

MEMORANDUM

TO: Core Curriculum Committee

FROM: Beth O'Shea, Core Director

DATE: March 21st, 2019

RE: Materials for Core Curriculum Committee Meeting 03/28/19
HSN 106, 12:15-1:45 pm

Agenda

- 1) Announcements
 - a. CIM lockout
 - b. Upcoming CCC items
 - i. Regular CTIL updates from Task Force Chair or representative
 - ii. Report on evaluation of student achievement in FYW
 - Assessment reports will feed into WSCUC accreditation
 - iii. Other
- 2) New Business
 - a. Course Proposals
 - black = first time at CCC
 - blue = recommended “Revise and Resubmit” at a previous CCC meeting

Foundations

DIS.J

Domestic Diversity Level 1

MUSC 101 American Music (p. 1-8)

Global Diversity Level 1

HIST 121	Africa to 1800	(p. 9-19)
HIST 122	Africa Since 1800	(p. 20-29)

Domestic Diversity Level 2

HNRS 350 Integration and Innovation in Disability Studies
HNRS 351 Integration and Innovation in Disability Studies
(p. 30-43)

Global Diversity Level 2

HIST 302	History of South Africa	(p. 44-55)
HIST 352	Victorian Britain and the World	(p. 56-68)

Integration

Advanced Integration CINT

HNRS 350	Integration and Innovation in Disability Studies	team-taught
HNRS 351	Integration and Innovation in Disability Studies	team-taught

(p. 30-43)

3) Adjournment

Cutoff 3/01/2019

Viewing: **MUSC 101 : American Music**

Last approved: 02/27/19 4:11 am

Last edit: 02/25/19 1:33 pm

Catalog Pages
referencing this
course[Music](#)[Music \(MUSC\)](#)Programs
referencing this[BA-MUSC: Music Major](#)**History**

1. May 26, 2016 by David Harnish (dharnish)
2. Feb 27, 2019 by David Harnish (dharnish)

Contact Person(s)

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

Effective Term

Subject Code MUSC Course Number 101

Department Music (MUSC)

College College of Arts & Sciences

Title of Course American Music

Catalog Title American Music

Credit Hours 3

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

Catalog Course Description

This course will examine both the nature and history of music in America from its roots to current day. The content of this course is divided into three broad streams of music: folk and ethnic, popular, and classical. We will explore the interconnectedness of these musical styles and traditions as well as their distinctive differences. We will also examine the musical origins and early influences from the traditions of the English-Celtic, African-American, Native American, and Latino. The diverse traditional musics brought to America by French, Scandinavian, Arab and Asian settlers and immigrants will also be explored. Inquiry into the lives of the remarkably innovative musicians will reveal how their music and artistic practices both reflected and shaped their culture. Understanding the racial and gender discrimination in America is an integral part of this study. Throughout this course, students will develop their own understanding of the geographical, socio-political and religious connections linked to American music and its musicians. Once we grasp the diversity of music in America, we can then ask ourselves, What is American music? What makes it American? What do we learn about a culture, or society, by examining their music? In what ways is music constantly changing? Critical listening skills are a necessary part of the learning process. No previous musical training is required. This course satisfies the EARI and FDDI requirements.

Primary Grading Mode Standard Grading System- Final

Other Grading Mode(s)

Pass/Fail Grading System

Method(s) of
delivery

Lecture

Faculty Course
Workload

Same as course credit

Is this course cross-listed?

No

Prerequisites?

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

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:

Music - MUSC

Department
Restrictions:Major
Restrictions:Class
Restrictions:Level
Restrictions:

Include

Level Codes: UG

Degree
Restrictions:Program
Restrictions:Campus
Restrictions:College
Restrictions:Student Attribute
Restrictions:

Enter the vote of the Department on this course:

Yes:

8

No:

0

Abstain:

Rationale:

Supporting
documents

[MUSC 101 EARI and FDDI Proposal .pdf](#)

[MUSC 101 HW, LO-s, and core area outcomes.pdf](#)

Impact

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

Will this change have any staffing/budgetary impact?

Will this change impact student enrollment numbers?

Course Reviewer
Comments

Key: 1829

MUSC 101 American Music

TR 10:45-12:05 pm

SPRING 2019

Kay Etheridge, DMA

Camino Hall 161B

619-260-2243

kaye@sandiego.edu

COURSE DESCRIPTION

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

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

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

LEARNING OUTCOMES

1. Develop the ability to write a critical self-reflection about one's own position and experiences with music being a change-maker when systems of oppression and privilege are at play in sites of cultural conflict. *This outcome will be assessed in HW #1 and HW #6.*
2. From a historical perspective, critically reflect on the systems of oppression and privilege at play in sites of cultural conflict and the lived experiences of the marginalized in four social justice movements during the years 1930-mid 1960s. *This outcome will be assessed in HW #2 and exam essay.*
3. Develop an intellectual competence to articulate (both verbally and in writing) music elements and contexts of music-making in specific genres and regions. *This outcome will be assessed in HW #3.*
4. Acquire an ability to express verbally and in writing one's own ideas about a specific musical genre, the musical examples representing those genres, and how music can reflect the complexities of American life when relationships of unequal power are conflicting. *This outcome will be assessed in HW #4 and the Class Presentation.*
5. Develop the ability to listen critically to music, recognizing then articulating in musical terms, the specific characteristics and uniqueness of the particular composition and/or performance. *This outcome will be assessed in HW #5.*
6. Demonstrate an engaging delivery of a central message with clear and consistent organization in an oral presentation. *This outcome will be assessed in the Class Presentation.*
7. Illustrate the intersections of race, ethnicity, class, gender and sexuality in contexts of unequal power relationships found within specific sites of cultural conflict, in a written analysis from multiple historic or contemporary social justice movements. *This outcome will be assessed in exam essay.*

III. OVERALL STRUCTURE OF THE COURSE

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

IV. COURSE REQUIREMENTS

EXAMS

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

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

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

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

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

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

Attendance and participation at each class session is expected.

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

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

300 total points

GRADING CRITERIA

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

REQUIRED TEXT

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

SUPPLEMENTAL READINGS (available in Copley Library on reserve)

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

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

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

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

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

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

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

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

CLASSROOM POLICIES

1. Please put away your cell phone during class and be sure it is silenced.
It is considered highly inappropriate to read or send email or text messages once class is in session.
2. No food is allowed during class.
3. Please do NOT leave the room during class sessions for any reason other than a real emergency.
4. Arrive to class on time.
5. Academic Integrity. Please be aware that appropriate action will be taken if any student is caught:
 - a) receiving or giving unauthorized assistance on an assignment or during an exam;
 - b) falsifying or inventing data on essays or homework assignments;
 - c) plagiarizing on any written assignments;
 - d) collaborating with someone else on any written assignment or test that is unauthorized.

TENTATIVE SCHEDULE (Subject to Change)

Week 1 (1/28)	Folk and Ethnic Musics What is American Music? Folk and Ethnic Musics Readings: Ch 1, pp 4-15
Week 2 (2/4)	African-American Tradition Reading: Ch. 2, 16-26 Native American Tradition Reading 27-35
Week 3 (2/11)	Latino Tradition Reading: 36-52 Diverse Traditions: French, Scandinavian, Arab and Asian Reading 54-67
Week 4 (2/18)	Folk Music As an Instrument of Advocacy Reading 68-79 Alexander, J. Heywood <i>South vs. North: Slavery and the Civil War</i>
Week 5 (2/25)	Three Offspring of the Rural South Country Music Reading 81-103
Week 6 (3/4)	<i>Spring Break</i>
Week 7 (3/11)	The Blues Reading 104 - 120 Rock Music Reading 121 - 141
Week 8 (3/18)	Popular Secular Music Popular Musical Theater and Opera from the Age of Andrew Jackson to the Present Reading 190-208 Popular Music from the Jacksonian Era to the Advent of Rock Reading 210-224 Alexander, J. Heywood. <i>Sheet Music and Music Business</i>

Week 9 (3/25)	Jazz and Its Forerunners Ragtime and the Precursors of Jazz Reading 228-236 Jazz through the Swing Era Reading 238-251
Week 10 (4/1)	Jazz: Modern and Postmodern
Week 11 (4/8)	Classical Music The Search for an American Identity Reading 254-273
Week 12 (4/15)	Modern Music before WWII Modern Music post-WWII Reading 274-288
Week 13 (4/22)	Special Guest Lecturer/Performer
Week 14 (4/29)	Special topic: Class, Race and Gender Bindas <i>Social and Geographic Characteristics of Country Music</i> (Akenson, James) Bindas <i>Rock and Roll and the Working Class</i> (McDonald, James) Bindas <i>The Role and Image of African Americans in Rock 'n Roll</i> (Warner, Charles) Bindas <i>An Historical Overview of Women in Jazz</i> (Dahl, Linda) Bindas <i>The Legacy of Women Singers in Popular Music</i> (Lueck, Therese) Alexander, J. Heywood. <i>Amy Beach and the Gender Issue</i>
Week 15 (5/6)	Special topic: Social Context Bindas <i>Sounds of Seduction: Sex and Alcohol in Country Music Lyrics</i> (Jaret, Charles and Jacqueline Boles) Bindas <i>The Homogenization of Early Rock and Roll</i> (Aquila, Richard)
Week 16 (5/13)	Review for Final Exam

FINAL EXAM

May 21 11:00 - 1:00 pm

MUSC 101 American Music Selected homework assignments to assess learning outcomes and core area outcomes

- HW #1** Write a 3-4-page critical essay reflecting on musical experiences where systems of oppression and privilege were at play in sites of cultural conflict. Focus on experiences where music was a change-maker, then describe the musical genre and message in each of those contexts. Finally, how did each of these experiences change you? *Aligns with LO1, AI1, and DISJ1 Critical Self Reflection.*
- HW #2** Write a 5-page essay from a historical perspective, elaborating on how the intersections of race, ethnicity, class, gender and sexuality played a vital role in these social justice movements: 1) the urban folk song movement of 1930s and 1940s; 2) the protest and folk song movement led and initiated by the quintessential folk activist Pete Seeger in 1940s-1950s; 3) avant-garde and free jazz as a platform for social justice in the late 1950s-early 1960s during the Civil Rights movement; and 4) the Vietnam war protests led by singer- songwriter Bob Dylan and culminating in the Woodstock music festival. In each case, identify the key players and describe the music. *Aligns with LO2, AI3, and DISJ3.*
- HW #3** Written, followed by an oral presentation. Like Woody Guthrie, composer Harry Partch also hoboed for years during the 1930s (the Great Depression). Compare the music and text of "U.S.Highball" and "This Land is Your Land", both which come out of each one's experience as a hobo at about the same time in the country's history. Note and discuss in musical terms and theories the insights you get into how and why representations of the same landscape can be so different from each other. *Aligns with LO3, AI2, and DISJ counter narratives.*
- HW #4** Search the web and listen to the radio for rap music and discussions on rap/hip-hop culture. Make a list of titles/topics, name/gender of rapper, language used, musical instruments used, other significant features. Based on your findings, create a picture (in words) of the hip hop scene you have witnessed, speculating on how it reflects the complexities of American life when relationships of unequal power are conflicting. After your essay has been graded, you will be asked to present your paper to the class. *Aligns with LO2, LO4, AI2, and DISJ3.*
- HW #5** Watch the YouTube video of Jimi Hendrix performing the *Star-Spangled Banner* at Woodstock. Draw this schematic diagram: a) write down the text to the song; b) using a stop watch from the beginning indicate the point in time when you hear a segment of the original anthem. Underline or highlight that part of the text that is usually sung to it; c) describe the special effects and musical "commentaries" that Hendrix (an African American) puts in between the segments of the anthem. Would you consider these to be markers of national identity? Why, or why not? Or challenging national identity? d) Listen to Hendrix quote *Taps* towards the end of the piece. This tune is used in camps to signal lights out at the end of the day. It is also used in funerals as a marker to signify the end of a life. Discuss Hendrix's use of *Taps* and speculate on his use of it in this context. Was he using it as a marker? If so, for what? *Aligns with LO 5, AI 2 and 3, and DISJ 2.*
- HW #6** Perform John Cage's 4'33" either during class or outside of class for a small group of friends. This must be *performed at a piano*. At the end of performance, write down what you heard and what you felt about the experience. Did the fact that you could use whatever sounds were around you make you feel free or constrained? Did this experience relate to your socio-political standing in a continuum of privilege and oppression? Did it give you insights into the nature of freedom of expression? Is it a privilege or a burden? *Aligns with LO1, AI1, and DISJ1.*

Cutoff 3/01/2019

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

Last approved: 03/07/19 4:13 am

Last edit: 02/25/19 1:18 pm

History

1. Mar 7, 2019 by
Colin Fisher
(colinf)

Catalog Pages
referencing this
course

[History](#)
[History_\(HIST\)](#)

Programs
referencing this

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

Contact Person(s)

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

Effective Term

Subject Code HIST Course Number 121

Department History (HIST)

College College of Arts & Sciences

Title of Course Africa to 1800

Catalog Title Africa to 1800

Credit Hours 3

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

Catalog Course Description

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

Primary Grading Mode Standard Grading System- Final

Method(s) of delivery Lecture

Faculty Course Workload Same as course credit

Is this course cross-listed?

No

Prerequisites?

Does this course have concurrent Prerequisites? No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

Historical Inquiry area

Course attributes

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

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

Majors/Minors/Concentrations:

History - HIST

Department
Restrictions:

Major
Restrictions:

Class
Restrictions:

Level
Restrictions:

Include

Level Codes: UG

Degree
Restrictions:

Program
Restrictions:

Campus
Restrictions:

College
Restrictions:

Student Attribute
Restrictions:

Enter the vote of the Department on this course:

Yes: 11 No: 0 Abstain: 0

Rationale:

Supporting documents [HIST 121 Tallie.doc](#)

Impact

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

Will this change have any staffing/budgetary impact?

Will this change impact student enrollment numbers?

Course Reviewer
Comments

Key: 3258

HIST 110 - From Evolution to Abolition: History of Africa to 1800

Spring 2019

Professor T.J. Tallie

Email: ttallie@sandiego.edu

Office: KIPJ 289

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

MWF 10:10-11:05am, KIPJ 215

Office Hours: Mondays, 1230-2:30pm

Wednesdays, 1230-2:30pm

Fridays, 1130am-1230pm, or by appointment (feel free!)



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

LEARNING OBJECTIVES

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

direct primary source analysis a core part of the daily reading assignments for class discussion and lecture.

3. Weigh competing scholarly interpretations of complicated historical processes like colonialism and slavery, and in turn employ interpretive strategies to determine which is most appropriate for assessing specific events.
4. Effectively identify intersections of categories such as race, gender, class, and religion in a pre-colonial African context.
 - a. Students will be expected to analyze the myriad ways in which African peoples responded around axes of oppression and domination. Complicated intersectional identities such as indigenous patriarchies, Muslim feminisms, and anti-colonial nationalisms will be addressed in the readings and specifically assessed in the midterm and final presentation project. (DISJ 3)
5. Effectively communicate your findings through group discussions, in-class writing assignments, and a formal paper.
 - a. Students will foreground the complex intersections of identity and structural violence throughout the lengthy history of the continent, articulating global patterns of inequity and transformation.
 - b. **The final class presentation assignment will make this a direct class concern.**
6. Cite sources ethically and legally following the conventions of the Chicago Manual of Style.
7. *Ukuthola ukwazisa kwe-Afrika*: You will develop an understanding of the exciting, diverse, rich history of the African continent and the amazing, complex peoples who live within it.
Kumnandi kakhulu, abafundi bami!

DISJ Pedagogy

Africa before 1800 showcases the incredible diversity of a continent throughout nearly six thousand years of history, focusing particularly on the ways in which Africa remained connected to the wider world, rather than serve as an isolated space. Students will explore a vast and complicated history, but they will also think about the ways in which Africa has been constructed as a simplified and ahistoric place in their own Western education; this class will enable them to reflect during discussions on the historic reasons why Westerners have frequently viewed Africa as a particular place of 'non-history.' Students will critically assess Western texts such as by Hugh Trevor Roper and Martin Bernal to analyze Western investments in African inferiority and isolation and to challenge such assumptions more widely. An overall aim of the class is to demonstrate the ways in which 'African' and 'history' put pressure on the implied universalism of both categories, showing multiple ways to understand the past and a complicated and multifaceted continent beyond our easy imagining. A student who leaves Africa before 1800 will emerge as a self-reflexive, thoughtful scholar of not only African history; they will be able to recognize the ways in which the African continent has been constructed as ahistoric and separate in Western depictions even to this day. As this is a DISJ Level 1 class, all DISJ outcomes are expected to be met at advanced or accomplished level.

Course requirements:

- Students should come to all classes prepared, and shall participate actively in discussions. You will be expected to read a number of articles, book chapters and primary sources each week, and the reading should be completed before class.
- In addition to familiarizing you with a general outline of African history the main goal of

this course is to introduce you to the ways in which contemporary African news is depicted in Western media. At the end of the semester, you will be part of a small group responsible for presenting a collection of recent news about Africa (at least three to four items should be discussed). Your group should plan to fill 15-20 minutes of class time with prepared material and questions for class discussion. **You will be required to select three news items under discussion as well as discuss in general the ways African news events are depicted for a Western audience. Please include a portion of your presentation for reflection on how we in the West expect to receive or interpret news about the African continent**

- **At least four weeks before the end of semester, I will hand out a more detailed explanation of the format and expectations for the assignment.** I encourage you to start paying attention to African current events immediately. The BBC, The Mail and Guardian and the blog Africa Is A Country (www.africasacountry.com) are good places to start in your search for news about the continent. You must pick a group by **Friday, 1 March 2019.**
- **Map Quiz 1 – Modern Nations.** On the first map quiz, students will be expected to identify the nations of modern Africa. Students should locate a modern map to use for studying. There's a decent map in *African History: A Very Short Introduction* – but don't forget that it's incomplete with the creation of South Sudan in 2011. At least one week before the date of the quiz, I will hand out a more detailed explanation of the quiz and how it will be graded.
- The **short paper** will be a 5 page paper that uses our class texts in order to answer the question, "Both Martin Bernal and Hugh Trevor Roper have demonstrated that Western audiences have interpreted Africa through a lens of inferiority to the West. Rather than isolated, how was the African continent connected to the wider world in the periods we've studied so far? What are the Western investments in the idea of Africa as isolated?" This paper will be due **Friday, 1 March 2019.**
- **Map Quiz 2 – Geographical Features.** On the second map quiz, students will be expected to label geographical features on a map of Africa. To get started with studying, there's a basic map of geographical features in *African History: A Very Short Introduction*. At least one week before the date of the quiz, I will hand out a more detailed explanation of the quiz and how it will be graded.

Grading:

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

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

Class participation:

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

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

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

Course policies:

- The syllabus is only a draft: there may be corrections and changes as the course goes along. You are responsible for any changes mentioned in class, including changes to the class schedule or course policies. If you have to be absent, be sure to find out what went on.
- Cell phones should not be seen or heard in class. Don't even think about texting in class. Yes, I can see you. And no, it's not cool to witness.
- Computers are the best! I use one! They're super amazing! But they can be detrimental to the quality of class discussions. I would strongly encourage you **not to use** a computer to take notes in class. If you do feel compelled to use a computer, however, **you must turn off your wifi** and commit to doing work for this class and only for this class. If I catch you inevitably checking your Gmail or browsing Reddit/Facebook/Twitter/et al you will lose the privilege of having a computer in class and this may result in the rest of the class losing their computer access as well. Don't be that person.
- All papers must be typed, double-spaced, with 1-1.25 inch margins and in a 12-point font.
- For every day (**including weekends**) your paper is late, I will deduct a third of a grade. That is, an A will become an A-, an A- will become a B+, etc. Papers handed in on the day they are due but after the deadline are also late.
- If you need an extension on a paper, please contact me at least 24 hours in advance of the paper's deadline. Note that you must have a valid reason, such as an illness or a family emergency.
- If it becomes clear that the class as a whole is not doing the assigned readings, I may give unannounced quizzes on the readings.
- The syllabus is an important document, and I do want to know if you've read it closely. Please email me a picture of elephant at ttallic@sandiego.edu to show me you've read this far.
- With the exception of the final project, you must hand in all work by the last day of classes.

- If you fall asleep in class, I will lower your course grade. If I am not allowed to sleep in class, neither are you. Please reschedule your nap time.
- I will also lower your grade if you have problems coming to class on time.

Absence policy:

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

Academic Honesty:

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

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

Niane, *Sundiata, An Epic of Old Mali*

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

John Iliffe, *Africans: History of A Continent*

Weekly Schedule

Week 1: *Sanibonani Abangane Bami!*/Welcome! Introducing African History/What Is 'Africa'

Monday, 1/28: Welcome!

Wednesday, 1/30: Parker and Rathbone, *African History: A Very Short Introduction*, Chapter 1-3

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

Week 2: Early Man/Prehistory in Africa

M 2/4: Reynolds and Gilbert, *Africa in World History*, Chapters 1-2

W, 2/6: Collins and Burns, *History of Sub-Saharan Africa*, p. 40-63

F, 2/8: Elizabeth Isichei, *A History of African Societies*, p. 78-100 [on blackboard]

Week 3: Early Histories/North African Worlds

M, 2/11: Reynolds and Gilbert, *Africa in World History*, Chapter 3-4

W, 2/13: Ancient History Sourcebook, Accounts of Ancient Meroe, Axum, and Kush:

<http://www.fordham.edu/halsall/ancient/nubia1.asp>

Collins and Burns, *History of Sub-Saharan Africa*, p. 64-78

Map Quiz Today

F, 2/15: **[No class. I am out of town for a talk. Think of Africa!]**

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

M, 2/18: John Iliffe, *Africans: History of A Continent*, p. 27-37

W, 2/20: Selections from Martin Bernal, *Black Athena* [on blackboard]

F, 2/22: Herodian [discusses the African emperor Septimius Severus](#)

Week 5: Interlinking Histories: Religions in Africa

M, 2/25: John Iliffe, *Africans: History of A Continent*, p. 38-42

Reynolds and Gilbert, *Africa in World History*, Chapter 5

W, 2/27: Reynolds and Gilbert, *Africa in World History*, Chapter 6 (up to page 89)

John Iliffe, *Africans: History of A Continent*, p. 42-53
F, 3/1: John Iliffe, *Africans: History of A Continent*, p. 54-62

Short Paper Due Today

Group Assignments Due Today

[No Classes 3/4 – 3/8. Happy Break!]

Week 6: West African States and Empires

M, 3/11: Reynolds and Gilbert, *Africa in World History*, Chapter 6 (p. 89-98)
Collins and Burns, *History of Sub-Saharan Africa*, p. 78-95
W, 3/13: Niane, *Sundiata, An Epic of Old Mali*
Said Hamdun & Noel King ed. *Ibn Battuta in Black Africa*, p ix-xxxii, 1-12, 29-75 [on blackboard]
F, 3/15: Donald R. Wright, “‘What Do You Mean There Were No Tribes in Africa?’: Thoughts on Boundaries and Related Matters in Precolonial Africa,” *History in Africa* 26 (1999), 409-426 (**available on JSTOR**)

Week 7: East African Societies and Connections

M, 3/18: Reynolds and Gilbert, *Africa in World History*, Chapter 7
Said Hamdun & Noel King (eds.), *Ibn Battuta in Black Africa*, p. 13-26
W, 3/20: Collins and Burns, *History of Sub-Saharan Africa*, p. 96-112
John Iliffe, *Africans: History of A Continent*, p. 100-126
F, 3/22: **MIDTERM [you can do it!]**

Week 8: Gold and Cattle in Southern Africa

M, 3/25: Collins and Burns, *History of Sub-Saharan Africa*, p. 159-172
W, 3/27: Elizabeth Isichei, *A History of African Societies*, p. 146-150 [on blackboard]
F, 3/29: John Iliffe, *Africans: History of A Continent*, p. 126-130
Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 31

Week 9: Trade and Linking a Continent

M, 4/1: Collins and Burns, *History of Sub-Saharan Africa*, p. 129-142
W, 4/3: Collins and Burns, *History of Sub-Saharan Africa*, p. 143-158
Reynolds and Gilbert, *Africa in World History*, p. 220-240
F, 4/5: **No class: I have a talk in San Francisco today. More Africa thoughts!**

Week 10: The Shadow of Slavery, part I

M, 4/8: Reynolds and Gilbert, *Africa in World History*, Chapter 8 (p. 121-144)
W, 4/10: Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 1-24, 27-30, 33-40
F, 4/12: Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 25-26
Collins and Burns, *History of Sub-Saharan Africa*, p. 212-226

***Geography Quiz* Today**

Week 11: The Shadow of Slavery, Part II

M, 4/15: Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 61-80
W, 4/17: Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 81-94
John Iliffe, *Africans: History of A Continent*, p. 145-169

F, 4/19: Reynolds and Gilbert, *Africa in World History*, Chapter 9 (p. 157-173)

Week 12: Transcontinental – Africa and the Atlantic World

M, 4/22: Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 41-94

W, 4/24: Collins and Burns, *History of Sub-Saharan Africa*, p. 175-190

F, 4/26: **No class! I have a conference in Vermont! (Last one!) but still read:**
Reynolds and Gilbert, *Africa in World History*, Chapter 9 (p. 144-150)

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

M, 4/29: Collins and Burns, *History of Sub-Saharan Africa*, p. 190-200

W, 5/1: Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 95-123

F, 5/3: Collins and Burns, *History of Sub-Saharan Africa*, p. 249-262

Week 14: Transition and Rupture on the Continent

M, 5/6: Worger, Clark, and Alpers, *Africa and the West, Vol I*, p. 135-155

Elizabeth Isichei, *A History of African Societies*, p. 409-427 [on blackboard]

W, 5/8: Student Presentations

F, 5/10: Student Presentations

Week 15: Presentations and What Have We Learned?

M, 5/13: Student Presentations

W, 5/15: Final Class Discussion

***Final Exam for 9 am section is Wednesday, 22 May at 8am**

***Final Exam for 10 am section is Monday, 18 May at 11 am**

Cutoff 3/01/2019

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

Last approved: 03/06/19 4:06 am

Last edit: 02/25/19 1:18 pm

History

1. Mar 6, 2019 by
Colin Fisher
(colinf)

Catalog Pages
referencing this
course

[History](#)
[History_\(HIST\)](#)

Programs
referencing this

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

Contact Person(s)

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

Effective Term

Subject Code HIST Course Number 122

Department History (HIST)

College College of Arts & Sciences

Title of Course Africa Since 1800

Catalog Title Africa Since 1800

Credit Hours 3

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

Catalog Course
Description

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

Primary Grading Mode Standard Grading System- Final

Method(s) of delivery Lecture

Faculty Course Workload Same as course credit

Is this course cross-listed?

No

Prerequisites?

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

Historical Inquiry area

Course attributes

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

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

Majors/Minors/Concentrations:

History - HIST

Department
Restrictions:

Major
Restrictions:

Class
Restrictions:

Level
Restrictions: Include

Level Codes: UG

Degree
Restrictions:

Program
Restrictions:

Campus
Restrictions:

College
Restrictions:

Student Attribute
Restrictions:

Enter the vote of the Department on this course:

Yes: 11 No: 0 Abstain: 0

Rationale:

Supporting documents [HIST 122 Tallie.doc](#)

Impact

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

Will this change have any staffing/budgetary impact?

Will this change impact student enrollment numbers?

Course Reviewer
Comments

Key: 3259

HIST 122 - Africa Since 1800

Professor T.J. Tallie

Email: ttallie@sandiego.edu

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

3:00-4:25p, ElrodC 345

Office: KIPJ 289

Office Hours: TBA



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

LEARNING OBJECTIVES

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

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

DISJ Pedagogy

Students in Africa since 1800 will reflect on similar histories of colonialism and the slave trade that have shaped their own as well as African histories, and they will look at the myriad ways in which colonialism has shaped much of the continent in the past two centuries. While the course is chronological in its approach, it also focuses on interlocking themes of oppression, particularly along raced, gendered, and class lines. Ultimately, the pedagogical focus is on both continuity and identity on the continent; students will be asked to consider African agency rather than focusing on European unilateral conquest, and to articulate the ways in which societies across the continent remained deeply interconnected with the wider world. In particular, students will understand and examine intersectional identities through the assigned novels *God's Bits of Wood* (focusing on race, class, and gender) and *The River Between* (focusing on race, gender, and religion). A student who leaves Africa since 1800 will understand both historic and cultural oppressions, but also understand the deeply interconnected geopolitical and social worlds both on and off the African continent. As this is a DISJ Level 1 class, all DISJ outcomes are expected to be met at advanced or accomplished level.

Course requirements:

- Students should come to all classes prepared, and shall participate actively in discussions. You will be expected to read a number of articles, book chapters and primary sources each week, and the reading should be completed before class.
- **Map Quiz 1 – Mapping Colonialism.** On the first map quiz, students will be expected to identify the major colonial territories of Africa, circa 1914. Students should locate a modern map to use for studying. At least one week before the date of the quiz, I will hand out a more detailed explanation of the quiz and how it will be graded.
- The **first paper** will be a 3 page paper that uses our class texts in order to answer the questions, “What larger institutions brought peoples together across the African continent in the nineteenth century? How connected were Africans to the wider world in this period?” This paper will be due **Thursday, January 26.**
- **Map Quiz 2 – Modern Nations.** On the first map quiz, students will be expected to identify the nations of modern Africa. Students should locate a modern map to use for studying. At least one week before the date of the quiz, I will hand out a more detailed explanation of the quiz and how it will be graded.
- There will be a **short reflection** of 3 pages due where students will be required to identify an aspect of Africa during the colonial or post-colonial period and make connections to American civil rights or race relations. How have systems of oppression played out in both histories? What are our investments in these histories of intersecting identities? This will be

due on Tuesday of Week 9.

- The **second paper** will be a 5 page paper that uses our class texts in order to answer the questions, “What were the main goals of African nationalists in fighting European colonialism? Were these goals reached during the second half of the twentieth century? Why or why not?” Students will be expected to articulate intersectional identities of race, nationality, and class, among others in this paper. This paper will be due **Thursday, March 30**.

Grading:

Class Participation:	15%	Map Quiz:	5%
Geography Quiz:	5%	Paper #1:	10%
Paper #2:	10%	Midterm:	20%
Short Reflection:	10%	Final Exam:	25%

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

Class participation:

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

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

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

Course policies:

- The syllabus is only a draft: there may be corrections and changes as the course goes along. You are responsible for any changes mentioned in class, including changes to the class schedule or course policies. If you have to be absent, be sure to find out what went on.
- Cell phones should not be seen or heard in class. Don't even think about texting in class. Yes, I can see you. And no, it's not cool to witness.
- Computers are the best! I use one! They're super amazing! But they can be detrimental to the quality of class discussions. I would strongly encourage you **not to use** a computer to take notes in class. If you do feel compelled to use a computer, however, **you must turn off your wifi** and commit to doing work for this class and only for this class. If I catch you inevitably checking your Gmail or browsing Reddit/Facebook/Twitter/etc al you will lose the privilege of having a computer in class and this may result in the rest of the class losing their computer access as well. Don't be that person.
- All papers must be typed, double-spaced, with 1-1.25 inch margins and in a 12-point font.
- For every day (**including weekends**) your paper is late, I will deduct a third of a grade. That is, an A will become an A-, an A- will become a B+, etc. Papers handed in on the day they are due but after the deadline are also late.
- If you need an extension on a paper, please contact me at least 24 hours in advance of the paper's deadline. Note that you must have a valid reason, such as an illness or a family emergency.
- If it becomes clear that the class as a whole is not doing the assigned readings, I may give unannounced quizzes on the readings. Without pity.
- With the exception of the final project, you must hand in all work by the last day of classes.
- If you fall asleep in class, I will lower your course grade. If I am not allowed to sleep in class, neither are you. Please reschedule your nap time.
- I will also lower your grade if you have problems coming to class on time.
- Check your student email daily. I may well need to contact you with updates or information about class.

Absence policy:

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

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Ngugi wa Thiong'o, *The River Between*

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

Ousmane, *God's Bits of Wood*

Weekly Schedule

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

Tuesday, 1/10: Introduction and Syllabus

Thursday, 1/12: Richard Reid, *A History of Modern Africa*, p. 1-41 [on BLACKBOARD]

Worger/Clark/Alpers vol I documents 24, 25, 26, 27, 33, 34, 41, 44

[BLACKBOARD]

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

- T, 1/17: Richard Reid, *A History of Modern Africa*, p. 42-64 [on BLACKBOARD]
Collins and Burns, *History of Sub-Saharan Africa*, p. 227-246
Th, 1/19: Richard Reid, *A History of Modern Africa*, p. 102-109 [on BLACKBOARD]
John Iliffe, *Africans: History of A Continent*, p. 173-178 [on BLACKBOARD]

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

- T, 1/24: Richard Reid, *A History of Modern Africa*, p. 77-101 [on BLACKBOARD]
Th, 1/26: John Iliffe, *Africans: History of A Continent*, p. 164-173 [on BLACKBOARD]
Reynolds and Gilbert, *Africa in World History*, 206-218 [on BLACKBOARD]
Short Paper Due

Week 4: Southern Africa in the 19th Century

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

Week 5: The Scramble and Beyond

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

Week 6: Modernization and 'Development' in Colonial Africa

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

[SEMESTER BREAK – THINK OF AFRICA!]

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

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

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

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

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

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

Week 10: Decolonization and the Cold War

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

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

Kwame Nkrumah, "I Speak of Freedom," 1961

[\[http://legacy.fordham.edu/halsall/mod/1961nkrumah.html\]](http://legacy.fordham.edu/halsall/mod/1961nkrumah.html)

***Geography Quiz* Today**

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

T, 3/21: Cooper, *Africa since 1940*, p. 53-58, 133-155
Collins and Burns, *History of Sub-Saharan Africa*, p. 344-376
Worger, et al, *Africa and the West, Vol II*, documents 28, 35, 45, 52, 53
Nelson Mandela, "I Am Prepared To Die," 1964

[\[http://www.historyplace.com/speeches/mandela.htm\]](http://www.historyplace.com/speeches/mandela.htm)

Th, 3/23: Crais and McClendon, *South African Reader*, p. 279-310 [on BLACKBOARD]
Cooper, *Africa since 1940*, p. 156-190

Week 12: Post Cold War Africa

T, 3/28: Cooper, *Africa since 1940*, p. 91-132
Nugent, *Africa Since Independence*, p. 326-367 [on BLACKBOARD]

Th, 3/30: Worger, Clark, and Alpers, *Africa and the West, Vol II*, p. 218-240
John Iliffe, *Africans: History of A Continent*, p. 288-315 [on BLACKBOARD]

Paper #2 Due

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

T, 4/4: Worger, Clark, and Alpers, *Africa and the West, Vol II*, p. 241-286
Cooper, *Africa since 1940*, p. 191-204

Th, 4/6: Collins and Burns, *History of Sub-Saharan Africa*, p. 377-390
Parker and Rathbone, *African History: A Very Short Introduction*, Chapter 7 [on BLACKBOARD]

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

T: Selections from *New York Times* articles, detailing rise of China [on blackboard]

Th: Selections from *Freedom Never Rests* by James Kilgore [on blackboard]

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

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

Th: Presentations

Final Exams are scheduled the following week

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

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

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

Changes proposed by: jtullis

In Workflow

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

Approval Path

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

Contact Person(s)

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

Effective Term	Fall 2019
Subject Code	HNRS Course Number 350
Department	Honors (HONR)
College	College of Arts & Sciences
Title of Course	Integration and Innovation Cultural Const of Motherhood
Catalog Title	

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

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

Catalog Course Description

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

Primary Grading Mode Standard Grading System- Final

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

Seminar
Exam/Paper
Paper

Faculty Course
Workload

Same as weekly contact hours

Is this course cross-listed?

No

Prerequisites?

Must be Honors Student

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

Yes

Is this course repeatable for credit?

No

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

Advanced Integration
Domestic Diversity level 2

Course attributes

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

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

Majors/Minors/Concentrations:

Communication Studies - COMM

Education - EDUC

Department
Restrictions:

Major
Restrictions:

Class
Restrictions:

Include

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

Level
Restrictions:

Include

Level Codes: UG

Degree
Restrictions:

Program
Restrictions:

Include

Program Codes: **Honors Test Code with score of P**

Campus
Restrictions:

College
Restrictions:

Student Attribute
Restrictions:

Enter the vote of the Department on this course:

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

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

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

Impact

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

N/A

Will this change have any staffing/budgetary impact?

No

Will this change impact student enrollment numbers?

No

Course Reviewer
Comments

Key: 1201

HNRS 350/351

Integration and Innovation in Disability Studies

Fall 2019 Course Syllabus

Suzanne Stolz, EdD (SOLES)

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

Prerequisites:

Restrictions:

Rationale

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

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

Course Description

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

envision a more just future for those whose bodies are viewed as outside the norm? Assignments will ask students to integrate their knowledge to expand access and create social change.

Student Learning Outcomes

Students who successfully complete this course will:

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

Required Materials

See attached bibliography for list of readings

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

Format for Written Work

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

Class Policies & Philosophies

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

Students with Disabilities – Students with disabilities who believe that they may need accommodations in the class are encouraged to contact Disability and Learning Difference Resource Center (DLDRC) in Serra 300 (or by phone at 619.260.4655) within the first three weeks of the semester to better ensure that such accommodations are implemented in a timely

fashion. We will provide accommodations as instructed by DLDR. If you have a disability, but are not registered, please speak with us.

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

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

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

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

Academic Integrity Policy and Academic Dishonesty

To maintain the integrity of this course and the principles of USD, we will strictly enforce the academic integrity policy. Please make yourself familiar with the types of behavior that constitute a violation of this policy. We encourage you to review the University's Academic Integrity Policy here: <http://www.sandiego.edu/associatedstudents/branches/honor-council1/integrity-policy.php>

Late/Incomplete Work

You should make every effort complete assignments by the specified time/date on the course calendar below. However, we encourage you to speak with us if you anticipate being unable to

complete an assignment by the due date. We reserve the right to reduce your grade by 10% for late work.

Assignments and Grading

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

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

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

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

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

Assignment Descriptions

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

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

Contemporary Representation Abstract and Analysis: During each class meeting, one student will be assigned to present an abstract that relates to the week's topic. Identify a publication intended for a mass audience (e.g. journal article, trade publication or newsletter, or

current new story), write a 250-word (maximum) summary of the piece, and identify three concerns/issues guided by the following questions:

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

Audio Blog or Podcast: In lieu of a midterm, twice, you will be asked to submit an audio response to readings and class discussions to the course Blackboard site. You (and your partner or group members) should address the prompt provided, include your own thoughts [DISJ II; Critical self-reflection] or observations about intersecting identities, integration of viewpoints, methods, or disciplines, and what the readings reveal about power and social justice [Advanced Integration; Advanced Integration]. This assignment will reflect your integration of course readings and in-class discussions. We encourage you to stay up-to-date with readings and actively engage in discussions.

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

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

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

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

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

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

Tentative Course Calendar

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

Week	Readings Due	Topic
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<u>Week 1</u> Wed. Sept 4.	Haller	Welcome, Course Policies, and Introductions History and Models of Disability [focus on social construction of disability]
<u>Week 2</u> Mon., Sept. 9 Wed., Sept. 11	Anna Kudlick	What is ableism? How do ableism and racism work hand in hand? ¹
<u>Week 3</u> Mon., Sept. 16 Wed., Sept. 18	Manning, et al. Talks Back	Disability Culture: Intersecting Identities ²¹ Film: Vital Signs: Crip Culture
<u>Week 4</u> Mon., Sept. 23 Wed., Sept. 25	Garland-Thomson, Siebers, Asch	Identity and Embodiment: Critical Race Theory ²
<u>Week 5</u> Mon. Sept. 30 Wed., Oct. 2	"Guest Room" "Escape" & Crisp	Disability, Gender, & Sexuality ²⁹
<u>Week 6</u> Mon., Oct. 7 Wed., Oct 9	Choice of: Grealy Devaney	Health and Disability
<u>Week 7</u> Mon., Oct. 14 Wed., Oct. 16	Grealy Devaney	Health and Disability
<u>Week 8</u> Mon., Oct. 21 Wed. Oct. 23	Ferri & Conner Baglieri & Shapiro	Disability in Education: Segregated Systems ^{3 & 10}
<u>Week 9</u> Mon., Oct. 28 Wed., Oct. 30	Ben-Mosche	Disability in the Community Policing and Prison ⁴ Film: Power of the 504, Dick-Mosher
<u>Week 10</u> Mon., Nov. 4 Wed., Nov. 6	Wong et al. "Code of the Freaks"	Media, Aesthetics, and Art
<u>Week 11</u> Mon., Nov. 11 Wed., Nov. 13	Siebers	Media, Aesthetics, and Art Film: Invitation to Dance

<u>Week 12</u> Mon., Nov. 18 Wed., Nov. 20		Field Experience
<u>Week 13</u> Mon., Nov. 25 Wed., Nov. 27		Thanksgiving - No Class Meeting
<u>Week 14</u> Mon., Dec. 2 Wed., Dec. 4	Kalyanpur WHO	Disability Abroad: Japan, Africa, Germany ²³
<u>Week 15</u> Mon., Dec. 9 Wed., Dec. 11	Gillen, Pullin Stout & Schwartz	Possible Futures Social Innovation Proposal Presentations begin
<u>Week 16</u> Final		Social Innovation Proposal Presentations
Final Exams		Final Reflections

Course Bibliography

1. Anna. (19 November 2010). What is ableism? Five things about ableism you should know. Retrieved from <http://disabledfeminists.com/2010/11/19/what-is-ableism-five-things-about-ableism-you-should-know/>
2. Asch, A. (2001). Critical race theory, feminism, and disability: Reflections on social justice and personal identity. *Ohio State Law Journal*, 62.
3. Baglieri, S., & Shapiro, A. (2012). Disabilities and initial approaches for creating inclusive environments: Critical practices for creating least restrictive attitudes *Disability studies and the inclusive classroom* (pp. 139-182). New York: Taylor & Francis.
4. Ben-Moshe, L. (2014). Alternatives to (disability) incarceration. In L. Ben-Moshe, C. Chapman, & A. C. Carey (Eds.), *Disability Incarcerated* (pp. 255-272): Palgrave Macmillan.
5. Coalition, M. D. R. Models of disability. Retrieved from <http://www.copower.org/leadership/models-of-disability>
6. "Code of the Freaks". Retrieved from <http://vimeo.com/20531038>
7. Crisp, M. (1 May 2006). Rolling through cyber love. Retrieved from <http://www.newmobility.com/2006/05/rolling-through-cyber-love/>
8. Devaney, J., & Schmidt, J. (2012). *My leaky body: Tales from the gurney*. New Brunswick, Canada: Fredericton.
9. Dick-Mosher, J. (2015). Bodies in contempt: Gender, class and disability intersections in workplace discrimination claims. *Disability Studies Quarterly*, 35. doi:<http://dx.doi.org/10.18061/dsq.v35i3.4928>
10. Ferri, B., & Conner, D. (2005). Tools of exclusion: Race, disability, and (re)segregated education. *Teachers College Record*, 107, 453-474.

11. Garland-Thomson, R. (2009a). *Beholding Staring: How we look* (pp. 185-196). New York: Oxford University Press.
12. Garland-Thomson, R. (2009b). *Bodies Staring: How we look* (pp. 161-184). New York: Oxford University Press.
13. Gillen, V. (2015). Access for all! Neuro-architecture and equal enjoyment of public facilities. *Disability Studies Quarterly*, 35. doi:<http://dx.doi.org/10.18061/dsq.v35i3.4941>
14. Glass, I. (2008). *Escape. This American Life*. Chicago, IL.
15. Grealy, L. (1994). *Autobiography of a face*. Boston, MA: Houghton Mifflin
16. Haller, B. News media models Retrieved from <https://mediadisability.wordpress.com/news-media-models/>
17. Iwakuma, M., Okuhira, M., & Nasu, S. (2016). When I am in Japan, I feel as though I'm not disabled": A cross-cultural adjustment study of trainees with disabilities from Asia-Pacific regions. *Disability Studies Quarterly*, 36.
18. Kudlick, C. J. (2003). Disability history: Why we need another "other". *The American Historical Review*, 108, 763-793.
19. Lisa Pfahl, J. J. W. P. (2014). Subversive Status: Disability Studies in Germany, Austria, and Switzerland. *Disability Studies Quarterly*, 34.
20. Mat Fraser, actor of "American Horror Story," discusses freaks. Retrieved from https://www.youtube.com/watch?v=EF_IsA8NC8k
21. Poetry by Lynn Manning, Jim Ferris, Leroy Moore, Petra Kuppers, Eli Clare.
22. Pullin, G. (2009). Simple meets universal *Design meets disability* (pp. 65-86). Massachusetts: MIT Press.
23. Rao, S., & Kalyanpur, M. (Ed.) (2015). *South Asia & disability studies: Redefining boundaries & extending horizons*. New York: Peter Lang Publishing, Inc.
24. Siebers, T. (2006). Disability aesthetics. *Journal for Cultural and Religious Theory*, 7, 63-73.
25. Siebers, T. (2013). Disability and the theory of complex embodiment. In L. J. Davis (Ed.), *The Disability Studies Reader* (4th ed., pp. 278-297). New York: Routledge.
26. Stella Young video, "Inspiration porn and the objectification of disability." Retrieved from https://www.youtube.com/watch?v=SxrS7-l_sMQ
27. Stout, A., & Schwartz, A. (2014). "It'll grow organically and naturally": The reciprocal relationship between student groups and disability studies on college campuses. *Disability Studies Quarterly*, 34. doi:<http://dx.doi.org/10.18061/dsq.v34i2.4253>
29. Tate, J. (Writer). (2015). Guest Room.
30. UK Paralympics Rio 2016, "We're The Superhumans". Retrieved from <https://www.youtube.com/watch?v=locLkk3aYIk>
31. WHO Cares about Africans living with disability. (2008). *African Health Monitor*.
32. Wong, A., Jackson, L., & Taylor-Parker, L. (3 Jan 2016). The inspiration porn resolution. Retrieved from <https://medium.com/disability-stories/the-inspiration-porn-resolution-a30baf972499> - .gaqi7x8pa

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

	Advanced	Adequate	Moderately Adequate	Inadequate	Score
Conceptualize and Articulate Complexities of DISJ	Advanced synthesis of intersecting categories; explanation of group patterns; Excellent, insightful and innovative vision for a just world	Good synthesis of intersecting categories; explanation of group patterns; good innovative vision of a just world.	Some synthesis of intersecting categories; explanation of group patterns; fair innovative vision of a just world	Limited or missing synthesis of intersecting categories; limited or no explanation of group patterns; poor innovative vision of a just world	
Diversity, Inclusion and Social Justice	Advanced accurate information about group/identity categories, extensive analysis of stereotypes. Demonstrates comprehensive of multiple viewpoints. Distinction between master and counter narratives are clear. Strong discussion of group values	Good information about group/identity categories, good analysis of stereotypes. Adequate use of multiple viewpoints. Good distinction between master and counter narrative. Good discussion of group values	Some information about identity categories; fair analysis of viewpoints. Distinction between master and counter narratives is moderately adequate. Some discussion of group values	Limited or missing information of group/identity categories. Minimal analysis of viewpoints. Little or no distinction between narratives. Limited or no discussion of group values	
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 & design are accessible, creative, compelling, logically & visually complete, clear & well-organized	Content and design are accessible, 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.	

Social Innovation Proposal Assignment and Criteria of Evaluation

Disability Studies is an interdisciplinary field that approaches disability from historical, cultural, and social perspectives. For this semester-long project, you will work to identify a contemporary issue (local or global) affecting a disability community and recommend a practical and appropriate solution towards social justice [DISJ II] that draws from multiple and distinct fields of study, such as Education, Communication Studies, Gender Studies, Critical Race Studies, & Medicine [Advanced Integration]. You (and your partner or group members) will present your proposal to a panel of stakeholders with special attention to intersectionality [DISJ II] and integration of two or more disciplines [Advanced Integration]. You are encouraged to apply and synthesize previous assignments and course readings in your innovation proposal. Your proposal will be evaluated based upon the criteria below and will be completed in the following stages:

Stage 1: Identify a list of 3 issues affecting the disability community

Stage 2: Conduct library research and draft a review of the relevant literature for one of your three issues

Stage 3: Draft a proposal or create a pitch to address the issue you have identified

Stage 4: Present proposal or pitch to a panel of stakeholders, and finalize submission for grading

Since this course counts towards the Disability, Inclusion, and Social Justice (DISJ), and Advanced Integration Core requirements, your proposal will be assessed based upon the following criteria:

Disability, Inclusion, and Social Justice

1. **Critical Self-Reflection** – Proposals will be assessed for accurate information about privilege/oppression
2. **Explain diversity, inclusion, and social justice** – Proposals should include accurate information about groups and identities, and must be free of stereotypes. High ranking proposals will include multiple viewpoints and distinguish between master and counter narratives about disability and intersecting identities. Proposals should clearly articulate and reflect the values relevant to the community considered in the innovation project or pitch.
3. **Conceptualize and articulate the complexities of diversity, inclusion, and social justice** – The proposed innovation should include synthesis of intersecting identities and provide necessary context for understanding patterns related to disability

Advanced Integration

1. **Synthesis** – Concepts or perspectives from two or more disciplines are combined into a single framework. They are clearly and appropriately presented in compelling ways, precisely stated, memorable, and strongly supported. Relationship to societal topic/problem is articulated expertly.
2. **Application** – Concepts, hypotheses, and/or theories from at least two unique disciplines or areas of study are applied in a significant and contextually rich manner to bolster understanding of a societal topic or problem

Cutoff 3/01/2019

Viewing: **HIST 302 : History of South Africa**

Last approved: 03/04/19 4:08 am

Last edit: 02/25/19 1:19 pm

History

1. Mar 4, 2019 by
Colin Fisher
(colinf)

Catalog Pages
referencing this
course

[History](#)
[History_\(HIST\)](#)

Programs
referencing this

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

Contact Person(s)

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

Effective Term

Subject Code HIST Course Number 302

Department History (HIST)

College College of Arts & Sciences

Title of Course History of South Africa

Catalog Title History of South Africa

Credit Hours 3

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

Catalog Course Description

This course aims to study the history of the country of South Africa with particular attention to both the uniqueness and the commonalities of its colonial history with other settler societies. Unlike other Anglophone settler colonies, South Africa never reached a demographic majority where white settlers became predominant. Instead, European settlers made fragile alliances against the African and Indian populations in their midst, solidifying a specific form of minority settler rule. This rule was crystallized in the near half-century of apartheid, the legal discrimination of the vast majority of the country for the benefit of a select few. Students emerge from this course as better scholars of a different society and of many of the historic pressures and struggles that are part of the history of the United States.

Primary Grading Mode Standard Grading System- Final

Method(s) of delivery Lecture

Faculty Course Workload Same as course credit

Is this course cross-listed?

No

Prerequisites?

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

Historical Inquiry area
Global Diversity level 2

Course attributes

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

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

Majors/Minors/Concentrations:

History - HIST

Department
Restrictions:

Major
Restrictions:

Class
Restrictions:

Include

Class Codes: JR, S2, SR

Level
Restrictions:

Include

Level Codes: UG

Degree
Restrictions:

Program
Restrictions:

Campus
Restrictions:

College
Restrictions:

Student Attribute
Restrictions:

Enter the vote of the Department on this course:

Yes: 11

No: 0

Abstain: 0

Rationale:

Impact

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

Will this change have any staffing/budgetary impact?

Will this change impact student enrollment numbers?

Course Reviewer
Comments

Key: 3260

HIST 302 - The History of South Africa

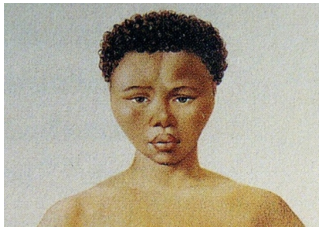
Professor T.J. Tallie

Email: ttallie@sandiego.edu

Class: TBA

Office: KIPJ 289

Office Hours: Tuesdays and Thursdays, 3-4:30pm



“I came here because of my deep interest and affection for a land settled by the Dutch in the mid-seventeenth century, then taken over by the British and at last independent; a land in which the native inhabitants were at first subdued, but relations with whom remain a problem to this day; a land which defined itself on a hostile frontier; a land which has tamed rich natural resources through the energetic application of modern technology; a land which once imported slaves, and now must struggle to wipe out the last traces of that former bondage. I refer, of course, to the United States of America.” —Robert F. Kennedy, speech at the University of Cape Town, June 9, 1966

Course Description:

The history of South Africa has been shaped by its demographic and geographic uniqueness as a series of settler colonies planted within far more numerous indigenous populations at the southern tip of the continent. Yet to study the history of South Africa requires examining not just the particularities of the country but its similarities with other nineteenth century settler projects. Nineteenth-century European colonists in southern Africa imagined themselves as part of a larger system of settlement that stretched Australia to Canada, from the United States to New Zealand. Yet, unlike these other Anglophone settler colonies, South Africa never reached a demographic majority where white settlers became predominant. Instead, varied and conflicting groups of settlers, particularly those of Dutch and British ancestry, made fragile alliances against the predominant African and Indian populations in their midst, solidifying a specific form of minority settler rule. This rule was crystallized in the near half century of *apartheid*, the legal discrimination of the vast majority of the country for the benefit of a select few.

Studying South African history is incredibly important for us in a contemporary university in the United States—itself another settler society, as Kennedy makes very clear. And while it is important that we understand South African history on its own terms and not merely as an appendage to our own histories, the fact remains that studying South Africa reveals much about the stakes of settler colonialism, of nationalism, and of questions of democracy in a multicultural and global system. Students that take History 276 will emerge as better scholars not only of a different society but of many of the historic pressures and struggles that are part of the history of the United States.

LEARNING OBJECTIVES

1. Formulate and explore questions pertaining to South African history.
 - a. Students will therefore be expected to critically self-reflect on the similarities between American and South African society's historic oppressions, particularly colonialism, slavery, and state-based segregation.
 - b. Beginning with the RFK quote (And returning to it again in Week 9), students will make concrete parallels between American and South African racial colonialism. This will continue in Week 2-3 which directly address parallels between American and South African genocide and frontier ideologies.
2. Analyze a range of primary sources, articulate their relationship to historic context, and cite them as evidence to support your arguments.
 - a. Students will critically assess the structural limitations of doing 'history' with a dearth of written archival sources in indigenous languages and a plethora of sources written by colonizers; they will also become familiar with alternate forms of primary sources while developing an awareness of the biases within the discipline of history that favor literary sources over others.
 - b. Nearly every week consists of direct, primary sources that will be weighed and discussed in class. This is a core value in structuring this course.
3. Weigh competing scholarly interpretations of complicated historical processes like colonialism and *apartheid*, and in turn employ interpretive strategies to determine which is most appropriate for assessing specific events.
4. Effectively communicate your findings through group discussions, in-class writing assignments, and a formal paper.
 - a. Students will foreground the complex intersections of identity and structural violence throughout the lengthy history of South Africa, recognizing and articulating global patterns of inequity, protest, and change.
 - b. Students will identify complicated intersections along axes of race, gender, class, and religion in colonial South African history, examining white imperial feminism, white labor organizing, Muslim women's activism, and African women's nationalism, among others. These will be assessed in essays in the midterm and in the final project (DISJ 3).
5. Cite sources ethically and legally following the conventions of the Chicago Manual of Style.

DISJ Pedagogy

The History of South Africa takes as its starting point the RFK quote that encapsulates so well the shared imperial and oppressive histories of the USA and RSA. Students will constantly look for parallels without subsuming South African history into a mere parallel for their own. Key points of observation will be the creation of an 'Afrikaner' identity and its parallel relationship to the creation of an 'American' identity by non-indigenous settlers; the use of covered wagons and settlement ideology in the Great Trek and subsequent fascist Afrikaner nationalism; the powerful parallels between Biko's Black Consciousness Movement and contemporary Black Lives Matter; and finally, the near impossible problem of trying to bring about equity in a capitalist, colonial framework inherited from imperialism. History of South Africa students will emerge as self-reflexive, thoughtful scholars of the impacts of settler colonialism and intersectional, oppressive violence in United States as well as South Africa while remembering that South African history does not simply

serve to highlight their own. As this is a DISJ Level 2 class, all DISJ outcomes are expected to be met at advanced or mastery level.

Course requirements:

- Students should come to all classes prepared, and shall participate actively in discussions. You will be expected to read a number of articles, book chapters and primary sources each week, and the reading should be completed before class.
- The main goal of this course is to familiarize you with debates and discussions surrounding Africa and the way it is perceived in Western media and literature; in order to do so, you will be required to write one short papers and a final project this semester.
- The first short paper will be a 5 page paper that looks at 3-4 sources we have discussed in class so far (up to Week 4, including Frances Colenso). Using these sources, write a short essay that answers the question: **To what extent did the idea of ‘freedom’ or ‘liberty’ play a role in the history of South Africa? This paper is due on February 2nd in class.**
- The major project of the semester will be a class presentation based in part on original student research on a topic related to South African history. Students will join into groups of three and pick from one of several areas of South African history and culture available on the separate assignment sheet. These areas span a wide swath of South Africa’s history and present, and all have a deep connection to the country’s highly contested colonial histories. Each group will form and select a topic by Wednesday of **Week 7**. They will then submit a bibliography and a brief presentation outline by **Week 13** before presenting the **final week of class**. Your presentation must discuss the history of the South African topic and the larger connections of this topic to histories of settlement and colonialism. You will also be expected to dedicate one portion of your project to comparing histories of colonialism in South Africa to those of the United States and articulate similarities and differences between the two. (DISJ 1)
- The second short paper will be a **7-8 page** paper that looks at 5 sources we have discussed in class (**and at least one** source outside of the class). Using these sources, write a short analytical essay using Chicago citations that answers the question: **In the 1990s, South African politicians and thinkers promoted the idea of a “Rainbow Nation,” or a country brought together by its many differences. How thoroughly do you agree or disagree with this premise? Is South Africa a country primarily united by its various histories, or divided by them? What role do settlement and colonialism play in the making of the South African nation overall? This paper is due on Wednesday, April 24, in class.**
- There is a final examination in this class, and will be completed at the scheduled time, Monday, 20 May 2019, 2pm.

Grading:

Class Participation:	10%	Short Paper #1:	10%
Short Paper #2:	15%	Midterm	20%

Final Presentation Bib/Outline:	10%	Final Class Presentation:	10%
Final Exam:	25%		

If you do not complete all assignments, **you may fail the class**. Yes, this includes both short papers!

Class participation:

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

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

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

Course policies:

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

- All papers must be typed, double-spaced, with 1-1.25 inch margins and in a 12-point font.
- For every day (including weekends) your paper is late, I will deduct a third of a grade. That is, an A will become an A-, an A- will become a B+, etc. Papers handed in on the day they are due but after the deadline are also late.
- If you need an extension on a paper, please contact me 24 hours in advance of the paper's deadline. Note that you must have a valid reason, such as an illness or a family emergency.
- If it becomes clear that the class as a whole is not doing the assigned readings, I may give unannounced quizzes on the readings.
- The syllabus is an important document, and I do want to know if you've read it closely. Please email me a picture of elephant at ttallie@sandiego.edu to show me you've read this far.
- With the exception of the final project, you must hand in all work by the last day of classes.
- If you fall asleep in class, I will lower your course grade. If I am not allowed to sleep in class, neither are you. Please reschedule your nap time.
- I will also lower your grade if you have problems coming to class on time.

Absence policy:

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

Academic Honesty:

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

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

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

Accommodations policy:

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

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

Land Acknowledgment:

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

Required Course Materials:

Available for purchase at the Bookstore:

Alan Paton, *Too Late the Phalarope*, 1953

Steve Biko, *I Write What I Like*, 1978

Ruth Gordimer, *July's People*, 1981

Nelson Mandela, *Long Walk To Freedom*, 1995

K. Sello Duiker, *Thirteen Cents*, 2000

Crais and McClendon, *The South Africa Reader: History, Culture, Politics*, 2014

Schedule

Week 1: Siyakwemukela eNingizimu Afrika!//Welcome to South Africa!!

Readings:

Tuesday, 1/12: Introduction and discussion in class

Thursday, 1/14: Crais and McClendon, p. 1-32

Chris Lowe, "Talking about 'Tribe': Moving from Stereotypes to Analysis
[BLACKBOARD]

Week 2: Early Colonialism and Contact

[Don't forget we have a schedule shift this week!!!]

Tues, 1/19: Crais and McClendon, p. 33-74.

Mohamed Adhikari, *The Anatomy of a South African Genocide*, p. 9-77 [on
BLACKBOARD]

Thurs, 1/21: Elizabeth Elbourne, *Blood Ground*, p. 1-17, 71-154 [on BLACKBOARD]

Week 3: Colonialism, Trekking and the Frontier

Tues, 1/26: Crais and McClendon, p. 75-94, 111-122
Martin Legassick, "The frontier tradition in South African historiography."
Collected Seminar Papers. Institute of Commonwealth Studies, 12 . pp. 1-33. [on
BLACKBOARD]

Thurs, 1/28: Saul Dubow, "How British Was the British World? The Case of South Africa." *Journal of Imperial and Commonwealth History*, 37:1 (2009), 1-27 [on BLACKBOARD]
Helen Bradford and Msokoli Qotole, "Ingxoxo enkulu ngoNongqawuse (A Great Debate about Nongqawuse's Era)," *Kronos*, No. 34, 2008, pp. 66-105 [on BLACKBOARD]

Week 4: Colonial Natal and Encountering the amaZulu.

Tues, 2/2: Crais and McClendon, p. 103-110
J.W. Colenso, *Ten Weeks in Natal* p. i-xxxix, 1-38, 50-71 [on BLACKBOARD]
Meghan Healy, and Eva Jackson, 2011. "Practices of naming and the possibilities of home on American Zulu Mission stations in colonial Natal," *Journal of Natal and Zulu History* 29, 2011, p. 1-19. [on BLACKBOARD]

Thurs, 2/4: Crais and McClendon, p. 141-146
Frances Colenso, *The History of the Zulu War*, p. 1-37, 235-301 [on BLACKBOARD]

Short Paper #1 due in class

Week 5: Gold, Diamonds, and Transformation

Tues, 2/9: Crais and McClendon, p. 127-140, 146-159

Thurs, 2/11: Olive Schreiner, *Story of An African Farm*, p. 1-150 [on BLACKBOARD]

Week 6: Midway Point

Tues, 2/16: ***MIDTERM***

Thurs, 2/18: [I will be out of town at a conference talk. Relax! Catch up on Reading! Frolic!]

[2/23 & 2/25: Break Time! No Classes!]

Week 7: Wars, Union, Liberal Segregation, and the Rise of Afrikaner Nationalism

Tues, 3/1: Crais and McClendon, p. 169-196
Zine Magubane, "'Truncated Citizenship': African Bodies, the Anglo-Boer War, and the Imagining of the Bourgeois Self," in *Bringing the Empire Home*, p. 95-129
[on BLACKBOARD]

Thurs, 3/3: Crais and McClendon, p. 160-168, 197-239
Mandela, *Long Walk to Freedom*, p. 1-53

*** annotated bibliography due in class ***

Week 8: Creating and Implementing Apartheid

Tues, 3/8: Crais and McClendon, p. 240-260
Paton, *Too Late the Phalarope*, through chapter XVII

Thurs, 3/10: Finish Paton, *Too Late the Phalarope*
Mandela, *Long Walk to Freedom*, p. 95-140

Week 9: Articulating And Engaging the Struggle

Tues, 3/15: Biko, *I Write What I Like*, to page 99
Crais and McClendon, p. 298-329

Thurs, 3/17: Biko, *I Write What I Like*, finish.
Mandela, *Long Walk to Freedom*, p. 381-430
Robert Kennedy, “[Suppose God is Black](http://www.rfksafilm.org/html/media/magazines/look.php),” August 1966
[<http://www.rfksafilm.org/html/media/magazines/look.php>]

Week 10: Resistance and Mass Movements

Tues, 3/22: Nadine Gordimer, *July's People* (first half of novel)

Thurs, 3/24: Crais and McClendon, p. 329-360, 371-435

Rough Drafts of Individual Website contributions due via email by 5pm

Week 11: Becoming Ungovernable. The Endgame of the 1980s

Tues, 3/29: Pumla Gobodo-Madikizela, *A Human Being Died that Night*, p. 1-36, 79-103 [on BLACKBOARD]

Thurs, 3/31: Viewing of Selections of “Amandla!” in class.
Read selections of responses to “Graceland” (on Blackboard)

Week 12: The Fall of Apartheid and ‘the Rainbow Nation’

Tues, 4/5: Crais and McClendon, p. 436-472
Mandela, *Long Walk to Freedom*, p. 513-574

Thurs, 4/7: Mandela, *Long Walk to Freedom*, p. 575-625
Crais and McClendon, p. 475-505

Week 13: After Tata: South Africa since 1999

Tues, 4/12: Crais and McClendon, p. 509-536, 547-582

Thurs, 4/14: Duiker, *Thirteen Cents*

Week 14: What Have We Learned?

Tues, 4/14: Selected speeches from Jacob Zuma, Cyril Ramaphosa, and Helen Zille (Blackboard)
In class writing assignment: In class today, prepare to spend 30-40 minutes writing a reflection about your time in this course. How has this class made you examine your own relationship to settler colonialism here in the United States? How in general have ideas from people like Robert Kennedy, Nelson Mandela, Steve Biko, Frances Colenso, or Nadine Gordimer caused

you to think about your own relationship to land, nation, or belonging? Turn in these papers at the end of class.

Thurs, 4/16: In class Presentations

Final Version of Websites must be completed by 6pm, 4/14

- **Paper #2 is due in my mailbox on Wednesday, 4/20, by 5pm.**

Cutoff 3/01/2019

Viewing: HIST 352 : Victorian Britain and the World

Last approved: 03/06/19 4:05 am

Last edit: 02/25/19 1:28 pm

Catalog Pages referencing this course [History](#)
[History_\(HIST\)](#)

Programs referencing this [BA-LIBS: Liberal Studies Major](#)
[BBA-IBSN: International Business Major](#)

History

1. May 3, 2016 by Ronald Kaufmann (kaufmann)
2. Jan 16, 2019 by Colin Fisher (colinf)
3. Mar 6, 2019 by Colin Fisher (colinf)

Contact Person(s)

Name:	E-mail:	Campus Phone:
Colin Fisher	colinf	4039

Effective Term

Subject Code HIST Course Number 352

Department History (HIST)

College College of Arts & Sciences

Title of Course Victorian Britain and World

Catalog Title Victorian Britain and the World

Credit Hours 3

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

Catalog Course Description This course follows the history of the United Kingdom during the reign of Queen Victoria (r. 1837-1901), focusing on how the Empire, far from being something that existed beyond the seas of the average Briton, shaped the very core of British cultural and social institutions. It focuses on the efforts of British women to increase their place in both the domestic and larger imperial aspects of British politics, as well as the movement of colonized peoples from 'out there' to the heart of the empire. In the course of this class, we will study revolutions, international wars, colonial conquests, worker's protests, missionary letters, and London's criminal back alleys in order to better understand the often misunderstood Victorian period.

Primary Grading Mode Standard Grading System- Final

Other Grading Mode(s)

Auditing Permitted

Method(s) of delivery Lecture

Faculty Course Workload Same as course credit

Is this course cross-listed?

No

Prerequisites?

Does this course
have concurrent
Prerequisites?

No

Are there 1 or more Co-Requisites?

No

Is this course a topics course?

No

Is this course repeatable for credit?

No

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

Historical Inquiry area

Course attributes

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

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

Majors/Minors/Concentrations:
History - HIST
International Relations - IREL
International Business - IBSN
Peace and Justice Studies - PJS

Department
Restrictions:

Major
Restrictions:

Class
Restrictions:

Include

Class Codes: JR, S2, SR

Level
Restrictions:

Include

Level Codes: UG

Degree
Restrictions:

Program
Restrictions:

Campus
Restrictions:

College
Restrictions:

Student Attribute
Restrictions:

Enter the vote of the Department on this course:

Yes: 12 No: 0 Abstain: 0

Rationale:

Supporting documents [HIST 352 Tallie \(2\).doc](#)

Impact

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

Will this change have any staffing/budgetary impact?

Will this change impact student enrollment numbers?

Course Reviewer
Comments

Key: 1091

HIST 352 - Victorian Britain & the World (the original BrEntrance)

Professor T.J. Tallie

Email: ttallie@sandiego.edu

Class: TBA

Office: KIPJ 289

Office Hours: TBA



Course Description:

“For my part, I do not believe that the country is in danger. I think England is safe in the race of men who inhabit her; that she is safe in something much more precious than her accumulated capital—her accumulated experience; she is safe in her national character, in her fame, in the traditions of a thousand years, and in that glorious future which I believe awaits her.”

—Benjamin Disraeli, British politician, 1867.

“The twentieth century may carry us far...but I hope it will not carry us into contented acceptance of the deadness, the dullness, the commonplace of English national sentiment, or what idealism remains in us; bequeathed from the past, range itself willingly under a banner which is regarded chiefly as a commercial asset by the most famous exponent of the imperial idea...I confess I do not love England...For that myriad humanity which throngs the cities of England I feel a profound pity...”

—George William Russell, Irish nationalist and artist, 1900.

Greetings, and welcome to Victorian Britain and the World! This semester we’re going to be studying much of the history of the United Kingdom during the reign of Queen Victoria (r. 1837-1901), a fascinating time filled with technological innovation, social change, and political upheaval. We will of course, be covering much that is familiar about that period—industrialization, social change, repressive sexuality, fantastic hats—but we are not limiting our interests to the British Isles themselves. As this is a Victorian Britain **and the World** course, we’re going to be digging a bit deeper; we are interested in understanding the ways in which Great Britain was deeply enmeshed in the wider world around it, and how the Empire, far from being something that existed beyond the seas of the average Briton, shaped the very core of British cultural and social institutions.

This makes for an exciting—and complicated—course. In order to emphasize the ways that the domestic and the foreign were truly two sides of the daily lived reality for Britons (and the people caught in the path of imperial domination) alike, we'll carefully read through primary sources, looking for connections. Key developments within the Victorian era, including the constitutional reforms of 1832, 1867, and 1884 as well as the Chartist Movement, Abolitionism, and the Boy Scouts will be discussed in light of the inextricable relationship between domestic politics and imperial realities. We will track the ways in which imperialism, Irish (as well as Indian, African, and Chinese) nationalisms, and the logics of the 'civilizing mission' all framed political debates throughout the century and reaffirmed that the voting British subject would be white and male (although not necessarily wealthy). We will also focus on the efforts of British women to increase their place in both the domestic and larger imperial aspects of British politics, as well as the movement of colonized peoples from 'out there' to the heart of the empire. In the course of this class, we will study revolutions, international wars, colonial conquests, worker's protests, missionary letters, and London's criminal back alleys in order to better understand the often misunderstood Victorian period.

LEARNING OBJECTIVES

The goals of this course are to:

1. Develop a knowledge of British history in a much wider global context.
 - a. Students will therefore be expected to critically self-reflect on the similarities between American and British imperial histories, particularly colonialism, slavery, and class exploitation.
2. Analyze a range of primary sources, articulate their relationship to historic context, and cite them as evidence to support your arguments.
 - a. Students will critically assess the structural limitations of doing 'history' with a dearth of written archival sources in indigenous languages and a plethora of sources written by colonizers; they will also become familiar with alternate forms of primary sources while developing an awareness of the biases within the discipline of history that favor literary sources over others.
 - b. The P&E reader is a collection of critical primary sources, and students will have to engage with these directly, especially when confronted with historical revisionist projects like John Newsinger's text *The Blood Never Dried*.
3. Weigh competing scholarly interpretations of complicated historical processes like colonialism, revolution, and slavery, and in turn employ interpretive strategies to determine which is most appropriate for assessing specific events.
 - a. The Newsinger and Davis text make the questions of interpretation very explicit, and students will have to engage with the question of history writing directly during these weeks.
4. Effectively identify intersections of categories such as race, gender, class, nationality, and religion in a nineteenth-century global context.
 - a. Students will be expected to analyze the myriad ways in which British officials and colonized peoples responded around axes of oppression and domination. Complicated intersectional identities such as white imperial feminism, indigenous patriarchies, and anti-colonial nationalisms will be addressed in the readings and specifically assessed in the midterm and final paper project. (DISJ 3)

5. Effectively communicate your findings through group discussions, in-class writing assignments, and a formal paper.
 - a. Students will foreground the complex intersections of identity and structural violence throughout the lengthy history of the British Empire, recognizing and articulating global patterns of inequity, protest, and change.
6. Cite sources ethically and legally following the conventions of the Chicago Manual of Style.

Student progress towards these objectives will be measured by papers, presentations, participation in class discussions, and a final research project.

DISJ Pedagogy:

Victorian Britain and the World revolves around a central idea of ‘quotidian violence’ as the organizing principle for the nineteenth century British Empire. Students will understand that the very structure of British imperial society depended upon normalizing daily violence meted out to marginalized groups—women, people of color, the poor, sexual minorities, the disabled, among others. This quotidian violence was not unique to the British Empire, and students will make direct parallels in class discussions and through the final writing assignments at the ways in which the contemporary United States is also shaped by and through acceptable levels of quotidian violence. The three novels—*Jane Eyre*, *A Christmas Carol*, and *And Then There Were None*—all take as their starting point hierarchized, intersectionally oppressive societies, and students will be required to see how these systems also interact in the contemporary United States. The key takeaways will be an understanding of the truly ‘global’ nature of Victorian Britain, and the structurally oppressive core that is not so unique to the empire itself. A student completing Victorian Britain and the World will successfully articulate, through use of primary sources and critical theory in their final paper, an analysis of structural oppression in the global empire and will explicitly examine how those global and oppressive aspects still continue in their own lives in twenty-first century. As this is a DISJ Level 2 class, all DISJ outcomes are expected to be met at advanced or mastery level.

Course requirements:

- Students should come to all classes prepared, and shall participate actively in discussions. You will be expected to read a number of articles, book chapters and primary sources each week, and the reading should be completed before class.
- The main goal of this course is to familiarize you with the history of Victorian Britain and its connectedness with the wider world in the nineteenth and early twentieth centuries; to do so, you will be required to write one short paper and a final project this semester.
- The short paper will be a 3-4 page paper that looks at 2-3 sources we have discussed in class so far (up to Week 5, including *Jane Eyre*). Using these sources, write a short essay that answers the question: To what extent is the history of early Victorian Britain a *global* story? What similarities do these global stories have to our own contemporary world? Why? **This paper is due on October 10 in class.**
- The major project of the semester will be a paper based in part on original student research on a topic related to Victorian Britain, the British Empire, and the wider world. The topic, which you will choose and develop with my consultation and final approval, should look at some aspect of nineteenth century British history—politics, speeches, clothing, fashion, artwork, warfare, or another choice—and **analyze how this aspect gives us a wider,**

global understanding of British history. I want you to look for moments of continuity and change, or interconnectedness and nationalism during the Victorian era. Your project must intersectionally consider multiple issues discussed in class, including class struggles, imperialism, women's rights, sexuality, modernity, or any of the major themes we explore. **Your paper must also include a significant element of self-reflection; what does the Victorian Era have to teach US about our own global era of imperialism and power?** By **week seven**, you will be expected to have chosen an artifact and topic and turn in a **two page prospectus/research outline** in which you discuss your topic, the questions you hope to ask, and list the sources that you will use over the course of the semester to write the paper. You will need to meet with me before week seven in order to discuss your project; I am more than happy to meet and help you develop your ideas or ask questions. **The research outline/prospectus is 10% of your grade.**

- By **week eight**, you should present an annotated bibliography of **at least five scholarly sources** that you will be consulting for your paper. This is worth at 10% of your grade.
- A rough draft of at least **5-7 pages** in length is due at the beginning of class on **week ten**. It does not need to be perfect—that is why it is a rough draft!—but it should show that you have been putting in solid thought and developing your ideas. Bring multiple copies; we will spend that week in class in groups reviewing each other's drafts and I will return your drafts to you quickly so you will have enough time to finish your project by the end of the semester. **The rough draft is worth 15% of your grade.**
- During the final week of classes, you will offer a brief (5-7 minute) presentation on your project to the class. This can be a multimedia presentation, and exciting as you wish to make it. The presentation will be 10% of your grade.
- **Your final project should be 10-12 pages in length** and should draw from a diversity of sources. I am here at any point during the class to offer assistance and advice; please do not hesitate to ask! By the end of the semester you should have a polished piece of writing that will also demonstrate your knowledge of nineteenth century of Britain, Empire, and the wider world. **The final project is worth 25% of your grade.**
- There will be no final exam in this course. Rather, you will be turning in your final draft on a day during exam week that I will choose during the semester.

Grading:

Class Participation:	10%	Short Paper:	5%
Midterm	20%	Prospectus/Research Outline:	10%
Annotated Bibliography:	10%	Class Presentation:	10%
Rough Draft of Project:	10%	Final Project:	25%

If you do not complete all assignments, **you may fail the class**. Yes, this includes the short paper!

Class participation:

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

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

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

Course policies:

- The syllabus is only a draft: there may be corrections and changes as the course goes along. You are responsible for any changes mentioned in class, including changes to the class schedule or course policies. If you have to be absent, be sure to find out what went on.
- Cell phones should not be seen or heard in class. Don't even think about texting in class. Yes, I can see you. And no, it's not cool to witness.
- Computers are the best! I use one! They're super amazing! But they can be detrimental to the quality of class discussions. I would strongly encourage you **not to use** a computer to take notes in class. If you do feel compelled to use a computer, however, **you must turn off your wifi** and commit to doing work for this class and only for this class. If I catch you inevitably checking your Gmail or browsing Reddit/Facebook/Twitter/etc al you will lose the privilege of having a computer in class and this may result in the rest of the class losing their computer access as well. Don't be that person.
- All papers must be typed, double-spaced, with 1-1.25 inch margins and in a 12-point font.
- For every day (including weekends) your paper is late, I will deduct a third of a grade. That is, an A will become an A-, an A- will become a B+, etc. Papers handed in on the day they are due but after the deadline are also late.
- If you need an extension on a paper, please contact me 24 hours in advance of the paper's deadline. Note that you must have a valid reason, such as an illness or a family emergency.
- If it becomes clear that the class as a whole is not doing the assigned readings, I may give unannounced quizzes on the readings.

- The syllabus is an important document, and I do want to know if you've read it closely. Please email me a picture of elephant at ttallic@sandiego.edu to show me you've read this far.
- With the exception of the final project, you must hand in all work by the last day of classes.
- If you fall asleep in class, I will lower your course grade. If I am not allowed to sleep in class, neither are you. Please reschedule your nap time.
- I will also lower your grade if you have problems coming to class on time.

Absence policy:

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

Academic Honesty:

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

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

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

Accommodations policy:

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

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

(619) 260–4655. Emergency services are also available 24/7 through Public Safety at (619) 260-2222.

Land Acknowledgment:

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

Required Course Materials:

Available for purchase at the Bookstore:

John Newsinger, *The Blood Never Dried*, 2013

Mike Davis, *Late Victorian Holocausts*, 2002

Charlotte Bronte, *Jane Eyre*, 1847.

Antoinette Burton, ed. *Politics and Empire in Victorian Britain: A Reader*, 2007.

Charles Dickens, *A Christmas Carol*, 1843.

Agatha Christie, *And Then There Were None*, 1939.

Schedule

Week 1: Victoria, the Vote, and Violence: Britain in the 1830s.

Readings:

Monday, 9/12: Newsinger, *BND*, Introduction.

Wednesday, 9/14: *P&E*: Daniel O’Connell, “Speech at the Bar” (1829), “The Removal of Jewish Disabilities” (1830); T.B. Macaulay, “Parliamentary Reform” (1832)

PBI: p. 281-324 [on BLACKBOARD]

Catherine Hall, "The Rule of Difference: Gender, Class and Empire in the Making of the 1832 Reform Act" [on BLACKBOARD]

Week 2: Abolition, “Legitimate Trade,” and Changing Gears

Mon, 9/19: *P&E*: Wedderburn, “The Horrors of Slavery” (1824), Mary Prince, “History of Mary Prince” (1831), Archibald, “The Sugar Question” (1847)
Newsinger, *BND*, p. 20-40

Wed, 9/21: *P&E*: T.B. Macaulay, “Minute on India” (1835)
Newsinger, *BND*, p. 56-72

PBI: p. 383-390 [on BLACKBOARD]

Selection from Stuart Hall, “Old and New Identities, Old and New Ethnicities,” (1994) [on BLACKBOARD]

Week 3: Industrialization and Its Discontents

Mon, 9/26: P&E: Webb, "English Poor Law History" (1929), Martineau, "Poor Laws and Paupers Illustrated" (1833) P&E: Lovett and Collins, "Chartism" (1840), Children's Employment Commission (1842)
selections from Frederick Engels, *Condition of the Working Class in England* (1845); [on BLACKBOARD]
The Great Charter (1838) [on BLACKBOARD]
Additionally:, [please watch this video in which the Unthanks perform a song taken from the testimony of a teenage girl who worked in the English coal mines](#). Pay careful attention to the lyrics. What is life like for Patience Kershaw? What might this say in general about the belief in industrial progress? Finally, listen to final two lines *very carefully*. Remember, although based on an 1842 testimony, the song was written in 1969. Do you hear any notion of 'reform' in those last two lines?

Wed, 9/28: Dickens, *A Christmas Carol*. [the whole thing. It's not that long. I believe in you!]

Week 4: Ireland, Australia, and New Zealand: Leaving the Islands

Mon, 10/3: Newsinger, *BND*, p. 41-55
PBI: 337-355. [on BLACKBOARD]
The Times of London, [Editorial, September 22, 1846](#).

Wed, 10/5: P&E: "A Letter From Sydney" (1833), "Convict Experiences" (1837-38), Greg, "Shall We Retain our Colonies?" (1851)
["The Myall Creek Massacre"](#) (1838), by Roderick Flanagan, 1888
[Treaty of Waitangi](#), 1840

Week 5: Moving Subjects: Circulating Around the World

Mon, 10/10: Charlotte Bronte *Jane Eyre* (read through chapter XX.)
Short Paper due in class

Wed, 10/12: Finish *Jane Eyre*
Charlotte MacDonald, "The Intimacy of the Envelope," in *Bodies in Contact*, p. 89-109 [on BLACKBOARD]

Week 6: Climate, Change, and Catastrophe

Mon, 10/17: ***MIDTERM***

Wed, 10/19: Mike Davis, *Late Victorian Holocaust*, p. 1-59

Week 7: Rise Up! Pushing Back Against the Empire

Mon, 10/24: Newsinger, *BND*, p. 73-91

Wed, 10/26: Tennyson, "[Charge of the Light Brigade](#)," 1854
Lin Tse-hsü, "[Letter to Queen Victoria](#)," 1839

Chief Moshoeshe I, [Letter to Sir George Grey](#), 1858

Research Outline Due

Week 8: Settling In, Settling Out

Mon, 10/31: Mike Davis, *Late Victorian Holocaust*, p. 117-140
Patrick Wolfe, "[Settler Colonialism and the Elimination of the Native](#)," 2006
Cecil Rhodes, "[Confession of Faith](#)," 1877

Wed, 11/2: T.J. Tallie, "August 1882: Zulu King Cetshwayo kaMpande Visits London" [on BLACKBOARD]

annotated bibliography due in class

Week 9: Expanding the idea of "Britain"

Mon, 11/7: Judith Walkowitz, "Jack the Ripper and the Myth of Male Violence," *Feminist Studies*, 8, no. 3 (1982): 543-74. [on BLACKBOARD]
Oscar Wilde, "[The Harlot's House](#)" (1881)
Troy Boone, "Remaking Lawless Lads and Licentious Girls: The Salvation Army and the Regeneration of Empire," in *Youth of Darkest England* [on BLACKBOARD]

Wed, 11/9: *P&E*: Disraeli, "Conservative and Liberal Principles" (1872), Gladstone, "England's Mission" (1878), Besant, "The Redistribution of Political Power" (1885), Millicent Garrett Fawcett, "The Women's Suffrage Bill" (1889).

PBI p. 465-475 [on BLACKBOARD]
Thomas Escott, "[England: Her People, Her Polity, Her Persuits](#)" (1885)

Week 10: Imperial Reach and Overreach—Anxiety in the 1890s

Mon, 11/14: *P&E*: Temple, "British Policy in Egypt" (1882), Haines, "Gordon's Death" (1890), Stanley, "Through the Dark Continent" (1879), Mukherji, "Observations..." (1889), "The Queen's Empire..." (1897)
Newsinger, *BND*, p. 92-107
Kipling, "White Man's Burden" [on BLACKBOARD]

Wed, 11/16: *work on rough drafts in groups in class* *turn in a copy to me also in class*

[11/21-25: Break Time! No Classes!]

Week 11: The South African War and the Hypocrisy of it All

Mon, 11/28: Sol Plaatje, selections from 'Boer War Diary' (1899-1902) [on blackboard]

Wed, 11/30: Emily Hobhouse, "The Brunt of the War and Where it Fell" (1902) [blackboard]
Selections from the Fawcett Commission [blackboard]

Week 12: After Victoria

Mon, 12/5: Agatha Christie, *And Then There Were None* [originally *Ten Little Niggers*] through

Chapter VIII

Wed, 12/7: Finish Agatha Christie, *And Then There Were None*
Newsinger, *BND*, p. 108-129

Week 13: Bringing it All Together: From Brentrance to Brexit

Mon, 12/12: Newsinger, *BND*, p. 224-266

Wed, 12/14: Stuart Hall, “Old and New Identities, Old and New Ethnicities,” (1994) [on blackboard]

Week 14: What Have We Learned?

Mon, 12/19: Presentations, Day 1

Wed, 12/21: Presentations, Day 2

- **Final paper will be due during exam week.**