuroscience major, students are required to take multiple courses in the Biology, Chemistry/Biochemistry, Math, and Physics/Biophysics departments. Although students apply both the content and processes learned within these courses to their upper division courses in the major, they do not have an opportunity to explicitly reflect on their interdisciplinary training and integrate material directly into their neuroscience courses. Given that Neur 470 serves as the capstone course in Behavioral Neuroscience, we propose incorporating an opportunity for students to synthesize and apply this integration into a core project in the class.

Incorporating Advanced Integration into Neur 470

In Neur 470, students work all semester exploring a behavioral neuroscience topic of their choosing and writing an extensive literature review/research proposal. This writing process is reiterative, as students turn in multiple drafts with feedback from the professor. At the end of the semester, students hand in their final paper and give an oral presentation describing their research proposal. The proposed advanced integration core project would provide a critical component to the Behavioral Neuroscience Capstone course – an opportunity to draw from their preparatory science courses and apply this knowledge to neuroscience. Presenting their posters at a “Science Meet and Greet” will allow for more interaction with faculty from different science disciplines, further promoting integration and the interdisciplinarity of behavioral neuroscience. Students will choose one of the preparatory courses within Biology, Chemistry, Physics, or Mathematics and design a poster presentation applying material learned in this preparatory course and integrating this with a topic in Behavioral Neuroscience related to their final proposals. Each semester, we will schedule a “Science Meet and Greet” in which all Neur 470 students will present their posters. We will invite Behavioral Neuroscience, Psychology, Biology, Chemistry/Biochemistry, Physics/Biophysics, and Math professors to attend.

How we will assess the Advanced Integration project

The Advanced Integration projects will be evaluated using rubrics created in collaboration between the Behavioral Neuroscience faculty and external consultants within each secondary discipline. We have included a preliminary rubric that will be further modified by faculty within Biology, Chemistry/Biochemistry, Physics/Biophysics, and Mathematics so that there is a specialized rubric to assess integration of the specific secondary discipline. Faculty from each of the secondary disciplines will also provide a bullet-point document listing main topics covered in the preparatory classes in each discipline (Biol 240/242; Chem 151/152; Phys 136/137; Math 150). By providing a “main topics covered” document and assistance in creating the rubric for assessment, the external consultants will be involved in both the design and the evaluation of the integrative assignment. During the first two semesters (fall and spring of the 2018-2019 academic year), faculty representatives from these external departments will directly score the student projects using the rubrics alongside the Behavioral Neuroscience faculty teaching the course. For each subsequent semester, secondary discipline faculty will periodically evaluate the student projects to ensure consistent use of the rubrics for assessment of the projects. We have already received support for this proposal from multiple faculty across the sciences, with many faculty offering to attend the presentations and be involved in the evaluations.

How this project aligns with outcomes

This course aligns with core level learning outcomes of synthesis and application.

#3 – *Synthesize* knowledge and/or skills from multiple disciplines or perspectives

Through this core project, students will be asked to draw meaningful connections between different scientific perspectives by synthesizing information from their preparatory science courses and focusing on how such approaches better inform the field of behavioral neuroscience.

#4 – *Transfer and apply* knowledge and/or skills from multiple disciplines or perspectives

Students will apply this integrated body of knowledge from these diverse scientific perspectives to a central neuroscience question that guides their own proposal.

Advanced Research Methods Behavioral Neuroscience Capstone (NEUR 470)

Instructor:

Class Time:

Class Location:

Office:

Office Hours:

Text Material: *Handouts*

Optional Textbooks:

Writing Literature Review by Jose L. Galvan

Writing Empirical Research Reports by Fred Pyrzczak and Randall R. Bruce

Understanding Research Methods by Mildred L. Patten

Sixth Edition of the APA Publication Manual

COURSE DESCRIPTION:

Behavioral Neuroscience is the study of the nervous system and behavior. The topics can be quite broad and range from communication between cells to communication between humans. All areas where the nervous system and behavior interact are important, but we often take these topics for granted. For example, how is it that we are able to see in bright light as well as dim light? And if all messages travel through neural signals, how do our brains tell the difference between seeing something vs. hearing something, or even *remembering* hearing something?

In this particular class, we will take a more hands-on approach by conducting brain dissections and examining neural functions, as well as focusing on writing neuroscience-related papers. We will also explore behavioral neuroscience through journal articles that we will all read and critique. In addition, each member of the lab will become an expert on a behavioral neuroscience topic of their choosing. You'll read journal articles, write an extensive literature review, and do a presentation on your topic. The project sounds daunting, but the process will be broken down into small steps. If you try to turn in quality work for each step, you will make progress each week, and you will likely be pleasantly surprised about how much you've learned about your topic at the end of the semester.

Prerequisites: The prerequisites for this course are Psy 230, Psy 260 and Psy 342. You must also either have completed or be currently enrolled in Neur 310. Please see me if you have not completed these courses.

* Please make sure that I have your current e-mail address so that you receive all course announcements – it is your responsibility to check your e-mail for these announcements.*

Course Website:

Blackboard (ole.sandiego.edu)

Course Learning Outcomes for the Semester:

1. To think critically about and discuss issues relating to the brain and behavior
2. To be able to read and critique journal articles
3. To communicate an in-depth understanding of your topic in an extensive literature review
4. To demonstrate a thorough knowledge of research methods and statistics to create and design a test of your hypothesis and communicate your ideas in a research proposal
5. To demonstrate strong writing skills and mastery of the process of writing a scientific report

- To deliver a clearly organized, informative, and compelling oral presentation of research that is appropriate to the audience using verbal and nonverbal delivery techniques that evoke confidence from the speaker

Advanced Integration Learning Outcomes: This course fulfills the Advanced Integration Core requirement and aligns with core level learning outcomes of synthesis and application.

#3 – Synthesize knowledge and/or skills from multiple disciplines or perspectives

Through this core project, students will be asked to draw meaningful connections between different scientific perspectives by synthesizing information from their preparatory science courses and focusing on how such approaches better inform the field of behavioral neuroscience.

#4 – Transfer and apply knowledge and/or skills from multiple disciplines or perspectives

Students will apply this integrated body of knowledge from these diverse scientific perspectives to a central neuroscience question that guides their own proposal.

Grading:	Anatomy Practical (1)	10%
	Spatial Memory Lab Report (1)	10%
	PET Lab Assessment (1)	10%
	Literature Review Outline (1)	5%
	Literature Review Rough Drafts (3)	18% (each worth 6%)
	Literature Review Final Draft (1)	15%
	Advanced Integration Oral Presentation (1)	10%
	Assigned Paper Discussions (3)	12% (each worth 4%)
	Research Methods Final Exam (1)	<u>10%</u>
		100%

A	93-100%	B	83-86%	C	73-76%	D	63-66%
A-	90-92%	B-	80-82%	C-	70-72%	D-	60-62%
B+	87-89%	C+	77-79%	D+	67-69%	F	0-59%

A: You can use the material flexibly and adaptively, you understand WHY the answers are what they are, and you can relate the material to what you've learned in other classes.

B: You understand the material and the correct answers, and you could teach it to a friend.

C: You did all the necessary work, learned the basic material, and know the correct answers.

Office Hours

I strongly encourage you to come by my office hours. This is the best way for me to help answer questions about the course material. Also, you are able to earn one bonus point for each one of your first two visits (see Extra Credit below).

Due Dates

Assignments are due at the beginning of class. Assignments turned in on the correct due date, but after class will receive 5% off of the assignment. Assignments turned in after that will receive 10% off the total score for every day that the assignment is late. Assignments turned in more than 7 days late will not be accepted. However, if you find that at the end of the semester you are missing several assignments, you may turn them in for half credit upon my approval.

Some assignments should be turned in via email and some should be turned in as printed hard copies at the beginning of class. I will let students know ahead of time how different assignments should be turned in.

Assignments and Exams

All assignments are due at the beginning of class on the date indicated in the class schedule.

Plagiarism Tutorial

This on-line tutorial < <https://www.indiana.edu/~istd/definition.html> > describes different types of plagiarism and different methods of paraphrasing material. The goal of this task is to gain knowledge that will help you avoid plagiarism when you write your paper analysis. When you complete the on-line training, please print a copy of the completion certificate and turn it in to me.

Literature Review

One of the main goals of this course is for you to become an expert in one area of behavioral neuroscience. To help accomplish this goal, you'll write a comprehensive literature review surveying a behavioral neuroscience topic of your choice. You will work in pairs for these assignments. Many of the exercises that we'll do will build towards this goal. Please note that your presence (and assessment of others' work) in class will count towards a small portion of your rough draft grade.

Advanced Integration Oral Presentation

At the end of the semester, you will present a poster at "Science Meet and Greet." This event will be mandatory, held outside of class time, and attended by Neur 470 students from all current sections. The objective of this core project is for you to draw from your interdisciplinary science training that you have received as preparation for and within the major and to apply this integrated body of knowledge to a central neuroscience question that guides your own literature review/research proposal. You will choose one of the preparatory courses within Biology, Chemistry, Physics, or Mathematics and design a poster presentation applying material learned in this preparatory course and applying this knowledge to something interesting that you discuss in your research proposal. Faculty from different departments will attend the "Science Meet and Greet," and your poster presentation will be evaluated on the integration of the secondary discipline into your neuroscience research proposal. You will be provided with the rubrics that will be used for assessing Advanced Integration as well as your oral presentation during the poster session.

Lab Binder

At the end of the semester, please turn in a binder with all of the material related to your literature review. This includes all of your printed journal articles, your outline, your submitted rough drafts and the comments you received on them, and your final draft. Please divide and label your binder into different sections for each of the different components.

Readings from the Optional Texts

The textbooks are a guide to the writing process. They can be read quickly, highlighting important concepts for later use. *Understanding Research Methods* provides a concise, easily readable description of research methods and terms, which may help your reading and writing.

Anatomy Practical

Studying the rabbit and sheep brains will give you a better understanding of some of the structures described in your research articles. On the anatomy practical, students will be questioned about these brains. You will be shown brain specimen and asked to identify the actual structures, their functions, what division of the nervous system they belong to, and what other structures they are connected to. Please be aware that during the practical, you will not be able to return to any questions that you have already had a chance to answer. Since your actual time with a brain specimen is limited, it is important to use your class time wisely.

Labs

The labs will give you a chance to understand concepts and learn techniques that scientists currently use. The Spatial Memory Lab Report will be written as an APA style journal article and will give you an

idea of how to formulate a research proposal. The PET Lab Assessment will be used to probe understanding and learning related to the neuroimaging lab.

Assigned Paper Discussions

You'll be asked to read journal articles that we will discuss in class. You will be asked three to five questions at the beginning of class to assess your understanding of the articles and to facilitate later discussion of the articles. You will then each be assigned a figure from the paper to discuss in detail, orally presenting and explaining to the class the methods and analyses that are represented in the figure. To prepare for the discussion and quiz, you should ask yourself what are the hypotheses, methodologies, strengths, and weaknesses of the study, and particularly being able to understand and explain the figures of the articles is also important.

Research Methods Final Exam

The final exam will focus on questions concerning APA style and research methods. The questions will predominantly be multiple-choice and essay questions. You will also be asked to design a study.

Extra Credit – (up to 3 **percentage** points can be added to the lowest exam score)

There are two ways to earn extra credit:

1. Go to office hours and ask a thoughtful question related to the course material. You can earn 1 point for each visit (2 points possible for the semester).
2. Attend a lecture/research presentation hosted by the psychology department. Then please describe five things you learned *and* why you thought each item was interesting. Write-ups are due within one week of the lecture. These lecture opportunities will be announced in class. (1 point possible for the semester).

These points are added at the end of the semester to the percentage score of your lowest exam (e.g., lowest exam score of 84% + 3 bonus points becomes an 87%).

Policies

Attendance and Classroom Etiquette

Since classroom discussions are a critical component to the class, attendance is highly encouraged and will be noted. If you are not present on the day an exam or quiz is given, you will receive a zero for that exam or quiz. Please be sure to arrive to class on time (your time to complete an exam or quiz will not be extended if you arrive late). In addition, if you arrive late, you will not be able to take the exam or quiz once the first student has turned in his/her exam or quiz.

If you do miss a lecture, please obtain the lecture notes from a classmate. After going over what you missed with a classmate, if you still have questions, please come to my office hours.

If you are arriving late or leaving early, please use the back door to the classroom if there is one.

Please make sure your cell phone is silent and out of view while you are in class. Lastly, please be respectful of your classmates and professor by not talking in class while someone else is talking as it is disruptive to the professor and to other students. If you persist in talking, you will be asked to leave class.

Although students are permitted to use computers during class (for note-taking and other class-related work **only**), several studies have shown better learning and retention of material in classes when students handwrite notes instead of typing them on the computer. Reasons for the greater benefit of handwriting notes include that computers can be distracting for both the user and other students and that handwriting notes takes longer which forces students to actively process the material as they are taking notes instead of typing every word of lecture passively. Those using computers during class for work not related to our class will lose this privilege.

E-mail

I will answer e-mails as quickly as possible. However, if your question is substantive regarding the course material, I ask that you please come talk to me during office hours.

In-Class Participation

The sharing and discussion of ideas and opinions is the main method by which the study of the brain and behavior has progressed. You are encouraged to ask questions and share your opinions on the brain and behavior in class. Class participation is especially important in this class where we will test and critically analyze current concepts in behavioral neuroscience.

Assignments and Exams

Exams and assignments will be returned about one week after they are taken. Papers will be graded about two weeks after they are submitted. If you are not in class when these items are returned, please come to office hours to pick them up.

Cheating – Cheating will not be tolerated. Any student found cheating will be treated according to the procedures described in the *University Bulletin*. Cheating includes, but is not limited to the following:

- external assistance on an exam
- unauthorized collaboration on assignments
- fabrication of information
- plagiarism (copying information directly from another source w/out giving credit, not putting information in your own words, or mirroring your source too closely)

Any form of cheating will result in an F on the assignment/quiz/exam etc. and may also result in an F for the semester, *regardless* of how few points the item was worth. Any instance of cheating may also result in the student's referral to the Academic Integrity Committee.

Letters of Recommendation

Besides supporting students during their time at USD, I love supporting students in their future endeavors. It is an honor for me to write letters of recommendation for my students, and in order for me to write strong and supportive letters, I need to be very familiar with the student and the quality of his or her academic work. Therefore, my policy is that a student must have taken two courses with me and received in those completed courses at least a B grade in order for me to consider writing a letter of recommendation. The better I know the student the more thoughtful the letter can be, so it is important for the student to have actively participated in class and attended office hours. Please only consider asking me to write you a letter of recommendation if you meet these requirements, and be sure to contact me at least one month before the deadline in order to ensure an adequate amount of time for me to compose a thoughtful, supportive letter.

Students with Different Abilities

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.

CARE

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 or domestic violence, stalking or sexual exploitation, please visit www.sandiego.edu/care to access information about university support resources.

Please note that this syllabus is subject to revision at any time. These changes will be announced in class or via email and, thus, the student is responsible for keeping up with such changes.

Date Submitted: 03/23/18 8:44 pm

Viewing: **PHYS 495 : Seminar II: Frontiers of Physics**

Last edit: 03/23/18 8:44 pm

Changes proposed by: randerson

Catalog Pages
referencing this
course

[Biophysics](#)
[Physics](#)
[Physics \(PHYS\)](#)
[Physics \(PHYS\)](#)
[Physics and Biophysics](#)

In Workflow

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

Approval Path

1. 03/23/18 8:45 pm
randerson:
Approved for
PHYS Chair

Contact Person(s)

Name:	E-mail:	Campus Phone:
Rae Anderson	randerson	8867

Effective Term

Spring 2019

Subject Code

PHYS Course Number 495

Department

Physics (PHYS)

College

College of Arts & Sciences

Title of Course

Seminar II

Catalog Title

Seminar II: Frontiers of Physics

Credit Hours

1

Weekly Contact
Hours

Lecture: 0 Lab: 0 Other: 0

Catalog Course
Description

The second semester of the **capstone** seminar series ~~for focuses on exposure to current physics research in the~~ **Physics form of informal and Biophysics major that fulfills the Advanced Integration component of the Core curriculum. ~~formal presentations, lab tours, and scientific articles on a wide range of current research fields.~~ **This course focuses on exposure to the breadth of current physics-related research topics, and understanding the impact and context of the research through the lens of other disciplines.** ~~Students will attend physics seminars at UCSD and will meet with physicists in fields related to the seminar beforehand. To prepare for the seminars and meetings, students will read journal articles on the topic.~~ Students will learn about a wide range of cutting-edge ~~physics~~ research topics such as: dark matter, global warming and alternative energy sources, biomechanics, **graphene, string theory,** neutrinos, etc. **They will also learn about how the research fits into the "big picture" by considering ethical, political, societal, technological and/or historical issues related to the research. These goals are achieved through attending seminars, meeting with scientists, and completing routine reading and writing assignments. The course culminates with a final project in which students investigate and articulate the connection of one of the covered research topics to another discipline.** ~~Meets 2-4 hours every other Thursday. Spring semester.~~**

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

Seminar

Faculty Course Workload

Other

Please specify: **2 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

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: We have substantially revised this part of our capstone to fulfill the advanced integration requirement for the new core. The attached documents describe the rationale for the course design. Documents include: course proposal, new syllabus (PHYS 495 AI), old syllabus (217 495).

Supporting documents: [**PHYS 495 AI Proposal.pdf**](#)
[**PHYS 495 AI Syllabus.pdf**](#)
[**S17 495 Syllabus.pdf**](#)

Impact

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

Impact is discussed in the attached documents

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 2092

Instructor: Rae Anderson

Course: PHYS 495: Frontiers of Physics

Impact on Student Learning: This course enables physics and biophysics majors to view and analyze current physics research topics through the lens of other disciplines, and to engage in the societal impacts, implications and context of the research. While this is an essential skill that scientists must have to meaningfully contribute to their field and the community, it is often overlooked at the undergraduate level due to time constraints. Rather, the focus in the curriculum is on physics content and skills and the students are forced to make the interdisciplinary connections and gain global perspectives on their own.

Alignment with Core Learning Outcomes: This course is designed to fulfill the Advanced Integration (AI) component, and will achieve all of the AI Learning Outcomes detailed in the Integration ATF Report.

How the course fits into the Physics and Biophysics Department programs: This course is the second semester of the required capstone seminar series for the Physics and Biophysics majors. The course in its current state already engages students in integrative thinking, so it is a natural place to incorporate AI. The course has now been substantially revised such that the focus is on how current physics research topics relate to other disciplines, as opposed to simply learning about current physics research topics and approaches. Specifically, students will learn about how different physics research topics fit into the “big picture” by considering (1) ethical, (2) environmental, (3) social justice, (4) health, and/or (5) historical issues related to the research.

Changes to the existing course: As detailed in the syllabus, the reading and writing assignments, as well as the final project, for this course have been repurposed.

- (1) Readings and Summaries: Weekly readings will contain at least 1 article/resource that focuses on (1) ethical, (2) environmental, (3) social justice, (4) health, and/or (5) historical issues related to the research. The connections to the related research may be loose in these articles. The intention will be to engage students in literature from other disciplines. Should the instructor not be able to find appropriate articles she will reach out to faculty in other departments for suggested articles. The corresponding summaries students write will include a synopsis of these articles.
- (2) Reflections: Students will discuss the impact of the research on other fields or current societal issues. These reflections will require drawing a connection to one of the 5 focus issues.
- (3) Final Project: The original final project was a presentation on a current physics research topic that was not covered in the course. The intention was to broaden the students’ perspectives on physics research even further beyond the topics covered in our curriculum and this course. The final project is now repurposed to focus on investigating and presenting a research topic that was covered in the course through the lens of another discipline (as described in the syllabus). Specifically, students investigate and articulate one of the covered research topics from the perspective of one of the 5 focus issues: ethics, environment, social justice, health, or history.

Integration Topics/Disciplines and Logistics: We have carefully chosen the 5 focus issues to span as many disciplines as possible while ensuring feasible and meaningful connections to physics research. We also aimed to address topics important to USD’s Strategic Plan. To ensure meaningful integration is achieved, each of the rubrics will be designed and validated in collaboration with faculty from the relevant disciplines. We understand that this will ask faculty from other disciplines to help with the course without compensation. However, our hope is that there will be more courses like this one created by different departments, and the instructors of each of these courses can work together to

swap integration assessment duties. Thus, no one faculty member is doing extra work without getting the same type of help for their courses.

- (1) Ethics. Scientists are continuously asked to maintain ethical standards in their research and weigh the ethical implications of their research. This focus issue further draws on the importance of the Catholic Intellectual Tradition which we value so highly at USD. We will ask faculty from Philosophy to approve the specific rubric.
- (2) Environment. USD is a champion of sustainability and understanding how our actions impact the global environment. Physicists must understand how their research can benefit or harm the environment, and ways in which their research can inform best practices for sustainability. The connection of physics research with the biological world further aids biophysics majors in drawing connections between their coursework in the different scientific disciplines. We will ask faculty from EOSC to approve the specific rubric.
- (3) Social Justice. We ask our students to be global citizens and consider the impact of their actions on society. Scientists must also continually question how their research relates to society as a whole. Scientific research ultimately has the power to address social justice issues by developing new technologies and/or involving underrepresented groups. Students will reflect on how the chosen research topic can address social justice concerns. We will ask faculty from Sociology to approve the specific rubric.
- (4) Health. Roughly half of the students taking this course will be biophysics majors, so many of the research topics covered will have biological and biomedical applications. In this focus topic, the students will be asked to take this interdisciplinary research one step further and ask what the implications of the research are to health-related issues. This focus can include disease control, biomedical technologies, animal welfare, mental and psychological health, global health initiatives, etc. We will ask faculty from Biology and/or Psychological Sciences to approve the specific rubric.
- (5) History. Results of physics research have played formative roles in society throughout the years. Understanding the historical context of the current state of physics research topics is essential to understanding why certain topics are focused on more than others, why certain approaches are currently being used, and how the research has shaped society over the years. We will ask faculty from the History to approve the specific rubric.

Rubrics for the different issues: Requirements, Grading Criteria and Rubrics for each assignment is provided in the syllabus. Two examples of discipline-specific rubrics) for the Final Project are also included.

Physics 495 – Seminar II: Frontiers of Physics – Spring 2019

Dr. Rae M. R. Anderson

<u>Instructor Contact Information</u>	<u>Course Information</u>
<p style="text-align: center;">Office: SCST 279</p> <p style="text-align: center;">Phone: x8867</p> <p style="text-align: center;">Email: randerson@sandiego.edu</p>	<p style="text-align: center;"><u>Meeting Times:</u></p> <p style="text-align: center;">UCSD visit: Thursday: ~1:00 – 6:00 PM (<i>subject to change</i>)</p> <p style="text-align: center;">OR</p> <p style="text-align: center;">No UCSD visit: Thursday 2:30 PM in SCST 290</p> <p style="text-align: center;"><u>Office Hours:</u></p> <p style="text-align: center;">TW 3:30 – 5:30 PM or by appointment</p>

Course Description: The second semester of the capstone seminar series for the Physics and Biophysics major that fulfills the Advanced Integration component of the Core curriculum. This course focuses on exposure to the breadth of current physics-related research topics, and understanding the impact and context of the research through the lens of other disciplines. Students will learn about a wide range of cutting-edge research topics such as: dark matter, global warming and alternative energy sources, biomechanics, graphene, neutrinos, etc. They will also learn about how the research fits into the “big picture” by considering (1) ethical, (2) environmental, (3) social justice, (4) health, and/or (5) historical issues related to the research. These goals are achieved through routine group discussions, reading and writing assignments, and presentations. Students attend physics seminars at UCSD on a bi-weekly basis and meet with research faculty, postdocs and students in fields related to the seminar beforehand. These meetings often consist of informal and formal presentations, lab tours, and Q&A sessions. To prepare for the visits, students read ~3 journal articles and/or book excerpts on the topic, and write a cohesive summary of the readings. At least 1 of these readings will focus on (1) ethical, (2) environmental, (3) social justice, (4) health, and/or (5) historical issues related to the research. Following visits, students write reflection essays on the content of the UCSD visits, overall perceptions of the research field, and the implications of the research to other research fields or current societal issues. The course culminates with a final project in which students investigate and articulate one of the covered research topics from the perspective of one of the 5 focus issues: ethics, the environment, social justice, health, or history.

Blackboard: I will post all readings, assignments, meeting information, and important announcements on Blackboard (<http://ole.sandiego.edu>). You will also submit all written assignments on the course Blackboard page. You are responsible for all posted information, announcements and assignments.

Course Scope & Requirements

Participation	Active class participation is central to the intellectual content of this course. You are required to attend all seminars, presentations, and meetings, and participate in all discussions with researchers and fellow classmates.	15%
Reading Summaries	You will be assigned ~3 readings from journal articles, book excerpts and/or webpages related to the research topics covered during each UCSD visit. You are responsible for reading each posted resource and writing a ≥1-pg summary (12 pt Calibri font, 1” margins, single-spaced) of its contents. Summaries should include a synopsis of all readings and include questions you have regarding the content. Summaries must be uploaded to blackboard by 1 PM on the Wednesday before each UCSD visit.	35%

Meeting Reflections	Following each UCSD seminar & meeting with UCSD faculty members, you will write a ≥ 1 -pg reflection (12 pt Calibri font, 1" margins, single-spaced) on the content of the seminar & meeting(s). The reflection should be substantive and should include: what you learned, what you didn't understand, your overall impression of the current state of the research, the relationship to other research fields, and the societal impacts of the research. Reflections must be uploaded to blackboard by the 1 PM on the Wednesday following the corresponding visit.	35%
Integration Project	At the end of the course you will give a 10-minute oral presentation and write a 2-pg paper (12 pt Calibri font, 1" margins, single-spaced) focused on discussing one of the research topics we learned about in the course from the perspective of another discipline. Focus should be on the (1) ethical, (2) environmental, (3) health, (4) social justice, or (5) historical issues related to the research. Choose one of the 5 perspectives. Topics must be approved by me beforehand.	15%

Course Learning Outcomes: (Students should be able to...)

- 1) **Recognize, investigate** and **describe** various topics of current physics-related research as well as their **relationships** to other disciplines, perspectives, and/or research approaches.
- 2) **Critically read, analyze,** and **synthesize** content from scholarly journal articles and book excerpts that describe physics-related research topics and their **connections** to ethics, the environment, social justice, health, and/or history.
- 3) **Synthesize** knowledge and perceptions gained through discussions and presentations from a diverse group of scientific researchers approaching current problems and issues from a range of different angles.
- 4) **Apply knowledge from multiple disciplines or perspectives** to construct written and oral presentations on scientific research topics from an ethical, environmental, social justice, health, and/or historical perspective.
- 5) **Articulate** how the integration of different disciplines, perspectives, and approaches to research can enhance one's understanding of societal issues and problems.

Assessment of SLOs:

Assignment	SLO 1	SLO 2	SLO 3	SLO 4	SLO 5
Participation	X				X
Reading Summaries	X	X		X	X
Meeting Reflections	X		X	X	X
Integration Project	X	X	X	X	X

Grading Rubrics:

Participation (10 points):

Attendance (4 pts) – Did you attend the entire meeting and seminar each week?

Attentiveness (3 pts) – Were you alert, paying attention, and taking notes during the visits?

Engagement (3 pts) – Were you asking questions? Answering questions? Otherwise engaging the researchers that you were meeting with and listening to?

Reading Summaries (10 points):

Prompt: Summarize the content of all of the assigned readings. Provide a thorough synopsis of each article and include questions you have regarding the content.

Deliverable: >1-pg paper (12 pt Calibri font, 1" margins, single-spaced)

Correctness (4) – To what extent are your descriptions and interpretations of the content from the articles factually correct?

Clarity (2) – To what extent do you articulate the content from the articles in a clear and understandable manner?

Thoroughness (4) – To what extent do you describe and synthesize the content from *all* of the reading materials? To what extent do you describe/synthesize the majority of the content from each article at a level that is consistent with how it is presented in the readings?

Meeting Reflections (10 points):

Prompt: Substantively reflect on the content of the seminar & meeting(s). Discuss: what you learned, what you didn't understand, your overall impression of the current state of the research, the relationship to other research fields, and the societal impacts of the research.

Deliverable: >1-pg paper (12 pt Calibri font, 1" margins, single-spaced)

Thoroughness (4) – To what extent do you thoroughly describe and synthesize the content from the faculty meetings and seminar? To what extent do you discuss your overall perception and understanding of the research fields and how they may have changed as a result of the readings and meetings?

Clarity (2) – To what extent do you articulate your views and perceptions of the research field in a clear and understandable manner?

Integration (4) – To what extent do you articulate the integration of the content from the faculty meetings and the seminar to other disciplines? To what extent do you discuss (1) ethical, (2) environmental, (3) health, (4) social justice, or (5) historical issues related to the research (you must address at least 1 of the 5 issues).

Integration Project (40 points)*:**

Prompt: Present one of the research topics we learned about in the course from the perspective of another discipline. Focus should be on the (1) ethical, (2) environmental, (3) health, (4) social justice, or (5) historical issues related to the research. Choose one of the 5 perspectives. Topics must be approved by me beforehand.

Deliverables: 10-minute oral presentation + 2-pg paper (12 pt Calibri font, 1" margins, single-spaced)

*** Below is a general rubric for the projects, but each of the 5 focus issues will have discipline-specific rubrics that are designed in collaboration with faculty from that area of expertise. Attached are examples of the specific rubrics for Ethics and History.

Investigation (10 pts) – To what extent did you search for and study the literature on your topic of choice? To what extent do your resources provide new information that was not discussed in the course? To what extent do your resources span multiple disciplines and intended audiences?

Articulation (10) – How well do you describe the findings from your investigation? To what extent do you clearly explain and contextualize the issue you are presenting? To what extent is your presentation understandable to students and faculty from other disciplines?

Synthesis (10) – To what extent do you describe and synthesize the content from your interdisciplinary literature search? To what extent do you make connections between your chosen research topic and the perspective from which you are analyzing the topic?

Application (10) – To what extent do you apply what you have learned to present a cohesive oral and written perspective on an (1) ethical, (2) environmental, (3) health, (4) social justice, or (5) historical issue related to the research? To what extent do you demonstrate that applying learning approaches and knowledge from different fields can inform physics research?

Ethics Integration			
	Excellent (9,10)	Satisfactory (5-8)	Insufficient (<5)
Investigation (10 pts)	Bibliography of cited literature is thorough and fully addresses the ethical implications of and/or perspectives on the chosen research topic. Information provided by the literature goes well beyond what was discussed in class and provides insights into the ethical considerations of the research topic. Several resources used are directly from philosophy and/or ethics journals/books, and written from the perspective of and/or intended for students of philosophy and ethics.	Bibliography of cited literature is sufficient to address some ethical implications of and/or perspectives on the chosen research topic. Information provided by the literature goes incrementally beyond what was discussed in class, providing some insight into the ethical considerations of the research topic. At least one resource used is directly from a philosophy and/or ethics journals/book, and written from the perspective of and/or intended for students of philosophy and ethics.	Bibliography of cited literature is incomplete to sufficiently address ethical implications of and/or perspectives on the chosen research topic. Information provided by the literature does not go beyond what was discussed in class, providing only surface insight into the ethical considerations of the research topic. While some of the resources may discuss ethical considerations, none are written from the perspective of and/or intended for students of philosophy and ethics.
Articulation (10)	Findings from the literature search are thoroughly and clearly described. Ethical issues/implications of the research are clearly explained and contextualized in relation to other current ethical issues. Presentation is designed to be understandable to students of both physics as well as ethics and philosophy.	Findings from the literature search are adequately described. Ethical issues/implications of the research are explained, and attempts are made to relate issues to other current ethical issues. Presentation is designed to be understandable to students of both physics as well as ethics and philosophy.	Findings from the literature search are not well articulated. Ethical issues/implications of the research are explained, but no attempts are made to relate issues to other current ethical issues. Presentation is only accessible to students of physics or related fields.
Synthesis (10)	Content from physics and ethics literature are synthesized. Concrete and clear connections are made between the chosen physics research topic and the ethical perspective from which the topic is analyzed.	Content from physics and ethics literature are provided. Connections are made between the chosen physics research topic and the ethical perspective from which the topic is analyzed.	Content from physics and ethics literature are provided but connections between the two are lacking.
Application (10)	Students apply what they have learned to present a cohesive and compelling oral and written perspective on the ethical implications/issues related to the research topic. Students demonstrate that applying learning approaches and knowledge from ethics and philosophy can inform physics research.	Students apply what they have learned to present an adequate oral and written perspective on the ethical implications/issues related to the research topic. Students demonstrate that ability to apply knowledge from ethics and philosophy to inform physics research.	Students fail to present an adequate oral and/or written perspective on the ethical implications/issues related to the research topic. Students only superficially apply knowledge from ethics and philosophy to inform physics research.

History Integration			
	Excellent (9,10)	Satisfactory (5-8)	Insufficient (<5)
Investigation (10 pts)	Bibliography of cited literature is thorough and provides the full historical context of and/or perspective on the chosen research topic. Information provided by the literature goes well beyond what was discussed in class and provides insights into the history of the research topic and its impact on past events. Several resources used are directly from history journals/books, and written from the perspective of and/or intended for students of history.	Bibliography of cited literature is sufficient to provide some historical context of and/or perspective on the chosen research topic. Information provided by the literature goes incrementally beyond what was discussed in class, providing some insight into the history of the research topic and/or its impact on past events . At least one resource used is directly from a history journal/book, and written from the perspective of and/or intended for students of history.	Bibliography of cited literature is incomplete to provide historical context of and/or perspective on the chosen research topic. Information provided by the literature does not go beyond what was discussed in class, providing only surface insight into the history of the research topic and/or its impact on past events. While some of the resources may discuss ethical considerations, none are written from the perspective of and/or intended for students of history.
Articulation (10)	Findings from the literature search are thoroughly and clearly described. Historical background of the research is clearly explained and contextualized in relation to other historical events/discoveries/developments. Presentation is designed to be understandable to students of both physics as well as history.	Findings from the literature search are adequately described. Historical background of the research is explained, and attempts are made to relate historical research development to other past events/developments. Presentation is designed to be understandable to students of both physics and history.	Findings from the literature search are not well articulated. History of the research is explained, but no attempts are made to relate historical background to other past events. Presentation is only accessible to students of physics or related fields.
Synthesis (10)	Content from physics and history literature are synthesized. Concrete and clear connections are made between the chosen physics research topic and the historical perspective from which the topic is analyzed.	Content from physics and history literature are provided. Connections are made between the chosen physics research topic and the historical perspective from which the topic is analyzed.	Content from physics and history literature are provided but connections between the two are lacking.
Application (10)	Students apply what they have learned to present a cohesive and compelling oral and written perspective on the history context of the research topic. Students demonstrate that applying learning approaches and knowledge from history can inform physics research.	Students apply what they have learned to present an adequate oral and written perspective on the historical context of the research topic. Students demonstrate that ability to apply knowledge from history to inform physics research.	Students fail to present an adequate oral and/or written perspective on the history of the research topic. Students only superficially apply knowledge from history to inform physics research.

Date Submitted: 04/06/18 9:41 am

Viewing: HIST 126 : American Women in History

Last edit: 04/10/18 11:00 am

Changes proposed by: colinf

Catalog Pages referencing this course: [History](#), [History_\(HIST\)](#), [History_\(HIST\)](#)

Programs referencing this course: [MIN-GNDS: Women's and Gender Studies Minor](#), [BA-LIBS: Liberal Studies Major](#)

In Workflow

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

Approval Path

1. 04/06/18 9:41 am
colinf: Approved for HIST Chair
2. 04/06/18 5:37 pm
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)	<table border="1"> <thead> <tr> <th>Name:</th> <th>E-mail:</th> <th>Campus Phone:</th> </tr> </thead> <tbody> <tr> <td>Colin Fisher</td> <td>colinf</td> <td>4039</td> </tr> </tbody> </table>	Name:	E-mail:	Campus Phone:	Colin Fisher	colinf	4039
Name:	E-mail:	Campus Phone:					
Colin Fisher	colinf	4039					
Effective Term	Fall 2018						
Subject Code	HIST Course Number 126						
Department	History (HIST)						
College	College of Arts & Sciences						
Title of Course	American Women in History						
Catalog Title	American Women in History						

Credit Hours 3

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

Catalog Course Description
This course seeks to explore women's history in the United States with an eye toward the cultural, social, economic, and political realities of women of color. With a particular focus on Native American, Latina American, African American, and Asian American women, the course explores ways the makings and manifestations of gender and womanhood in America when race, ethnicity, and nationality are markers of inequality. Drawing from the accounts of women of color, coupled with a variety of scholarly, literary, and visual texts the course investigates the various power structures that have long regulated their lives and the ways in which these systems of oppression evolve and shift as they cross ethnic lines. Critically important, the course grapples with how women of color have imagined, voiced, and crafted spaces of resistance, freedom, and justice. Across a range of epochs that extend from the 16th to the 21st centuries we will trace this history by way of the following themes: "Colonization and Bondage," "Migration, Exiles, and Citizenship," "Labor," "Sexual Violence," "Motherhood and Reproduction," "Civil Rights and Feminism," as well as "Culture."

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?

~~Diversity~~

Historical 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: **10** No: **0** Abstain: **0**

Rationale:

This class satisfies requirements for both historical inquiry and diversity 1 (domestic). Please note that this course is offered next fall. I listed spring 2019 since there is no dropdown for fall 2018.

Supporting
documents

[Women in American History Syllabus.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: 1052

American Women in History

Fall 2018

University of San Diego

Dr. Channon Miller

Meets: 2:30 – 3:50, Tues. & Thurs.

Location: Serra Hall 211

Student Hours: 10:00 – 12:00, Tues. & Thurs.

Office: KIPJ 290

Phone: x4633

E-Mail: channonmiller@sandiego.edu

COURSE DESCRIPTION

This course seeks to explore women's history in the United States with an eye toward the cultural, social, economic, and political realities of women of color. With a particular focus on Native American, Latina American, African American, and Asian American women the course explores ways the makings and manifestations of gender and womanhood in America when race, ethnicity, and nationality are markers of inequality. Drawing from the accounts of women of color, coupled with a variety of scholarly, literary, and visual texts the course investigates the various power structures that have long regulated their lives and the ways in which these systems of oppression evolve and shift as they cross ethnic lines. Critically important, the course grapples with how women of color have imagined, voiced, and crafted spaces of resistance, freedom, and justice.

Across a range of epochs that extend from the 16th to the 21st centuries we will trace this history by way of the following themes: "Colonization and Bondage," "Migration, Exiles, and Citizenship," "Labor," "Sexual Violence," "Motherhood and Reproduction," "Civil Rights and Feminism," as well as "Culture."

LEARNING OUTCOMES

Historical Inquiry, Critical Thinking, and Information Literacy:

By the close of the semester, you will be able to (1) situate moments in time pivotal to the experiences of women of color within a larger historical context, (2) identify significant causes to major events, (3) make a historical argument that is logical and convincing, (4) critically evaluate a secondary source, (5) assess and analyze a primary source, and lastly, (6) access information effectively, and use information ethically and legally.

Diversity, Inclusion, and Social Justice:

Additionally, you will acquire the ability to (1) reflect upon and articulate how you have experienced privilege and oppression, (2) identify, describe, and analyze the institutional and material, as well as the social and cultural forces that produce and reproduce racism, sexism, classism, as well as heterosexism, and how the marginalized have struggled to attain equitable outcomes (3) critically examine multiple systems of domination and the ways in which they intersect and converge in local and global contexts to yield unequal power dynamics and contest single-axis frameworks of social justice.

BOOKS

The required texts for this course are available at the campus bookstore.

Crow Dog, Mary, *Lakota Woman*

Hernandez, Daisy and Bushra Rehman, eds. *Colonize This!*

Jacobs, Harriet, *Incidents in the Life of a Slave Girl*

Kingston, Maxine Hong, *The Woman Warrior*

Moody, *Coming of Age in Mississippi*

Nelson, Jennifer, *Women of Color and the Reproductive Rights Movement*

Ruiz, Vicki, *Cannery Women, Cannery Lives: Mexican Women, Unionization, and the California Food Processing Industry, 1930-1950*

Wells, Ida. B., *Southern Horrors and Other Writings: The Anti-Lynching Campaign of Ida B. Wells*

[FULFILLS DIS] LEARNING OUTCOMES 2: Note that each of these key primary and secondary texts not only comprise the historical realities of women of color, but are also authored by scholars within this population. In shifting them to the center of the historical canon, students are able to put into practice the act of conceiving of the marginalized as knowledge producers. As they will be identifying the ways in which historians and other scholars reproduce inequitable outcomes, they will also be contesting the reproduction of erasure and inequitable outcomes as it occurs within the academy]

BLACKBOARD

Apart from the books listed above, other materials for this course, including book chapters and articles may be found online on our course Blackboard. Here, you will find the syllabus, revisions and announcements regarding your course assignments and expectations, additional required readings, assignments, and prompts. It will also be the hub of our weekly posts, which are described below.

REQUIREMENTS

Attendance and Participation	20%
Portfolio	10%
Research Paper	20%
Mid-Term Exam	20%
Final Exam	30%

Reading: You will be assigned a set of readings for each class session. These readings will consist of the books listed above, as well as a range of book excerpts, journal articles, maps, photos, and forms of media. Do complete and actively read the material before class and be prepared to discuss them. These texts will not only allow you to offer your voice when we convene, but they are also necessary for you to grasp the information presented in class – which will in turn elevate and strengthen your reception of the sources you read outside of class.

Attendance and Participation (20%): Your presence and thoughtful participation in both discussion and lecture is critical to your success in the course. Again, please make sure that you have read the assigned readings before each class and are prepared to tie them into our class conversations as well as raise original ideas and arguments from the readings. Ensure that your comments are relevant to the subject matter and employ what you have gained, observed, and learned from the readings. Further, as we delve into a history and a people with multi-dimensional realities and entrenched in systems that shape our everyday lives, you will find that your opinions and views of the material differ from that of a classmate. This is okay. Me, you and your peers may also make mistakes. This is okay too. Do not allow the possibility or existence of difference and error keep you from sharing with the class. Be open to hearing takes distinct from your own, use our course materials to support or challenge those claims, and most important, be willing to receive correction.

[FULFILLS HISTORICAL INQUIRY LEARNING OUTCOMES 1, 2, 3, 4, 5]

Portfolio (10%): You will develop a portfolio on “Blackboard Journal” and throughout the semester fill this portfolio with written pieces that will comprise historical analysis and reflections on. Periodically, you will share your findings with your peers in class. The portfolio will be based upon and include:

-An Oral History: At the start of the semester, you will complete an oral history with a woman of color. This individual may be an employee on campus, a resident of the city at large, a neighbor, family friend, or relative. The goal of this assignment is to rely upon the voices of women of color to ignite your critical engagement of and relationship to the history of these populations in the United States. After the completion of your oral history, you will write a 2-page essay in which you offer a brief biography of the individual interviewed as well as reveal aspects of the respondent’s thoughts and experiences that you deem to be critical to our investigation of women of color in American history. This assignment also requires that you reflect on your relationship to your respondents. Discuss the ways in which their life narratives mirror or differ from your own. In drawing these comparisons and contrasts, you will consider the questions - what is there relationship to the systems of power that give meaning to race, ethnicity, gender, and class – relative to yours? To aid in this assignment, due on **September 25th**, we will spend time defining what an oral history is, how to conduct one, the criterion for respondents, and most important how to engage.

[FULFILLS HISTORICAL INQUIRY LEARNING OUTCOMES 1, 3, 5, 6]

[FULFILLS DISJ LEARNING OUTCOMES 1]

-Community Event: A range of events, from book talks, panels, rallies, community conversations tied to women’s history occur within San Diego community and on University of San Diego’s campus. You will select and attend one of these after receiving confirmation from me. You will write a 2-page reflection in which you will describe the program and its relevance to the history of women of color in America, as well as share what you learned about this population through the program. Further, your piece will address why remembering and recalling this history is vital for the campus community and city at large? Also, think about your place in these spaces of historical “rememory” – why was your presence necessary? As a student – and as a woman, man, or non-binary individual – as a person of color or non-person of color – what can you distinctly offer or

contribute to these communal environments committed to illuminating the historical realities of women of color? This assignment is due by **November 13th**.

[FULFILLS DIS] LEARNING OUTCOMES 1]

-Images of Women of Color: You will collect and analyze two images of women of color. Your sources may be news articles, advertisements, magazines, social media, music videos, film, and television. You will examine these contemporary images from the perspective of a historian. This means, apply our historical findings on women of color to this contemporary cultural production. In 1-2 pages, after considering the creators and announced purposes of the images, share what historical patterns do these images reflect? To what extent do they make visible or invisible the voices of women of color? Also, reflect upon the frequency with which you encounter these types of images of women of color. Does our historical knowledge change how you would typically assess and relate to these images? Cites the sources used. These assignments, which can be submitted together or individually, are due by **December 11th**.

[FULFILLS HISTORICAL INQUIRY LEARNING OUTCOMES 1, 3, 5, 6]

[FULFILLS DIS] LEARNING OUTCOMES 1]

Research Paper (20%): A goal of this course is for students to develop deeper knowledge about an aspect of women's history that most interests them. Your paper may delve into any facet of the historical realities of women of color – socio-political organizing methods, motherhood, sexuality, the body, family, religion, communal values and traditions, popular culture – an event, region, individual, or group. You may focus on one ethnic group, or multiple. In 5-7-pages paper, using primary and secondary sources, you will craft and support an argument that revolves around the dialectical relationship between intersectional marginality and resistance in the history of women of color. You will position your argument in conversation with existing historical literature about your selected part of women's history. You will also cite your sources inside of the paper and at its close with a Works Cited page. More information and writing workshops are to come leading up the deadline, **November 27th**.

[FULFILLS HISTORICAL INQUIRY LEARNING OUTCOMES 1, 2, 3, 4, 5, 6]

[FULFILLS DIS] LEARNING OUTCOMES 1, 2, 3]

Exams (Midterm: 20% and Final: 30%): The mid-term will call on your knowledge of the epochs, moments, and events studied in the first half of the semester, and the final, scheduled will draw upon the second half of the course, as well as broader, over-arching themes. I will ask you to define key terms, as well as supply answers to essay questions. Before the close of the semester, we will spend time discussing the structure of the exam, the content, and expectations. The exams will be held on, **October 25th** and **December 20th**.

[FULFILLS HISTORICAL INQUIRY LEARNING OUTCOMES 1, 2, 3, 4, 5]

COURSE CONTRACT

Absences: The classroom is where the learning happens, and you don't want to miss a step on your journey through the black experience. Note that there are no "excused" absences. You are responsible for all course material on missed days. Absences and late arrivals will negatively contribute to your attendance and participation evaluations, they will also limit your ability to

perform well on your assignments. As a courtesy, please inform me of any planned absences. If special considerations prevent you from fulfilling course obligations such as your participation on an athletic team, illness or a traumatic event, please provide documentation and I will work with you to devise a plan to successfully navigate the course.

Conduct: To create and maintain a productive classroom environment, arrive on time and put away your cell phones. Refrain from emailing, texting, social media, playing games, or answering phones during class – except for an emergency. You will be notified in advance when we will be using laptops, iPads/tablets, or other electronic reading devices in class. Outside of these sessions, be sure to leave those in your backpacks and bring hard copies of your reading to class. Violation of the above policy will lead to the loss of the privilege of using electronic devices in class.

Late or Missed Assignments: Your completion of all assignments is necessary to pass the course. Unless advised otherwise, your work is due at the beginning of class; assignments handed in later in the day (during or after class) will be considered one day late. Assignments which receive letter grades will be marked down one-third of a grade (e.g., from B+ to B), for each day late. I will accept late assignments with no penalty only for documented health or other emergencies. Remember that it is *your* responsibility to initiate a discussion regarding late or missed assignments, or the possibility of this occurring.

Academic Honesty: Each student is expected to author and own their ideas, words, and research. You *must* give appropriate credit — in the form of quotations, proper footnotes, and a works cited page — when using the work of another. The preferred citation method for this course is Chicago, which one may learn about here, <http://www.chicagomanualofstyle.org>. Plagiarism, whether intentional or not, is intellectual theft and punishable by a failing grade and possibly expulsion. Familiarize yourself with the university's academic integrity policy so that you may become knowledgeable of the makings of this academic violation and the penalties, <https://www.sandiego.edu/conduct/documents/HonorCode.pdf>. If you have any questions about plagiarism or while completing your assignments have concerns about your use of a source – ask rather than take risks.

Offensive Materials Disclaimer: As stated above, our priority in this course is critical engagement with scholarly works. You may come across materials that you find offensive. Firstly, take note that the course materials do not reflect my personal opinions. Second, you are encouraged to reflect on your reactions to the material and funnel this into a dynamic, critical analysis of the material grounded in the texts and research covered in the course. Bring your thoughts and interpretations into our class discussions and to your writing. In agreeing to continue this course, you are agreeing to not jettison or abandon the materials, but remain academically accountable to all of them.

Disabilities: Students who have learning disabilities are entitled to reasonable accommodations. If you have a learning disability, please meet with me to share official documentation from the Disability and Learning Differences Resource Center (DLDRC) so that we may discuss how to

ensure that your needs are met. You can find the DLDRC at Serra Hall 300 and <http://www.sandiego.edu/disability/>.

SCHEDULE OF CLASS MEETINGS

Notes & Reminders

- Listed below each date are the assignments scheduled for that class session.
- The schedule is subject to change throughout the semester. You will be notified of these changes and the course Blackboard will always hold the most up to date version.
- Some texts will be treated in class more so than others. I will make sure to tell you which readings require your special attention. Nonetheless, take note that, you are responsible for all of the assigned material.

September 6th

Introduction to the Course

September 11th

Jacobs, *Incidents in the Life of a Slave Girl*

September 13th

Jacobs, *Incidents in the Life of a Slave Girl*

September 18th

Wells, *Southern Horrors and Other Writings: The Anti-Lynching Campaign of Ida B. Wells*
Film:

September 20th

Wells, *Southern Horrors and Other Writings: The Anti-Lynching Campaign of Ida B. Wells*

September 25th

Oral History Due

September 27th

Ruiz, *Cannery Women, Cannery Lives*

Film: *Hecho in Los Angeles* (2007)

October 2nd

Ruiz, *Cannery Women, Cannery Lives*

October 4th

Ruiz, *Cannery Women, Cannery Lives*

October 9th

Kingston, *The Woman Warrior*

October 11th

Kingston, *The Woman Warrior*

October 16th
Moody, *Coming of Age in Mississippi*

October 18th
Moody, *Coming of Age in Mississippi*

October 23rd
Moody, *Coming of Age in Mississippi*

October 25th
Mid-Term Exam

October 30th
Crow Dog, *Lakota Woman*

November 1st
Crow Dog, *Lakota Woman*

November 6th
Research Paper Workshop

November 8th
Nelson, *Women of Color and the Reproductive Rights Movement*
Film: *La Operación* (1982)

November 13th
Nelson, *Women of Color and the Reproductive Rights Movement*
Community Event Reflection Due

November 15th
Nelson, *Women of Color and the Reproductive Rights Movement*

November 20th
Nelson, *Women of Color and the Reproductive Rights Movement*

November 22nd
Thanksgiving Holiday

November 27th
Research Paper Due

November 29th
Hernandez, *Colonize This!*

December 4th
Hernandez, *Colonize This!*

December 6th
Hernandez, *Colonize This!*

December 11th
Hernandez, *Colonize This!*
Image Analysis Due

December 13th
Hernandez, *Colonize This!*

December 20th
Final Exam

Date Submitted: 04/05/18 4:33 pm

Viewing: **HNRS 399 : Music, Borders and Identity** ~~Music, Borders, Identities~~

Last edit: 04/05/18 4:33 pm

Changes proposed by: eformelli

Catalog Pages referencing this course

[Honors \(HNRS\)](#)
[Honors \(HNRS\)](#)

In Workflow

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

Approval Path

1. 04/06/18 4:30 am
gump: Approved for HONR Chair
2. 04/10/18 11:24 am
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)

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

Effective Term

Fall 2018

Subject Code

HNRS Course Number 399

Department

Honors (HONR)

College

College of Arts & Sciences

Title of Course

Music, Borders and Identity ~~Music, Borders, Identities~~

Catalog Title

Music, Borders and Identity ~~Music, Borders, Identities~~

Credit Hours

4

Weekly Contact Hours

Lecture: **3** ~~0~~ Lab: 0 Other: 0

Catalog Course Description

This course explores how music intersects with collective and personal identities and how borderlands – between nations, districts, genres, and styles – are areas of particular interest in terms of human agency, biculturalism, and hybridity. Music is a major aspect of human cultures. We feel it. It is part of who we are. It is a big part of who everyone is. Music also defines people, not only through preferences but also in collective and individual identities and in the construction of community. People identify with music; it becomes “my” music or “their” music, and can come to represent ethnicity, gender, sexuality, and political and religious ideation. This section satisfies 4 units of ETHN.

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 weekly contact hours

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
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:
Ethnic Studies - ETHN
Music - MUSC

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: **5** No: **0** Abstain: **0**

Rationale: All highlighted text represents language and perspectives that address the concerns of the new core.

Supporting documents [MusicBorderIdentity.pdf](#)

Impact

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

NA

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 1250

HNRS 398-399
Music, Borders and Identity
Thursday 2:30-5:20

Professor Alberto Pulido
apulido@sandiego.edu
Office Hours: T – 8:30-12 noon

Professor David Harnish
dharnish@sandiego.edu
Office Hours: T - 11-12:30; F – 11:00-12:30

This course explores how music intersects with collective and personal identities and how borderlands – between nations, districts, genres, and styles – are areas of particular interest in terms of human agency, biculturalism, and hybridity. Music is a major aspect of human cultures. We feel it. It is part of who we are. It is a big part of who everyone is. Music also defines people, not only through preferences but also in collective and individual identities and in the construction of community. People identify with music; it becomes “my” music or “their” music, and can come to represent ethnicity, gender, sexuality, and political and religious ideation.

Fundamental to this course is to explore music as a “sonic canvas” - through a variety of styles - (jazz, blues, conjunto, hip-hop, reggae, mariachi, Bollywood, and so forth) - through which we examine identity formation, cultural dynamics expressions, historical legacies, political and economic conditions and the epistemological quest for truth and knowledge. We will also look at forces of globalization, politics and religion upon music and its structural elements.

Students are expected to actively participate in class discussions and to complete a substantial and original field research project. In addition to readings, videos, and guided listening, contact with live music and musicians will be encouraged. No previous coursework in music is required.

LEARNING OUTCOMES

Students develop or achieve –

- An appreciation of and sensitivity to the diversity of human experience, human cultures and expression, and the specific individuals and communities that generate music
- Critical Self-Reflection that allows students to examine one’s social location and to examine their sense of privilege and oppression.
- Examine structures of inequality and oppression through the production and reproduction of music that has been unrecognized or censored through political forces that oppose the style and content of certain types of musical expressions.
- An ability to express (verbally and in writing) the histories, cultures, and arts of many of the world’s peoples
- A deep analysis and understanding of social justice issues by understanding the power relations involved with music and musicians, the movements of resistance, and the histories of colonization and colonized peoples
- A series of learning experiences with music, music making, and observations of music in various contexts; an acknowledgement of the rise of youth cultures and mediascape; and an understanding of the relation of musics to gender, class, politics, and ethnicity.
- An integrated knowledge of the foundational principles of Ethnomusicology and Ethnic Studies
-

EVALUATION:

Midterm	25 points
Project and Presentation	30
Concert Review	10
Autobiographic paper	10
Final exam	25
Total	100 points

ASSIGNMENTS (all expected to be well written and designed):

Concert Review. This involves attending and observing a concert of any style of “borderlands” music and to act as an ethnographer. The main objective is to provide an intelligent discussion of the music performed and on the interaction of the music and musicians with the audience with the main focus being on how one explains expressions of identity, gender, class, nationalism, and so forth as embodied through and in musical expressions and performance. You must staple a signed concert program or ticket stub to the back of the last page of the report. Paper should be 5-6 pp. in length. The Concert Review is due within two weeks following the event.

Autoethnography: Students will discuss their lives in music, their experiences with family, and their experiences with borders in a reflexive report. Critically reflect on your music experiences discussing aspects of privilege and oppression, highlighting your own and your family’s background, and outlining access to, and identification with, music styles. Include discussion on any changes of music preference or taste during your life, and interview one family member – preferably an elder (e.g., a grandparent) – to compare and contrast privilege and oppression economically, in lifestyle (religion, ethnicity, class, values), and in access, choice, and encounter with music and musical scenes. 5 pages, double-spaced in a medium 12 size-font.

Projects. These are term papers. Select either a culture or a style of music and analyze how music is central to the expression of the community/communities involved. You could select a borders music style and explore how one or more cultures uses that style to promote or subvert concepts of politics, class, gender, ethnicity, and such values as social justice and/or peace or reconciliation. Or, you could select a country, for example, Mexico, and examine how the music near the border has been used to galvanize youth movements or consumption or to forge new constructions of nation, ethnicity, protest, gender, and so forth. The main objective here is to analyze the complexities of diversity, inclusion, and expressions of social justice via musical style, content, expression and performance. Papers should be 6-8 pages and use citations from at least seven scholarly sources, three of which can be online. Students will give brief oral presentations on their projects and can incorporate media. Everyone should meet with us about projects before beginning their research.

Midterm and Final Exams. Exams will draw upon the literature read in class and will include multiple choice, short answer, and essay questions that require reflective and synthesized thought. There will be a listening component for each exam.

Class Schedule:

Week I: January 29: Introduction to Music, Borders and Identity:

Overview of Course – Introduction to key concepts, theories, methods and topics: Open Discussion

Assignments for Next Week

Next Week's Playlist

Week II: February 6: Foundational Reading: Border, Identities and Music

Readings: Selections from: *Borderland Identities*, Gloria Alzaldúa

Selection from: *Cuban Counterpoint: Tobacco and Sugar*, Fernando Ortiz

Selection from Josh Kun, "Audiotopia: Music Race and America"

Stokes, Martin, "Introduction: Ethnicity, Identity and Music" *Ethnicity, Identity and Music*, UK 1994

Turino, Thomas, "Introduction: Why Music Matters" *Music as Social Life*

Harnish, David, "The Hybrid Music and Cosmopolitan Scene of Balinese Guitarist I Wayan Balawan," *Ethnomusicology Forum*

Selection from Daniel Levitin, *The World in Six Songs*

Assignment for Next Week

Next Week's Playlist

Week III: February 13: Music, Identity and Personal Development: Methods, Concepts of Reflexivity and subjectivity.

Introduction, Chapters 4, 7 and 22 in *Handbook of Autoethnography*

Kisliuk, Michelle, "Yodeling for Alternatives," from *Seize the Dance!*

Alberto López Pulido, *The Value of Bebop and its representation in James Baldwin's 'Sonny's Blues'*

Berger and Del Negro, "Bauman's Verbal Art and the Social Organization of Attention: the Role of Reflexivity in the Aesthetics of Performance" *American Folklore Society*

Assignment for Next Week

Next Week's Playlist

Week IV: February 20: Race, Ethnicity, Identities and Music:

"Introduction" In *Music and the Racial Imagination*, Ronald Radano,

Lipsitz, George, "Cruising around the Historical Bloc: Postmodernism and Popular Music in East Los Angeles," *Cultural Critique* 1987

Imada, "Head Rush: Hip Hop and a Hawaiian Nation 'On the Rise'"

Flores, Richard, "The Corrido and the Emergence of Texas-Mexican Social Identity"
Journal of American Folklore 105 (416) 1992: 166-182
Waterman, "Our Tradition is a Very Modern Tradition": Popular Music and the
Construction of Pan-Yoruba Identity," *Ethnomusicology*
Jacobsen, "Placemaking and Country Music on the Navajo Nation," *Ethnomusicology*

Assignment for Next Week
Next Week's Playlist

Week V: February 27: Diaspora and Music:

Selections from: "From Afro Cuban Rhythms to Latin Jazz, Raul Fernández
Watch Sections of "Calle 54"; "Chano Pozo"; Dizzy Gillespie – "A Night in Havana"
Ramnarine, Tina, "Musical Performance in the Diaspora: Introduction" *Ethnomusicology
Forum* 16 (1): 1-17, 2007
Koegel, John, Crossing Borders: Mexicana, Tejana and Chicana Musicians in the United
States and Mexico" *From Tejano to Tango*, 2002
Emoff, "Cajun Poetics of Loss and Longing," *Ethnomusicology*
Manuel, "Music, Identity and Images of India in the Indo-Caribbean Diaspora," *Asian
Music*
Beaster-Jones, "Evergreens to Remixes: Hindi Film Songs and India's Popular Music
Heritage," *Ethnomusicology*

Assignment for Next Week
Next Week's Playlist

Week VI: March 6: Gender, Sexuality and Music

"Missing Women: ON the Voodoo Trail to Jazz", Susan Cavin in *Jazz Studies*, Vol 3.
No. 1 Fall 1975, pp.4-27
"Separated at Birth: Singing and the History of Jazz, Lara Pellegrinelli in *Big Ears:
Listening for Gender in Jazz Studies*
Sugarman, Jane, "The Nightingale and the Partridge: Singing and Gender among Prespa
Albanians" *Ethnomusicology*
Stone, Ruth "Gender, Identity and Ethnicity Issues" *World Popular Musics and Identities*
Weintraub, "Morality and its Discontents: Dangdut and Islam in Indonesia" In *Divine
Inspirations*
Jones, "Shona Women Mbira Players: Gender, Tradition and Nation in Zimbabwe"
British Forum for Ethnomusicology
Spellman, AB. "Cecil Taylor: Jazz Perspectives, Four Jazz Lives" (from book of same)

Assignment for Next Week
Next Week's Playlist

Week VII: March 13 – SPRING BREAK

March 19th: Cecil Taylor – Required attendance, 10:30am-12pm, Shiley Theatre

Week VIII: March 20: Music – Borders/Beyond Borders – Improvisation as aesthetic
Saada-Ophir, “Borderland Pop: Arab Jewish Musicians and the Politics of Performance,
Ethnomusicology
Harnish and Wallach, “Dance to Your Roots”: Genre Fusions in the Music of
Indonesia’s Krakatau, *Asian Music*
McDonald, “Poetics and the Performance of Violence in Israel/Palestine”
Ethnomusicology
Capwell, Charles, “From ‘Dust’ to Platinum: Global Currents Through the Malay World
of Musical Islam” In *Divine Inspirations*
Meizel, Kathy, “Introduction: No Boundaries” *Idolized*
Michelle Habell-Pallán, “Bridge over Troubled Borders” in her book *Loca Motion*.

Assignment for Next Week

Next Week’s Playlist

Week IX: March 27: Toni Morrison – Jazz

“...perhaps there is something so phony about the seven-day cycle the body pays no attention to
it, preferring triplets, duets, quartets, anything but a cycle of seven”

Appreciating a melody or narrative with various versions that represents part of a larger
common cultural tradition.

Assignment for Next Week

Next Week’s Playlist

Week X: April 3: Frontera Music

“Tejano Music in the Urbanizing Midwest: The Musical Story of Conjunto Master Jesse
Ponce” *Society for American Music Journal*, 2009

Peña, “Ranchera to Jaiton: Ethnicity and Class in Texas-Mexican Music”
Ethnomusicology

Loza, Steven, “Introduction,” *Barrio Rhythms*

Mulholland, Mary-Lee, “Mariachi, Myths and Mestizaje: Popular Culture and Mexican
National Identity,” *National Identities* 9 (3), September 2007, 247-64

Waxer, “Las Calenas Son Como Las Flores: The Rise of All-Women Salsa Bands in Cali,
Columbia,” *Ethnomusicology* (optional)

Selections from: Lydia Mendoza’s *Life in Music*, Yolanda Broyles- González

Viewing of sections from *Chula Fronteras*.

Conversation with Serafin Paredes; Bill Caballero

Assignment for Next Week
Next Week's Playlist

Week XI: April 10: Music as Transformation.

Challenging Lives: Gustavo Dudamel, El Sistema, and the Transformative Power of Music, Tricia Tunstall, Watch: El Sistema
Calabrese, "Reflexivity and Transformation in the Navajo Peyote Meeting" *Ethos*
Shannon, "The Aesthetics of Spiritual Practice and the Creation of Moral and Musical Subjectivities in Aleppo, Syria" *Ethnology*
Jankowsky, "Music, Spirit Possession and the In-Between: Ethnomusicological Inquiry and the Challenge of Trance," *Ethnomusicology*

Assignment for Next Week
Next Week's Playlist

Week XII: April 17: EASTER BREAK

Week XIII: April 24: Music and the State: Politics and Music.

Garofalo, Reebee, "Pop Goes to War 2001-04" *World Popular Musics and Identities*
Bernstein, "An Inadvertent Sacrifice: Body Politics and the Sovereign Power in the Pussy Riot Affair," *Critical Inquiry*
Rossman, "Elites, Masses and Media Blacklists: The Dixie Chicks Controversy" *Social Forces*
Van Buren, Review of "Popular Music Censorship in Africa," *Popular Music*
Perrone, "Nationalism, Dissension, and Politics in Contemporary Brazilian Popular Music, *Luso-Brazilian Review*
Scruggs, "Let's Enjoy as Nicaraguans": The Use of Music in the Construction of a Nicaraguan National Consciousness," *Ethnomusicology*
Macklemore and Ryan

Assignment for Next Week
Next Week's Playlist

Week XIV: May 1: Music and Unity: Consensus and Challenges to Unity

Herbie Hancock – UNESCO Goodwill Ambassador:
http://www.unesco.org/new/en/media-services/single-view/news/world_renowned_jazz_legend_and_music_icon_herbie_hancock_to_be_named_unesco_goodwill_ambassador-1/#.UuAfmRatsy4
Kun, Josh, "The Aural Border" *Theatre Journal* 52 (1)
Manuel, "North Indian Sufi Music in the Age of Hindu and Muslim Fundamentalism," *Ethnomusicology*
Harnish, "New Lines, Shifting Identities: Interpreting Change at the Lingsar Festival in Lombok, Indonesia" *Ethnomusicology*
Roberto Hernandez, "Sonic Geographies and Anti-Border Music: "We didn't Cross the Border, the border crossed us" in Performing the U.S. Latina and Latino Borderlands

Week XV – May 8: Class Presentations – Summary and Conclusion

FINAL EXAMINATION: Thursday May 22 from 11:00 – 1:00 PM

Date Submitted: 12/08/17 3:30 pm

Viewing: **LBST 100 : Foundations in Liberal Studies**

Last approved: 08/18/16 3:16 am

Last edit: 12/08/17 3:30 pm

Changes proposed by: mdaley

Catalog Pages referencing this course	Liberal Studies Liberal Studies (LBST) Liberal Studies (LBST)
Programs referencing this	BA-LIBS: Liberal Studies Major

Contact Person(s)	<table border="1"> <thead> <tr> <th>Name:</th> <th>E-mail:</th> <th>Campus Phone:</th> </tr> </thead> <tbody> <tr> <td>Margaret Daley</td> <td>mdaley@sandiego.edu</td> <td>(619) 260-4781</td> </tr> </tbody> </table>	Name:	E-mail:	Campus Phone:	Margaret Daley	mdaley@sandiego.edu	(619) 260-4781
Name:	E-mail:	Campus Phone:					
Margaret Daley	mdaley@sandiego.edu	(619) 260-4781					
Effective Term	Fall 2018						
Subject Code	LBST Course Number 100						
Department	Liberal Studies (LBST)						
College	College of Arts & Sciences						
Title of Course	Foundations in Liberal Studies						
Catalog Title	Foundations in Liberal Studies						

In Workflow

1. **LBST Chair**
2. **AS Associate Dean**
3. **Core Curricula Chair**
4. Registrar
5. Banner

Approval Path

1. 12/08/17 3:31 pm
mdaley: Approved for LBST Chair
2. 02/13/18 3:11 pm
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

History

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

Credit Hours 3

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

Catalog Course Description This course provides an overview of the teaching profession and explores a variety of issues relating to the modern classroom and student success. The course offers a variety of perspectives on education including historical, philosophical, social, legal, and ethical issues in a diverse society in addition to background knowledge in the organizational structure of schools. Topics broadly explore the purposes of schools in society and the knowledge, dispositions, and performances required to be an effective teacher today. Other topics may include academic policies and procedures; parents and community involvement in education; the role of technology in the classroom; study skills and content specifications and standards.

Additionally, this course has been designed so that participants with different interests can shape their own learning and maximize their own intellectual and educational interests.

Primary Grading Mode Standard Grading System- Final

Method(s) of delivery Lecture

Faculty Course Workload

Same as course credit

Is this course cross-listed?

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?

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:

Liberal Studies - LIBS

Department Restrictions:

Major Restrictions:

Include

Major Codes: LIBS

Class Restrictions:

Level Restrictions:

Include

Level Codes: UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes: **8 ±0** No: 0 Abstain: 0

Rationale:

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

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

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

Supporting documents

[LBST100_Fall2017_Syllabus.docx](#)
[LBST100_Additional_Readings.docx](#)

Impact

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

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

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer Comments

Key: 1375

Academic Excellence, Critical Inquiry and Reflection

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

Community Service

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

Ethics, Values, and Diversity

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

Textbooks/Readings

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

Course Requirements and Assessment Plan

Students are expected to:

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

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

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

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

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

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

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

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

Module 1: Introductions: What makes teaching great?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Questions to consider while watching:

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

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

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

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

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

Requests for Accommodation

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

USD –Policy Information

Grade of Incomplete:

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

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

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

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

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

Statement on Academic Integrity (Plagiarism)

The complete plagiarism policy is available for your review at:

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

This I Believe Assignment

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

When you write, **confine yourself to affirmatives**: This means refraining from saying what you do not believe. Your beliefs may well have grown in clarity to you by a process of elimination and rejection, but for your part, you should avoid negative statements, for I don't want this to become the medium for the criticism of beliefs, which is the very opposite of the assignment's purpose.

Guidelines for Writing Your Essay

Be brief: Your statement should be 2-4 pages in length (double spaced).

State, explain, and provide examples that illustrate your belief: First, name or **state** your belief about education; you should be able to do this in a few sentences. This should be one well thought out belief. You may believe many things about education and learning, but this is about **one** thing you believe to be true. Then take time to **explain** what this belief means to you. If your belief is a concept, explain that concept - define it. Finally, **give evidence/examples** that illustrate your belief. Through examples, make your belief concrete, explicit, and real. Evidence and examples should come from course readings, current events, and personal experience.

Be positive: Tell what you do believe, not what you don't believe.

Be personal: Make your essay about yourself; **speak in the first person:** "I believe" or "I feel," etc.

Do not speak in the second person: "**You** should believe" or "**You** should feel," etc. Write using words and phrases that are comfortable for you to speak. Read your essay aloud to yourself several times, and each time edit it and simplify it until you find the words, tone, and story that truly echo your belief and the way you speak.

Be specific: Take your belief out of the ether and ground it in the events of your life. You might consider the moments when your belief was formed or tested or changed. Think of your own experience, work or family, and tell of the things you know. Your story need not be heart-warming or gut wrenching, but it should be *real*. Make sure your ideas tie to the essence of your daily life philosophy and the shaping of your belief.

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You will be expected to format your paper using the following guidelines:

1. Use **12-point letter size** in a standard-looking, professional font such as Times New Roman or Ariel (not script, angled, or italicized).
2. **Double-space** the body of the essay to make reading and writing comments easier.
3. Develop a meaningful, specific **title**. Do not bold, underline, or italicize, or make the title larger than the rest of the essay.
4. Please **include all** of these items: Your name, course number and instructor name, class time, due date, and assignment description on a cover sheet.

Additional Readings

California TPEs

CIE: <https://www.leadingwithlearning.org/what-we-do>

Cornish, A. *Why Busing Didn't End School Segregation*:
<https://www.npr.org/sections/ed/2016/10/06/496411024/why-busing-didnt-end-school-segregation>

Demby, G. *The Code Switch Podcast, Can We Talk About Whiteness?*
<https://www.edweek.org/ew/section/multimedia/black-girls-and-school-discipline-four-researchers-videos.html?platform=hootsuite>

Elias, M. *The School to Prison Pipeline*: <https://www.tolerance.org/magazine/spring-2013/the-schooltoprison-pipeline>

Ed101: *Spending: Does California Skimp on Education?*:
<https://ed100.org/lessons/californiaskimps>

Education Week. *Black Girls and School Discipline*:
<https://www.edweek.org/ew/section/multimedia/black-girls-and-school-discipline-four-researchers-videos.html?platform=hootsuite>

Education Week: *Education in Indian Country: Obstacles and Opportunity*:
<https://www.edweek.org/ew/projects/2013/native-american-education/>

Edutopia: *When Things Go Wrong: Your Rights as a Teacher*:
<https://www.edutopia.org/discussion/when-things-go-wrong-your-rights-teacher>

Farhi, A. *Hollywood Goes to School: Recognizing the Superteacher Myth in Film*

Fingertip Facts on Education in California: <https://www.cde.ca.gov/ds/sd/cb/ceffingertipfacts.asp>

Foat, L. *Typecasting Teachers: How Media Portrayals Mirror Public Perception*:
<http://www.flatlandkc.org/news-issues/education/typecasting-teachers/>

Gladwell, M. *Miss Buchanan's Period of Adjustment*: <http://revisionisthistory.com/episodes/13-miss-buchanans-period-of-adjustment>

Gorski, P. *The Myth of the Culture of Poverty*: <http://www.ascd.org/publications/educational-leadership/apr08/vol65/num07/The-Myth-of-the-Culture-of-Poverty.aspx>

Heick, T. *12 Barriers to Innovation in Education* : <https://www.teachthought.com/the-future-of-learning/12-barriers-innovation-education/>

High Leverage practices: <http://www.teachingworks.org/work-of-teaching/high-leverage-practices>

Hing, J. *Race, Disability and the School to Prison Pipeline*:
<https://www.colorlines.com/articles/race-disability-and-school-prison-pipeline>

Kilman, C. *The Gender Spectrum: Move beyond the pink/blue binary to support students who don't conform to narrow gender norms*: <https://www.tolerance.org/magazine/summer-2013/the-gender-spectrum>

Lee, J. *Still Apart: Map Shows States with Most Segregated Schools*:
<https://www.usatoday.com/story/news/nation-now/2014/05/15/school-segregation-civil-rights-project/9115823/>

Matchar, E. *Seven Inspiring Innovations in Education from Around the Globe*.
<https://www.smithsonianmag.com/innovation/seven-inspiring-innovations-in-education-from-around-the-globe-180955484/>

McClure, L. TED-Ed Blog: <http://blog.ed.ted.com/2015/09/01/meet-the-first-cohort-of-ted-ed-innovative-educators/>

McEvers, K. *The School* (Embedded podcast):
<https://www.npr.org/player/embed/481656158/481657506>

Ngozi Adichie, C. *The Myth of the Single Story*:
https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en

Shepard, N. *60th Anniversary of Brown V Board Aims to Light Fire*:
<https://www.deseretnews.com/article/865603452/60th-anniversary-of-Brown-v-Board-aims-to-light-fire.html#pJK2Ld7rIbY2M1Mj.99>

Villagas, A.M., & Lucas, T. *The Culturally Responsive Teacher* from ASCD

Zirkel, P. *Academic Freedom: Professional or Legal Right?*:
<http://www.ascd.org/publications/educational-leadership/mar93/vol50/num06/Academic-Freedom@-Professional-or-Legal-Right%2%A2.aspx>

Read one of the following:

Hannah-Jones, N. *Choosing a School for My Daughter in a Segregated City*:
https://www.nytimes.com/2016/06/12/magazine/choosing-a-school-for-my-daughter-in-a-segregated-city.html?_r=1

Hannah-Jones, N. *The Continuing Reality of Segregated Schools*:
https://www.nytimes.com/2015/07/31/magazine/the-continuing-reality-of-segregated-schools.html?_r=0

Hannah-Jones, N. *School Segregation, The Continuing Tragedy of Ferguson*:
<https://www.propublica.org/article/ferguson-school-segregation>

Date Submitted: 04/05/18 11:07 am

Viewing: **SOCI 370 : Race and Ethnic Relations**

Last approved: 03/19/18 2:07 am

Last edit: 04/05/18 3:24 pm

Changes proposed by: reifer

Catalog Pages referencing this course

- [Sociology](#)
- [Sociology_\(SOCI\)](#)
- [Sociology_\(SOCI\)](#)

Programs referencing this

- [BA-SOCI: Sociology Major](#)

In Workflow

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

Approval Path

1. 04/05/18 11:18 am
liuud: Approved for SOCI Chair
2. 04/05/18 3:25 pm
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)	Name:	E-mail:	Campus Phone:
	Thomas Reifer Greg Prieto	reifer sprieto	7422 4027
Effective Term	Fall 2018		
Subject Code	SOCI	Course Number	370
Department	Sociology (SOCI)		
College	College of Arts & Sciences		
Title of Course	Race and Ethnic Relations		
Catalog Title	Race and Ethnic Relations		

History

1. Mar 19, 2018 by sprieto

Credit Hours 3

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

Catalog Course Description
An introduction to theory and research relative to minority group relations in the United States, with particular emphasis upon patterns, problems, and consequences of social interaction and cultural diversity among different racial, national, religious, and socioeconomic groups.

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?

Social/Behavioral Inquiry area
Domestic Diversity level 2

Course attributes

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

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

Majors/Minors/Concentrations:

Sociology - SOCI

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: 7 No: 0 Abstain: 0

Rationale:

The curricular change is designed to ensure the course fulfills in the Diversity, Inclusion and Social Justice, Domestic Diversity Level Two - Advanced and Mastery - aspects of courses in the area of social and behavioral inquiry, and has been reframed to insure critical self-reflection on personal experiences of privilege and oppression, critical thinking on racism, diversity, and struggles for social justice among marginalized groups, including the complexities of intersectionality and location. Emphasis is on clarity of thinking, ability to understand and expression the salience of racism and struggles for diversity, inclusion, identity, multiculturalism and social justice, in nuanced and complex ways, capturing multiple dimensions of identity, the social construction thereof, both in terms of oppression, exploitation and resistance, from multiple vantage points, within a historical, comparative and sociological context.

Supporting documents

[Placeholder upload.docx](#)

[Sociology 370 cs.docx](#)

Impact

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

Will help insure increased attention to the best practices of DISJ, DD Level 2, in the Social and Behavioral Sciences in our Department.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 3098

Dr. Reifer, Soc. 370, Race & Ethnic Relations, Spring 2018, Tu, Th, 2:30-3:50 pm, CH 117
Office: Serra Hall 315A; x 7422; Hrs: Th, 4:30-9:30 pm; reifer@sandiego.edu

Race & Ethnic Relations



Tupac Shakur, 1971-1996

The course examines race and ethnic relations with a focus the intersection of race, ethnicity, class, gender, nation and sexuality in the US and the global system. After being introduced to various perspectives on the social construction of race, ethnicity, class, gender, nation, and sexuality, we develop an understanding of the changing forms these take in the US and the global system, in comparative world-historical and world-systems perspective, as well as from a variety of local, regional and global vantage points, including surveys of modern imperialism, Eurocentrism, American slavery and the four great migrations, their contemporary legacy and manifestations, the Age of Revolutions, including the American, French, Haitian & Latin American Revolutions in history and historical memory, and socioecological struggles for social, racial, ethnic and ecological justice. The course will explore the social forces and movements that play a role in molding new and practices of race, ethnicity, gender, race, class and nation as these have developed globally and in various times and places, with a special focus on immigration, young people and movements for progressive social change and racial, economic and environmental justice. The emphasis is less on what we cover and more on what we discover through an open-ended process of inquiry and dialogue.

Required Readings: Note: all the books are available at the USD Torero store, except the *Freedom Writers Diary*, 10th Anniversary Edition, which since I got the directly from the Freedom Writers Foundation, at cost, as a Freedom Writers Teacher, are available from me for \$10.00. Please stop by office during office hours, dropping by or by appointment in the first two weeks to get the book, and to touch base, especially if we haven't met before, as I'd like to get a chance to meet you individually. If cash availability is prohibitive, you are also welcome to pay through Venmo (ask me about this if you're not familiar with this app).

Etienne Balibar & Immanuel Wallerstein, *Race, Nation, Class: Ambiguous Identities*, New York: Verso, 1991, or 2011.

Ira Berlin, *The Making of African America: The Four Great Migrations*, New York: Penguin, 2010.

Kathleen DuVal, *Independence Lost: Lives on the Edge of the American Revolution*, New York: Random House, 2015.

Eric Foner, *Abraham Lincoln & American Slavery*, New York: W.W. Norton & Co, 2010.

The Freedom Writers, with Erin Gruwell, *The Freedom Writers Diary*, 10th Anniversary Edition, with new Journal Entries & a New Afterword by Erin Gruwell, New York: Broadway Books, Crown Publishing, a division of Random House, Tolerance Education Foundation, 2009.

Michelle Rolph-Trouillot, *Silencing the Past: Power & the Production of History*, New York: Beacon Press, 2015.

August Wilson, *Gem of the Ocean*, New York: Theatre Communications Group, 2006.

Recommended Readings:

Justin Akers Charcon and Mike Davis, *No One is Illegal: Fighting Racism and State Violence at the U.S.-Mexico Border*, Haymarket, 2018.

Russell Banks, *Cloudsplitter: A Novel*, New York: Harper Collins, 1988.

W.E. B. Du Bois, *Black Reconstruction: As Essays Towards the History Which Black Folks Played in the Attempt to Reconstruct Democracy in America, 1860-1880*, New York: Free Press, 1935, 1997.

Andrew Isenberg, *The Destruction of the Bison*, Cambridge University Press, 2000.

List of Student 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.

Understanding Race and Ethnic Relations in Theoretical, Historical, Empirical Social Relational Contexts:

- a. define racism, race and ethnic relations, how and why they are important, using the sociological, narrative and moral imaginations.
- b. compare and contrast basic theoretical perspectives and theorists relevant to the study of race, ethnicity, gender and nation.
- c. apply basic theoretical perspectives on race, ethnicity, gender and nation, and attendant inequalities to ever-changing empirical realities, with a special emphasis on inequalities of citizenship, as well as questions of and multicultural struggles against racism, for civil rights, peace, social justice, human rights and human dignity.

Understanding and Applying Social Science Research Methods:

- a. understand research techniques relevant for creatively applying social science research methods to understand racism, the social construction of race, ethnicity, gender and nation.
- b. critically evaluate the methodology used in published or reputable studies of race and ethnicity.

Public Sociology:

- a. describe the connection between the sociological imagination and larger ideas of race, ethnicity and related struggles for peace and social justice.
- b. ability to describe, discuss and critically analyze these issues in the context of theoretical frameworks and ever-changing empirical realities.

Fundamental Competency:

- a. demonstrate functional scholarly reading, writing and comprehension skills, including by developing analytical tools to understand the question of race and ethnicity through a variety of lenses and perspectives.

Critical Thinking

- a. ability to think critically about the question of race and ethnicity and apply critical thinking through written essays and by contributing to class discussion.
- b. ability to consider differing points of view and perspectives on racial, ethnic, gender and national inequalities and analyze these while drawing on the techniques of social scientific inquiry and assessment.

The Spring 2018 Sociology Advising Session is THURSDAY, MARCH 22, 12:30 – 2:00 PM, Serra 204.

Requirements: (1) Attendance at lectures, special events/activities, and active participation in class. (2) Readings are required unless listed as recommended. In addition to these readings you are required to read a daily newspaper. I suggest the following as especially useful: *New York Times*, *Financial Times*, *Wall Street Journal*, *San Diego Union Tribune*, *Los Angeles Times*. You are also encouraged to read a wider array of literature on the internet.

Come prepared **every day** to talk about what you've read. I may call on you randomly.

Additional assignments and readings may be given and may be subject to change!

Grades: Participation, which includes doing the reading, active listening, being part of class discussion, activities and so forth, account for 25% of your grade. There will be three exams, each worth 25% of your grade. I won't grade any harder than the following.

59	63	67	70	73	77	80	83	87	90	95	100	
F	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	

You must have a score slightly GREATER than 95 (i.e. 95.1) to score an "A," and so on.

EXAMS. There will be three in-class exams, each of which are worth 25% of your grade, all of which will be preceded by a review session the class period before and accompanied

by a study guide. 1st in-class exam, Thursday, March 15th; 2nd in-class exam, Thursday, April 19th; 3rd & final in-class exam, Thursday, May 17, 11 am to 1pm.

Note: I will be asking you to keep and write in a journal for this class, which will not be graded. I will let you know more about this, and when to begin, in class.

Special event(s), for those who can go and signed up: A Historic Evening with Eva Sloss, Stepsister of Anne Frank, & Erin Gruwell (Ms. G), of the Freedom Writers Foundation, Sunday, February 25, 2018, 7pm, Los Angeles Theatre, 615 South Broadway, Los Angeles, CA 90014 (more details to be announced) <https://www.eventbrite.com/e/a-story-of-triumph-a-historic-evening-with-eva-schloss-tickets-42145343858>

1. Class attendance and participation policy:

In order for you to get the most out of this class, please make note of the following:

- a. Attend all scheduled classes and arrive on time.
- b. If you have trouble hearing the lecture or media presentation because of distractions around you, quietly ask those responsible for the distraction to stop. If the distraction continues, please let me know.
- c. Please also let me know immediately if you have any problem that is preventing you from performing satisfactorily in this class (i.e., you are particularly shy, etc.). I am available during office hours, or by appointment, or you are welcome to drop by.
- d. **No laptops and cellular phones** are allowed in the classroom (unless they're directly involved with the class activity). This course is intended to be interactive and the use of laptops is disruptive and distracting to this objective.
- e. **If you are a student athlete, please schedule a time to meet with me in office hours, where you can give me a list of any absences, and we can make sure you are able to keep up and do well in the class.**

ADA ACCOMMODATIONS

The American with Disabilities Act (ADA) provides comprehensive protection for persons with disabilities. Students who feel they need an accommodation for any documented disability, please contact Disability Services in Serra 300 and make an appointment to see me during office hours.

CARE COMMITMENT (Campus Assault Resources and Education):

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

Course Schedule & Readings

Week 1: Course Introduction, Outlines, Revolutions, Wars, Won & Lost, Russian Dolls, and the Ambiguous & Changing Identities of Race, Nation & Class

Tuesday, January 30th, 2018: Course Introduction & Outline

Th, February 1: a) Eric Foner, *The Fiery Trial: Abraham Lincoln & American Slavery*, Epigraph & Preface, to p. xxi. b) Michelle Rolph-Trouillot, *Silencing the Past: Power & the Production of History*, New York: Beacon Press, 2015, “Epigraph,” “Foreword,” “Acknowledgements,” “Preface,” to xxiii. c) Kathleen DuVal, *Independence Lost: Lives on the Edge of the American Revolution*, New York: Random House, 2015, “Introduction,” pp. xiii-xxvi. d) Etienne Balibar & Immanuel Wallerstein, *Race, Nation, Class: Ambiguous Identities*, New York: Verso, 1991, Preface & Chapter 1, pp. 1-28.

Week 2: The Ideological Tensions of Capitalism, Unknown Americas & American Revolutions, Unfinished Revolutions, Movements, Dreams, & Powers & Stories

Tu, 2/6: a) Etienne Balibar & Immanuel Wallerstein, *Race, Nation, Class: Ambiguous Identities*, New York: Verso, 1991, Chapter 2, “The Ideological Tensions of Capitalism: Universalism versus Racism & Sexism,” & Chapter 3, Racism & Nationalism, pp. 29-67. b) Eric Foner, *The Fiery Trial: Abraham Lincoln & American Slavery*, Epigraph, Preface, & Ch. 1, “I am Naturally Anti-Slavery: Young Abraham Lincoln & Slavery,” pp. 3-32.

Th, 2/8: a) DuVal, *Independence Lost*, Part I: The Place & Its People,” Ch. 1-2, “The Gulf Coast,” & “Payamataha,” pp. 1-23. b) Ira Berlin, *The Making of African America: The Four Great Migrations*, New York: Penguin, 2010, “Introduction,” pp. 1-13. c) Rolph-Trouillot, *Silencing the Past*, “The Power in the Story,” pp. 1-30.

Week 3: Movement, Movements, & the Color of Politics

Tu, 2/13: In-class activity, TBA.

Th, 2/15: a) Berlin, Ch. 1, “Movement & Place in the African American Past,” pp. 14-48. b) DuVal, Ch. 3, “Alexander McGillivray,” pp. 24-34. **E-reserves:** c) Cornell West, “W.E.B. Du Bois: An Interpretation,” in Kwame Anthony Appiah & Henry Louis Gates, Jr., eds., *Africana: Civil Rights: An A-Z Reference of the Movement that Changed America*, Philadelphia: Running Press, 2004, pp. 432-458. d) Foner, ““Always & Whig””: Lincoln, the Law, & the Second Party System,” pp. 33-62.

Week 4: Gems, Peoplehood, & Injustices (& in-class activities)

Tu, 2/20: Finish presenting Coat of Arms, other in class activities, & begin in-class film, *The Freedom Writers*. a) DuVal, Ch. 4-5, “Oliver Pollock & Margaret O’Brien,” “James Bruce & Isabella Chrystie,” pp. 35-56. b) August Wilson, *Gem of the Ocean*, New York: Theatre Communications Group, 2006, “Production History,” “Characters,” “Prologue,” pp. 1-8. c) Balibar & Wallerstein, Part II, The Historical Nation, Chapter 4, “The Construction of Peoplehood: Racism, Nationalism, Ethnicity,” Chapter 5, “The Nation Form: History & Ideology,” pp. 71-106.

Th, 2/22: In class activities, & finish in-class film, *The Freedom Writers*.

Special event(s), for those who can go and signed up: A Historic Evening with Eva Sloss, Stepsister of Anne Frank, & Erin Gruwell (Ms. G), of the Freedom Writers Foundation, Sunday, February 25, 2018, 7pm, Los Angeles Theatre, 615 South Broadway, Los Angeles, CA 90014 (more details to be announced) <https://www.eventbrite.com/e/a-story-of-triumph-a-historic-evening-with-eva-schloss-tickets-42145343858>

Week 5: Wars, Monstrous Injustices, Houses Divided, Wars, Declared, Undeclared, “Civil,” the Dilemmas of (Winning & Losing) Independence, the Construction of Peoplehood, & the Nation Form

Tu, 2/27: a) Berlin, Ch. 1, “Movement & Place in the African American Past,” Ch. 2, “The Transatlantic Past,” beginning to 98. b) DuVal, “Part I: The Place & Its People,” “Part II: What to Do About This War?,” pp. 5-134. c) Foner, Ch. 3, ““The Monstrous Injustice””: Becoming a Republican,” 63-92. d) Balibar & Wallerstein, Part II, The Historical Nation, Chapter 4, “The Construction of Peoplehood: Racism, Nationalism, Ethnicity,” Chapter 5, “The Nation Form: History & Ideology,” pp. 71-106.

Th, March 1: a) Foner, Ch. 4, ““A House Divided””: Slavery & Race in the Late 1850,” Ch. 5, ““The Only Substantial Difference,””: Secession & Civil War,” pp. 92-165. b) Balibar & Wallerstein, Part II, The Historical Nation, Chapter 4, “The Construction of Peoplehood: Racism, Nationalism, Ethnicity,” Chapter 5, “The Nation Form: History & Ideology,” pp. 71-106.

Week 6: Wars, Revolutionary, Civil, Declared & Undeclared, & Freedom Writers

Tu, 3/6: a) DuVal, “Part III, The Revolutionary War,” Ch. 11, “Inspiring Loyalty,” pp. 135-159. **E-reserves:** b) Cornell West, “W.E.B. Du Bois: An Interpretation,” in Kwame Anthony Appiah & Henry Louis Gates, Jr., eds., *Africana: Civil Rights: An A-Z Reference of the Movement that Changed America*, Philadelphia: Running Press, 2004, pp. 432-458. c) The Freedom Writers, with Erin Gruwell, *The Freedom Writers Diary*, 10th anniversary edition, “Foreword by Zlata Filipovic, & Freshman Year, Fall, 1994,” “Freshman Year-Spring 1995,” “Sophomore Year-Fall 1995,” pp. beginning to 77.

Th, 3/8: a) Wilson, “Act One,” pp. 9-47. **E-reserves:** b) Cornell West, “W.E.B. Du Bois: An Interpretation,” in Kwame Anthony Appiah & Henry Louis Gates, Jr., eds., *Africana: Civil Rights: An A-Z Reference of the Movement that Changed America*, Philadelphia: Running Press, 2004, pp. 432-458. c) Freedom Writers, with Erin Gruwell, “Sophomore Year-Spring 1996,” “Junior Year-Fall 1996,” “Junior Year-Spring 1997,” “Senior Year-Fall 1997,” pp. 78-220.

Week 7: Review & 1st in-class exam

Tu, 3/13: Review

Th, 3/15: 1st in-class exam:

Week 8: Revolutionary & Civil Wars, & Paradoxes of Independence & Emancipation

Tu, 3/20: a) Berlin, Ch. 3, “The Passage to the Interior,” pp. 99-151. b) Foner, ““I Must Have Kentucky,””: The Border Strategy,” pp. 166-205.

Th, 3/22: a) DuVal, “Part III, The Revolutionary War,” Ch. 12, 13, “A Wartime Borderland,” “The Spanish Siege of Pensacola,” pp. 160-218. b) Foner, ““Forever Free””: The Coming of Emancipation,” pp. 206-247.

The Spring 2018 Sociology Advising Session is also today, THURSDAY, 22 MARCH, 12:30 – 2:00 PM, Serra 204.

Week 9: Spring/Easter Break/No classes

Week 10: Paradoxes of Independence: What Was Lost, What Was Gained, Emancipation, New Births of Freedom, & Unthinkable Histories

Tu, April 3: a) DuVal, “Part IV: The Paradox of Independence,” Ch. 14, “Nations, Colonies, Towns, & States,” pp. 223-269. b) Foner, ““Forever Free””: The Coming of Emancipation,” pp. 206-247.

Th, 4/5: a) DuVal, “Part IV: The Paradox of Independence,” Ch. 15, 16, “Independence Gained or Lost?,” “Confederacies,” pp. 270-340. b) Foner, ““A New Birth of Freedom””: Securing Emancipation,” pp. 248-289.

Week 11: Unthinkable Histories

Tu, 4/10: a) Rolph-Trouillot, “An Unthinkable History: The Haitian Revolution as a Non-Event,” pp. 70-107. b) Foner, ““A New Birth of Freedom””: Securing Emancipation,” pp. 248-289.

Th, 4/12: a) Rolph-Trouillot, “An Unthinkable History: The Haitian Revolution as a Non-Event,” pp. 70-107. b) Foner, ““A New Birth of Freedom””: Securing Emancipation,” pp. 248-289.

Week 12: Review & 2nd in-class exam.

Tu, 4/17: Review

Th, 4/19: 2nd in-class exam.

Week 13: Passages, Abolition, Freedom Rides & Freedom Writing

Tu, 4/24: a) Berlin, Ch. 3, “The Passage to the Interior,” pp. 99-151. b) Freedom Writers, with Erin Gruwell, “Senior Year, Spring 1998,” pp. 221-272. c) Foner, ““A Fitting, & Necessary Conclusion””: Abolition, Reelection, & the Challenge of Reconstruction,” pp. 290-323.

Th, 4/26: a) Berlin, Ch. 4, “The Passage to the North,” pp. 99-152. b) Foner, ““A Fitting, & Necessary Conclusion””: Abolition, Reelection, & the Challenge of Reconstruction,” pp. 290-323.

Week 14: Passages, to Freedom? Conclusions? Questions? Meanings? & Magical Urbanisms

Tu, May 1: a) Berlin, Ch. 5, “Global Passages,” pp. 201-229. b) Freedom Writers, with Erin Gruwell, “Epilogue, Afterword, New Journal Entries, Acknowledgements, & The Freedom Writers Foundation,” pp. 273-316. c) Foner, ““Every Drop of Blood””: The Meaning of the War,” pp. 323-339. d) Mike Davis, “Magical Urbanism: Latinos Reinvent the US Big City,” *New Left Review* Number 234, March/April 1999, pp. 3-43.

Th, 5/3: a) DuVal, “Conclusion: Republican Empires & Sovereign Dependencies,” pp. 340-352. b) Berlin, “Epilogue,” pp. 230-240. c) Wilson, “Act Two,” pp. 49-85. d) Foner, ““Every Drop of Blood””: The Meaning of the War,” pp. 323-339. e) Mike Davis, “Magical Urbanism: Latinos Reinvent the US Big City,” *New Left Review* Number 234, March/April 1999, pp. 3-43.

Week 15: Last Week of Class: Columbus, Pasts, Present, & In Lieu of Conclusions

Tu, 5/8: a) Rolph-Trouillot, Ch. 4, 5, “Good Day, Columbus,” “The Presence in the Past,” & “Epilogue,” pp. 108-156.

Th, 5/10: Review

Final: Thursday, May 17, 11 am to 1pm

Frederick Douglass, 1857, “If There Is No Struggle, There is No Progress”

“Let me give you a word of the philosophy of reform. The whole history of the progress of human liberty shows that all concessions yet made to her august claims have been born of earnest struggle. The conflict has been exciting, agitating, all-absorbing, and for the time being, putting all other tumults to silence. It must do this or it does nothing. If there is no struggle there is no progress. Those who profess to favor freedom and yet deprecate agitation are men who want crops without plowing up the ground; they want rain without thunder and lightning. They want the ocean without the awful roar of its many waters.

This struggle may be a moral one, or it may be a physical one, and it may be both moral and physical, but it must be a struggle. Power concedes nothing without a demand. It never did and it never will. Find out just what any people will quietly submit to and you have found out the exact measure of injustice and wrong which will be imposed upon them, and these will continue till they are resisted with either words or blows, or with both. The limits of tyrants are prescribed by the endurance of those whom they oppress. In the light of these ideas, Negroes will be hunted at the North and held and flogged at the South so long as they submit to those devilish outrages and make no resistance, either moral or physical. Men may not get all they pay for in this world, but they must certainly pay for all they get. If we ever get free from the oppressions and wrongs heaped upon us, we must pay for their removal. We must do this by labor, by suffering, by sacrifice, and if needs be, by our lives and the lives of others.”

Assessment Criteria

List the criteria that will be used to determine whether the student learning outcomes are being met. Course criteria are distinct from assessment criteria and should not be included in this section.

KNOWLEDGE: Critical Self-Reflection

Criteria

- Accuracy of information about privilege/oppression
- Depth and impact of self-reflection
- Relevance of personal experience
- Clarity and effectiveness of ability to communicate about self and self in relation to others

KNOWLEDGE: Explain diversity, inclusion, and social justice

Criteria

- Accuracy of information about groups and identities, factual accuracy not stereotypes
- Breadth of multiple viewpoints
- Distinguish between master and counter narratives
- Clarity of explanation about group(s)/values

SKILLS: Conceptualize and articulate the complexities of diversity, inclusion, and social justice

Criteria

- Accuracy and depth of synthesis of intersecting axes into a more complex picture of self, another individual, or a group
- Accuracy and thoroughness of explanation of past, current, and future national/global group patterns

Summary

- Description of activities designed to help students achieve the learning outcomes. **This course will require students to do at least one outside class activity, engaging with questions of racism and multicultural struggles for social justice, equality and human dignity. Level two courses, aiming for “Advanced – 4” and “Mastery – 5”.**
- **The focus of the course is on racism and struggles of marginalized communities in the US, though “domestic” issues are framed within a global perspective as well.**

Summary

Describe final thoughts that can be used to guide faculty who will submit courses for inclusion in this area of the core.

- The course concept is especially designed to enrich students understanding and appreciation of the social construction of race, ethnicity, gender and nation, both as axes of oppression and in terms of struggles against racism and for more egalitarian futures, by looking at multiple narratives, especially of marginalized groups, and the silencing and distortion of master narratives.
- Description of activities designed to help students achieve the learning outcomes (see below)
This course is DD Level 2 and aims for “Advanced – 4” and “Mastery – 5”.
- **Students are encouraged to do community service learning, which will be factored into your participation grade. Your participation will be integrated into class discussion, including self-reflections on questions of privilege, marginalization and struggles for justice.**

SAMPLE Exam (one of three)

Dr. Reifer; Sociology 370, Race & Ethnic Relations, Sample Exam Please draw on the readings, class lectures/discussions, your own life experience and film and literary allusions, etc., in your answers.

Pick two out of three, but make sure to capture multiple dimensions of both oppression, marginalization, as well as identity, resilience and resistance of oppressed, exploited and marginalized groups in your answer.

Concepts/definitions: 1) Define the concept(s); 2) discuss the importance of the concept(s); 3) explain the relationship of the concept(s) to the evolution of race and ethnic relations (10 points each)

1. the construction of peoplehood/racism/nationalism/ethnicity (Wallerstein)
2. the ideological tensions of capitalism: universalism versus racism & sexism/particularism(s) (Wallerstein)
3. intersectionality (Crenshaw, Collins)

Essay Questions (40 points)

1. a) What perspectives do W.E.B. DuBois, Etienne Balibar & Immanuel Wallerstein, Michel Rolph-Trouillot, & Kathleen DuVal offer on the historical role of racism in shaping human relationships, systems of social inequality, the stories we tell about ourselves and others, and related struggles for racial and social justice, including what might be called master narratives and counter-narratives? b) How can you relate the readings and class discussion to your own experience of privilege, and/or oppression, and the complexities of any intersectionality you've experienced in your life? c) How does Eric Foner's *The Fiery Trail* and Ira Berlin's *The Making of African America: The Four Great Migrations*, add to this story, in ways that highlight questions of both past and present, including with regards to the varieties of immigration? d) In way ways does the experience of Eva Schloss, the stepsister of Anne Frank, and Eva/Maria, in the *Freedom Writers*, and some of the other outside lectures you may have attended – Roy Brooks, the panel on sexual harassment, and the program on *Mendez v. Westminster* - shape your understanding of the changing role of race and ethnicity in the US & the global system, and contemporary struggles, including over education, and the right to be free from workplace harassment and discrimination, and related questions of intersectionality, right up to the Me Too/Time's Up movement? e) What is your personal relationship to these stories of intersectional oppressions, and identities, and group and/or multicultural struggles for racial, gender and social justice? f) How might you conceptualize struggles for a more just future, on new and enlarged multicultural social foundations, and your role in these?

2. a) What are some of the conceptualizations of the origins of migration and racism in the modern world, and attendant inequalities of race, class, and nation (and gender and sexuality), especially as seen from the vantage point of world-systems analysis, and Ira Berlin's brilliant meditation on *The Making of African America: The Four Great Migrations*? b) What is the relationship between immigration, racism and the social construction of racial and ethnic relations in the US, the Americas and the global system? c) What was immigration to the Americas part and parcel of, how does this relate to the question of immigration more generally, and what were the similarities and differences of the nativist reaction that led to the US Immigration Act of 1924 (also known as the National Origins Act, or the Johnson-Reed Immigration Act), and those we see today, and their varied politics and potential and/or actual consequences? d) How does the "unsteady march" of racial progress and regress here and elsewhere relate to structural and agency-laden factors that allow for positive social change and the remaking of the national and global system on new and enlarged, and multicultural social foundations, versus attempts to remake the US and the global system guided by visions of white supremacy? e) How can you locate your own experience in the US and the global system, as either an indigenous person, and/or immigrant? **Reflect on your own experience of privilege and/or oppression within the context of the multiple stories of indigenous peoples, slavery, white settler colonialism and migration, over the centuries in colonial "America" and the United States, in the context of the global system? Make sure you articulate the complexity of diversity, and diverse experiences of oppression, exploitation, inclusion and struggles for racial, gender and social justice, including through an analysis of intersectionality.**

Dear Curriculum Committee Members,

This cover letter serves as the brief rationale articulating why Decolonizing Science, Faith, and Environmental Justice (DSFEJ) should be added as a new advanced integration course.

Course Title: INST 354 Decolonizing Science, Faith, and Environmental Justice

Instructor #1: Christopher Carter, THRS

Instructor #2: Marlene Brito-Millan, EOSC

Faculty Vote: THRS 10/0/0; EOSC 8/0/0

Number of Units: 3 unites each and 1.5 units for each of our departments

Semester to be taught: Spring 2019

Any additional core attributes/flags: Upper Division FTRI, DISJ Global Level 2 (plus CINT)

Rationale

This course is designed to bring together students from the sciences, theology and humanities backgrounds to analyze the multiple ways that humans and society interact with the environment. As such, one important way the course impacts student learning is that it will draw a diverse pool of students from multiple majors given the interdisciplinary nature of the course material. Pedagogically we plan on having the students work together in group activities which would cause them to challenge each other regarding the various ways their “disciplines” would have them view environmental justice problems.

The second way the course will impact student learning is that the course is designed to challenge Western epistemological assumptions in the areas of science and religion. In short, our course de-centers whiteness and Euro-American assumptions of both theological and scientific knowledge. To be sure, many of these assumptions about what counts as knowledge were developed in an era where the knowledge of people of color and women was considered intuitive or instinctual at best, but more often the knowledge of people of color and women was disregarded as illegitimate or co-opted within a Eurocentric framework. As a university that is committed to the advancement of the humanities within higher education, this course furthers that mission by helping students learn how colonial thinking dehumanizes both the colonized and the colonizer. Ultimately, this course challenges students to use an integrative approach (i.e., tools such as historical analysis, scientific inquiry, theological ethics) to deconstruct environmental injustices and the predominant role science has played. We aim to provide students, no matter their discipline, with the tools to be among those who are able to apply a critical analysis and a radically different approach that empowers communities and centers their voices/demands.

This course aligns with advanced integration core level outcomes by helping students develop the language to articulate how the integration of science and religion is critical to addressing environmental injustice given that many environmental injustices are rationalized using

unethical religious norms (e.g. climate change). As such, students will be taught how to synthesize arguments using the interdisciplinary frameworks of science and theological ethics. Lastly, the course will teach students how to construct and why it is imperative to construct, interdisciplinary environmental justice and decolonial strategies in order to prevent the reassertion of colonial dominant worldviews.

DSFEJ is designed as an upper division course that will count as an ENVI non-science elective for EOSC majors and an upper division Theological & Religious Inquiry (FTRI). Both THRS majors and minors and EOSC majors can take this course to fulfill degree program requirements. Additionally, students outside of the aforementioned majors/minors can take the course for their upper division FTRI. Lastly, this course provides an advanced integration option for students in both EOSC and THRS programs. The full description of core requirements and flags DSFEJ meets is laid out in the syllabus.

Thank you for considering our course proposal!

Dr. Marlene Brito-Millan
Dr. Christopher Carter

Integrative Final Paper Rubric

Decolonizing Science, Faith & Environmental Justice: Drs. Brito-Millan & Carter
(Integration components in bold)

<i>Content / Knowledge</i>				
<i>Area</i>	<i>Unsatisfactory (D range and F)</i>	<i>Minimally Satisfactory (C range)</i>	<i>Good (B range)</i>	<i>Excellent (A range)</i>
<i>1. Segment 1 – EcoJustice Issue</i>	<input type="checkbox"/> Identifies and describes eco justice issue and some historical context, but loosely related to argument of paper; no mention or synthesis of intersections of oppression, justice, and science	<input type="checkbox"/> Identifies and describes eco-justice issue and historical context; limited synthesis of intersections of oppression, justice, and science; states why eco justice issue is relevant; accurate information about oppressed groups; difficulty distinguishing between master & counter narratives	<input type="checkbox"/> Identifies and provides adequate summary of eco-justice issue and historical context; synthesis of intersections of oppression, justice, and science; argues why eco-justice issue is unjust; accurate information about oppressed groups; some ability to distinguish between master & counter narratives	<input type="checkbox"/> Identifies and provides thorough summary of eco-justice issue and historical context; strong synthesis of intersections of oppression, justice, and science; convincingly argues why eco-justice issue is unjust; accurate information about oppressed groups; clear ability to distinguish between master & counter narratives
<i>2. Segment 2 – Science</i>	<input type="checkbox"/> Does not utilize current or relevant scientific literature, data, or traditional ecological knowledge.	<input type="checkbox"/> References some scientific literature and data, or traditional ecological knowledge relevant to eco-justice issue, but used out of context in order to support thesis; gives some evidence of how science is relevant to ecojustice issue;	<input type="checkbox"/> Synthesizes current scientific literature, data, or traditional ecological knowledge relevant to eco-justice issue in adequate arguments; demonstrates connection between science and eco-justice issue; sources are few, but reliable.	<input type="checkbox"/> Synthesizes current scientific literature, data, or traditional ecological knowledge relevant to eco-justice issue in cogent arguments; demonstrates clear connection between science and eco-justice issue; several peer-reviewed sources are used
<i>3. Segment 3 – Integrative Analysis</i>	<input type="checkbox"/> Does not utilize any discernable frameworks to analyze eco justice issue/context	<input type="checkbox"/> Good analysis of eco-justice issue that demonstrates some integration of decolonial, environmental science methods, Christian ethical norms	<input type="checkbox"/> Somewhat detailed analysis of eco-justice issue; clear use of decolonial framework that integrates scientific methodology and Christian ethical norms	<input type="checkbox"/> Comprehensive critical analysis of ecojustice issue using a decolonial framework that clearly integrates scientific methodology and Christian ethical norms; cites previous use of analyses and outcome if available
<i>4. Segment 4 – Decolonial/ EcoJustice approaches and role</i>	<input type="checkbox"/> Inadequate scientific eco justice approach offered; no attempt to center grassroots movements/voices	<input type="checkbox"/> Adequate eco-justice approach presented; limited explanation of interdisciplinary nature ; loosely touches on centering grassroots movements/voices	<input type="checkbox"/> Creative eco-justice approach developed; argues why approach is interdisciplinary and decolonial ; mentions how it centers grassroots movements/voices and supports communities in addressing problem	<input type="checkbox"/> Creative eco-justice approach that links scientific and theological component ; persuasively argues why approach is interdisciplinary and decolonial ; describes how it centers grassroots movements/voices and supports communities in addressing problem; defends claim(s) against strongest counterargument(s)
<i>Writing Style</i>				
<i>5. General organization of paper</i>	<input type="checkbox"/> Little overall organization	<input type="checkbox"/> Generally organized in a logical progression	<input type="checkbox"/> Clear introduction, body, and conclusion; logical progression and development of ideas	<input type="checkbox"/> Ideas are systematically presented and developed in a clear, easy-to-follow progression
<i>6. Tone</i>	<input type="checkbox"/> The paper is unprofessional and not appropriate for academic writing	<input type="checkbox"/> The paper is not consistently professional or academic	<input type="checkbox"/> The paper is generally engaging, professional and appropriate for an academic paper	<input type="checkbox"/> The paper is compelling, professional, and appropriate for an academic paper
<i>7. Mechanics (grammar, punctuation, spelling, etc.)</i>	<input type="checkbox"/> So many errors that the paper is difficult to follow	<input type="checkbox"/> Significant number of mostly minor errors (perhaps 4 or more per page)	<input type="checkbox"/> Few errors (2-3 per page); pages numbered	<input type="checkbox"/> Virtually error-free; pages numbered
<i>8. Citation of sources</i>	<input type="checkbox"/> Sources not cited, whether ideas or direct quotations (plagiarism=F)	<input type="checkbox"/> Sources cited haphazardly; formatting may be inconsistent; bibliography page included	<input type="checkbox"/> Sources carefully cited; bibliography page included; minor inconsistencies in formatting	<input type="checkbox"/> Sources carefully cited and consistently formatted; correct bibliography

Decolonizing Science, Faith, and Environmental Justice
Religious Autobiography – Paper Guidelines

The words “Christian” and “Justice” carry a lot of weight in American culture. Everyone in this course, whether we know it or not, has particular feelings about religion, their social identities and social justice. In order to engage in the critical study of religion and environmental justice we should be aware of the role our personal history might play in shaping our feelings and attitudes towards the course material. The purpose of the religious autobiography is, among other things, to enable us to bring awareness to what influences how we may interact with the course material.

This paper – (**min 1000 words**) – should describe what role religion and your particular social identities have played in your life and how your beliefs, experiences, and community have shaped you. Questions to spur your writing are as follows: What is fundamental to your faith? What are your core beliefs? How have these beliefs shaped you? How do you identify racial/ethnically, socioeconomically, etc. and how have these identities shaped your faith and beliefs? How have you experienced environmental privilege or oppression and how might this influence your engagement with the course material? This assignment is reflective in nature and is a great opportunity for you to begin to analyze what you believe, why you believe it, and how those beliefs influence your day-to-day actions.

Your paper should address each of the following categories:

Social Location - Identity

Description includes the following categories: race, gender, sexual orientation, class, education, geography, family structure, culture/ethnicity, religious background and ability. Student should demonstrate a clear ability to communicate about self and self in relation to others.

Social Location - Experience

Student describes social location in terms of a personal and familial experiences of privilege and oppression.

Theological Perspective

Students should describe their theological beliefs (e.g. Christian, Muslim, Agnostic, etc.) and how their social location (identity and experience) and their experiences of privilege and oppression have influenced their theological perspective.

Environmental Justice

Students should describe how they have experienced ecological privilege and/or oppression and how their experiences could influence their engagement with the course material.

Religious Autobiography Rubric
Decolonizing Science, Faith, and Environmental Justice

Content/Knowledge				
Area	Unsatisfactory (D range and F)	Minimally Satisfactory (C range)	Good (B range)	Excellent (A range)
1. Social Location – Identity	<input type="checkbox"/> Identification of 2 or fewer categories	<input type="checkbox"/> Identifies 3-5 categories; good depth in self-reflection; good ability to communicate about self and self in relation to others	<input type="checkbox"/> Identifies 6-7 categories; clear and significant depth in self-reflection; very good ability to communicate about self and self in relation to others	<input type="checkbox"/> Identifies 8 categories; significantly transformative self-reflection that deeply impacts self and others; clear and insightful communication about self and self in relation to others
2. Social Location - Experience	<input type="checkbox"/> Describes personal & familial experiences of privilege and oppression accurately with minimal stereotypical terms	<input type="checkbox"/> Describes personal & familial experiences of privilege and oppression in fully accurate non-stereotypical terms	<input type="checkbox"/> Fully accurate description of personal & familial experiences of privilege and oppression with some critical reflection on stereotypes	<input type="checkbox"/> Fully accurate and insightful description of personal & familial experiences of privilege and oppression with critical reflection on stereotypes
3. Theological Perspective	<input type="checkbox"/> Little to no description of theological beliefs at all.	<input type="checkbox"/> General description of theological beliefs (e.g. little to no depth on what you believe and why); low relevance of personal experiences (including privilege and oppression) to theological beliefs	<input type="checkbox"/> Clear description of theological beliefs (some depth in description of what you believe and why); some relevance of personal experiences (including privilege and oppression) to theological beliefs	<input type="checkbox"/> Excellent description of theological beliefs (good depth in description of what you believe and why); clear relevance of personal experiences (including privilege and oppression) to theological beliefs
4. Environmental Justice	<input type="checkbox"/> Little to no description of personal experience of ecological justice	<input type="checkbox"/> Brief description of personal experience of ecological privilege and/or oppression; cursory examination and mention of course material	<input type="checkbox"/> Accurate description of personal experience of ecological privilege and/or oppression (solid compression of how social location influences position); some examination of course materials and how your experiences could influence reading	<input type="checkbox"/> Excellent description of personal experience of ecological privilege and/or oppression (good compression of how social location influences position); thorough examination of course material, articulates how personal experience could influence reading
Writing Style				
5. General organization of paper	<input type="checkbox"/> Little overall organization	<input type="checkbox"/> Generally organized in a logical progression	<input type="checkbox"/> Clear introduction, body, and conclusion; logical progression and development of ideas	<input type="checkbox"/> Ideas are systematically presented and developed in a clear, easy-to-follow progression
6. Tone	<input type="checkbox"/> The paper is unprofessional and not appropriate for academic writing	<input type="checkbox"/> The paper is not consistently professional or academic	<input type="checkbox"/> The paper is generally engaging, professional and appropriate for an academic paper	<input type="checkbox"/> The paper is compelling, professional, and appropriate for an academic paper
7. Mechanics (grammar, punctuation, spelling, etc.)	<input type="checkbox"/> So many errors that the paper is difficult to follow	<input type="checkbox"/> Significant number of mostly minor errors (perhaps 4 or more per page)	<input type="checkbox"/> Few errors (2-3 per page)	<input type="checkbox"/> Virtually error-free
8. Citation of sources	<input type="checkbox"/> Sources not cited, whether ideas or direct quotations (plagiarism=F)	<input type="checkbox"/> Sources cited haphazardly; formatting may be inconsistent	<input type="checkbox"/> Sources carefully cited; minor inconsistencies in formatting	<input type="checkbox"/> Sources carefully cited and consistently formatted;

Decolonizing Science, Faith, & Environmental Justice INST 365 – Spring 2019

M & W

Marlene Brito-Millan
Environmental & Ocean Sciences

Christopher Carter
Theology & Religious Studies

Course Description

This course is designed to bring together students from the sciences, theology and humanities backgrounds to analyze the multiple ways that humans and society interact with the environment. By using historical and cross-disciplinary theoretical frameworks to explore a series of environmental justice case studies across different geographic world regions, students will gain an intersectional perspective grounded in the grassroots environmental justice and decolonization movements (distinct from environmentalism). We will consider the origins and rationales for environmental injustice (e.g. theology, colonialism, capital accumulation, gender, race, citizenship) and deconstruct these using scientific, religious, and decolonial frameworks. The course will prepare students to critique and develop scientific models, research designs, and measurements that are consistent with environmental justice, decolonization, and religious moral norms. Students will also learn why western science became the dominant form of scientific knowledge and critically analyze one of its cornerstones – objectivity. Lastly, this course aims to center the voices of grassroots organizing and activism within the environmental justice and decolonization movements by introducing students to methodologies for working in collaboration with communities (beyond ‘aid’) and that redistribute resources and support self-determination.

This upper division, reading intensive course fulfills the following requirements: ENVI nonscience elective for EOSC majors; and upper division Theological & Religious Inquiry plus Advanced Integration plus DISJ Global level 2, for the Core Curriculum.

Student Learning Outcomes

In this course, students will learn to:

1. Conduct literature reviews and critically interpret the science behind environmental injustices from around the world (**EOSC LO#5**)
2. Explain the role of scientific and theological epistemology in determining the nature of various scientific bodies of knowledge (**THRS LO #2**)
3. Synthesize cogent arguments based on an interdisciplinary (i.e. frameworks from science and theology) perspective using written, visual, and/or oral communication skills (**EOSC LO#6, CINL LO#3**).
4. Articulate how the integration of different disciplines, perspectives, and approaches to learning can enhance ones’ understanding of practical issues and problems. (**CINL LO#2**)
5. Summarize the scientific, historical, and social features of the environmental crisis and the ways in which they interact with one another. (**THRS LO#1**)

6. Summarize the key themes and methodology of the environmental justice and decolonization movements and understand their significance including their ideological, religious, and activist dimensions. **(THRS LO #2)**
7. Construct effective interdisciplinary strategies for intervention which include the application of scientific, theological, and conceptual grounding that empowers and respects the communities defending themselves **(CINL LO# 4)**.

THRS Learning Outcomes

By meeting the above learning outcomes, students will be able to:

8. Demonstrate an in-depth knowledge of the important historical and contemporary topic of environmental justice in the study of Christian theology. **(FTRI LO #3)**

DISJ Outcomes:

9. KNOWLEDGE: Critical self -reflection – Critically reflect on and describe how you and others have experienced privilege and oppression.
10. 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.
11. 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 strategies:

- SLO #1 will be assessed by the reading posts and short reflections
- SLO #2 will be assessed by religious autobiography and section quizzes
- SLO #3 will be assessed by the short reflections, final paper and presentation
- SLO #4 will be assessed by the short reflections
- SLO #5 will be assessed by the reading posts and section quizzes
- SLO #6 will be assessed by the section quizzes
- SLO #7 will be assessed by the final paper and presentation
- SLO #8 will be assessed by the final paper
- SLO #9 will be assessed by the short reflections and religious autobiography
- SLO #10 will be assessed by the short reflections and final paper
- SLO #11 will be assessed by the reading posts, short reflections and the final paper

Course Texts

All readings outside of the required texts will be posted on Blackboard.

(= required and available for purchase at the USD Bookstore)*

- Walker, Gordon; *Environmental Justice: Concepts, Evidence and Politics* (Routledge, 2012)

- De La Torre, *Doing Christian Ethics from the Margins* 2nd ed. (Orbis, 2014)*
- Linda Tuhiwai Smith *Decolonizing Methodologies: Research and Indigenous Peoples*, 2nd ed. (Zed Books, 2012)*

Course Policies

Regular Attendance

Regular attendance is expected given the active-learning and discussion-oriented nature of this course. We expect that you will be present at every class unless religious observance, illness, or other emergency prevents you from attending. We understand that situations such as the aforementioned circumstances can make regular attendance difficult, but excessive absences (i.e., more than two or three) will adversely affect your ability to learn from and contribute to the learning process. If circumstances make you miss more than three classes during the semester, you may have overextended yourself, and you should consider dropping the course.

Academic Honesty and Citations

All students are expected to adhere to basic standards of academic honesty and integrity. All work submitted is expected to be the student's own thought and expression unless another source is acknowledged and appropriately noted. Students should cite their sources by using footnotes (notes-bibliography style) and should consult the Chicago Manual of Style as needed to ensure the accuracy of their citations. You may use parenthetical references (i.e. Author last name and date of publication) for the reading posts and short reflections. Violation of academic honesty is a severe offense. Discovery of such a violation may result in an "F" grade for the course. In addition, faculty members are obligated to report all apparent violations of academic honesty to the Dean.

Plagiarism is literary theft or offering the words or ideas of another as if they were one's own, with no acknowledgment of the source. Whenever the ideas or words used are taken from a source, this source must receive credit (i.e. cited). This applies not only to direct quotations, but also to indirect quotations (in which the original statement is paraphrased). Sources that must be given credit include published books, journals, magazines, newspapers, etc., and other types of media, such as electronic resources (CD-ROM, Internet, etc.), film, television, radio, and cassette recordings, as well as lectures and the work of other students. This is often a matter of judgment, but my advice is that when you are in doubt, you should err on the side of giving too many citations, rather than too few.

Disability Accommodations

If you are a student with a learning disability or limitation and would like to discuss special academic accommodations, please contact either one of us during our office hours, by phone or e-mail, or before or after class. You will need to provide paperwork from Disability Services (x4655, Serra 300). Please do this as early in the semester as possible so that your learning experience can be the best it can be! More information is also available on the USD website. Please refer to www.sandiego.edu/disability/ for more details on our services/support.

Active Participation and Classroom Civility

Most likely there are a variety of reasons you enrolled in this course: some might be “just curious” about the topic, others might be fulfilling degree program requirements, and still others might primarily be seeking to engage in serious conversation regarding how one “practices” their faith. Students will also come to this course with diverse pre-existing religious or spiritual commitments and identities, and located at different points of any religious, spiritual or theological spectrum. In the midst of our undeniable diversity, it is our hope that we will create together a civil space for conversation and dialogue so that all will feel comfortable in participating. We welcome the use of your analytical and critical skills when assessing the arguments of the texts under consideration as well as those of your fellow interlocutors, though please maintain respect for your peers at all times.

Course Requirements

Classroom participation

Students should be sufficiently acquainted with the readings to contribute to class discussions regularly. While your physical presence is significant, your intellectual participation is crucial to your overall learning – showing up to class does not count as participation. To properly participate you will need to have a copy of the day's reading and, in many cases, the previous classes reading with you; failure to do so can significantly reduce your participation grade.

- | | |
|-------------------|--|
| 15 points | Students who (a) participate thoughtfully in approximately 80% plus of class discussions and (b) regularly contribute when the rest of the class is hesitant or otherwise distinguish themselves by contributing substantially to a strong learning environment. A score of 15 indicates exceptional class contributions and must be earned! |
| 10-14 points | Students who thoughtfully participate in most class discussions, offer comments that demonstrate evidence of having read and reflected on course readings and help regularly contribute to an active learning environment |
| 8-9 points | Students who participated thoughtfully on a regular basis and often helped create a positive learning environment. This is the typical score |
| 6-7 points | Students occasionally made contributions to the class. |
| 1-5 points | Students rarely made contributions to the class. |

Reading Posts

Short reading posts that answer questions about the reading or upcoming in-class activities will be due before each lecture.

Short Reflections

Some of the class-wide activities we will be doing will require that you write a reflection on how the activity expanded your awareness or impacted your understanding of the concepts, structural dynamics (i.e. behavior), and situations being considered. You must have participated (been present) in the activity to submit a reflection.

Section Quizzes

On the assigned dates at the end of each section, there will be a short quiz to assess your understanding of the material and concepts covered in the reading.

Religious Autobiography

The words “Faith” and “Justice” carry a lot of weight in American culture. Everyone in this course, whether we know it or not, has particular feelings about religion, their social identities, and social justice. In order to engage in the critical study of faith and environmental justice, we should be aware of the role our personal history might play in shaping our feelings and attitudes towards the course material. The purpose of the religious autobiography is, among other things, to enable us to bring awareness to what influences how we may interact with the course material.

Integrative Final Paper & Oral Presentation

Students will choose 1) a current or historical problem in environmental justice, 2) discuss the scientific basis for the problem, 3) critically analyze the problem by using a decolonial framework that integrates scientific approaches with Christian ethical norms, and 4) describe the role that you and other USD students might play in addressing the environmental problem(s) you have identified and how might we act in solidarity with the struggle. This paper should be 7-10 pages (2100-3000 words, not including footnotes or bibliography), double-spaced, 12-point font, and properly noted. Lastly, you will present the conclusions of your final paper during one of the last few class sessions. Your grade on the oral presentation will be determined by the level of engagement with each of the four components of the paper, your ability to present your work within the time limit, and the overall style of delivery.

Your description of your response to your chosen environmental justice issue should refer to the course readings. These reflections are to be grounded in research, not merely anecdotal reflection, although your experiences will certainly inform the overall position taken. If you use biblical citations, they should be incorporated into the paper with proper explanation and analysis. This paper is due during the final week of class. Half a letter grade will be deducted for each day the paper is late.

Grading [316 total points]

Assignment	Due Date	Points	Aprx. % of Grade
Classroom Participation	In-Class	15	4.7%
Final Paper Presentation Participation	In-Class	15	4.7%
Religious Autobiography	TBD	40	12.7%
Reading Posts (4 pts x 14 weeks)	Each lecture	56	17.7%
Section Quizzes	Vary	40	12.7%
Short Reflections (10 pts per activity)	Vary	50	15.8%
Final Paper Presentation	Varies	30	9.5%
Final Paper	5/XX	70	22.2%

Schedule of topics and readings

	Monday	Wednesday
Week 1 1/28 1/30	Introduction: Overview of course	Science: What is Science and its tools? Reductionism, Universality, Indigenous Science, Complexity
Week 2 2/4 2/6	Science: What is Science and its tools? Knowledge Production & the Scientific Enterprise Hanson & McNamee “Efficient Reading of Science and Technology”	Science: In-class Activity/Discussions <ul style="list-style-type: none"> • Privilege Walk • Science History and Objectivity with Wang’s “Science Under the Scope” HW: Short Reflection
Week 3 2/11 2/13	Theology: Doing Christian Ethics from the Margins, chapter 1 pages 10-17 (skim the rest); chapter 2	Theology: Doing Christian Ethics from the Margins, chapter 3
Week 4 2/18 2/20	Theology: Doing Christian Ethics from the Margins, chapter 4	Theology: Doing Christian Ethics from the Margins, chapter 7
Week 5 2/25 2/27	Decolonizing Eco-theology: Gebara, “Knowing our Knowing: The Issue of Epistemology”	Decolonizing Eco-Theology: Carter, “Blood in the Soil: The Racial, Racist, and Religious Dimensions of Environmentalism” Quiz on Theology Readings Religious Autobiography Due Friday 2/29
Week 6 3/4 3/6	Spring Break v	Spring Break
Week 7 3/11 3/13	Environmental Justice Theory: Environmental Justice, chapters 1-2	Environmental Justice Theory: Environmental Justice, chapter 3 Types of Justice (penal, restorative, transformative)
Week 8 3/18 3/20	Quiz on Eco-Justice Theory EJ Case 1: <u>Seeds and Soil – GMO, Pesticides and Food Sovereignty</u> Federici (1998) “Transgenic Bt crops..”, Gottwald “Genetically Modified Food: Ethical Implications along the Food Chain” in Democracy, Ecological Integrity and International Law.	Field Trip: Solidarity Farm - Pauma Valley HW: Short Reflection

Week 9 4/1 4/3	EJ Case 2: Rising Seas, Shifting Winds – Climate Change and Pacific Islanders Vinyeta et al “Climate Change through an Intersectional Lens...” Documentary: “Anote’s Ark”	Simulation: Conference of the Parties (COP) class activity HW: Short Reflection
Week 10 4/8 4/10	EJ Case 3: Land Grabbing in Africa Science of Biofuels Anseeuw and M Taylor (2014) Factors Shaping the Global Land Rush Todhunter (2016) Spearheading the Neo-liberal Plunder of African Agriculture	Simulation: Land Grabbing Dynamics class activity HW: Short Reflection
Week 11 4/15 4/17	Decolonial Research Methods: Decolonizing Methodologies – Research on Indigenous Lands Ch. 3 and 4 Chapin (2004) A Challenge to Conservationists	EJ Case 4: Green Technology & Mining The Lithium Rush in South America Romero et al 2012 “Mining Development and Environmental Injustice...” Raul Zibechi (2014) “Community Resistance Against Extraction”
Week 12 4/22 4/24	Easter Break	Voices directly from South America (video clips) Guest Lecture: Jessica Ng, Geosciences Research Division, Scripps Institution of Oceanography HW: Short Reflection
Week 13 4/29 5/1	Decolonial Research Methods: Decolonizing Methodologies – Indigenous Research Agendas Ch. 6 & 7 Powless (2012) An Indigenous Movement to Confront Climate Change, Globalizations, 9:3, 411- 424	Decolonial Research Methods: Decolonizing Methodologies – Research on the Margins Ch. 11 & 12
Week 14 5/6 5/8	Student Final Paper Presentations	Student Final Paper Presentations
Week 15 5/13 5/15	Student Final Paper Presentations	Student Final Paper Presentations
Final Exam	Final Paper Due May XX @ 11:59pm - Completed Paper with all four Segments	

USD'S ACADEMIC INTEGRITY POLICY

According to the USD *Undergraduate Bulletin*: "The completion of the registration process is interpreted to indicate that the student understands all the academic regulations of the University, accepts them, and pledges that he or she will abide by them." The following is a summary statement of USD's Academic Integrity Policy:

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 towards other members of the community. Academic dishonesty is an affront to the integrity of scholarship at USD and a threat to the quality of learning. To maintain its credibility and uphold its reputation, the University has procedures to deal with academic dishonesty which are uniform and which should be understood by all. An act of academic dishonesty may be either a serious violation or an infraction. The instructor or supervisor of an academic exercise will have responsibility for determining that an act is an infraction or [whether it] may be a serious violation.

Serious violations are the following acts:

- A. Examination Behavior. Any intentional giving or use of external assistance during an examination shall be considered a serious violation if knowingly done without express permission of the instructor giving the examination.
- B. Fabrication. Any intentional falsification or invention of data, citation, or other authority in an academic exercise shall be considered a serious violation, unless the fact of falsification or invention is disclosed at the time and place it is made.
- C. Unauthorized Collaboration. If the supervisor of an academic exercise has stated that collaboration is not permitted, intentional collaboration between one engaged in the exercise and another shall be considered a serious violation by the one engaged in the exercise, and the other if the other knows of the rule against collaboration.
- D. Plagiarism. Any intentional passing off of another's ideas, words, or work as one's own shall be considered a serious violation.
- E. Misappropriation of Resource Materials. Any intentional and unauthorized taking or concealment of course or library materials shall be considered a serious violation if the purpose of the taking or concealment is to obtain exclusive use, or deprive others of such use, of such materials.
- F. Unauthorized Access. Any unauthorized access of an instructor's files or computer account shall be considered a serious violation.
- G. Serious Violations Defined by the Instructor. Any other intentional violation of rules or policies established in writing by a course instructor or supervisor of an academic exercise as a serious violation in that course or exercise.

Infractions are the following acts:

- A. Any unintentional act is an infraction that, if it were intentional, would be a serious violation.
 - B. Any violation of the rules or policies established for a course or academic exercise is an infraction in that course or exercise if such a violation would not constitute a serious violation.
- Acts of dishonesty can lead to penalties in a course such as: reduction of grade; withdrawal from the course; a requirement that all or part of a course be retaken; and a requirement that additional work be undertaken in connection with the course. Because of the seriousness of academic dishonesty, further penalties at the level of the University community may be applied; such penalties include probation, a letter of censure, suspension, or expulsion.

Full copies of the policy on Academic Integrity are available at the offices of the Provost, the Vice President for Student Affairs, and the Academic Deans.

YOUR ONGOING ENROLLMENT IN THIS CLASS IS TAKEN AS AGREEMENT TO THE PROVISIONS OF THIS SYLLABUS

Date Submitted: 03/19/18 7:40 pm

Viewing: PPE 101 : Morality, Markets, and Government

Last approved: 03/19/18 2:07 am

Last edit: 03/19/18 7:40 pm

Changes proposed by: mzwolinski

Programs referencing this course: [MIN-PPE: Philosophy, Politics and Economics](#)

Other Courses referencing this course: [As A Banner Prerequisite:](#)

Contact Person(s)	Name:	E-mail:	Campus Phone:
	Matt Zwolinski	mzwolinski@sandiego.edu	4094
Effective Term	Spring 2019		
Subject Code	PPE	Course Number	101
Department	Philosophy Politics and Economics (PPE)		
College	College of Arts & Sciences		
Title of Course	Morality, Markets and Gvmt		
Catalog Title	Morality, Markets, and Government		

In Workflow

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

Approval Path

1. 03/19/18 7:41 pm
mzwolinski:
Approved for PPE Chair
2. 04/04/18 5:57 pm
Ronald Kaufmann (kaufmann):
Approved for AS Associate Dean

History

1. Mar 19, 2018 by mzwolinski

Credit Hours 3

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

Catalog Course Description
This course provides introduction to the interdisciplinary cluster of Philosophy, Politics, and Economics. students will be introduced to some of the key intellectual tools from each of these disciplines, and shown how they can be used together to shed light on important theoretical and practical debates in morality, economics, and politics. Topics covered may include the nature and justification of property rights, the uses and limits of market prices in coordinating economic activity, the role of government regulation in correcting market failure, the nature and significance of key moral ideas such as distributive justice, freedom, and equality, and the application of these ideas to key policy debates such as health care, environmental regulation, and social welfare policy.

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?

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 Politics and Economics - PPE

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: **76** No: 0 Abstain: 0

Rationale:

I have been working with Dr. Reimer-Barry to prepare this course for FETI eligibility. A revised syllabus, along with sample assignments and rubric, are attached.

Supporting documents

[Syllabus -- PPE Gateway.docx](#)

[PPE Gateway Writing Assignments.docx](#)

[Philosophy Paper Grading Rubric - FETI.xlsx](#)

Impact

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

No likely effects.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

Yes

In what courses and in what ways?

This will likely increase enrollment in the course by students seeking to fulfill the FETI requirement.

Course Reviewer
Comments

Key: 3044

Course Syllabus
Philosophy, Politics, and Economics (PPE) Gateway
Morality, Markets, and Government

Required Books:

Jonathan Anomaly, Geoffrey Brennan, Michael Munger, and Geoffrey Sayre-McCord, *Philosophy, Politics, and Economics: An Anthology* (Oxford)

Matt Ridley, *The Rational Optimist: How Prosperity Evolves* (Harper Perennial)

Other readings on Electronic Reserve at Copley Library

Content:

Many of our most important public policy debates - such as debates over health care, environmental regulation, and social welfare policy - turn on fundamental questions about the role of free markets and government regulation in a just society. And these questions are deeply interdisciplinary. At a minimum, they involve *economic* questions about the way in which markets work or fail to work in certain contexts, *philosophical* questions about the nature of fairness, liberty, and equality, and *political* questions about the feasibility of various forms of regulatory control.

This course provides a starting point to thinking about these questions through an introduction to the interdisciplinary cluster of *Philosophy, Politics, and Economics*. The goal of this course is to introduce you to some of the key intellectual tools from each of these disciplines, and to show you how they can be used together to shed light on important theoretical and practical debates in morality, economics, and politics. Topics to be discussed include the nature and justification of property rights, the uses and limits of market prices in coordinating economic activity, the role of government regulation in correcting market failure, and the nature and significance of key moral ideas such as distributive justice, freedom, and equality

Learning Outcomes

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

1. Explain and critically analyze several major theories of freedom, equality, and distributive justice. (FETI LO1)
2. Explain and critically analyze the economic function of property rights, the division of labor, and the market price system.
3. Develop an ethical analysis of key issues in economic and public policy (e.g. minimum wage laws, environmental regulation). (FETI LO2)
4. Reflect critically on one's own moral obligations as a global citizen, with special attention to how one's perspective and values are shaped by one's location in the social world. (FETI LO3, 5)
5. Critically evaluate others' arguments on key issues of public policy, and develop your own well-reasoned position in a way that integrates the moral, economic, and political knowledge you have gained in this course. (FETI LO4)

Course Requirements:

The readings in this course can be dense and difficult. It will probably take longer than you expect to read them once, and it will probably be necessary to re-read most pieces at least once to come to an adequate understanding of the material. You should expect to spend at least **six hours per week outside of class** time reading and re-reading the material.

- **Quizzes** – I will give 5-10 unannounced, multiple-choice quizzes over the course of the semester. The purpose of these quizzes is to test your completion and comprehension of the day's reading assignment, and to encourage attendance at class. Three things to note about them:
 - First, **quizzes are given at the very beginning of class**. You will not be allowed extra time to take them if you are late, and you will not be allowed to make them up if you miss them. So it is to your advantage to show up and be seated on time every day.
 - Second, you will receive a **zero for any quiz that you miss**, for any reason. However, at the end of the semester, I will **drop your two lowest quiz scores**. So missing a quiz will not destroy your grade. But you will have a better chance of excelling in the course if you show up regularly.
 - Finally, these quizzes are very difficult, so it is vital that you read the material carefully and in advance of class. Read the material actively, with pen (or computer) in hand to take notes. And feel free – encouraged, even – to come to office hours any time to discuss any difficulties you might be having with the readings or the quizzes.
- **Exams:** You will have two in-class exams – one during the regular semester and one final exam. Each exam will consist of multiple-choice questions (drawn from your earlier quizzes), short-answer questions, and possibly a longer essay. The final exam will be cumulative, but will emphasize material covered in the last half of the course. ***Both exams must be taken at the date and time at which they are scheduled on this syllabus. No exceptions will be made except for cases of documented medical emergencies. Please look at the dates now and check for conflicts.***
- **Papers** – You will be asked to write three papers over the course of the semester. I will assign a topic for these papers which will involve two tasks: 1) **reconstructing an argument** or arguments from one or more of the readings we have covered in class, and 2) providing an **original critical evaluation** of that/those argument(s). These papers are *short* - **no less than two and no more than three pages** (typed, double-spaced, 1-inch margins and normal fonts) in length. The reason these papers are short is to make life easy for you but in order to force you to think carefully about what is essential to an argument and what is not. I will grade these papers with an eye to *detail* and *conceptual rigor*. Expect to be challenged.
- **Participation** – The subject of this course is best learned through active conversation with others. It is therefore important that you be a regular participant in classroom discussions. Ideally, you will be sufficiently engaged with the material to contribute to these discussions spontaneously and voluntarily. As an additional stimulus, however, I will call randomly on students to answer questions in class. If you cannot answer a question satisfactorily (due to lack of preparation or absence), your class participation grade will be affected. Students may ask at any time to be informed of their current class participation grade.

Your Grade

Each activity in this class is worth a certain number of points. Your grade will be determined based on a straight (un-curved) analysis of percentage of points earned vs. total points.

Quizzes: 5-10 @ 5 points each	25-50
Exam 1	40
Final Exam	60
Papers: 3 @ 20 points each	60
Participation	20
Total Points:	205-230

A+	97 - 100%
A	93 - 96.9
A-	90 - 92.9
B+	87 - 89.9
B	83 - 86.9
B-	80 - 82.9
C+	77 - 79.9
C	73 - 76.9
C-	70 - 72.9
D+	67 - 67.9
D	63 - 66.9
D-	60 - 62.9
F	59.9 or below

Academic Integrity

You are expected to know and follow University Policies on cheating and plagiarism. See the Code of Academic Integrity. Outside research is *a good thing* in philosophy. Just cite it! If it is determined that you have cheated, you will fail the course and I may recommend that you be expelled from the University.

Schedule for PPE 101

KEY DATES AT A GLANCE

Feb 23	-	No class: instructor away
Feb 25	-	First Exam
Mar 21-28	-	No class: Spring Break
Mar 31	-	Second Exam
May 12	-	Section 2 Final Exam at 11:00 AM
May 17	-	Section 1 Final Exam at 11:00 AM

Schedule of Readings

Note:

[ER] = Electronic Reserves

[PPE] = *Philosophy, Politics, and Economics*

[RO] = *Rational Optimist*

Week 1 (Jan 26-28) – Introduction: From Anarchy to Affluence

Jan 26:

- Introduction to course

Jan 28:

- Thomas Hobbes, *Leviathan*, [PPE, pp. 10-12 only]
- Matt Ridley, *The Rational Optimist*, Chapter 1, “A Better Today, The Unprecedented Present,” pp. 11-28. [RO]

Week 2 (Feb 2-4) – Property Rights and the Tragedy of the Commons

Feb 2:

- John Locke, “Of Property” [PPE, pp. 131-133]
- David Hume, “Of Justice and Property” [PPE, pp. 133-141]

Feb 4:

- David Schmitz, “The Institution of Property” [PPE, pp. 147-159]

Week 3 (Feb 9-11) – The Division of Labor

Feb 9:

- Adam Smith, “Of the Division of Labor” [PPE, pp. 164-172]
- Matt Ridley, *The Rational Optimist*, Chapter 1, “A Better Today, The Unprecedented Present,” pp. 32-46. [RO]

Feb 11:

- Matt Ridley, *The Rational Optimist*, Chapter 2, “The Collective Brain: Exchange and Specialization After 200,000 Years Ago,” pp. 47-84. [RO]

Week 4 (Feb 16-18) – The Prisoners’ Dilemma and Opportunity Cost

Feb 16

- Robert Axelrod, “The Evolution of Cooperation” [ER]
- Matt Ridley, *The Rational Optimist*, Chapter 3, “The Manufacture of Virtue: Barter, Trust, and Rules after 50,000 Years Ago,” pp. 85-100 only. [RO]

Feb 18

- Frédéric Bastiat, “What Is Seen and What Is Not Seen,” [ER]

Week 5 (Feb 23-25) – First Exam

Feb 23:

- **No class, Instructor Away**

Feb 25:

- **First Exam**

Week 6 (Mar 1-3) – The Uses and Limits of Market Prices

Mar 1

- Friedrich Hayek, “The Use of Knowledge in Society [PPE, pp. 172-177]

Mar 3

- Steven Kelman, “An Ethical Critique of Cost-Benefit Analysis” [PPE, pp. 394-401]

Week 7 (Mar 8-10) – Market Failures and Market Solutions

Mar 8:

- David Friedman, “Market Failures” [PPE, pp. 214-232]

Mar 10:

- Ronald Coase, “The Problem of Social Cost” [ER]

Week 8 (Mar 15-17) – Market Failures and Government Failures

Mar 15:

- Edwin Dolan, “Controlling Acid Rain” [ER]

Mar 17:

- Randy Simmons, “Pathological Politics” [ER]

Mar 21-28 – *No class, Spring Break*

Week 9 (Mar 29-31) – Voting

Mar 29:

- Geoffrey Brennan and Loren Lomasky, “Is there a Duty to Vote?” [PPE]

Mar 31:

- **Second Exam**

Week 10 (Apr 5-7) – Theories of Justice, Part 1

Apr 5:

- Mill, “Utilitarianism” [PPE, pp. 287-294]

Apr 7:

- John Rawls, “A Theory of Justice” [PPE, pp. 294-316]

Week 11 (Apr 12-14) – Theories of Justice, Part 2

Apr 12:

- Rawls, continued

Apr 14:

- Robert Nozick, “Anarchy, State, and Utopia” [PPE, pp. 317-344]

Week 12 (Apr 19-21) – Freedom and Paternalism

Apr 19:

- John Stuart Mill, “On Liberty” [PPE, pp. 516-525]

Apr 21:

- Excerpts from Sarah Conly, *Against Autonomy: Justifying Coercive Paternalism*

Week 12 (Apr 26-28) – Equality and Sufficiency

Apr 26:

- Harry Frankfurt, “Equality as a Moral Ideal” [PPE, pp. 352-367]

Apr 28:

- Elizabeth Anderson, “What is the Point of Equality?”

Week 14 (May 3-5) – Exploitation and the Market

May 3:

- Karl Marx, excerpts from *Economic and Philosophical Manuscripts of 1844* [ER]

May 5:

- Janet Radcliffe-Richards, “Nephrarious Goings-On: Kidney Sales and Moral Arguments” [ER]

PPE Gateway Writing Assignments

Short Writing Assignments

You will be asked to write three papers over the course of the semester. I will assign a topic for these papers which will involve two tasks: 1) **reconstructing an argument** or arguments from one or more of the readings we have covered in class, and 2) providing an **original critical evaluation** of that/those argument(s). These papers are *short* - **no less than two and no more than three pages** (typed, double-spaced, 1 inch margins and normal fonts) in length. The reason these papers are short is to make life easy for you but in order to force you to think carefully about what is essential to an argument and what is not.

Your papers will be graded on the basis of (a) Conceptual clarity regarding key economic and philosophical ideas, (b) the quality and rigor of your reasoning and argumentation on key economic and philosophical issues, and (c) your ability to appreciate and evaluate multiple perspectives on the issue at hand. A rubric will be provided with more specific guidelines regarding the breakdown of your grade.

Writing Assignment #1

What does Peter Singer think citizens of wealthy countries owe to the global poor, and why? Explain his ethical reasoning. Then, critically analyze that reasoning. Finally, reflect on how one's answer to questions about global poverty might reflect one's place in the social world. Would you take the same stance on this moral issue if your social, political, and economic circumstances were radically different than they actually are?

Writing Assignment #2

Drawing on Hayek's discussion of prices and information in "The Use of Knowledge in Society," explain why Hayek might oppose minimum wage laws. After you've explained Hayek's argument, come up with the best objection to it that you can. Finally, briefly respond to that objection on Hayek's behalf. Note: the best objection will be one that directly addresses Hayek's **argument**. In other words, don't just respond to Hayek by saying why you think minimum wage laws might be a good idea. Respond by saying why you think Hayek's argument that they are a **bad** idea fails - e.g. what mistake it makes or what consideration it leaves out.

Writing Assignment #3

Suppose someone born into a middle-class American family goes to college, gets a degree in business, starts her own company, and becomes wealthy. Would such a person **morally deserve** the wealth that they earn? What would John Rawls say in answer to this question, and what would his ethical reasoning be? After explaining Rawls' argument, critically evaluate it. Do you agree with Rawls' position? If not, what is the flaw in his argument? If you do agree with Rawls, then what's the best **objection** to Rawls' argument that you can think of, and how would you respond to it on Rawls' behalf?

Philosophy Paper Grading Rubric

	Excellent (4)	Good (3)	Needs Improvement (2)	Unacceptable (1)
Thesis (10%)	The thesis is clearly present and states an specific, debatable claim.	The thesis is obvious, but there is no single clear statement of it. Thesis could be more precise.	The thesis is present, but must be uncovered or reconstructed from the text of the paper. Thesis needs to be more specific.	There is no thesis, the thesis is incoherent, or there are multiple competing theses.
Intro/End (5%)	Has an introduction that motivates the project and defines a sharp focus by clearly stating its central aim(s), e.g., a thesis or controlling idea relating to the assigned topic.	Introduction is fairly clear, but fails to explicitly motivate the project or state its central thesis.	Introduction leaves some substantial questions regarding the aim or motivation of the paper.	Intro lacking altogether or does not make at all clear the goal or significance of the paper.
Ethical Reasoning (25%)	Demonstrates mastery of the pertinent ethical theories. Clearly identifies the relevant ethical values at stake. Demonstrates persuasively how these theories and values apply to the issue at hand, giving a clear sense of the complexity and nuance of the topic, and the possibility of competing values. Demonstrates clear awareness of the role of perspective in influencing moral judgment.	The discussion of ethical theories and values is fairly accurate and precise, but sometimes lacking in important details. The application of these ethical ideas to the issue is clear and logical, but possibly incomplete, overly simplistic, or slightly mistaken. Some awareness of the role of perspective in influencing moral judgement.	The discussion of ethical theories and values is only partially accurate and precise. The application of these ethical ideas to the issue is sometimes unclear, and may also be missing significant details, or reflect a bias or one-sidedness in its reasoning. Little awareness of the role of perspective in influencing moral judgement.	Fails to demonstrate mastery of the pertinent philosophical views, concepts, and arguments. Provides an incomplete, inaccurate, and/or uncharitable exposition and interpretation of the pertinent philosophical texts and views. Fails to provide adequate explanations for key philosophical terms, concepts, or distinctions. No awareness of the role of perspective in
Clarity of Argument (25%)	The paper clearly presents strong reasons for accepting the thesis. Important assumptions are made explicit. Sub-arguments are provided for controversial premises. Well-chosen examples are used to illustrate potentially unclear ideas. Key premises are plausible and logical structure is sound.	The paper presents reasons for accepting the thesis, but those reasons are not as clear or compelling as they could be. Important assumptions are left a little unclear, and more could be said to defend controversial premises. More examples could be used to illustrate unclear ideas. Key premises are somewhat questionable and there might be minor issues with the logical structure of the argument.	The paper presents reasons for accepting the thesis, but those reasons are unclear and/or weak. Important assumptions are unstated, and controversial premises are sometimes left unargued for. Examples are poorly chosen or insufficiently used. Key premises are questionable and there might be serious issues with the logical structure of the argument.	The paper does not successfully provide the reader with reasons for accepting the thesis. Key assumptions, premises, might be missing altogether, or are poorly chosen. The logical structure of the argument is very unclear or missing altogether.
Counter-arguments (15%)	The paper considers both obvious and unobvious counter-examples, counter-arguments, and/or opposing positions, and provides original and/or thoughtful responses.	The paper considers obvious counter-examples, counter-arguments, and/or opposing positions, and provides responses.	The paper may consider some obvious counter-examples, counter-arguments, and/or opposing positions, but some obvious ones are missed. Responses are non-existent or mere claims of refutation.	No counter-examples, counter-arguments, or opposing positions are considered.
Organization (10%)	It is very easy to follow the argument. It is made explicit which claims are being used as premises, and how these premises are supposed to support the thesis. New premises are each introduced in new paragraphs or sections. If there are sub-arguments, it is made explicit which argument is the main one, and which are the secondary ones.	It is generally easy to follow the argument. It is clear which claims are being used as premises, and how these premises are supposed to support the thesis. Usually, new premises are introduced in new paragraphs or sections. If there are sub-arguments, it is clear which argument is the main one, and which are the secondary ones.	It is somewhat difficult to follow the argument. It is somewhat unclear which claims are being used as premises, and/or how these premises are supposed to support the thesis. Separate premises are lumped together in the same paragraphs or sections. If there are sub-arguments, it is not clear which argument is the main one, and which are the secondary ones.	It is impossible to follow the argument. It is completely unclear which claims are being used as premises. It is completely unclear how the premises are supposed to support the thesis. Premises are discussed randomly, or not at all. There seem to be many arguments, and it is completely unclear which is the main one.
Writing (10%)	All sentences are complete and grammatical. All words are chosen for their precise meanings. All new or unusual terms are well-defined. Key concepts and theories are accurately and completely explained. Good, clear examples are used to illuminate concepts and issues. Information (names, facts, etc.) is accurate. Paper has been spell-checked and proofread, and has no errors, and no rhetorical questions or slang.	All sentences are complete and grammatical. Most words are chosen for their precise meanings. Most new or unusual terms are well-defined. Key concepts and theories are explained. Examples are clear. Information (names, facts, etc.) is accurate. Paper has been spell-checked and proofread, and has very few errors, and no rhetorical questions or slang.	A few sentences are incomplete and/or ungrammatical. Words are not chosen for their precise meanings. New or unusual terms are not well-defined. Key concepts and theories are not explained. Examples are not clear. Information (names, facts, etc.) is mostly accurate. Paper has several spelling errors, rhetorical questions and/or uses of slang.	A few sentences are incomplete and/or ungrammatical. Words are not chosen for their precise meanings. New or unusual terms are not well-defined. Key concepts and theories are not explained. Examples are not clear. Information (names, facts, etc.) is mostly accurate. Paper has several spelling errors, rhetorical questions and/or uses of slang.

Dear Curriculum Committee Members,

This cover letter serves as the brief rationale articulating why Decolonizing Science, Faith, and Environmental Justice (DSFEJ) should be added as a new advanced integration course.

Course Title: INST 354 Decolonizing Science, Faith, and Environmental Justice

Instructor #1: Christopher Carter, THRS

Instructor #2: Marlene Brito-Millan, EOSC

Faculty Vote: THRS 10/0/0; EOSC 8/0/0

Number of Units: 3 unites each and 1.5 units for each of our departments

Semester to be taught: Spring 2019

Any additional core attributes/flags: Upper Division FTRI, DISJ Global Level 2 (plus CINT)

Rationale

This course is designed to bring together students from the sciences, theology and humanities backgrounds to analyze the multiple ways that humans and society interact with the environment. As such, one important way the course impacts student learning is that it will draw a diverse pool of students from multiple majors given the interdisciplinary nature of the course material. Pedagogically we plan on having the students work together in group activities which would cause them to challenge each other regarding the various ways their “disciplines” would have them view environmental justice problems.

The second way the course will impact student learning is that the course is designed to challenge Western epistemological assumptions in the areas of science and religion. In short, our course de-centers whiteness and Euro-American assumptions of both theological and scientific knowledge. To be sure, many of these assumptions about what counts as knowledge were developed in an era where the knowledge of people of color and women was considered intuitive or instinctual at best, but more often the knowledge of people of color and women was disregarded as illegitimate or co-opted within a Eurocentric framework. As a university that is committed to the advancement of the humanities within higher education, this course furthers that mission by helping students learn how colonial thinking dehumanizes both the colonized and the colonizer. Ultimately, this course challenges students to use an integrative approach (i.e., tools such as historical analysis, scientific inquiry, theological ethics) to deconstruct environmental injustices and the predominant role science has played. We aim to provide students, no matter their discipline, with the tools to be among those who are able to apply a critical analysis and a radically different approach that empowers communities and centers their voices/demands.

This course aligns with advanced integration core level outcomes by helping students develop the language to articulate how the integration of science and religion is critical to addressing environmental injustice given that many environmental injustices are rationalized using

unethical religious norms (e.g. climate change). As such, students will be taught how to synthesize arguments using the interdisciplinary frameworks of science and theological ethics. Lastly, the course will teach students how to construct and why it is imperative to construct, interdisciplinary environmental justice and decolonial strategies in order to prevent the reassertion of colonial dominant worldviews.

DSFEJ is designed as an upper division course that will count as an ENVI non-science elective for EOSC majors and an upper division Theological & Religious Inquiry (FTRI). Both THRS majors and minors and EOSC majors can take this course to fulfill degree program requirements. Additionally, students outside of the aforementioned majors/minors can take the course for their upper division FTRI. Lastly, this course provides an advanced integration option for students in both EOSC and THRS programs. The full description of core requirements and flags DSFEJ meets is laid out in the syllabus.

Thank you for considering our course proposal!

Dr. Marlene Brito-Millan
Dr. Christopher Carter

Integrative Final Paper Rubric

Decolonizing Science, Faith & Environmental Justice: Drs. Brito-Millan & Carter
(Integration components in bold)

<i>Content / Knowledge</i>				
<i>Area</i>	<i>Unsatisfactory (D range and F)</i>	<i>Minimally Satisfactory (C range)</i>	<i>Good (B range)</i>	<i>Excellent (A range)</i>
<i>1. Segment 1 – EcoJustice Issue</i>	<input type="checkbox"/> Identifies and describes eco justice issue and some historical context, but loosely related to argument of paper; no mention or synthesis of intersections of oppression, justice, and science	<input type="checkbox"/> Identifies and describes eco-justice issue and historical context; limited synthesis of intersections of oppression, justice, and science; states why eco justice issue is relevant; accurate information about oppressed groups; difficulty distinguishing between master & counter narratives	<input type="checkbox"/> Identifies and provides adequate summary of eco-justice issue and historical context; synthesis of intersections of oppression, justice, and science; argues why eco-justice issue is unjust; accurate information about oppressed groups; some ability to distinguish between master & counter narratives	<input type="checkbox"/> Identifies and provides thorough summary of eco-justice issue and historical context; strong synthesis of intersections of oppression, justice, and science; convincingly argues why eco-justice issue is unjust; accurate information about oppressed groups; clear ability to distinguish between master & counter narratives
<i>2. Segment 2 – Science</i>	<input type="checkbox"/> Does not utilize current or relevant scientific literature, data, or traditional ecological knowledge.	<input type="checkbox"/> References some scientific literature and data, or traditional ecological knowledge relevant to eco-justice issue, but used out of context in order to support thesis; gives some evidence of how science is relevant to ecojustice issue;	<input type="checkbox"/> Synthesizes current scientific literature, data, or traditional ecological knowledge relevant to eco-justice issue in adequate arguments; demonstrates connection between science and eco-justice issue; sources are few, but reliable.	<input type="checkbox"/> Synthesizes current scientific literature, data, or traditional ecological knowledge relevant to eco-justice issue in cogent arguments; demonstrates clear connection between science and eco-justice issue; several peer-reviewed sources are used
<i>3. Segment 3 – Integrative Analysis</i>	<input type="checkbox"/> Does not utilize any discernable frameworks to analyze eco justice issue/context	<input type="checkbox"/> Good analysis of eco-justice issue that demonstrates some integration of decolonial, environmental science methods, Christian ethical norms	<input type="checkbox"/> Somewhat detailed analysis of eco-justice issue; clear use of decolonial framework that integrates scientific methodology and Christian ethical norms	<input type="checkbox"/> Comprehensive critical analysis of ecojustice issue using a decolonial framework that clearly integrates scientific methodology and Christian ethical norms; cites previous use of analyses and outcome if available
<i>4. Segment 4 – Decolonial/ EcoJustice approaches and role</i>	<input type="checkbox"/> Inadequate scientific eco justice approach offered; no attempt to center grassroots movements/voices	<input type="checkbox"/> Adequate eco-justice approach presented; limited explanation of interdisciplinary nature ; loosely touches on centering grassroots movements/voices	<input type="checkbox"/> Creative eco-justice approach developed; argues why approach is interdisciplinary and decolonial ; mentions how it centers grassroots movements/voices and supports communities in addressing problem	<input type="checkbox"/> Creative eco-justice approach that links scientific and theological component ; persuasively argues why approach is interdisciplinary and decolonial ; describes how it centers grassroots movements/voices and supports communities in addressing problem; defends claim(s) against strongest counterargument(s)
<i>Writing Style</i>				
<i>5. General organization of paper</i>	<input type="checkbox"/> Little overall organization	<input type="checkbox"/> Generally organized in a logical progression	<input type="checkbox"/> Clear introduction, body, and conclusion; logical progression and development of ideas	<input type="checkbox"/> Ideas are systematically presented and developed in a clear, easy-to-follow progression
<i>6. Tone</i>	<input type="checkbox"/> The paper is unprofessional and not appropriate for academic writing	<input type="checkbox"/> The paper is not consistently professional or academic	<input type="checkbox"/> The paper is generally engaging, professional and appropriate for an academic paper	<input type="checkbox"/> The paper is compelling, professional, and appropriate for an academic paper
<i>7. Mechanics (grammar, punctuation, spelling, etc.)</i>	<input type="checkbox"/> So many errors that the paper is difficult to follow	<input type="checkbox"/> Significant number of mostly minor errors (perhaps 4 or more per page)	<input type="checkbox"/> Few errors (2-3 per page); pages numbered	<input type="checkbox"/> Virtually error-free; pages numbered
<i>8. Citation of sources</i>	<input type="checkbox"/> Sources not cited, whether ideas or direct quotations (plagiarism=F)	<input type="checkbox"/> Sources cited haphazardly; formatting may be inconsistent; bibliography page included	<input type="checkbox"/> Sources carefully cited; bibliography page included; minor inconsistencies in formatting	<input type="checkbox"/> Sources carefully cited and consistently formatted; correct bibliography

Decolonizing Science, Faith, and Environmental Justice
Religious Autobiography – Paper Guidelines

The words “Christian” and “Justice” carry a lot of weight in American culture. Everyone in this course, whether we know it or not, has particular feelings about religion, their social identities and social justice. In order to engage in the critical study of religion and environmental justice we should be aware of the role our personal history might play in shaping our feelings and attitudes towards the course material. The purpose of the religious autobiography is, among other things, to enable us to bring awareness to what influences how we may interact with the course material.

This paper – (**min 1000 words**) – should describe what role religion and your particular social identities have played in your life and how your beliefs, experiences, and community have shaped you. Questions to spur your writing are as follows: What is fundamental to your faith? What are your core beliefs? How have these beliefs shaped you? How do you identify racial/ethnically, socioeconomically, etc. and how have these identities shaped your faith and beliefs? How have you experienced environmental privilege or oppression and how might this influence your engagement with the course material? This assignment is reflective in nature and is a great opportunity for you to begin to analyze what you believe, why you believe it, and how those beliefs influence your day-to-day actions.

Your paper should address each of the following categories:

Social Location - Identity

Description includes the following categories: race, gender, sexual orientation, class, education, geography, family structure, culture/ethnicity, religious background and ability. Student should demonstrate a clear ability to communicate about self and self in relation to others.

Social Location - Experience

Student describes social location in terms of a personal and familial experiences of privilege and oppression.

Theological Perspective

Students should describe their theological beliefs (e.g. Christian, Muslim, Agnostic, etc.) and how their social location (identity and experience) and their experiences of privilege and oppression have influenced their theological perspective.

Environmental Justice

Students should describe how they have experienced ecological privilege and/or oppression and how their experiences could influence their engagement with the course material.

Religious Autobiography Rubric
Decolonizing Science, Faith, and Environmental Justice

Content/Knowledge				
Area	Unsatisfactory (D range and F)	Minimally Satisfactory (C range)	Good (B range)	Excellent (A range)
1. Social Location – Identity	<input type="checkbox"/> Identification of 2 or fewer categories	<input type="checkbox"/> Identifies 3-5 categories; good depth in self-reflection; good ability to communicate about self and self in relation to others	<input type="checkbox"/> Identifies 6-7 categories; clear and significant depth in self-reflection; very good ability to communicate about self and self in relation to others	<input type="checkbox"/> Identifies 8 categories; significantly transformative self-reflection that deeply impacts self and others; clear and insightful communication about self and self in relation to others
2. Social Location - Experience	<input type="checkbox"/> Describes personal & familial experiences of privilege and oppression accurately with minimal stereotypical terms	<input type="checkbox"/> Describes personal & familial experiences of privilege and oppression in fully accurate non-stereotypical terms	<input type="checkbox"/> Fully accurate description of personal & familial experiences of privilege and oppression with some critical reflection on stereotypes	<input type="checkbox"/> Fully accurate and insightful description of personal & familial experiences of privilege and oppression with critical reflection on stereotypes
3. Theological Perspective	<input type="checkbox"/> Little to no description of theological beliefs at all.	<input type="checkbox"/> General description of theological beliefs (e.g. little to no depth on what you believe and why); low relevance of personal experiences (including privilege and oppression) to theological beliefs	<input type="checkbox"/> Clear description of theological beliefs (some depth in description of what you believe and why); some relevance of personal experiences (including privilege and oppression) to theological beliefs	<input type="checkbox"/> Excellent description of theological beliefs (good depth in description of what you believe and why); clear relevance of personal experiences (including privilege and oppression) to theological beliefs
4. Environmental Justice	<input type="checkbox"/> Little to no description of personal experience of ecological justice	<input type="checkbox"/> Brief description of personal experience of ecological privilege and/or oppression; cursory examination and mention of course material	<input type="checkbox"/> Accurate description of personal experience of ecological privilege and/or oppression (solid compression of how social location influences position); some examination of course materials and how your experiences could influence reading	<input type="checkbox"/> Excellent description of personal experience of ecological privilege and/or oppression (good compression of how social location influences position); thorough examination of course material, articulates how personal experience could influence reading
Writing Style				
5. General organization of paper	<input type="checkbox"/> Little overall organization	<input type="checkbox"/> Generally organized in a logical progression	<input type="checkbox"/> Clear introduction, body, and conclusion; logical progression and development of ideas	<input type="checkbox"/> Ideas are systematically presented and developed in a clear, easy-to-follow progression
6. Tone	<input type="checkbox"/> The paper is unprofessional and not appropriate for academic writing	<input type="checkbox"/> The paper is not consistently professional or academic	<input type="checkbox"/> The paper is generally engaging, professional and appropriate for an academic paper	<input type="checkbox"/> The paper is compelling, professional, and appropriate for an academic paper
7. Mechanics (grammar, punctuation, spelling, etc.)	<input type="checkbox"/> So many errors that the paper is difficult to follow	<input type="checkbox"/> Significant number of mostly minor errors (perhaps 4 or more per page)	<input type="checkbox"/> Few errors (2-3 per page)	<input type="checkbox"/> Virtually error-free
8. Citation of sources	<input type="checkbox"/> Sources not cited, whether ideas or direct quotations (plagiarism=F)	<input type="checkbox"/> Sources cited haphazardly; formatting may be inconsistent	<input type="checkbox"/> Sources carefully cited; minor inconsistencies in formatting	<input type="checkbox"/> Sources carefully cited and consistently formatted;

Decolonizing Science, Faith, & Environmental Justice INST 365 – Spring 2019

M & W

Marlene Brito-Millan
Environmental & Ocean Sciences

Christopher Carter
Theology & Religious Studies

Course Description

This course is designed to bring together students from the sciences, theology and humanities backgrounds to analyze the multiple ways that humans and society interact with the environment. By using historical and cross-disciplinary theoretical frameworks to explore a series of environmental justice case studies across different geographic world regions, students will gain an intersectional perspective grounded in the grassroots environmental justice and decolonization movements (distinct from environmentalism). We will consider the origins and rationales for environmental injustice (e.g. theology, colonialism, capital accumulation, gender, race, citizenship) and deconstruct these using scientific, religious, and decolonial frameworks. The course will prepare students to critique and develop scientific models, research designs, and measurements that are consistent with environmental justice, decolonization, and religious moral norms. Students will also learn why western science became the dominant form of scientific knowledge and critically analyze one of its cornerstones – objectivity. Lastly, this course aims to center the voices of grassroots organizing and activism within the environmental justice and decolonization movements by introducing students to methodologies for working in collaboration with communities (beyond ‘aid’) and that redistribute resources and support self-determination.

This upper division, reading intensive course fulfills the following requirements: ENVI nonscience elective for EOSC majors; and upper division Theological & Religious Inquiry plus Advanced Integration plus DISJ Global level 2, for the Core Curriculum.

Student Learning Outcomes

In this course, students will learn to:

1. Conduct literature reviews and critically interpret the science behind environmental injustices from around the world (**EOSC LO#5**)
2. Explain the role of scientific and theological epistemology in determining the nature of various scientific bodies of knowledge (**THRS LO #2**)
3. Synthesize cogent arguments based on an interdisciplinary (i.e. frameworks from science and theology) perspective using written, visual, and/or oral communication skills (**EOSC LO#6, CINL LO#3**).
4. Articulate how the integration of different disciplines, perspectives, and approaches to learning can enhance ones’ understanding of practical issues and problems. (**CINL LO#2**)
5. Summarize the scientific, historical, and social features of the environmental crisis and the ways in which they interact with one another. (**THRS LO#1**)

6. Summarize the key themes and methodology of the environmental justice and decolonization movements and understand their significance including their ideological, religious, and activist dimensions. **(THRS LO #2)**
7. Construct effective interdisciplinary strategies for intervention which include the application of scientific, theological, and conceptual grounding that empowers and respects the communities defending themselves **(CINL LO# 4)**.

THRS Learning Outcomes

By meeting the above learning outcomes, students will be able to:

8. Demonstrate an in-depth knowledge of the important historical and contemporary topic of environmental justice in the study of Christian theology. **(FTRI LO #3)**

DISJ Outcomes:

9. KNOWLEDGE: Critical self -reflection – Critically reflect on and describe how you and others have experienced privilege and oppression.
10. 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.
11. 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 strategies:

- SLO #1 will be assessed by the reading posts and short reflections
- SLO #2 will be assessed by religious autobiography and section quizzes
- SLO #3 will be assessed by the short reflections, final paper and presentation
- SLO #4 will be assessed by the short reflections
- SLO #5 will be assessed by the reading posts and section quizzes
- SLO #6 will be assessed by the section quizzes
- SLO #7 will be assessed by the final paper and presentation
- SLO #8 will be assessed by the final paper
- SLO #9 will be assessed by the short reflections and religious autobiography
- SLO #10 will be assessed by the short reflections and final paper
- SLO #11 will be assessed by the reading posts, short reflections and the final paper

Course Texts

All readings outside of the required texts will be posted on Blackboard.

(= required and available for purchase at the USD Bookstore)*

- Walker, Gordon; *Environmental Justice: Concepts, Evidence and Politics* (Routledge, 2012)

- De La Torre, *Doing Christian Ethics from the Margins* 2nd ed. (Orbis, 2014)*
- Linda Tuhiwai Smith *Decolonizing Methodologies: Research and Indigenous Peoples*, 2nd ed. (Zed Books, 2012)*

Course Policies

Regular Attendance

Regular attendance is expected given the active-learning and discussion-oriented nature of this course. We expect that you will be present at every class unless religious observance, illness, or other emergency prevents you from attending. We understand that situations such as the aforementioned circumstances can make regular attendance difficult, but excessive absences (i.e., more than two or three) will adversely affect your ability to learn from and contribute to the learning process. If circumstances make you miss more than three classes during the semester, you may have overextended yourself, and you should consider dropping the course.

Academic Honesty and Citations

All students are expected to adhere to basic standards of academic honesty and integrity. All work submitted is expected to be the student's own thought and expression unless another source is acknowledged and appropriately noted. Students should cite their sources by using footnotes (notes-bibliography style) and should consult the Chicago Manual of Style as needed to ensure the accuracy of their citations. You may use parenthetical references (i.e. Author last name and date of publication) for the reading posts and short reflections. Violation of academic honesty is a severe offense. Discovery of such a violation may result in an "F" grade for the course. In addition, faculty members are obligated to report all apparent violations of academic honesty to the Dean.

Plagiarism is literary theft or offering the words or ideas of another as if they were one's own, with no acknowledgment of the source. Whenever the ideas or words used are taken from a source, this source must receive credit (i.e. cited). This applies not only to direct quotations, but also to indirect quotations (in which the original statement is paraphrased). Sources that must be given credit include published books, journals, magazines, newspapers, etc., and other types of media, such as electronic resources (CD-ROM, Internet, etc.), film, television, radio, and cassette recordings, as well as lectures and the work of other students. This is often a matter of judgment, but my advice is that when you are in doubt, you should err on the side of giving too many citations, rather than too few.

Disability Accommodations

If you are a student with a learning disability or limitation and would like to discuss special academic accommodations, please contact either one of us during our office hours, by phone or e-mail, or before or after class. You will need to provide paperwork from Disability Services (x4655, Serra 300). Please do this as early in the semester as possible so that your learning experience can be the best it can be! More information is also available on the USD website. Please refer to www.sandiego.edu/disability/ for more details on our services/support.

Active Participation and Classroom Civility

Most likely there are a variety of reasons you enrolled in this course: some might be “just curious” about the topic, others might be fulfilling degree program requirements, and still others might primarily be seeking to engage in serious conversation regarding how one “practices” their faith. Students will also come to this course with diverse pre-existing religious or spiritual commitments and identities, and located at different points of any religious, spiritual or theological spectrum. In the midst of our undeniable diversity, it is our hope that we will create together a civil space for conversation and dialogue so that all will feel comfortable in participating. We welcome the use of your analytical and critical skills when assessing the arguments of the texts under consideration as well as those of your fellow interlocutors, though please maintain respect for your peers at all times.

Course Requirements

Classroom participation

Students should be sufficiently acquainted with the readings to contribute to class discussions regularly. While your physical presence is significant, your intellectual participation is crucial to your overall learning – showing up to class does not count as participation. To properly participate you will need to have a copy of the day's reading and, in many cases, the previous classes reading with you; failure to do so can significantly reduce your participation grade.

- | | |
|-------------------|--|
| 15 points | Students who (a) participate thoughtfully in approximately 80% plus of class discussions and (b) regularly contribute when the rest of the class is hesitant or otherwise distinguish themselves by contributing substantially to a strong learning environment. A score of 15 indicates exceptional class contributions and must be earned! |
| 10-14 points | Students who thoughtfully participate in most class discussions, offer comments that demonstrate evidence of having read and reflected on course readings and help regularly contribute to an active learning environment |
| 8-9 points | Students who participated thoughtfully on a regular basis and often helped create a positive learning environment. This is the typical score |
| 6-7 points | Students occasionally made contributions to the class. |
| 1-5 points | Students rarely made contributions to the class. |

Reading Posts

Short reading posts that answer questions about the reading or upcoming in-class activities will be due before each lecture.

Short Reflections

Some of the class-wide activities we will be doing will require that you write a reflection on how the activity expanded your awareness or impacted your understanding of the concepts, structural dynamics (i.e. behavior), and situations being considered. You must have participated (been present) in the activity to submit a reflection.

Section Quizzes

On the assigned dates at the end of each section, there will be a short quiz to assess your understanding of the material and concepts covered in the reading.

Religious Autobiography

The words “Faith” and “Justice” carry a lot of weight in American culture. Everyone in this course, whether we know it or not, has particular feelings about religion, their social identities, and social justice. In order to engage in the critical study of faith and environmental justice, we should be aware of the role our personal history might play in shaping our feelings and attitudes towards the course material. The purpose of the religious autobiography is, among other things, to enable us to bring awareness to what influences how we may interact with the course material.

Integrative Final Paper & Oral Presentation

Students will choose 1) a current or historical problem in environmental justice, 2) discuss the scientific basis for the problem, 3) critically analyze the problem by using a decolonial framework that integrates scientific approaches with Christian ethical norms, and 4) describe the role that you and other USD students might play in addressing the environmental problem(s) you have identified and how might we act in solidarity with the struggle. This paper should be 7-10 pages (2100-3000 words, not including footnotes or bibliography), double-spaced, 12-point font, and properly noted. Lastly, you will present the conclusions of your final paper during one of the last few class sessions. Your grade on the oral presentation will be determined by the level of engagement with each of the four components of the paper, your ability to present your work within the time limit, and the overall style of delivery.

Your description of your response to your chosen environmental justice issue should refer to the course readings. These reflections are to be grounded in research, not merely anecdotal reflection, although your experiences will certainly inform the overall position taken. If you use biblical citations, they should be incorporated into the paper with proper explanation and analysis. This paper is due during the final week of class. Half a letter grade will be deducted for each day the paper is late.

Grading [316 total points]

Assignment	Due Date	Points	Aprx. % of Grade
Classroom Participation	In-Class	15	4.7%
Final Paper Presentation Participation	In-Class	15	4.7%
Religious Autobiography	TBD	40	12.7%
Reading Posts (4 pts x 14 weeks)	Each lecture	56	17.7%
Section Quizzes	Vary	40	12.7%
Short Reflections (10 pts per activity)	Vary	50	15.8%
Final Paper Presentation	Varies	30	9.5%
Final Paper	5/XX	70	22.2%

Schedule of topics and readings

	Monday	Wednesday
Week 1 1/28 1/30	Introduction: Overview of course	Science: What is Science and its tools? Reductionism, Universality, Indigenous Science, Complexity
Week 2 2/4 2/6	Science: What is Science and its tools? Knowledge Production & the Scientific Enterprise Hanson & McNamee “Efficient Reading of Science and Technology”	Science: In-class Activity/Discussions <ul style="list-style-type: none"> • Privilege Walk • Science History and Objectivity with Wang’s “Science Under the Scope” HW: Short Reflection
Week 3 2/11 2/13	Theology: Doing Christian Ethics from the Margins, chapter 1 pages 10-17 (skim the rest); chapter 2	Theology: Doing Christian Ethics from the Margins, chapter 3
Week 4 2/18 2/20	Theology: Doing Christian Ethics from the Margins, chapter 4	Theology: Doing Christian Ethics from the Margins, chapter 7
Week 5 2/25 2/27	Decolonizing Eco-theology: Gebara, “Knowing our Knowing: The Issue of Epistemology”	Decolonizing Eco-Theology: Carter, “Blood in the Soil: The Racial, Racist, and Religious Dimensions of Environmentalism” Quiz on Theology Readings Religious Autobiography Due Friday 2/29
Week 6 3/4 3/6	Spring Break v	Spring Break
Week 7 3/11 3/13	Environmental Justice Theory: Environmental Justice, chapters 1-2	Environmental Justice Theory: Environmental Justice, chapter 3 Types of Justice (penal, restorative, transformative)
Week 8 3/18 3/20	Quiz on Eco-Justice Theory EJ Case 1: <u>Seeds and Soil – GMO, Pesticides and Food Sovereignty</u> Federici (1998) “Transgenic Bt crops..”, Gottwald “Genetically Modified Food: Ethical Implications along the Food Chain” in Democracy, Ecological Integrity and International Law.	Field Trip: Solidarity Farm - Pauma Valley HW: Short Reflection

Week 9 4/1 4/3	EJ Case 2: Rising Seas, Shifting Winds – Climate Change and Pacific Islanders Vinyeta et al “Climate Change through an Intersectional Lens...” Documentary: “Anote’s Ark”	Simulation: Conference of the Parties (COP) class activity HW: Short Reflection
Week 10 4/8 4/10	EJ Case 3: Land Grabbing in Africa Science of Biofuels Anseeuw and M Taylor (2014) Factors Shaping the Global Land Rush Todhunter (2016) Spearheading the Neo-liberal Plunder of African Agriculture	Simulation: Land Grabbing Dynamics class activity HW: Short Reflection
Week 11 4/15 4/17	Decolonial Research Methods: Decolonizing Methodologies – Research on Indigenous Lands Ch. 3 and 4 Chapin (2004) A Challenge to Conservationists	EJ Case 4: Green Technology & Mining The Lithium Rush in South America Romero et al 2012 “Mining Development and Environmental Injustice...” Raul Zibechi (2014) “Community Resistance Against Extraction”
Week 12 4/22 4/24	Easter Break	Voices directly from South America (video clips) Guest Lecture: Jessica Ng, Geosciences Research Division, Scripps Institution of Oceanography HW: Short Reflection
Week 13 4/29 5/1	Decolonial Research Methods: Decolonizing Methodologies – Indigenous Research Agendas Ch. 6 & 7 Powless (2012) An Indigenous Movement to Confront Climate Change, Globalizations, 9:3, 411- 424	Decolonial Research Methods: Decolonizing Methodologies – Research on the Margins Ch. 11 & 12
Week 14 5/6 5/8	Student Final Paper Presentations	Student Final Paper Presentations
Week 15 5/13 5/15	Student Final Paper Presentations	Student Final Paper Presentations
Final Exam	Final Paper Due May XX @ 11:59pm - Completed Paper with all four Segments	

USD'S ACADEMIC INTEGRITY POLICY

According to the USD *Undergraduate Bulletin*: "The completion of the registration process is interpreted to indicate that the student understands all the academic regulations of the University, accepts them, and pledges that he or she will abide by them." The following is a summary statement of USD's Academic Integrity Policy:

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 towards other members of the community. Academic dishonesty is an affront to the integrity of scholarship at USD and a threat to the quality of learning. To maintain its credibility and uphold its reputation, the University has procedures to deal with academic dishonesty which are uniform and which should be understood by all. An act of academic dishonesty may be either a serious violation or an infraction. The instructor or supervisor of an academic exercise will have responsibility for determining that an act is an infraction or [whether it] may be a serious violation.

Serious violations are the following acts:

- A. Examination Behavior. Any intentional giving or use of external assistance during an examination shall be considered a serious violation if knowingly done without express permission of the instructor giving the examination.
- B. Fabrication. Any intentional falsification or invention of data, citation, or other authority in an academic exercise shall be considered a serious violation, unless the fact of falsification or invention is disclosed at the time and place it is made.
- C. Unauthorized Collaboration. If the supervisor of an academic exercise has stated that collaboration is not permitted, intentional collaboration between one engaged in the exercise and another shall be considered a serious violation by the one engaged in the exercise, and the other if the other knows of the rule against collaboration.
- D. Plagiarism. Any intentional passing off of another's ideas, words, or work as one's own shall be considered a serious violation.
- E. Misappropriation of Resource Materials. Any intentional and unauthorized taking or concealment of course or library materials shall be considered a serious violation if the purpose of the taking or concealment is to obtain exclusive use, or deprive others of such use, of such materials.
- F. Unauthorized Access. Any unauthorized access of an instructor's files or computer account shall be considered a serious violation.
- G. Serious Violations Defined by the Instructor. Any other intentional violation of rules or policies established in writing by a course instructor or supervisor of an academic exercise as a serious violation in that course or exercise.

Infractions are the following acts:

- A. Any unintentional act is an infraction that, if it were intentional, would be a serious violation.
 - B. Any violation of the rules or policies established for a course or academic exercise is an infraction in that course or exercise if such a violation would not constitute a serious violation.
- Acts of dishonesty can lead to penalties in a course such as: reduction of grade; withdrawal from the course; a requirement that all or part of a course be retaken; and a requirement that additional work be undertaken in connection with the course. Because of the seriousness of academic dishonesty, further penalties at the level of the University community may be applied; such penalties include probation, a letter of censure, suspension, or expulsion.

Full copies of the policy on Academic Integrity are available at the offices of the Provost, the Vice President for Student Affairs, and the Academic Deans.

YOUR ONGOING ENROLLMENT IN THIS CLASS IS TAKEN AS AGREEMENT TO THE PROVISIONS OF THIS SYLLABUS

Date Submitted: 02/06/18 10:30 am

Viewing: **ARTV 495 : Senior Thesis Studio Seminar**

Last edit: 02/06/18 10:14 pm

Changes proposed by: awiese

Catalog Pages referencing this course: [Visual Arts](#), [Visual Arts \(ARTV\)](#), [Visual Arts \(ARTV\)](#)

Other Courses referencing this course: [As A Banner Equivalent: ARTV 496 - Senior Thesis](#)

In Workflow

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

Approval Path

1. 02/06/18 10:49 am
awiese: Approved for ART Chair
2. 02/06/18 10:16 pm
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)	Name:	E-mail:	Campus Phone:
	Allison Wiese	awiese@sandiego.edu	x7990
Effective Term	Fall 2018		
Subject Code	ARTV	Course Number	495
Department	Art, Architecture, Art History (ART)		
College	College of Arts & Sciences		
Title of Course	Senior Thesis Studio Seminar		
Catalog Title	Senior Thesis Studio Seminar		

Credit Hours 3

Weekly Contact Hours
Lecture: 0 Lab: 0 Other: 6 0

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

Primary Grading Mode
Standard Grading System- Final Mode

Other Grading Mode(s)
Pass/Fail Grading System

Other Grading Mode(s)

~~Legacy~~

Method(s) of delivery
Seminar

Faculty Course Workload
Other

Please specify: **4.67**

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?

Oral communication competency

Course attributes

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

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

Majors/Minors/Concentrations:

Visual Arts - ARTV

Department Restrictions:

Major Restrictions:

Class Restrictions: Include

Class Codes: JR, S2, SR

Level Restrictions: Include

Level Codes: UG

Degree Restrictions:

Program Restrictions:

Campus Restrictions:

College Restrictions:

Student Attribute Restrictions:

Enter the vote of the Department on this course:

Yes: **15** No: **0** Abstain: **0**

Rationale:

All three of the senior thesis courses for the Department of Art, Architecture + Art History's three majors include significant presentations of thesis projects (proposed, in progress and/or completed) as part of students' formal critiques, reviews and presentations, and offer feedback on the presentation as well as the content of the students' work. These courses have been updated by the faculty currently teaching them (Daniel López-Pérez, Architecture (ARCH) 495; Jessica Patterson, Art History (ARTH) 495; and Victoria Fu, Visual Arts (ARTV) 495) to align with the new core curriculum's Oral Communication flag, allowing students to achieve this requirement in a disciplinary specific context.

Supporting documents

[ARTV495_Senior_Thesis_Studio_Seminar-CORL.pdf](#)

Impact

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

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

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 167

ARTV495 SENIOR THESIS STUDIO SEMINAR

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

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

COURSE DESCRIPTION:

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

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

LEARNING OUTCOMES

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

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

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

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

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

REQUIREMENTS

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

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

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

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

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

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

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

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

MATERIALS

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

FIELD TRIPS + VISITING ARTIST LECTURES

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

EXTRA CREDIT

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

ATTENDANCE

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

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

LAPTOP AND PHONE POLICY

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

STUDIOS

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

STUDENTS WITH DISABILITIES

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

ACADEMIC INTEGRITY

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

GRADING

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

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

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

SENIOR SEMINAR FALL 2017

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

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

Date Submitted: 04/05/18 11:56 am

Viewing: **FREN 303 : Cultural Backgrounds of French Civilization**

Last edit: 04/05/18 6:38 pm

Changes proposed by: rei

In Workflow

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

Catalog Pages referencing this course

- [French](#)
- [French \(FREN\)](#)
- [French \(FREN\)](#)

Programs referencing this

- [BA-FREN: French Major](#)

Approval Path

1. 04/05/18 12:07 pm
rei: Approved for LANG Chair
2. 04/05/18 6:39 pm
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)	Name:	E-mail:	Campus Phone:
	Rebecca Ingram	rei	2716
Effective Term	Fall 2018		
Subject Code	FREN	Course Number	303
Department	Languages & Literature (LANG)		
College	College of Arts & Sciences		
Title of Course	Cultural Backgrounds of French		
Catalog Title	Cultural Backgrounds of French Civilization		

Credit Hours 3

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

Catalog Course Description Survey of the historical, social, cultural, and artistic evolution of French from the Middle Ages to the present.

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? FREN 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?

Oral communication competency

Course attributes

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

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

Majors/Minors/Concentrations:

French - FREN

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**
(absent from meeting)

Rationale: Effective term Fall 2018

French section modified existing course and assignments to align with Oral communication Core attributes.

Supporting documents

[FR303 Syllabus-CoreOralComp Proposal-March 2018mm.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: 915

Dr. M. Magnin FRENCH 303 - FRENCH CULTURE AND CIVILIZATION
SAMPLE SYLLABUS for Core Oral Competency



English translation of key information (except cognates) is in green

TEXTE OBLIGATOIRE/ TEXTBOOK: LA CIVILISATION FRANCAISE EN EVOLUTION I

R. Steele, S. & R. St. Onge, Heinle

Autres sources d'informations à mettre en marque-page (bookmark) :

<http://home.sandiego.edu/~mmagnin> (cliquer sur "presse" ou "patrimoine")

<http://www.sandiego.edu/cas/languages/french> (cliquer sur "medias")

Course Description / Learning objectives

This course is a survey of the historical, social, cultural, and artistic evolution of France from the Middle Ages to the present. The study of important events and philosophical currents is designed to offer a framework for understanding general French culture as well as current political and social events in France and Francophone countries. The main objective of this course, with its emphasis on multiple historical dimensions, facts is to illuminate the presence of the past remains present in everyday life and informs the culture, the mentality, the reactions of the contemporary French people. Students will discover how people who live amidst antique sites dating back to the Roman Empire or the Middle-Ages learn to respect and love tradition and history. They will also appreciate how centuries do not erase the memory of injustices, social inequalities, and exploitation. For instance, still today, contemporary politicians who take unlawful advantage of their positions of power are quickly ostracized, a reaction that can be understood after studying the French Revolution of 1789 and its causes. A comparative approach will also permit students to understand how the different paths to a similar goal can lead to widely divergent practices: for instance, the separation of State and Church in France and in the U.S. are applied quite differently in each country. The links between past and present will be exposed or unveiled throughout the course. Comparison with other countries, other societies and cultural practices will be encouraged.

RECOMMANDATIONS :

- Ce cours aura lieu entièrement en français. This course will be entirely taught in French

[The next four bullet points explain attendance policy, homework, coming to class prepared, exams, journals and oral presentations]

- Rendez vos **devoirs** (réponses aux questions en fin de chapitre, projets de recherche, journal de bord, etc...) à la date indiquée. Les retards seront pénalisés.
- Plus de deux absences et votre note baisse : 5 points retirés par absence, 3 points pour les devoirs en retard, 3 points si vous n'êtes pas préparés.
- Il y aura des "**pop quizzes**" sur les notes prises en classe, les films, le contenu et le vocabulaire de chaque chapitre du livre.
- Il y aura **2 examens de mi-semestre** (2 mid-terms) et **un examen final**.
- Each student will give **two oral presentations**, 10 to 15 minutes in length, with visual aids, on a predetermined topic. Guidelines will be distributed and discussed in class at the end of the first week when you choose and sign up for your first topic. Your presentation must show personal research and reflection. The text of your presentation must be submitted to your professor at least two days before the date of your class presentation so you can receive feedback and advice. The earlier you submit it, the more time you have to make corrections and be better prepared. You are also encouraged to come and practice your diction in my office. You will be asked to do a brief self-critique at the end of your presentation, listen to your classmates and professor give feedback. Another meeting with your professor after your presentation is also required to discuss ways to improve your second presentation. Your exposé should include a bibliography (at least four different sources). The information presented should be different and go beyond what is in the textbook. It is absolutely forbidden to copy and paste entire paragraphs from the Internet or to read them, unless you need to **quote** one pivotal sentence for instance. Bullet points should not be full sentences. Be sure to include all proper names and dates in your slides as they are most difficult to understand when one is unfamiliar with them (which is distracting and causes your audience to lose the thread).
- Students will write a **weekly journal** in which they will summarize and comment a French news article each week (except on mid-term weeks). The articles can reflect your personal interest in a specific topic (biology, art history, gastronomy, archeology, cinema, fashion, politics...) and be about France or a Francophone country. (Articles in French about Chinese ballet for instance are not appropriate, but an article about the opening of an exhibit at the Picasso museum in Paris, a new chocolatier in the Marais, a background story on a French soccer player, or the discovery of a prehistoric cave in the south west of France are appropriate.) You will find sources for news articles here: <http://www.sandiego.edu/cas/languages/french/resources/cultural-resources.php> You can also install apps on your cell phone or tablet to read articles or watch news video clips (BFM TV, LCI, Paris Live, HuffPost, AFP, Le Monde, L'Express, etc.) This journal must be personal and express original thoughts. It must be done regularly. Please print it, double spaced. Minimum length: 275 words. You will receive a mid-term grade and a final grade.
- **Blog** : it will include your class notes, especially those taken during oral presentations, new vocabulary, personal illustrations, new discoveries and reflections. It will be useful to review for exams and will be turned in on those days.
- **An interview** with a French-speaking person. Questions asked during the interview should reflect your knowledge of French culture (fact checking of notions asserted in your textbook is highly valued) and interest in life in France or Francophone countries: comparison of educational system, hobbies, life style for instance. Questions will be submitted in advance to your professor. Follow protocol for interacting with your interviewee and for filming (see hand-out below). We will watch and discuss excerpts of these interviews in class.

- Votre note sera calculée de la façon suivante: **Your grade**
 - Devoirs /homework 10%
 - Exposés oraux 20%
 - Journal (5 x 2) 10%
 - Oral Participation + interview 10%
 - Examens de mi-semestre (x 2) 20%
 - Examen final + Journal de bord {blog] 20%
- Take advantage of office hours to talk about your projects, obtain extra information, borrow magazines or books, practice diction. Check your emails and the Calendar page on [Blackboard](#) often for time sensitive information on tests or revisions or useful links.

DETAIL DES POINTS / Grade point details

Participation	-5 % de votre note de participation déduite par absence au-delà des 2 absences tolérées. Les absences médicales comptent comme les autres. Ne <i>gaspillez</i> pas vos absences! -5 % de votre note de participation déduite par classe non préparée, retard en classe, ou bavardage perturbateur.
Devoirs:	These must be turned in on time for credit
Exposé oral :	- 50% de la note: préparation écrite, contenu - 20% de la note: diction, aisance d'expression, syntaxe - 30% de la note: aides visuelles, sources et organisation - improvement is taken into account for the second presentation
Journaux:	10 articles (50% = résumé + 50% = commentaire/analyse/opinion personnelle) (présentation orale des journaux le mardi 5 avril)
Examens de mi-semestre:	2 examens, 10% chacun
Examen final et journal de bord:	15% for the final exam, 5% for the blog

[Oral presentations are not indicated in the following day to day syllabus. A sign-up sheet with dates will be circulated on the second day of class, offering more dates than necessary. The dates selected will be included in the Blackboard calendar with the names of the presenters and the topic of their presentation.]

Janvier

- mardi 25 Introduction du cours - Explication du syllabus
Panorama de la France P1-P7
- jeudi 27 Présence du passé pp 1 -16 – [Introduction to oral presentation #1/sign-up](#)
-

Février

- mardi 1er Présence du passé pp 17 - 34
- jeudi 3 Présence du passé pp 35 – 48

SAMEDI 5 février - Visite du Musée Getty à Los Angeles. Départ de USD à 9h30.

- mardi 8 ***MEET AT COPLEY LIBRARY today. Arrive promptly at 5:30pm.***
We will return to our regular classroom after the orientation.
Personnages Clés pp 49 – 65
- jeudi 10 Personnages Clés pp 66 - 82
-
- mardi 15 Personnages Clés pp 83-106
- jeudi 17 Personnages Clés – Activités d'expansion pp 107 -109 et **Révisions**
-
- mardi 22 **Examen de mi-semester I**
- jeudi 24 De la Monarchie à la République pp 111 – 129
-
- mars**
- mardi 1er De la Monarchie à la République pp 130 - 148
- jeudi 3 De la Monarchie à la République pp 149 - 162
-
- mardi 8 De la Monarchie à la République pp 163 – 170
- jeudi 10 De la Monarchie à la République - Activités d'expansion pp 170 - 172
-

VACANCES DE PRINTEMPS (14 – 18 mars)

- mardi 22 La société pp 173 - 200
- jeudi 24 La société pp 201 - 222
-
- mardi 29 La société - Activités d'expansion pp 223 - 227 et **Révisions**
- jeudi 31 **Examen de mi-semester II**
-

avril

mardi 5 **Présentations orales des journaux** / [*Students talk about the topics and sources they selected for their journals. It gives other students a chance before the end of the semester to discover and explore sources they might not have thought of. It also reveals other students' interests and creates opportunities for networking among students*]

jeudi 7 Le mouvement des idées pp 229 – 244

mardi 12 Le mouvement des idées pp 245 - 273

jeudi 14 Le mouvement des idées pp 274 – 279 et Activités d'expansion pp 280 - 282

mardi 19 Les mouvements littéraires et artistiques pp 283 - 310

jeudi 21 **Pas de cours: vacances de Pâques**

mardi 26 Les mouvements littéraires et artistiques pp 311 - 341

jeudi 28 Les mouvements littéraires et artistiques pp 342 - 363

mai

mardi 3 Les mouvements littéraires et artistiques pp 364 - 380 - Activités d'expansion

jeudi 5 Pas de cours (*cf. visite du Getty*)

mardi 10 **Révisions**

Examen final : mardi 17 mai 11:00 - 1:00 (salle habituelle)

BONNES VACANCES!

Handouts for oral activities

1. Oral presentations
2. Interview

1. ORAL PRESENTATIONS (*see guidelines on p 2*)

PowerPoint & Oral Presentation Rubric 1-4 points for each aspect of the presentation -Total 20 points

pts | Performance

I. STRUCTURE

1. Brief description or comments. Insufficient data and research
- 1.5. Can describe. Can introduce, develop and conclude. Is able to present the main points in the introduction, but needs to work on coherence and attention to detail
2. Can describe, introduce, develop and conclude, and is able to insist on/highlight important points
3. Can link the different parts together logically. Can expand and support pertinent points with examples.
4. Can explain clearly and in detail. Can round off the conclusion

II. TARGET LANGUAGE (French)

1. Intelligible *reading*, but unable to look up from paper. Pronunciation errors.
- 1.5. Does not read the entire text but makes heavy use of notes. Numerous syntactical and or pronunciation mistakes
2. Syntactical and pronunciation mistakes that do not lead to breakdowns of communication or meaning
3. Makes few errors but can self-correct. Can make logical transitions
4. Can use periphrases and improvise

III. FLUENCY OF SPEECH

1. A lot of hesitation
- 1.5. Some hesitation. Poor intonation
2. Pauses needed to plan sentences.
3. Good fluency. Long pauses avoided, except to make sure audience has time to take notes. Is aware of audience's needs
4. See # 3 +: Almost no strain in speaking. Effective intonation.

IV. QUESTIONS AND ANSWERS (ability to ask -and respond to - questions)

1. Concrete questions only. Reformulation needed to be understood or to understand the questions asked
- 1.5. Can understand basic questions only. Can formulate simple questions
2. Can answer giving relevant information and formulate questions
3. Can reformulate complex questions or give complex answers with little hesitation.
4. Can defend a point of view and link it to others' point of view with ease

V. COMMUNICATION SKILLS (add one point for each goal achieved)

1. Subject and style adapted to audience (oral style, not copies of a written article)
1. Visuals are clear, legible and aesthetic
1. Visuals are integrated into the talk (no: "Here is the map. ok. Next slide")
1. Maintains eye contact (e.g. does not read notes and does not look at the screen or read the slides with back turned to audience!)

Advice for oral presentations

Useful expressions for oral presentations

« Starters » :

Pour commencer
Tout d'abord

D'abord
En premier (En premier lieu je parlerai...)

Transitions :

Ensuite
Après

Mon second (troisième) point...

To conclude :

En conclusion
Pour conclure
Enfin
Ceci conclut ma présentation.

Avez-vous des questions ?
Maintenant, je répondrai aux questions, s'il y en a.

Pay attention to the following points, used for presentation assessment :

- *Clear and logical plan*
- *Appropriate and clear descriptions*
- *Content of the presentation adapted to the public*
- *Flexible transitions between different points*
- *Use notes but do not read. Good intonation*
- *Look at the audience (not the board or the screen) while speaking*
- *Correct and reformulate if necessary (periphrases)*
- *Avoid long pauses, but allow time to take notes. Aware of the audience's needs*
- *Able to understand and answer questions, make a point and explain it with relevant information*
- *Well organized audiovisual aids, ready to use, smooth progression*
- *Good choice of visual aids, clear and aesthetic multimedia, artfully presented*

To give a good presentation

1. Always ask yourself what the topic and purpose of the presentation are? Choose the main points and examples to include.
2. What is your audience? Adapt the presentation accordingly.
3. Prepare material in advance (notes, maps, diagrams, illustrations, etc.)
4. Breathe before you start!
5. Greet your audience, and introduce yourself. Do not get into the heart of the matter right away.
6. Explain your outline. Indicate that you will answer the questions at the end (or that you agree to be interrupted if there is a point to clarify).
7. The first 20 seconds are crucial. Try to make a memorable first impression (a striking quote, a reference to something that will be well known to your audience, a question, an anecdote, a joke or a play on word).
8. Highlight important points with rhetorical techniques (Do you know why ...? / So it's clear that ... / Therefore we need to... / Do you think it's ... / Let's look at the other explanations ... /)
9. Do not use full sentences in your PowerPoint presentations, just titles, main points or headlines, and do not read them: speak around these important points (exceptions: quotations and definitions). Write the dates and the proper names.
10. Integrate your maps, diagrams, photos, etc. in what you say (“As you can see on the map, Mulhouse is near the German border today ...”). Choose your visual media judiciously!
11. Practice and time yourself. Your presentation should not be too long or too short.
12. Speak as if you were talking to someone in particular. Make eye contact with your audience as much as possible.
13. Try to be comfortable and not speak too fast. Enunciate clearly.
14. Be prepared to answer questions and check regularly that everyone understands and is able to follow.
15. Do not forget to conclude (You can say "This concludes my presentation, do you have any questions?" for instance.)

SAMPLE OF POSSIBLE TOPICS FOR ORAL PRESENTATIONS

A. 2 février au 18 avril

These are typical examples of topics to be chosen for the first presentation. You may propose different topics or your original ideas in class, in my office, or by email for approval.

MODE DE VIE, URBANISME, ARCHITECTURE / Life style, urbanism, architecture

Peintures rupestres et vie préhistorique – grottes, etc./ Prehistoric caves, Cave paintings, prehistoric life

Présence gallo-romaine en France (architecture, urbanisme)

Les cathédrales romanes ou gothiques

Les Arcs de triomphe dans les villes, les châteaux forts, renaissance ou du siècle classique

La vie des paysans au moyen âge en France

Les femmes sous la Révolution, les droits des femmes

La mode sous Louis XIV ou Napoléon, ou...

...

PERSONNAGES // Historical or famous characters. You do not need to be limited to the six major figures highlighted in the textbook Vercingétorix, Napoléon or de Gaulle for instance, but you could select instead characters who are mentioned such as Clovis, Haussmann, or French queens, feminist activists such as Olympe de Gouge or Flora Tristan, politicians who left a lasting heritage such as Jean Jaurès, etc.

HISTOIRE et EVENEMENTS / History and major events

Les croisades et les croisés / Crusades and crusaders

Un aspect d'une guerre ou d'une révolution

La Commune

L'Affaire Dreyfus

L'Occupation allemande en France / German occupation in France

Le Front Populaire

Le féminisme

La place/le rôle d'une religion (au choix) dans la vie des Français ou son évolution / The part played by a religion of your choice in the life of the French, or its evolution in France over centuries.

B. ARTS (PEINTURE, MUSIQUE, SCULPTURE) à partir du 20 AVRIL

La musique baroque

Les Académies

Le mouvement romantique en peinture

L'école de Barbizon

Les peintres en plein air

L'impressionnisme, le fauvisme, le cubisme, le surréalisme...

Plein feux sur un/e artiste ou un compositeur ou architecte (Vigée Lebrun, David, Cézanne, Rodin, Monet, Fantin Latour, Couperin, Rameau, Bizet, etc.) – Focus on a specific artist, composer or architect.

////////////////////////////////////



2. ENTRETIENS / INTERVIEWS

- a. **Aim and timeline.** The aim of these interviews is for you to meet Francophone people and to ask them questions related to French culture or the culture of their Francophone country of origin, to a topic studied in our textbook or discovered in your journal articles, and to explore other viewpoints that will enrich and complete what you learned in class. By filming these interviews, you will be able to share your discoveries with the class. Send me your questions at least ten days before your scheduled interview so I have time to give you feedback and corrections, and if needed guide you to ask more pertinent questions. You should send your revised list of questions to your interviewee a day or two before the interview – as a reminder of your appointment as well as to give him/her time to think or answers and avoid a lot of hesitations (heu... hmhhh) during the interview. The interviews should be completed by April 4th so we have time to watch excerpts and discuss them in class. (see important dates in the Blackboard calendar)
- b. Learn how to **conclude an interview**. Avoid translating directly expressions such as “thank you for your time”. In French, *on remercie de quelque chose: Je vous remercie d’avoir pris le temps de me répondre./ Merci de vos réponse qui étaient très enrichissantes.*
- c. **Contacts with Francophones.** Some of you already know people to contact. For those of you who do not, please see me. I have a list – some work on campus.
- d. **Etiquette.** It is essential to make personal contact and exchange tel. # and email, etc. in case of emergency and one of you needs to change time, date or place. Explain your project clearly. Make sure the person understands that you will be filming the interview, that there will be a total of 10 or 12 questions submitted in advance, but that the video will not be published anywhere public such as YouTube or Facebook. It is strictly for use in our classroom. I can be contacted for verification. Be on time for your appointment. Confirm a day or two beforehand. Thank your interlocutor in writing the next day.
- e. **Technical advice.** I will invite Scott Lundergan from Media Services to teach you important filming and editing techniques. Please choose a quiet space for your interview (the cafeteria at noon is a bad choice!) Do not place your interlocutor with her/his back to a window. Place yourselves at equal distances from the microphone and check the sound before your record the full interview. If you skype your interview, test it first as well.

Date Submitted: 04/06/18 4:40 pm

Viewing: **POLS 130 : Introduction to the Politics of Race and Ethnicity**

Last approved: 04/19/17 2:58 am

Last edit: 04/10/18 11:01 am

Changes proposed by: cgooding

Catalog Pages referencing this course
[Political Science](#)
[Political Science \(POLS\)](#)
[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. 04/06/18 4:45 pm
edmonds:
Approved for PSIR Chair
2. 04/06/18 5:37 pm
Ronald Kaufmann (kaufmann):
Approved for AS Associate Dean

Contact Person(s)

Name:	E-mail:	Campus Phone:
Cory Gooding	cgooding@sandiego.edu	6192604708

Effective Term Fall 2018
Subject Code POLS **Course Number** 130
Department Poli. Sci. & Intern. Relations (PSIR)
College College of Arts & Sciences
Title of Course Intro to Politics of Race
Catalog Title
 Introduction to the Politics of Race and Ethnicity

History

1. Apr 19, 2017 by cgooding

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

Catalog Course Description What is the role of race and ethnicity in U.S. politics? Are we post-racial yet? The course surveys the impact of race and ethnicity on social, economic and political issues in the United States. We will examine the political experience and engagement of Native Americans, Black Americans, Latinos, Asian Americans, and White Americans in both a historical and contemporary context. We will also investigate the potential for colorblindness as an approach to American politics.

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?

Social/Behavioral 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:

Political Science - POLS

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:

Rationale:

POLS 130 introduces students to the study of individual and community political relations with governmental institutions in the United States in the current moment and over time. The methods, theories, and empirical findings emphasized in the course are essential to public discourse and constitute a basis for self-reflection, critical evaluation, public and social policy decisions, and social and cultural changes.

Students in the course use a political science toolkit of theories and methods to analyze claims and develop informed judgments. Students will also apply the tools of social and behavioral inquiry in evaluating real-world issues.

Given these course goals, we are submitting the course for the social and behavioral inquiry attribute.

Supporting documents

[REP Syllabus Lower Div.pdf](#)

[POLS 130 ESBI Rationale.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?

Will this change impact student enrollment numbers?

Course Reviewer
Comments

Key: 2783

Department of Political Science and International Relations
POLS 130: Politics of Race and Ethnicity

Instructor: Cory Charles Gooding
Class: Tues. & Thurs. 2:30m - 3:50pm
Classroom: 327 Olin Hall

Office Hrs: Tues. & Thurs. 4pm – 5pm
Office: 258 Kroc Institute for Peace & Justice
Email: cgooding@sandiego.edu

Course Description

What is the role of race and ethnicity in U.S. politics? Are we post-racial yet? The course surveys the impact of race and ethnicity on social, economic and political issues in the United States. We will examine the political experience and engagement of Native Americans, Black Americans, Latinos, Asian Americans, and White Americans in both a historical and contemporary context. We will also investigate the potential for colorblindness as an approach to American politics.

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:

- 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.
- Critically reflect on and describe how you and others have experienced privilege and oppression
- Analyze how social constructions are produced historically and reproduced in contemporary contexts.
- Describe struggles of marginalized peoples and their allies against forces such as racism, sexism, classism, or heterosexism to attain equitable outcomes.
- Critically examine the intersections of categories such as race, ethnicity, class, gender and sexuality---from the local to the global---within the contexts of unequal power relationships and social justice.

Course Expectations

- Please do your best to attend, and be on time for every class meeting. Your physical and mental presence is important for collective development and enrichment.
- Mutual respect is a critical component of the course. As we are dealing with concepts and issues that do not have one correct answer, discussions aim to gain an understanding of multiple interpretations of a given text, not for you to prove to me that you've found "the point." You are under no obligation to agree with any interpretation of a text offered, including mine. Of course, should you be inclined to reject all of those represented, you'll want to construct your own. Please ensure that your comments are supportive of others, and refrain from demeaning or hurtful commentary. All students should feel comfortable expressing themselves and expect to be heard.

- Texting, Instant Messaging, Instagramming, Tweeting, Facebooking and emailing will not be permitted in the classroom.
- Writing: This course requires that you complete written assignments. Be conscious of spelling, grammar, organizational clarity and other aspects of good composition. Please be sure to proofread (not just spell-check) your work.
- Plagiarism policy: There is a zero tolerance policy towards cheating and plagiarism. Every case will be reported to the relevant university authorities.
- Email correspondence: I will often send updates and class material via email. Please update your email so that you can receive all relevant class emails. I prefer to discuss substantive questions in person during office hours, but please feel free to use email to ask logistic questions and to provide updates.
- Social Media: The course encourages you to examine themes from the news and current events. As such, the course will use *#raceandpolitics* to highlight key stories in the media. You are under no obligation to use social media or the aforementioned hashtag if you are not so inclined.

Requirements and Grading

All exams and assignments must be completed to receive a passing grade.

15% Attendance and Participation: Students are expected to attend each class and demonstrate mastery of the reading content through participation in classroom discussions. Unauthorized absence from more than 2 class meetings will negatively impact the final grade. Weekly journal entries will also contribute to the participation grade

15% Reading Reviewers and Discussants: Each student is required to write a 3-4 page review (not a summary) of the readings for at least one week's meeting. The review should engage the reading, place it in critical conversation with other ideas and concepts in the course and identify its relevance to the current racial and political climate. Reviews are due by Wednesday at 5pm. Reviewers will present their analytical review, providing comments to help motivate the class discussion. Students must write at least one review during the semester.

20% Engagement Project: Each student will be asked to work on a group project that examines the impact of race on political participation.

30% Midterm: The midterm will take place in class on March 8 and will cover important themes and concepts from opening weeks of class.

20% Final Paper: The final assignment of the course is a 10-page paper (12 point font: 1 inch margins: Times New Roman font).

Course Texts

Shaw, DeSipio, Pinderhughes, and Travis. *Uneven Roads: An Introduction to Race, Ethnicity and Politics*. Los Angeles: CQ Press, 2014. (SDPT)

Bonilla-Silva, Eduardo. *Racism without Racists: Color Blind Racism and the Persistence of Racial Inequality in America*. Lanham: Rowman and Littlefield, 2014.

Beltran, Cristina. *The Trouble with Unity*. New York: Oxford University Press, 2010.

Disclaimer

Elements of the syllabus are inclined to change once I get a sense of the pace of our progress and the reading preferences of the class. I will notify you of any changes to the syllabus during class.

Reading Schedule and Course Outline

Understanding Race

January 26: Course Introduction

January 28: Defining Race, Ethnicity and Racism I

- SDPT, “Introduction: Race as an Uneven Road,” 1-30.
- Mullainathan, Sendhil. “Racial Bias Even When We Have Good Intentions”

Historical Foundations

February 2: Native American Politics I

- SDPT, “Native Americans: The Road from Majority to Minority, 1500s-1970s,” 31-68.
- Transcript of President Andrew Jackson's Message to Congress 'On Indian Removal.' (1830)

February 4: Native American Politics II

- Cornell, Stephen “Remaking the Tools of Governance: Colonial Legacies, Indigenous Solutions” *Native American Voices*. New Jersey: Pearson, 2010, 352-363.

February 9: African American Politics I

- SDPT, “The African American Political Journey, 1500s-1965,” 69-109.
- Onwuachi-Willig, Angela. “A Beautiful Lie: Exploring Rhinelander v. Rhinelander as a Formative Lesson on Race, Identity, Marriage, and Family

February 11: African American Politics II

- Douglass, Frederick. “What to the Slave Is the Fourth of July?”
- King Jr, Martin Luther, “Letter from Birmingham Jail”
- Jefferson, Thomas, “On the African Race,” Excerpt from *Notes on the State of Virginia*

February 16: Latino Politics I

- SDPT, “The Road toward Contemporary Latino Politics, 1500s-1970s,” 111-140

February 18: Latino Politics II

- Beltran, Cristina. “Introduction: Sleeping Giants and Demographic Floods: Latinos and the Politics of Emergence,” and “El Pueblo: Visions of Unity in the Chicano and Puerto Rican Movements. *The Trouble with Unity*. New York: Oxford University Press, 2010. 3-55.

February 23: Asian American Politics

- SDPT, “Different and Common Asian Roads.” Pgs. 141-171.

- Petersen, William. "Success Story, Japanese-American Style." *New York Times Magazine* (January 9, 1966): 20-21, 33, 36, 38, 40-41, 43.

February 25: Whiteness and Politics

- SDPT. "Whiteness and the Shifting Roads of Immigrant America, 1780s-1960s," 173-198.
- Harris, Cheryl I. "Whiteness as Property," *Harvard Law Review*. June 1993 Volume 106, Number 8. 1710-1756.

Political Engagement

March 1: Group Consciousness

- SDPT, "Group Identity, Ideology, and Activism," 235 – 264.
- Paula D. McClain, Jessica D. Johnson Carew, Eugene Walton, Jr., and Candis S. Watts. "Group Membership, Group Identity, and Group Consciousness: Measures of Racial Identity in American Politics?" *Annual Review of Political Science*, Volume 12, 2009. 471- 485.

March 3: Political Behavior and Representation

- SDPT, "Voting Rights in American Life," and "Political Behavior and Representation: Minorities' Growing Voice," 199 – 234 and 265-292
- Jason Zengerle, "The New Racism: This is how the Civil Rights Movement Ends" <http://www.newrepublic.com/article/119019/civil-rights-movement-going-reverse-alabama> [Link available on Blackboard]

March 8: Midterm

In-Class Exam

Colorblindness, Policy and the Public

March 10: Colorblindness and Racial Privilege

- BCCDOSW, "Introduction: Race Preferences and Race Privileges" and "Of Fish and Water: Perspectives on Racism and Privilege," 1-65.
- Bonilla-Silva, Eduardo. "The Central Frames of Color-Blind Racism," *Racism without Racists: Color Blind Racism and the Persistence of Racial Inequality in America*. Lanham: Rowman and Littlefield, 2014. 73-99.

March 15: Education and Criminal Justice I

- SDPT, "Education and Criminal Justice Policies: Opportunity and Alienation," 293 – 327.
- Department of Justice Findings Regarding Department of Justice Investigation of Lauderdale County Youth Court, Meridian Police Department and Mississippi Division of Youth Services, Friday August 10, 2012.[SKIM]

March 17: Education and Criminal Justice II

- Alexander, Michelle. "The Color of Justice," *The New Jim Crow*. New York: New Press, 2012. 97-139.
- United States Department of Justice Civil Rights Division Investigation of Ferguson Police Department, March 4, 2015. [SKIM]

March 29: Employment and Housing I

- Bonilla-Silva, Eduardo. "I Did Not Get That Job Because of a Black Man..." *Racism without Racists: Color Blind Racism and the Persistence of Racial Inequality in America*. Lanham: Rowman and Littlefield, 2014. Pgs. 73-99.
- Crenshaw, Kimberle. "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics." *The University of Chicago Legal Forum* 140 (1989), 139-167.

March 31: Employment and Housing II

- Rothstein, R. "Why Did Ferguson and Baltimore Erupt? Look to the Government-Backed History of Housing Segregation: The recent African-American uprisings aren't just about police brutality." In *These Times*. April 30, 2015
- Purnell, Brian "Operation Clean Sweep: The Movement to Create a "First Class Bedford Stuyvesant" *Fighting Jim Crow in the County of Kings: The Congress of Racial Equality in Brooklyn*. Lexington: University Press of Kentucky, 2015.

April 5: Health Care and the Environment I

- Brandt, Allan M. "Racism and Research: The Case of the Tuskegee Syphilis Study." *The Hastings Center Report*, 1978. 8(6): 21-29.
- Tesler, M. "The Spillover of Racialization into Health Care: How President Obama Polarized Public Opinion by Racial Attitudes and Race." *American Journal of Political Science*, 2012, 56(3), 690–704.

April 7: Health Care and the Environment II

- Cole, Luke W. and Sheila R. Foster, "Environmental Racism: Beyond the Distributive Paradigm," *From the Ground Up: Environmental Racism and the Rise of the Environmental Justice Movement*
- Seamster, Luoise and Jessica Welburn "How a Racist System Has Poisoned the Water in Flint, Mich." *The Root*.

April 12: Gender, Class and Sexuality

- SDPT, "Beyond Race: Intersections of Race, Class, Gender, and Sexual Orientation," 383-401.
- Hill-Collins, Patricia. "It's All in the Family: Intersections of Gender, Race, and Nation" *Hypatia*. Vol. 13, No. 3, Border Crossings: Multicultural and Postcolonial Feminist Challenges to Philosophy (Part 2) (Summer, 1998), 62-82.

April 14: Illuminated Individualism

- Wise, Tim. “Illuminated Individualism: A Paradigm for Progressive Color Consciousness,” *Colorblind: The Rise of Post-Racial Politics and the Retreat from Racial Equity*. San Francisco: City Lights Books, 2010. 153-194.

Defining and Nation

April 19: Immigration, Diasporic Politics and Foreign Affairs I

- SDPT, “Immigration Policy: The Road to Settlement and Citizenship,” 329 – 357.
- Massey, Douglas S. “Five Myths About Immigration: Common Misconceptions Underlying US Border-Enforcement Policy.”

April 21: Immigration, Diasporic Politics and Foreign Affairs II

- SDPT, “Diasporic Politics and Foreign Affairs,” 359 – 382.

April 26: Between the Individual and the International I

- Levitt, Peggy. “Transnational Villagers” *Race and Ethnicity: Comparative and Theoretical Approaches*. Malden: Blackwell Publishers, 2003. 260-273.
- Minter, William and Hill, Sylvia. “Anti-Apartheid Solidarity in United States–South Africa Relations: From the Margins to the Mainstream” *The Road to Democracy in South Africa, Volume 3*, International Solidarity. 745 – 822.

April 28: Between the Individual and the International II

- Huntington, Samuel. “Mexican Immigration and Hispanization,” *Who Are We? The Challenges to America's National Identity*. New York: Simon & Schuster, 2004. 221-256.
- Beltran, Christina. “The Incomplete and Agnostic ‘We’: Reading Latinidad into Democratic Theory,” *The Trouble with Unity*. New York: Oxford University Press, 2010. 56-74.

May 3: Who are We?

- Schlesinger, Arthur. “E Pluribus Unum?” and “Epilogue” *The Disuniting of America*. New York: Norton, 1998. 125-166.
- Takaki, Ronald. “We Will All be Minorities,” *A Different Mirror: A History of Multicultural America*. New York: Back Bay Books, 2008. 434-440.

May 5: Conclusion

- Obama, Barack. “Remarks by the President at the 50th Anniversary of the Selma to Montgomery Marches”

POLS 130: Introduction to the Politics of Race and Ethnicity
Social and Behavioral Inquiry Rationale

1. What theories or analytical frameworks will students be able to articulate at the end of this course?
 - Primary Theory: Critical Race Theory, which includes the following tenets:
 - Race is a social construction;
 - Racism is common not aberrational;
 - The system of white over color ascendancy serves both psychic and material purposes for the dominant group;
 - Different racial groups are racialized differently in response to shifting needs in the labor market; and,
 - Intersectionality and anti-essentialism states that no person has a single easily stated unitary identity.
 - Primary Analytical Framework: Intersectionality - A critical lens that recognizes the reality that disadvantage or exclusion can be based on the interaction of multiple factors rather than just one. Conventional approaches to social problems are often organized as though these risk factors are mutually exclusive and separable.
 - Other theories and frameworks include systemic racism, group consciousness, colorblind individualism, and the rational actor model.
 - Additional theories and frameworks, equally grounded in research in Political Science, at the discretion of the instructor.

2. How will students learn to analyze claims using the theories, methods, or ways of thinking that are appropriate to this course?
 - Classroom presentations and assignments may vary, but should:
 - Incorporate instructor-provided evidence for and against theories and frameworks described in #1.
 - Give students practice applying these theories in exams, papers, or other student-generated work.
 - For example, in the attached example syllabus, students will:
 - Write a final paper that examines a contemporary area of public policy through an intersectional lens.
 - They will participate in group activities that examine their own personal identity and its relationship to social and political systems
 - They will take a midterm that assesses their capacity to trace the role of race and ethnicity in federal policy and in the development of government institutions in the U.S.

3. How will students practice analyzing and justifying their claims in this course?
 - They will write two papers that will assess their capacity to synthesize, organize and analyze information.
 - They will be encouraged to participate in class discussions and to defend their claims and critique claims made by the professor.
4. How will students practice stating a conclusion that is a logical extrapolation from the inquiry process?
 - They will write two papers that will assess their capacity to synthesize, organize and analyze information.
 - They will be encouraged to participate in class discussions and to defend their claims and critique claims made by the professor.
5. Describe the types of assignments in which students might be asked to apply the discipline specific inquiry processes or theories to a new set of events or fact patterns representing real world problems.
 - See answer to #2
6. Briefly describe the assignment that will be used to demonstrate achievement of these learning outcomes.
 - Assignments can vary by instructor but must be kept by the instructor for access by assessors
 - For example, in the attached syllabus, the students' final paper will present a contemporary policy issue and ask the students to articulate a position on the issue that is informed by their understanding of race, gender, sexuality and their impact on U.S. society and politics.
7. By what mechanisms will the department ensure that all courses satisfying this goal will meet all of these learning outcomes?
 - All faculty teaching this course will be given a copy of the ATF report and this document.
 - All faculty teaching this course will list Social and Behavioral Inquiry learning outcomes on their syllabi, along with departmental learning outcomes.
 - The chair will remind all faculty teaching this course that they need to have assessable assignments that meet the learning outcomes described above.

Date Submitted: 04/05/18 11:07 am

Viewing: **SOCI 370 : Race and Ethnic Relations**

Last approved: 03/19/18 2:07 am

Last edit: 04/05/18 3:24 pm

Changes proposed by: reifer

Catalog Pages
referencing this
course

[Sociology](#)
[Sociology_\(SOCI\)](#)
[Sociology_\(SOCI\)](#)

Programs
referencing this

[BA-SOCI: Sociology Major](#)

Contact Person(s)

Name:	E-mail:	Campus Phone:
Thomas Reifer Greg Prieto	reifer sprieto	7422 4027

Effective Term

Fall 2018

Subject Code

SOCI Course Number 370

Department

Sociology (SOCI)

College

College of Arts & Sciences

Title of Course

Race and Ethnic Relations

Catalog Title

Race and Ethnic Relations

Credit Hours

3

Weekly Contact Hours

Lecture: 3 Lab: 0 Other: 0

Catalog Course Description

An introduction to theory and research relative to minority group relations in the United States, with particular emphasis upon patterns, problems, and consequences of social interaction and cultural diversity among different racial, national, religious, and socioeconomic groups.

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

Approval Path

1. 04/05/18 11:18 am
liuud: Approved for SOCI Chair
2. 04/05/18 3:25 pm
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

History

1. Mar 19, 2018 by sprieto

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?

Social/Behavioral Inquiry area
Domestic Diversity level 2

Course attributes

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

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

Majors/Minors/Concentrations:

Sociology - SOCI

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: 7 No: 0 Abstain: 0

Rationale:

The curricular change is designed to ensure the course fulfills in the Diversity, Inclusion and Social Justice, Domestic Diversity Level Two - Advanced and Mastery - aspects of courses in the area of social and behavioral inquiry, and has been reframed to insure critical self-reflection on personal experiences of privilege and oppression, critical thinking on racism, diversity, and struggles for social justice among marginalized groups, including the complexities of intersectionality and location. Emphasis is on clarity of thinking, ability to understand and expression the salience of racism and struggles for diversity, inclusion, identity, multiculturalism and social justice, in nuanced and complex ways, capturing multiple dimensions of identity, the social construction thereof, both in terms of oppression, exploitation and resistance, from multiple vantage points, within a historical, comparative and sociological context.

Supporting documents

[Placeholder upload.docx](#)

[Sociology 370 cs.docx](#)

Impact

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

Will help insure increased attention to the best practices of DISJ, DD Level 2, in the Social and Behavioral Sciences in our Department.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 3098

Dr. Reifer, Soc. 370, Race & Ethnic Relations, Spring 2018, Tu, Th, 2:30-3:50 pm, CH 117
Office: Serra Hall 315A; x 7422; Hrs: Th, 4:30-9:30 pm; reifer@sandiego.edu

Race & Ethnic Relations



Tupac Shakur, 1971-1996

The course examines race and ethnic relations with a focus the intersection of race, ethnicity, class, gender, nation and sexuality in the US and the global system. After being introduced to various perspectives on the social construction of race, ethnicity, class, gender, nation, and sexuality, we develop an understanding of the changing forms these take in the US and the global system, in comparative world-historical and world-systems perspective, as well as from a variety of local, regional and global vantage points, including surveys of modern imperialism, Eurocentrism, American slavery and the four great migrations, their contemporary legacy and manifestations, the Age of Revolutions, including the American, French, Haitian & Latin American Revolutions in history and historical memory, and socioecological struggles for social, racial, ethnic and ecological justice. The course will explore the social forces and movements that play a role in molding new and practices of race, ethnicity, gender, race, class and nation as these have developed globally and in various times and places, with a special focus on immigration, young people and movements for progressive social change and racial, economic and environmental justice. The emphasis is less on what we cover and more on what we discover through an open-ended process of inquiry and dialogue.

Required Readings: Note: all the books are available at the USD Torero store, except the *Freedom Writers Diary*, 10th Anniversary Edition, which since I got the directly from the Freedom Writers Foundation, at cost, as a Freedom Writers Teacher, are available from me for \$10.00. Please stop by office during office hours, dropping by or by appointment in the first two weeks to get the book, and to touch base, especially if we haven't met before, as I'd like to get a chance to meet you individually. If cash availability is prohibitive, you are also welcome to pay through Venmo (ask me about this if you're not familiar with this app).

Etienne Balibar & Immanuel Wallerstein, *Race, Nation, Class: Ambiguous Identities*, New York: Verso, 1991, or 2011.

Ira Berlin, *The Making of African America: The Four Great Migrations*, New York: Penguin, 2010.

Kathleen DuVal, *Independence Lost: Lives on the Edge of the American Revolution*, New York: Random House, 2015.

Eric Foner, *Abraham Lincoln & American Slavery*, New York: W.W. Norton & Co, 2010.

The Freedom Writers, with Erin Gruwell, *The Freedom Writers Diary*, 10th Anniversary Edition, with new Journal Entries & a New Afterword by Erin Gruwell, New York: Broadway Books, Crown Publishing, a division of Random House, Tolerance Education Foundation, 2009.

Michelle Rolph-Trouillot, *Silencing the Past: Power & the Production of History*, New York: Beacon Press, 2015.

August Wilson, *Gem of the Ocean*, New York: Theatre Communications Group, 2006.

Recommended Readings:

Justin Akers Charcon and Mike Davis, *No One is Illegal: Fighting Racism and State Violence at the U.S.-Mexico Border*, Haymarket, 2018.

Russell Banks, *Cloudsplitter: A Novel*, New York: Harper Collins, 1988.

W.E. B. Du Bois, *Black Reconstruction: As Essays Towards the History Which Black Folks Played in the Attempt to Reconstruct Democracy in America, 1860-1880*, New York: Free Press, 1935, 1997.

Andrew Isenberg, *The Destruction of the Bison*, Cambridge University Press, 2000.

List of Student 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.

Understanding Race and Ethnic Relations in Theoretical, Historical, Empirical Social Relational Contexts:

- a. define racism, race and ethnic relations, how and why they are important, using the sociological, narrative and moral imaginations.
- b. compare and contrast basic theoretical perspectives and theorists relevant to the study of race, ethnicity, gender and nation.
- c. apply basic theoretical perspectives on race, ethnicity, gender and nation, and attendant inequalities to ever-changing empirical realities, with a special emphasis on inequalities of citizenship, as well as questions of and multicultural struggles against racism, for civil rights, peace, social justice, human rights and human dignity.

Understanding and Applying Social Science Research Methods:

- a. understand research techniques relevant for creatively applying social science research methods to understand racism, the social construction of race, ethnicity, gender and nation.
- b. critically evaluate the methodology used in published or reputable studies of race and ethnicity.

Public Sociology:

- a. describe the connection between the sociological imagination and larger ideas of race, ethnicity and related struggles for peace and social justice.
- b. ability to describe, discuss and critically analyze these issues in the context of theoretical frameworks and ever-changing empirical realities.

Fundamental Competency:

- a. demonstrate functional scholarly reading, writing and comprehension skills, including by developing analytical tools to understand the question of race and ethnicity through a variety of lenses and perspectives.

Critical Thinking

- a. ability to think critically about the question of race and ethnicity and apply critical thinking through written essays and by contributing to class discussion.
- b. ability to consider differing points of view and perspectives on racial, ethnic, gender and national inequalities and analyze these while drawing on the techniques of social scientific inquiry and assessment.

The Spring 2018 Sociology Advising Session is THURSDAY, MARCH 22, 12:30 – 2:00 PM, Serra 204.

Requirements: (1) Attendance at lectures, special events/activities, and active participation in class. (2) Readings are required unless listed as recommended. In addition to these readings you are required to read a daily newspaper. I suggest the following as especially useful: *New York Times*, *Financial Times*, *Wall Street Journal*, *San Diego Union Tribune*, *Los Angeles Times*. You are also encouraged to read a wider array of literature on the internet.

Come prepared **every day** to talk about what you've read. I may call on you randomly.

Additional assignments and readings may be given and may be subject to change!

Grades: Participation, which includes doing the reading, active listening, being part of class discussion, activities and so forth, account for 25% of your grade. There will be three exams, each worth 25% of your grade. I won't grade any harder than the following.

59	63	67	70	73	77	80	83	87	90	95	100
F	D-	D	D+	C-	C	C+	B-	B	B+	A-	A

You must have a score slightly GREATER than 95 (i.e. 95.1) to score an "A," and so on.

EXAMS. There will be three in-class exams, each of which are worth 25% of your grade, all of which will be preceded by a review session the class period before and accompanied

by a study guide. 1st in-class exam, Thursday, March 15th; 2nd in-class exam, Thursday, April 19th; 3rd & final in-class exam, Thursday, May 17, 11 am to 1pm.

Note: I will be asking you to keep and write in a journal for this class, which will not be graded. I will let you know more about this, and when to begin, in class.

Special event(s), for those who can go and signed up: A Historic Evening with Eva Sloss, Stepsister of Anne Frank, & Erin Gruwell (Ms. G), of the Freedom Writers Foundation, Sunday, February 25, 2018, 7pm, Los Angeles Theatre, 615 South Broadway, Los Angeles, CA 90014 (more details to be announced) <https://www.eventbrite.com/e/a-story-of-triumph-a-historic-evening-with-eva-schloss-tickets-42145343858>

1. Class attendance and participation policy:

In order for you to get the most out of this class, please make note of the following:

- a. Attend all scheduled classes and arrive on time.
- b. If you have trouble hearing the lecture or media presentation because of distractions around you, quietly ask those responsible for the distraction to stop. If the distraction continues, please let me know.
- c. Please also let me know immediately if you have any problem that is preventing you from performing satisfactorily in this class (i.e., you are particularly shy, etc.). I am available during office hours, or by appointment, or you are welcome to drop by.
- d. **No laptops and cellular phones** are allowed in the classroom (unless they're directly involved with the class activity). This course is intended to be interactive and the use of laptops is disruptive and distracting to this objective.
- e. **If you are a student athlete, please schedule a time to meet with me in office hours, where you can give me a list of any absences, and we can make sure you are able to keep up and do well in the class.**

ADA ACCOMMODATIONS

The American with Disabilities Act (ADA) provides comprehensive protection for persons with disabilities. Students who feel they need an accommodation for any documented disability, please contact Disability Services in Serra 300 and make an appointment to see me during office hours.

CARE COMMITMENT (Campus Assault Resources and Education):

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

Course Schedule & Readings

Week 1: Course Introduction, Outlines, Revolutions, Wars, Won & Lost, Russian Dolls, and the Ambiguous & Changing Identities of Race, Nation & Class

Tuesday, January 30th, 2018: Course Introduction & Outline

Th, February 1: a) Eric Foner, *The Fiery Trial: Abraham Lincoln & American Slavery*, Epigraph & Preface, to p. xxi. b) Michelle Rolph-Trouillot, *Silencing the Past: Power & the Production of History*, New York: Beacon Press, 2015, “Epigraph,” “Foreword,” “Acknowledgements,” “Preface,” to xxiii. c) Kathleen DuVal, *Independence Lost: Lives on the Edge of the American Revolution*, New York: Random House, 2015, “Introduction,” pp. xiii-xxvi. d) Etienne Balibar & Immanuel Wallerstein, *Race, Nation, Class: Ambiguous Identities*, New York: Verso, 1991, Preface & Chapter 1, pp. 1-28.

Week 2: The Ideological Tensions of Capitalism, Unknown Americas & American Revolutions, Unfinished Revolutions, Movements, Dreams, & Powers & Stories

Tu, 2/6: a) Etienne Balibar & Immanuel Wallerstein, *Race, Nation, Class: Ambiguous Identities*, New York: Verso, 1991, Chapter 2, “The Ideological Tensions of Capitalism: Universalism versus Racism & Sexism,” & Chapter 3, Racism & Nationalism, pp. 29-67. b) Eric Foner, *The Fiery Trial: Abraham Lincoln & American Slavery*, Epigraph, Preface, & Ch. 1, “I am Naturally Anti-Slavery: Young Abraham Lincoln & Slavery,” pp. 3-32.

Th, 2/8: a) DuVal, *Independence Lost*, Part I: The Place & Its People,” Ch. 1-2, “The Gulf Coast,” & “Payamataha,” pp. 1-23. b) Ira Berlin, *The Making of African America: The Four Great Migrations*, New York: Penguin, 2010, “Introduction,” pp. 1-13. c) Rolph-Trouillot, *Silencing the Past*, “The Power in the Story,” pp. 1-30.

Week 3: Movement, Movements, & the Color of Politics

Tu, 2/13: In-class activity, TBA.

Th, 2/15: a) Berlin, Ch. 1, “Movement & Place in the African American Past,” pp. 14-48. b) DuVal, Ch. 3, “Alexander McGillivray,” pp. 24-34. **E-reserves:** c) Cornell West, “W.E.B. Du Bois: An Interpretation,” in Kwame Anthony Appiah & Henry Louis Gates, Jr., eds., *Africana: Civil Rights: An A-Z Reference of the Movement that Changed America*, Philadelphia: Running Press, 2004, pp. 432-458. d) Foner, ““Always & Whig””: Lincoln, the Law, & the Second Party System,” pp. 33-62.

Week 4: Gems, Peoplehood, & Injustices (& in-class activities)

Tu, 2/20: Finish presenting Coat of Arms, other in class activities, & begin in-class film, *The Freedom Writers*. a) DuVal, Ch. 4-5, “Oliver Pollock & Margaret O’Brien,” “James Bruce & Isabella Chrystie,” pp. 35-56. b) August Wilson, *Gem of the Ocean*, New York: Theatre Communications Group, 2006, “Production History,” “Characters,” “Prologue,” pp. 1-8. c) Balibar & Wallerstein, Part II, The Historical Nation, Chapter 4, “The Construction of Peoplehood: Racism, Nationalism, Ethnicity,” Chapter 5, “The Nation Form: History & Ideology,” pp. 71-106.

Th, 2/22: In class activities, & finish in-class film, *The Freedom Writers*.

Special event(s), for those who can go and signed up: A Historic Evening with Eva Sloss, Stepsister of Anne Frank, & Erin Gruwell (Ms. G), of the Freedom Writers Foundation, Sunday, February 25, 2018, 7pm, Los Angeles Theatre, 615 South Broadway, Los Angeles, CA 90014 (more details to be announced) <https://www.eventbrite.com/e/a-story-of-triumph-a-historic-evening-with-eva-schloss-tickets-42145343858>

Week 5: Wars, Monstrous Injustices, Houses Divided, Wars, Declared, Undeclared, “Civil,” the Dilemmas of (Winning & Losing) Independence, the Construction of Peoplehood, & the Nation Form

Tu, 2/27: a) Berlin, Ch. 1, “Movement & Place in the African American Past,” Ch. 2, “The Transatlantic Past,” beginning to 98. b) DuVal, “Part I: The Place & Its People,” “Part II: What to Do About This War?,” pp. 5-134. c) Foner, Ch. 3, ““The Monstrous Injustice””: Becoming a Republican,” 63-92. d) Balibar & Wallerstein, Part II, The Historical Nation, Chapter 4, “The Construction of Peoplehood: Racism, Nationalism, Ethnicity,” Chapter 5, “The Nation Form: History & Ideology,” pp. 71-106.

Th, March 1: a) Foner, Ch. 4, ““A House Divided””: Slavery & Race in the Late 1850,” Ch. 5, ““The Only Substantial Difference,””: Secession & Civil War,” pp. 92-165. b) Balibar & Wallerstein, Part II, The Historical Nation, Chapter 4, “The Construction of Peoplehood: Racism, Nationalism, Ethnicity,” Chapter 5, “The Nation Form: History & Ideology,” pp. 71-106.

Week 6: Wars, Revolutionary, Civil, Declared & Undeclared, & Freedom Writers

Tu, 3/6: a) DuVal, “Part III, The Revolutionary War,” Ch. 11, “Inspiring Loyalty,” pp. 135-159. **E-reserves:** b) Cornell West, “W.E.B. Du Bois: An Interpretation,” in Kwame Anthony Appiah & Henry Louis Gates, Jr., eds., *Africana: Civil Rights: An A-Z Reference of the Movement that Changed America*, Philadelphia: Running Press, 2004, pp. 432-458. c) The Freedom Writers, with Erin Gruwell, *The Freedom Writers Diary*, 10th anniversary edition, “Foreword by Zlata Filipovic, & Freshman Year, Fall, 1994,” “Freshman Year-Spring 1995,” “Sophomore Year-Fall 1995,” pp. beginning to 77.

Th, 3/8: a) Wilson, “Act One,” pp. 9-47. **E-reserves:** b) Cornell West, “W.E.B. Du Bois: An Interpretation,” in Kwame Anthony Appiah & Henry Louis Gates, Jr., eds., *Africana: Civil Rights: An A-Z Reference of the Movement that Changed America*, Philadelphia: Running Press, 2004, pp. 432-458. c) Freedom Writers, with Erin Gruwell, “Sophomore Year-Spring 1996,” “Junior Year-Fall 1996,” “Junior Year-Spring 1997,” “Senior Year-Fall 1997,” pp. 78-220.

Week 7: Review & 1st in-class exam

Tu, 3/13: Review

Th, 3/15: 1st in-class exam:

Week 8: Revolutionary & Civil Wars, & Paradoxes of Independence & Emancipation

Tu, 3/20: a) Berlin, Ch. 3, “The Passage to the Interior,” pp. 99-151. b) Foner, ““I Must Have Kentucky,””: The Border Strategy,” pp. 166-205.

Th, 3/22: a) DuVal, “Part III, The Revolutionary War,” Ch. 12, 13, “A Wartime Borderland,” “The Spanish Siege of Pensacola,” pp. 160-218. b) Foner, ““Forever Free””: The Coming of Emancipation,” pp. 206-247.

The Spring 2018 Sociology Advising Session is also today, THURSDAY, 22 MARCH, 12:30 – 2:00 PM, Serra 204.

Week 9: Spring/Easter Break/No classes

Week 10: Paradoxes of Independence: What Was Lost, What Was Gained, Emancipation, New Births of Freedom, & Unthinkable Histories

Tu, April 3: a) DuVal, “Part IV: The Paradox of Independence,” Ch. 14, “Nations, Colonies, Towns, & States,” pp. 223-269. b) Foner, ““Forever Free””: The Coming of Emancipation,” pp. 206-247.

Th, 4/5: a) DuVal, “Part IV: The Paradox of Independence,” Ch. 15, 16, “Independence Gained or Lost?,” “Confederacies,” pp. 270-340. b) Foner, ““A New Birth of Freedom””: Securing Emancipation,” pp. 248-289.

Week 11: Unthinkable Histories

Tu, 4/10: a) Rolph-Trouillot, “An Unthinkable History: The Haitian Revolution as a Non-Event,” pp. 70-107. b) Foner, ““A New Birth of Freedom””: Securing Emancipation,” pp. 248-289.

Th, 4/12: a) Rolph-Trouillot, “An Unthinkable History: The Haitian Revolution as a Non-Event,” pp. 70-107. b) Foner, ““A New Birth of Freedom””: Securing Emancipation,” pp. 248-289.

Week 12: Review & 2nd in-class exam.

Tu, 4/17: Review

Th, 4/19: 2nd in-class exam.

Week 13: Passages, Abolition, Freedom Rides & Freedom Writing

Tu, 4/24: a) Berlin, Ch. 3, “The Passage to the Interior,” pp. 99-151. b) Freedom Writers, with Erin Gruwell, “Senior Year, Spring 1998,” pp. 221-272. c) Foner, ““A Fitting, & Necessary Conclusion””: Abolition, Reelection, & the Challenge of Reconstruction,” pp. 290-323.

Th, 4/26: a) Berlin, Ch. 4, “The Passage to the North,” pp. 99-152. b) Foner, ““A Fitting, & Necessary Conclusion””: Abolition, Reelection, & the Challenge of Reconstruction,” pp. 290-323.

Week 14: Passages, to Freedom? Conclusions? Questions? Meanings? & Magical Urbanisms

Tu, May 1: a) Berlin, Ch. 5, “Global Passages,” pp. 201-229. b) Freedom Writers, with Erin Gruwell, “Epilogue, Afterword, New Journal Entries, Acknowledgements, & The Freedom Writers Foundation,” pp. 273-316. c) Foner, ““Every Drop of Blood””: The Meaning of the War,” pp. 323-339. d) Mike Davis, “Magical Urbanism: Latinos Reinvent the US Big City,” *New Left Review* Number 234, March/April 1999, pp. 3-43.

Th, 5/3: a) DuVal, “Conclusion: Republican Empires & Sovereign Dependencies,” pp. 340-352. b) Berlin, “Epilogue,” pp. 230-240. c) Wilson, “Act Two,” pp. 49-85. d) Foner, ““Every Drop of Blood””: The Meaning of the War,” pp. 323-339. e) Mike Davis, “Magical Urbanism: Latinos Reinvent the US Big City,” *New Left Review* Number 234, March/April 1999, pp. 3-43.

Week 15: Last Week of Class: Columbus, Pasts, Present, & In Lieu of Conclusions

Tu, 5/8: a) Rolph-Trouillot, Ch. 4, 5, “Good Day, Columbus,” “The Presence in the Past,” & “Epilogue,” pp. 108-156.

Th, 5/10: Review

Final: Thursday, May 17, 11 am to 1pm

Frederick Douglass, 1857, “If There Is No Struggle, There is No Progress”

“Let me give you a word of the philosophy of reform. The whole history of the progress of human liberty shows that all concessions yet made to her august claims have been born of earnest struggle. The conflict has been exciting, agitating, all-absorbing, and for the time being, putting all other tumults to silence. It must do this or it does nothing. If there is no struggle there is no progress. Those who profess to favor freedom and yet deprecate agitation are men who want crops without plowing up the ground; they want rain without thunder and lightning. They want the ocean without the awful roar of its many waters.

This struggle may be a moral one, or it may be a physical one, and it may be both moral and physical, but it must be a struggle. Power concedes nothing without a demand. It never did and it never will. Find out just what any people will quietly submit to and you have found out the exact measure of injustice and wrong which will be imposed upon them, and these will continue till they are resisted with either words or blows, or with both. The limits of tyrants are prescribed by the endurance of those whom they oppress. In the light of these ideas, Negroes will be hunted at the North and held and flogged at the South so long as they submit to those devilish outrages and make no resistance, either moral or physical. Men may not get all they pay for in this world, but they must certainly pay for all they get. If we ever get free from the oppressions and wrongs heaped upon us, we must pay for their removal. We must do this by labor, by suffering, by sacrifice, and if needs be, by our lives and the lives of others.”

Assessment Criteria

List the criteria that will be used to determine whether the student learning outcomes are being met. Course criteria are distinct from assessment criteria and should not be included in this section.

KNOWLEDGE: Critical Self-Reflection

Criteria

- Accuracy of information about privilege/oppression
- Depth and impact of self-reflection
- Relevance of personal experience
- Clarity and effectiveness of ability to communicate about self and self in relation to others

KNOWLEDGE: Explain diversity, inclusion, and social justice

Criteria

- Accuracy of information about groups and identities, factual accuracy not stereotypes
- Breadth of multiple viewpoints
- Distinguish between master and counter narratives
- Clarity of explanation about group(s)/values

SKILLS: Conceptualize and articulate the complexities of diversity, inclusion, and social justice

Criteria

- Accuracy and depth of synthesis of intersecting axes into a more complex picture of self, another individual, or a group
- Accuracy and thoroughness of explanation of past, current, and future national/global group patterns

Summary

- Description of activities designed to help students achieve the learning outcomes. **This course will require students to do at least one outside class activity, engaging with questions of racism and multicultural struggles for social justice, equality and human dignity. Level two courses, aiming for “Advanced – 4” and “Mastery – 5”.**
- **The focus of the course is on racism and struggles of marginalized communities in the US, though “domestic” issues are framed within a global perspective as well.**

Summary

Describe final thoughts that can be used to guide faculty who will submit courses for inclusion in this area of the core.

- The course concept is especially designed to enrich students understanding and appreciation of the social construction of race, ethnicity, gender and nation, both as axes of oppression and in terms of struggles against racism and for more egalitarian futures, by looking at multiple narratives, especially of marginalized groups, and the silencing and distortion of master narratives.
- Description of activities designed to help students achieve the learning outcomes (see below)
This course is DD Level 2 and aims for “Advanced – 4” and “Mastery – 5”.
- **Students are encouraged to do community service learning, which will be factored into your participation grade. Your participation will be integrated into class discussion, including self-reflections on questions of privilege, marginalization and struggles for justice.**

SAMPLE Exam (one of three)

Dr. Reifer; Sociology 370, Race & Ethnic Relations, Sample Exam Please draw on the readings, class lectures/discussions, your own life experience and film and literary allusions, etc., in your answers.

Pick two out of three, but make sure to capture multiple dimensions of both oppression, marginalization, as well as identity, resilience and resistance of oppressed, exploited and marginalized groups in your answer.

Concepts/definitions: 1) Define the concept(s); 2) discuss the importance of the concept(s); 3) explain the relationship of the concept(s) to the evolution of race and ethnic relations (10 points each)

1. the construction of peoplehood/racism/nationalism/ethnicity (Wallerstein)
2. the ideological tensions of capitalism: universalism versus racism & sexism/particularism(s) (Wallerstein)
3. intersectionality (Crenshaw, Collins)

Essay Questions (40 points)

1. a) What perspectives do W.E.B. DuBois, Etienne Balibar & Immanuel Wallerstein, Michel Rolph-Trouillot, & Kathleen DuVal offer on the historical role of racism in shaping human relationships, systems of social inequality, the stories we tell about ourselves and others, and related struggles for racial and social justice, including what might be called master narratives and counter-narratives? b) How can you relate the readings and class discussion to your own experience of privilege, and/or oppression, and the complexities of any intersectionality you've experienced in your life? c) How does Eric Foner's *The Fiery Trail* and Ira Berlin's *The Making of African America: The Four Great Migrations*, add to this story, in ways that highlight questions of both past and present, including with regards to the varieties of immigration? d) In way ways does the experience of Eva Schloss, the stepsister of Anne Frank, and Eva/Maria, in the *Freedom Writers*, and some of the other outside lectures you may have attended – Roy Brooks, the panel on sexual harassment, and the program on *Mendez v. Westminster* - shape your understanding of the changing role of race and ethnicity in the US & the global system, and contemporary struggles, including over education, and the right to be free from workplace harassment and discrimination, and related questions of intersectionality, right up to the Me Too/Time's Up movement? e) What is your personal relationship to these stories of intersectional oppressions, and identities, and group and/or multicultural struggles for racial, gender and social justice? f) How might you conceptualize struggles for a more just future, on new and enlarged multicultural social foundations, and your role in these?

2. a) What are some of the conceptualizations of the origins of migration and racism in the modern world, and attendant inequalities of race, class, and nation (and gender and sexuality), especially as seen from the vantage point of world-systems analysis, and Ira Berlin's brilliant meditation on *The Making of African America: The Four Great Migrations*? b) What is the relationship between immigration, racism and the social construction of racial and ethnic relations in the US, the Americas and the global system? c) What was immigration to the Americas part and parcel of, how does this relate to the question of immigration more generally, and what were the similarities and differences of the nativist reaction that led to the US Immigration Act of 1924 (also known as the National Origins Act, or the Johnson-Reed Immigration Act), and those we see today, and their varied politics and potential and/or actual consequences? d) How does the "unsteady march" of racial progress and regress here and elsewhere relate to structural and agency-laden factors that allow for positive social change and the remaking of the national and global system on new and enlarged, and multicultural social foundations, versus attempts to remake the US and the global system guided by visions of white supremacy? e) How can you locate your own experience in the US and the global system, as either an indigenous person, and/or immigrant? **Reflect on your own experience of privilege and/or oppression within the context of the multiple stories of indigenous peoples, slavery, white settler colonialism and migration, over the centuries in colonial "America" and the United States, in the context of the global system? Make sure you articulate the complexity of diversity, and diverse experiences of oppression, exploitation, inclusion and struggles for racial, gender and social justice, including through an analysis of intersectionality.**

Date Submitted: 04/05/18 10:23 am

Viewing: **HNRS 366 : East Asian Cinema: A Transnational Perspective ~~Voting and Democracy~~**

Last edit: 04/06/18 5:07 pm

Changes proposed by: myang

Catalog Pages referencing this course: [Honors \(HNRS\)](#)
[Honors \(HNRS\)](#)

Other Courses referencing this course: [As A Banner Equivalent: HNRS 367 : East Asian Cinema: A Transnational Perspective](#)

In Workflow

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

Approval Path

1. 04/05/18 12:00 pm
gump: Approved for HONR Chair

Contact Person(s)	Name:	E-mail:	Campus Phone:
	Koonyong Kim	kykim@sandiego.edu	4057
	Mei Yang	myang@sandiego.edu	4062

Effective Term: Spring 2019

Subject Code: HNRS Course Number: 366

Department: Honors (HONR)

College: College of Arts & Sciences

Title of Course: **East Asian Cinema ~~Voting and Democracy~~**

Catalog Title: **East Asian Cinema: A Transnational Perspective ~~Voting and Democracy~~**

Credit Hours: 4

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

Catalog Course Description: **This course examines representative films from East Asia--Hong Kong, Taiwan, China, Japan, and South Korea in particular--in their national, regional, and global contexts. While studying these films within the specific contexts of their historical, social, and economic conditions, we will place special emphasis on how various filmic texts respond both aesthetically and politically to a broad range of issues pertaining to nation, globalization, identity formations (race, gender, sexuality, and class), authorship, new media, and (post)humanism, among others. This section counts for 4 units of CHIN.**

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 weekly contact hours

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
Literary 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:
English - ENGL
Language, Literacy & Culture - LANG
Chinese - CHIN
Film Studies - FILM
Asian Studies - ASIA

Department Restrictions:

Major Restrictions:

Class Restrictions:

Include

Class Codes: JR, S2, SR

Level Restrictions:

Include

Level Codes: UG

Degree Restrictions:

Program
Restrictions:

Campus
Restrictions:

College
Restrictions:

Student Attribute
Restrictions:

Enter the vote of the Department on this course:

Yes: **15** No: **0** Abstain: **1(sabbatical)**

Rationale: The idea of creating this course together was born out of our realization that there are not enough courses on East Asian literature and culture at USD. Since the Second World War, and especially in the wake of the full-fledged emergence of a global economy, East Asia has arisen as one of the most dynamic and vibrant sites of social, cultural, and economic production and circulation. Thus this course will offer our students an invaluable opportunity not only to learn about East Asian culture through the lens of film but also to reflect critically on important features of our rapidly evolving world today.

Supporting
documents

[East Asian Cinema.pdf](#)
[Proposal Cover Page.pdf](#)

Impact

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

Through its highly interdisciplinary approach, this course brings East Asian culture into conversation with other academic fields, including comparative literature, visual arts, cultural studies, the digital humanities, international relations, political science, women and gender studies, and philosophy, among others. Accordingly, we anticipate that our attempt to enhance dialogue across diverse disciplines will enrich the curriculum in the English Department, Asian Studies Minor, Chinese Minor, Film Studies Minor, and Interdisciplinary Humanities.

Will this change have any staffing/budgetary impact?

Will this change impact student enrollment numbers?

Course Reviewer
Comments

Key: 1217

HNRS 366/367
East Asian Cinema: A Transnational Perspective
Honors Team-Taught Course
Spring 2021

Mei Yang (Languages, Cultures, and Literatures) and Koonyong Kim (English)

Course Description

Cinema has been a transnational cultural form from the very beginning of its history. Insofar as the inception and development of film as a genre have been deeply embedded in modern technology, it also has an inextricable relationship with modernity and modernization. In this sense, therefore, East Asian cinema has been a salient site in which the dynamic and often conflictual interplays between Asian tradition and Western modernity on the one hand, and between national culture and transcultural interaction on the other, are registered, negotiated, and reconfigured. This course examines representative films from East Asia--Hong Kong, Taiwan, China, Japan, and South Korea in particular--in their national, regional, and global contexts. While studying these films within the specific contexts of their historical, social, and economic conditions, we will place special emphasis on how various filmic texts respond both aesthetically and politically to a broad range of issues pertaining to nation, globalization, identity formations (race, gender, sexuality, and class), authorship, new media, and (post)humanism, among others.

Rationale

- The idea of creating this course together was born out of our realization that there are not enough courses on East Asian literature and culture at USD. Since the Second World War, and especially in the wake of the full-fledged emergence of a global economy, East Asia has arisen as one of the most dynamic and vibrant sites of social, cultural, and economic production and circulation. Thus this course will offer our students an invaluable opportunity not only to learn about East Asian culture through the lens of film but also to reflect critically on important features of our rapidly evolving world today.
- Through its highly interdisciplinary approach, this course brings East Asian culture into conversation with other academic fields, including comparative literature, visual arts, cultural studies, the digital humanities, international relations, political science, women and gender studies, and philosophy, among others. Accordingly, we anticipate that our attempt to enhance dialogue across diverse disciplines will enrich the curriculum in the English Department, Asian Studies Minor, Chinese Minor, Film Studies Minor, and Interdisciplinary Humanities.
- The two instructors' similar yet different fields of expertise will contribute to a more productive conversation in class, thereby working toward one of the central goals in the New Core, namely, the integration or synthesis of different disciplines

and perspectives. While Dr. Yang's main fields of expertise are Asian film in general and Chinese film in particular, Dr. Kim has been trained in other areas, including literary theory, art history, and studies of race, gender, and sexuality. Moreover, given that there has long been a dynamic cultural exchange between Asia and the U.S., Dr. Kim's expertise in American culture, when coupled with Dr. Yang's, will enhance students' understanding of Asian film. For example, one of the anime texts on the syllabus, Mamoru Oshii's *Ghost in the Shell*, cannot be properly understood without taking into account the influences of American SF writers such as Philip K. Dick and William Gibson or the inspiration that anime text has provided for American films such as *The Matrix* and the Hollywood version of *Ghost in the Shell*. Therefore, the two instructors' disparate approaches and disciplines will supplement each other, which will lead to a more integrative and interdisciplinary approach to Asian cinema.

- In addition, this course also seeks to increase integration between USD and the San Diego community through our active engagement with the annual San Diego Asian Film Festival. To that end, we'll take students to the festival with a view to helping them understand newest developments and trends in Asian cinema and facilitating their discussion with contemporary Asian film directors.

Student Learning Outcomes

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

- Identify formal and aesthetic attributes in a film and analyze how different forms, styles, and aesthetics produce filmic meaning (corresponds to LI SLO 2)
- Demonstrate an understanding of the historical events, cultural phenomena, and intellectual movements that contributed to the production of a film as a socially constructed text (corresponds to LI SLO 4, Integration SLO 3).
- Demonstrate basic knowledge and appreciation of film styles and the aesthetics of major *auteurs* in East Asian cinema (corresponds to LI SLO 1,2).
- Demonstrate sufficient knowledge of existent interpretations and theories about films and evaluate their relevance or validity based on one's own viewing experience (corresponds to LI SLO 3, Integration SLO 4).
- Develop cohesive arguments in verbal presentations and written assignments about the topics examined, incorporating primary and secondary sources as well as independent research (corresponds to LI SLO 5, Integration SLO 5).
- Recognize and articulate the connection between multiple disciplines, perspectives and/or approaches to the study of cinema as an artistic and socially constructed critical text (corresponds to Integration SLO 1,2).

Textbooks

Required

Sheila Cornelius, *New Chinese Cinema: Challenging Representations* (Wallflower Press, 2002)

Donald Richie, *A Hundred Years of Japanese Film: A Concise History*, 2nd Revised and updated edition (New York: Kodansha America, 2005)
Hyangjin Lee, *Contemporary Korean Cinema: Culture, Identity and Politics* (Manchester University Press, 2001)

Recommended

Timothy Corrigan, *A Short Guide to Writing about Film* (New York: Longman, 2001)

Access to the Films

Class time is not to be used for film screening, so it is students' responsibility to watch the films in question on their own prior to class time. All the films are on reserve at Copley Library. Students are encouraged to watch the films in groups so everyone has access to the films. Please note that repeated viewings of a film are necessary for writing assignments, including the final research paper. Film running times are given on the syllabus below.

Evaluation

Attendance, participation & discussion	(20%)
Film journal	(10%)
Discussion on Blackboard	(10%)
In-class writing exercises	(5%)
Group presentation	(10%)
Clip analysis and reflection essay	(20%)
Final research project & paper	(25%)

Discussion Schedule

Weeks 1-3: Aesthetics and Ideology in Asian Cinema

Required Films

Ozu Yasujiro, *Late Spring* [*Banshun*] (1948, 108 mins)
Chen Kaige, *Yellow Earth* (1984, 89 mins)
Kim Ki-duk, *Spring, Summer, Fall, Winter...And Spring* (2003, 103 mins)

Readings

Michel Foucault, "What is an Author?" in John Caughie (ed.), *Theories of Authorship*. Routledge, 1981, pp. 283-291.
Chapter from *Ozu and the Poetics of Cinema*. London: BFI Pub.; Princeton, N.J.: Princeton University Press, 1988.
Melissa Conroy, "Seeing with Buddha's Eyes: *Spring, Summer, Autumn, Winter...and Spring*," *Journal of Religion & Film* 11.2 (2007).

Recommended Films

Wong Kar-wai, *In the Mood for Love* (2000, 98 mins)
Ozu Yasujiro, *Tokyo Story* (1953, 136 mins)

Weeks 4-6: Representing Trauma: War, Humanism, and Historiology

Required Films

Kurosawa Akira, *No Regrets for Our Youth* (1946, 110 mins)

Fei Mu, *Springtime in a Small Town* (1948, 98 mins)

Park Kwang-hyun, *Welcome to Dongmakgol* (2005, 133 mins)

Readings

Chapter from Yoshimoto, Mitsuhiro. *Kurosawa: Film Studies and Japanese Cinema*. Durham: Duke University Press, 2000.

Chapter from David Wang, *The Lyrical in Epic Time: Modern Chinese Intellectuals and Artists through the 1949 Crisis*. New York, NY: Columbia University Press, 2015.

Judith L. Herman, "A Forgotten History," *Trauma and Recovery: The Aftermath of Violence: From Domestic Abuse to Political Terror*. New York: Basic Books, 2015, pp. 7-32.

Rosemary Haddon, "Hou Hsiao Hsien's *City of Sadness*: History and the Dialogic Female Voice." In *Island on the Edge: Taiwan New Cinema and After*, ed. Chris Berry and Feii Lu. Hong Kong: Hong Kong University Press, 2005, pp. 55-66.

Recommended Films

Zhang Yimou, *Red Sorghum* (1987, 91 mins)

Hou Hsiao-Hsien, *A City of Sadness* (1989, 157 mins)

Lee Chang-dong, *Peppermint Candy* (1999, 129 mins)

Weeks 7-9: Screening New Gender Identities

Required Films

Wu Yonggang, *The Goddess* (1934, 85 mins)

Naruse Mikio, *When a Woman Ascends the Stairs* (1960, 111 mins)

Park Chan-wook, *Oldboy* (2003, 120 mins) (*Rated R for strong violence)

Readings

Rick Altman, "What is generally understood by the notion of film genre?" in *Film/Genre*. BFI Publishing, 1999, pp. 13-29.

Ben Singer, "Meanings of Melodrama," in *Melodrama and Modernity*. Columbia UP, 2001, pp. 37-58.

Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Visual and Other Pleasures*, Indiana UP, 1989, pp. 15-26.

Recommended Films

Wong Kar-Wai, *Happy Together* (1997, 96 mins)

Bong Joon-ho, *Mother* (2010, 129 mins) (*Rated R for language, some sexual content, violence and drug use)

Weeks 10-12: The Location of Culture: Remapping Trans/National Asia

Required Films

Kitano Takeshi, *Fireworks* (1997, 103 mins) or *A Scene at the Sea* (1991, 101 mins)

Edward Yang, *Yi Yi* (2000, 173 mins)
Park Chan-wook, *The Handmaiden* (2016, 144 mins)

Readings

Fredric Jameson, "Remapping Taipei," in *The Geopolitical Aesthetic, Cinema and Space in the World System* Indiana University Press, 2009.
David Li, "Yi Yi: Reflections on Reflexive Modernity in Taiwan," in Chris Berry, ed. *Chinese Films in Focus: 25 New Takes*. London: BFI, 2003, pp. 198-205.

Recommended Film

Jia Zhangke, *Mountains May Depart* (2015, 126 mins)

Weeks 13-14: Anime/Animation and Fantasy: From Trans-human to Post-human

Required Films

King Hu, *A Touch of Zen* (1971, 200 mins)
Mamoru Oshii, *Ghost in the Shell* (1995, 83 mins)
Kon Satoshi, *Paprika* (2006, 90 mins) (*Rated R for violent and sexual images)

Readings

Donna J. Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century," *Simians Cyborgs and Women*. Routledge, 1996, pp. 149-182.
Stephen Teo, "The Dao of King Hu," in *Hong Kong Cinema: The Extra Dimensions*, pp. 87-98.
Angus McBlane, "Just a Ghost in a Shell?," Josef Steiff and Tristan D. Tamplin, *Anime And Philosophy: Wide Eyed Wonder*. Open Court, 2010, pp. 27-38.

Recommended Films

Miyazaki Hayao, *Spirited Away* (2001, 125 mins)
Otomo Katsuhiro, *Akira* (1988, 124 mins) (*Rated R for graphic violence and brief nudity)

Sample Assignments

Experiential Learning via the San Diego Asian Film Festival (SDAFF)/ Group Presentation

The entire class will watch one film from the Festival to know about newest developments and trends in Asian cinema. Before the screening, the instructors will provide background information about the selected film director and suggest other films by him/her, so students can prepare questions to ask during the post-screening Q&A session with the director.

Students have the option to volunteer for the SDAFF, working with the Festival organizers to select Asian films, organizing film events on different screening sites, promoting the Festival to the USD community, and helping with collecting questionnaires after showings.

Students will work in groups to view an additional film of their choice from the Festival. After the viewing, the group will introduce the film to the class (comprising of the director's brief biography and filmography, brief plot, analyses including why the film is interesting to each member of the group). The group will compare it with the films studied throughout the course and decide whether or not this film should be added to the syllabus when this course is offered again. That is, students will analyze the artistic achievements of this film in comparison with other films, focusing on how the film touches on other important but unstudied issues or renews our current understanding. **(LI SLO 1, 2, 4; Integration SLO 1, 2, 3)**

Reflection Essay

Insofar as cinema is a multimedia genre, a critically informed understanding and analysis of a filmic text requires an interdisciplinary approach that involves a wide array of fields such as history, politics, sociology, psychology, marketing, computer science, and engineering. Therefore, as a way of promoting a more integrative way of learning, each student will write a five-page reflection paper examining how his or her own major or academic discipline could provide a new framework or perspective from which to examine Asian cinema. More specifically, drawing upon fundamental concepts and information learned in their own academic disciplines, students will reflect on how such discipline-specific knowledge can actually cast new light on the broader meaning of a specific filmic text, as well as on the film industry in general. **(LI SLO 2, 3, 4; Integration SLO 2, 3, 4)**

Final Research Project & Paper

The final project, in the form of verbal and written delivery and constructive peer feedback, prepares a student to write a structured academic paper with independent research and critical thinking. This assignment consists of three steps:

Step 1. *Presentation* of research question: Introduce the topic (theme, or hypothesis) and relevant films (as evidence) to the whole class, explain the significance of the topic, and solicit critical peer feedback through the Q&A section.

Step 2. Preliminary written report (2 pages): This report will include: a) a statement of the research question (1-2 paragraph); b) a summary of existent research related to the question, with references to external source (articles or book chapters); c) how your research contributes to the question; d) what films and specific aspects of those films are analyzed in this project; e) conclusion; f) a bibliography (at least 5 entries) that follows the MLA citation style (<http://owl.english.purdue.edu/owl/resource/747/01/>)

Step 3. *Presentation* of final research paper: Select the most interesting part of your research project and present it to the class. Include the change from your initial idea (the first presentation about this project) and the final paper. If your classmates' feedback helped with your writing, include this information in your presentation. Before the week of the final project, the instructor will demonstrate resources available at the Copley Library, its online databases (Article Search, Academic Search Premier, MLA, JSTOR, Project Muse, etc.) or the Circuit System. **(LI SLO 3, 5; Integration SLO 4, 5)**

HONORS TEAM-TAUGHT COURSE PROPOSAL

Title: East Asian Cinema : A Transnational Perspective

Instructors: Mei Yang and Koonyong Kim

Disciplines: Languages, Cultures, and Literatures ; English

Semester to be offered: Fall 2020 (preferred) or Spring 2021

(Please note: We can't guarantee that you will teach the course during a particular semester. Please try to give us more than one option!)

Requested class time: TuTh 2:30 -3:50 pm

(Please note: if you wish to have a 3 hour block once a week you will need to provide rationale as to why this is best suited for the class)

Location preferred: Serra

(Please note: if you have a required location that is essential for this course, please note that on the space above)

Prerequisites required: No

Please attach the following items, with this form as your cover page:

- ✓ Rationale and Description
- ✓ Readings, Outlines and Evaluation Procedures
- ✓ Interdisciplinary learning goals and outcomes for the course and mode of assessment
- ✓ Summary/Abstract of proposed course for Honors Newsletter

Departmental Approval:  yes (17-0)
 (Signature of Department Chair) (Department Vote)

Departmental Approval:  yes (15-0-1)
 (Signature of Department Chair) (Department Vote)

Departmental Approval: _____
 (Signature of Department Chair) (Department Vote)

Note: Proposals must have departmental approval, on this form, from all department chairs before being submitted. Proposals will not be considered if all department chairs have not signed and there is not indication of the departmental vote supporting the class.

This course will fulfill:
 _____ The Core Curriculum Requirement for: Advanced Integration & Literature attribute

(You must be specific, i.e., Political Science 100 & History 171; THRS 112 & Art History 134)

✓ Requirements for the major or minor in: Chinese Minor, English, Film Studies Minor, Asian Studies Minor

Date Submitted: 04/06/18 10:48 am

Viewing: **HNRS 367 : East Asian Cinema: A Transnational Perspective** ~~Voting and Democracy~~

Last edit: 04/06/18 5:08 pm

Changes proposed by: kykim

Catalog Pages referencing this course	Honors (HNRS) Honors (HNRS)
Other Courses referencing this	<u>As A Banner Equivalent:</u> HNRS 366 : East Asian Cinema: A Transnational Perspective

In Workflow

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

Approval Path

1. 04/06/18 10:54 am
gump: 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>Mei Yang</td> <td>myang@san Diego.edu</td> <td>4062</td> </tr> <tr> <td>Koonyong Kim</td> <td>kykim@san Diego.edu</td> <td>4057</td> </tr> </tbody> </table>	Name:	E-mail:	Campus Phone:	Mei Yang	myang@san Diego.edu	4062	Koonyong Kim	kykim@san Diego.edu	4057
Name:	E-mail:	Campus Phone:								
Mei Yang	myang@san Diego.edu	4062								
Koonyong Kim	kykim@san Diego.edu	4057								
Effective Term	Spring 2019									
Subject Code	HNRS Course Number 367									
Department	Honors (HONR)									
College	College of Arts & Sciences									
Title of Course	East Asian Cinema Voting and Democracy									
Catalog Title	East Asian Cinema: A Transnational Perspective Voting and Democracy									

Credit Hours 4

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

Catalog Course Description **This course examines representative films from East Asia Hong Kong, Taiwan, China, Japan, and South Korea in particular in their national, regional, and global contexts. While studying these films within the specific contexts of their historical, social, and economic conditions, we will place special emphasis on how various filmic texts respond both aesthetically and politically to a broad range of issues pertaining to nation, globalization, identity formations (race, gender, sexuality, and class), authorship, new media, and (post)humanism, among others. This section counts for 4 units of ENGL.**

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 weekly contact hours

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
Literary Inquiry area**

Course attributes **Honors**

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Class Restrictions: Include

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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 new course proposal submitted as an attempt to create more courses on East Asian literature and culture at USD. Since the Second World War, and especially in the wake of the full-fledged emergence of a global economy, East Asia has arisen as one of the most dynamic and vibrant sites of social, cultural, and economic production and circulation. Thus this course will offer our students an invaluable opportunity not only to learn about East Asian culture through the lens of film but also to reflect critically on important features of our rapidly evolving world today.

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documents

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Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 1218

HNRS 366/367
East Asian Cinema: A Transnational Perspective
Honors Team-Taught Course
Spring 2021

Mei Yang (Languages, Cultures, and Literatures) and Koonyong Kim (English)

Course Description

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- The idea of creating this course together was born out of our realization that there are not enough courses on East Asian literature and culture at USD. Since the Second World War, and especially in the wake of the full-fledged emergence of a global economy, East Asia has arisen as one of the most dynamic and vibrant sites of social, cultural, and economic production and circulation. Thus this course will offer our students an invaluable opportunity not only to learn about East Asian culture through the lens of film but also to reflect critically on important features of our rapidly evolving world today.
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Michel Foucault, "What is an Author?" in John Caughie (ed.), *Theories of Authorship*. Routledge, 1981, pp. 283-291.
Chapter from *Ozu and the Poetics of Cinema*. London: BFI Pub.; Princeton, N.J.: Princeton University Press, 1988.
Melissa Conroy, "Seeing with Buddha's Eyes: *Spring, Summer, Autumn, Winter...and Spring*," *Journal of Religion & Film* 11.2 (2007).

Recommended Films

Wong Kar-wai, *In the Mood for Love* (2000, 98 mins)
Ozu Yasujiro, *Tokyo Story* (1953, 136 mins)

Weeks 4-6: Representing Trauma: War, Humanism, and Historiology

Required Films

Kurosawa Akira, *No Regrets for Our Youth* (1946, 110 mins)

Fei Mu, *Springtime in a Small Town* (1948, 98 mins)

Park Kwang-hyun, *Welcome to Dongmakgol* (2005, 133 mins)

Readings

Chapter from Yoshimoto, Mitsuhiro. *Kurosawa: Film Studies and Japanese Cinema*. Durham: Duke University Press, 2000.

Chapter from David Wang, *The Lyrical in Epic Time: Modern Chinese Intellectuals and Artists through the 1949 Crisis*. New York, NY: Columbia University Press, 2015.

Judith L. Herman, "A Forgotten History," *Trauma and Recovery: The Aftermath of Violence: From Domestic Abuse to Political Terror*. New York: Basic Books, 2015, pp. 7-32.

Rosemary Haddon, "Hou Hsiao Hsien's *City of Sadness*: History and the Dialogic Female Voice." In *Island on the Edge: Taiwan New Cinema and After*, ed. Chris Berry and Feii Lu. Hong Kong: Hong Kong University Press, 2005, pp. 55-66.

Recommended Films

Zhang Yimou, *Red Sorghum* (1987, 91 mins)

Hou Hsiao-Hsien, *A City of Sadness* (1989, 157 mins)

Lee Chang-dong, *Peppermint Candy* (1999, 129 mins)

Weeks 7-9: Screening New Gender Identities

Required Films

Wu Yonggang, *The Goddess* (1934, 85 mins)

Naruse Mikio, *When a Woman Ascends the Stairs* (1960, 111 mins)

Park Chan-wook, *Oldboy* (2003, 120 mins) (*Rated R for strong violence)

Readings

Rick Altman, "What is generally understood by the notion of film genre?" in *Film/Genre*. BFI Publishing, 1999, pp. 13-29.

Ben Singer, "Meanings of Melodrama," in *Melodrama and Modernity*. Columbia UP, 2001, pp. 37-58.

Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Visual and Other Pleasures*, Indiana UP, 1989, pp. 15-26.

Recommended Films

Wong Kar-Wai, *Happy Together* (1997, 96 mins)

Bong Joon-ho, *Mother* (2010, 129 mins) (*Rated R for language, some sexual content, violence and drug use)

Weeks 10-12: The Location of Culture: Remapping Trans/National Asia

Required Films

Kitano Takeshi, *Fireworks* (1997, 103 mins) or *A Scene at the Sea* (1991, 101 mins)

Edward Yang, *Yi Yi* (2000, 173 mins)
Park Chan-wook, *The Handmaiden* (2016, 144 mins)

Readings

Fredric Jameson, "Remapping Taipei," in *The Geopolitical Aesthetic, Cinema and Space in the World System* Indiana University Press, 2009.
David Li, "Yi Yi: Reflections on Reflexive Modernity in Taiwan," in Chris Berry, ed. *Chinese Films in Focus: 25 New Takes*. London: BFI, 2003, pp. 198-205.

Recommended Film

Jia Zhangke, *Mountains May Depart* (2015, 126 mins)

Weeks 13-14: Anime/Animation and Fantasy: From Trans-human to Post-human

Required Films

King Hu, *A Touch of Zen* (1971, 200 mins)
Mamoru Oshii, *Ghost in the Shell* (1995, 83 mins)
Kon Satoshi, *Paprika* (2006, 90 mins) (*Rated R for violent and sexual images)

Readings

Donna J. Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century," *Simians Cyborgs and Women*. Routledge, 1996, pp. 149-182.
Stephen Teo, "The Dao of King Hu," in *Hong Kong Cinema: The Extra Dimensions*, pp. 87-98.
Angus McBlane, "Just a Ghost in a Shell?," Josef Steiff and Tristan D. Tamplin, *Anime And Philosophy: Wide Eyed Wonder*. Open Court, 2010, pp. 27-38.

Recommended Films

Miyazaki Hayao, *Spirited Away* (2001, 125 mins)
Otomo Katsuhiro, *Akira* (1988, 124 mins) (*Rated R for graphic violence and brief nudity)

Sample Assignments

Experiential Learning via the San Diego Asian Film Festival (SDAFF)/ Group Presentation

The entire class will watch one film from the Festival to know about newest developments and trends in Asian cinema. Before the screening, the instructors will provide background information about the selected film director and suggest other films by him/her, so students can prepare questions to ask during the post-screening Q&A session with the director.

Students have the option to volunteer for the SDAFF, working with the Festival organizers to select Asian films, organizing film events on different screening sites, promoting the Festival to the USD community, and helping with collecting questionnaires after showings.

Students will work in groups to view an additional film of their choice from the Festival. After the viewing, the group will introduce the film to the class (comprising of the director's brief biography and filmography, brief plot, analyses including why the film is interesting to each member of the group). The group will compare it with the films studied throughout the course and decide whether or not this film should be added to the syllabus when this course is offered again. That is, students will analyze the artistic achievements of this film in comparison with other films, focusing on how the film touches on other important but unstudied issues or renews our current understanding. **(LI SLO 1, 2, 4; Integration SLO 1, 2, 3)**

Reflection Essay

Insofar as cinema is a multimedia genre, a critically informed understanding and analysis of a filmic text requires an interdisciplinary approach that involves a wide array of fields such as history, politics, sociology, psychology, marketing, computer science, and engineering. Therefore, as a way of promoting a more integrative way of learning, each student will write a five-page reflection paper examining how his or her own major or academic discipline could provide a new framework or perspective from which to examine Asian cinema. More specifically, drawing upon fundamental concepts and information learned in their own academic disciplines, students will reflect on how such discipline-specific knowledge can actually cast new light on the broader meaning of a specific filmic text, as well as on the film industry in general. **(LI SLO 2, 3, 4; Integration SLO 2, 3, 4)**

Final Research Project & Paper

The final project, in the form of verbal and written delivery and constructive peer feedback, prepares a student to write a structured academic paper with independent research and critical thinking. This assignment consists of three steps:

Step 1. *Presentation* of research question: Introduce the topic (theme, or hypothesis) and relevant films (as evidence) to the whole class, explain the significance of the topic, and solicit critical peer feedback through the Q&A section.

Step 2. Preliminary written report (2 pages): This report will include: a) a statement of the research question (1-2 paragraph); b) a summary of existent research related to the question, with references to external source (articles or book chapters); c) how your research contributes to the question; d) what films and specific aspects of those films are analyzed in this project; e) conclusion; f) a bibliography (at least 5 entries) that follows the MLA citation style (<http://owl.english.purdue.edu/owl/resource/747/01/>)

Step 3. *Presentation* of final research paper: Select the most interesting part of your research project and present it to the class. Include the change from your initial idea (the first presentation about this project) and the final paper. If your classmates' feedback helped with your writing, include this information in your presentation. Before the week of the final project, the instructor will demonstrate resources available at the Copley Library, its online databases (Article Search, Academic Search Premier, MLA, JSTOR, Project Muse, etc.) or the Circuit System. **(LI SLO 3, 5; Integration SLO 4, 5)**

HONORS TEAM-TAUGHT COURSE PROPOSAL

Title: East Asian Cinema : A Transnational Perspective

Instructors: Mei Yang and Koonyong Kim

Disciplines: Languages, Cultures, and Literatures ; English

Semester to be offered: Fall 2020 (preferred) or Spring 2021

(Please note: We can't guarantee that you will teach the course during a particular semester. Please try to give us more than one option!)

Requested class time: TuTh 2:30 -3:50 pm

(Please note: if you wish to have a 3 hour block once a week you will need to provide rationale as to why this is best suited for the class)

Location preferred: Serra

(Please note: if you have a required location that is essential for this course, please note that on the space above)

Prerequisites required: No

Please attach the following items, with this form as your cover page:

- ✓ Rationale and Description
- ✓ Readings, Outlines and Evaluation Procedures
- ✓ Interdisciplinary learning goals and outcomes for the course and mode of assessment
- ✓ Summary/Abstract of proposed course for Honors Newsletter

Departmental Approval:  yes (17-0)
 (Signature of Department Chair) (Department Vote)

Departmental Approval:  yes (15-0-1)
 (Signature of Department Chair) (Department Vote)

Departmental Approval: _____
 (Signature of Department Chair) (Department Vote)

Note: Proposals must have departmental approval, on this form, from all department chairs before being submitted. Proposals will not be considered if all department chairs have not signed and there is not indication of the departmental vote supporting the class.

This course will fulfill:
 _____ The Core Curriculum Requirement for: Advanced Integration & Literature attribute

(You must be specific, i.e., Political Science 100 & History 171; THRS 112 & Art History 134)

✓ Requirements for the major or minor in: Chinese Minor, English, Film Studies Minor, Asian Studies Minor

Date Submitted: 04/03/18 11:08 am

Viewing: **SPAN 451 : Latin American Poetry**

Last approved: 03/26/18 3:11 am

Last edit: 04/05/18 2:47 pm

Changes proposed by: apetersen

Catalog Pages
referencing this
course[Spanish](#)
[Spanish \(SPAN\)](#)
[Spanish \(SPAN\)](#)Programs
referencing this[BA-SPAN: Spanish Major](#)

Contact Person(s)

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

Effective Term

Fall 2018

Subject Code

SPAN Course Number 451

Department

Languages & Literature (LANG)

College

College of Arts & Sciences

Title of Course

Latin American Poetry

Catalog Title

Latin American Poetry

Credit Hours

3

Weekly Contact Hours

Lecture: 3 Lab: 0 Other: 0

Catalog Course Description

A study of the development of Latin American poetry from pre-Columbian times to the present.

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.

In Workflow

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

Approval Path

1. 04/03/18 4:49 pm
rei: Approved for LANG Chair
2. 04/03/18 8:08 pm
Ronald Kaufmann (kaufmann):
Approved for AS Associate Dean

History

1. May 8, 2016 by simonovis
2. Mar 26, 2018 by apetersen

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: 15 No: 0 Abstain: 1
(sabbatical)

Rationale: This course is being proposed for ELTI for the new core attribute. It previously carried the R. The course is offered in Fall 2018 so the effective term will be Fall 2018.

Supporting documents

[Spanish 451 Core Proposal Literary Inquiry S18.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: 2361

LATIN AMERICAN POETRY

Poetry is knowledge, salvation, power abandonment.
An operation capable of changing the world,
poetic activity is revolutionary by nature;
a spiritual exercise, it is a means of interior liberation.
Poetry reveals this world...

(Octavio Paz, *The Bow and the Lyre*, trans. Ruth L.C. Simms)

In this course, we will examine the development of poetic expression in Latin America beginning with pre-Columbian songs and continuing to the present day. We will analyze the different components of a poem and discuss how these components contribute to its overall meaning. We will also study the characteristics of the different poetic movements in Latin America and how they shape its poetry. We will explore how poetry is a product of different historical and cultural contexts, how it shapes literary techniques and languages, and how it contributes to the discussion of socio-political issues in Latin America. In other words, we will analyze Latin American poetry from socio-historical and literary perspectives as we undertake a detailed textual analysis of the poems considered in class. In the second half of the course, we will examine the poetry of the Chilean poet Pablo Neruda in depth as we pay particular attention to the impact his poetry and poetics have had and continue to have on Latin American poets and their poetic expression.

Pre-requisites: Span 301 or 311, 303, and 304

Student Learning Outcomes:

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

- 1) Demonstrate an ability to analyze Latin American poetry from a socio-historical and literary perspective beginning with pre-Columbian songs and continuing to the poetry being written today, with a particular emphasis of the development of poetic techniques throughout the different poetic movements. Assessed through homework, small group activities, class discussions, and exams. (Literary Inquiry SLOs 3 and 4).
- 2) Perform close readings of selected poems while paying particular attention to their formal and aesthetic attributes and analyze how the poems create meaning for their readers. Assessed in class discussions, small group activities, brief presentations written analyses, and exams. (Literary Inquiry SLOs 1, 2, 3 and 4).
- 3) Demonstrate knowledge and understanding of diverse approaches to poetic analysis. Assessed in class discussions, brief presentations, written analyses, and final paper. (Literary Inquiry SLOs 3 and 4).
- 4) Formulate an in-depth poetic analysis based on the works of one particular Latin American poet; explore that poet's poetic production and analyze select representative poems; gather and read academic sources that are relevant to the poet's literary production; and develop a critical perspective related to the poet's works to be analyzed. Assessed in the final paper and its annotated bibliography, as well as an

in-class presentation of the analysis. (Literary Inquiry SLOs 1, 2, 3, 4 and 5)

Readings:

- 1) Jiménez, José Olivio. *Antología de la poesía hispanoamericana contemporánea, 1914-1987*. ISBN: 978-8491040323.
- 2) Neruda, Pablo. *Residencia en la tierra*. ISBN: 978-0811215817.
- 3) Neruda, Pablo. *Confieso que he vivido*. ISBN: 978-8432202681.
- 4) Additional poems available on Blackboard.

Your grade will be based on:

- | | |
|--|-----|
| 1) Class participation, homework, and group activities | 15% |
| 2) Short written analyses of selected poems | 25% |
| 3) Exams | 35% |
| 4) Final paper and presentation | 25% |

Grading Scale:

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

The date of the final exam is: _____

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

During class...

Each class session will include a variety of activities which will include brief oral presentations, pair and group work, as well as textual analysis of the poems 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 paper and the exams will be given out in class.
- ❖ No make-up exams. No late work 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 or by email at: disabilityservices@sandiego.edu

Athletes:

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

Sexual Misconduct and Relationship Violence:

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

If you have any questions or doubts regarding 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.

Week 6	Oct. 8	*José Juan Tablada *José Santos Chocano
	Oct. 10	*Enrique González Martínez *El Siglo XX *2nd Essay
	Oct. 12	*Ramón López Velarde *Alfonso Reyes
Week 7	Oct. 15	*Gabriela Mistral *Alfonsina Storni
	Oct. 17	*César Vallejo *Vicente Huidobro
	Oct. 19	Fall Holiday
Week 8	Oct. 22	*Luis Palés Matos *Juana de Ibarbourou
	Oct. 24	*Second Exam
	Oct. 26	*Jorge Luis Borges *Carlos Fellicer
Week 9	Oct. 29	*Xavier Villaurrutia *José Gorostiza
	Oct. 31	*Nicolás Guillén *Octavio Paz
	Nov. 2	*Octavio Paz (cont.)
Week 10	Nov. 5	*Nicanor Parra *Jaime Sabines *3 rd Essay
	Nov. 7	*Rosario Castellanos *Gabriel Zaid
	Nov. 9	*David Huerta *José Emilio Pacheco
Week 11	Nov. 12	*Elsa Cross *Efraín Bartolomé
	Nov. 14	*Third Exam
	Nov. 16	*Homero Aridjis *Coral Bracho
Week 12	Nov. 19	*Neely Keoseyán *Verónica Volkow

	Nov. 21	*Thanksgiving Holiday
	Nov. 23	*Thanksgiving Holiday
Week 13	Nov. 26	*Presentations *Neruda
	Nov. 28	*Presentations *Neruda
	Nov. 30	*Presentations *Neruda
Week 14	Dec. 3	*Presentations *Neruda
	Dec. 5	*Presentations *Neruda
	Dec. 7	*Presentations *Neruda
Week 15	Dec. 10	*Presentations *Neruda
	Dec. 12	*Presentations *Neruda
	Dec. 14	*Wrap Up

Span 451
Latin American Poetry
Homework Assignment

Do you consider pre-Columbian songs to be poetry?

In our class discussions so far this semester, we have given consideration to “poetry” written with a small “p” and “Poetry” written with a capital “P.” We have also discussed the origins of poetry and the role oral poetry has played in the development of this literary genre. In addition, we have examined several pre-Columbian songs and we have talked about Angel Garibay’s and Miguel León-Portilla’s analyses of the songs composed by Nahua poets before the arrival of the Spanish. Can these pre-Columbian songs be considered “poetry” or “Poetry” in the Western sense of the word?

For this homework assignment, read the packet of Nahua songs attributed to Nezahualcoyotl and answer the following questions. Be prepared to discuss your answers in class.

- 1) Examine all of the songs included in the packet carefully. List 2 examples of each of the following techniques as defined by Garibay and León-Portilla: a) parallelism; b) “palabras broches;” c) “difrasismo;” d) personification.
- 2) Select one song in particular and write a short paragraph of 250 to 350 words on why or why not you consider this song to be “poetry/Poetry.” Be sure to cite examples from the song that support your analysis.
- 3) Write a short poem that is 8 lines long in which you copy Nezahualcoyotl’s style. Use at least three of the techniques listed above in your song.

[Literary Inquiry SLOs assessed: 1, 2, 3 and 4 at a basic level to be built upon during the rest of the course.]

Date Submitted: 04/06/18 9:41 am

Viewing: HIST 126 : American Women in History

Last edit: 04/10/18 11:00 am

Changes proposed by: colinf

Catalog Pages referencing this course: [History](#), [History_\(HIST\)](#), [History_\(HIST\)](#)

Programs referencing this course: [MIN-GNDS: Women's and Gender Studies Minor](#), [BA-LIBS: Liberal Studies Major](#)

In Workflow

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

Approval Path

1. 04/06/18 9:41 am
colinf: Approved for HIST Chair
2. 04/06/18 5:37 pm
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

Contact Person(s)	Name:	E-mail:	Campus Phone:
	Colin Fisher	colinf	4039

Effective Term: Fall 2018

Subject Code: HIST Course Number: 126

Department: History (HIST)

College: College of Arts & Sciences

Title of Course: American Women in History

Catalog Title: American Women in History

Credit Hours: 3

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

Catalog Course Description

This course seeks to explore women's history in the United States with an eye toward the cultural, social, economic, and political realities of women of color. With a particular focus on Native American, Latina American, African American, and Asian American women, the course explores ways the makings and manifestations of gender and womanhood in America when race, ethnicity, and nationality are markers of inequality. Drawing from the accounts of women of color, coupled with a variety of scholarly, literary, and visual texts the course investigates the various power structures that have long regulated their lives and the ways in which these systems of oppression evolve and shift as they cross ethnic lines. Critically important, the course grapples with how women of color have imagined, voiced, and crafted spaces of resistance, freedom, and justice. Across a range of epochs that extend from the 16th to the 21st centuries we will trace this history by way of the following themes: "Colonization and Bondage," "Migration, Exiles, and Citizenship," "Labor," "Sexual Violence," "Motherhood and Reproduction," "Civil Rights and Feminism," as well as "Culture."

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?

~~Diversity~~

Historical 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: **10** No: **0** Abstain: **0**

Rationale:

This class satisfies requirements for both historical inquiry and diversity 1 (domestic). Please note that this course is offered next fall. I listed spring 2019 since there is no dropdown for fall 2018.

Supporting
documents

[Women in American History Syllabus.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: 1052

HIST 126

American Women in History

Fall 2018

University of San Diego

Dr. Channon Miller

Meets: 2:30 – 3:50, Tues. & Thurs.

Location: Serra Hall 211

Student Hours: 10:00 – 12:00, Tues. & Thurs.

Office: KIPJ 290

Phone: x4633

E-Mail: channonmiller@sandiego.edu

COURSE DESCRIPTION

This course seeks to explore women’s history in the United States with an eye toward the cultural, social, economic, and political realities of women of color. With a particular focus on Native American, Latina American, African American, and Asian American women the course explores ways the makings and manifestations of gender and womanhood in America when race, ethnicity, and nationality are markers of inequality. Drawing from the accounts of women of color, coupled with a variety of scholarly, literary, and visual texts the course investigates the various power structures that have long regulated their lives and the ways in which these systems of oppression evolve and shift as they cross ethnic lines. Critically important, the course grapples with how women of color have imagined, voiced, and crafted spaces of resistance, freedom, and justice.

Across a range of epochs that extend from the 16th to the 21st centuries we will trace this history by way of the following themes: “Colonization and Bondage,” “Migration, Exiles, and Citizenship,” “Labor,” “Sexual Violence,” “Motherhood and Reproduction,” “Civil Rights and Feminism,” as well as “Culture.”

LEARNING OUTCOMES

Historical Inquiry, Critical Thinking, and Information Literacy:

By the close of the semester, you will be able to (1) situate moments in time pivotal to the experiences of women of color within a larger historical context, (2) identify significant causes to major events, (3) make a historical argument that is logical and convincing, (4) critically evaluate a secondary source, (5) assess and analyze a primary source, and lastly, (6) access information effectively, and use information ethically and legally.

Diversity, Inclusion, and Social Justice:

Additionally, you will acquire the ability to (1) reflect upon and articulate how you have experienced privilege and oppression, (2) identify, describe, and analyze the institutional and material, as well as the social and cultural forces that produce and reproduce racism, sexism, classism, as well as heterosexism, and how the marginalized have struggled to attain equitable outcomes (3) critically examine multiple systems of domination and the ways in which they intersect and converge in local and global contexts to yield unequal power dynamics and contest single-axis frameworks of social justice.

BOOKS

The required texts for this course are available at the campus bookstore.

Crow Dog, Mary, *Lakota Woman*

Hernandez, Daisy and Bushra Rehman, eds. *Colonize This!*

Jacobs, Harriet, *Incidents in the Life of a Slave Girl*

Kingston, Maxine Hong, *The Woman Warrior*

Moody, *Coming of Age in Mississippi*

Nelson, Jennifer, *Women of Color and the Reproductive Rights Movement*

Ruiz, Vicki, *Cannery Women, Cannery Lives: Mexican Women, Unionization, and the California Food Processing Industry, 1930-1950*

Wells, Ida. B., *Southern Horrors and Other Writings: The Anti-Lynching Campaign of Ida B. Wells*

[FULFILLS DIS] LEARNING OUTCOMES 2: Note that each of these key primary and secondary texts not only comprise the historical realities of women of color, but are also authored by scholars within this population. In shifting them to the center of the historical canon, students are able to put into practice the act of conceiving of the marginalized as knowledge producers. As they will be identifying the ways in which historians and other scholars reproduce inequitable outcomes, they will also be contesting the reproduction of erasure and inequitable outcomes as it occurs within the academy]

BLACKBOARD

Apart from the books listed above, other materials for this course, including book chapters and articles may be found online on our course Blackboard. Here, you will find the syllabus, revisions and announcements regarding your course assignments and expectations, additional required readings, assignments, and prompts. It will also be the hub of our weekly posts, which are described below.

REQUIREMENTS

Attendance and Participation	20%
Portfolio	10%
Research Paper	20%
Mid-Term Exam	20%
Final Exam	30%

Reading: You will be assigned a set of readings for each class session. These readings will consist of the books listed above, as well as a range of book excerpts, journal articles, maps, photos, and forms of media. Do complete and actively read the material before class and be prepared to discuss them. These texts will not only allow you to offer your voice when we convene, but they are also necessary for you to grasp the information presented in class – which will in turn elevate and strengthen your reception of the sources you read outside of class.

Attendance and Participation (20%): Your presence and thoughtful participation in both discussion and lecture is critical to your success in the course. Again, please make sure that you have read the assigned readings before each class and are prepared to tie them into our class conversations as well as raise original ideas and arguments from the readings. Ensure that your comments are relevant to the subject matter and employ what you have gained, observed, and learned from the readings. Further, as we delve into a history and a people with multi-dimensional realities and entrenched in systems that shape our everyday lives, you will find that your opinions and views of the material differ from that of a classmate. This is okay. Me, you and your peers may also make mistakes. This is okay too. Do not allow the possibility or existence of difference and error keep you from sharing with the class. Be open to hearing takes distinct from your own, use our course materials to support or challenge those claims, and most important, be willing to receive correction.

[FULFILLS HISTORICAL INQUIRY LEARNING OUTCOMES 1, 2, 3, 4, 5]

Portfolio (10%): You will develop a portfolio on “Blackboard Journal” and throughout the semester fill this portfolio with written pieces that will comprise historical analysis and reflections on. Periodically, you will share your findings with your peers in class. The portfolio will be based upon and include:

-An Oral History: At the start of the semester, you will complete an oral history with a woman of color. This individual may be an employee on campus, a resident of the city at large, a neighbor, family friend, or relative. The goal of this assignment is to rely upon the voices of women of color to ignite your critical engagement of and relationship to the history of these populations in the United States. After the completion of your oral history, you will write a 2-page essay in which you offer a brief biography of the individual interviewed as well as reveal aspects of the respondent’s thoughts and experiences that you deem to be critical to our investigation of women of color in American history. This assignment also requires that you reflect on your relationship to your respondents. Discuss the ways in which their life narratives mirror or differ from your own. In drawing these comparisons and contrasts, you will consider the questions - what is there relationship to the systems of power that give meaning to race, ethnicity, gender, and class – relative to yours? To aid in this assignment, due on **September 25th**, we will spend time defining what an oral history is, how to conduct one, the criterion for respondents, and most important how to engage.

[FULFILLS HISTORICAL INQUIRY LEARNING OUTCOMES 1, 3, 5, 6]

[FULFILLS DISJ LEARNING OUTCOMES 1]

-Community Event: A range of events, from book talks, panels, rallies, community conversations tied to women’s history occur within San Diego community and on University of San Diego’s campus. You will select and attend one of these after receiving confirmation from me. You will write a 2-page reflection in which you will describe the program and its relevance to the history of women of color in America, as well as share what you learned about this population through the program. Further, your piece will address why remembering and recalling this history is vital for the campus community and city at large? Also, think about your place in these spaces of historical “rememory” – why was your presence necessary? As a student – and as a woman, man, or non-binary individual – as a person of color or non-person of color – what can you distinctly offer or

contribute to these communal environments committed to illuminating the historical realities of women of color? This assignment is due by **November 13th**.

[FULFILLS DIS] LEARNING OUTCOMES 1]

-Images of Women of Color: You will collect and analyze two images of women of color. Your sources may be news articles, advertisements, magazines, social media, music videos, film, and television. You will examine these contemporary images from the perspective of a historian. This means, apply our historical findings on women of color to this contemporary cultural production. In 1-2 pages, after considering the creators and announced purposes of the images, share what historical patterns do these images reflect? To what extent do they make visible or invisible the voices of women of color? Also, reflect upon the frequency with which you encounter these types of images of women of color. Does our historical knowledge change how you would typically assess and relate to these images? Cites the sources used. These assignments, which can be submitted together or individually, are due by **December 11th**.

[FULFILLS HISTORICAL INQUIRY LEARNING OUTCOMES 1, 3, 5, 6]

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Research Paper (20%): A goal of this course is for students to develop deeper knowledge about an aspect of women's history that most interests them. Your paper may delve into any facet of the historical realities of women of color – socio-political organizing methods, motherhood, sexuality, the body, family, religion, communal values and traditions, popular culture – an event, region, individual, or group. You may focus on one ethnic group, or multiple. In 5-7-pages paper, using primary and secondary sources, you will craft and support an argument that revolves around the dialectical relationship between intersectional marginality and resistance in the history of women of color. You will position your argument in conversation with existing historical literature about your selected part of women's history. You will also cite your sources inside of the paper and at its close with a Works Cited page. More information and writing workshops are to come leading up the deadline, **November 27th**.

[FULFILLS HISTORICAL INQUIRY LEARNING OUTCOMES 1, 2, 3, 4, 5, 6]

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Exams (Midterm: 20% and Final: 30%): The mid-term will call on your knowledge of the epochs, moments, and events studied in the first half of the semester, and the final, scheduled will draw upon the second half of the course, as well as broader, over-arching themes. I will ask you to define key terms, as well as supply answers to essay questions. Before the close of the semester, we will spend time discussing the structure of the exam, the content, and expectations. The exams will be held on, **October 25th** and **December 20th**.

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Absences: The classroom is where the learning happens, and you don't want to miss a step on your journey through the black experience. Note that there are no "excused" absences. You are responsible for all course material on missed days. Absences and late arrivals will negatively contribute to your attendance and participation evaluations, they will also limit your ability to

perform well on your assignments. As a courtesy, please inform me of any planned absences. If special considerations prevent you from fulfilling course obligations such as your participation on an athletic team, illness or a traumatic event, please provide documentation and I will work with you to devise a plan to successfully navigate the course.

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Offensive Materials Disclaimer: As stated above, our priority in this course is critical engagement with scholarly works. You may come across materials that you find offensive. Firstly, take note that the course materials do not reflect my personal opinions. Second, you are encouraged to reflect on your reactions to the material and funnel this into a dynamic, critical analysis of the material grounded in the texts and research covered in the course. Bring your thoughts and interpretations into our class discussions and to your writing. In agreeing to continue this course, you are agreeing to not jettison or abandon the materials, but remain academically accountable to all of them.

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September 11th

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Film:

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October 16th
Moody, *Coming of Age in Mississippi*

October 18th
Moody, *Coming of Age in Mississippi*

October 23rd
Moody, *Coming of Age in Mississippi*

October 25th
Mid-Term Exam

October 30th
Crow Dog, *Lakota Woman*

November 1st
Crow Dog, *Lakota Woman*

November 6th
Research Paper Workshop

November 8th
Nelson, *Women of Color and the Reproductive Rights Movement*
Film: *La Operación* (1982)

November 13th
Nelson, *Women of Color and the Reproductive Rights Movement*
Community Event Reflection Due

November 15th
Nelson, *Women of Color and the Reproductive Rights Movement*

November 20th
Nelson, *Women of Color and the Reproductive Rights Movement*

November 22nd
Thanksgiving Holiday

November 27th
Research Paper Due

November 29th
Hernandez, *Colonize This!*

December 4th
Hernandez, *Colonize This!*

December 6th
Hernandez, *Colonize This!*

December 11th
Hernandez, *Colonize This!*
Image Analysis Due

December 13th
Hernandez, *Colonize This!*

December 20th
Final Exam

Date Submitted: 04/06/18 9:41 am

Viewing: HIST 126 : American Women in History

Last edit: 04/10/18 11:00 am

Changes proposed by: colinf

Catalog Pages referencing this course: [History](#), [History_\(HIST\)](#), [History_\(HIST\)](#)

Programs referencing this course: [MIN-GNDS: Women's and Gender Studies Minor](#), [BA-LIBS: Liberal Studies Major](#)

Contact Person(s)	Name:	E-mail:	Campus Phone:
	Colin Fisher	colinf	4039

Effective Term: Fall 2018

Subject Code: HIST Course Number: 126

Department: History (HIST)

College: College of Arts & Sciences

Title of Course: American Women in History

Catalog Title: American Women in History

Credit Hours: 3

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

Catalog Course Description: **This course seeks to explore women's history in the United States with an eye toward the cultural, social, economic, and political realities of women of color. With a particular focus on Native American, Latina American, African American, and Asian American women, the course explores ways the makings and manifestations of gender and womanhood in America when race, ethnicity, and nationality are markers of inequality. Drawing from the accounts of women of color, coupled with a variety of scholarly, literary, and visual texts the course investigates the various power structures that have long regulated their lives and the ways in which these systems of oppression evolve and shift as they cross ethnic lines. Critically important, the course grapples with how women of color have imagined, voiced, and crafted spaces of resistance, freedom, and justice. Across a range of epochs that extend from the 16th to the 21st centuries we will trace this history by way of the following themes: "Colonization and Bondage," "Migration, Exiles, and Citizenship," "Labor," "Sexual Violence," "Motherhood and Reproduction," "Civil Rights and Feminism," as well as "Culture."**

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. 04/06/18 9:41 am
colinf: Approved for HIST Chair
2. 04/06/18 5:37 pm
Ronald Kaufmann (kaufmann): Approved for AS Associate Dean

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?

~~Diversity~~

Historical 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: **10** No: **0** Abstain: **0**

Rationale:

This class satisfies requirements for both historical inquiry and diversity 1 (domestic). Please note that this course is offered next fall. I listed spring 2019 since there is no dropdown for fall 2018.

Supporting
documents

[Women in American History Syllabus.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: 1052

Meets: 2:30 – 3:50, Tues. & Thurs.

Location: Serra Hall 211

Student Hours: 10:00 – 12:00, Tues. & Thurs.

Office: KIPJ 290

Phone: x4633

E-Mail: channonmiller@sandiego.edu

COURSE DESCRIPTION

This course seeks to explore women's history in the United States with an eye toward the cultural, social, economic, and political realities of women of color. With a particular focus on Native American, Latina American, African American, and Asian American women the course explores ways the makings and manifestations of gender and womanhood in America when race, ethnicity, and nationality are markers of inequality. Drawing from the accounts of women of color, coupled with a variety of scholarly, literary, and visual texts the course investigates the various power structures that have long regulated their lives and the ways in which these systems of oppression evolve and shift as they cross ethnic lines. Critically important, the course grapples with how women of color have imagined, voiced, and crafted spaces of resistance, freedom, and justice.

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LEARNING OUTCOMES

Historical Inquiry, Critical Thinking, and Information Literacy:

By the close of the semester, you will be able to (1) situate moments in time pivotal to the experiences of women of color within a larger historical context, (2) identify significant causes to major events, (3) make a historical argument that is logical and convincing, (4) critically evaluate a secondary source, (5) assess and analyze a primary source, and lastly, (6) access information effectively, and use information ethically and legally.

Diversity, Inclusion, and Social Justice:

Additionally, you will acquire the ability to (1) reflect upon and articulate how you have experienced privilege and oppression, (2) identify, describe, and analyze the institutional and material, as well as the social and cultural forces that produce and reproduce racism, sexism, classism, as well as heterosexism, and how the marginalized have struggled to attain equitable outcomes (3) critically examine multiple systems of domination and the ways in which they intersect and converge in local and global contexts to yield unequal power dynamics and contest single-axis frameworks of social justice.

BOOKS

The required texts for this course are available at the campus bookstore.

Crow Dog, Mary, *Lakota Woman*

Hernandez, Daisy and Bushra Rehman, eds. *Colonize This!*

Jacobs, Harriet, *Incidents in the Life of a Slave Girl*

Kingston, Maxine Hong, *The Woman Warrior*

Moody, *Coming of Age in Mississippi*

Nelson, Jennifer, *Women of Color and the Reproductive Rights Movement*

Ruiz, Vicki, *Cannery Women, Cannery Lives: Mexican Women, Unionization, and the California Food Processing Industry, 1930-1950*

Wells, Ida. B., *Southern Horrors and Other Writings: The Anti-Lynching Campaign of Ida B. Wells*

[FULFILLS DIS] LEARNING OUTCOMES 2: Note that each of these key primary and secondary texts not only comprise the historical realities of women of color, but are also authored by scholars within this population. In shifting them to the center of the historical canon, students are able to put into practice the act of conceiving of the marginalized as knowledge producers. As they will be identifying the ways in which historians and other scholars reproduce inequitable outcomes, they will also be contesting the reproduction of erasure and inequitable outcomes as it occurs within the academy]

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Moody, *Coming of Age in Mississippi*

October 18th
Moody, *Coming of Age in Mississippi*

October 23rd
Moody, *Coming of Age in Mississippi*

October 25th
Mid-Term Exam

October 30th
Crow Dog, *Lakota Woman*

November 1st
Crow Dog, *Lakota Woman*

November 6th
Research Paper Workshop

November 8th
Nelson, *Women of Color and the Reproductive Rights Movement*
Film: *La Operación* (1982)

November 13th
Nelson, *Women of Color and the Reproductive Rights Movement*
Community Event Reflection Due

November 15th
Nelson, *Women of Color and the Reproductive Rights Movement*

November 20th
Nelson, *Women of Color and the Reproductive Rights Movement*

November 22nd
Thanksgiving Holiday

November 27th
Research Paper Due

November 29th
Hernandez, *Colonize This!*

December 4th
Hernandez, *Colonize This!*

December 6th
Hernandez, *Colonize This!*

December 11th
Hernandez, *Colonize This!*
Image Analysis Due

December 13th
Hernandez, *Colonize This!*

December 20th
Final Exam

New Course Proposal

Date Submitted: 04/06/18 2:22 pm

Viewing: **ENGL 244 : The Alcalá Review**

Last edit: 04/06/18 2:22 pm

Changes proposed by: astoll

In Workflow

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

Approval Path

1. 04/06/18 2:24 pm
astoll: Approved for ENGL Chair

Contact Person(s)

Name:	E-mail:	Campus Phone:
Abraham Stoll	astoll@sandiego.edu	7537

Effective Term

Spring 2019

Subject Code

ENGL Course Level Undergraduate Course Number
244

Department

English (ENGL)

College

College of Arts & Sciences

Title of Course

The Alcalá Review

Catalog Title

The Alcalá Review

Credit Hours

3

Weekly Contact Hours

Lecture: 3 Lab: 0 Other: 0

Catalog Course Description

The Alcalá Review is USD's premier publication venue for undergraduate creative work in poetry, fiction, nonfiction, photography, art, and beyond. This course introduces students to the history of literary and art journals. And through a practical engagement with the arts at USD and with journal publishing, it prepares them, if they choose, to become contributors to The Alcalá Review.

Primary Grading Mode

Standard Grading System- Final

Method(s) of delivery

Lecture
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?

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:

English - ENGL

Department

Restrictions:

Major

Restrictions:

Class

Restrictions:

Level

Restrictions:

Degree

Restrictions:

Program

Restrictions:

Campus

Restrictions:

College

Restrictions:

Student Attribute

Restrictions:

Enter the vote of the Department on this course:

Yes: 17 No: 0 Abstain: 0

Rationale:

This course is a key step in growing the quality and influence of the Alcalá Review. It will serve as a stepping-stone to the existing UG research course that houses the editorial board for AR. This course will help recruit for the editorial board, and at the same time provide a strong course of study in the important history of literary and art journals. The practical elements of the course will also help make concrete the strong connections between the liberal arts and the kinds of practical skills that can get students jobs. Lastly, as a course that fulfills Artistic Inquiry in the Core, this will help broaden the focus and appeal of AR, so that it serves all of the arts at USD, including art, theatre, music, architecture, photography, art history, and film.

Supporting documents

[ENGL244syllabusandsample.pdf](#)

Impact

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

This will have minimal impacts, as only 1 section will be taught per year - a max of 32 students.

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 3225

Professor Malachi Black
Office: 173A Founders Hall
Hours: M 2-3, T 2-5, and W 2-3 p.m.
Phone: (619) 260-4696
E-mail: malachiblack@sandiego.edu

ENGL 244: *The Alcalá Review*
Spring 2019

Description:

Founded in Fall 2015, *The Alcalá Review* is one of USD's leading Digital Humanities initiatives and serves as USD's premier publication venue for undergraduate creative work—in poetry, fiction, nonfiction, photography, art, and beyond—while maintaining an active editorial, events, and print production schedule. This course, designed to satisfy Artistic Inquiry in the Core curriculum, is aimed at students with a general or specific interest in literature, the arts, creative writing, and/or literary publishing, and it allows students to participate in the alternately expressive and practical work associated with the publication of *The Alcalá Review*. The diversity of the journal's content is reflected in the diversity of our engagements: from literary history [AI LO 3] to creative writing [AI LO 1]; from event planning and promotion to creative performance [AI LO 2]; from print and web design to creative workshops [AI LOs 1 and 2]. By pursuing these several ends, this course hopes to enlarge undergraduate research activity at USD while equipping students with array of creative and practical skills translatable to the workplace.

Learning Outcomes:

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

- Recognize, manage, and maintain the many elements of digital and print periodical production
- Engage in the creative, performative, and receptive practices associated with creative writing and creative design [AI LO 1]
- Recognize and describe the relationships between the component parts of a poems, stories, essays, photographs, exhibition objects, and other genres using discipline-specific vocabulary and analytic systems [AI LO 2]
- Situate and contextualize literary publishing within historic and cultural frames using methods of inquiry specific to the literary and creative arts [AI LO 3]
- Exercise skills in literary editing, copy-editing, and periodical publication
- Provide constructive, helpful criticism to developing writers
- Marshal discrete, dynamic literary texts into a coalescent body of creative work
- Understand, engage with, and partake in the vital world of contemporary letters

Required Texts:

Einsohn, Amy. *The Copyeditor's Handbook* (U of California, 2011).

Eye magazine.

Morris, Ian and Joanne Diaz. *The Little Magazine in Contemporary America* (U of Chicago, 2015).

Kurowski, Travis et al. *Literary Publishing in the Twenty-First Century* (Milkweed Editions, 2016).

Assorted handouts (distributed electronically)

Course Requirements:

Grades for this course will be calculated according the following formula:

Creative assignments: 25%
Journal presentation: 10%
Editorial assignments: 20%
Promotional assignments: 10%
Production assignments: 15%
Final portfolio: 25%

Creative assignments: You will compose four (4) creative pieces of the course of the semester [AI LO 1]. One “report from the field” and one exhibition “sighting” will be required, but each of the remaining two should be represent a different genre from the following: poetry, fiction, nonfiction, editorial, op-ed, review, interview, or profile. Two of these pieces should be submitted for workshop discussion [AI LO 1 and 2]. (A sign-up sheet is available on Blackboard.) Revisions of the workshopped pieces should be included in your final portfolio.

Journal presentation: You will deliver an approximately 15-minute introduction to an active, established literary journal or art magazine. Presentations should derive from independent discovery and should concentrate on a journal whose featured work complements, complicates, or exemplifies the kind of work we hope to accomplish in *The Alcalá Review*. Journals can be print or online, new or old, but your presentation should help us to (1) understand the journal’s distinctive history and creative agenda, so as to add to our understanding of the world of contemporary literary and/or art publishing [AI LO 3]; and (2) imagine further possibilities for the scope, strategies, content features, and activities of *The Alcalá Review*. (A sign-up sheet is available on Blackboard.)

Editorial assignments: Each of you will be performing a wide array of editorial functions, ranging from peer workshop participation [AI LO 2] to reviewing, critiquing, accepting, and editing journal submissions [AI LO 2]. Discussion leadership will alternate between class members, which each student leading at least two (2) editorial review sessions.

Promotional assignments: The life of any creative journal depends in no small part of its success in creating and sustaining aesthetic community. With this in mind, class members will be divided between four promotional task forces: events, marketing, merchandising, and social media. Each task force will be responsible for developing, managing, and executing at least two (2) primary projects to enlarge the outreach of *The Alcalá Review* on campus.

Production assignments: Over the course of the semester, we will be producing both a print journal and an array of online features on our website. You will be asked to oversee one web feature and one print component, from layout through copyediting, galleys, and publication.

Final portfolio: At the end of the semester, you will be asked to submit a portfolio of the work you accomplished in each of the aforementioned categories (creative assignments, journal presentation, editorial assignments, promotional assignments, and production assignments). These should be accompanied by (1) a professional cover letter and (2) a publishing resume detailing your skillsets, projects, and professional qualifications.

Tentative Schedule:

Week 1: Introductions and Course Overview

Eggers, “The Word Sacred is Not Misplaced”
Howard, “The Open Refrigerator”

Week 2: What Kind of Object is *The Alcalá Review*?

Adams, “Decent Company between the Covers”
Stadler, “The Ends of the Book: Readings, Economies, and Publics”

Goals: (1) establish publication calendar and (2) assemble task forces

Week 3: The Literary/Arts Journal and Aesthetic Movements (Modernism)

Anderson et al, *The Little Review* 4.10 (1919) [online]
Chuchill, “The Little Magazine *Others* and the Renovation of Modern American Poetry”

Goals: (1) Alcalá Bazaar, (2) flash writing, and (2) initial marketing for creative submissions

Week 4: The Literary/Arts Journal and Aesthetic Movements (The Beats)

Workshop (Group 1)
LaPlante, “What’s This Creative Work Really About?”
Rosset et al, *The Evergreen Review* 100 (Fall/Winter 1998) [online]

Week 5: The Literary/Arts Journal and Aesthetic Movements (L=A=N=G=U=A=G=E)

Workshop (Group 2)
Galey-Sacks, “Bernstein on L=A=N=G=U=A=G=E”
Galey-Sacks and Bernstein, “Poetry’s club-foot: process, faktura, intensification”

Week 6: The Literary/Arts Journal and Aesthetic Movements (New Formalism)

Workshop (Group 3)
Bone et al, *Measure* 1 (2006)
Gioia, “Notes on the New Formalism”

Goals: Open mic event

Week 7: Reports from the Field

Workshop (Group 4)
Wallace, "A Ticket to the Fair" (handout)

Goals: Review art and photography submissions

Week 8: The Editorial

Brooks, "A Generation Emerging from the Wreckage"
SD-UT, "California Should Lead the Way on Driverless Cars"

Goals: Chose cover image and journal theme

Week 9: The Paris Review and the Art of the Interview

Gold, "Vladimir Nabokov, The Art of Fiction No. 40" (handout)
Plimpton, "Enterprise in Service of Art"

Goals: Review general submissions

Week 9: The Profile

Anderson, "The James Franco Project"
MacFarquhar, "Present Waking Life: Becoming John Ashbery"

Goals: Select reviews/editorials for publication and plan publishing party

Week 10: The Editor's Pen

Max, "The Carver Chronicles"
Lish/Carver, "The Bath"
Carver, "A Small, Goof Thing"

Goals: Select stories and poems for publication

Week 11: Layout and Design

Eye magazine
The Copyeditor's Handbook (pp. 1-54)

Week 12: Copyediting

The Copyeditor's Handbook (pp. 69-144)

Week 13: Page Proofs and Printing

The Copyeditor's Handbook (pp. 196-271)

Goals: Implement final corrections and plan publishing party

Week 14: The Pleasures of Publication

Final portfolios due

Publishing Party TBD

ENGL 244: *The Alcalá Review*
Sample Assignment

Part one:

Read John Ashbery's 1975 *ARTNews* review of Bradley Walker Tomlin's retrospective and re-examine the slides we observed together in class [AI LO 3]. How does Ashbery's text—the author's first published art review—structure its engagement with the medium of painting? What is the article's tone? How does the text bring the paintings “to life” in the mind of the reader? Where does description intersect with Ashbery's interpretations of Tomlin's work? Where does the writer's imagination intersect with his interpretation of the paintings?

Part two:

Keeping in mind the questions detailed above, write a two-page review of Ashbery's review [AI LO 2]. What does Ashbery do well? Where does he falter? How do the various parts of Ashbery's piece (tone, description, interpretation, and imagination) work together?

Part three:

Visit one of the University Galleries exhibitions currently on display. (For a full list of current exhibitions, go to <https://www.sandiego.edu/galleries/>.) Walk through the entire show, noting themes, commonalities, and divergences between the works collected [AI LO 1]. Using this context as an interpretive frame [AI LO 3], choose one object to review. Spend some extra time in front of this piece, making notes about its colors, shapes, theme, and composition [AI LO 2]. What about the piece arrested you? Did you choose it, or did it choose you?

Part four:

Write a three- to four-page review of the object of your choice, remembering the lessons extracted from Ashbery's first foray into the genre of the art review [AI LO 1]. Be intentional in balancing description with interpretation, interpretation with imagination. If possible, include photos (cell phone photos are fine) in your text.