

**Rhode Island College**  
**Annual Report of the Committee on General Education**  
**May 9, 2017**

**Summer Assessment**

Under the guidance of Dr. Maureen Reddy, the summer assessors looked at work from seniors and compared results for students who had completed the current general education program with those students who were following the pre-2012 program. A thorough [report](#) was presented. A [summary](#) of COGE's discussion is also available.

**Other Assessment-Related Activity**

COGE members were curious about the way the College-wide learning outcomes of Critical/Creative thinking, Oral Communication and Collaborative Work were experienced within majors and programs. We collected answers from most departments. [This information](#) will be part of the basis for Summer 2017 assessment.

Second language

Olga Juzyn [reported](#) on the ways students are meeting the Second Language requirement.

**Writing in the Discipline**

On February 8, COGE held a [forum](#) on the status of Writing in the Discipline, based upon [statements](#) the various disciplines had submitted.

**Connections**

We have begun to collect current syllabi for Connections courses. The original syllabi are [posted](#).

**Course Approvals**

COGE approved MUS 223: American Popular Music as an Arts course, COMM 244: Digital Media as an Arts course, ART 262: Encounters with Global Arts as a Connections course, and PSCI 214: Introduction to Meteorology as an AQSR course.

The [Advising Guide to General Education](#), designed for use at orientation, comprises a concise description of the program. The 2017-18 edition will be posted at the above link presently.

Respectfully submitted,

James G. Magyar, Chair

### COGE membership 2016-2017

Name	Department	Constituency	Term
Denise Guilbault	Music, Theater, and Dance	Arts	2015-2017
David Espinosa	History	History	2016-2018
Olga Juzyn	Modern Languages	Language	2016-2018
Maureen Reddy	English	Literature	2015-2017
Stephanie Costa	Mathematics	Mathematics	2016-2018
James Magyar, Chair	Physical Science	Natural Science	2016-2018
Janice Okoomian	Gender and Women's Studies	Social and Behavioral Science	2016-2018
Tish Brennan	Reference	Adams Library	2015-2017
Julie Urda	School of Management	School of Management	2015-2017
Jeremy Benson	Educational Studies	Feinstein School	2016-2018
Mary Byrd	Nursing	School of Nursing	2015-2017
Stefan Battle	BSW	School of Social Work	2015-2017
Michael Michaud	English	Chair of Writing Board (or designee)	NA
Becky Caouette	English	Director of Writing (or designee)	NA
Julie Urda	Finance	FYS Coordinator	NA
Ron Pitt	VPAA	VPAA or designee	NA
Earl Simson	Faculty of Arts and Sciences	Dean, FAS (or designee)	NA
Vacant	Student	Student	2016-2017

## **Report: Summer 2016 Assessment Project**

### **Background**

One of the aims of the General Education Program revision begun in 2010 was to have a program with clear student learning outcomes (SLO) that could be assessed to inform continual improvement of the program. Even before the new GenEd program went into effect in the fall of 2012, COGE (the Committee on General Education) established committees to work on rubrics for several SLOs in order to help faculty members tailor their GenEd courses to meet expected outcomes and to begin the process of assessment. COGE piloted assessments of three of the outcomes—written communication, research fluency, and critical and creative thinking—in the summer of 2014, using artifacts from FYS and FYW courses. In 2015, COGE conducted a full assessment of those three outcomes. The purpose of that assessment, according to the report presented to COGE in the fall of 2015, was “two-fold. First, we wanted to test the validity of the rubric by measuring inter-rater reliability. ...In addition, we wanted to determine how well our students are meeting the general education outcomes by looking at the rubric scores themselves.” Also in the fall of 2015, COGE held a listening session with those who had participated in the summer scoring, gathering information about the process and suggestions for how to improve it in the future. One limitation of the 2015 assessment, as well as of the earlier pilot sessions, was that all artifacts came from courses taken early in students’ careers. COGE members expressed interest in learning whether students in upper-division courses would score better on the rubrics than did the freshmen. Given that the GenEd program is vertical, not horizontal, and that the learning outcomes are meant to apply to students’ entire

careers, not just GenEd courses, COGE members hoped that seniors would outscore freshmen . The summer 2016 assessment project grew from those discussions.

### **Scope of the Project and Preliminary Work**

The May 2016 graduating class was the first to include students in three distinct groups: (1) students who entered as freshmen and completed the new GenEd program; (2) students who entered as freshmen and completed the old GenEd program; and (3) students who entered as non-freshmen, bringing in 20 or more transfer credits that often included some (or all) GenEd requirements. That mix of GenEd options presented an ideal opportunity to compare/contrast students' performances on GenEd outcomes. The goals of the summer 2016 project, then, were both to see whether seniors scored better on the three outcomes previously measured—written communication, research fluency, and critical and creative thinking—than did freshmen and also to see whether there were measurable differences across the three GenEd groups.

In January of 2016, RIC's assessment coordinator contacted all department chairs and program directors at the college, explaining the plan to assess senior papers and asking for chairs to identify any course in their departments limited to seniors (or largely enrolling seniors) and the spring 2016 instructor(s) for such courses. Most chairs sent that information. One chair decided his/her department would not participate; another failed to respond to multiple emails and calls; and several others responded that either their departments did not have such a course or that the relevant course was offered in the fall, not the spring. The assessment coordinator wrote to all faculty members identified by their chairs as teaching a relevant course

in spring term, again explaining the plan to assess senior papers and asking them to participate. The response was overwhelmingly positive: 26 faculty members from three schools (17 departments) plus the FSEHD assessment director agreed to submit students' papers.

At the end of spring term, papers were submitted by either email attachment or hard copy to the assessment coordinator, who then sorted them by GenEd category, further limiting the transfer category by eliminating all non-freshmen transfers who completed FYW at RIC. Faculty members had been asked to retain student identifying information on each paper so that they could be sorted in this way. The Director of Institutional Research, using rosters from each of the participating spring 2016 classes, had previously identified the GenEd category to which each student belonged. Because the FSEHD participants did not come from a single course, the assessment coordinator looked up the records of each student from whom a paper was submitted and sorted them accordingly. A total of 236 papers were submitted, of which 176 were usable. Papers deemed unusable were those written by non-seniors (including juniors, graduate students, and second-degree candidates), those lacking student identifying information, those that straddled two categories (e.g., non-freshmen transfers who completed FYW at RIC), and those co-written by two students from different GenEd categories. Of the 176 usable papers, 43 (24%) were by new GenEd students, 54 (31%) were by old GenEd students, and 79 (45%) were by transfer students who completed the FYW equivalent elsewhere and were exempted from the FYS requirement. Once sorted, papers were stripped of student identifying information and assigned numbers.

The assessment plan was to rate a stratified random sample of papers, with the three strata representing the distinct GenEd categories. Originally, the assessment coordinator hoped

to rate a representative sample of senior papers, but that quickly proved impossible. In May 2016, RIC awarded 1393 undergraduate degrees. There were just 179 usable papers submitted, which meant just 7.91% of seniors had their work included. Further, papers did not proportionately represent the graduating students' majors. Then, too, even rating all of the 179 papers would be both cost- and time-prohibitive. Taking into account the budget for raters, the number of pages in each paper, and the average reading speed of college-educated adults in the USA as well as information from assessment experts who have conducted similar exercises, the assessment coordinator determined that 60 papers would be a reasonable pool. Subtracting one paper at random to be used in a shared norming exercise—more about that later in this report—left 59 papers, just slightly more than one third of the submitted papers. Each stratum was proportionately represented, with fourteen (14) from the new GenEd group, eighteen (18) from the old GenEd group, and 27 from the transfer group; the specific papers to be used were chosen via a randomizer at random.org.

The twenty-six raters plus three team leaders—one for each outcome--needed were recruited through several different methods. The three faculty members who led the assessment groups in the summer of 2015 agreed to serve as team leaders and a date for the assessment event was set based on their schedules. Everyone who had participated in prior years' assessments was invited to participate; then members of COGE were invited; and then faculty members (both full- and part-time) known to the assessment coordinator to have participated in other assessment activities and/or recommended by either the team leaders or by department chairs were invited to fill out the slate of raters. Raters were divided into pairs, with four pairs each assigned to the written communication and research fluency outcomes and

five to critical/creative thinking (this outcome was assigned one additional team because it had more separate rubric items to rate than the others). Most of the pairs were composed of faculty members from two different disciplines. Again using a randomizer, the assessment coordinator divided the 59 papers among pairs on each team. Each of the papers was to be rated on all three outcomes, with a pair from each outcome team reading each paper.

### **Changes from 2015 Assessment**

Based on the debriefing session COGE held in fall 2015 with participants in earlier GenEd assessments, the assessment coordinator eliminated several of the rubric components of the research fluency and critical/creative thinking outcomes. Participants had complained that the rubrics were excessively elaborate and therefore difficult to employ. The written communication outcome was unchanged from prior years and all items were rated. COGE's rubric shows that the critical and creative thinking outcome has eight distinct components. Only the first five of these were used in 2016, with the final three ("selects and then analyzes evidence for reasoning"; "considers alternate, potentially divergent or contradictory perspectives"; and "produces something original") eliminated from this assessment. Those were the components that raters found most difficult to score in prior assessments. Similarly, although COGE's rubric for the research fluency outcome includes just four components, each of these has 2-4 distinct subtopics to be considered. For the 2016 assessment, these subtopics were collapsed into a single item for each main component. See appendices 1 (COGE's rubrics) and 2 (rubrics used in 2016) for complete details.

## The July 19 Event

The first hour of the assessment event was devoted to general instructions and a norming session. Participants were given their assigned papers and asked to make sure none of the papers came from their classes, as several raters were instructors who had submitted senior papers. Raters did not know which papers came from which GenEd group, nor did they have any information on the courses or students apart from what papers themselves indicated. That is, presumably raters could guess that a paper about, say, *Moby Dick* probably came from an English course. Each team went over the detailed rubrics for their assigned outcome and discussed their meaning. The plan for the day was that a pair of raters would read the same paper at the same time, rate it 0-3 on the rubrics, and share their scores. If on any item a pair was more than one (1) point apart, they were to discuss that item to see if they could reach agreement. If they were not able to do so, they were to ask the team leader to step in. The team leader would rate the paper and then record her own score and the score of the rater closest to her (again, no more than one point apart). Each paper would have a total of six possible points on each rubric item. In the norming session, everyone in the room read the same paper and each pair rated it. Each outcome group discussed the ratings and came to an understanding about what each point of their rubrics meant. This norming session was extremely successful: no pair had to ask a team leader to step in on any paper for the rest of the day and most scores by pairs were identical, not even the acceptable one point apart.

By the end of the day, we had complete data on 57 papers and partial data on two more. The partial data resulted from the research fluency raters finding two papers (one in the old GenEd group, one in the transfer group) impossible to rate. The two papers evidently

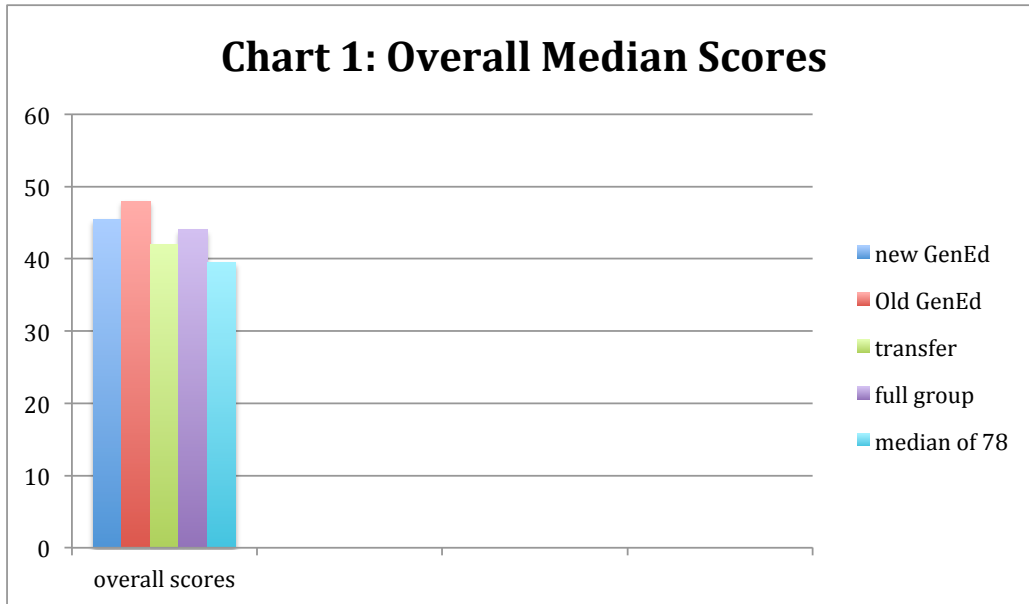


responded to assignments that did not require research of any kind, and the raters argued that therefore scoring them on the research fluency rubric—for which they would receive zeroes—would have been misleading.

### **The Results: Overview**

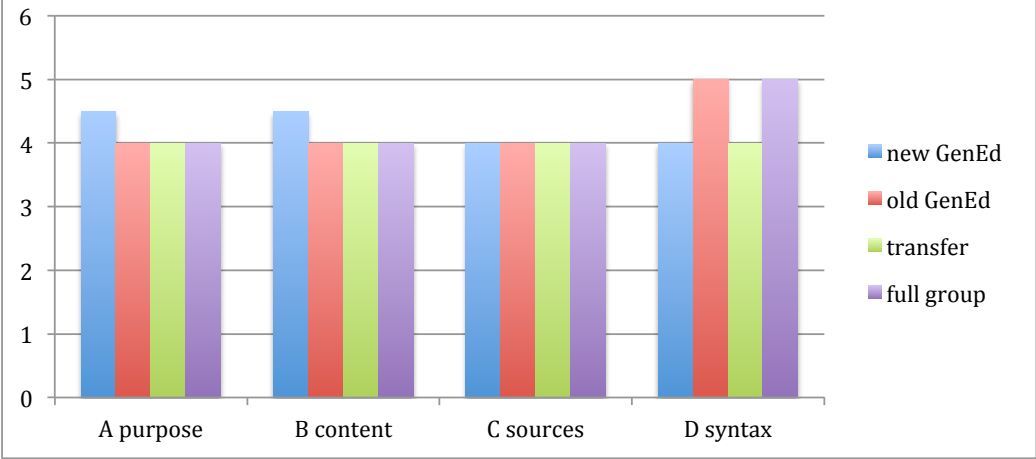
Appendix 3 contains two excel spreadsheets with all scores included and both medians and means in each category as well as overall calculated; please note that the rest of this report discusses only median scores. The M papers=new GenEd; the O=old GenEd; and the P=transfer. Because the sample size was so small relative to the total number of seniors at RIC in spring 2016 (7.91% of seniors included) and because the margin of error within that sample size was fairly large (n=176; margin of error=7.5%), readers should take care not to extrapolate too much from the results or to make sweeping claims based upon them. Nonetheless, even if thought of simply as a snapshot of the performance on three GenEd outcomes by a smallish group of students at the end of their undergraduate careers, the assessment results offer some interesting information. For example, the highest score possible for each paper was 78 (six possible points on each of 13 items), with a median of 39.5. The median scores were 45.5 for the new GenEd, 48 for the old GenEd, and 42 for the transfer, with the median for the entire sample 44. Chart 1 offers a visual representation of the overall scores. To translate the mean scores into terms most familiar to faculty members: using a 100 point scale, both the new and the old GenEd mean overall scores are the equivalent of 63% (D), while the transfer group's mean translates to 56% (F). None of the three groups scored impressively well overall, then, but both the new GenEd and the old GenEd students—whose median scores were just 2.5 points apart on that 78-point scale and whose mean scores were even closer—scored better than the

transfer group, whose median overall score was 3.5-6 points below each of the other two groups.

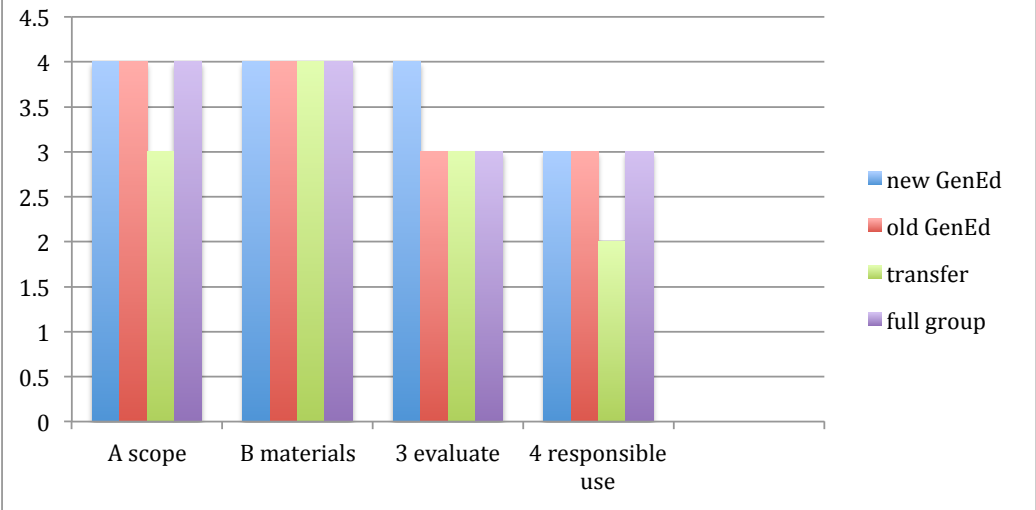


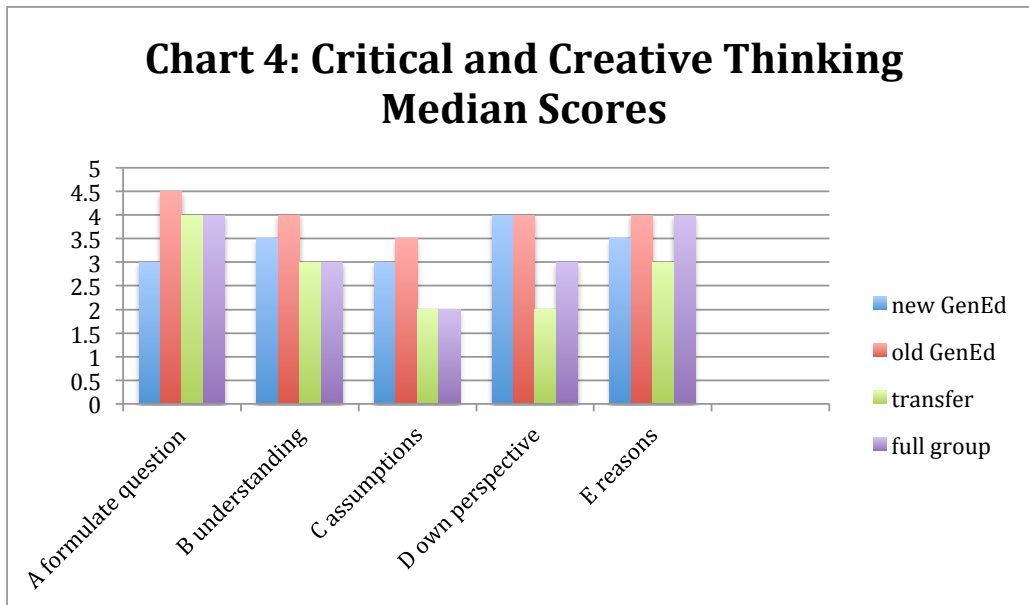
For the sake of brevity and readability, Charts 2-4 below use short titles for each component of the three outcomes; the reader should consult appendix 2 for detailed explanations of each component and its rubric.

### Chart 2: Written Communication Median Scores



### Chart 3: Research Fluency Median Scores





Appendix 4 is an ANOVA table laying out the statistical significance of differences among groups: new GenEd (M), old GenEd (O), and transfer (P). To summarize that table and to gloss the visual evidence of charts 2-4: there are no meaningful differences across groups in written communication; there are differences among groups in research fluency, but those differences are not statistically significant; there are statistically significant differences among groups for two components of critical and creative thinking (B and D, chart 4). Both the new GenEd and the old GenEd students performed significantly better than the transfer students on “demonstrates understanding of the problem, question, or issue” and on “articulates own perspective, hypothesis, or position.”

This overview of the results provides the answer to one of the questions animating the assessment project: were there measurable differences across the three GenEd groups on

these three outcomes? The answer is yes, there were measurable differences but those differences were not significant, with the exception of two components of one outcome. The next section of this report responds to the other question with which the project began.

### **Comparison of 2016 to 2015 Assessment Results**

Did seniors perform better than freshmen on the three SLOs measured? The answer is a muddy maybe. The differences between the 2015 and the 2016 assessment sessions and the different ways in which results were tallied and reported make it hard to draw any firm conclusions in response to this question.

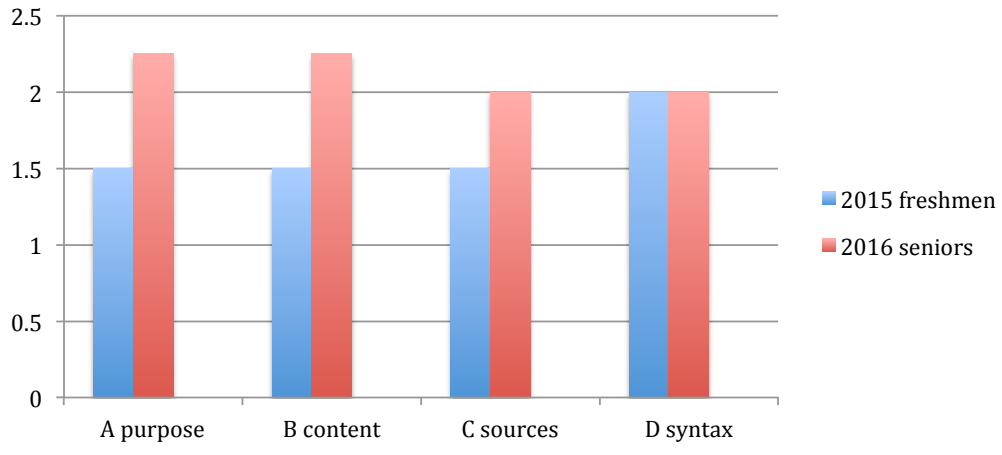
Only one such difference is fairly easy to handle, and that is which data to compare. The data used in the 2015 assessment report for COGE all came from artifacts from First Year Writing (FYW) and First Year Seminar (FYS) courses offered in spring 2015. Therefore, almost all artifacts were written by students in the new GenEd, although it is possible that some old GenEd and even transfer students were enrolled in FYW and that some of these students' work was included in the random sample analyzed. However, the likelihood of more than a tiny number of such students being represented in this report is so small that it makes sense to compare the 2015 assessment results only to the new GenEd 2016 results.

However, that comparison is not easily accomplished. In 2015, raters did not work in pairs and their scores were tallied independently. Each component therefore had a possible total of 3 points. In 2016, raters' scores were tallied by pair, so each component had a possible total of 6 points; individual raters' scores were not reported. In addition, whereas in 2016, the subtopics in each component of the research fluency SLO were collapsed into a single

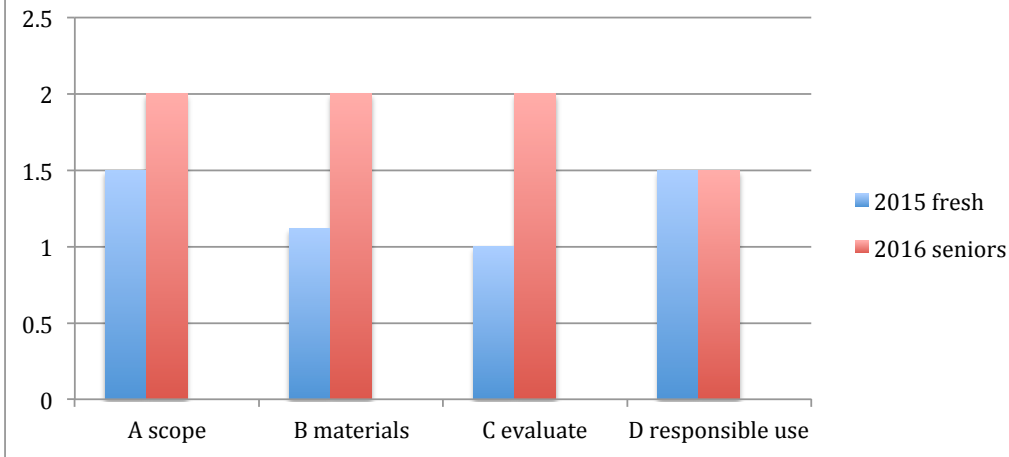
component, the 2015 raters scored each one separately, so that each component had 2-3 separate items rated. That is, what in 2016 was treated as one component into which was folded all subtopics—such as the 2016 component A, “ability to access information to satisfy specific need: define scope of research and effectively use appropriate tools”—in 2015 was broken into three distinct subtopics, each with its own score. To complicate matters further, because one major goal of the 2015 assessment was to test rubric validity by measuring inter-rater reliability, the 2015 report focused on presenting the data by percentages of median scores and examining rater agreement/disagreement. It is of course also possible that the 2016 raters would rate the 2015 artifacts differently than did the original raters and that the 2015 raters would rate the 2016 artifacts differently than did the 2016 raters. Because raters in 2015 knew they were reading papers written by freshmen and raters in 2016 knew they were reading papers by seniors, it is also possible—indeed, judging from conversations in the room during the 2016 session, likely—that raters applied higher standards to the papers in 2016 than they would have in 2015. In short, any comparison of the two years’ assessment data is necessarily at best an informed guess based on an approximation.

Charts 5-7 offer such an approximation, using the mean of the greatest percentage distribution of the median scores of the 2015 report. In those cases in which a component had numerous subtopics in 2015, the figure used was the mean of the subtopics’ median. The 2016 medians were simply divided in two to reflect the single raters’ 0-3 point scale used in 2015. Obviously, then, this approximation is quite broad.

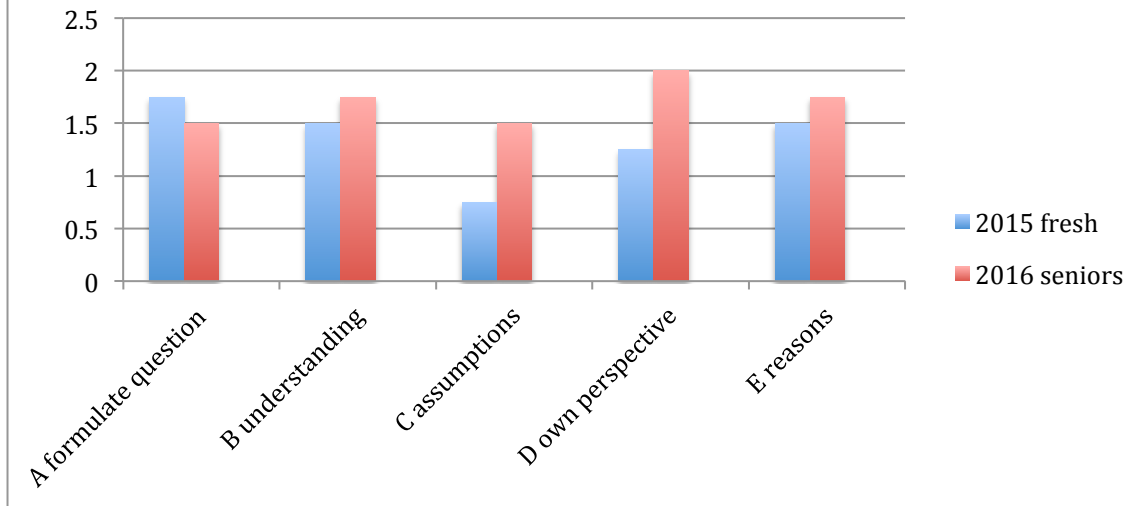
**Chart 5: Written Communication 2015 and 2016**



**Chart 6: Research Fluency 2015 and 2016**



**Chart 7: Critical and Creative Thinking,  
2015 and 2016**



Some observations—those informed guesses based on approximations mentioned earlier—about these comparisons follow. First, the seniors did perform better than the freshmen on all but three components, one in each SLO. Median scores were the same for freshmen and seniors in component D of written communication (control of syntax and mechanics) and in component D of research fluency (use information responsibly). In component A of critical and creative thinking (formulates a significant question, problem or issue), seniors actually scored somewhat lower than did freshman (senior median 1.5, freshman median 1.75). COGE may want to look closely at these outcome components and perhaps to consider ways to improve student performance.

Critical and creative thinking is the area in which the improvement from freshman to senior scores was the most varied. Apart from the one area in which seniors scored lower than freshmen, senior gains range from 0.25 on components B (demonstrates understanding of the



problem, question or issue) and E (provides reasons for position) to 0.75 on C (considers underlying assumptions) and D (articulates own perspective, hypothesis or position). In written communication, other than component D, students improved by either 0.5 or 0.75, both of which are significant gains given the range of 0-3. Similarly, in research fluency, other than component D, students improved significantly: by 0.5 on A (ability to access information to satisfy specific need: define scope of research and effectively use appropriate tools), 0.88 on B (demonstrates understanding of sources used and information found. Selects materials appropriate to the task), and 1 on C (evaluate relevant sources to address the research question, topic, or task. Recognize point of view in and/or quality of material).

The 2016 raters were asked to provide comments on this assessment activity during the course of the day. Several suggestions are summarized in the next section, but one that came up several times offers insight into how the scoring worked and puts the perhaps disappointingly low scores in perspective: “It was our sense that 3 (A+) and 0 (F?) were slightly off-limits—or maybe just of limited use—so that the remaining options couldn’t accurately register our sense of things. We thought that even a 1-5 scale (where there are 3 rather than 2 intermediate options) would work well and also has the benefit of being familiar. Is it possible that the extra # would also make results more statistically significant?” These comments suggest one possible reason for the scores clustering in the 1-2 (or 2-4) range.

### **Reflections and Suggestions**

If the results of the 2016 assessment have any validity at all, they strongly suggest that students are not achieving at high levels on the GenEd SLOs. Although student work does

improve somewhat between freshman and senior years, the amount of improvement as well as the level of achievement is disappointing. The coming year—the fifth of the current GenEd program—might be a good moment to take stock and to consider some ways to increase student success. The FCTL and COGE together could perhaps devise some strategies going forward.

The current rubrics for the research fluency and critical and creative thinking SLOs present numerous problems for raters, and therefore very likely for other faculty members trying to meet these outcomes in their courses. In addition to the comment quoted in the earlier section about the 0-3 scale, several people thought the four categories (0-3) were too limited and rigid for their determinations. People consistently wanted a category in between 1 and 2—something in between emerging and developed. As defined, they thought the gap was too far apart in expectation. Raters also had specific suggestions for improving the wording of rubrics to make clearer their meaning; although they are too detailed to be included in this report, they will be submitted to COGE for consideration.

Despite the limited claims to be made for its results, the 2016 assessment activity was a real success. It brought a large and diverse group of faculty members together to focus on student writing, prompting interesting and useful conversations about differences across disciplines and schools. Raters had suggestions for future assessments—for instance, including a summary of the assignment for each paper and vetting the random sample to be sure paper assignments actually required research—that will be helpful in future years.

*Please note: the author of this report has limited knowledge of statistical analysis. Mikaila Arthur of the Sociology Department very kindly provided the materials in appendices 3 and 4, thereby saving the author the embarrassment of numerous errors. Any remaining errors are mine. –Maureen Reddy*

# **APPENDIX 1**

## **RUBRICS**

## Written Communication Outcome Rubric:

	3	2	1	0
<b>Purpose for Writing</b>	Demonstrates a superior understanding of context, audience, and purpose that is responsive to the assigned task(s) and focuses all elements of the work.	Demonstrates thorough understanding of context, audience, and purpose with a clear focus on the assigned task(s).	Demonstrates an adequate understanding of context, audience, purpose, and the assigned task(s).	Demonstrates no understanding of context, audience, purpose, or the assigned task(s).
<b>Content Development</b>	Superior use of appropriate, relevant, and compelling content to illustrate mastery of the subject and shape the whole work.	Thorough use of appropriate, relevant, and compelling content to explore ideas and shape the whole work.	Adequate use of appropriate and relevant content to develop and explore ideas in some parts of the work.	Does not use appropriate and relevant content to develop ideas.
<b>Sources and Evidence</b>	Demonstrates superior use of high-quality, credible, relevant sources to develop ideas that are appropriate for the discipline and genre of the writing.	Demonstrates thorough use of sources to support ideas that are situated within the discipline and genre of the writing.	Demonstrates an adequate attempt to use sources to support ideas that are appropriate for the discipline and genre of the writing.	Demonstrates no attempt to use sources to support ideas in the writing.
<b>Control of Syntax and Mechanics</b>	Uses language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.	Uses language that conveys meaning to readers with clarity. The language has few errors.	Uses language that generally conveys meaning to readers, although writing may include many errors.	Uses language that significantly impedes meaning because of errors in usage.

## Research Fluency Rubric:

*The demonstrated ability to access, understand, evaluate and responsibly use information to address a wide range of goals or problems.*  
 [As defined by the General Education program of Rhode Island College, approved RI Board of Governors for Higher Education, 2012-01-23]

J) Demonstrate ability to access information to satisfy a specific need				
Desired Behavior	Highly Developed	Developed	Emerging	Non-Existent
A) Define scope of research question, thesis, or information needed	Defines scope more than adequately.	Defines scope adequately.	Scope is defined incompletely (too broad to be answerable; too narrow to research in time available).	Research question, thesis, or information need is undefined.
B) Effectively use tools appropriate for a specific task	Uses discipline- standard and/or subject-specific tools and databases in addition to other library licensed, academic search tools and/or general, publicly accessible search tools, as appropriate to the task.	Uses both general, publicly accessible search tools and library licensed, academic search tools appropriate to the task.	Uses mostly general, publicly accessible search tools such as Google, Bing, or Yahoo; not all appropriate for the task.	Does not use appropriate tools for the task.
C) Identify key concepts for effective search strategy	Identifies a comprehensive set of key concepts that describe all aspects of the research question, resulting in a well-structured, effective search strategy. Finds a wide variety of relevant information of high quality.	Identifies sufficient key concepts to describe the research question resulting in an adequate search strategy. Finds a variety of relevant information sources of good quality in sufficient number to meet information need.	Incompletely identifies limited key concepts. Search terms incomplete or inappropriate to topic or task resulting in elementary search strategy. Some information gathered is relevant. Issues of quality remain.	Does not identify key concepts to describe research question, thesis or information needed. Does not construct effective search strategy so information gathered lacks relevance and quality

2) Demonstrate understanding of sources used and information found				
Desired Behavior	Highly Developed	Developed	Emerging	Non-Existent
	3	2	1	0
A) Differentiates among tertiary, secondary, and primary materials	Differentiates among and consistently selects tertiary, secondary, and primary sources as dictated by the information need.	Differentiates among tertiary, secondary, and primary sources. Usually uses appropriate type for the information sought.	Inconsistently differentiates tertiary, secondary, and primary sources. Uses a single type of source when other, more appropriate types are available.	Confuses tertiary, secondary, and primary sources
B) Selects material or sources, i.e. books, essays, articles, media, government documents, etc, appropriate to the task, considering appropriateness of popular/general sources vs scholarly/ academic sources.	Selects material appropriate for task of a wide variety of types. Consistently uses physical and/or digital sources as needed for best content.	Selects material of appropriate types, but may only select one or two of many appropriate types. Uses physical and/or digital sources.	Selects material with little regard for the appropriateness of type for the task	Selects materials or sources based on convenience, not appropriateness of source type for the task.

3) Evaluate all information critically, including its sources and authority				
Desired Behavior	Highly Developed	Developed	Emerging	Non-Existent
	3	2	1	0
A) Evaluate relevant sources to address the research question, topic, or task.	Evaluates relevant sources which effectively answer the research question and which support the topical argument and supply sufficient data to complete the task.	Evaluates relevant sources which answer the research question and which support the topical argument or supply some data to complete the task.	Evaluates some relevant and some irrelevant sources, which do not effectively address the issues involved or supply some data to complete the task.	Evaluates sources that are not relevant. Information does not answer research question, support topical argument, or supply data to complete task.
B) Recognize point of view in or quality of material	Consistently recognizes point of view in or quality of material used.	Usually recognizes point of view in or quality of material used.	Incompletely recognizes point of view in or quality of material used.	Does not recognize point of view in or quality of material used.
C) Respond to point of view in or quality of material	Consistently responds	Usually responds appropriately to	Incompletely responds to point	Does not respond to point of view if

	appropriately to point of view in or quality of material used.	point of view in or quality of material used.	of view in or quality of material used.	or quality of material sources.
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4) Use information responsibly				
Desired Behavior	Highly Developed	Developed	Emerging	Non-Existent
A) Identify all sources of information and ideas using a consistent citation system	3 Properly identifies all sources of information and ideas according to a consistent criteria style or system. Creates a fully functional bibliography and/or in-text citation with no noticeable mistakes.	2 Properly identifies sources of information and ideas using a consistent citation style or system. Creates a fully functional bibliography and/or in-text citations that may have minor mistakes in form or punctuation.	1 Inconsistently or incompletely identifies sources or ideas and/or creates citations inconsistently or creates a partly functional bibliography with significant mistakes or omissions in content.	0 Does not identify sources of information and ideas. Fails to use any consistent citation system or create a functional bibliography and/or in-text citations.
B) Distinguish between common knowledge and ideas requiring attribution	3 Distinguishes between common knowledge and ideas requiring attribution. Effectively incorporates information and ideas of others with own ideas, consistently giving proper attribution.	2 Distinguishes between common knowledge and ideas requiring attribution. Incorporates some information/ideas from others with own ideas. Whether quoting or paraphrasing, gives credit for most information and ideas used.	1 Sometimes confuses common knowledge and ideas requiring attribution. Fails to quote or paraphrases poorly; does not always cite when necessary.	0 Does not distinguish between common knowledge and ideas gleaned from source material.



## Rubrics for Assessing General Education

### Critical and Creative Thinking Rubric:

- Critical Thinking is characterized by the comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating an opinion or conclusion.
- Creative Thinking reflects the capacity to combine existing ideas, images, or expertise in original ways; and the experience of thinking, reacting, and working in an imaginative way characterized by a high degree of innovation and risk taking.

Student...	3 Highly-Developed Stage	2 Developed Stage	1 Emerging Stage	0 Non-Existent
<b>Formulates a Significant Question, Problem or Issue</b>	The question, problem or issue to be considered critically, in addition to being answerable or addressable, and in the scope of the assignment, is interesting, significant and complex.	The question, problem or issue to be considered critically is answerable or addressable, is appropriate for the scope of the assignment, and is one which is interesting but has limited significance or complexity.	The question, problem or issue to be considered critically is answerable or addressable, but is inappropriate for the scope of the assignment, or is relatively basic, uninteresting or insignificant.	The question, problem or issue to be considered critically is absent, a truism, or unanswerable
<b>Demonstrates Understanding of the Problem, Question or Issue</b>	Issue/problem to be considered critically is stated clearly and described thoroughly, delivering all relevant information necessary for full understanding.	Issue/problem to be considered critically is stated, described, and clarified so that understanding is not seriously impeded by omissions.	Issue/problem to be considered critically is stated but description leaves some terms undefined, ambiguities unexplored, boundaries undetermined, and/or backgrounds unknown.	Issue/problem to be considered critically is stated without clarification or description.
<b>Considers Underlying Assumptions</b>	Assumptions of self or others are considered thoroughly.	Assumptions of self or others are subject to questioning.	Assumptions of self or others are identified, but with little or no questioning.	Assumptions of self or others are not considered.
<b>Articulates Own Perspective, Hypothesis or Position</b>	Position presented is clear and sophisticated, addressing the complexity of the issue.	Position is clear and adequate but lacks complexity.	Position is simplistic, unclear, obvious or just repeats another's position.	Perspective, hypothesis or position is missing.
<b>Provides Reasons for Position</b>	Reasons provided are logical, relevant and thorough.	Reasons provided are logical and relevant, but not thorough.	Reasons are provided but only occasionally, or are not logical or sufficiently relevant.	No reasons are provided.
<b>Selects and Then Analyzes Evidence for</b>	Evidence selected is relevant and analyzed.	Evidence selected is relevant and subjected to some basic analysis.	Evidence is selected but only occasionally, or is either not relevant or not analyzed.	No evidence is selected or analyzed.

Student...	<b>3 Highly-Developed Stage</b>	<b>2 Developed Stage</b>	<b>1 Emerging Stage</b>	<b>0 Non-Existent</b>
<b>Reasoning</b>				
<b>Considers Alternate, Potentially Divergent or Contradictory Perspectives</b>	Alternative perspectives or counterarguments thoroughly considered, and this consideration is reflected in the development of the student's own perspective.	Uses awareness of alternative perspectives or counterarguments to develop student's own perspective, but not thoroughly.	Makes minimal use of counterarguments or perspectives alternative to student's own.	No consideration of counterarguments or perspectives alternative to student's own.
<b>Produces Something Original</b>	Transforms or goes beyond existing ideas or solutions by creating something entirely new.	Creates an idea, question, format or product with significant elements which are novel or unique.	Makes a new application of existing ideas, questions, formats or products.	Merely reports or repeats existing ideas, questions, formats or products.

## **APPENDIX 2**

### **RUBRICS FOR 2016 ASSESSMENT**

	<b>3</b>	<b>2</b>	<b>1</b>	<b>0</b>
<b>A. Purpose for Writing</b>	Demonstrates a superior understanding of context, audience, and purpose that is responsive to the assigned task(s) and focuses all elements of the work.	Demonstrates thorough understanding of context, audience, and purpose with a clear focus on the assigned task(s).	Demonstrates an adequate understanding of context, audience, purpose, and the assigned task(s).	Demonstrates no understanding of context, audience, purpose, or the assigned task(s).
<b>B. Content Development</b>	Superior use of appropriate, relevant, and compelling content to illustrate mastery of the subject and shape the whole work.	Thorough use of appropriate, relevant, and compelling content to explore ideas and shape the whole work.	Adequate use of appropriate and relevant content to develop and explore ideas in some parts of the work.	Does not use appropriate and relevant content to develop ideas.
<b>C. Sources and Evidence</b>	Demonstrates superior use of high-quality, credible, relevant sources to develop ideas that are appropriate for the discipline and genre of the writing.	Demonstrates thorough use of sources to support ideas that are situated within the discipline and genre of the writing.	Demonstrates an adequate attempt to use sources to support ideas that are appropriate for the discipline and genre of the writing.	Demonstrates no attempt to use sources to support ideas in the writing.
<b>D. Control of Syntax and Mechanics</b>	Uses language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.	Uses language that conveys meaning to readers with clarity. The language has few errors.	Uses language that generally conveys meaning to readers, although writing may include many errors.	Uses language that significantly impedes meaning because of error: in usage.

### Written Communication

## Research Fluency

Student...	<b>3 Highly-Developed Stage</b>	<b>2 Developed Stage</b>	<b>1 Emerging Stage</b>	<b>0 Non-Existent</b>
<b>A. Ability to access info to satisfy specific need: define scope of research and effectively use appropriate tools</b>	Defines scope more than adequately. Uses discipline-standard and/or subject-specific tools and databases in addition to other library licensed, academic search tools and/or general, publicly accessible search tools, as appropriate to the task.	Defines scope adequately. Uses both general, publicly accessible search tools and library licensed, academic search tools appropriate to the task.	Scope is defined incompletely (too broad to be answerable; too narrow to research in time available). Uses mostly general, publicly accessible search tools such as Google, Bing, or Yahoo; not all appropriate for the task.	Research question, thesis, or information need is undefined. Does not use appropriate tools for the task.
<b>B. Demonstrates understanding of sources used and information found. Selects materials appropriate to the task.</b>	Selects material of a wide variety of types appropriate for task. Consistently uses physical and/or digital sources as needed for best content.	Selects material of appropriate types, but may only select one or two of many appropriate types. Uses physical and/or digital sources.	Selects material with little regard for the appropriateness of type for the task.	Selects materials or sources not appropriate for task.
<b>C. Evaluate relevant sources to address the research question, topic, or task. Recognize point of view in and/or quality of material.</b>	Evaluates relevant sources which effectively answer the research question and which support the topical argument and supply sufficient data to complete the task. Consistently recognizes point of view in and/or quality of material used.	Evaluates relevant sources which answer the research question and which support the topical argument or supply some data to complete the task. Usually recognizes point of view in and/or quality of material used.	Evaluates some relevant and some irrelevant sources, which do not effectively address the issues involved or supply some data to complete the task. Incompletely recognizes point of view in and/or quality of material used.	Evaluates sources which are not relevant. Information does not answer the research question, support topical argument, or supply data to complete the task. Does not recognize point of view in and/or quality of material

Student...	<b>3 Highly-Developed Stage</b>	<b>2 Developed Stage</b>	<b>1 Emerging Stage</b>	<b>0 Non-Existent</b>
<b>D. Use information responsibly</b>	<p>Properly identifies all sources of information and ideas according to a consistent criteria style or system. Creates a fully functional bibliography and/or in-text citation with no noticeable mistakes. Distinguishes between common knowledge and ideas requiring attribution. Effectively incorporates information and ideas of others with own ideas, consistently giving proper attribution.</p>	<p>Properly identifies sources of information and ideas using a consistent citation style or system. Creates a fully functional bibliography and/or in-text citations that may have minor mistakes in form or punctuation. Distinguishes between common knowledge and ideas requiring attribution. Incorporates some information/ideas from others with own ideas. Whether quoting or paraphrasing, gives credit for most information and ideas used.</p>	<p>Inconsistently or incompletely identifies sources or ideas and/or creates citations inconsistently or creates a partly functional bibliography with significant mistakes or omissions in content. Sometimes confuses common knowledge and ideas requiring attribution. Fails to quote or paraphrases poorly; does not always cite when necessary.</p>	<p>Does not identify sources of information and ideas. Fails to use any consistent citation system or create a functional bibliography and/or in-text citations. Does not distinguish between common knowledge and ideas gleaned from source material.</p>

## CRITICAL AND CREATIVE THINKING

Student...	<b>3 Highly-Developed Stage</b>	<b>2 Developed Stage</b>	<b>1 Emerging Stage</b>	<b>0 Non-Existent</b>
<b>A. Formulates a Significant Question, Problem or Issue</b>	The question, problem or issue to be considered critically, in addition to being answerable or addressable, and in the scope of the assignment, is interesting, significant and complex.	The question, problem or issue to be considered critically is answerable or addressable, is appropriate for the scope of the assignment, and is one which is interesting but has limited significance or complexity.	The question, problem or issue to be considered critically is answerable or addressable, but is inappropriate for the scope of the assignment, or is relatively basic, uninteresting or insignificant.	The question, problem or issue to be considered critically is absent, a truism, or unanswerable.
<b>B. Demonstrates Understanding of the Problem, Question or Issue</b>	Issue/problem to be considered critically is stated clearly and described thoroughly, delivering all relevant information necessary for full understanding.	Issue/problem to be considered critically is stated, described, and clarified so that understanding is not seriously impeded by omissions.	Issue/problem to be considered critically is stated but description leaves some terms undefined, ambiguities unexplored, boundaries undetermined, and/or backgrounds unknown.	Issue/problem to be considered critically is stated without clarification or description.
<b>C. Considers Underlying Assumptions</b>	Assumptions of self or others are considered thoroughly.	Assumptions of self or others are subject to questioning.	Assumptions of self or others are identified, but with little or no questioning.	Assumptions of self or others are not considered.
<b>D. Articulates Own Perspective, Hypothesis or Position</b>	Position presented is clear and sophisticated, addressing the complexity of the issue.	Position is clear and adequate but lacks complexity.	Position is simplistic, unclear, obvious or just repeats another's position.	Perspective, hypothesis or position is missing.

Student...	<b>3 Highly-Developed Stage</b>	<b>2 Developed Stage</b>	<b>1 Emerging Stage</b>	<b>0 Non-Existent</b>
<b>E. Provides Reasons for Position</b>	Reasons provided are logical, relevant and thorough.	Reasons provided are logical and relevant, but not thorough.	Reasons are provided but only occasionally, or are not logical or sufficiently relevant.	No reasons are provided.



## **APPENDIX 3**

### **SCORES**

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
1	Paper #	written A	written B	written C	written D	research A	research B	research C	research D	critical A	critical B	critical C	critical D	critical E	total
2	M101	3	3	4	5	5	5	4	2	3	2	2	2	4	44
3	M102	4	5	5	5	6	6	4	4	4	4	5	6	4	62
4	M104	5	6	6	6	6	6	6	4	4	4	3	3	4	63
5	M109	4	4	5	4	4	4	4	5	5	4	4	4	6	57
6	M112	3	4	3	5	4	5	4	2	2	2	2	4	2	42
7	M115	4	4	2	4	0	0	0	0	1	3	1	2	2	23
8	M116	4	4	4	4	4	4	4	3	2	4	1	4	2	44
9	M117	5	5	3	2	3	4	3	4	3	4	4	4	3	47
10	M123	6	6	5	6	6	6	5	5	6	5	4	4	4	68
11	M126	4	4	4	4	2	4	2	3	3	2	1	3	3	39
12	M130	6	5	5	6	2	3	2	2	3	3	3	4	4	48
13	M131	6	6	6	4	6	6	6	6	4	5	5	6	5	71
14	M136	5	5	4	4	4	4	4	3	1	1	2	2	2	41
15	M141	5	3	1	4	3	3	3	3	4	3	3	4	3	42
16	M median	4.5	4.5	4	4	4	4	4	3	3	3.5	3	4	3.5	45.5
17	O101	6	6	5	6	4	5	3	2	6	6	4	6	4	63
18	O102	4	3	3	6	5	5	4	4	5	5	5	5	5	59
19	O105	2	2	1	1	2	4	1	2	5	5	4	3	5	38
20	O106	6	6	6	6	4	4	0	2	5	5	4	4	3	55
21	O107	4	4	4	5	3	4	4	2	2	2	2	3	2	41
22	O115	3	3	3	3	2	1	1	1	4	2	2	3	2	30
23	O118	6	6	6	5	6	6	6	6	5	5	6	5	5	73
24	O120	4	4	3	5	6	4	4	5	6	4	4	6	5	60
25	O121	3	4	4	5	4	3	3	2	5	3	2	4	4	44
26	O124	5	4	3	4	1	4	3	3	0	6	2	0	2	37
27	O125	4	4	2	6	4	4	4	4	4	3	2	3	4	48
28	O127	4	4	4	4	4	4	4	4	3	1	0	2	1	39
29	O128	6	5	3	5	3	3	3	3	5	4	4	4	4	52
30	O129	6	6	6	6	6	6	6	6	6	6	5	6	6	77
31	O132	1	1	2	2	2	3	3	3	3	3	1	2	3	29
32	O133	5	5	4	5	not assess	not assess	not assess	not assess	0	6	6	6	6	643 [of 54]
33	O138	6	4	4	5	4	6	6	0	0	3	2	6	2	42
34	O154	4	4	4	4	6	6	6	6	3	3	3	5	3	57
35	O median	4	4	4	4	5	4	4	3	3	4.5	4	3.5	4	48
36	P101	6	6	6	6	0	0	0	2	1	1	0	0	1	29
37	P103	4	5	4	5	0	0	0	0	4	4	3	5	6	40
38	P105	4	4	4	4	0	0	0	0	2	2	2	2	2	26
39	P106	5	5	5	5	3	4	3	1	4	4	2	2	4	47
40	P110	6	4	4	4	6	6	6	4	6	4	3	3	3	59
41	P112	6	4	5	6	2	6	0	2	5	2	3	3	4	48
42	P114	6	6	6	6	3	4	3	2	6	4	4	5	5	60
43	P115	4	5	6	6	6	6	6	6	2	6	4	2	6	65
44	P116	6	5	6	5	6	6	5	4	5	4	3	5	4	64
45	P126	5	6	6	5	0	4	2	4	1	1	1	2	1	38
46	P129	5	4	6	6	4	6	5	2	6	4	5	4	3	60
47	P132	3	4	3	3	2	2	2	2	4	2	2	2	4	35
48	P133	4	4	5	3	4	5	4	3	4	3	1	1	3	44
49	P136	4	4	3	4	2	4	3	2	3	4	2	3	4	42
50	P138	3	3	2	4	4	4	2	0	1	4	2	2	3	34
51	P139	4	4	4	3	3	4	2	2	4	2	2	2	4	40
52	P141	4	4	4	2	2	4	2	2	2	2	2	2	2	34
53	P148	3	2	2	4	2	2	2	1	3	2	1	3	2	29
54	P151	6	6	5	6	4	5	5	6	6	5	5	6	6	71
55	P156	4	4	3	5	6	4	6	6	4	4	4	4	4	58
56	P162	6	5	4	4	3	3	3	5	2	0	0	2	0	37
57	P164	5	5	4	4	4	4	4	4	2	2	2	4	4	48
58	P170	6	5	4	4	4	4	4	4	2	2	1	2	2	44
59	P172	4	2	2	3	3	2	2	1	1	1	1	2	0	24
60	P173	3	2	3	5	2	4	4	6	4	3	2	2	2	42
61	P175	6	5	5	4	2	0	0	2	2	0	0	0	0	26
62	P180	4	3	0	5	not assess	not assess	not assess	not assess	4	4	4	5	5	34 [of 54]
63	P median	4	4	4	4	3	4	3	2	4	3	2	2	3	42
64															
65	total	4	4	4	5	4	4	3	3	4	3	2	3	4	44

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
1	Paper #	written A	written B	written C	written D	research A	research B	research C	research D	critical A	critical B	critical C	critical D	critical E	total
2	M101	3	3	4	5	5	5	4	2	3	2	2	2	4	44
3	M102	4	5	5	5	6	6	4	4	4	4	5	6	4	62
4	M104	5	6	6	6	6	6	6	4	4	4	3	3	4	63
5	M109	4	4	5	4	4	4	4	5	5	4	4	4	6	57
6	M112	3	4	3	5	4	5	4	2	2	2	2	4	2	42
7	M115	4	4	2	4	0	0	0	0	1	3	1	2	2	23
8	M116	4	4	4	4	4	4	4	3	2	4	1	4	2	44
9	M117	5	5	3	2	3	4	3	4	3	4	4	4	3	47
10	M123	6	6	5	6	6	6	5	5	6	5	4	4	4	68
11	M126	4	4	4	4	2	4	2	3	3	2	1	3	3	39
12	M130	6	5	5	6	2	3	2	2	3	3	3	4	4	48
13	M131	6	6	6	4	6	6	6	6	4	5	5	6	5	71
14	M136	5	5	4	4	4	4	4	3	1	1	2	2	2	41
15	M141	5	3	1	4	3	3	3	3	4	3	3	4	3	42
16	M mean	4.57	4.57	4.07	4.5	3.93	4.29	3.64	3.28	3.21	3.29	2.86	3.71	3.43	49.36
17	O101	6	6	5	6	4	5	3	2	6	6	4	6	4	63
18	O102	4	3	3	6	5	5	4	4	5	5	5	5	5	59
19	O105	2	2	1	1	2	4	1	2	5	5	4	3	5	37
20	O106	6	6	6	6	4	4	0	2	5	5	4	4	3	55
21	O107	4	4	4	5	3	4	4	2	2	2	2	3	2	41
22	O115	3	3	3	3	2	1	1	1	4	2	2	3	2	30
23	O118	6	6	6	5	6	6	6	6	5	5	5	6	5	73
24	O120	4	4	3	5	6	4	4	5	6	4	4	6	5	60
25	O121	3	4	4	5	4	3	3	2	5	3	2	4	4	44
26	O124	5	4	3	4	1	4	3	3	0	6	2	0	2	37
27	O125	4	4	2	6	4	4	4	4	4	3	2	3	4	48
28	O127	4	4	4	4	4	4	4	4	3	1	0	2	1	39
29	O128	6	5	3	5	3	3	3	3	5	4	4	4	4	52
30	O129	6	6	6	6	6	6	6	6	6	6	5	6	6	77
31	O132	1	1	2	2	2	3	3	3	3	3	1	2	3	29
32	O133	5	5	4	5	not assess	not assess	not assess	not assess	0	6	6	6	6	6.43 [of 54]
33	O138	6	4	4	4	5	4	6	0	0	3	2	6	2	42
34	O154	4	4	4	4	6	6	6	6	3	3	3	5	3	57
35	O mean	4.39	4.17	3.72	4.61	3.88	4.24	3.24	3.24	3.72	4	3.17	4.11	3.67	49.65
36	P101	6	6	6	6	0	0	0	2	1	1	0	0	1	29
37	P103	4	5	4	5	0	0	0	0	4	4	3	5	6	40
38	P105	4	4	4	4	0	0	0	0	2	2	2	2	2	26
39	P106	5	5	5	5	3	4	3	1	4	4	2	2	4	47
40	P110	6	4	4	4	6	6	6	4	6	4	3	3	3	59
41	P112	6	4	5	6	2	6	0	2	5	2	3	3	4	48
42	P114	6	6	6	6	3	4	3	2	6	4	4	5	5	60
43	P115	4	5	6	6	6	6	6	6	2	6	4	2	6	65
44	P116	6	5	6	5	6	6	5	4	5	4	3	5	4	64
45	P126	5	6	6	5	0	4	2	4	1	1	1	2	1	38
46	P129	5	4	6	6	4	6	5	2	6	4	5	4	3	60
47	P132	3	4	3	3	2	2	2	2	4	2	2	2	4	35
48	P133	4	4	5	3	4	5	4	3	4	3	1	1	3	44
49	P136	4	4	3	4	2	4	3	2	3	4	2	3	4	42
50	P138	3	3	2	4	4	4	2	0	1	4	2	2	3	34
51	P139	4	4	4	3	3	4	2	2	4	2	2	2	4	40
52	P141	4	4	4	2	2	4	2	2	2	2	2	2	2	34
53	P148	3	2	2	4	2	2	2	1	3	2	1	3	2	29
54	P151	6	6	5	6	4	5	5	6	6	5	5	6	6	71
55	P156	4	4	3	5	6	4	6	6	4	4	4	4	4	58
56	P162	6	5	4	4	3	3	3	5	2	0	0	2	0	37
57	P164	5	5	4	4	4	4	4	4	2	2	2	4	4	48
58	P170	6	5	4	4	4	4	4	4	2	2	1	2	2	44
59	P172	4	2	2	3	3	2	2	1	1	1	1	2	0	24
60	P173	3	2	3	5	2	4	4	6	4	3	2	2	2	42
61	P175	6	5	5	4	2	0	0	2	2	0	0	0	0	26
62	P180	4	3	0	5	not assess	not assess	not assess	not assess	4	4	4	5	5	34 [of 54]
63	P mean	4.67	4.3	4.11	4.48	2.96	3.58	2.88	2.81	3.33	2.81	2.26	2.78	3.11	44
64															
65															
66	full group	4.56	4.32	3.98	4.53	3.47	3.95	3.18	3.05	3.42	3.29	2.68	3.41	3.36	47

Group	M, O, P	critical A	critical B	critical C	critical D	critical E	research A	research B	research C	research D	total	written A	written B	written C	written D
M	Mean	3.21	3.29	2.86	3.71	3.43	3.93	4.29	3.64	3.29	49.36	4.57	4.57	4.07	4.50
	N	14	14	14	14	14	14	14	14	14	14	14	14	14	14
	Std. Deviation	1.424	1.204	1.406	1.267	1.222	1.817	1.637	1.598	1.541	13.200	1.016	1.016	1.439	1.092
	Median	3.00	3.50	3.00	4.00	3.50	4.00	4.00	4.00	3.00	45.50	4.50	4.50	4.00	4.00
O	Mean	3.72	4.00	3.17	4.11	3.67	3.88	4.24	3.24	3.24	49.65	4.39	4.17	3.72	4.61
	N	18	18	18	18	18	17	17	17	17	17	18	18	18	18
	Std. Deviation	2.052	1.572	1.618	1.779	1.495	1.576	1.348	1.888	1.786	14.018	1.501	1.383	1.406	1.420
	Median	4.50	4.00	3.50	4.00	4.00	4.00	4.00	3.00	3.00	48.00	4.00	4.00	4.00	5.00
P	Mean	3.33	2.81	2.26	2.78	3.11	2.96	3.58	2.88	2.81	44.00	4.67	4.30	4.11	4.48
	N	27	27	27	27	27	26	26	26	26	26	27	27	27	27
	Std. Deviation	1.664	1.520	1.430	1.528	1.783	1.843	1.943	1.946	1.919	13.339	1.109	1.171	1.528	1.122
	Median	4.00	3.00	2.00	2.00	3.00	3.00	4.00	3.00	2.00	42.00	4.00	4.00	4.00	4.00
Total	Mean	3.42	3.29	2.68	3.41	3.36	3.47	3.95	3.18	3.05	47.00	4.56	4.32	3.98	4.53
	N	59	59	59	59	59	57	57	57	57	57	59	59	59	59
	Std. Deviation	1.724	1.532	1.514	1.641	1.573	1.794	1.716	1.843	1.777	13.554	1.207	1.195	1.456	1.194
	Median	4.00	3.00	2.00	3.00	4.00	4.00	4.00	3.00	3.00	44.00	4.00	4.00	4.00	5.00

Written communication: little clear difference between groups

Research fluency: M & O seem similar, but P is lower

Critical thinking: more obvious difference between groups

**APPENDIX 4**  
**ANOVA TABLE**

**ANOVA Table** (statistical significance of differences between groups)

		Sum of Squares	df	Mean Square	F	Sig.
critical A * Group M, O, P	Between Groups (Combined)	2.439	2	1.219	.402	.671
	Within Groups	169.968	56	3.035		
	Total	172.407	58			
critical B * Group M, O, P	Between Groups (Combined)	15.170	2	7.585	3.513	.037
	Within Groups	120.931	56	2.159		
	Total	136.102	58			
critical C * Group M, O, P	Between Groups (Combined)	9.482	2	4.741	2.151	.126
	Within Groups	123.399	56	2.204		
	Total	132.881	58			
critical D * Group M, O, P	Between Groups (Combined)	20.936	2	10.468	4.333	.018
	Within Groups	135.302	56	2.416		
	Total	156.237	58			
critical E * Group M, O, P	Between Groups (Combined)	3.430	2	1.715	.686	.508
	Within Groups	140.095	56	2.502		
	Total	143.525	58			
research A * Group M, O, P	Between Groups (Combined)	12.556	2	6.278	2.022	.142
	Within Groups	167.655	54	3.105		
	Total	180.211	56			
research B * Group M, O, P	Between Groups (Combined)	6.580	2	3.290	1.123	.333
	Within Groups	158.262	54	2.931		
	Total	164.842	56			
research C * Group M, O, P	Between Groups (Combined)	5.319	2	2.659	.777	.465
	Within Groups	184.927	54	3.425		
	Total	190.246	56			
research D * Group M, O, P	Between Groups (Combined)	2.888	2	1.444	.448	.641

P	Within Groups	173.954	54	3.221		
	Total	176.842	56			
total * Group M, O, P	Between Groups (Combined)	430.903	2	215.452	1.180	.315
	Within Groups	9857.097	54	182.539		
	Total	10288.000	56			
written A * Group M, O, P	Between Groups (Combined)	.836	2	.418	.280	.757
	Within Groups	83.706	56	1.495		
	Total	84.542	58			
written B * Group M, O, P	Between Groups (Combined)	1.323	2	.662	.454	.637
	Within Groups	81.558	56	1.456		
	Total	82.881	58			
written C * Group M, O, P	Between Groups (Combined)	1.777	2	.888	.410	.665
	Within Groups	121.206	56	2.164		
	Total	122.983	58			
written D * Group M, O, P	Between Groups (Combined)	.193	2	.097	.066	.937
	Within Groups	82.519	56	1.474		
	Total	82.712	58			

Note: Critical B and Critical D are statistically significant at the  $P < 0.05$  level

**Committee on General Education**  
**Report of September 12, 2016 Meeting**

1. [COGE Members 2016-2017](#)

Present: Stefan Battle, Jeremy Benson, Tish Brennan, Stephanie Costa, Joan Dagle, David Espinosa, Jeanne Haser, Olga Juzyn, James Magyar (chair), Michael Michaud, Janice Okoomian, Ron Pitt, Earl Simson, Julie Urda,

2. [Report on Summer Assessment](#) – Maureen Reddy highlighted key points.
- The exercise itself is worth doing, as it involves faculty reading and thinking about student work.
  - Students seem to improve over four years, but the end result is disappointing.
  - The rubrics (except for writing) are problematic, with Critical and Creative Thinking giving the most trouble.
  - The point of assessment is program improvement; rubrics should not get in the way.
  - The report will be shared with the faculty (after minor revisions noted below) and with CCRI.
  - Sampling for the assessment took entire classes worth of papers, with a subsequent random sample from that collection, so there was no instructor pre-selection of artifacts.
  - Our project was informed by a similar project at Bridgewater state, but was significantly leaner.
  - There are more aspects to teaching and learning than those that can be quantified, and assessment focuses on the measurable. We cannot neglect the other aspects of our craft, even if they are more undefinable.

Members added comments. Here are some, not all attributed, as many ideas were echoed around the table.

- Writing in the Discipline needs to have more time dedicated to it. That will make a difference in student performance.
- S. Costa: The number of students evaluated was small, but the study was OK. A clearly stated research question helped. In the future, further limiting the rubrics would be good. A four-point scale would be better than the current 0-3 scale.
- With the 0-3 scale, 3 is defined as perfection or A+ and so is not used. A value of two should be a goal – “meets the standard.” Both means and medians obscure performance data, and distribution plots will help us have a better idea of how students are doing.
- A new/old idea (*c.f.* David Sugarman [2004](#), [2011](#)) would be to watch a cohort from first year to graduation. Because of Rhode Island College’s demographics, the starting group would have to be enormous to have a reasonable sample in four years.
- The analysis of variance approach does not apply to this sort of data. Best solution: remove ANOVA results and tables.



- The students in this cohort were in FYS during the first “growing pains” year. It will be interesting to see if there is more impact now that instructors have become familiar with the strengths and limitations of FYS.
  - Charts indicate that students have learned something in four years, even if the absolute performance is low. Do we take credit, or are we merely noting added maturity after four years?
  - The national standards in Research Fluency have changed drastically since in the last couple of years and are much improved. Tish Brennan proposed that the RF rubric be re-done from scratch.
  - CCT proved the most difficult rubric to work with. Maureen Reddy recommends putting CCT aside for a few years and looking at another outcome.
  - Data should continue to be collected for assessment of WC. FYW/FYS and Connections are obvious places; a third point is needed.
  - We should call for faculty initiatives on CCT and try some, but put off formal assessment.
  - The Fall Assessment Colloquium in October will be based upon this report.
3. [Course Enrollments Fall 2016 \(Comparison with Fall 2015\)](#) The numbers are similar to last year, but increased enrollment means tighter sections. Joan Dagle keeps an eye on the number of sections/seats in the various categories.
  4. First Year Seminar – Julie Urda reports that FYS is going well. She was able to secure additional sections at very short notice thanks to the cooperation of the faculty. Some additional points:
    - Based upon this fall’s robust enrollment, additional FYS sections will be needed for Spring 2017. Julie will get data from records about the number of regular admits this fall.
    - The SAILS program at OASIS is catching students who are struggling, even in the first few weeks.
    - The holds policy was approved by Council and signed by President Carriuolo in the spring. Ron Pitt will confirm the approval with President Sánchez so that the logistic process can get underway.
    - Most FYS instructors are repeaters. Ideas to broaden the base included recruiting second- and third-year faculty and revisiting the list of those who originally volunteered five years ago.
    - Jeanne Haser will include FYS topics in some FCTL programs.
  5. [First Year Writing](#) – Becky Caouette *in absentia*
  6. Writing in the Discipline – discussion saved for another date.
  7. [The year ahead](#)

See <http://www.ric.edu/faculty/organic/coge/> for the latest documents.

James G. Magyar  
September 13, 2016

**COGE Surveys on Critical/Creative Thinking (CCT)  
and on Collaborative Work (CW) and Oral Communication (OC)  
November, 2016**

**CCT Prompt November 1 to Chairs and Program Directors**

**Question on Critical/Creative thinking**

As you know, COGE sponsored an assessment activity this past summer using senior papers. In discussing the results, COGE members looked again at our General Education outcomes and scoring rubrics. We wonder now whether our definitions and measures of critical and creative thinking (CCT) need revision, as they may not align with how critical and creative thinking are manifested in the various disciplines.

We are writing to ask for your help in that work. We would be most grateful if departments and programs would set aside some part of a department meeting or schedule a special meeting in November or December to have a conversation about CCT in your field. Specifically, we would like a response to the following question:  
What would count as evidence of a student's critical and creative thinking in your program?

Please send your response to [jmagyar@ric.edu](mailto:jmagyar@ric.edu) by December 10 so that we may use them to guide our revision of this important learning outcome.

Thanks for your assistance,

James G. Magyar, Chair of COGE  
Maureen Reddy, Assessment Coordinator

**OC and CW Prompt November 1 to Chairs and Program Directors**

As part of ongoing review of our General Education program, COGE is doing an inventory of where in students' programs specific learning outcomes are developed after introductory courses. For example, we know that every program develops written communication skills in writing in the discipline courses. However, there are some learning outcomes that may not appear again in students' courses beyond the introductory level - for instance, once an English major has completed the AQSR requirement, chances are good that she/he will not encounter the scientific literacy outcome again. We realize, however, that we don't know about some of the other outcomes, which is why we are writing to you. We would therefore be grateful for your responses to the following questions:

- (1) Is oral communication taught in your major program? If so, in what course(s)?
- (2) Is collaborative work taught in your major program? If so, in what course(s)?

Thanks for your assistance

**Accounting**

Communication and collaboration are taught in ACC 321 and ACC 461.

For CIS:

- Communication is taught in CIS 352,358,440,453 &,462.
- Collaboration is taught in CIS 352, 440, 453, 455 & 462.

Critical thinking would be the ability to read a description of a user problem, discern and understand it. Creative thinking would involve using learned knowledge, tools and skills to formulate one or more possible solutions.

*Jane Pryzbla*

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## Art

### **1) What would count as evidence of a student's critical and creative thinking in your program?**

Essentially all classes in the art department involved critical and creative thinking.

In studio classes, students produce a body of creative work and are judged on that work.

In introductory classes, the faculty member directs much of the creativity, but in the second half of those courses the concepts of purpose and profundity are underlined. In Upper-level courses students are more and more self-driven.

### **2) Is oral communication taught in your major program? If so, in what course(s)**

The didactic method in art teaching since the Bauhaus in the 1930s has been one of open critique based on the model of the Grecian Agora.

All major critiques are open forums in which faculty and students alike speak and interpret and advise students in their creative productivity.

Students are taught how to think decisively and speak intelligently about not only their own work but also the work of others both in open forums and a one-to-one basis.

The entire BFA program is based upon open critique.

All students in art history art education and upper-level studio courses are required to make oral presentations.

In fact, in art 400, the BFA seminar, students are required to present three times, the first time in concert with other people in there concentration, in the second and third times, alone.

### **3) Is collaborative work taught in your major program? If so, in what course(s)?**

Typically, the production of art, is considered to be a solitary endeavor, and usually it is judged in that way. This is however not true, most professional artists manage a team of assistants. The fictionalized version of Michelangelo struggle in the Sistine Chapel in the Agony and the Ecstasy is just that, a fiction.

A solitary individual cannot produce most art. Typically, in classes and professionally, students and artists, aid each other in group efforts, and claim only the work that is masterminded by them to be their own.

Some classes, such as Juan Barboza-Gubo's Design I, creates group designed and executed murals.

I've already stated that Art 400 requires a group oral presentation.

Art History and Art Education courses both stress group presentations and group efforts.

Comment,

Is important to note that and art curriculum is an optimal curriculum for fostering the needs of the workforce in the future. The department is highly involved with the creative end of computer-generated communication. The art department fosters creativity and problem-solving skills. The art department foster's group effort along with independent thought.

In the world where technology changes so quickly methods that are taught today in class will often be out dated by the time students entered the workforce. Only a student taught to think independently will survive.

The independent and community oriented creative thinking fostered in the art department, unlike protocol-based thinking, is the skill that has always been and will continue to be the skill that will be needed by the future captains of industry and leaders of community.

*Richard Whitten*

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## Biology

In [Biology] 112, students conduct independent animal behavior experiments with termites. They write a lab report but they also do what I call a "Data Showcase" at the end of the semester. Each student prepares 2 power point slides, 1 describing the experiment and 1 describing the results. They give a small presentation using these to the rest of the class. The presentations are very short (1-2 minutes) and they essentially get full credit on the assignment just for doing it. But, the goal is to just "break the presentation ice" early in the program, get them using Power Point, get them to stand in front of the class, etc. I give extra points to students in the class if they ask questions of the presenter.

I do something similar in 213. Last year, I only had 4 students, so they did independent experiments and each gave a little presentation. This year, I think I'll have at least one full section. So, I will likely have students work in groups. Of course, I don't have any of that worked out yet.

*Suzanne Conklin*

Oral communication - Yes for:

BIOL 261 - The World's Forests - Connections - 4 oral presentations per student

BIOL 353 - The Plant Kingdom - 1 oral presentation per student

BIOL 560 - Graduate seminar - 2 thesis introduction oral updates per student

*Roland de Gouvenain*

This may be more than is wanted?

BIOL 320 Cellular and Molecular Biology:

### **Oral Communication**

Laboratory

At the end of the semester each laboratory groups presents a scientific poster or a PowerPoint which describes the semester project, the group hypothesis and rationale, data obtained and conclusions.

### **Collaborative Learning:**

1. Lecture:

#### **Group RATs (Readiness Assessment Tests).**

Six to seven short group REEF polling sets are given throughout the semester at the start of class. These assess the content covered in at least two class sessions. Students work in random groups of approximately five students (announced at the start of class) and discuss each question before submitting their own independent answer to the question. Therefore, they can debate the question and have the opportunity to disagree with the groups consensus if they wish.

#### **Group Problem Sets and Activities**

Once per week, random groups of 6-7 students are arranged and students are given a problem set in which they must utilize critical thinking skills to apply the information learned in class and from their required reading. These problem sets may ask students to analyze figures from the original research that discovered the molecular mechanism or concept discussed in lecture or data from a fictitious experiment. Groups must submit one copy of the groups answers to a minimum number of questions from the set. However, individuals are given the option of continuing to work on the remaining questions before the next class for extra credit.

2. Laboratory

At the start of the semester laboratory groups are established and despite each individual student being responsible for their own gene and cell line to study throughout the semester, groups work together during the class to perform the experiments. During the second half of the semester, student groups are given several group writing

assignments in which they compile and edit the individual data presentation they submitted previously. They do this in preparation for the final lab assignment, either a scientific poster or PowerPoint presentation.

*Sarah Spinette*

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## **Communication**

### **(1) Is oral communication taught in your major program? If so, in what course(s)?**

COMM 208, 243, 246, 255, 261, 262, 263, 301, 311, 319, 320, 335, 340, 343, 344, 345, 347, 351, 353, 354, 356, 357, 359, 376, 377, 422, 453, 492

### **(2) Is collaborative work taught in your major program? If so, in what course(s)?**

COMM 243, 244, 262, 263, 301, 311, 320, 340, 343, 345, 348, 351, 356, 357, 359, 376, 377, 422, 452, 492

### **(3) What would count as evidence of a student's critical and creative thinking in your program?**

Not sure this is what you are looking for. These are more like processes that may develop their CCT abilities.

\*PR/Advertising Track's Labs

Critical thinking in the application of lecture material into a 'real world' scenarios and clients. They also use creativity in the development of advertising/PR campaigns. The students critically evaluate, analyze, and interpret the information collected through secondary/primary research to develop insights for consumers, markets, brands, etc.; look at problems/situations of a company/brand from a fresh perspective, and; develop creative solutions (e.g. effective advertising campaign plan).

\*Media Communication Track's Media Productions

In many of the courses taught in the Media Communication concentration, students demonstrate an ability to analyze and interpret digital media production workflow processes from multiple perspectives, including those of professional producers/artists, professional critics, academic experts, their student peers, and general audiences. They do this through guided critiques and analysis of professional work, the work of their student peers (past and present), and their own creative productions. In addition, through creative project-based production work, they are reminded to question their own assumptions and the perceived/potential assumptions of others. In the process, they also learn to anticipate and question the potential conclusions of general audiences and "experts" alike, while also considering the impact of biases, including their own, on public opinion and thought.

\* Theoretical and Methodological Courses of All Tracks

In theoretical and methodological courses, the students are constantly exposed to information and epistemology. They may think, memorize, label, list, identify and define with some understanding of those information and knowledges. The students begin to develop an ability to summarize, explain, describe, and illustrate the exposed information and knowledges. They may start to argue or/and ask questions and then find some practical uses for the information and knowledges and use them to solve problems and apply for the practical purposes. After the practical applications, the students may be able to analyze, identify patterns, compare, categorize, and organize. They should be able to create, design, develop, and hypothesize their own research agendas.

*E. J. Min*

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## **Educational Studies**

We are preparing to have our Ed Studies faculty discuss your questions at our next department meeting (November 16). This question arose: Are you asking whether our teacher candidates engage in collaborative work (e.g, co-teaching) or are you asking whether/when we teach our candidates the strategies of successful collaborative learning. The answer to each of these would be different.

*Gerri August*

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## **Economics and Finance**

### **(1) Is oral communication taught in your major program? If so, in what course(s)?**

Both our majors (Finance and Economics) have a number of courses in which oral communication plays an important role. Here are some examples:

- I teach the Finance seminar (FIN461). The course is discussion based. Students discuss several cases throughout the semester. Beyond these in-class discussions, students make a number of presentations, from a few minutes to several minutes in length, using slides and sometimes handouts. (We even do a storytelling exercise!) I use sections of "Guide to Managerial Communication" by Munter and Hamilton as required textbook that has a great coverage of oral communication in business.
- A small number of finance students are selected to manage a fund for FIN 463 (Student Managed Fund). They make two oral presentations a semester in that course'
- In FIN423, each student makes a 5-10 minute presentation on a current news article related to topics covered in class twice a semester.
- Other finance courses that require oral presentations, often in connection with a paper are: FIN431, FIN432, FIN434, and FIN447.
- Students are required to present "Being an Economist" projects, in class, in the following courses: ECON 214, 314, 431, 433, 435, 449, 462, 491, 492
- ECON 462 (Seminar in Economics) has a research paper component that is the most significant activity for the course. Students present their work at the end of the semester.
- Similarly, ECON 461 (History of Economic Thought) has a presentation in connection with a term paper.

### **(2) Is collaborative work taught in your major program? If so, in what course(s)?**

Group work is also emphasized in our programs. Here is a selected list:

- In FIN423, students form 2-3 people groups to work on the term paper. They pick a term paper topic, write an abstract, write the first draft, write a referee report on someone else's first draft, and finally submit a final term paper.
- In FIN432 students form groups of 2-3 members and work on a project that requires data analysis and research. Teams the write a report and present their work.
- Other classes where students work in groups are: FIN447 and FIN461.
- Students are required to collaborate and complete an "Being Economist" project as "a member of two-person team" in some courses (ECON 214, ECON 314).

Students are recommended to collaborate and complete in-class assignments (10-12 problem sets) as "a member of at least two-person team" in these courses: ECON 214, 314, 431, 433, 435, 449, 462, 491, 492.

*Murat Aydogdu 11/30/16*

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## **First Year Writing Program**

The FYW Program will not meet as a whole until January 2017.

The short answer, for me, is that students who exhibit critical and creative thinking are able to meet the other Outcomes in FYW--Written Communication, Research Fluency, and Collaborative Work. For us, the ability to think critically and creatively is exhibited in our writing and textual production, often by integrating/incorporating/building on/refuting the ideas others (research), and by giving/receiving feedback and working together to create the best version of our projects (collaboration). As I've said in COGE meetings--largely because this is how I see it in working in the FYW Program--CCT is an umbrella term for the work we do, the values we hold, and the outcomes we meet.

*Becky Caouette 11/28/16*

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## **Gender and Women's Studies**

COGE has sent out a call to programs and departments asking for information about Gen Ed outcomes and scoring rubrics. In particular they are looking at three outcomes and asking for our feedback in an extremely timely fashion. They suggest we do this at one of our meetings but since we don't meet till May and we can't possibly schedule a meeting for the whole group, I'm hoping you will oblige me and take some time to send me responses.

I'm creating a google doc so we can add material and comment. I will be retrained and not comment on the outcomes except to say that there is no doubt that all of these GEN Ed outcomes occur in our courses. And I agree that this request is not considerate of our time and work load but please help.

1. **What would count as evidence of a student's critical and creative thinking in your courses?** [Tell me the course, course number, the evidence of critical and creative thinking in your class. I don't want student samples but perhaps some of the assignments and activities the show evidence of critical and creative thinking]. And if so, what would count as evidence of a student's critical and creative thinking in your program?

### **Course: GEND 250 Ants, Gender and Games (McKamey)**

Assignment: [Game Analysis](#)

This assignment occurred mid-semester. The assignment required students to work in groups to create a model of a game or gameboard that they knew and analyze the game vis-a-vis various characteristics (setting, audience, representation, etc.).

Games students chose included Angry Birds, Grand Theft Auto, and the Sims. Students also examined the underlying values of the game (e.g. competition, destruction, male dominance, care and concern, etc.) Students were also required to consider the ways the game values supported dominant or counter narratives.

As a final performance assessment, students "tweaked" the rules of their game, sometimes changing game pieces and the boards/contexts/narratives, to express a different set of values, and invited other students to play and discuss their game as it related to issues of gender and power..

### **Course: GEND 200 Gender & Society (Okoomian)**

1. Thesis paper in response to a prompt
2. Oral History project -- involving applying theoretical concepts to interview data
3. In-class activities -- debates, presenting readings to the class using skits and graphic representations.
4. Gender diary assignments over the course of the semester that apply theoretical concepts to outside texts chosen by the students

**Course: GEND 200 Gender & Society (Fortuna)**

**Complete a Life History Interview**

Interview a female of your choice and, in a 250 word narrative, analyze her life experiences from a feminist perspective, based on our Weeks One-Three readings. Describe how her life has been affected by being female, acknowledging the intersection of systems of privilege and oppression in her life. Infuse at least 4 short direct excerpts from four different Weeks One-Three readings into your own sentences. Cite in-paper correctly per APA or MLA.

**COURSE: GEND 201 Feminist Inquiry (Okoomian)**

1. Thesis paper in response to a prompt
2. Midterm and research assignments involving application of theoretical concepts to the topic they are researching.
3. Feminist art project or activist project -- students design and carry out based on theoretical concepts they have learned in class.
4. In-class activities -- presenting readings to the class using skits and graphic representations. Lots of discussion-based textual analysis

**COURSE: GEND 352 Feminist theory (Okoomian)**

1. Weekly response papers in which they respond to course readings
2. Lots of discussion-based textual analysis
3. Seminar paper -- deeper exploration of a theoretical topic.

**Course: GEND 200 (Horwitz)**

1. 4 reflection papers connecting the concepts from the class and what they are thinking and seeing in their everyday worlds
2. Oral History paper - connecting with an older person in their life, coding, analyzing and interpreting the data to create themes of gender in society. Result is an academic paper bringing all of the course together.
3. Course discussion. In class hands on activities

**COURSE: GEND 200 (Mattiauda)**

1. Weekly reflection on course materials (readings/videos)
2. Film response
3. Topic-based assignment: ex. Resistant song lyrics composition on discourse of gender
4. Midterm research paper
5. Final project and presentation & reflection

**COURSE: GEND 357 Gender and Sexuality (Mattiauda)**

1. Talking points (f2f or on forum if hybrid or online) on course materials (readings/videos) and or film response
2. Topic-based assignment: ex. Gender socks, Love haiku
3. Midterm research paper
4. Multimedia literacy final presentation & reflection

**2. Is oral communication taught in your major program? If so, in what course(s)?** [Perhaps a brief description. LS]



**Course: GEND 250 Ants, Gender and Games (McKamey)**

Assignment: [Weekly class discussions](#).

The pedagogical premise of this course was based on Actor-Network-Theory ( [ANT theory](#)). Network theory captures the ways information and knowledge exists between and among people and objects (in the case of this class, games, game pieces, student texts, and a narrative fiction text). I chose this frame because at times students had more knowledge about games and game culture than I did, and some students knew more about certain sectors within game culture. The class therefore represented a “network” that did not have a clear apex or person in charge of knowledge. For instance, two students had deep knowledge of the game [Gone Home](#). The two students served as guides as the class played this role playing game together, exploring a virtual world, talking about and making decisions together about what to do at each decision point in the game. My role as a professor was to facilitate a reflective conversation at the end of the game about issues of gender, sexuality, family dynamics, and counter narratives/narratives as expressed in the story and as related to the larger social cultural worlds with which we as a class had connections. Together we learned from and with each other within our “network” through many modes of communication. Oral communication, as practiced in weekly discussions, was an important feature of this pedagogy and class expectations.

**Course: GEND 200 Gender & Society (Okoomian)**

Lots of in-class presentation of small-group discussion topics.

**Course: GEND 200 Gender & Society (Fortuna) [online]**

Discussion boards; most assignments are cross-posted on Blackboard and Google Docs for discourse sharing and collaborative learning.

**Course: GEND 201 Feminist Inquiry (Okoomian)**

Midterm and end-of semester oral presentations of research

**Course: GEND 352 Feminist Theory (Okoomian)**

End-of semester oral presentations of research

**Course: GEND 200 (Horwitz)**

Not a ton of oral. In class full and small group discussion. In one activity, students are in small groups and must create a non-sexist television commercial and present it to the class.

**COURSE: GEND 200 (Mattiauda)**

1. Class discussions and activities such as “Agree/Disagree,” “Myths/Facts,”
2. Final project presentation

**COURSE: GEND 357 Gender & Sexuality (Mattiauda)**

1. Class discussion or forum (online/hybrid)
2. Class activities such as “Toss the love bug,” “Locating body parts in and out,” “Abortion from all sides”
3. Multimedia literacy final presentation and reflection

**3. Is collaborative work taught in your major program? If so, in what course(s)? [Perhaps a brief description. LS]**

**Course: GEND 250 Ants, Gender and Games (McKamey)**

Assignment: [Game Analysis](#)

See description in #1. Students worked in small groups for this project. In the assessment phase of the project, students played and reviewed/discussed each other's games. We concluded with a large group debrief of the experience.

**Course: GEND 250 Ants, Gender and Games (McKamey)**

Assignment: [Weekly class discussions.](#)

See description #2

**Course: GEND 200 Gender & Society (Okoomian)**

Lots of in-class small group discussion, skits, drawing -- based on course readings.

**Course: GEND 201 Feminist Inquiry (Okoomian)**

Lots of in-class small group discussion, skits, drawing -- based on course readings.

**Course: GEND 352 Feminist Theory (Okoomian)**

Lots of in-class small group discussion, skits, drawing -- based on course readings.

**GEND 200: (Horwitz)**

Many small group conversations using a variety of protocols. Most of the protocols are from <http://www.schoolreforminitiative.org/protocols/>

Students work on the coding and analysis of oral history transcripts in class. They do this by working in pairs. Each pair codes each transcript. There is a lot of discussion and support during this process.

**COURSE: GEND 200 (Mattiauda)**

1. Small group discussion on weekly materials
2. Small group activities such as creating song lyrics, Queerossary matching game
3. Final presentation & reflection

**COURSE: GEND 357 Gender & Sexuality (Mattiauda)**

1. Small group discussion on weekly materials
2. Small group activities such as the "Gender rubric," "Breaking the language barriers," or "Abortion: Teaching all sides"
3. Multimedia literacy final presentation and reflection

*Janice Okoomian*

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**Health Care Administration**

In response to your questions, the Health Care Administration program does integrate oral communication and collaborative in all of the HCA courses. They are still listed as NURS courses : NURS 201 ( Intro US Health Care System), NURS 302 ( Health Care Organizations); NURS 303 ( Healthcare Policy); NURS 401 ( Ethics and Law in Healthcare) and HCA 355 ( Quality Improvement in Healthcare) all include oral presentations, and group work that may include research on a specific topic; problem solving/developing a solution to particular problem or situation

in a healthcare organization; working on a case; conducting an assessment of a scenario/situation in a healthcare organization and making recommendations etc.

*Marianne Raimondo*

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## **Health and Physical Education**

The HPE Department discussed the three COGE questions at our Nov. 18 department meeting.

### **What would count as evidence of a student's critical and creative thinking in your programs?**

Creating appropriate Literature Reviews for assignments  
Creating and modifying Lesson Plans and Presentations  
Designing and modifying Program Plans  
Being able to construct, respond to, counter and debate critical Health and Physical Education problems/issues  
Devise appropriate Instructional strategies based on the task, audience, and environment  
Reflection on lessons and presentations

### **Is Oral Communication taught in your program? If so what courses?**

\*\*We counted courses that require oral communication, such as practicum courses as well as those that the instructor models appropriate oral communication and/or effective oral communication hints, strategies are explicitly introduced.

HEPE 101, 140, 202, 206, 207, 208, 223, 303, 323, 325, 404, 410, 412, 422, 423, 424, 425, 426, 427, 429, 430

### **Is collaborative work taught in your major program? If so, in what courses?**

\*\*We again counted courses that require assignments involving collaborative work to practice effective collaboration as well as those that the instructor modeled or introduced ways to work as a group. The collaboration might be with peers, college instructors, cooperating teachers/internship supervisors and the community in general.

HEPE 140, 206, 207, 208, 221, 300, 301, 303, 323, 325, 404, 412, 413, 414, 417, 418, 419, 421, 424, 425, 429, 430

*Robin Kirkwood Auld 11/26/16*

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## **Management and marketing**

### **(1) Is oral communication taught in your major program? If so, in what course(s)?**

- Yes, in all four courses I teach: MGT 301, 322, 329, and 341

- I have group presentations in Mkt 333 where we also discuss oral presentation. I have individual presentations in Mkt 315 and 334. I have a few students who give individual presentations in Mkt 301. In all these courses we discuss what constitutes good locution.

- MGT301 students are part of groups that give 2 presentations with each of 6 dimensions of performance numerically graded and with other group subjective feedback; MGT348 one end-of-semester presentation of operations management analysis as previous; MGT341 individual presentation of findings of analysis of course-relevant, current issues, Group case presentations, multiple team debates. The degree to which folks in the M&M Department have some commonality on these features would constitute a credible argument .

- Mgt341 and Mgt461 both require oral presentation . MGT341 often involves extensive class discussions. MGT461 engages students in substantial amount of communication in a group setting.

**(2) Is collaborative work taught in your major program? If so, in what course(s)?**

- Yes, in all four courses I teach: MGT 301, 322, 329, and 341

- There are team research projects in Mkt 333. In Mkt 462 the simulation is a team effort, both in decisions made and in strategic plan writing.

- Every course I am assigned to teach incorporates group work that consists of several varied deliverables that, in total, nominally account for 50% of a student's grade. In addition, peer evaluation of student performance is incorporated.

- Both Mgt341 and Mgt461 involve group work. Mgt341 put students in groups to work on a major case: students need to do a group presentation on the case and group case analysis in writing. Mgt461, in particular, engages students in group work throughout a semester: they work collaboratively to run a virtual company.

**(3) What would count as evidence of a student's critical and creative thinking in your program?**

- Evidence of critical thinking would be students' ability to use the concepts and theories learned in class to describe issues and diagnose problems in real-life firms and organizational situations. Evidence of creative thinking would be students' ability to apply the concepts and theories learned in class to their personal lives, their work lives, and hypothetical situations. In my MGT 301, 329, and 341 courses, they do this in the form of group papers, individual and group presentations, and in-class discussions.

- I like to think that critical thinking occurs in all my classes. Specifically, though, the simulation in Mkt 462 obviously requires critical thinking. Mgt 249, by its very nature, requires critical thinking. The Mkt 315 course is all about creativity so there is plenty of creative critical thinking in that course. My Mkt 301 course has a creative component in it, so creative thinking occurs there too. In Mkt 334 students have to employ creative thinking to develop an original application of consumer behavior. In the Mkt 333 experiential client-sponsored research projects there is plenty of critical thinking.

- Student debate reflection papers, in particular, showcase a given student's ability to process ambiguous and conflicting information. In these papers (MGT320 & 341 , students evaluate and weigh opposing, course-relevant positions presented live. MGT348 students critically evaluate dimensions of an organization's Operations Management systems

- In Mgt341, students perform multiple case analyses. Through these exercises, students learn to support their opinions with evidence and theory. Through in class and online discussions, students are exposed to perspectives other than their own. In Mgt461, students run a simulated company and need to be able to constantly define and solve problems in order to be successful.

*Michael Casey 12/4/16*

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**Medical Imaging**

Here is my response to critical thinking in medical imaging.

The Sonography exam is "live" critical thinking.

Sonographers, especially student sonographers, are constantly evaluating what tissue/organ is normal or if it is pathologic.

Evidence is seen as the student progresses through the program and can find abnormal structures as easily as finding normal ones.

We use clinical observation, competency evaluations and use clinical scenarios on written exams.

#### **MRI Program:**

Critical thinking is assessed by a student's performance when they encounter the following the obstacles/challenges:

- Adapting to non-routine patients
- Developing effective solutions to difficult problems both quickly and creatively

This is usually assessed in the last semester of the program as the students have learned and developed skills to think abstractly. The final lab exercise I do is critically thinking based. Students are given challenging scenarios (i.e. limited patient and equipment capabilities) and they must develop effective solutions to complete an exam.

#### **NMT Program:**

Critical thinking is taught in NMT 301 Intro to NMT. Students are required to complete assignments and they are tested on the chapters (Critical thinking and Professional Ethics). They are also evaluated in clinical courses on weekly evaluations and journaling.

#### **RT Program:**

Critical thinking is taught and assessed in RADT 425 through lab exercises and presentations.

Critical thinking is also assessed by a student's performance when they encounter the following the obstacles/challenges:

- Adapting to non-routine patients
- Developing effective solutions to difficult problems both quickly and creatively

*Ellen Alexandre/Eric Hall*

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#### **Nursing**

As I earlier said in an email, it will be on our Curriculum Committee agenda next week. I just want to be clear what you are looking for. We don't specifically teach oral communication or collaborative work but the students do oral presentations and group work in many of the 13 nursing courses. I will list the specific items and their courses after our meeting if that is what you are looking for. And with regard to your other request with regard to creative and critical thinking, I believe we do that in just about every nursing course but I will get the specifics to you.

Karen

*Karen Hetzel*

#### **(1) Is oral communication taught in your major program? If so, in what course(s)?**

This is presented in N207 and students engage in oral presentations in N207, N370 and N376

#### **(2) Is collaborative work taught in your major program? If so, in what course(s)?**

Collaboration is presented and operationalized in N207, N370 and N376 in the RN-BSN curriculum.

*Donna Huntley-Newby*

In NURS 372 Adult Health II there is an oral presentation at the end of the clinical rotation.

Students (BSN) participate in a interprofessional simulation which includes the Nurse Practitioner (MSN), Nurse Specialists (MSN), Social Work Students (BSN) and Professional actors.

In NURS 504 there is a Pathophysiology presentation at the end of the semester. No collaborative projects in this course.

As Director, I cannot speak to the DNP projects as courses are still being refined.

*Marie Wilks*

I am teaching at the graduate level so do not have all the answers for the undergrad nursing dept.

Students are required to do oral presentations throughout the MSN program in almost every course. Discussion regarding best practices for oral presentations are included in rubrics for courses. Courses that have oral presentations include - NURS 501 - Research, NURS 502 - Health care systems, Nurs 503 - professional roles, Nurs 504 - Pathophysiology, Nurs 505 - Pharmacology, Nurs 510 - Adult health 1, Nurs 530 - Synergy, Nurs 540 - Differential Diagnosis, Nur 610 - Adult health II, Nurs 620 - Adult Health III, N511 Public/Population health (P/PH) I, Nurs 611 P/PH II, and N621 P/PH III.

Students also are required to do their major project which has an oral presentation in NURS 509 and the final presentation in N609.

Other forms of oral communication presented is interprofessional communication that is woven throughout the curriculum and practiced in our simulations.

Collaborative work is included throughout the curriculum. Students work on group presentations, collaborate in simulations and practice TEAMSTEPPS concepts throughout.

*Debra Servello*

School of Nursing Graduate Program

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## **Philosophy**

A majority of the full-time faculty discussed this at a November DAC meeting, and here's what we came up with.

### **(1) Is oral communication taught in your major program? If so, in what course(s)?**

None of the courses in our major program are required to include graded assignments devoted to oral communication, but in practice oral communication is exercised in these courses. For example:

Many courses devote much class time to discussion and debate of analysis and interpretations of arguments and other texts, often reserving a portion of the course grade for participation, including active and constructive oral participation in class.

Some courses require graded, formal oral presentations (e.g., PHIL 330, 351, and 356 this year), and some also grade students on their discussion of such oral presentations (e.g. PHIL 351 and 356 this year).

Some courses include formal reports of dialogues conducted outside class (but not this year).

### **(2) Is collaborative work taught in your major program? If so, in what course(s)?**

None of the courses in our major program are required to include graded assignments devoted to collaborative work, but in practice some collaborative work is exercised in these courses. For example:

Some courses include formal team-based debates (e.g., PHIL 330 this year)

Some courses include formal group discussions of oral presentations (e.g., PHIL 351 and 356 this year)

**What would count as evidence of a student’s critical and creative thinking in your program?**

A majority of the full-time faculty discussed this at a November DAC meeting, and here's what we came up with as a brief statement about a complex and wide-ranging skill.

One of the staples of all Philosophy programs is the analysis and evaluation of arguments, not only in classes on formal logic, but also in the less formalized but still structured reconstruction of theoretical positions and reasons from historical and contemporary sources. Accordingly, main types of evidence for critical and creative thinking in our program include (a) successful identification of arguments in terms of their conclusions and premises, (b) successful evaluation of arguments in terms of the plausibility of the premises and the logical relations between premises and conclusion; and (c) successful identification of alternative arguments or counter-arguments in terms of premises and conclusions.

*Glen Rawson 12/2/16*

**Special Education**

Courses	What would count as evidence of a student’s critical and creative thinking in your program	Is oral communication taught in your major program? If so, in what course(s)?	Is collaborative work taught in your major program? If so, in what course(s)?
SPED #	Assignment(s), and defining critical and creative thinking for your course/assignment.	Assignments and class activities Example: student presentations, class discussions, and descriptions of how oral communication is covered to prepare special education teachers.	Assignments and class activities Descriptions of how collaboration (e.g., collaboration with families and other professionals) is covered to prepare special education teachers.
<b>B.S. in SID</b>			
SPED 302	<p><b>Lesson Plans</b> – students complete 6 lesson plans as part of a unit. They must demonstrate creativity and critical thinking in this process.</p> <p><b>Reflections</b> – students write three post lesson reflections and this involves critically analyzing their lesson planning, implementation, student engagement and success, etc.</p> <p><b>Case Study</b> – students complete a major case study that requires them to use critical thinking as they analyze a student with a disability and their communication, interactions, etc.</p>	<p><b>Class discussions</b> – we have several discussions about the importance and value of oral communication with colleagues, students, families, etc. We also have lectures that contain content about oral communication.</p>	<p><b>Practicum</b> – Students must collaborate with their practicum teacher as they complete 15 hours in the classroom. Students must also collaborate with a teaching partner in an after school practicum where they teach a 6 week unit.</p> <p><b>Class discussions</b> – we have several discussion about collaboration. We also include collaboration as part of lectures (role of collaboration in co-teaching, inclusion, working with families, etc.). .</p>

SPED 310	Critical thinking in 310 is demonstrated through the successful completion of two projects: the structure project and the FBA project.	In 310 students evidence oral communication skills through class participation and through role-playing and team discussions	In 310 students address parent-teacher collaboration with a special focus on behavioral management strategies and communication strategies.  Sometimes, students role-play parent-teacher conferences with varying degrees of collaboration.
SPED 311	<b>Adapted Literature Project</b> (creativity in presenting information to a wide range of learners) <b>Communication Inventory</b> (creativity in lesson planning for ELLs)	<b>Communication Inventory</b> (using strength-based language to convey information to team members)  <b>Student presentation:</b> Students present their Technology Tool Assignment to the Class	n/a
SPED 435	<b>Observation/Evaluation/Lesson Plan Project</b> (creativity in lesson planning for young students with SID)	<b>Observation/Evaluation/Lesson Plan Project</b> (use of oral language/sign language in lesson planning for young students with SID)	<b>Class Activities</b> (discuss using the educational team to develop assessments that match student need)
SPED 436	<b>Curriculum Project</b> (creativity in lesson planning for older students with SID)	<b>Curriculum Project</b> (use of oral language/sign language in lesson planning for older students with SID)	<b>Class Activities</b> (discuss collaboration with general education as a basis for curriculum for students with SID)
SPED 437/SPED 665	<b>OPR/TCWS</b> (creativity in lesson planning)	<b>OPR</b> (evaluation of the TCs effective use of language in implemented lesson)	<b>Professional Behavior Indicators</b> (evaluation of professional behaviors including professionalism/collaboration)
SPED 438	<b>Class Activity:</b> Discuss creativity found in each TCs placement	<b>Class Activity:</b> Online Presentation of Information using an online meeting format	<b>Class Activity:</b> Discuss the role of the educational team (including parents) in the student teaching setting
<b>B.S. In Mild/Moderate</b>			
SPED 302	<b>Lesson Plans</b> – students complete 6 lesson plans as part of a unit. They must demonstrate creativity and critical thinking in this process. <b>Reflections</b> – students write three post lesson reflections and this involves critically ana-	<b>Class discussions</b> – we have several discussions about the importance and value of oral communication with colleagues, students, families, etc. We also have lectures that contain content about oral communication.	<b>Practicum</b> – Students must collaborate with their practicum teacher as they complete 15 hours in the classroom. Students must also collaborate with a teaching partner in an after school practicum where they teach



	<p>lyzing their lesson planning, implementation, student engagement and success, etc.  <b>Case Study</b> – students complete a major case study that requires them to use critical thinking as they analyze a student with a disability and their communication, interactions, etc.</p>		<p>a 6 week unit.  <b>Class discussions</b> – we have several discussion about collaboration. We also include collaboration as part of lectures (role of collaboration in co-teaching, inclusion, working with families, etc.). .</p>
SPED 310	<p>Critical thinking in 310 is demonstrated through the successful completion of two projects: the structure project and the FBA project.</p>	<p>In 310 students evidence oral communication skills through class participation and through role-playing and team discussions</p>	<p>In 310 students address parent-teacher collaboration with a special focus on behavioral management strategies and communication strategies.</p> <p>Sometimes, students role-play parent-teacher conferences with varying degrees of collaboration.</p>
SPED 311	<p><b>Adapted Literature Project</b>  (creativity in presenting information to a wide range of learners)  <b>Communication Inventory</b>  (creativity in lesson planning for ELLs)</p>	<p><b>Communication Inventory</b>  (using strength-based language to convey information to team members)</p> <p><b>Student presentation:</b>  Students present their Technology Tool Assignment to the Class</p>	n/a
SPED312	<p>Critical Thinking: Synthesize data collected from three work samples and selective and appropriate evidence based interventions to address identified needs</p>	<p>Assignments have included Data Team Meetings and RTI Review Meeting  Plus:  OPR-PR: Lesson planning and implementation</p>	<p>Assignments have included Data Team Meetings and RTI Review Meetings  Plus:  The course requires a 30-hour practicum which demands that candidates collaborate with their practicum teachers and they are judged on their professionalism throughout using the OPR-PR.</p>
SPED412	<p>Critical Thinking: Synthesize data collected as part of Comprehensive Evaluation and selective/ individualized appropriate evidence based interventions to address identified needs</p>	<p>Student Presentations: Topics have included Norm Referenced Tests and Evidence Based Interventions, and Mock IEP Meetings  Plus:  OPR-PR: Lesson planning and implementation</p>	<p>Assignments have included presentations on Norm Referenced Tests and Evidence Based Interventions as well as Mock IEP Meetings.  Plus:  The course requires a 30-hour practicum which demands that candidates col-</p>

			laborate with their practicum teachers and they are judged on their professionalism throughout using the OPR-PR.
<b>SPED458: Math/Science for Students with Disabilities</b>	Do Now; Simple Science; Tech-It activities require creativity as they select and share with the class; OPR-PR: Lesson planning and implementation	Although not formally taught, candidates must orally present Do Now; Simple Science; Tech-It activities in class to their peers; OPR-PR: Lesson planning and implementation	The course requires a 30-hour practicum which demands that candidates collaborate with their practicum teachers and they are judged on their professionalism throughout using the OPR-PR.
<b>SPED440: Home, School &amp; Collaboration; SPED419: Student Teaching in the Elementary School</b>	Teacher Candidate Work Sample demands creativity in planning/designing a unit of instruction to reach/teach all students; three specific lessons are rated using the Observation & Progress Report (OPR)	Although not formally taught, candidates must orally present their IEP processes; share their FBAs with the class. Candidates must also be cognizant of the legal & ethical issues and exhibit high levels of professionalism during the course and throughout assignments and on the Teacher Candidate Work Sample and OPR	The course accompanies full-time student teaching which demands that candidates collaborate with their student teaching supervising teachers and they are formally judged on their professionalism 2x/semester

*Ying Hui-Michael 11/28/16*

### **Youth Development**

Oral communication skills:

Ydev 300

Ydev 352

Ydev 412

Collaborative work:

Students work collaboratively in all Ydev courses listed above and also swrk 325

*Corinne McKamey*

## **Appendix: Programs of Study 2016-2017 Catalog**

Accounting B.S.<sup>1</sup>

Africana Studies B.A.

Anthropology B.A.

Art<sup>1</sup>

Studio Art B.A., B.F.A.

Art Education B.S., B.F.A.

Art History B.A.

Biology B.S.<sup>1</sup>

Chemical Dependency/Addiction Studies B.S.

Chemistry B.A., B.S.<sup>2</sup>

Communication B.A.<sup>1</sup>

Community Health and Wellness B.S.<sup>1</sup>

Computer Information Systems B.S.

Computer Science B.A., B.S.

<sup>1</sup> Response received

Dance Performance B.A.  
Early Childhood Education B.S.  
Economics B.A.<sup>1</sup>  
Elementary Education B.A., B.S.<sup>1</sup>  
English B.A.  
Environmental Studies B.A.  
Film Studies B.A.  
Finance B.S.<sup>1</sup>  
Gender and Women's Studies B.A.<sup>1</sup>  
Geography B.A.  
Global Studies B.A.  
Health Care Administration B.S.<sup>1</sup>  
Health Education B.S.<sup>1</sup>  
Health Sciences B.S.  
History B.A.<sup>2</sup>  
Justice Studies B.A.  
Liberal Studies B.A.  
Management B.S.<sup>1</sup>  
Marketing B.S.<sup>1</sup>  
Mathematics B.A.<sup>2</sup>  
Medical Imaging B.S.<sup>1</sup>  
Modern Language B.A.<sup>2</sup>  
Music  
    Music B.A.  
    Music B.M.—with Concentration in Music Education  
    Music B.M.—with Concentration in Performance  
Nursing B.S.N.<sup>1</sup>  
Philosophy B.A.<sup>1</sup>  
Physical Education B.S.<sup>1</sup>  
Physics B.S.<sup>2</sup>  
Political Science B.A.  
Psychology B.A.  
Public Administration B.A.  
Secondary Education B.A.<sup>2</sup>  
Social Work B.S.W.  
Sociology B.A.  
Special Education B.S.<sup>1</sup>  
Technology Education B.S.  
Theatre B.A.  
World Languages Education B.A.  
Youth Development B.A.<sup>1</sup>

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<sup>2</sup> Request acknowledged

## How students are meeting the Second Language Requirement

November 17, 2016

Olga Juzyn

We have asked Luda Shalapyonok to create a query for us that would show the number of students who have completed the Second Language Milestone since Fall 2012, when the new General Education took effect. These are the results of that query:

By course taken: **2108**

By Exam (CLEP): **175**

SAT: **23**

Study Abroad: **1**

Other (foreign middle school, high school transcript or other experience): **34**

**361** of the total of students who have completed the milestone, have received EEP credit, although we can't yet be certain if those are all language EEP credits. **391** students have received transfer credit. Luda is trying to find a way to verify that the transfer credit is for language courses.

According to the Department of Modern Languages course offerings, since Fall 2012 the vast majority of students are have satisfied the Second Language Requirement by taking a language 102 course, which is what we expected. Students at RIC take courses in ASL, Arabic, French, German, Italian, Japanese, Latin, Portuguese, and Spanish. By far, Spanish is the most popular language, followed by French, Italian, and Portuguese. The enrollments in 102 courses have increased from **59** in Fall 2012 to **457** in Fall 2016. Even though the department offers nearly equal number of sections of 101 and 102 language courses, we don't know for certain how many students in the 101 sections are working toward satisfying the requirement, or are taking the classes as an elective. It's also unclear how many of the smaller number of students taking 113 courses are trying to satisfy the requirement, or if they are taking the course for other reasons. Since Fall 2012, a total of **208** students have taken FREN, ITAL, PORT, or SPAN 115, which satisfy both the Literature Category and the Second Language Requirement.

While enrollments have increased steadily since Fall 2012, there was little change in enrollment in 101 and 102 courses this semester from Spring 2016, so we are assuming that demand has leveled off.

Our departmental records show 49 students who have provided foreign middle school, high school, or other types of transcripts, 15 more than the total number provided by the query created for us. We have to see why there is a discrepancy. The following are the languages for which our students have provided alternative proof of proficiency:

Arabic	Hebrew	Polish
Armenian	Hindi (India)	Portuguese
ASL	Igbo (Nigeria)	Spanish
French	Khmer (Cambodia)	Urdu (Pakistan)
Ga (Ghana)	Lao (Laos)	Vietnamese
German	Latin	Yoruba (Nigeria)
Gujarati (India)	Mandarin	

There are a few problems with the query that was created for us that are being worked out. There appear to be students who have taken the CLEP test and have received credit for language courses that satisfy the Second Language Requirement, but their transcripts do not show the milestone as having been completed. There is something amiss with the "Study Abroad" category in the query. Students who study abroad transfer courses, so, if they are taking courses abroad to satisfy the Second Language Requirement, the query would list them under "course taken." Also, it's not clear why there is only 1 student listed in the Study Abroad" category, since we know the number of students taking foreign language classes while studying abroad is greater.

## Committee on General Education Report to the Undergraduate Curriculum Committee

On Wednesday, February 8, COGE sponsored a discussion of Writing in the Discipline. As those familiar with Rhode Island College's curriculum and general education program know, successful written communication is a theme that permeates the fundamental general education courses of First Year Writing, First Year Seminar and Connections. Attention to writing is also a component of many distribution courses.

The general education [learning outcomes](#) are not limited to the stated general education courses; they are program goals for the College. With the [Writing in the Discipline requirement](#) we have stated that we expect students to acquire and improve the writing skills that are relevant to their academic discipline/professional program. Each program has submitted a [statement](#) about how the requirement is met in that program. At the February 8 session, thirty faculty members participated in the discussion. Maureen Reddy related the current assessment context and Becky Caouette spoke a bit about FYW and about the ways that FYW is continually assessed. Below, I've summarized aspects of the conversation without attribution to individual speakers.

In most programs, Writing in the Discipline is integrated into content courses. The best models begin instruction at the introductory level and develop it further in more advanced courses. Several speakers noted the need for [instruction](#) in writing, not merely assignments in writing. Some disciplines have a gateway course in writing and research that builds a foundation for further course work. Other programs use Senior Seminars and other capstone experiences, which may be too late if they are not preceded by writing instruction early in the program. It was proposed that some sort of catalog icon could identify the courses in which writing in the discipline is more intentionally taught, even as we acknowledge that writing is embedded in the required portions of the curriculum in such a way that students who complete a major automatically learn to write in that discipline.

Several of us expressed concern that students who transfer to the College from CCRI nominally meet content requirements but frequently do not bring the writing skills we expect students to have developed in their first two years of coursework. Concern was expressed that writing is somehow an addition to advanced courses that will reduce the content that can be "covered." It was explained how in some fields the writing tasks are broken down into smaller units and treated purposefully in specific courses. For example, Analytical Chemistry (a mid-level course) emphasizes the correct preparation of charts and graphs, a skill that is then used in subsequent courses.

Discussion ensued on the difference between teaching and learning, the transferability of skills from semester to semester, the development of writing over the four years, and measures of success.

It looks to me that most departments (or at least those represented at the forum) were trying to teach writing in their disciplines. Assistance, in the form of workshops, FCTL activities, or examples of best practice, would be welcome on topics such as the design of assignments, methods of responding efficiently and effectively to student writing, appropriate ways to assess the efficacy of [programs](#) in bringing about good writing, and appropriate interventions for students who struggle.

There will be more to come on this topic.

Respectfully submitted,

James G. Magyar  
February 15, 2017

See <http://www.ric.edu/faculty/organic/coge/> for the latest COGE documents.

## General Education Course Enrollments Spring 2017

Category	Sections	Enrollment	Adjunct
FYS	30	593	1
FYW	30	564	26
A	50	888	35
H	25	618	18
LIT	26	596	18
M	36	956	9
NS	16	800	4
SB	58	1438	22
AQSR	28	901	4
Connections	29	713	10
C3	6	123	5

James G. Magyar  
February 3, 2017



## Catalog Search

Entire Catalog

## Contents

[Programs of Study](#)

▶ [Academic Calendar 2016–2017](#)

[Campus Map](#)

▶ [Cancellation of Classes](#)

▶ [Introduction](#)

▶ [General Information - Undergraduate](#)

▶ [General Information - Graduate](#)

▶ [Undergraduate and Graduate Certificate Programs](#)

▼ **General Education**

[Core Courses](#)

[Distribution Courses](#)

**[Writing in the Discipline](#)**

[General Education Categories](#)

[Transfer Students](#)

[General Education Honors](#)

[Outcomes for General Education](#)

▶ [Faculty of Arts and Sciences](#)

▶ [Feinstein School of Education and Human Development](#)

▶ [School of Management](#)

▶ [School of Nursing](#)

▶ [School of Social Work](#)

▶ [Course Descriptions - General Information](#)

▶ [Courses](#)

[Glossary of Academic Terms](#)

▶ [Learning Goals](#)

▶ [Writing in the Discipline](#)

[2016-2017 Catalog](#) > [General Education](#) > Writing in the Discipline

## Writing in the Discipline

Building on the core course, [FYW 100/FYW 100P/FYW 100H](#), each discipline has identified a required course or courses within the major in which students learn to write for that discipline. Completion of the major/program fulfills the Writing in the Discipline requirement.

[Accounting](#)

[Anthropology](#)

[Art](#) (Studio - Ceramics, Graphic Design, Metalsmithing and Jewelry, Painting, Photography, Printmaking, Sculpture)

[Art Education](#)

[Art History](#)

[Biology](#)

[Business](#) (Management)

[Chemical Dependency/Addiction Studies](#)

[Chemistry](#)

[Communication](#) (Mass Media Communications; Public and Professional Communication; Public Relations; Speech, Language, and Hearing Science)

[Computer Information Systems](#)

[Computer Science](#)

[Early Childhood Education](#)

[Economics](#)

[Elementary Education](#)

[English](#)

[English/Creative Writing](#)

[Film Studies](#)

[Finance](#)

[Gender and Women's Studies](#)

[Health Education](#)

[History](#)

[Justice Studies](#)

[Management](#) (General, Human Resources, International, Operations)

[Marketing](#)



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[Catalog Home](#)

[Catalog Site Map](#)

[All Catalogs](#)

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**General Education at Rhode Island College  
Connections Courses**

The links are to the original course proposals. Course titles highlighted in yellow appear not to have ever been offered.

J. Magyar  
February 23, 2017

Course	Title	Offered (number of sections in 2016-2017) <i>Last offered</i>
<a href="#">AFRI 262</a>	Cultural Issues in Africana Studies	Fall, Spring (1), Summer.
<a href="#">ANTH 262</a>	Indigenous Rights and the Global Environment	Fall, Spring. <i>Spring 2016</i>
<a href="#">ANTH 265</a>	Anthropological Perspectives on Childhood	Fall (2), Spring(2).
<a href="#">ANTH 266</a>	Anthropological and Indigenous Perspectives on Place	Fall (1), Spring.
<a href="#">ART 261</a>	Art and Money	Fall (1).
<a href="#">BIOL 261</a>	The World's Forests	Fall (even years) (1).
<a href="#">COMM 261</a>	Issues in Free Speech	Annually.(1 F, 1 S)
<a href="#">COMM 262</a>	<b>Dialect: What We Speak</b>	As needed.
<a href="#">COMM 263</a>	East Asian Media and Popular Culture	Spring, Summer. <i>Spring 2016</i>
<a href="#">ENGL 261</a>	Arctic Encounters	As needed. (1, Su 17)
<a href="#">ENGL 262</a>	Women, Crime, and Representation	As needed. (1, Su 17)
<a href="#">ENGL 263</a>	Zen East and West	Spring (alternate years). <i>Fall 2014</i>
<a href="#">ENGL 265</a>	Women's Stories across Cultures	As needed. <i>Spring 2016</i>
<a href="#">ENGL 266</a>	Food Matters: The Rhetoric of Eating	Spring (alternate years). <i>Spring 2015</i>
<a href="#">ENGL 267</a>	Books that Changed American Culture	Alternate years. (1 S)
<a href="#">FILM 262</a>	Cross-Cultural Projections: Exploring Cinematic Representation	As needed. (1 F)
<a href="#">GED 262</a>	<b>Native American Narratives</b>	Fall, Spring.
<del>GED-263</del>	The Holocaust and Genocide	As needed.
<del>GED-264</del>	Multicultural Views: Same-Sex Orientation and Transsexuality	Fall, Spring.
<del>GED-265</del>	Disability Viewed Through Cross-Cultural Lenses	Fall, Spring.
<del>GED-268</del>	Bullying Viewed from Multicultural Lifespan Perspectives	Fall, Spring.
<a href="#">GEND 261</a>	<b>Resisting Authority: Girls of Fictional Futures</b>	Spring (alternate years).
<a href="#">GEOG 261</a>	<b>Globalization, Cities and Sustainability</b>	Spring.
<a href="#">HIST 263</a>	Christianity	Fall (1), Spring(1).
<a href="#">HIST 267</a>	<b>Europe and Beyond: Historical Reminiscences</b>	Annually.

<a href="#"><u>HIST 268</u></a>	Civil Rights and National Liberation Movements	Annually. (1 F, 1 S)
<a href="#"><u>HIST 269</u></a>	Jazz and Civil Rights: Freedom Sounds	Fall (1), Spring, Summer.
<a href="#"><u>HIST 272</u></a>	Globalization, 15th Century to the Present	Fall (1), Spring (1), Summer.
<a href="#"><u>HIST 273</u></a>	Latin America and Globalization, 1492-Present	Annually. (1 F)
<a href="#"><u>HIST 275</u></a>	Russia from Beginning to End	Fall (1), Spring (1).
<a href="#"><u>MUS 261</u></a>	Music and Multimedia	As needed. <i>Fall 2014</i>
<a href="#"><u>NURS 262</u></a>	Substance Abuse as a Global Issue	Fall (1).
<a href="#"><u>NURS 264</u></a>	Status of the World's Children	Fall (1), Spring (1), Summer.
<a href="#"><u>NURS 266</u></a>	Health and Cultural Diversity	Fall, Spring (1).
<a href="#"><u>PHIL 262</u></a>	Freedom and Responsibility	Fall (3), Spring (2), Summer.
<a href="#"><u>PHIL 263</u></a>	The Idea of God	Fall (7), Spring (5), Summer.
<a href="#"><u>PHIL 265</u></a>	Philosophical Issues of Gender and Sex	Fall, Spring (2).
<a href="#"><u>PHIL 266</u></a>	Asian Philosophies: Theory and Practice	Fall, Spring (1).
<a href="#"><u>POL 262</u></a>	Power and Community	Fall (1), Spring (1), Summer.
<a href="#"><u>POL 266</u></a>	Investing in the Global Economy	Fall (1), Spring (1), Summer.
<a href="#"><u>POL 267</u></a>	Immigration, Citizenship, and National Identity	Annually. (1 S)
<a href="#"><u>SOC 262</u></a>	Sociology of Money	Fall (1), Spring (1), Summer.
<a href="#"><u>SOC 264</u></a>	Sex and Power: Global Gender Inequality	Fall (2), Spring
<a href="#"><u>SOC 267</u></a>	Comparative Perspectives on Higher Education	Even years. <i>Spring 2015</i>
<a href="#"><u>SUST 261</u></a>	Exploring Nature Through Art, Science, Technology	Fall, Spring.
<a href="#"><u>THTR 261</u></a>	Contemporary Black Theatre: Cultural Perspectives	Annually. (1 S)



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# General Education at Rhode Island College

## General Education Outcomes

Each course in General Education addresses several outcomes. Students who complete the general education program will encounter each outcome at least once at an introductory level. No introductory course can fully meet an outcome. Rather, every course introduces or develops several outcomes. Relevant outcomes are addressed at a higher level within the advanced work of the respective majors.

**Written Communication** Students will understand the different purposes of writing and employ the conventions of writing in their major fields. Students will produce writing that is well organized, supported by evidence, demonstrates correct usage of grammar and terminology, and is appropriate to the academic context.

**Critical and Creative Thinking** Students will be able to analyze and interpret information from multiple perspectives, question assumptions and conclusions, and understand the impact of biases, including their own, on thinking and learning.

**Research Fluency** Students will demonstrate the ability to access, understand, evaluate, and ethically use information to address a wide range of goals or problems.

**Oral Communication** Students will learn to speak in a clearly expressed, purposeful, and carefully organized way that engages and connects with their audience.

**Collaborative Work** Students will learn to interact appropriately as part of a team to design and implement a strategy to achieve a team goal and to evaluate the process.

**Arts** Students will demonstrate through performance, creation, or analysis an ability to interpret and explain the arts from personal, aesthetic, cultural, and historical perspectives.

**Civic Knowledge** Students will gain knowledge of social and political systems and of how civic engagement can change the environment in which we live.

**Ethical Reasoning** Students will demonstrate an understanding of their own ethical values, other ethical traditions from diverse places and times, and the process of determining ethical practice.

**Global Understanding** Students will analyze and understand the social, historical, political, religious, economic, and cultural conditions that shape individuals, groups, and nations and the relationships among them across time.

**Quantitative Literacy** Students will demonstrate the ability to: (1) interpret and evaluate numerical and visual statistics; (2) develop models that can be solved by appropriate mathematical methods; and (3) create arguments supported by quantitative evidence and communicate them in writing and through numerical and visual displays of data including words, tables, graphs, and equations.

**Scientific Literacy** Students will understand how scientific knowledge is uncovered through the empirical testing of hypotheses; be familiar with how data is analyzed, scientific models are made, theories are generated, and practical scientific problems are approached and solved; have the capacity to be informed about scientific matters as they pertain to living in this complex world; be able to communicate scientific knowledge through speaking and writing.

## Program Requirements

All degree programs require the completion of ten 4-credit General Education courses: three Core courses and seven Distribution courses. Students must also complete the Second Language requirement. A Writing in the Discipline requirement is also included in General Education and is a part of each major.

### Core Requirement

#### First Year Seminar (FYS)

FYS 100 is required in the freshman year, with sections on a wide variety of topics. Each section is discussion-based, focused on developing critical thinking, oral communication, research fluency, and written communication. FYS 100 will not be offered in the summer or the early spring sessions. Students who enter the College as non-first year transfer students are not considered first-year students and are exempt from this requirement. Courses are limited to twenty students.

#### First Year Writing (FYW)

FYW 100 (or FYWVP) is required in freshman year. It introduces students to college-level writing and helps them develop the writing skills needed for success in college courses. Successful completion of the course (a final grade of C or better) will also meet the college's Writing Requirement. Courses are limited to twenty students.

## **Representative First Year Seminars**

<p>Apes and People: Exploring Animals in Human History          Chemistry of Cooking          Collapse!          Coming of Age According to Hollywood          Conflict Management and Negotiation          Cultures Collide: Indians and Europeans in Early North America          Dracula: The Monster (Always) Returns          Dynamics of Disaster          Fantastical World Travel Adventures          Food, Diet and Medicine in East Asian Civilization          Free Will and Free Thinking          From the “Raja” to the “Desi” Romance: 100 years of Bollywood          Grimm and Glitter: The Books of Our Childhood          Immigrant Children and the Children of Immigrants: Growing Up in a New America          It’s Not Easy Being Green          Language and Gender          Mirror, Mirror, on the Wall: Masterplots of Gender          My so-called graphic life          Native Arts          Performance in the First Person: This is ME!          Philosophy of Mind and Mental Disorder          Play, is it more than just games?</p>	<p>Reacting to the Past: Learning Through Game Play          Romanticism and the Environment          Self, Mind, Heart in Eastern Philosophies          Sex Right’s, Sex Wrongs          SHARKS!          So You Want a Revolution? Rhetoric, Culture and Politics of the 1960s          Social Justice, Change and Leadership: Be the Change YOU Want to See          Superhero Stories          Sustainability          Tattoos aren’t just for sailors anymore: Men, Women and Bodies          Technological Design and Innovation: Toward the Good Life          The Fix is In: Sports Page Scandals          The Gift of Gab: Language, Power and Persuasion          The Minds of Monkeys          Twice-Told Tales          Video Games as Media          War Talk          What Do You Believe? Religions, Denominations, Orders, and Sex [sic] Sects          Whodunit Theatre: Creating, Writing, and Hosting Your Own Murder Mystery Theatre</p>
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### **Connections (C)**

Courses in the Connections category are upper-level courses on topics that emphasize comparative perspectives, such as across disciplines, across time, and across cultures. Students must complete the FYS and FYW courses and at least 45 college credits before taking a Connections course.

<p>AFRI 262 Cultural Issues in Africana Studies          ANTH 262 Indigenous Rights and the Global Environment          ANTH 265 Anthropological Perspectives on Childhood          ANTH 266 Anthropological and Indigenous Perspectives on Place          ART 261 Art and Money          BIOL 261 The World’s Forests          COMM 261 Issues in Free Speech          COMM 262 Dialect – What we Speak          COMM 263 East Asian Media and Popular Culture          ENGL 261 Arctic Encounters          ENGL 262 Women, Crime, and Representation          ENGL 263 Zen - East and West          ENGL 265 Women’s Stories Across Cultures          ENGL 266 Food Matters: The Rhetoric of Eating          ENGL 267 Books That Changed American Culture          FILM 262 Cross-Cultural Projections: Exploring Cinematic Representation          GED 262 Native American Narratives          GED 263 The Holocaust and Genocide          GED 264 Multicultural Views Same Sex Orientation and Transsexuality          GED 265 Disability Viewed Through Cross-Cultural Lenses          GED 268 Bullying Viewed from Multicultural Lifespan Perspectives          GEND 261 Resisting Authority: Girls of Fictional Futures</p>	<p>GEOG 261 Globalization, Cities and Sustainability          HIST 263 Christianity          HIST 267 Europe and Beyond: Historical Reminiscences          HIST 268 Civil Rights and National Liberation Movements          HIST 269 Jazz and Civil Rights: Freedom Sounds          HIST 272 Globalization 15th Century to the Present          HIST 273 Latin America and Globalization, 1492-Present          HIST 275 Russia from Beginning to End          HONR 264 Seminar in Cross-Cultural and Interdisciplinary Issues          MUS 261 Music and Multimedia          NURS 262 Substance Abuse as a Global Issue          NURS 264 Status of the World’s Children          NURS 266 Health and Cultural Diversity          PHIL 262 Freedom and Responsibility          PHIL 263 The Idea of God          PHIL 265 Philosophical Issues of Gender and Sex          PHIL 266 Asian Philosophies: Theory and Practice          POL 262 Power and Community          POL 266 Investing in the Next Global Economy          POL 267 Immigration, Citizenship, and National Identity          SOC 264 Sex and Power: Global Gender Inequality          SOC 267 Comparative Perspectives on Higher Education          SUST 261 Exploring Nature through Art, Science, Technology          THTR 261 Contemporary Black Theatre: Cultural Perspectives</p>
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## Distribution Requirement

Distribution courses emphasize ways of thinking and methods of inquiry within various disciplines. Students are required to take one course in each of the following seven areas:

### Arts – Visual and Performing

ANTH 167	Music Cultures of Non-Western Worlds	ENGL 113	Approaches to Drama
ART 101	Drawing I: General Drawing	FILM 116	Approaches to Film & Film Criticism
ART 104	Design I: Two Dimensional Design	MUS 167	Music Cultures of Non-Western Worlds
ART 201	Introduction to Visual Arts ( <i>No longer offered</i> )	MUS 201	Survey of Music
ART 210	Nurturing Artistic & Musical Development	MUS 203	Elementary Music Theory
ART 231	Prehistoric to Renaissance Art	MUS 225	History of Jazz
ART 232	Renaissance Art to Modern Art	PHIL 230	Aesthetics
COMM 241	Introduction to Cinema and Video	THTR 240	Appreciation & Enjoyment of the Theatre
DANC 215	Contemporary Dance & Culture	THTR 242	Acting for Non-Majors

### History

HIST 101	Multiple Voices: Africa in the World	HIST 105	Multiple Voices: Latin America in the World
HIST 102	Multiple Voices: Asia in the World	HIST 106	Multiple Voices: Muslim Peoples in the World
HIST 103	Multiple Voices: Europe in the World to 1600	HIST 107	Multiple Voices: The United States in the World
HIST 104	Multiple Voices: Europe in the World since 1600		

### Literature

ENGL 120	Studies in Literature and Identity	FREN 115	Literature of the French Speaking World
ENGL 121	Studies in Literature and Nation	ITAL 115	Literature of Italy
ENGL 122	Studies in Literature and the Canon	PORT 115	Literature of the Portuguese Speaking World
ENGL 123	Studies in Literature and Genre	SPAN 115	Literature of the Spanish Speaking World

### Mathematics

MATH 139	Contemporary Topics in Mathematics	MATH 212	Calculus I
MATH 177	Quantitative Business Analysis I	MATH 240	Statistical Methods I
MATH 209	Precalculus Mathematics		

*Note: Completion of the Mathematics category of General Education does not satisfy the College Mathematics Requirement. In addition, students in the elementary education curriculum who complete MATH 144 (and its prerequisite, MATH 143) shall be considered to have fulfilled the Mathematics category of General Education.*

### Natural Science (lab required)

BIOL 100	Fundamental Concepts of Biology ( <i>Formerly BIOL 109</i> )	PHYS 110	Introductory Physics
BIOL 108	Basic Principles of Biology	PHYS 200	Mechanics
BIOL 111	Introductory Biology	PSCI 103	Physical Sciences
CHEM 103	General Chemistry I	PSCI 211	Introduction to Astronomy
CHEM 105	General, Organic, and Biological Chemistry I	PSCI 212	Introduction to Geology
PHYS 101	General Physics I	PSCI 217	Introduction to Oceanography

### Social and Behavioral Sciences

AFRI 200	Introduction to Africana Studies	POL 201	Development of American Democracy
ANTH 101	Introduction to Cultural Anthropology	POL 202	American Government
ANTH 102	Introduction to Archaeology	POL 203	Global Politics
ANTH 104	Introduction to Anthropological Linguistics	POL 204	Introduction to Political Thought
ANTH 205	Race, Culture and Ethnicity: Anthropological Perspectives	PSYC 110	Introduction to Psychology
COMM 240	Mass Media and Society	PSYC 215	Social Psychology
ECON 200	Introduction to Economics	SOC 200	Society and Social Behavior
GEND 200	Gender in Society	SOC 202	The Family
GEOG 100	Introduction to Environmental Studies	SOC 204	Urban Sociology
GEOG 101	Introduction to Geography	SOC 207	Crime and Criminal Justice
GEOG 200	World Regional Geography	SOC 208	Minority Group Relations
GEOG 206	Disaster Management	SOC 217	Aging and Society

## Advanced Quantitative/Scientific Reasoning

Prerequisites are in parentheses following the course title.

ANTH 306	Primate Ecology and Social Behavior ( <i>BIOL 100 or BIOL 108 or BIOL 111</i> )	MATH 239	Contemporary Topics in Mathematics II
ANTH 307	Human Nature: Evolution, Ecology and Behavior ( <i>BIOL 100 or BIOL 108 or BIOL 111</i> )	MATH 241	Statistical Methods II ( <i>MATH 240</i> )
BIOL 221	Genetics ( <i>BIOL 111/BIOL 112</i> )	MATH 248	Business Statistics I ( <i>MATH 177</i> )
BIOL 335	Human Physiology ( <i>BIOL 111 and BIOL 112, or BIOL 108 and BIOL 231</i> )	MATH 324	College Geometry ( <i>MATH 212</i> )
CHEM 104	General Chemistry II ( <i>CHEM 103</i> )	PHIL 220	Logic and Probability in Scientific Reasoning ( <i>Any Mathematics or Natural Science General Education course</i> )
CHEM 106	General, Organic, and Biological Chemistry II ( <i>CHEM 105</i> )	PHYS 102	General Physics II ( <i>PHYS 101</i> )
CSCI 423	Analysis of Algorithms ( <i>CSCI 315, MATH 212 and MATH 436</i> )	PHYS 201	Electricity and Magnetism ( <i>MATH 213, PHYS 200</i> )
GEOG 201	Mapping our Changing World ( <i>Any General Education Mathematics Course</i> )	PHYS 309	Nanoscience and Nanotechnology ( <i>Any Natural Science General Education course.</i> )
GEOG 205	Earth's Physical Environments World ( <i>Any General Education Mathematics Course</i> )	POL 300	Methodology in Political Science ( <i>POL 202 and the General Education Mathematics category</i> )
HIST 207	Quantitative History through Applied Statistics ( <i>MATH 240 or 248 and the History Distribution Requirement</i> )	PSCI 208	Forensics ( <i>Any Mathematics or Natural Science General Education course</i> )
HSCI 232	Human Genetics ( <i>BIOL 100, 108, or 111</i> )	SOC 302	Social Research Methods I ( <i>Any 200-level sociology course and completion of Mathematics distribution requirement</i> )
MATH 213	Calculus II ( <i>MATH 212</i> )	SOC 404	Social Research Methods II ( <i>Any 200-level sociology course, POL 300 or SOC 302, and completion of Mathematics distribution requirement</i> )

## Second Language Requirement

Rhode Island College graduates are expected to communicate in and understand a language other than English at a novice-mid proficiency level. The Second language requirement of General Education is designed to meet that expectation.

Please Note:

- The Modern Language online placement test cannot be used to satisfy the language requirement. It is only a tool to select a class.
- If a student places at the 114 level through the placement test, he or she can take French 115, Italian 115, Portuguese 115, or Spanish 115 and satisfy the language requirement as well as the Literature category.

The Second Language Requirement may be fulfilled in any of the following ways:

1. By completing a RIC language course 102 or higher with a minimum grade of C. Note that the prerequisite for 102 language courses is completion of 101 with a passing grade, placement through the departmental online placement exam for selected languages, or consent of Department Chair. American Sign Language (ASL) courses may satisfy the Second Language Requirement.
2. Through transfer credit from an accredited college or university.
3. Through transfer credit of a second language course from an approved study abroad program.
4. Through Advanced Placement (AP) credit. If students score three or higher on the AP Test in French, German, or Spanish, RIC will award 6 credits (equivalent to RIC language courses 113 and 114). Students who wish to receive credit for language courses 101 and 102 will have to take the CLEP Test.
5. Through Early Enrollment Program credit for language courses 113 or 114. Students who wish to receive credit for language courses 101 and 102 will have to take the CLEP Test.
6. By completing the CLEP Test in French, German, or Spanish, with a score on the Level I test of 50 or higher.
7. By completing the ACTFL Oral Proficiency Interview (OPI) and the written exam for languages for which there are no CLEP or AP Tests. Level: OPI (offered in 65 languages): Novice Mid to High. Written test: Novice High (offered in twelve languages).
8. By completing the SAT II Subject Test (scores vary according to language).
9. Foreign/International students must submit an official middle school or high school transcript from a non-English-speaking country of origin.

May 17, 2016

## Rhode Island College General Education Connections Courses

**Connections (C)** courses are upper-level courses that emphasize comparative perspectives—such as across disciplines, across time, across cultures—on a particular topic or idea. Courses proposed for this requirement must include further development of the **WC**, **CCT**, **RF**, **OC**, and **CW** General Education Learning Outcomes. Interdisciplinary courses are encouraged, and team-taught courses are possible if that approach can be justified pedagogically. **Connections** is a category, not a course; therefore departments will propose courses carrying the departmental designation (e.g., BIOL or ENGL) and a shared number (261, 262, 263). Connections have as prerequisites First Year Writing, First Year Seminar, and at least 45 total credits. They may require specific General Education categories to be completed as prerequisites as well. These courses are 4 credits and they are capped at 30 students. It should be noted that Connections courses **CANNOT** be counted in any major or minor.

### Steps to creating a Connections course

1. Start with a good idea that meets the upper level and comparative objectives of the category. The choice of topic is wide open.
2. Design the course to explore the content or subject area, while at the same time addressing each of the Learning Outcomes and crafting experiences where students can demonstrate their competence in these categories.
3. Prepare a standard syllabus that includes items such as topics covered, possible resources, assignments, grading, and the usual administrative detail
4. Include in the syllabus explicit statements of the Learning Outcomes you are addressing, explain how they will be approached, and state how the students will demonstrate their progress towards those outcomes.
5. Now that the course is designed, prepare the requisite paperwork.
  - a. Fill out the Connections form for COGE that begins on the next page. It has places to explicitly address Learning Outcomes and teaching methods. If these are well described in the syllabus, appropriate text can be copied and pasted into the form. Course names will begin with “Connections:” and all course descriptions will include the following text at the end:

*Connections courses may not be used as part of a major or minor.  
Prerequisites: Completion of FYS, FYW and at least 45 credits*
  - b. Attach your syllabus to the form.
  - c. Attach an Undergraduate Curriculum Committee form to the package. This document includes those portions of the form that are required for Connections courses.
6. Secure the approval of your department’s curriculum committee and of the department, as indicated by the Chair’s signature on the UCC form.
7. Secure the signature of chairs of departments that may have a stake in the course
8. Secure the signature of your Dean. The Dean’s office is the first line of checking that all is in order.
9. Transmit the material electronically to COGE ([coge@ric.edu](mailto:coge@ric.edu)) and note that the signatures have been obtained.
10. Present your material at a COGE meeting for approval.
11. Upon COGE approval the package will be transmitted to the UCC for the remaining deans’ Signatures and UCC approval.

### Note on converting Core 4 courses to Connections courses

Core 4 courses emphasize comparative perspectives and make good candidates for Connections courses. The Core 4 syllabus can be a starting point, but the proposal still has to address all of the Connections requirements. It should be noted that students will have a slightly different background, since they will have more overall experience but will not necessarily have the western and nonwestern courses that they did in Cores 1-3.

### Consulting

The Faculty Center for Teaching and Learning has Connections preparation workshops. It’s also wise to consult with the chair of COGE ([jmagyar@ric.edu](mailto:jmagyar@ric.edu)) at an early stage in the proposal preparation process.



## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program: Africana Studies*

*Chair/contact: P. Khalil Saucier*

*DEPT/PROG CODE AFRI*

*Course number: 262*

*Catalog title: Connections: Cultural Issues in Africana Studies*

*Catalog Description: A variable topics course in which students will take a critical and empowering look at various cultural topics (e.g. music, sport, and film) regarding people of African descent.*

*Prerequisites: Completion of FYS, FYW and at least 45 credits Connections courses may not be used as part of a major or minor*

*Credits: 4.*

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

**This course meets the Connections emphasis on comparative perspectives by focusing on various cultural topics regarding people of African descent. Students will explore how global black culture, old and new, has impacted global culture more generally, particularly within the realms of music, film, television, fashion, politics, language, public policy, race relations, gender and sexuality, etc. Thus, in order to accomplish this task the course must attend to and negotiate the interdisciplinary relationship among the anthropological, historical, psychological, religious, sociological, aesthetic/literary, linguistic, economic, political, medical, scientific, and technological areas of black life, while also being attuned to the breadth and depth of cultural repertoires and experiences of Black people in the Americas, Africa, Caribbean, and elsewhere in the world.**

**Through class discussion, critical reflections, teaching collectives, study groups, and research papers students will explore the cultural complexities of black life by attending not only to the contrasts, distinctions, and nuance within black life but also outside black cultural practices.**

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	<p>Students will engage in critical and creative thinking through lectures, readings, films, group activities, and projects that involve raising important questions and problems about various cultural topics regarding people of African descent. Students will be encouraged to think critically and formulate informed positions about the subject matter and its relevance to humanity and the world. Reflective thinking, via weekly reflective essays and longer analytical essays, will allow students to consider multiple forms of evidence, the context of judgment, the applicable methods for forming the judgment, and the applicable theoretical constructs for understanding the problem(s) and the question(s) at hand. The course will foster an environment where students are able to determine patterns, make connections, and solve new problems concerning various cultural topics regarding people of African descent. To this end, students will develop an appreciation for the ways in which Africana Studies provides a unique tool to enrich their understanding of the world in which they live.</p>
Written Communication	<p>Students will be responsible for writing several, one page (single-spaced) critical reflections, each for a reading of their choice. The reflection may focus on a single reading, or compare more than one reading from that day's assigned materials. These reflections are meant to stimulate student/class thinking and questioning of specific issues, and to enable all of students to address the topic more effectively. Longer analytical essays answering a question or a particular set of questions will also be required.</p>
Research Fluency	<p>Students will be asked to research and turn in an 8-10 page critical essay exploring a selected theme, argument, or question related to the areas covered in the course. As part of the final paper, students will submit a one-page abstract of the final paper one month prior to the due date. The paper should reflect the student's ability to critically and logically develop a thesis and reference relevant scholarly literature to support the thesis of the essay. Students must adhere to proper standards of scholarly citation as well as correct grammar, spelling, and punctuation.</p>
Oral Communication	<p>Students will be required to participate in rational and reasonable class discussion. Further, students will organize into "Teaching Collectives." Each collective will select, research, organize, and present a class lecture/discussion on topics that have not been addressed by the course. The collective will be partly responsible for teaching the class for the assigned day in an organized, thoughtful, and imaginative way.</p>

Collaborative Work	Students will be asked to organize study groups of five to help each other with readings and lecture material and to pool questions. Study groups will meet at least three times during the semester with the course instructor. Students will also work (i.e. posing and answering questions) in small groups during designated class periods. Students will grade collectively work of each "Teaching Collective."

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year. **One section will be offered every Fall and Spring semester and during one Summer session.**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

James G. Magyar  
September 28, 2012.

## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator:

A.2. Date:

A.3. Date of implementation:

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

## PART B: Course Proposals

### For new or revised courses

\_\_\_ Revise an existing course (fill out “old” and “new” information)

\_\_\_ Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>		
Any cross listing number		
Course title ( <b>limit 6 words</b> )		
Course description ( <b>limit 30 words</b> ) <sup>b</sup>		
Number of contact hours per week <sup>c</sup>		
Number of credit hours per sem.		
Prerequisite(s) <sup>d</sup>		
Grading system	<input type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input type="checkbox"/> No <input type="checkbox"/> Yes	<input type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

### Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours:

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.] Proposals

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**Date Received:**

affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

- FYS     FYW     C     H     L  
 SB     A     NS     M     AQR

B.3. What category will this course satisfy? (Check all that apply.)

- Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

- Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

- Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

B.6. Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

- Fall     Spring     Summer     As Needed  
 Annually (semester varies)     Alternate years     Even years  
 Odd years     Other (describe):

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs):

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

## **D. For All Proposals**

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for **every** aspect you would like to change.

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students:

D.3.b. Faculty:

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines:

D.4.b. Library resources:

D.4.c. Technical/Computing resources:

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
(example)	<b>John Doe (Philosophy)</b>	<i>John Doe</i>	<u>4/1/2011</u>
1.	_____	_____	_____
2.	_____	_____	_____

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, MUST have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	Earl Simson, Faculty of Arts and Sciences	_____	_____
2.	Alexander Sidorkin, Feinstein School of Education and Human Development	_____	_____
3.	Jane Williams, School of Nursing	_____	_____
4.	Susan Perlmutter School of Social Work	_____	_____
5.	David Blanchette, School of Management	_____	_____

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education MUST also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_  
James G. Magyar, Committee on General Education



## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **P. Khalil Saucier, Program in Africana Studies**

A.2. Date: **2/1/2013**

A.3. Date of implementation: **Fall, 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

#### **If you want to:**

Course creation, revision, or deletion  
Program creation, revision, or deletion

#### **Please complete parts**

A, B, D, and E  
A, C, D, and E

**Only include in your submission the parts that are relevant to your proposal.**

## PART B: Course Proposals

### For new or revised courses

Revise an existing course (fill out “old” and “new” information)

Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>	AFRI 262	AFRI 262
Any cross listing number		
Course title ( <b>limit 6 words</b> )	Cultural Issues in Africana Studies	Cultural Issues in Africana Studies
Course description ( <b>limit 30 words</b> ) <sup>b</sup>	Significant issues in Africana studies are examined. Emphasis is on connections and comparisons between African and Western traditions, values, and practices.	A variable topics course in which students will take a critical and empowering look at various cultural topics (e.g. music, sport, and film) regarding people of African descent.
Number of contact hours per week <sup>c</sup>	4	4
Number of credit hours per sem.	4	4
Prerequisite(s) <sup>d</sup>	Core 1, 2, 3	FYS, FWS, and 45 credits
Grading system	A, B, C, D, F (with + or -)	A, B, C, D, F (with + or -)
Is this an Honors course?	No	No
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours:

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.]  
Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

B.6. Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

Fall     Spring     Summer     As Needed  
 Annually (semester varies)     Alternate years     Even years  
 Odd years     Other (describe):

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B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs):

B.8. Paste in here, a two-level topical outline or syllabus to your proposal. THIS IS JUST ONE EXAMPLE OF THE VARIOUS TOPICS THAT COULD BE TAUGHT UNDER THE DESIGNATION AFRI 262.

**AFRI 262: Cultural Issues in Africana Studies**  
**Fall/Spring xxxx**

\*\*\*\*\*

**COURSE DESCRIPTION**

AFRI 262: Cultural Issues in Africana Studies is a variable topics course in which students will take a critical and empowering look at various cultural topics regarding people of African descent. **For this course hip-hop culture will serve as our intellectual touchstone and as a result students will explore the cultural complexities and connections of black life by attending not only to the contrasts, distinctions, and nuance within blackness but also outside black cultural practices.**

Today, hip-hop touches the minds and hearts of individuals throughout the world. For instance, rap music, graffiti, and breakdancing, can be heard, seen, and experienced in the rural south, the barrios of Mexico, the cosmopolitan landscapes of London, Paris, and Tokyo, to the burgeoning cities of the African continent. In other words, Hip Hop is a global phenomenon. Further, hip-hop can be addressed from the perspective of various disciplines especially Africana Studies and sociology, for it not only articulates issues of class, gender, and racial inequality, but also articulates issues concerning hybridity, identity formation, liminality, and cultural resistance.

Examining hip-hop as part of legitimate social, cultural, and intellectual movements, this course will explore the ways in which rap music and hip-hop culture have impacted American and global youth culture, particularly within the realms of music, film, television, clothing styles, politics, language, public policy, race relations, gender and sexuality and advertising. This course will provide an over-view of the most important (popular) cultural phenomenon to emerge in the late 20<sup>th</sup> century.

Further, this course is not about celebrating hip-hop. Hip-hop needs no celebrations. Its legacy as the primary conduit of black/brown youth expression in the late 20<sup>th</sup> century is intact. But with that legacy come scrutiny, critique, interrogation, and deconstruction. Thus, what we do here in this space, in this classroom, under this watch, will be about the business of seriously offering a meaningful critique of this thing we call hip-hop.

**BOOKS (AVAILABLE FOR PURCHASE IN THE COLLEGE BOOKSTORE)**

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***That's the Joint!: The Hip-Hop Studies Reader, (2<sup>nd</sup> Edition).*** Edited by Murray Forman and Mark Anthony Neal (Routledge, 2011)

***Native Tongues: An African Hip-Hop Reader.*** Edited by P. Khalil Saucier (Africa World Press, 2011)

## **COURSE REQUIREMENTS**

***Course Expectations:*** Regular attendance, active participation, and critical engagement of course readings are all necessary in order for students to successfully complete the course. Thus, each student is expected to dutifully prepare for each class, attend all course lectures, and actively participate in class conversations.

***Critical Reflections:*** Each reflection will be based on your class readings and shall be made for each calendar week. Each paper should include the author and title of the work(s), a brief summary that states what the text is about, and then your *critical social analysis* which explains and discusses what is important and why, including your reflections and reactions, what connections can be made, what is omitted/neglected, what are the author's biases and/or your own, what implications there may be, what solutions or suggestions there are, etc. Depending on the reading, the length of your entry will vary. Remember that quality is more valued than quantity. In general, each reflection should cover all of the week's reading as holistically as possible and should be well crafted, logical, and original.

In order to provide a substantive and critical analysis of the class readings, I am providing a set of questions that I would like each student to consider. I strongly suggest that you sketch out for each assignment some notes that indicate your answer to the following questions. The point, of course, is that we need to ground our discussions in a more critical and substantive analysis of the readings themselves. The outline below simply provides a method of inquiry that will facilitate a more critical reading of texts under analysis.

1. What are the basic assumptions that inform the reading?
  - A. What are the major organizing ideas?
  - B. What are the subordinate ideas?
2. What serious questions does the reading raise?
3. What serious omissions are left out of the article or reading? How do these distort or undermine the author's position?
4. What ideology or worldview governs the author's view?
5. In what ways does this article reinforce, extend, challenge, or oppose your own views? Be specific.

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**Teaching Collectives:** At the beginning of the semester, students will organize into ‘teaching collectives’ and assume responsibility for leading/facilitating a class discussion. Collectives will have read the book and/or chapters closely in order to: (1) provide the class with an analysis of the readings; and (2) identify a number of key questions, concerns, and ideas for the class to discuss.

Teaching Collectives must email me their discussion questions the day prior to class and bring enough copies for the entire class on the day of your presentation. Collectives will be graded on demonstrated preparation, knowledge of the material, ability to answer questions, ability to engage the class, and information provided the class, in terms of both depth of the topic and connection to other course material. Nervousness will not be held against you!

**Final Paper Requirements:** Final papers must be well-crafted, logical, and original. I will be grading essays on the strength of the thesis (point-of-view), organization (thesis paragraph, well-structured paragraphs with logically developed points, transitions between ideas and paragraphs, conclusions), use of evidence (references to source, short direct quotes from source), and writing style (grammatically-correct, spell-checked, well-written, etc.) I do not grade essays according to how “right” they are, but I do expect that students offer plausible and thoughtful answers that are upheld logically by evidence from texts, lectures, and experience. More specifically, final papers will be evaluated by the following criteria:

<b>Explication:</b> Concepts and descriptions included in the paper are described and explained thoroughly (e.g. how, why, which, when, etc.). Simply put: I am not left asking myriad questions seeking clarification.
<b>Synthesis:</b> The paper integrates themes from course readings and/or other relevant materials.
<b>Critical Thinking and Analysis:</b> The paper exemplified critical thinking and analysis relevant to the issues discussed in the assignment description. This includes, but is not limited to: insightful observations, cogent reasoning, integration and analysis of course materials, and/or posing of provocative questions.
<b>Writing Skills:</b> The paper was proofread, edited, and for the most part, grammatically and structurally correct. That is, it followed the basic rules of the English language including, but not limited to: subject-verb agreement, an absence of run-on sentences, the passive voice and loose and unwieldy sentences. Simply put the paper was easy to read.

**Participation Portion of grades based on following:**

18-20 Points: Active participant in class in all regards; enhances and invigorates the class

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16-17 Points: Participates and contributes regularly; does not push class conversations in new directions but often contributes

14-15 Points: Contributes on occasions but does so at basic level; engaged, but not active

12-13 Points: Rarely contributes, but present; shows limited effort and interest in class

10-11 Points: Does not contribute, but physically present for most part; brings little energy and generally demonstrates little interest or effort within class

0-9 Points: Detracts from overall success of class because of disinterest, disengagement, negative attitude, and rudeness

### **COURSE OUTLINE (Subject to change)**

#### **Unit 1 – Introduction to Hip-Hop Studies: Theories and Methods –**

- Stuart Hall, “What is this ‘Black’ in Black Popular Culture?” (Blackboard)
- *That’s the Joint*, pp. 1-8.
- *Native Tongues*, pp. ix-22 and 69-93.

#### **Beats and Rhymes**

- Dead Prez, “Hip-Hop”
- BDP, “Edutainment”
- Gangstarr, “Skillz”
- The Perceptionists, “Black Dialogue”

#### **Unit 2 – Post-Industrial America and the Politics of Abandonment –**

- “All Aboard the Night Train,” Tricia Rose (Blackboard)

#### **Beats and Rhymes**

- Gil Scot-Heron, “The Revolution Will Not Be Televised”
- The Last Poets, “Niggers Are”
- The Sugarhill Gang, “Rappers Delight”
- GrandMaster Flash and the Furious Five, “Freedom” & “The Message”
- Afrika Bambaataa and Soul Sonic Force, “Planet Rock”
- Run-DMC, “Sucker MCs”
- Dougie Fresh and Slick Rick, “The Show”

#### **Unit 3 – Elemental Elements: Graffiti, Fashion, and Visual Culture (Vol. One) –**

- *That’s the Joint*, pp. 13-39.

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Film

- *Style Wars* (Tony Silver and Harry Chalfant, 1983)

**Unit 4 – Elemental Elements: B-boyz and B-girlz (Volume Two) –**

- *That’s the Joint*, pp. 57-61.

Film

- *The Freshest Kids: A History of the B-Boy* (2002)

**Unit 5 - Elemental Elements: DJing, Composition, and Musicality (Volume Three) –**

- *That’s the Joint*, pp. 44-55, 530-594, and 609-630.

Film

- *Scratch* (2002)

**Unit 6 - Keepin’ It Real and Ghetto Authenticity (Am I Black Enough?) –**

- *That’s the Joint*, pp. 93-100, 117-131, 200-217.

Film

- *Bamboozled* (short)
- *8 Mile* (short)

Beats and Rhymes

- Gangstarr, “Code of the Streets”
- BDP, “House Nigga’s”
- Hezekiah, “Put Your Toys Away”
- Public Enemy, “Countdown to Armageddon”
- Ice Cube, “The Nigga You Love to Hate”

**Unit 7 - Where You At? Hip-hop and the Politics of Space and Place –**

- *That’s the Joint*, pp. 228-311.
- *Native Tongues*, pp. 105-169.

Film

- *Boyz n the Hood*
- *Inventos: Hip-Hop Cubano*

Beats and Rhymes

- Common, “The Corner”



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- Masta Ace, "H.O.O.D."
- Kool G Rap and Polo, "Streets of New York"
- Boogie Down Productions, "South Bronx"
- MC Shan, "The Bridge"
- OutKast, "West Savannah"
- Scarface, "My Block"
- Eric B and Rakim, "The Ghetto"
- Immortal Technique "Harlem Renaissance"

### Unit 8 – Where Them Girls At?: Hip-Hop and Gender –

- *That's the Joint*, pp.348-380 and 413-431.

#### Beats and Rhymes

- Queen Latifah, "Ladies First"
- MC Lyte, "Shut the Eff Up"
- Apache, "Gangsta Bitch"
- Roxanne Shante, "Roxanne's Revenge"
- Sarah Jones, "Your Revolution"
- The Fugees, "Ready or Not"
- Lauryn Hill, "Doo Wop (That Thing)"
- EPMD, "Gold Digger"
- Hezekiah, "Psycho Chick"
- 50 Cent "P.I.M.P."
- JayZ, "Big Pimpin"
- MIA "Paper Planes"
- Lil Wayne "Beat It Like a Cop"
- Nicki Minaj "Where Them Girls At?"

### Unit 9 – F\*\*k the Police (State): Violence and Warfare –

- "The Glorious Outlaw," Imani Perry (Blackboard)
- "The Global Impact of Gangs," John Hagedorn (Blackboard)

#### Film

- "Film the Police" (Video)

#### Beats and Rhymes

- N.W.A., "F\*\*k Tha Police"
- N.W.A., "Express Yourself"
- N.W.A., "Real Niggaz Don't Die"
- Dr. Dre., "Nuthin' But a G Thang"
- Jay Z and Kanye West "Murder to Excellence"

### Unit 10 - Profits of the Hood: Consumerism and Commodity Fetishism -

- *That's the Joint*, pp. 656-729.

#### Beats and Rhymes

- Run-DMC, "My Adidas"
- Common, "I Used to Love H.E.R."
- De La Soul (featuring Common), "The Bizness"
- The Roots, "Act Two (Love of My Life)"
- Erykah Badu, "Love of My Life"
- Jay Z and Kayne West "Otis"
- Jay Z and Jayne West "Niggas in Paris"

### Unit 11 - Who's Goin' to Take the Weight: Hip-Hop and Activism -

- *That's the Joint*, pp. 451-472 and 504-525.

#### Beats and Rhymes

- Public Enemy, "Rebel Without a Pause"
- Public Enemy, "Don't Believe the Hype"
- Public Enemy, "Black Steel in an Hours of Chaos"
- Boogies Down Productions, "30 Cops"
- Brand Nubian, "Wake Up"
- Main Source, "Just a Friendly Game of Baseball"
- The Perceptionists, "Memorial Day"
- Dead Prez, "We Want Freedom"
- J-Live "Satisfied"
- Immortal Technique, "Rich Man's World"

### Unit 12 – The Hip-Hop Commonwealth: Post-Colonial Issues in the Age of Empire –

- *Native Tongues*, pp. 23-68 and 179-218.

#### Beats and Rhymes

- Immortal Technique, "Golpe de Estado"
- Immortal Technique, "Third World"

### Unit 13 – The (W)rap-Up and Review

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for every aspect you would like to change. **The course was offered under the “old” General Education program as a CORE 4. Because of its inter/multidisciplinary content and the learning outcomes that will be met within the course, it has been tailored to become a Connections course within the “new” General Education Program.**

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **Students who entered the College in 2012 and will be completing the requirements of the newly implemented General Education program will have a Connections course to select that focuses on topics/themes important to the field of Africana Studies.**

D.3.b. Faculty: **N/A**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **None**

D.4.b. Library resources: **None**

D.4.c. Technical/Computing resources: **None**

For UCC use only  
Document ID #:  
Date Received:

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	_____	_____	_____
	<i>Sasha Sidorkin, Dean FSEHD</i>		
2.	_____	_____	_____
	<i>Jane Williams, Dean, SON</i>		
3.	_____	_____	_____
	<i>Sue Perlmutter, Dean, SSW</i>		
4.	_____	_____	_____
	<i>David Blanchette, Dean, SOM</i>		

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, **MUST** have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	_____	_____	_____
	<i>P. Khalil Saucier, Director, Africana Studies Program</i>		
2.	_____	_____	_____
	<i>Earl Simson, Dean, FAS</i>		

**For UCC use only**  
**Document ID #:**  
**Date Received:**

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education MUST also be signed by the Chair of the Committee on General Education

*Jim Magyar (Chair COGE)* \_\_\_\_\_ *Date* \_\_\_\_\_



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

## A. COVER PAGE

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

A.1. <a href="#">Course or program</a>	<b>CONNECTIONS: ANTH 262: INDIGENOUS RIGHTS AND THE GLOBAL ENVIRONMENT</b>		<a href="#">Programs affected</a> <b>Anthropology</b>
<a href="#">Replacing</a>	<b>CORE 4 - ANTH 262: INDIGENOUS RIGHTS AND THE GLOBAL ENVIRONMENT</b>		
A.2. <a href="#">Proposal type</a>	<b>Course: revision</b>		
A.3. <a href="#">Originator</a>	<b>Mary Baker/ Gale Goodwin Gomez</b>	<a href="#">Home department</a>	<b>Anthropology</b>
A.4. <a href="#">Rationale</a>	<b>This is a proposal for a Connections course based on a Core 4, ANTH 262: Indigenous Rights and the Global Environment, which is currently being taught by a FT faculty member.</b>		
A.5. <a href="#">Date submitted</a>	<b>September 20, 2013</b>	A.6. <a href="#">Semester effective</a>	<b>Spring 2014</b>
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	<b>No impact</b>	
	<a href="#">Library:</a>	<b>No impact</b>	
	<a href="#">Technology</a>	<b>No impact</b>	
	<a href="#">Facilities:</a>	<b>No impact</b>	
A.8. <a href="#">Program impact</a>	<b>Anthropology</b>		
A.9. <a href="#">Student impact</a>	<b>This is a additional offering of a Connections course. No negative impacts</b>		
A.10. <a href="#">Catalog pages:</a>	<a href="#">Where are the catalog pages?</a> 131 and 385 <a href="#">Several related proposals?</a>		

Page 131**Connections**

Connections courses cannot be included in any major or minor program.

Course No.	Course Title	Credit Hours	Offered
AFRI 262	Cultural Issues in Africana Studies	4	F, Sp, Su
ANTH 262	Indigenous Rights and the Global Environment	4	F, Sp
ANTH 265	Anthropological Perspectives on Childhood	4	F, Sp
ANTH 266	Anthropological and Indigenous Perspectives on Place	4	F, Sp

Page 385**ANTH 261: Intercultural Encounters**

The intersection of world cultures in historical and/or contemporary contexts is studied. Students cannot receive credit for

both GED 261 and ANTH 261. Sections are titled:

Arab-Islamic Culture and the West

Judaism, Christianity, Islam

Tourists and Their Hosts

The West Encounters the "Other"

*4 credit hours. Prerequisite: Gen. Ed. Core 1, 2, and 3. Fulfills*

*Gen. Ed. Core 4. Offered fall, spring, summer.*

**ANTH 262: Indigenous Rights and the Global Environment**

Using a cross-cultural and inter-disciplinary approach, students will examine and comment critically on human rights and global environmental issues as they intersect and impact indigenous peoples across the world.

*4 credit hours. Prerequisite: Completion of FYS, FYW, and at*

*least 45 credits. Fulfills Gen. Ed. Connections. Offered fall*

*or spring.*

**ANTH 263: Hunters and Gatherers: Designs for Living**

Non-Western, small-scale societies are compared to Western, complex, post-industrial societies to reveal common elements in the solutions they have developed for "designs for living."

*4 credit hours. Prerequisite: Gen. Ed. Core 1, 2, and 3. Fulfills*

*Gen. Ed. Core 4. Offered as needed.*

B. NEW OR REVISED COURSES

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>	<b>ANTH 262</b>	<b>ANTH 262</b>
B.2. Cross listing number if any		
B.3. <u>Course title</u>	<b>Indigenous Rights and the Global Environment</b>	<b>Indigenous Rights and the Global Environment</b>
B.4. <u>Course description</u>	In this final course in the General Education Core Curriculum the student will analyze and comment critically, both orally and in writing, on the issues of human rights and the global environmental crisis as they impact the world's remaining indigenous peoples.	Using a cross-cultural and interdisciplinary approach, students will examine and comment critically on human rights and global environmental issues as they intersect and impact indigenous peoples across the world.
B.5. <u>Prerequisite(s)</u>	Successful completion of courses in Cores 1, 2, and 3.	Completion of FYS, FYW and at least 45 credits.
B.6. <u>Offered</u>	<b>Fall   Spring   Summer   Even years   Odd years   Annually Alternate Years   As needed</b>	<b>Fall   Spring   Summer   Even years   Odd years   Annually Alternate Years   As needed.</b>
B.7. <u>Contact hours</u>	<b>4</b>	<b>4</b>
B.8. <u>Credit hours</u>	<b>4</b>	<b>4</b>
B.9. <u>Faculty load hours</u>	<b>4</b>	<b>4</b>
B.10. <u>Justify differences if any</u>		
B.11. <u>Grading system</u>	<b>Letter grade</b>	<b>Letter grade</b>
B.12. <u>Instructional methods</u>	<b>Lecture   Small group</b>	<b>Lecture   Small group</b>
B.13. <u>Categories</u>	<b>Core 4</b>	<b>Connections</b>
B.14. Is this an Honors course?	<b>No</b>	<b>No</b>
B.15. <u>General Education</u>		
B.16. <u>How will student performance be evaluated?</u>	<b>Attendance   Class participation   Exams   Presentations   Papers   Class Work</b>	<b>Attendance   Class participation   Exams   Presentations   Papers   Class Work</b>
B.17. <u>Redundancy statement</u>	<b>N/A</b>	
B. 18. Other changes, if any		

B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Critical and Creative Thinking	CCT	Using a cross-cultural and interdisciplinary framework, the class challenges pre-conceived notions and stereotypes about indigenous peoples and looks at the complex issues of human rights and climate change from multiple perspectives. Students examine how environmental concerns impact the rights of indigenous groups in a wide range of contexts and locations. Students evaluate and analyze specific cases presented in the readings and compare and contrast the experiences of these indigenous groups.



B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Written Communication	WC	Students develop their writing skills in informal and formal writing assignments. In short in-class reflections and free-writes, students evaluate ideas presented in the readings, and their writings serve as the basis for class discussions. Short reviews of readings and films are assigned as more structured, written homework assignments. A semester-long research project provides instruction and practice in formal writing through several stages, including the preparation of an annotated bibliography, a topical outline, and a written first draft, and culminating in an oral class presentation and a final paper that is based on individual research. The student is given feedback at every stage and is encouraged to make corrections and revisions so that the final paper is an example of their best writing.
Research Fluency	RF	Research fluency skills, including advanced research of library and online sources, preparing and using an annotated bibliography, using proper formatting, and organizing ideas into a coherent written paper, are developed in a scaffolded way during the research project, which is supported by a workshop on research tools and resources available through Adams Library. Research librarian Tish Brennan has prepared a libguide specifically for this course, and it serves as an additional, valuable research tool for students.
Oral Communication	OC	Oral communication skills are developed through classroom discussions and in a more formal oral individual presentation, based on the student's findings on his/her term research project. Following each presentation, the student will respond to questions from his/her classmates and the professor during a discussion period.
Collaborative Work	CW	In small discussion groups, students will examine primary documents (such as the Universal Declaration of Human Rights and the Declaration on the Rights of Indigenous Peoples) or focus on specific issues presented in the readings. Each group will share its conclusions with the class in a wider, open discussion.

B.20. Topical outline

Course syllabus and course schedule is attached.

B.20. [Topical outline](#)**CONNECTIONS: ANTH 262-01: Indigenous Rights and the Global Environment**

Fall 20xx      Tuesday and Thursday 10:00-11:50 pm      Gaige 203

**Dr. Gale Goodwin Gomez**  
**Office hours: Tues, Thur 1:00- 3:00 pm**  
**and by appointment****Office: 104E Gaige Hall**  
**Telephone: 456-9623**  
**E-mail: ggoodwin@ric.edu***Connections courses may not be used as part of a major or minor.***Prerequisites:** *Completion of FYS, FYW and at least 45 credits***COURSE DESCRIPTION:**

Using a cross-cultural and interdisciplinary approach, students will comment critically on human rights and global environmental issues as they intersect and impact indigenous peoples across the world.

**COURSE OVERVIEW:**

Over the past decade images of burning rainforests, oil-covered waterfowl, and thick hazes of pollution hanging over major third world cities have heightened the environmental awareness of the general public. International concern for the global environment culminated in the UN Earth Summit held in Rio de Janeiro, Brazil in 1992 and more recently in the UN Copenhagen Climate Change Conference in December, 2009. Not coincidentally, the United Nations declared 1995-2004 as the International Decade of the World's Indigenous People. The link between endangered societies and threatened ecosystems has become clear. The degradation of wilderness areas and fragile ecosystems around the world has resulted in the deteriorating health and welfare of the indigenous communities that inhabit these lands. Most of the largest deposits of the world's remaining natural resources are found in remote areas because of their previous inaccessibility. For this same reason, many of these areas are also traditional homelands to the world's remaining indigenous peoples. Moreover, such areas often represent a refuge for many rare and endangered animal and plant species as well. Using a cross-cultural and interdisciplinary approach, this course will provide the student with an opportunity to read, reflect, research, and write about problems of current significance that connect human rights, environmental issues, and indigenous peoples throughout the world.

**THE SIGNIFICANCE OF THE COURSE FOR GENERAL EDUCATION:**

This Connections course will provide the student with an opportunity to examine two issues of contemporary, international significance – human rights and the state of the global environment – and how they intersect and impact a variety of peoples and cultures throughout the world. These issues will be explored in relation to specific indigenous peoples, such as the Australian Aborigines, the Yanomami of the Brazilian Amazon, and the Kalahari San of Africa, among others. Human rights, a Western concept, will be examined both historically and in the context of indigenous societies. In this course the student will analyze how the rights of indigenous communities intersect with global environmental concerns and may conflict with the exploitation of natural resources.

**REQUIRED TEXTS:** Texts are available at the campus bookstore, and also students may buy or rent them online ([www.chegg.com](http://www.chegg.com)). Copies of the texts are available **for overnight use** on reserve at Adams Library.

Bodley, John H. *Victims of Progress, 5<sup>th</sup> edition*. Lanham, MD: AltaMira Press, 2008.

ISBN -13: 978-0-7591-1148-6 and ISBN-10: 0-7591-1148-0. Referred to in the course schedule as **Victims**.

Johnston, Barbara Rose, ed. *Life and Death Matters : Human Rights, Environment, and Social Justice, 2<sup>nd</sup> edition*. Walnut Creek, CA: Left Coast Press, 2011. ISBN 978-1-59874-339-5. Referred to in the course schedule as **LDM**.

**B.20. [Topical outline](#)**

**SUGGESTED ADDITIONAL TEXTS:** on reserve in Adams Library

**Bodley, John H. *Anthropology and Contemporary Human Problems*, 5<sup>th</sup> edition.** Lanham, MD: AltaMira Press, 2008.

Bodley, John H. *Cultural Anthropology: Tribes, States, and the Global System*. Mountain View, CA: Mayfield Pub. Co., 2000.

Bodley, John H., ed. *Tribal Peoples and Development Issues: A Global Overview*. Mountain View, CA: Mayfield Pub. Co., 1988.

Donnelly, Jack. *International Human Rights*, 4<sup>th</sup> ed. Boulder, CO: Westview Press, 2013.

Johnston, Barbara Rose, ed. *Who Pays the Price? the sociocultural context of environmental crisis*. Washington, D.C. : Island Press, 1994.

LaDuke, Winona. *All Our Relations: Native Struggles for Land and Life*. Cambridge, MA: South End Press, 1999.

**COURSE OBJECTIVES:**

Upon completing this course, the student will be able to demonstrate an understanding of the concept of human rights, the current situation of indigenous peoples around the world, and the effects of natural resource exploitation and climate change on the global environment. Each student will formulate a research question that focuses on a problem that relates these issues to a specific indigenous group and will be summarize their findings orally for the class as well as written in a final paper.

In keeping with the writing intensive nature of the General Education program and its stated goals to enhance communication and learning skills, these objectives will be met through an integrated oral / writing component for this course. Specific reading and writing assignments will promote critical analysis and synthesis and clear and rhetorically-informed writing. Writing assignments include weekly **free-writes** or **reflections**, an **essay-based midterm** exam, and a **research project** that will culminate in a **final research paper**. The research project will be developed in stages during the entire semester, and the **final draft** of the research paper will be preceded by a preliminary **annotated bibliography**, an organizational **outline**, a **first draft**, and an **oral presentation** to the class that summarizes the results described in the research paper.

**COURSE REQUIREMENTS AND MEANS OF EVALUATION:**

Because writing is the framework for this course, course requirements and the means to evaluate them are intrinsically linked to regular class attendance and participation throughout the semester. Since classes will be comprised of lectures, films, class discussions, in-class writing and an oral presentation, the student will be involved in several types of activities, including note taking, active discussion, brainstorming, and cooperative learning.

All students are expected to come to class prepared to discuss the assigned readings. **Weekly reading assignments** [which will enhance critical and engaged reading] are due on the date for which they are listed in the syllabus. Free-writes and reflections based on assigned readings *may* be required in class at any time and may not be made up.

**B.20. Topical outline**

**Blackboard** is an important online resource for the course. Additional readings and links to required readings are available on Blackboard. All students are expected to check both Blackboard and their RIC email accounts regularly for important announcements and updates. Blackboard will be the source for all handouts (including test study guides). It is the students' responsibility to print out and bring to class all relevant handouts.

**INSTRUCTOR'S ATTENDANCE POLICY**

**Regular class attendance is imperative to pass this course.** This includes **arriving on time** for class. Absences and tardiness will affect student performance and, undoubtedly, the final grade. In-class attendance will be the only opportunity to complete free-write assignments, participate in class discussions, and view some of the films. It is **the student's responsibility** to consult with a classmate about the important information missed in the case of an unavoidable absence.

Final grades will be based on **class participation** (including active presence in discussions), written **assignments** (in-class and as homework), a **midterm examination**, and the **research project**, as follows:

<b>Class participation</b>	<b>20%</b>
<b>Written assignments</b>	<b>20%</b>
<b>Midterm exam</b>	<b>20%</b>
<b>Research project</b>	<b><u>40%</u></b>
	<b>100%</b>

**CLASS SCHEDULE****WEEKS      TOPICS, READINGS, ACTIVITIES & VIDEOS**

<b>1</b> <b>September 3-9/5</b>	<b>Introduction to the course</b> Cone, M. "Dozens of Words for Snow, None for Pollution" (handout) Price, T. "Exiles of the Kalahari" (handout)
<b>2</b> <b>9/10-</b>	<b>Human rights</b> The Universal Declaration of Human Rights (on Blackboard (BB)) ( <a href="http://www.un.org/en/documents/udhr/">http://www.un.org/en/documents/udhr/</a> ) Donnelly, <i>Universal Human Rights in Theory &amp; Practice</i> , Ch. 1 "The Concept of Human Rights" and Donnelly, <i>Universal Human Rights in Theory &amp; Practice</i> , Ch. 8 "HR, Group Rights and Cultural Rights"
<b>9/12</b>	<b>VIDEO: "A Question of Rights: The U.N. Declaration"</b> Research project discussion: annotated bibliography Bring data for five bibliographical references to class.
<b>3</b> <b>9/17-</b>	<b>Indigenous peoples &amp; human rights</b> <u>IP Definitions assignment due</u> UN Declaration on the Rights of Indigenous Peoples (BB) ( <a href="http://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf">http://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf</a> )

**B.20. Topical outline**

**9/19** *Victims of Progress*, Preface, Brief History and Chapter 1  
< **Adams Library workshop:** Dr. Tish Brennan >

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**4** **Indigenous peoples & environmental rights**  
**9/24-** Indigenous Affairs: Climate Change and IPs, pp. 1-15 (on e-reserve in Adams Library) and *Victims*, Chapter 2  
**9/26** < **Individual meetings with Dr. GGG on research topics** >

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**5** **Environmental impacts on indigenous peoples (IPs)**  
**October 1-** "Indigenous peoples: the miner's canary" (BB)  
Wiggins, "Indian Rights and the Environment" (BB)  
**10/3** *LDM*, Ch. 1: Human Rights, Environmental Quality, and Social Justice

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**6** **Land, governments, & indigenous communities**  
**10/8-** *Victims*, Chapters 3 & 4  
**10/10** *Victims*, Chapters 5 & 6

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**7**  
**10/15** **MIDTERM EXAMINATION**  
**10/17** Research project discussion: organizational outline  
Bring data for five topical headings suitable for your paper  
**VIDEO:** "Women of the Earth: Australian Aborigines"

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**8** **Forcing change on indigenous peoples:**  
**10/22** **Missionaries and cultural change**  
*Victims*, Chapter 7 "Cultural Modification Policies"  
Miller, "The Christian Missionary: Agent of Secularization"  
Epps, "Language endangerment in Amazonia: the role of missionaries"

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WEEK	TOPIC	READINGS & VIDEOS
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<b>10/24</b>	<b>Forced economic change</b> <i>Victims</i> , Chapter 8 "Economic Globalization" <i>LDM</i> , Ch. 4: African Wildlife < <b>Annotated bibliography due in class</b> >	
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<b>9</b> <b>10/29</b>	<b>Resource exploitation &amp; native resistance</b> <i>Victims</i> , Chapter 9 "The Price of Progress" <i>LDM</i> , Ch. 6: The Master Thief	
<b>10/31</b>	<i>Victims</i> , Chapter 11, "Petroleum, the commercial World, and IP"	

B.20. [Topical outline](#)**10 Development and indigenous communities****November 5** VIDEO: "Trinkets and Beads"**11/7** LDM, Ch. 7: War on Subsistence< **Organizational outline due in class** >**11 Radioactive pollution of indigenous lands****11/12** < **No class: Monday classes meet** >**11/14** VIDEO: "Radioactive Reservations"

LDM, Ch. 15: Radiation Communities

**12 Indigenous responses****11/19** < **First draft of research paper due in class** for peer revision >*Victims*, Chapter 10, "The Political Struggle for Indigenous Self-Determination"**11/21** VIDEO: "Flames in the Forest" or "Crude"**13****11/26** **Class presentations** on research project**11/28** < **No class: Thanksgiving** >**14 Indigenous rights & political realities****December 3** **Class presentations****12/5** *Victims*, Chapter 12 "Human rights and the Politics of Ethnocide"

LDM, Ch. 10: Mass Tourism on the Mexican Caribbean

**15****12/10** **Final thoughts**LDM, Ch. 17: Climate Change, Culture Change, and Human Rights in  
Northeastern Siberia**12/12** **Last day of class**

## D. SIGNATURES

### D.1. APPROVALS

- Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
Mary Baker	Chair of Anthropology		
Earl Simson	Dean, FAS		
Jane Williams	Dean, School of Nursing		
Karen Castagno	Dean, FSEHD		
David Blanchette	Dean, School of Management		
Sue Pearlmutter	Dean, School of Social Work		
James Magyar	Chair, COGE		

### D.2. ACKNOWLEDGEMENTS

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE

## Rhode Island College General Education Distribution Course Request

Use this form for any distribution course that is to be included in the General Education Program. If the course is new or revised, attach the appropriate Undergraduate Curriculum Committee forms. (Available at [http://www.ric.edu/curriculum\\_committee/materials.php](http://www.ric.edu/curriculum_committee/materials.php))

Proposing Department or Program: Anthropology

Chair/contact: Mary Baker

DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) ANTH Course number: 265

Catalog title: Anthropological Perspectives on Childhood

Prerequisites: **Required after FYS and FYW and at least 45 credits total**

Credits: (General Education courses are four credits)

Category in General Education: *Distribution*  
*General Education outcomes that must be formally addressed and assessed are noted for each category.*

- Mathematics (QL)
- Natural Science (lab required) (CCT, ER, QL, SL)
- Advanced Quantitative/Scientific Reasoning (CCT, QL, SL)
- History (RF, CK, ER, GU)
- Literature (CCT, WC)
- Social and Behavioral Sciences (CCT, CK, ER, SL)
- Arts – Visual and Performing (A)
- Connections (WC, CCT, RF, OC, CW)

<p style="text-align: center;"><b><i>Learning Outcomes</i></b></p> <p>Written Communication (WC) Critical and Creative Thinking (CCT) Research Fluency (RF) Oral Communication (OC) Collaborative Work (CW) Arts (A) Civic Knowledge (CK) Ethical Reasoning (ER) Global Understanding (GU) Quantitative Literacy (QL) Scientific Literacy (SL)</p>
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Courses in the distribution are content-based and students are expected to learn the material and demonstrate competence in a manner appropriate to the discipline

Explain briefly how this course will meet the General Education Outcomes for its category as indicated above. Describe the kinds of assignments in which the assigned outcomes will be assessed.

**WC:** there are multiple writing assignments in this course in which students engage in different writing styles and, in one case, writing instruction occurs. There are four, informal position and/or reaction papers which are completed as in-class writing assignments. These papers follow assignment of reading materials and/or discussion of course content. Students are expected to include content to support a position or reaction. There are two formal papers. One is a topic that is explored in three different writing styles based on the College Curriculum developed for the NPR, “This I Believe” series. Much peer and instructor feedback is provided for each draft. There is active writing instruction for this series of papers. The second formal paper is based on interviews with family and library research.

**CCT:** This entire course presses students to creatively and critically think about childhoods in a comparative mammalian and cross-cultural framework. Many assumptions they have about pregnancy, birth and the “right way” to raise children or organize family are challenged. The first third of the course explores comparative mammalian reproductive strategies, investment by parents, and developmental trajectories; with emphasis on the ways in which humans follow basic mammalian patterns and the ways in



which we differ from other animals. Then, a cross cultural perspective is taken to understand the variation in human behavioral adaptations centered on the care and rearing of children.

**RF:** Students are asked to conduct formal background research to supplement the chapters for their oral presentations, including background on the author(s), general information about the people or animals discussed in the articles they are presenting, and a more detailed discussion of theoretical perspectives underlying the research they are presenting. For their final project, following interviews with family, students are asked to find content that allows them to make a cross cultural, historical or comparative-mammalian perspective on pregnancy, birth and childrearing. Students must locate scholarly articles as well as lay resources such as pamphlets, advertisements, popular childcare books, etc...

**OC:** Students work together in pairs to present articles exploring cross-cultural and comparative mammalian patterns of parenting and childhood. These are formal presentations utilizing power point. Students understand that they will be asked questions and that they are expected to direct class discussion of the material.

**CW:** Students work in pairs to present content from an assigned article for additional research and presentation to the class. Students also provide peer-feedback in the first formal paper following College Curriculum developed for the NPR, "This I Believe" Series

Include a syllabus or two-level topical outline that meets the Undergraduate Curriculum Committee standards.

**See Below**

How often will this course be offered?

**Annually**

Number and frequency of sections to be offered (students/semester or /year)?

**One section, at least once per year, 30 students**

2-1-2012

**Syllabus: Spring 2012**

ANTH 265 Anthropological Perspectives on Childhood

Room:

Meeting Day/Time

Prof:

Message:

Office: Gaige Hall 120

Office Hours

*This syllabus includes a tentative schedule and outline which may change at the professor=s discretion. Any changes will be announced in class. This syllabus and other information and assignments for this course will be available through Blackboard.*

**STUDENTS WITH DISABILITIES:** Rhode Island College is committed to making reasonable efforts to assist individuals with documented disabilities. To receive academic accommodations for this class, please inform the professor and register with the Student Life Office to obtain the proper forms. S.L.O. is located in Room 127 in Craig-Lee Hall; the telephone number is 456-2776.

**CONNECTION COURSE DESCRIPTION:** an upper-level course that emphasizes comparative perspectives--such as across disciplines, across time, across cultures--on a particular topic or idea. 4 credits. Required after FYS and FYW and at least 45 credits total.

**ASSESSMENT:** Faculty and staff at Rhode Island College are committed to providing excellent programs. All major programs publish goals that articulate our expectations for student learning. Assessment of student learning and programs helps us to determine how well we have met our goals in order to make improvements. Student participation is expected to support our effort to strive for continuous improvement in the delivery of excellent programs. Some of the assignments for this course may be used for such purposes. In each case, individual names of students will be separated from submitted assignments to assure anonymity. If you have questions or concerns, you may contact the Anthropology Assessment coordinator.

As this course fulfills the Connections General Education distribution requirement, there are five outcomes that will be assessed in this course:

1. **Written Communication:** Students will understand the different purposes of writing and employ the conventions of writing in their major fields. Students will produce writing that is well organized, supported by evidence, demonstrates correct usage of grammar and terminology, and is appropriate to the academic context.
2. **Critical and Creative Thinking:** Students will be able to analyze and interpret information from multiple perspectives, question assumptions and conclusions, and understand the impact of biases, including their own, on thinking and learning.
3. **Research Fluency:** Students will demonstrate the ability to access, understand, evaluate, and ethically use information to address a wide range of goals or problems.
4. **Oral Communication:** Students will learn to speak in a clearly expressed, purposeful, and carefully organized way that engages and connects with their audience.
5. **Collaborative Work** Students will learn to interact appropriately as part of a team to design and implement a strategy to achieve a team goal and to evaluate the process.

**COURSE DESCRIPTION:** Students will examine childhood using comparative evolutionary and cross-cultural approaches. Topics: child development, child-rearing practices, the role of children, and how a child becomes a full member of a particular society.

**TEXTS:**

Meredith F. Small 1999 Our Babies, Ourselves. Anchor Books: New York. ISBN-13: 978-0385483629

Robert LeVine and Rebecca S. New (eds) 2008 Anthropology and Child Development. Wiley, Blackwell: Malden, MA. ISBN: 978-0-631-22976-6

**GRADING:**

Chapter presentations	150
Belief Paper & 2 rewrites	100
4 in-class essays	100
Term Paper	100
Final Presentation	50
<hr/> Total Points	<hr/> 500

A =	90-100%	=	450 - 500 total points
B =	80-89%	=	400 - 449
C =	70-79%	=	350 - 399
D =	60-79%	=	300 - 349
F =	0-59%	=	0 - 299

**PAPERS AND PRESENTATIONS:** As this course is writing intensive and encourages critical thought, there are no exams; papers and presentations will form the primary basis for grades. Four informal, in-class writing assignments will be graded in terms of knowledge of class content and critical thought. I will be looking at the integration of this content from chapter presentations and assigned readings in these assignments. (25 pts each, 100 total pts).

Working in pairs, you will present one article from the Small or Levine book (75 write-up + 75 presentation = 150 pts). Following each presentation you will direct discussion of the content of the chapter. Additional preparation beyond the assigned chapter is expected, details will be forthcoming. All students should do the reading and should be prepared to participate in the discussion. You should think of this as the testing for this course. I will be looking at the mastery of chapter content by both the presenters as well as ability of other class members to participate in the discussion of the material for each chapter.

There are two formal, take-home writing assignments. The first will be a topic that will be written in 3 formats (20 + 40 + 40 = 100 pts). There will also be a term paper and an accompanying oral presentation (100 paper + 50 presentation = 150 pts). Specific details will be discussed later during the semester. Writing should reflect that of a college level course.

**EXTRA CREDIT POLICY:** None will be offered; you'll have plenty to do.

**CONTACTING ME:** I will not confer on any issues regarding your class performance via email. If you have any questions or concerns about your grade, wish to withdraw from the class, have recurrent problems with health difficulties attending class, or if you have any other kind of problem that requires my special attention; you must contact me by phone or in person.

If you have a question that requires a lengthy answer, it is better to call or stop by my office. If you have a general question with a short answer, emailing is fine. I do not answer email over the weekend or in the evening. Give me at least 24 hours to respond.

**ATTENDANCE AND DEADLINES:** If you miss a class, you are responsible for getting copies of the notes from another student in class. If you are aware of a conflict in meeting a deadline, you must verbally contact me prior to the due date to be granted accommodation. In-class writing assignments are announced on the day they occur and cannot be made up. Chapter presentations and write-ups are due on the scheduled day/time of presentation and cannot be made up. You may submit an assignment at any time after it has been made. I recommend preparing assignments one week prior to the deadline which will be listed in the syllabus. Any other assignment submitted after the deadline without out prior arrangements will receive a

full letter deduction for each day it is late, beginning the hour it is due. Assignments will not be accepted after 3 days following the deadline.

**CHANGES TO YOUR STATUS IN THIS COURSE:** Withdrawals with my permission and Incompletes must be activated no later than the Friday of the 13<sup>th</sup> week of class.

The Academic Calendar can be viewed at: [http://www.ric.edu/academics/academic\\_calendar.php#](http://www.ric.edu/academics/academic_calendar.php#)

**CONDUCT:** All students should be familiar with the Campus Policies in the Student Handbook (<http://www.ric.edu/studentlife/handbook.php>) and the Rhode Island College Handbook on Policies, Practices and Regulations, Ch. 3 ([http://www.ric.edu/administration/pdf/College\\_handbook\\_Chapter\\_3.pdf](http://www.ric.edu/administration/pdf/College_handbook_Chapter_3.pdf)). The general rules and student rights stated therein apply to this class. If you are found to have violated any of these restrictions you may receive a failing grade on the assignment or in the class, and your actions will be reported to the Office of Student Conduct for administrative review.

I do not permit computers, cell phones, or use of other electric devices during class time. FYI: I can see when you text behind a purse or in your lap. During lectures, if someone's electric system disrupts the class, I will ask that person to leave. If I have to ask someone to stop disrupting me with unnecessary chatter, passing notes, etc., I will drop you from the course.

Avoid entering the class late and leaving early and do not chat with your neighbors during the lecture period.

**Week Readings & Assignments**

1 Small Ch. 1 The Evolution of Babies

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2 Small Ch. 2 The Anthropology of Parenting

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3 Small Ch. 3 Other Parents, Other Ways,  
Ch. 4 A Reasonable Sleep  
Ch. 5 Crybaby

**Wed: Belief draft #1**

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4 Small Ch. 6 Food For Thought  
Ch. 7 Unpacking the Caretaking Package

In-class reaction paper

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5 Levine: Ch. 1. Plasticity in Child Development,  
Ch. 2. Margaret Mead: The Ethnography of Childhood  
Ch. 3. Childhood in the Trobriand Islands, Melanesia.

**Mon: Belief Draft #2 due at the beginning of class.**

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6 Levine: Ch. 4. Tallensi Childhood in Ghana  
Ch. 5. Continuities & Discontinuities in Cultural Conditioning  
Ch. 6. The Comparative Study of Infant Care

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7 Levine: Ch. 7. Infant Care in the Kalahari Desert,  
Ch. 8. Multiple Caregiving in the Ituri Forest  
Ch. 9. Fathers and Infants among Aka Pygmies.

In-class reaction paper

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**8 March 12-18: Spring Break**

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9 Levine: Ch. 10. Swaddling, Cradleboards and the Development of Children  
Ch. 11. Talking and Playing with Babies: Ideologies of Child Rearing  
Ch. 12. Attachment Re-Examined in Anthropological Perspective.

**Mon: Belief Draft #3 Due today, beginning of class.**

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- 10 Levine: Ch. 13. An Experiment in Infant Care: Children of the Kibbutz  
Ch. 14. The Acquisition of Communicative Style in Japanese  
Ch. 15. Why African Children Are So Hard to Test.

In-class reaction paper

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- 11 Levine: Ch. 16. Autonomy and Aggression in the Three-Year-Old  
Ch. 17. Narrating Transgressions in U.S. and Taiwan
- 

- 12 Levine: Ch. 18. Child=s Play in Italian Perspective  
Ch. 19. Discussion and Friendship in Italian Peer Culture  
Ch. 20. Age and Responsibility, and Ch. 21. Child and Sibling Caregiving.
- 

- 13 Levine: Ch. 22. Altruistic & Egoistic Behavior of Children in Six Cultures  
Ch. 23. Children's Daily Lives among the Yucatec Maya  
Ch. 24. Children=s Work, Play and Relationships among the Giriama of Kenya.

In-class reaction paper

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14 *Presentations*

**Mon: Term papers due beginning of class; no term papers will be accepted after today**

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15 *Presentations*

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## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program: Art*

*Chair/contact: Natasha Seaman*

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) Art Course number: 261*

*Catalog title: Connections: Art and Money*

*Catalog Description:*

**This course explores the many intersections of the spheres of art and money in the Western tradition through looking at art, readings in art history, art economics, history, and literature.**

*Prerequisites: Completion of FYS, FYW and at least 45 credits Connections courses may not be used as part of a major or minor. Art 232 is recommended.*

*Credits: 4.*

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

**The most basic form of comparison and connection that will take place in this class is between the two different systems of representation, art and money. Beyond this, we will compare art markets, collecting, and patronage patterns from different eras and cultures in the Western tradition.**

**Students will write weekly journal entries with an emphasis on making connections and digesting the material learned in class and in readings. They will also explore some aspect of the intersection of art and money through an in-class presentation and writing a research papers on the same topic. The interview project, in which students query working artists about their feelings and experiences related to art and money, will encourage comparison of contemporary issues to the historical context that we will learn in class.**

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Class discussion In-class writing assignments Class debates Journals on Blackboard Research papers
Written Communication	Research paper In-class writing assignments Journals on Blackboard Group Interview questions and report
Research Fluency	Research paper Class Presentation
Oral Communication	Class presentation Class debates Class discussion
Collaborative Work	Group interview project: students will collectively create a series of questions to pose to a number of practicing artists to answer a research question on the subject of how artists view money in relation to their practice. They will collate their responses to create a report based on their interviews.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

**Spring semesters**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

James G. Magyar  
September 28, 2012.

## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Natasha Seaman, Art Department**

A.2. Date: **3/2/13**

A.3. Date of implementation: **Spring 2014**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):



## PART B: Course Proposals

### For new or revised courses

\_\_\_ Revise an existing course (fill out “old” and “new” information)

x Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>		26x
Any cross listing number		
Course title ( <b>limit 6 words</b> )		Art and Money
Course description ( <b>limit 30 words</b> ) <sup>b</sup>		This course explores the many intersections of the spheres of art and money in the Western tradition through looking at art, readings in art history, art economics, history, and literature.
Number of contact hours per week <sup>c</sup>		4
Number of credit hours per sem.		4
Prerequisite(s) <sup>d</sup>		
Grading system	<input type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

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<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours: **none**

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.] Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain): **Gen Ed**

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

B.6. Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

Fall     Spring     Summer     As Needed  
 Annually (semester varies)     Alternate years     Even years

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Odd years       Other (describe):

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **no**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

### **Connections: Art and Money**

#### **Art 26x**

#### **General Education Program Category: Connections**

#### **4 Credit Hours**

Dr. Natasha Seaman

Art Department, Building 2, Rm. 4

Office hours: M 4:00-5:30 or by appointment

Extension: 9601 (better to email)

Email: [nseaman@ric.edu](mailto:nseaman@ric.edu)

**General Education:** The General Education Program provides a foundation for deeper study in a wide range of academic disciplines. Through the General Education Program, students develop the skills and habits of mind necessary for full participation in an increasingly complex world. The structure comprises both foundational courses and upper-division courses that afford students the opportunity to further develop in their majors skills acquired in foundational courses and also to make connections across disciplinary boundaries. Students will develop the capacity to learn in their undergraduate courses and for the rest of their lives; we believe that goal requires introducing them to many different kinds of knowledge and offering many occasions for relating the knowledge they acquire.

**Art and Money Course Description:** From the megaprises paid for a Van Gogh to the meticulous contracts under which Renaissance artists worked, art and money share a close and complex relationship in the Western tradition. Art flourishes in societies with wealth, yet art is often considered a form of expression that lies outside the realm of commerce. Through looking at art, readings in art history, art economics, history, and literature, we will explore the many intersections of these two vital human spheres. We will examine a variety of topics, including the creation of value in the market for contemporary art; forgery in art and money; how artworks depict money and monetary exchange; and the intersection of art and collecting.

*Connections courses may not be used as part of a major or minor.*

*Prerequisites: Completion of FYS, FYW, and at least 45 credits. Art 232 recommended.*

### **General Education Learning Outcomes addressed in the course**

1. Students will understand the different purposes of writing and employ the conventions of writing in their major fields. Students will produce writing that is well organized, supported by evidence that demonstrates correct usage of grammar and terminology, and is appropriate to the ac-

ademic context. (*Written Communication*)

2. Students will be able to analyze and interpret information from multiple perspectives, question assumptions and conclusions, and understand the impact of biases, including their own, on thinking and learning. (*Critical and Creative Thinking*)

3. Students will demonstrate the ability to access, understand, evaluate, and ethically use information to address a wide range of goals or problems. (*Research Fluency*)

4. Students will learn to speak in a clearly expressed, purposeful, and carefully organized way that engages and connects with their audience. (*Oral Communication*)

5. Students will learn to interact appropriately as part of a team to design and implement a strategy to achieve a team goal and to evaluate the process. (*Collaborative Work*)

6. Students will demonstrate through performance, creation, or analysis an ability to interpret and explain the arts from personal, aesthetic, cultural, and historical perspectives. (*Arts*)

**Course Learning Objectives:** To compare and contrast two systems of representation, art and money, and to understand how they intersect in the fields of patronage, collecting, forgery, the decoration coins and bills, and as subject matter in art.

**Required Text:** Readings will be assigned via Blackboard.

**Course Requirements:**

Exam 1: 10%

Exam 2: 15%

Exam 3: 15%

Oral Presentation on assigned class topic: 10%

Research Paper that expands on presentation: 25%

Includes: first draft and final draft

Interview project: 15%

Participation and attendance: 10%

**\*\*Students must complete all assignments in order to pass the class.\*\***

**Online Resources:** Course information, assignments, announcements, etc., will be handed out in class and posted on Blackboard. Resources for research will be found on in our course's Lib-Guide on the Adams' Library site. **IF YOU DO NOT HAVE REGULAR ACCESS TO THE INTERNET, PLEASE LET ME KNOW.**

**Statement on RIC email**

Communication with the class will take place via your RIC email account. Please check this frequently.

**Special Note on Blackboard:** The optimal browser to use for Blackboard is **Firefox**. If you encounter problems with Blackboard, please consult the Student Toolbox or the online help found within Blackboard. If these resources do not resolve your problem, contact the Help Desk or go to any walk-in computer center for assistance.

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**Assignments are due in class on their designated date.** Late submission **MUST** be with prior permission of the instructor. Those without permission or a doctor's note will be marked down 3 points per day for lateness. You may submit papers via email, but only if you provide a hard copy at the next class period. **Papers submitted without hard copies will not be graded.**

**Exams:** Makeup exams will only be given for **documented** medical emergencies/illness. Makeup exams are generally harder than the one given in class.

**Attendance:** Attendance at all lectures is **required**. If you miss more than three lectures, your participation grade will become an F. Textbook reading and class lecture/discussion are complementary and one cannot substitute for the other. Paper assignments are discussed in detail the day they are assigned. Poor attendance will cripple your ability to succeed in the class.

**Cell phone/Texting Policy:** I recognize the importance of cell phones as means of being contacted in an emergency. Therefore, phones may remain on. Students who need to respond to a call or text message *for emergency reasons* may do so *outside of the classroom*. **Texting in class will not be tolerated and, after a warning, students who are texting will be asked to leave.**

**Laptops:** Laptops are not allowed. Connect with the material by engaging your mind and hands through writing your notes and drawing the images.

**Seeking Accommodation:** Rhode Island College is committed to making reasonable efforts to assist individuals with documented disabilities. If you are seeking reasonable classroom accommodations under the American with Disabilities Act, and/or Section 504 of the Rehabilitation Act of 1973, you are required to register with the Student Life Office. The S.L.O. is located in Room 127 in Craig-Lee hall. Phone is 456-8061. To receive academic accommodations for this class, please obtain the proper S.L.O. forms and meet with me at the beginning of the semester. If you have other concerns about meeting the requirements of this class, please identify these concerns to me in person, by telephone at or email me at [nseaman@ric.edu](mailto:nseaman@ric.edu)

**Academic Honesty:** *The College is committed to a learning environment that embraces academic integrity. Faculty, students, and administrators share responsibility for maintaining this environment of academic honesty and integrity, accepting individual responsibility for all actions, personal and academic. Each member of our community is expected to read, understand, and uphold the values identified and described in our "Academic Policies, Procedures and Regulations."* <http://ric.libguides.com/content.php?pid=96224&sid=720434>

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## Grading System

4.0	A	93-100
3.67	A-	90-92
3.33	B+	87-89
3.00	B	84-86
2.67	B-	80-83
2.33	C+	77-79
2.00	C	74-76
1.67	C-	70-73
1.33	D+	67-69
1.00	D	63-66
.67	D-	60-62
.00	F	0-60

*\*\*Students are reminded that it is their responsibility to drop, add, or withdraw from the class according to their wishes. Add/drop and withdrawal dates are noted on the syllabus.*

*The student acknowledges receipt of this syllabus and the information herein by continuing to attend classes. The instructor reserves the right to make changes to this syllabus if circumstances warrant such change. All changes will be provided to the students in writing.*

## Course Schedule (subject to change):

January 23	Introduction: What Is Art? What is Money?	<b>Discuss syllabus</b>
January 28	What is art?, continued: a brief survey of Western Art  <b>Reading:</b>	
January 30	What is money?, continued: an overview  <b>Reading:</b>	<b>Discuss research paper and presentation assignment</b>
February 4 Last day to add 2/3	Art, money, and religion I – religious art – a form of money laundering?  <b>Reading:</b>	
February 6	Art, money, and religion II – money, art, and the church during the Reformation  <b>Reading:</b>	
February 11	Art and the Market I: Italy in the 17 <sup>th</sup> c.	

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	<b>Reading:</b>	
February 13	Library Visit  <b>Reading:</b>	
February 18	Art and the Market II: the Netherlands in the 17 <sup>th</sup> c.  <b>Reading:</b>	<b>Slide list for exam distributed</b>
February 20	<b>Review for first exam</b>	
February 25	<b>First Exam</b>	<b>Discuss interview assignment</b>
February 27	The Iconography of Plenty and Poverty: Money in Art  <b>Reading:</b>	
March 4	The Art of Money: Coins and Medallions  <b>Reading:</b>	
March 6	Art of Money: Paper Money  <b>Reading:</b>	<b>Group research question and interview questions due</b>
March 11 and March 13	Spring Recess	
March 18	Forgery and Authenticity I: Money  <b>Reading:</b>	Approved interview questions returned
March 20	Forgery and Authenticity II: Art  <b>Reading:</b>	<b>First draft of research paper due</b>
March 25	Art and Collecting I: Princely Collecting and the Grand Tour  <b>Reading:</b>	<b>Slide list for 2<sup>nd</sup> exam distributed</b>
March 27	<b>Review for 2<sup>nd</sup> exam</b>	First drafts returned

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April 1 Last day to withdraw is 3/30	<b>Second exam</b>	<b>How to collate answers for interview assignment</b>
April 3	Art and Collecting II: Robber Barons in Europe: How the great American collections were formed  <b>Reading:</b>	
April 8	Art and Collecting III: Female collectors from Christina of Sweden to Peggy Guggenheim  <b>Reading:</b>	
April 10	Art and the Market IV: <ol style="list-style-type: none"> <li>1. The 19<sup>th</sup> century: Ensuring Value at the Academy of Beaux Arts</li> <li>2. Impressionism and the Rise of the Dealer</li> </ol> <b>Reading:</b>	<b>Submit group research question and interview questions</b>
April 15	Women, Art, and Money: models, paintings, and prostitution  <b>Reading:</b>	<b>Approved questions returned</b>
April 17	Art and the Market V: Strange bedfellows – money and the avant-garde  <b>Reading:</b>	<b>Final draft due</b>
April 22	To the highest bidder: Money and the taste for Old Masters  <b>Reading:</b>	
April 24	Money in/and Contemporary Art  <b>Reading:</b>	
April 29	The Market for Contemporary I  <b>Reading:</b>	<b>Interview project due</b>
May 1	The Market for Contemporary Art II  <b>Slide list for final distributed</b>  <b>Reading:</b>	



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May 6	<b>Review for Final</b>	
May 7-13	Final Exam – day TBD	

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for **every** aspect you would like to change.

**This course will provide an offering from the Art Department in the General Education program.**

**From the megaprises paid for a Van Gogh to the meticulous contracts under which Renaissance artists worked, art and money share a close and complex relationship in the Western tradition. Art flourishes in societies with wealth, yet art is often considered a form of self expression that lies outside of the realm of commerce. Through looking at art, readings in art history, art economics, history, and literature, we will explore the many intersections of these two vital human spheres. We will examine a variety of topics, including the creation of value in the market for contemporary art; forgery in art and money; how artworks depict money and monetary exchanges; and the intersection of art and collecting.**

**With the exception of upper-level seminars, art history classes offered at RIC are organized around time periods (Baroque; 20th century, etc.). This course will provide the opportunity to view art through a lens other than stylistic development and contextual history, enabling comparison across time and across cultures. It will introduce basic economic concepts related to markets and value as well as art historical questions about authenticity, authorship, and how paintings express ideas. Beyond this, it will seek the intellectual benefits of inversion by viewing art as a commodity and money as a material object, encouraging abstract and critical thinking as we connect the two spheres.**

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

**I teach an upper-level art history seminar in the Fall semester; I think it would be best to have this similarly intensive class in a different semester.**

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **As a new General Education offering, the only impact this course has on students is to expand course choices.**

D.3.b. Faculty: **If I teach this course, my Spring section of Art 231: Prehistoric to Renaissance Art, will be taught by an adjunct.**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of

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**Document ID #:**

**Date Received:**

the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **None**

D.4.b. Library resources: **Nothing new**

D.4.c. Technical/Computing resources: **Nothing new**

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	William Martin (Art)	_____	_____
2.	_____	_____	_____

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, **MUST** have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	Earl Simson, Faculty of Arts and Sciences	_____	_____
2.	Alexander Sidorkin, Feinstein School of Education and Human Development	_____	_____
3.	Jane Williams, School of Nursing	_____	_____
4.	Susan Perlmutter School of Social Work	_____	_____
5.	David Blanchette, School of Management	_____	_____

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education **MUST** also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_  
James G. Magyar, Committee on General Education



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

## A. COVER PAGE

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

A.1. <a href="#">Course or program</a>	<b>GEN ED; CONNECTIONS</b>		<a href="#">Programs affected</a>
<a href="#">Replacing</a>	--		<b>Gen Ed</b>
A.2. <a href="#">Proposal type</a>	<b>Course: creation</b>		
A.3. <a href="#">Originator</a>	<b>Natasha Seaman</b>	<a href="#">Home department</a>	<b>Art</b>
A.4. <a href="#">Rationale</a>	<p>This course will provide an offering from the Art Department in the General Education program.</p> <p>Art and money share a close and complex relationship in the Western tradition. Art flourishes in societies with wealth, yet art is often considered a form of expression that lies outside the realm of commerce. Through looking at art, readings in art history, art economics, history, and literature, we will explore the many intersections of these two vital human spheres. We will examine a variety of topics, including the creation of value in the market for contemporary art; forgery in art and money; how artworks depict money and monetary exchange; and the intersection of art and collecting.</p> <p>With the exception of upper-level seminars, art history classes offered at RIC are organized around time periods (Baroque; 20th century, etc.). This course will provide the opportunity to view art through a lens other than stylistic development and contextual history, enabling comparison across time and across cultures. It will introduce basic economic concepts related to markets and value as well as art historical questions about authenticity, authorship, and how paintings express ideas. Beyond this, it will seek the intellectual benefits of inversion by viewing art as a commodity and money as a material object, encouraging abstract and critical thinking as we connect the two spheres.</p> <p>As a new General Education offering, the only impact this course has on students is to expand course choices. The impact on faculty will be limited to me, the instructor.</p>		
A.5. <a href="#">Date submitted</a>	<b>3/1/13</b>	A.6. <a href="#">Semester effective</a>	<b>Spring 2014</b>
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	<b>no</b>	
	<a href="#">Library:</a>	<b>Nothing beyond what is already available</b>	
	<a href="#">Technology</a>	" "	
	<a href="#">Facilities:</a>	<b>Will need to meet in the Art History Room, which will require adjustment of the current schedule but no further facilities.</b>	
A.8. <a href="#">Program impact</a>	<b>New Gen Ed offering</b>		
A.9. <a href="#">Student impact</a>	<b>No negative impact. Students will have expanded course offerings available.</b>		
A.10. <a href="#">Catalog pages:</a>	<a href="#">Where are the catalog pages?</a> <a href="#">Several related proposals?</a>		

B. NEW OR REVISED COURSES

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>		<b>Art 261</b>
B.2. Cross listing number if any		
B.3. <u>Course title</u>		<b>Art and Money</b>
B.4. <u>Course description</u>		This course explores the many intersections of the spheres of art and money in the Western tradition through looking at art, readings in art history, art economics, history, and literature.
B.5. <u>Prerequisite(s)</u>		<b>45 credit hours; Art 232 recommended</b>
B.6. <u>Offered</u>		<b>Spring   Annually</b>
B.7. <u>Contact hours</u>		<b>4</b>
B.8. <u>Credit hours</u>		<b>4</b>
B.9. <u>Faculty load hours</u>		<b>4</b>
B.10. <u>Justify differences if any</u>	<b>N/A</b>	
B.11. <u>Grading system</u>		<b>Letter grade</b>
B.12. <u>Instructional methods</u>		<b>Lecture and discussion</b>
B.13. <u>Categories</u>		<b>Gen Ed</b>
B.14. Is this an Honors course?		<b>No</b>
B.15. <u>General Education</u>		<b>C</b>
B.16. <u>How will student performance be evaluated?</u>		<b>Attendance   Class participation   Exams   Presentations   Papers   Class Work   Interviews   Quizzes   Projects  </b>
B.17. <u>Redundancy statement</u>		<b>n/a</b>
B. 18. Other changes, if any		

B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Written Communication	WC	See B.16
Critical and Creative Thinking	CCT	
Research Fluency	RF	
Oral Communication	OC	
Collaborative Work	CW	
Arts	A	
Global Understanding	GU	

B.20. <u>Topical outline</u>
See COGE proposal



## D. SIGNATURES

### D.1. APPROVALS

- Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<a href="#">SIGNATURE</a>	DATE
William Martin	Chair of Art Department		
Earl Simson	Dean of FAS		
			Tab to add rows

### D.2. [ACKNOWLEDGEMENTS](#)

NAME	POSITION/AFFILIATION	<a href="#">SIGNATURE</a>	DATE
			Tab to add rows



## Rhode Island College General Education Connections Course Request

Use this form for Connections courses in the General Education program. Attach the Undergraduate Curriculum Committee form.

(Available at [http://www.ric.edu/curriculum\\_committee/materials.php](http://www.ric.edu/curriculum_committee/materials.php))

Proposing Department or Program: Biology

Chair/contact: Eric Hall / Roland de Gouvenain

DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) BIOL Course number: **261**

Catalog title: Connections: The World's Forests

Catalog Description:

Interactions between people and the three major types of forests of the world (boreal, temperate, and tropical) are explored from historical, ecological, cultural, socioeconomic, environmental, and ethical perspectives.

Prerequisites: *FYS and FYW and at least 45 credits total*

Credits: 4

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

BIOL 261 takes the students across geographical space (boreal, temperate, and tropical forests), across the cultures of the indigenous inhabitants of those forests (from the Kaipó of the Amazon to the Sámi People of northern Scandinavia), across time (from the ancient deforestation of Europe to the very recent deforestation of Borneo or the Russian Far East), and across disciplines (from forest ecology to anthropology and economics). It also makes connections with often-conflicting human endeavors such as the paradoxical tension between forest conservation and loss of social justice in the mid-to-late 20<sup>th</sup> century.

Students prepare four projects (each including one paper and one oral presentation) focusing on particular trees species, products or services from these trees, and the human cultures that benefited from these trees and/or forests economically or spiritually throughout history. In so doing, students must make local or global connections between nature and culture, between forests and ecosystem services to human societies, and between climate change and the world's forests, to name a few. In addition, students take turn summarizing for the entire class an article or book section that examines some of the material presented in the lectures, and they lead a group discussion on some issues raised by the reading.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Throughout the semester, each student is assigned 2 or more paper and/or book chapters to read and summarize to the rest of the class during the reading discussion sessions following the formal lecture. The student in charge of that summary is also expected to ask questions to his/her peers and to lead them, if possible/appropriate, into a discussion about the reading. Students are encouraged to take that opportunity to discuss the reading critically and to point out unclear or confusing sections and/or to question some of the assumptions and or findings of the authors. During the lecture portion of the class meetings, students are regularly questioned and encouraged to give their own opinion on a particular issue (for example regarding management and conservation of the World's forests and the social justice issues connected with conservation).
Written Communication	Each student prepares one poster and 3 papers throughout the semester: Project 1 - prepare a poster for a class display on an assigned tree from the "Celebrating the Trees of Rhode Island College" map. Project 2 - write a 5-7 page paper on a specific product that is derived from trees (uses, extraction/production, cultural, historical, and economic importance. Project 3 - write a 5-7 page paper on a tree or a particular forest that has significance for a human civilization or culture of the world (historical and/or cultural and/or religious relationship(s) between the people of that culture and that tree and/or that forest). Project 4 - write a 6-10 page on a social/political/economic issue related to forests that has particular significance to one human culture or is of global concern.
Research Fluency	Each of Project 2-4 papers (explained above) require a minimum 5 to 8 cited references, of which no less than 1/3 must be from published books and/or scientific journals. At the beginning of the class, a handout is given to students (also posted on BlackBoard) giving tips on how to use the RIC Adams Library website to conduct search of available literature by subject. Tips are also given on conducting non-academic search such as searching the New York Times archives. A standard format for citing and listing references in each paper is given to students.
Oral Communication	Each student prepares and delivers 4 short oral presentations throughout the semester: Project 1 - give a short (5-6 min) oral presentation to the class on an assigned tree from the "Celebrating the Trees of Rhode Island College" map next to the tree itself. Solicit questions from peers. Project 2 - give short oral presentation to the class on a specific product that is derived from trees (uses, extraction/production, cultural, historical, and economic importance. Project 3 - give short oral presentation to the class on a tree or a particular forest that has significance for a human civilization or culture of the world (historical and/or cultural and/or religious relationship(s) between the people of that culture and that tree and/or that forest). Project 4 - give short oral presentation to the class on a social/political/economic issue related to forests that has particular significance to one human culture or is of global concern. In addition, throughout the semester, each student is assigned 2 or more paper and/or book chapters to read and summarize to the rest of the class during the reading discussion sessions following the formal lecture. The student in charge of that summary is also expected to ask questions to his/her peers and to lead them, if possible/appropriate, into a discussion about the reading.
Collaborative Work	Some of the reading discussion sessions involve dividing the class into two groups to study two sides of a social/economic/ecological question from assigned reading. Then the two groups are responsible for developing the arguments of his/her side of the debate during the reading discussion session, and thus to generate a debate between mock proponents on each side of the debate. In preparation for this debate session, students within each group are encouraged to get together ahead of time to plan the development of their argument and the rebuttals of the other group's argument.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

Every other year in the fall.

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form. (See attached).

## Rhode Island College Undergraduate Curriculum Committee (UCC)

### Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Roland de Gouvenain**

A.2. Date: **September 20, 2012**

A.3. Date of implementation: **Fall 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

#### **If you want to:**

Course creation, revision, or deletion  
Program creation, revision, or deletion

#### **Please complete parts**

A, B, D, and E  
A, C, D, and E

**Only include in your submission the parts that are relevant to your proposal.**

## PART B: Course Proposals

### For new or revised courses

X Revise an existing course (fill out “old” and “new” information)

\_\_\_ Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>	BIOL 261	BIOL 261
Any cross listing number		
Course title ( <b>limit 6 words</b> )	The World’s Forests	Connections: The World’s Forests
Course description ( <b>limit 30 words</b> ) <sup>b</sup>	Interactions between people and their native trees are explored from historical, biological/environmental, humanitarian/aesthetic, and socioeconomic perspectives. Emphasis is on how trees are perceived and used by diverse cultures	Interactions between people and the three major types of forests of the world (boreal, temperate, and tropical) are explored from historical, ecological, cultural, socioeconomic, environmental, and ethical perspectives.
Number of contact hours per week <sup>c</sup>	4	4
Number of credit hours per sem.	4	4
Prerequisite(s) <sup>d</sup>	Gen. Ed. Core 1, 2 and 3	FYS, FYW and at least 45 credits total.
Grading system	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

For UCC use only  
Document ID #:  
Date Received:

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours: N/A

B.2. Will this course satisfy a General Education requirement? **YES**. If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.]

Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain): **GE Connections**

B.4. Instructional methods (Check all that apply.) Background lecture + weekly review by students of topical readings from books, scientific journals, and mass media + 4 projects (4 oral presentations, 3 papers, and 1 poster).

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group

Other (describe): **Weekly discussion of assigned readings summarized by students in turn. Group discussion is then facilitated by the students assigned reading/summarizing lead.**

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe): **Poster**

**For UCC use only**  
**Document ID #:**  
**Date Received:**

B.6. Frequency offered (Check all that apply.) It is preferable that you only use “As needed” in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

- Fall             Spring             Summer             As Needed
- Annually (semester varies)     Alternate years     Even years
- Odd years             Other (describe):

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **NO**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for every aspect you would like to change. **Course title and prerequisite changes to meet the new GE program.**

BIOL 261, The World's Forests, has been well received and well attended by RIC students to satisfy their GE requirements. Student interest during the lecture and the reading discussion sessions has been good, and student feedback has been generally positive. An informal survey of several academic institutions on par with RIC (and of institutions in a higher academic/research bracket) has revealed that The World's Forests is quite unique, meaning an equivalent general education course that crosses the boundaries of natural and social sciences by examining how the people of the world have interacted with a big part of their natural environment (forests) is not found at most of those institutions.

The World's Forests is a course that crosses many academic, cultural, and ethical boundaries and makes connections between the various components of the relationship of people with their natural environment. Thus no major change is proposed to make it an ideal Connection course.

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later. **Fall 2014** – normally planned frequency.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **None**

D.3.b. Faculty: **None**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **None**

D.4.b. Library resources: **None**

D.4.c. Technical/Computing resources: **None**

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	_____	_____	_____
2.	_____	_____	_____

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, **MUST** have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	___Eric Hall (Biology)_____	_____	_____
2.	___Earl Simson (FAS)_____	_____	_____

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education **MUST** also be signed by the Chair of the Committee on General Education

\_\_\_James Magyar\_\_\_\_\_ Date\_\_\_\_\_



**Biology 261 – Connections: The World’s Forest**  
**COURSE SYLLABUS – Fall 2012**



1. **Catalog description:** BIOL 261 is a 4-credit **Connections** course. “Interactions between people and the three major types of forests of the world (boreal, temperate, and tropical) are explored from historical, ecological, cultural, socioeconomic, environmental, and ethical perspectives.”
2. **Definition of a Connection course at RIC:** Courses in the Connections category are upper-level courses on topics that emphasize comparative perspectives, such as across disciplines, across time, and across cultures. Connection courses are typically **reading** and **writing intensive**, with emphasis on **critical thinking** and **oral communication**.
3. **Prerequisites:** Students must complete the FYS and FYW courses and must have earned at least 45 college credits before taking a Connections course. Students grandfathered in the old CORE general education system must have completed Core 1, 2 and 3 courses.
4. **Course objectives**
  - a. Describe the major types of forests in the world and explain, at the most fundamental level, how trees function as living organisms and how forests function as ecosystems at local and global scales.
  - b. Become familiar with important aspects of the biology of one species of tree found on the RIC campus.
  - c. Explain how trees differ from other plants and distinguish between the major categories of trees.
  - d. Appreciate the different ways trees and/or forests are important to people from historical, ecological, aesthetic, religious, and socioeconomic perspectives.
  - e. Become familiar with the relationship between some world cultures and the forests in or near which they live.
  - f. Recognize the significance of forests to our global human society and appreciate some of the issues (economy, culture, social justice) related to the utilization, loss, and conservation of the world’s forest resources, especially for forest-dwelling human cultures.
5. **Lecture.** M and W 2:00 to 3:50 pm in room FLS 209  
The lecture period will be split into two sections as follows, separated by a 5-min break:
  - a. 2:00-2:55: background lecture by instructor (see separate **class schedule**).
  - b. 3:00-3:50: group discussion of reading material lead by students (item 1 in Evaluation table below). See **class schedule** for assigned reading.
6. **Lecturer:** Dr. Roland de Gouvenain  
**Office:** 237 FLS **Phone:** 456-8908 **Email:** rdegouvenain@ric.edu  
**Office hours:** W 11-12:30; Th 2-3:30 **Mailbox** in FLS 253
7. **Textbook** (other reading will be posted on BlackBoard as needed):  
**Vogt et al. 2007. *Forests and Society*: Sustainability and life cycles of forests in human landscapes**
8. **Evaluation** – You will be evaluated along **3 tracks**:
  - a. **Reading and discussion of reading (30% of grade).** Each week you will be required to read material from your texts and/or from handouts provided on Web/CT. Selected students will take turn leading group discussions during the second half of the class, providing a summary of the reading, highlighting key points, explaining unclear/confusing sections (if any), and challenging classmates to provide their interpretation and understanding, as well as their critical analysis of, the reading. Instructor will also ask questions about the reading to a random sample of students to sample all students repeatedly throughout the semester. **If you miss a class discussion session, you will lose points.** If you don’t participate and/or cannot answer questions about the reading material, you may also lose points.
  - b. **Poster, written projects, and oral presentations (50% of grade).** Each student will have to produce **one poster** and **three written projects**, as well as **four short oral presentations** (see course schedule).

- c. **Midterm + final exam on lecture material only (20% of grade).** Students will not be tested on reading material discussed during discussion sessions.

Item		Points	% of grade
1	Participation in class, group discussion, disc. lead	300	30
2	Student project 1 (poster + oral)	100	10
3	Student project 2 (paper + oral)	125	12.5
4	Student project 3 (paper + oral)	125	12.5
5	Student project 4 (paper + oral)	150	15
6	Midterm	100	10
7	Final exam (not cumulative)	100	10
	<b>Total</b>	<b>1000</b>	<b>100%</b>

93-100% = A      72-76.9% = C  
 90-92.9% = A-    69-71.9% = C-  
 87-89.9% = B+    67-68.9% = D+  
 82-86.9% = B      62-66.9% = D  
 79-81.9% = B-    59-61.9% = D-  
 77-78.9% = C+    <59% = F

**9. Student projects outline** (more specific guidelines will be provided for each project)

- Student Project 1** (weeks 1-3). Get an assigned tree from the “Celebrating the Trees of Rhode Island College” map. Gather relevant information about that tree, its native habitat, its ecology, and (1) give short oral presentation next to tree itself on week 2 and (2) prepare a poster for a class display on week 3, including an annotated list of sources.
- Student Project 2** (weeks 4-6). Identify a specific **product** that is derived from trees. Gather relevant information about the value of the product, how it is produced, its cultural, historical, and economic importance, and write a 5-7 page (double spaced) paper including references. Submit paper and present brief (5-6 min) oral presentation to the class.
- Student Project 3** (weeks 7-10). Identify a tree with a particular **cultural significance** in one of the World’s human cultures of your choice. Gather relevant information about the relationship between the people of that culture and the tree, and write a 5-7 page (double spaced) paper including references. Submit paper and present brief (5-6 min) oral presentation to the class.
- Student Project 4** (weeks 11-14). Identify a social/political/economic **issue** related to forests that has particular significance to one human culture or is of global concern. Gather relevant information about the issue and write a 6-10 page (double spaced) paper including references. Submit paper and present brief (5-6 min) oral presentation to the class, and lead short discussion on it.

**10. Miscellaneous policies**

- Students missing an exam or assignment due date will be assigned a grade of 0 for that exam or assignment. Only those students with valid emergencies or family obligations making proper arrangements with the instructor prior to the due date (or supporting an unforeseen emergency with proper evidence after the fact) will be allowed to take a make-up exam or extend a deadline.
- Disrupting a lecture or discussion section may be grounds for dismissal and loss of points.
- RIC is committed to assist students with documented disabilities. See the RIC catalog for more details, visit the Student Life Office (127 Craig-Lee). Special needs request forms must be given in person to the instructor during office hours (not in class) and discussed with him.
- The Biology department believes that students are able to provide valuable feedback on some important aspects of teaching performance and that all students should have the opportunity to evaluate their instructors in every course. The departmental “Lecture Instructor Evaluation Form” is available for lecture evaluation and the “Laboratory Instructor Evaluation Form” is available for laboratory evaluation. In the event that class time is not made available for instructor evaluation, individual students may obtain copies of these forms in the Biology Department Office. Completed forms should be returned to the department office in a sealed envelope labeled with the course and section number within two weeks of the last day of the final examination period for that semester.

## Rhode Island College General Education Connections Courses

**Connections (C)** courses are upper-level courses that emphasize comparative perspectives—such as across disciplines, across time, across cultures—on a particular topic or idea. Courses proposed for this requirement must include further development of the **WC**, **CCT**, **RF**, **OC**, and **CW** General Education Learning Outcomes. Interdisciplinary courses are encouraged, and team-taught courses are possible if that approach can be justified pedagogically. **Connections** is a category, not a course; therefore departments will propose courses carrying the departmental designation (e.g., BIOL or ENGL) and a shared number (261, 262, 263). Connections have as prerequisites First Year Writing, First Year Seminar, and at least 45 total credits. They may require specific General Education categories to be completed as prerequisites as well. These courses are 4 credits and they are capped at 30 students. It should be noted that Connections courses **CANNOT** be counted in any major or minor.

### Steps to creating a Connections course

1. Start with a good idea that meets the upper level and comparative objectives of the category. The choice of topic is wide open.
2. Design the course to explore the content or subject area, while at the same time addressing each of the Learning Outcomes and crafting experiences where students can demonstrate their competence in these categories.
3. Prepare a standard syllabus that includes items such as topics covered, possible resources, assignments, grading, and the usual administrative detail
4. Include in the syllabus explicit statements of the Learning Outcomes you are addressing, explain how they will be approached, and state how the students will demonstrate their progress towards those outcomes.
5. Now that the course is designed, prepare the requisite paperwork.
  - a. Fill out the Connections form for COGE that begins on the next page. It has places to explicitly address Learning Outcomes and teaching methods. If these are well described in the syllabus, appropriate text can be copied and pasted into the form. Course names will begin with “Connections:” and all course descriptions will include the following text at the end:

*Connections courses may not be used as part of a major or minor.  
Prerequisites: Completion of FYS, FYW and at least 45 credits*
  - b. Attach your syllabus to the form.
  - c. Attach an Undergraduate Curriculum Committee form to the package. This document includes those portions of the form that are required for Connections courses.
6. Secure the approval of your department’s curriculum committee and of the department, as indicated by the Chair’s signature on the UCC form.
7. Secure the signature of chairs of departments that may have a stake in the course
8. Secure the signature of your Dean. The Dean’s office is the first line of checking that all is in order.
9. Transmit the material electronically to COGE ([coge@ric.edu](mailto:coge@ric.edu)) and note that the signatures have been obtained.
10. Present your material at a COGE meeting for approval.
11. Upon COGE approval the package will be transmitted to the UCC for the remaining deans’ Signatures and UCC approval.

### Note on converting Core 4 courses to Connections courses

Core 4 courses emphasize comparative perspectives and make good candidates for Connections courses. The Core 4 syllabus can be a starting point, but the proposal still has to address all of the Connections requirements. It should be noted that students will have a slightly different background, since they will have more overall experience but will not necessarily have the western and nonwestern courses that they did in Cores 1-3.

### Consulting

The Faculty Center for Teaching and Learning has Connections preparation workshops. It’s also wise to consult with the chair of COGE ([jmagyar@ric.edu](mailto:jmagyar@ric.edu)) at an early stage in the proposal preparation process.

## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* Communication Department

*Chair/contact:* Dr. E. J. Min

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI)*                      **COM**    *Course number: (26x) 261*

*Catalog title:* Connections: Issues in Free Speech

*Catalog Description:*

Free speech issues are critically examined in historical and cultural context. Emphasis is on American law and circumstances compared to those of selected non-western countries.

*Prerequisites:* Completion of FYS, FYW and at least 45 credits Connections courses may not be used as part of a major or minor

*Credits:* 4.

*Connections Learning Outcomes:* Written Communication (**WC**), Critical and Creative Thinking (**CCT**), Research Fluency (**RF**), Oral Communication (**OC**), and Collaborative Work (**CW**)

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

The concept of free speech as it evolved from 4<sup>th</sup> Century BCE Greece to the United States in the present day is well suited to a Connections Course. It allows comparative analysis of free speech issues across time, culture and context. For example, the class may compare three free speech trials such as those of Socrates, Joan of Arc and Eugene Debs, or compare the free speech demands of students a Tiananmen Square and Kent State. Students will analyze contested issues in short written assignments, a ten page term paper and formal four person debates presented in class. WC, CCT, RF, OC and CW.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Students will learn the requirements of argumentation and analysis by means of brief issue oriented critical papers, in class writing and discussion. Creative and critical thinking will be demonstrated through a ten page research paper and formal debates in class.
Written Communication	Students will improve written communication skills through brief (2-3 page) critical papers, a ten page research paper, and written essay examinations.
Research Fluency	Students will learn to locate and effectively utilize news sources, archival and scholarly (peer reviewed) sources through the drafting and redrafting of a ten page research paper.
Oral Communication	Students will present and critique short arguments leading up to hour long formal debate presentations.
Collaborative Work	Students will engage in planning group arguments throughout the course and will engage in team planning for formal four person debates.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year. The course will be offered annually with one or two sections.

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

# Rhode Island College

## Undergraduate Curriculum Committee (UCC)

### Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Audrey P. Olmsted, Communication Department**

A.2. Date: **November 22, 2012**

A.3. Date of implementation: **Fall, 2013**  
(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

## PART B: Course Proposals

### For new or revised courses

X Revise an existing course (fill out “old” and “new” information)

\_\_\_ Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>	COMM 261	COMM 261
Any cross listing number		
Course title ( <b>limit 6 words</b> )	Critical Inquiry into Free Speech	Connections: Issues in Free Speech
Course description ( <b>limit 30 words</b> ) <sup>b</sup>	This is a critical inquiry into the issues of free speech and free speech “crimes” in the United States and in certain non-Western countries.	Free speech issues are critically examined in historical and cultural context. Emphasis is on American law and circumstance compared to those of selected non-western countries.
Number of contact hours per week <sup>c</sup>	4	4
Number of credit hours per sem.	4	4
Prerequisite(s) <sup>d</sup>	Gen. Ed. Core 1, 2, and 3.	Completion of FYS, FYW and at least 45 credits
Grading system	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours:

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.]

Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

- FYS     FYW     C     H     L  
 SB     A     NS     M     AQR

B.3. What category will this course satisfy? (Check all that apply.)

- Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain): **Connections**

B.4. Instructional methods (Check all that apply.)

- Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

- Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

B.6. Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

- Fall     Spring     Summer     As Needed  
 Annually (semester varies)     Alternate years     Even years  
 Odd years     Other (describe):



B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **No**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

## Communications 261 Issues In Free Speech

### Course Description

Free speech issues are critically examined in historical and cultural context. Emphasis is on American law and circumstance compared to those of selected western and non-western countries.

### Learning Outcomes

Students will learn the requirements of argumentation and analysis by means of brief issue oriented critical papers, in class writing and discussion. Creative and critical thinking will be demonstrated through a ten page research paper and formal debates in class.
Students will improve written communication skills through brief (2-3 page) critical papers, a ten page research paper, and written essay examinations.
Students will learn to locate and effectively utilize news sources, archival and scholarly (peer reviewed) sources through the drafting and redrafting of a ten page research paper.
Students will present and critique short arguments leading up to hour long formal debate presentations.
Students will engage in planning group arguments throughout the course and will engage in team planning for formal four person debates.

### Major Assignments

One Essay Examination (30%), One Graded Debate (20%), Several Brief Writing Assignments (25%), Ten Page Term Paper (25%).

### Text:

Tedford, Thomas and Dale Herbeck, *Freedom of Speech in the United States*, Strata Publishing, 2009.

### Library Reserve Suggestions for Papers and Debates

- Bruce, Tammy. *The New Thought Police*, 2003  
Delgado, Richard, *Must We Defend Nazis?*, 1996  
Gates, Henry Lewis, et al. *Speaking of Race, Speaking of Sex: Hate Speech, Civil Rights and Civil Liberties*, 1996  
Gould, Jon B. *Speak No Evil*, 2003  
Haiman, Franklyn Saul, *Religious Expression and the First Amendment*, 2003.  
Haiman, Franklyn Saul, *Speech Acts and the First Amendment*, Carbondale: Southern Illinois University Press, 1993.  
Han, Minzhu. *Cries for Democracy*, 1990.  
Hentoff, Nat. *The First Freedom: The Tumultuous History of Free Speech in America*, 1980.  
Hobbins, Daniel. *The Trial of Joan of Arc*, 2005  
Kolbert, Kathryn and Zak Mettger (eds.) *Justice Talking*, 2002  
Lukinoff, Greg, *Unlearning Liberty: Campus Censorship and the End of American Debate*, 2012  
MacKinnon, Catharine A., *Only Words*, Cambridge: Harvard University Press, 1993.

Matsuda, Mari J., et. al. *Words that Wound: Critical Race Theory, Assaultive Speech, and the First Amendment*, 1993.  
Saunders, Kevin W., *Saving Our Children from the First Amendment*, 2003.  
Stone, I. F., *The Trial of Socrates*, 1989.  
Strossen, Nadine. *Defending Pornography*, 1996.  
Turnley, David C., *Beijing Spring*, 1989

## Blackboard

The Stone and Hobbins readings are available for download on your Blackboard account. You may reach your account at <https://blackboard.ric.edu> or through the RIC webpage. From the webpage, click "Online Services" in the upper right corner. Scroll down and click on the Blackboard link. Or you can click on the small LMS icon at the left of the course on your RICONnect schedule list. Use your RICONnect login and password. You will find links to the appropriate pages on the left of the initial Blackboard screen. Click on the links for a PDF file. You will need a program such as Acrobat Reader, free for download and available on all College computers, to view and print the files.

## Web Sites

<http://www.thefire.org/index.php>  
<http://www.amazon.com>  
<http://www.addall.com>

## Tentative Course Outline

<u>Date</u>	<u>Activity</u>	<u>Assignment</u>
Meeting 1	Course Overview	Read T&H, Ch. 1-2; Stone, Prelude, Ch. 1, 11
Meeting 2	The Concept of Free Speech	Read Stone, Ch. 15, 16, 18. Write short analysis of the meaning of free speech to 4th c. BCE Athenians.
Meeting 3	Religious and Political Free Speech Submit short Socrates' essay.	Read T&H, Ch. 5, pp. 114-120. <i>Hobbins, Trial of Joan of Arc (excerpts)</i>
Meeting 4	Joan of Arc	Read T&H, Ch. 6.
Meeting 5	Research Lab	Read T&H, Ch. 7; Matsuda , Delgado, reserve reading
Meeting 6	Words that Wound	Read F.I.R.E.'s <i>Guide</i> ; Gould, Ch. 1.
Meeting 7	In Class Essay: Choose and support one side of issue assigned by the instructor	Read T&H, Ch. 10. Study Toulmin Model.
Meeting 8	Argument Analysis: The Toulmin Model	Written Assignment: Analyze and evaluate three sample arguments using the Toulmin Model. Read T&H Ch. 3.
Meeting 9	Evaluation of Arguments Bring three argument analyses to class.	Read handout on tests of evidence; handout on free speech in times of war. Read T&H, Ch 8, pp 225-231.
Meeting 10	Free speech in a time of war and unrest. In Class Exercise: tests applied to sample pieces of evidence.	Write a short paper evaluating the evidence in a sample argument. Read T&H Ch 12, 14.
Meeting 11	Free speech in a time of war and unrest. Kinds and tests of reasoning for each category. Copyright Laws and the Internet Submit evidence evaluation.	Find each of four types of reasoning. Write a short paper evaluating one kind using appropriate tests. Read (China): <i>Beijing Spring</i> and Han, <i>Cries for Democracy</i> .
Meeting 12	Dissent in China--Tiananmen Square Free Speech Rebellion	T&H Ch 5 123-159; Ch 11.
Meeting 13	Constraints of time, place and manner. Constraints in schools	Read: Mackinnon, Strossen
Meeting 14	Sexist speech, pornography and obscenity.	Choose a case study for research and debate.
Meeting 15	In groups of four, choose a case study of free speech crime. At least one group should choose a non-western free speech "crime". Class review for exam. (T&H Chs. 1-11)	Study for Midterm Examination. Choose term paper topic.

<b><u>Date</u></b>	<b><u>Activity</u></b>	<b><u>Assignment</u></b>
Meeting 16	Midterm Examination over lectures, readings and discussions.	Research case study. Writing Assignment: Submit one page term paper prospectus. Include purpose, thesis, outline and six sources.
Meeting 17	Library Day. Meet instructor in Reference Room. Bring 30 blank note cards.	Research case study. Prepare 20 note cards.
Meeting 18	Issue Analysis: Toulmin Model applied to Free Speech Case. 30 evidence note cards due.	Essay: Analyze your case study in two page essay. Include sources.
Meeting 19	Case Development	Research term paper.
Meeting 20	First Case Study Debate	Research term paper.
Meeting 21	Second Case Study Debate	Research term paper.
Meeting 22	Critique of first and second Case Study Debates. Discussion of term paper.	Write rough draft for term paper.
Meeting 23	Third Case Study Debate. Term paper draft due.	Write a one page evaluation of the debate you judged.
Meeting 24	Fourth Case Study Debate.	
Meeting 25	Critique of Case Study Debates Three and Four. Discussion of term paper problems and opportunities. Term paper drafts returned	Work on term paper revision.
Meeting 26	Fifth Case Study Debate.	Work on term paper revision.
Meeting 27	Sixth Case Study Debate One-page Debate Evaluations due	Work on term paper revision.
Meeting 28	Finished copy of term paper due	
No Final Examination.		

## **D. For All Proposals**

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for **every** aspect you would like to change. **This is a revision of a current Core 4 course. All changes are made in order that the revision may meet the requirements for a Connections Course in the new General Education Program.**

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **No Impact, replaces a Core 4.**

D.3.b. Faculty: **No Impact, replaces a Core 4.**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **No impact**

D.4.b. Library resources: **No impact**

D.4.c. Technical/Computing resources: **No impact**

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
<i>(example)</i> <b>John Doe (Philosophy)</b>	<i>John Doe</i>	<i>4/1/2011</i>
1. _____		
2. _____		

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, MUST have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
1. _____ Earl Simson, Faculty of Arts and Sciences		
2. _____ Alexander Sidorkin, Feinstein School of Education and Human Development		
3. _____ Jane Williams, School of Nursing		
4. _____ Susan Perlmutter School of Social Work		
5. _____ David Blanchette, School of Management		
6. E. J. Min, Chair Communications _____		

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education MUST also be signed by the Chair of the Committee on General Education

\_\_\_\_\_  
James G. Magyar, Committee on General Education

Date \_\_\_\_\_

# Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program: Communication*

*Chair/contact: Dr. E. J. Min ([emin@ric.edu](mailto:emin@ric.edu), x8646)*

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) COMM      Course number: (262)*

*Catalog title: Connections: Dialect: Language Universality and Variability*

*Catalog Description: This course explores the variability within human languages as influenced by geography, history, social class, gender, age, ethnicity and cultural identification.*

*Prerequisites: Completion of FYS, FYW and at least 45 credits*

*Credits: 4.*

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

The subject of dialect, or variability with human language, fits well into the General Education curriculum as a Connections course. By its very nature, dialect must be viewed across time, geographic region and social context, including social class, ethnicity and gender. Moreover, as a marker of identity, dialect serves to connect speakers with members of their community. Students will analyze issues relating to dialect throughout the semester in a series of response papers and in-class writing assignments as well as a semester-long collaborative research/field study project culminating in a 10-page paper and oral presentation.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Students will complete a semester-long project that includes a literature review and data collection project. They will begin by critically examining elicitation techniques used in existing dialect atlases. They will then design a questionnaire to be used in a field study exploring the use of certain dialect variants. Students then collect data and finally, analyze the patterns of use across region, age and gender.
Written Communication	Students will improve written communication skills through a series of response papers, short in-class writing assignments, a 10-page research paper, and written essay examinations. Students will also participate in peer review of one another's written work as well as small group tutorials to review one another's papers describing and analyzing the results of their data collection.
Research Fluency	Students will learn to find and use scholarly (peer reviewed) sources that form the basis of the literature review for their 10-page data collection research paper.
Oral Communication	Students will give an oral presentation of the findings of their data collection projects in the final classes of the semester. Throughout the semester, they will participate in class discussion.
Collaborative Work	Students will work in pairs to design and carry out a data collection project exploring, comparing and analyzing aspects of dialect across generations, regions, ethnic groups, or gender. Students will participate in peer review of one another's response papers and in small group tutorials to review one another's papers describing and analyzing the results of their data collection.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

This course will be offered annually, with one section.

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.





## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

**A. COVER PAGE**

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

A.1. <a href="#">Course or program</a>	<b>Comm 262 Dialect (GE Connections)</b>		<a href="#">Programs affected</a> <b>GE</b>
<a href="#">Replacing</a>			
A.2. <a href="#">Proposal type</a>	<b>Course: revision</b>		
A.3. <a href="#">Originator</a>	<b>Harriet Magen</b>	<a href="#">Home department</a>	<b>Communication</b>
A.4. <a href="#">Rationale</a>	<p>This course explores the variability within human languages as influenced by geography, history, social class, gender, age, ethnicity and cultural identification. It is important for students to gain an understanding of both the universality and the variability of this very basic human capability. The proposal converts an existing core 4 General Education course into a Connections course under the new General Education curriculum, with revisions to meet the criteria for Connections courses.</p>		
A.5. <a href="#">Date submitted</a>	<b>September 16, 2013</b>	A.6. <a href="#">Semester effective</a>	<b>Fall 2014</b>
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	<b>None</b>	
	<a href="#">Library:</a>	<b>None</b>	
	<a href="#">Technology</a>	<b>None</b>	
	<a href="#">Facilities:</a>	<b>None</b>	
A.8. <a href="#">Program impact</a>	<b>None</b>		
A.9. <a href="#">Student impact</a>	<b>Provides an additional option for Connections course</b>		
A.10. <a href="#">Catalog pages:</a>	<a href="#">Where are the catalog pages?</a> <a href="#">Several related proposals?</a>		

**B. NEW OR REVISED COURSES**

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>		<b>Comm 262</b>
B.2. Cross listing number if any		
B.3. <u>Course title</u>	<b>Dialect: Identity, Variation and Change</b>	<b>Dialect: Language Universality and Variability</b>
B.4. <u>Course description</u>	This course explores the variability within human languages as influenced by geography, history, social class, gender, age, ethnicity and cultural identification.	This course explores the variability within human languages as influenced by geography, history, social class, gender, age, ethnicity and cultural identification.
B.5. <u>Prerequisite(s)</u>	Gen. Ed. Core 1, 2, and 3.	<b>FYS, FYW, and 45 credits</b>
B.6. <u>Offered</u>	<b>As needed</b>	<b>As needed</b>
B.7. <u>Contact hours</u>	<b>4</b>	<b>4</b>
B.8. <u>Credit hours</u>	<b>4</b>	<b>4</b>
B.9. <u>Faculty load hours</u>	<b>4</b>	<b>4</b>
B.10. <u>Justify differences if any</u>		
B.11. <u>Grading system</u>		<b>Letter grade</b>
B.12. <u>Instructional methods</u>		<b>Fieldwork   Lecture   Seminar   Small group</b>
B.13. <u>Categories</u>		<b>Free elective</b>
B.14. Is this an Honors course?		<b>No</b>
B.15. <u>General Education</u>		<b>Connections</b>
B.16. <u>How will student performance be evaluated?</u>		<b>Attendance   Class participation   Exams   Presentations   Papers   Class Work   Projects  </b>
B.17. <u>Redundancy statement</u>		<b>N/A</b>
B. 18. Other changes, if any		

B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Students will acquire an understanding of the variability and universality of human language, relating to its the history, geography and sociology.	OCT, RF, OC, CW, WC	Response papers, exams, oral presentation, data collection/research paper.
In pairs, students will learn to access critically the merits of existing dialect data and create their own survey instrument.	CCT, WC, RF, CW	Data collection/field work/research paper.
Students will improve written communication and the ability to access critically others' written communication	WC, CCT, CW	Response papers, peer review
Students will learn to locate and effectively synthesize scholarly (peer-reviewed) sources	WC, RF, CCT, CW	Data collection/field work/research paper

B.20. <u>Topical outline</u>
1) Introduction to course
2) Dialect vs. language
3) Standard English, prescriptivism
4) Causes for variation

B.20. Topical outline

- 5) Doing research
- 6) Components of dialect
- 7) Dialect history of the United States
- 8) Regional dialect and Dialectology
- 9) Social dialect
- 10) Ethnic dialect
- 11) Latino English
- 12) African American English
- 13) Gender and dialect
- 14) Dialect and style
- 15) Global English

**D. SIGNATURES**

**D.1. APPROVALS**

- Changes that affect General Education in any way **MUST** be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program **MUST** have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
	Chair of		
Earl Simson	Dean of the Faculty of Arts and Sciences		
Alexander Sidorkin	Dean of the Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
Susan Pearlmutter	Dean of the School of Social Work		
David Blanchette	Dean of the School of Management		
James G. Magyar	Chair of the Committee on General Education		Tab to add rows

**D.2. ACKNOWLEDGEMENTS**

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
			Tab to add rows

Date	Topic	Reading/Assignment
Meeting 1 Meeting 2	Introduction to course Standard English, Prescriptivism; Dialect vs. Language	W & S-E Chapter 1 Crystal "The Prescriptive Tradition" Problem set 1: Chapter 1, Ex. 1 and 3
Meeting 3 Meeting 4	Causes for variation: social, historical and linguistic factors <i>Introduction to project</i>  <i>Project: Research lab</i>	Response paper 1: Prescriptivism W & S-E Chapter 2  Atlas of North American English Chapter 1 <i>Read Bb materials related to project.</i>
Meeting 5 Meeting 6	Causes for variation  Components of dialect: Vocabulary, slang, grammar, sounds <i>Discussion of project: identifying variables and variants</i>	Roberts "Speech Communities" Response paper 2 (in class): Speech Communities  W & S-E Chapter 3 Problem set 2: Chapter 3, Ex. 2 and 3
Meeting 7 Meeting 8	Components of dialect  Dialect history of the USA	Eble "Slang" Response paper 3: Slang  W & S-E Chapter 4 Problem set 3: Chapter 4, Ex. 2 <i>Data assignment #1 due.</i>
Meeting 9 Meeting 10	Regional dialects <i>Discussion of projects</i>  Regional dialects	W & S-E Chapter 5 Response paper 4: Region and place  W & S-E Chapter 5 Problem set 4: Dialect perception (on Bb)
Meeting 11 Meeting 12	Regional dialect: Dialectology Vowel shifts  Regional dialect: Dialectology Begin review for midterm exam	Atlas of North American English (ANAE Ch.11) Problem set 5: Chapter 5, Ex. 2, 3, and 4  Atlas of North American English (ANAE Ch.16) <i>Data assignment #2 due</i>
Meeting 13 Meeting 14	Social dialect Review for exam <i>Discussion of projects</i>  <b>Midterm Exam</b>	W & S-E Chapter 6 Response paper 5 (in class): Social class

<b>Date</b>	<b>Topic</b>	<b>Reading/Assignment</b>
Meeting 15	Ethnic dialect: Latino English	W & S-E Chapter 6 Case in Point: English-Only Controversy Bayley "Linguistic Diversity..." (sug.) Response paper 6: English only
Meeting 16	Social Dialect <i>Discussion of projects</i>	W & S-E Chapter 6 Problem set 6: Chapter 6, Ex. 2: Clusters <i>Data assignment #3 due</i>
Meeting 17	African American English	W & S-E Chapter 7 Oakland School Board Resolution Baugh, "Ebonics and controversy" (sug.) Rickford, "Suite for Ebony and Phonics" Response paper 7: Ebonics
Meeting 18	Other ethnic dialects	Problem set 7: Dialect features (on Bb) Cunha "Talking in the New Land" Roberts "New Life in the U.S..." (on Bb) <i>Data assignment #4 due</i>
Meeting 19	Pick up slack: AAE pidgins, creoles; Gender and dialect <i>Discussion of projects: more on sources</i>	W & S-E Chapters 6 and 7 Begin W & S-E Chapter 8 <i>Reread Bb materials related to project</i>
Meeting 20	Gender and dialect	W & S-E Chapter 8 Tannen, D. "I'll explain it to you" Response paper 8 (in class): Men and women
Meeting 21	Dialect and style	W & S-E Chapter 9 Tannen, "Who's interrupting?"
Meeting 22	Dialect and style <i>Construction of charts and graphs for project</i>	Response paper 9: Style switching. <i>Data assignment #5 due</i>
Meeting 23	Dialect and style: cursing, political correctness, taboo	W & S-E Chapter 9 Problem set 8: Politically correct, taboo (on Bb)
Meeting 24	<i>Small Group Tutorials</i>	
Meeting 25	Global English, lingua franca, Dialect birth	Crystal "Why a Global language?" Response paper 10: Global English

	<b>Topic</b>	
Meeting 26	Applications of dialect study	W & S-E Chapters 10 and 11 Problem set 9: Applications (on Bb)
Meeting 27, 28	<i>Project presentations</i>	<i>Final projects due</i>
Finals Week Dec. 16-21	<b>Final Exam scheduled by RIC</b>	

Textbook: Wolfram, W. & Schilling-Estes, N. (2006). *American English: Dialects and Variation*. Malden, MA: Blackwell. (Abbreviated W & S-E)

**Readings on reserve for Comm. 262**

- Baugh, J. (2004). Ebonics and its controversy. In E. Finegan & J. R. Rickford (Eds.), *Language in the USA: Themes for the Twenty-first century* (pp. 305-318). Cambridge: Cambridge University Press.
- Bayley, R. (2004). Linguistic Diversity and English Language Acquisition. In E. Finegan, & J. R. Rickford (Eds.), *Language in the USA: Themes for the Twenty-first century* (pp. 268-286). Cambridge: Cambridge University Press.
- Case in Point: The English-only controversy (2000). Essays by King and Hayakawa. In P. Eschholz, A. Rosa, & V. Clark (Eds.), *Language Awareness* (8<sup>th</sup> ed.) (pp. 377-395). Boston: Bedford/St. Martin's.
- Crystal, D. (2008). Global language. In V. Clark, P. Eschholz, A. Rosa, & B. L. Simon (Eds.), *Language: Introductory Readings* (pp. 693-716). Boston: Bedford/St. Martin's.
- Crystal, D. (2000). The prescriptive tradition. In P. Eschholz, A. Rosa, & V. Clark (Eds.), *Language Awareness* (8<sup>th</sup> ed.) (pp. 116-123). Boston: Bedford/St. Martin's.
- Cunha, E. (2000). Talking in the New Land. In P. Eschholz, A. Rosa, & V. Clark (Eds.), *Language Awareness* (8<sup>th</sup> ed.) (pp. 74-85). Boston: Bedford/St. Martin's.
- Eble, C. (2004). Slang. In E. Finegan, & J. R. Rickford (Eds.), *Language in the USA: Themes for the Twenty-first century* (pp. 375-386). Cambridge: Cambridge University Press.
- Labov, W., Ash, S., & Boberg, C. (2005). *The Atlas of North American English*. New York/Berlin: Mouton de Gruyter.
- Oakland School Board Resolution on Ebonics (2008). Reprinted in V. Clark, P. Eschholz, A. Rosa, & B. L. Simon (Eds.), *Language: Introductory Readings* (pp. 410-413). Boston: Bedford/St. Martin's.
- Rickford, J. (2008). Suite for ebony and phonics. In V. Clark, P. Eschholz, A. Rosa, & B. L. Simon (Eds.), *Language: Introductory Readings* (pp. 414-423). Boston: Bedford/St. Martin's.
- Roberts, P. (2008). Speech communities. In V. Clark, P. Eschholz, A. Rosa, & B. L. Simon (Eds.), *Language: Introductory Readings* (pp. 373-382). Boston: Bedford/St. Martin's.
- Roberts, S. (2010, August 26). New Life in the U.S. no Longer means a new name. *The New York Times*, A1.
- Tannen, D. (2000). I'll explain it to you. In P. Eschholz, A. Rosa, & V. Clark (Eds.), *Language Awareness* (8<sup>th</sup> ed.) (pp. 278-294). Boston: Bedford/St. Martin's.
- Tannen, D. (1990). Who's interrupting? Issues of control and dominance. In *You Just Don't Understand: Women and Men in Conversation*. New York: Ballantine Books. pp. 188-215.

## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program: Communication*

*Chair/contact: E. J. Min ([emin@ric.edu](mailto:emin@ric.edu) 456-8646)*

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) COMM Course number: 263*

*Catalog title: Connections: East Asian Media and Popular Culture*

*Catalog Description: Examination of cultural forms in China, Japan, and Korea by studying socio-political and cultural implications of transnational flows between East Asia and the West through various forms of media.*

*Prerequisites: Completion of FYS, FYW and at least 45 credits*

*Credits: 4.*

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

This course examines and compares the contemporary forms of mass culture among China (including Hong Kong and Taiwan), Japan, and Korea by studying political, social, and cultural implications of transnational cultural flows between East Asia and the West through various forms of mass media such as films, television shows, anime, internet, music, video games, etc. Film is, for example, a social practice for its makers and its audience; in its narratives and meanings one can locate evidence of the ways in which one's culture makes sense of itself. It also helps students to appreciate some crucial dimensions of social modernization and relations in terms of cultural differences. Students will draw important connections between the major themes and cultures explored in the course through media journals, response papers on each reading assignments, take home exam on theories and concepts, and a research paper and presentation.



For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Students will learn how to analyze and explore the social, historical, political, economic, and cultural conditions in East Asian region (China, Korea, and Japan) portrayed in mass media. The course will enhance the students' critical and creative thinking on East Asian popular culture by examining various theories on identities, nationalism, politics, the region's harmonies and conflicts, and popular cultural products through assignments and activities include short essays on various media contents, a research paper, exam, and presentation.
Written Communication	Students will improve written communication skills through media journals, response papers on each reading assignments, take home exam on theories and concepts, and a research paper and presentation.
Research Fluency	Students will learn to locate and effectively utilize internet sources, scholarly journals and books sources. Ten page paper is to be based on a library research (ethically drawn from at least ten independent sources, including books, journal articles and authoritative blogs) focusing on an area of the student's choice that falls within the general boundaries of the course.
Oral Communication	Students will present a 30 minutes PowerPoint presentation and are encouraged to participate in class and group discussions on issues and visual texts.
Collaborative Work	Students will engage in planning group presentations and will engage in team planning for a group debate.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

**A. COVER PAGE**

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

A.1. <a href="#">Course or program</a>	<b>GE CONNECTIONS</b>		<a href="#">Programs affected</a> <b>None</b>
<a href="#">Replacing</a>			
A.2. <a href="#">Proposal type</a>	<b>Course: creation   revision   <a href="#">deletion</a></b> <b>Program: <a href="#">creation</a>   <a href="#">revision</a>   <a href="#">deletion</a>   <a href="#">suspension</a></b>		
A.3. <a href="#">Originator</a>	<b>E. J. Min</b>	<a href="#">Home department</a>	<b>Communication</b>
A.4. <a href="#">Rationale</a>	It is important for our students to acquire a global understanding of the dynamics of culture and communication of the region by relating their experiences and knowledge to the region's culture through popular cultures. It emphasizes "comparative perspectives, such as across disciplines, across time, and across cultures."		
A.5. <a href="#">Date submitted</a>	<b>March 19, 2013</b>	A.6. <a href="#">Semester effective</a>	<b>Spring 2014</b>
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	<b>None</b>	
	<a href="#">Library:</a>	<b>None</b>	
	<a href="#">Technology</a>	<b>None</b>	
	<a href="#">Facilities:</a>	<b>None</b>	
A.8. <a href="#">Program impact</a>	<b>None</b>		
A.9. <a href="#">Student impact</a>	<b>None</b>		
A.10. <a href="#">Catalog pages:</a>	<a href="#">Where are the catalog pages?</a> <a href="#">Several related proposals?</a>		

**B. NEW OR REVISED COURSES**

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>		<b>COMM 263</b>
B.2. Cross listing number if any		<b>None</b>
B.3. <u>Course title</u>		Comparative Survey of East Asian Mass Media and popular culture
B.4. <u>Course description</u>		Examination of cultural forms in China, Japan, and Korea by studying socio-political and cultural implications of transnational flows between East Asia and the West through various forms of media.
B.5. <u>Prerequisite(s)</u>		<b>FYS, FYW, and 45 Credits</b>
B.6. <u>Offered</u>	Fall   Spring   Summer   Even years   Odd years   Annually Alternate Years   As needed	Fall   <b>**Spring</b>   <b>**Summer</b>   Even years   Odd years   Annually Alternate Years   As needed.
B.7. <u>Contact hours</u>		<b>4</b>
B.8. <u>Credit hours</u>		<b>4</b>
B.9. <u>Faculty load hours</u>		<b>4</b>
B.10. <u>Justify differences if any</u>		
B.11. <u>Grading system</u>	Letter grade   Pass/Fail   CR/NCR	<b>**Letter grade   Pass/Fail   CR/NCR</b>
B.12. <u>Instructional methods</u>	Fieldwork   Internship   Laboratory   Lecture   Practicum   Seminar   Small group   Individual   <u>% Online</u>	<b>Fieldwork   Internship   Laboratory   **Lecture   Practicum   **Seminar   **Small group   Individual   <u>% Online</u></b>
B.13. <u>Categories</u>	Required for major/minor   Restricted elective for major/minor   Free elec- tive   Required for Certification	<b>Required for major/minor   Restricted elective for major/minor   Free elec- tive   Required for Certification</b>
B.14. Is this an Honors course?		<b>No</b>
B.15. <u>General Education</u>		<b>Connections</b>
B.16. <u>How will student performance be evaluated?</u>	Attendance   Class participation   Ex- ams   Presentations   Papers   Class Work   Interviews   Quizzes   Performance Protocols   Projects     Reports of outside supervisor	<b>**Attendance   **Class participation   **Exams   **Presentations **Papers   **Class Work   Interviews   Quizzes   Performance Protocols   Projects     Reports of outside supervisor</b>
B.17. <u>Redundancy statement</u>		<b>N/A</b>
B. 18. Other changes, if any		

<u>B.19. Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Students will learn how to identify characteristics of social and cultural dynamics of each country through the discussion of popular cultural forms.	CCT, RF, CW, OC, WC	Short papers, exam, presentation, and research paper.
Students will acquire a global understanding of the dynamics of culture and communication of the region by relating their life experiences to the non-western culture through popular cultures.	CCT, RF, CW, OC, WC	Short papers, exam, presentation, and research paper.

B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Students will develop an enlightening understanding of nation, identity, communication norms, social forces and gender roles represented in mass media forms. Students should be able to identify both visible and invisible social rules, restrictions and pressures embedded in popular cultural forms.	CCT, RF, CW, OC, WC	Short papers, exam, presentation, and research paper.

**B.20. Topical outline**

Tentative Weekly Topics

This course examines and compares the contemporary forms of mass culture among China (including Hong Kong and Taiwan), Japan, and Korea by studying political, social, and cultural implications of transnational cultural flows between East Asia and the West through various forms of mass media such as films, television shows, anime, internet, music, video games, etc. Film is, for example, a social practice for its makers and its audience; in its narratives and meanings one can locate evidence of the ways in which one's culture makes sense of itself. In that sense, film illuminates the deeper structures of diverse cultures and thus enables us to understand better the dynamics of culture and communication taking place in East Asia. It also helps students to appreciate some crucial dimensions of social modernization and relations in terms of cultural differences.

- 1) Introduction and Popular Culture
- 2) What is East Asian Popular Culture
- 3) Globalization and Contemporary East Asian Popular Cultural Construction
- 4) Creation of a Community: Harmonies and Conflicts among China, Korea, and Japan
- 5) Legacy of History on Intra-Regional Interactions in Contemporary East Asia in mass media
- 6) Media Melodramatic Imaginations in China, Korea, and Japan
- 7) Revenge and Redemption: Violence in Gangster, Horror, and Martial Arts Films
- 8) Gender Identity and Politics in China, Korea, and Japan in Mass Media I
- 9) Gender Identity and Politics in China, Korea, and Japan in Mass Media II
- 10) Identity Crisis and Discontent among Chinese, Korean, and Japanese Youths in Manga and Anime
- 11) Consuming East Asia: Americanization and Japanization of Popular Culture in the Region: Postcolonial Imagination
- 12) Rising Nationalism and Regional Hegemonic Conflicts
- 13) Reconstruction of Buddhism and Confucianism in Mass Media
- 14) Korean Wave: Korean Domination of East Asian Domination or Reconceptualization of Postcolonial Legacies?

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Received:

Date

C. [PROGRAM PROPOSALS](#)

	<a href="#">OLD (FOR REVISIONS ONLY)</a>	NEW/REVISED
C.1. <a href="#">Context</a>		
C.2. <a href="#">enrollments</a>		
C.3. <a href="#">Admission requirements</a>		
C.4. <a href="#">Retention requirements</a>		
C.5. <a href="#">Course requirements</a> for each program option		
C.6. <a href="#">Credit count</a>		
C.7. Other changes if any		

**D. SIGNATURES**

**D.1. APPROVALS**

- Changes that affect General Education in any way **MUST** be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program **MUST** have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
E. J. Min	Chair of Communication	EJ Min	3/19/2013
Earl Simson	Dean of the Faculty of Arts and Sciences		
Alexander Sidorkin	Dean of the Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
Susan Pearlmutter	Dean of the School of Social Work		
David Blanchette	Dean of the School of Management		
James G. Magyar	Chair of the Committee on General Education		

**D.2. ACKNOWLEDGEMENTS**

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
			Tab to add rows

# Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program: English*

*Chair/contact: Daniel Scott/Russell Potter*

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) ENGL Course number: (261)*

*Catalog title: Connections: Arctic Encounters*

*Catalog Description:* Students examine narratives of cultural contact, both “factual” and “fictional,” between European “explorers” of the Arctic and native peoples in the comparative context of European colonialism and emergent native literatures.

*Prerequisites: Completion of FYS, FYW and at least 45 credits*

*Credits: 4.*

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

*Arctic Encounters* is comparative in several senses: 1) It looks at the cultural encounters between Inuit and Euro-Americans, and at the ways in which each has represented and regarded the other; 2) It examines these encounters and relationships over time, with three main periods: a) First encounters, 1818-1859; b) The whaling era through the start of the settlement period (1860-1950); and c) The modern era, including film, television, and the Internet; and 3) It crosses disciplinary boundaries, including those between nonfictional narratives and fiction (both written or in dramatic film), between texts and the visual arts (both fine arts and film), and between cultural history and the larger geopolitical setting of the North at the present moment (issues such as self-determination, sovereignty, and natural resource management).

Students will be encouraged to both learn about Inuit and Native cultures, and to examine the cultural assumptions of Euro-Americans both in the earlier periods and today. What did each culture have to learn from the other? How do Inuit oral—traditional accounts of first encounters differ from the written accounts of explorers? How have the expectations of art dealers and collectors affected the kind of art produced in Inuit co-ops? Has modern media and technology made it easier, or harder, to preserve traditional culture? These are the kinds of questions that will be raised and discussed in this class.

Students, both in groups and individually, will read/view assigned materials from each period and genre, and will also conduct their own research in both primary and secondary sources. We’ll make use of several databases and collections available online (the digital archives of the Hudson’s Bay Company, the National Maritime Museum, the New Bedford Whaling Museum), along with primary-source narratives available via Google Books, and contemporary sources such as the *Nunatsiaq News* and the *Kiviuq Database of Inuit Elders (RF)*. For each of the three main periods under consideration, students in groups will make in-class presentations (**CW, OC**); individual students will also work on their own research-based course papers (**WC, CCT, RF**). Students will also share and respond to weekly writing and in-class viewings via the course blog (**WC, CCT**), and will be invited to link and create their own online resources.

Each course paper will be based on careful critical reading of sources for one of the three periods outlined, and will take as its subject at least one documented historical moment and one representation of that moment from both the Inuit/native and Euro-American perspective (**RF, CCT**). Topics, chosen in consultation with the instructor, could include Shamanism and Evangelical Christianity among Inuit Elders; Inuit encounters with early explorers; The emergence of Inuit art in the Co-Op Movement of the 1950’s; Inuit Literature in a Native/First Nations Context, Inuit on Display in Europe and America 1880-1920, Representations of Inuit in Film, The High Arctic Exiles and Canadian Sovereignty, or Inuit on the Internet from 1990 to the present.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Students will read and assess first –person primary documents of Arctic explorers and native Arctic peoples, along with historical contexts. They’ll also read literary texts, look at artworks, and watch films which represent early native and European encounters. They’ll be asked to analyze each group’s narratives in terms of their cultural viewpoints, and examine the literary, artistic and filmic representations in terms of accuracy, cultural sensitivity, and narrative technique.
Written Communication	Students will write weekly responses on the course blog to assigned texts, images, and films. There will also be two 6-8 page critical essays on a text, image, or film chosen in consultation with the instructor, and will draw from both Native and Euro-American sources and perspectives.
Research Fluency	Students will work with, and learn to effectively use both online archives of primary sources, as well as journal articles and other secondary sources covering both European/American and indigenous histories and cultural narratives. They will learn to evaluate, reference, and cite this information in support of their two critical essays, each of which will require primary and secondary sources, along with proper citations and bibliography.
Oral Communication	Regular, engaged classroom discussion will be expected. In each section of the course, student groups will make oral presentations based on their collective research and shared writing.
Collaborative Work	Students will work together in small groups to analyze and develop discussion questions based on primary sources covering the principal subjects of the course; each group will organize and give a presentation on their selected topic. They will also use the blog to comment on weekly texts and viewings, as well as to respond to each others’ views and perspectives.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year. *As needed.*

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.





## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

**A. COVER PAGE**

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

A.1. <a href="#">Course or program</a>	ENGL 261 CONNECTIONS: ARCTIC ENCOUNTERS		<a href="#">Programs affected</a>
<a href="#">Replacing</a>	ENGL 261 (CORE 4) NORTHERN EXPOSURES		
A.2. <a href="#">Proposal type</a>	Course: <b>revision</b>		<b>General Education</b>
A.3. <a href="#">Originator</a>	Russell A. Potter	<a href="#">Home department</a>	<b>English</b>
A.4. <a href="#">Rationale</a>	<p>This is a conversion of an existing, and long-taught (10+ years) Core Four course, “Northern Exposures” into a “Connections” course. It will cover essentially the same range of materials, including primary historical documents, artwork, narrative fiction, and film related to and depicting the encounters between native northern peoples (Yupik, Inupiat, Inuit, Inughuit, and Sami peoples) and Euro-American explorers, traders, missionaries, and early settlers.</p> <p>The course remains interdisciplinary in scope. There will, however, be an increased emphasis on collaborative and group work, critical thinking across cultural boundaries, and the critical understanding of forms ranging from first-person narrative (factual and fictional), to two-dimensional artwork, and film. As before, the course presumes no prior knowledge of the subjects, and should have a broad appeal across majors -- though it may be considered to be especially suited for students majoring in English, Anthropology, History, or Film.</p>		
A.5. <a href="#">Date submitted</a>	<b>April 2014</b>	A.6. <a href="#">Semester effective</a>	<b>Fall 2014</b>
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	<b>none</b>	
	<a href="#">Library:</a>	<b>none</b>	
	<a href="#">Technology</a>	<b>none</b>	
	<a href="#">Facilities:</a>	<b>none</b>	
A.8. <a href="#">Program impact</a>	<b>General Education</b>		
A.9. <a href="#">Student impact</a>	<b>none</b>		
A.10. <a href="#">Catalog pages:</a>	<a href="#">Where are the catalog pages?</a> <a href="#">Several related proposals?</a>		

B. NEW OR REVISED COURSES

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>	<b>ENGL 261</b>	<b>ENGL 261</b>
B.2. Cross listing number if any		
B.3. <u>Course title</u>	<b>NORTHERN EXPOSURES</b>	<b>ARCTIC ENCOUNTERS</b>
B.4. <u>Course description</u>	Students examine cultural contact narratives, both “factual” and “fictional,” between European “explorers” of the Arctic and native peoples in the comparative context of European colonialism and emergent native literatures.	Students examine narratives of cultural contact, both “factual” and “fictional,” between European “explorers” of the Arctic and native peoples in the comparative context of European colonialism and emergent native literatures.
B.5. <u>Prerequisite(s)</u>	<b>Gen. Ed. Cores 1, 2, and 3</b>	<b>Completion of FYS, FYW and at least 45 credits</b>
B.6. <u>Offered</u>	<b>As needed</b>	<b>As needed</b>
B.7. <u>Contact hours</u>	<b>4.0</b>	<b>4.0</b>
B.8. <u>Credit hours</u>	<b>4.0</b>	<b>4.0</b>
B.9. <u>Faculty load hours</u>	<b>4.0</b>	<b>4.0</b>
B.10. <u>Justify differences if any</u>	N/A	
B.11. <u>Grading system</u>	<b>Letter grade</b>	<b>Letter grade</b>
B.12. <u>Instructional methods</u>	<b>Lecture   Small group</b>	<b>Lecture   Small group</b>
B.13. <u>Categories</u>	N/A	N/A
B.14. Is this an Honors course?	<b>NO</b>	<b>NO</b>
B.15. <u>General Education</u>	<b>Core 4</b>	<b>Connections (Category C)</b>
B.16. <u>How will student performance be evaluated?</u>	<b>Attendance   Class participation   Exams   Presentations   Papers   Class Work   Interviews   Quizzes   Performance Protocols   Projects   Reports of outside supervisor</b>	<b>Attendance   Class participation   Exams   Presentations   Papers   Class Work   Interviews   Quizzes   Performance Protocols   Projects   Reports of outside supervisor</b>
B.17. <u>Redundancy statement</u>	N/A	
B. 18. Other changes, if any		

B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Critical and Creative Thinking		Student work will be assessed in terms of active, informed, daily participation in class, regular, informed, and on-topic blog comments, and through the close reading of their critical essays in terms of soundness of argument, apt and sufficient support and sources, and demonstration of clear and critical thinking.
Written Communication		As above, student writing will be assessed for clear and critical thinking, as well as for overall writing competence.

<b>B.19. <u>Course learning outcomes</u></b>	<b><u>Standard(s)</u></b>	<b><u>How will they be measured?</u></b>
Research fluency		Research in progress will be examined for depth and relevance of source materials; final papers will be assessed for accurate citation, compliance with MLA style, and proper bibliographical style will also be assessed.
Oral Communication		In-class discussion, ability to communicate in small in-class groups, and a presentation on the student's topic will be assessed for organization, clarity, and effectiveness of oral presentation. Students will receive written feedback on their classroom presentations.

**B.20. Topical outline**

- 1) UNIT ONE: 19<sup>th</sup> Century encounters
  - a) Narratives of early Euro-American explorers (Peary, Franklin, Ross, Kane, Hall)
  - b) Native accounts of encounters with explorers (Ebert, Petrone)
  - c) Fictionalized versions of the "Heroic" Age (Vollmann, Verne, Fortier, or Wiebe)
  - d) Films (*Atanarjuat*, NOVA: *Arctic Passage*)
- 2) UNIT TWO: Early 20<sup>th</sup> Century
  - a) Peary, Cook, and the Pole
  - b) Inuit on display in World's Fairs
  - c) Robert Flaherty's *Nanook of the North* (1922)
- 3) UNIT THREE: The Settlement era to the Present
  - a) The High Arctic Exiles (texts and Isuma films)
  - b) Inuit writing and art: Cape Dorset Printmakers, Alooook Ipellie
  - c) Modern Film (*Map of the Human Heart*, *The Necessities of Life*)
  - d) The North Today (*Nunatsiaq News*, Sovereignty issues)

**D. SIGNATURES**

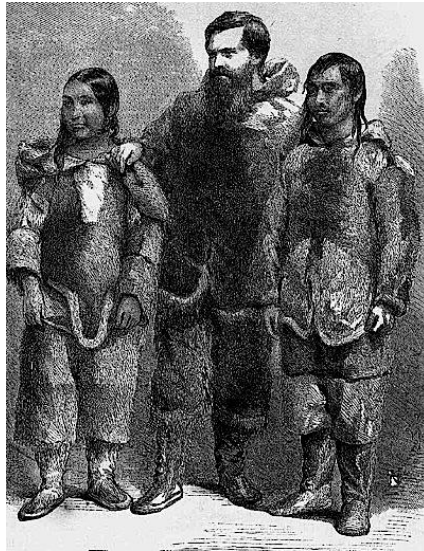
**D.1. APPROVALS**

- Changes that affect General Education in any way **MUST** be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program **MUST** have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
Daniel Scott	Chair of English		
Earl Simson	Dean of the Faculty of Arts and Sciences		
Karen Castagno	Interim Dean of the Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
Susan Pearlmutter	Dean of the School of Social Work		
David Blanchette	Dean of the School of Management		
James G. Magyar	Chair of the Committee on General Education		
			Tab to add rows

**D.2. ACKNOWLEDGEMENTS**

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
			Tab to add rows



## **ENGLISH 261 – Arctic Encounters**

### **Professor Russell A. Potter**

This course examines cultural contact narratives – both 'factual' and 'fictional' – between European 'explorers' of the Arctic and native peoples in the comparative context of European colonialism and emergent literatures, including British, Canadian, Inuit, and Amerindian texts. We will look at the early narratives of European "explorers," as well as at the oral traditions and testimony of native Arctic peoples from the nineteenth and twentieth centuries. We will look at the way the Arctic was represented – in panoramas, dioramas, and the illustrated press – with a specific focus on the international interest in the fate of Sir John Franklin's last expedition, which disappeared almost without a trace in the late 1840's. We'll continue through an examination of the way the North is framed by the show-makers of more recent years, with reference both to "documentary" film (Flaherty's *Nanook of the North* and NOVA's *Arctic Passage: Prisoners of the Ice*) as well as feature films (Benoît Pilon's *The Necessities of Life* and Zacharias Kunuk's *Atanarjuat*). In the final third of the semester, our focus will be on contemporary Inuit life and culture, particularly in the new Canadian territory of Nunavut. We will read a variety of texts both by "Western" and Inuit writers, including Margaret Atwood, Chauncey Loomis, Kenn Harper, Alooktook Ipellie, Rachel Qitsualik, and Lawrence Millman.

### **REQUIRED TEXTS** (Available at the RIC Bookstore)

*Into the Wild*, Jon Krakauer  
*Frozen in Time*, Owen Beattie and John Geiger  
*Weird and Tragic Shores*, Chauncey Loomis  
*A Kayak Full of Ghosts*, Lawrence Millman  
*Encounters on the Passage: Inuit Meet the Explorers*, Dorothy Eber  
*The Fast Runner: Filming the Legend of Atanarjuat*, Michael Robert Evans

### **FILMS**

*Nanook of the North* (1922)  
*Atanarjuat* (2001)  
*Search for the Northwest Passage* (2005)  
*The Necessities of Life* (2008)

## CLASS SCHEDULE

**WEEK I** (Jan. 24, 26) – Tuesday: Introduction to the course. Thursday: *Into The Wild*, pp. 1-69.

**WEEK II** (Jan. 31, Feb. 2) – “Lighting out for the Territory.” Tuesday: *Into the Wild*, pp. 70-132.  
Thursday: *Into the Wild*, pp. 133-207 (end).

**WEEK III** (Feb. 7, 9) – “The Franklin Disaster.” Tuesday: In-class film “Search for the Northwest Passage”; *Frozen in Time*, Introduction and chapters 1-4. Thursday: *Frozen in Time*, chapters 5-13 (end).

**WEEK IV** (Feb. 14, 16) – “Charles Francis Hall, Unlikeliest of Explorers.” Tuesday: Tuesday: *Weird and Tragic Shores*, chapters 1-3. Thursday: *Weird and Tragic Shores*, chapters 4-8 and “Epilogue.”

**WEEK V** (Feb. 21, 23) “Inuit on Display.” Tuesday: “Eskimos on Display” and items on Abraham Ulrikab, Prince Pomiuk, Nancy Columbia, and Rosie Midway Spoon (linked from blog).  
Thursday: Harper and Potter, “Early Arctic Films of Nancy Columbia and Esther Eneutseak” (linked from blog), with excerpts from selected short films in class.

**WEEK VI** (Feb. 28, March 1) – “The Meeting of Cultures.” Tuesday: *Encounters on the Passage*, chapters X-X. Thursday: *Encounters on the Passage*, chapters X-X.

**WEEK VII** (March 6, 8) Tuesday: Screening of *Nanook of the North*. Thursday: Flaherty, “How I Filmed Nanook of the North”; Louis Menard, “Nanook and Me” (both linked from blog).

## SPRING BREAK

**WEEK VIII** (March 20, 22) – Tuesday and Thursday: *A Kayak Full of Ghosts*.

**WEEK IX** (March 27, 29) – Tuesday: In-class screening of *Atanarjuat*, part I. Thursday: In-class screening of *Atanarjuat*, part II. Reading: *The Fast Runner: Filming the Legend of Atanarjuat*.

**WEEK X** (April 3, 5) TBA

**WEEK XI** (April 10, 12) Tuesday: In-class screening of *The Necessities of Life*.

**WEEK XII** (April 17, 19) TBA

**WEEK XIII** (April 24, 26) Tuesday: Inuit culture in the wake of the settlement era. Readings: Alootook Ipellie, “A Frobisher Bay Childhood”; “Damn Those Invaders” (linked from blog).

**WEEK XIV** (May 1, 3) The Arctic, indigenous peoples, and Canadian Sovereignty. Tuesday: The settlement era; the High Arctic Exiles. Listening: “Tudjaat: My Ship Comes In.” Thursday: Armed icebreakers and interdiction exercises.

## COURSE EXPECTATIONS

- Each week, beginning in week 2, a weekly *response essay* is due to be posted on our class blog, located at <http://eng261.blogspot.com/>. This mini-essay should be at least 1-2 paragraphs in length. In it, you should write informally and freely about your reaction/response to the week's readings and/or viewings; you not only may, but *must* express your own views. It's vital not simply to say you liked/disliked or found interesting some image, or passage in a text, but to say *why*. Your response may be framed in the form of a question (to which others may respond) or indeed you may choose to respond to or comment on the post of another member of the class.
- Each student will be assigned to a working group, and the groups will be organized into three sections. The groups in Section I will give presentations at the end of the first third of the course; the groups in Section II will present at the end of the second third, and Section III groups will present in the final week of class. Each group will be responsible for co-ordinating research and resources for the subjects, texts, and films in its portion of the course.
- There will be a mid-term exam as well as a final essay and a final exam. The paper's topic is open to any topic relevant to our class's topics, readings, and issues. As to length, there is no *absolute* length requirement for either paper, though generally essay should be in the area of 5-7 pages. MLA style should be used for citations, and a Works Cited list included; there is a link to MLA guidelines on our blog. If you are having difficulty selecting a topic, I would be happy to suggest one, or work with any student individually to develop a focus; final topic choices are due prior to Spring Break (March 8). The paper may be revised and re-submitted, although to have this option, it must be handed in no later than April 12<sup>th</sup>. You must attach any and all earlier drafts to the revised version.
- Attendance: In accordance with Departmental policy, students may have no more than two (2) absences. Barring exceptional circumstances, there is no such thing as an excused absence; please schedule any college or personal appointments (doctor's visits, etc.) outside of class hours.
- Plagiarism: Please acquaint yourself, if you have not already, with the statement in the College Handbook on this subject. Clear instances of plagiarism will result in an automatic grade of "F," and all such instances are reported to the Chair of the Department.
- Final grade: The final grade is determined from: Participation (including attendance, active discussion, group work and posting of all required response essays), 25%; Midterm Exam 20%, Final Paper, 35% – Final Exam 20%.

## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* English

*Chair/contact:* Maureen Reddy

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI)* ENGL      *Course number:* 26x

*Catalog title:* Connections: Women, Crime, and Representation

*Catalog Description:* Representations are examined in fiction, nonfiction, film, and television of women as criminals, as crime victims, and as detectives. Emphasis is on 20<sup>th</sup>- and 21<sup>st</sup>-century texts from several countries.

*Prerequisites:* Completion of FYS, FYW, LIT and at least 45 credits. Connections courses may not be used as part of a major or minor

*Credits:* 4.

*Connections Learning Outcomes:* Written Communication (**WC**), Critical and Creative Thinking (**CCT**), Research Fluency (**RF**), Oral Communication (**OC**), and Collaborative Work (**CW**)

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

This course (a revision of my core 4 course with the same title) meets the Connections requirements by analyzing representations of women in crime narratives across time, across genres, and across national boundaries. We begin with some US pulp fiction from the 1920s in which women appear in just two roles: the femme fatale who resists male control and the “good girl” who is obedient to men; we move from there to several examples of film noir (1940s) that employ the same archetypes. We shift then to fiction and films that offer other possibilities for women, including female criminals whose criminality does not fit the femme fatale mold. Throughout this first half of the course, we also read theoretical articles that explain the significance of media representations and look at sociological studies that examine the ways in which courtroom narratives and newspaper accounts of real crimes are influenced by fictional representations of women. In the second half of the course, we turn to feminist revisions of crime narratives, including several novels that feature female detectives. The emphasis throughout the course is on bringing comparative perspectives to bear on representations of women as criminals, as crime victims, and as detectives.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Students will engage in critical and creative thinking in class discussion, in their group projects, in their formal papers, and on the final exam.



Written Communication	Students will write weekly informal response papers and two formal papers, for the first of which we will have an in-class writing workshop and then a peer group revision meeting on their drafts. The final exam consists of essay questions.
Research Fluency	<p>Students will be asked to do background research on one of the texts in the second half of our course and, a part of a group, to present the results of their research to the class.</p> <p>The second essay assignment requires students to incorporate at least one secondary source (literary critical, sociological, historical, or theoretical) into their critical analyses of the course texts.</p>
Oral Communication	This course is discussion-based and students therefore will be encouraged to articulate their ideas in each class meeting. Groups of 5 students will also give a 30-minute presentation on their shared research on a text, with each student required to participate in that oral presentation.
Collaborative Work	Students will work in groups of five to do background research on a text and to present that material to the whole class. For the peer review session on their first papers, students will meet in groups of four to discuss each draft. In addition, students will frequently work in small groups during class time to address specific questions about the text for that day.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year. **One section will probably be offered once annually, most likely in summer.**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Maureen Reddy, English Department**

A.2. Date: **November 5, 2012**

A.3. Date of implementation: **Fall 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

## PART B: Course Proposals

### For new or revised courses

x\_ Revise an existing course (fill out “old” and “new” information)

Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>	ENGL 262	ENGL 262
Any cross listing number		
Course title ( <b>limit 6 words</b> )	Women, Crime, and Representation	Women, Crime, and Representation
Course description ( <b>limit 30 words</b> ) <sup>b</sup>	Representations are examined in fiction, nonfiction, film, and television of women as criminals, as crime victims, and as detectives. Emphasis is on twentieth-century Western and non-Western texts.	Representations are examined in fiction, nonfiction, film, and television of women as criminals, as crime victims, and as detectives. Emphasis is on 20 <sup>th</sup> - and 21 <sup>st</sup> -century texts from several countries.
Number of contact hours per week <sup>c</sup>	4	4
Number of credit hours per sem.	4	4
Prerequisite(s) <sup>d</sup>	Cores 1, 2, 3	FYS, FYW, LIT, 45 credits
Grading system	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and

For UCC use only  
Document ID #:  
Date Received:

include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: "Students may not receive credit for both XXX and YYY."

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours:

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.] Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe): **Discussion**

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

For UCC use only  
Document ID #:  
Date Received:

B.6. Frequency offered (Check all that apply.) It is preferable that you only use “As needed” in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

- Fall             Spring             Summer            X  As Needed  
X  Annually (semester varies)     Alternate years     Even years  
 Odd years             Other (describe):

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs):

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

Connections: ENGL 26X

Women, Crime, and Representation

This Connections course examines representations--in fiction, non-fiction, film, and television--of women as criminals, as crime victims, and as detectives. We begin by considering why representation matters, particularly in popular culture, and how representations in various media affect our views of ourselves and others. We will consider texts from several time periods and nations, paying close attention to the similarities as well as differences in their portrayals of women.

Course format will be discussion, with occasional lectures by the professor and presentations by students. Because student participation is crucial to the success of the course, students are required to attend class meetings prepared to discuss the material assigned for the day; students who come to class unprepared will be counted as absent. I allow two absences without penalty, no explanation necessary. Each additional absence--regardless of the reason for the absence--will negatively affect your final grade. Each student will write two formal papers of varying lengths, give an oral presentation as part of a group, and take a final exam; students will also be responsible for frequent informal writing assignments in class and on Blackboard. Your final grade will be figured as follows:

First paper	20%
Second paper	30%
Class work (including group presentation)	30%
Final exam	20%

### **Texts**

Alvarez, *In the Time of the Butterflies*

Barry, *Cruddy*

El Saadawi, *Woman at Point Zero*

Hammett, *The Maltese Falcon*

Kirino, *Out*

Paretsky, *Blacklist*

Woods, *Inner City Blues*

Other materials will be posted on Blackboard.

## Calendar

This calendar gives the dates on which particular readings will be discussed. Students are expected to read the assigned works before they will be discussed and to come to class prepared to participate, preferably with written questions/comments/ ideas. I will often post writing prompts and reading questions on Blackboard. Please bring your responses to class with you on the due dates.

### Unit One: Dead(ly) Women

- Weeks 1 & 2 Course introduction and UNESCO Report on Status of Women in the News Media (2011)  
Screening and discussion of *Double Indemnity*
- Week 3 Hammett, *The Maltese Falcon*  
Place, "Women in Film Noir"

### Unit Two: Women Strike Back

- Week 4 Head, "The Collector of Treasures"  
Selection from Ann Jones, *Women Who Kill*  
Writing workshop for paper #1
- Week 5 Screening and Discussion of *Thelma and Louise*  
Holmlund, "A Decade of Deadly Dolls"  
Kirino, *Out*
- Week 6 Draft of paper # 1 due  
Peer tutorial group meetings  
Radford, "Pleading for Time"
- Week 7 Barry, *Cruddy*  
Group oral report  
Revision of paper #1 due

### Unit Three: Political "Crime"

- Week 8 El Saadawi, *Woman at Point Zero*  
Group oral report
- Week 9 Alvarez, *In the Time of the Butterflies*  
Group oral report
- Week 10 Selection of news reports, articles, and films on women's political activism

### Unit Four: Female Detectives

- Week 11 Paretsky, *Blacklist*  
Group oral report  
Screening: selection from *Women of Mystery*
- Week 12 Screening: *Prime Suspect* (season one)  
Group oral report  
Selection from Gray Cavender and Nancy Jurik, *Justice Provocateur: Jane Tennison and Policing in Prime Suspect*
- Week 13 Woods, *Inner City Blues*  
Group oral report
- Week 14 Screening: episodes of *Cagney and Lacey* and *Major Crimes*  
Paper #2 due  
Course wrap-up

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for **every** aspect you would like to change. **This is a slight revision of my old Core 4 course to fit the new General Education category of Connections. While the old course focused solely on cross-cultural comparisons, highlighting Western versus non-Western, the new course will be more broadly cross-cultural and will add an emphasis on differing narrative modes of self-expression as well. To comply with the learning outcomes for the Connections category, I have also added assignments that include a research component and oral presentations.**

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students:

D.3.b. Faculty: : **No impact since it simply replaces one Gen Ed course with another.**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **No impact.**

D.4.b. Library resources: **No impact.**

D.4.c. Technical/Computing resources: **No impact.**

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
<i>(example)</i> <b>John Doe (Philosophy)</b>	<i>John Doe</i>	<i>4/1/2011</i>

1. \_\_\_\_\_

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, **MUST** have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
---------------------------	------------------	-------------

1. \_\_\_\_\_  
Earl Simson, Faculty of Arts and Sciences

2. \_\_\_\_\_  
Alexander Sidorkin, Feinstein School of Education and Human Development

3. \_\_\_\_\_  
Jane Williams, School of Nursing

4. \_\_\_\_\_  
Susan Perlmutter School of Social Work

5. \_\_\_\_\_  
David Blanchette, School of Management

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education **MUST** also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_  
James G. Magyar, Committee on General Education



## SYLLABUS

This Connections course examines representations--in fiction, non-fiction, film, and television--of women as criminals, as crime victims, and as detectives. We begin by considering why representation matters, particularly in popular culture, and how representations in various media affect our views of women. We will consider texts from several time periods and nations, paying close attention to the similarities as well as differences in their portrayals of women.

Course format will be discussion, with occasional lectures by the professor and presentations by students (in groups). Because student participation is crucial to the success of the course, students are required to attend class meetings prepared to discuss the material assigned for the day; students who come to class unprepared will be counted as absent. I allow two absences without penalty, no explanation necessary, although any assignment due for that day must be submitted before the class period begins to be counted as on time and students are responsible for whatever comes up in class on the day(s) they miss. Each additional absence--regardless of the reason for the absence--will negatively affect your final grade.

Each student will write two formal papers of varying lengths, give an oral presentation as part of a group, and take a final exam; students will also be responsible for frequent informal writing assignments in class and on Blackboard. Your final grade will be figured as follows:

First paper	20%
Second paper	30%
Class work (including group presentation)	30%
Final exam	20%

### Summary of Assignments and General Education Outcomes

Like all Connections courses, English 26x is an upper-division General Education course that further develops four learning outcomes first introduced in your FYS, FYW, and other 100-level General Education courses: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW). The course assignments are designed both to develop your skills and to measure your achievements in these areas.

*Informal writing assignments and reading questions:* For most class meetings, you will be asked to write responses to our readings and screenings (WC). These written responses will help us to have deeper discussions about the material, which will advance both CCT and OC goals. I will regularly collect, read, and comment on these assignments, which will not receive letter grades but will be graded unsatisfactory/satisfactory/outstanding.

*Group presentation:* During the second week of class, you will sign up for a presentation date (see calendar for options). All students signed up for the same date will constitute a group (usually 5 members), with shared responsibility for researching background

materials on the text for that day and giving a 30-minute group presentation on that research to kick off class discussion of the text. All students in the group will receive the same letter grade. This assignment advances skills in CCT, RF, OC, and CW.

*Formal papers:* You will write two critical papers of 4-6 pages each for which I will offer several possible topics at least 2 weeks in advance of the due date. For the first paper, we will have an in-class writing workshop and then will meet in small groups to discuss first drafts. You will then revise the draft and turn in a final copy to me. The first assignment addresses WC, CCT, and CW goals. The second paper will require you to do some independent research and to incorporate that research into an argument about one of our course texts. That assignment addresses WC, CCT, and RF goals.

*Final exam:* The final exam gives you the opportunity to reflect on our work for the term and to move toward synthesizing some of the insights we have garnered on the topic of women, crime, and representation. The exam consists of four questions of which you will respond to two. All questions ask you to compare/contrast several course texts. The exam addresses WC and CCT goals.

### **Texts**

Alvarez, *In the Time of the Butterflies*

Barry, *Cruddy*

El Saadawi, *Woman at Point Zero*

Hammett, *The Maltese Falcon*

Kirino, *Out*

Paretsky, *Blacklist*

Woods, *Inner City Blues*

Other materials (marked \* on calendar) will be posted on Blackboard.

### **Calendar**

This calendar gives the dates on which particular readings will be discussed. Students are expected to read the assigned works before they will be discussed and to come to class prepared to participate, preferably with written questions/comments/ ideas. I will often post writing prompts and reading questions on Blackboard. Please bring your responses to class with you on the due dates.

#### **Unit One: Dead(ly) Women**

Weeks 1 & 2 Course introduction and UNESCO Report on Status of Women in the News Media (2011)\*

Screening and discussion of *Double Indemnity*

Week 3 Hammett, *The Maltese Falcon*

Place, "Women in Film Noir"\*

#### **Unit Two: Women Strike Back**

Week 4 Head, "The Collector of Treasures" \*

Selection from Ann Jones, *Women Who Kill*\*

Writing workshop for paper #1

Week 5 Screening and Discussion of *Thelma and Louise*

Holmlund, "A Decade of Deadly Dolls"\*

Kirino, *Out*

Week 6 Draft of paper # 1 due  
Peer tutorial group meetings  
Radford, "Pleading for Time"\*

Week 7 Barry, *Cruddy*  
Group oral report  
Revision of paper #1 due

**Unit Three: Political "Crime"**

Week 8 El Saadawi, *Woman at Point Zero*  
Group oral report

Week 9 Alvarez, *In the Time of the Butterflies*  
Group oral report

Week 10 Selection of news reports, articles, and films on women's political activism

**Unit Four: Female Detectives**

Week 11 Paretsky, *Blacklist*  
Group oral report  
Screening: selection from *Women of Mystery*

Week 12 Screening: *Prime Suspect* (season one)  
Group oral report  
Selection from Gray Cavender and Nancy Jurik, *Justice Provocateur: Jane Tennison and Policing in Prime Suspect\**

Week 13 Woods, *Inner City Blues*  
Group oral report

Week 14 Screening: episodes of *Cagney and Lacey* and *Major Crimes*  
Paper #2 due  
Course wrap-up

Final exam date to be announced when schedule is published.

## Rhode Island College General Education Connections Courses

**Connections (C)** courses are upper-level courses that emphasize comparative perspectives—such as across disciplines, across time, across cultures—on a particular topic or idea. Courses proposed for this requirement must include further development of the **WC**, **CCT**, **RF**, **OC**, and **CW** General Education Learning Outcomes. Interdisciplinary courses are encouraged, and team-taught courses are possible if that approach can be justified pedagogically. **Connections** is a category, not a course; therefore departments will propose courses carrying the departmental designation (e.g., BIOL or ENGL) and a shared number (261, 262, 263). Connections have as prerequisites First Year Writing, First Year Seminar, and at least 45 total credits. They may require specific General Education categories to be completed as prerequisites as well. These courses are 4 credits and they are capped at 30 students. It should be noted that Connections courses **CANNOT** be counted in any major or minor.

### Steps to creating a Connections course

1. Start with a good idea that meets the upper level and comparative objectives of the category. The choice of topic is wide open.
2. Design the course to explore the content or subject area, while at the same time addressing each of the Learning Outcomes and crafting experiences where students can demonstrate their competence in these categories.
3. Prepare a standard syllabus that includes items such as topics covered, possible resources, assignments, grading, and the usual administrative detail
4. Include in the syllabus explicit statements of the Learning Outcomes you are addressing, explain how they will be approached, and state how the students will demonstrate their progress towards those outcomes.
5. Now that the course is designed, prepare the requisite paperwork.
  - a. Fill out the Connections form for COGE that begins on the next page. It has places to explicitly address Learning Outcomes and teaching methods. If these are well described in the syllabus, appropriate text can be copied and pasted into the form. Course names will begin with “Connections:” and all course descriptions will include the following text at the end:

*Connections courses may not be used as part of a major or minor.  
Prerequisites: Completion of FYS, FYW and at least 45 credits*
  - b. Attach your syllabus to the form.
  - c. Attach an Undergraduate Curriculum Committee form to the package. This document includes those portions of the form that are required for Connections courses.
6. Secure the approval of your department’s curriculum committee and of the department, as indicated by the Chair’s signature on the UCC form.
7. Secure the signature of chairs of departments that may have a stake in the course
8. Secure the signature of your Dean. The Dean’s office is the first line of checking that all is in order.
9. Transmit the material electronically to COGE ([coge@ric.edu](mailto:coge@ric.edu)) and note that the signatures have been obtained.
10. Present your material at a COGE meeting for approval.
11. Upon COGE approval the package will be transmitted to the UCC for the remaining deans’ Signatures and UCC approval.

### Note on converting Core 4 courses to Connections courses

Core 4 courses emphasize comparative perspectives and make good candidates for Connections courses. The Core 4 syllabus can be a starting point, but the proposal still has to address all of the Connections requirements. It should be noted that students will have a slightly different background, since they will have more overall experience but will not necessarily have the western and nonwestern courses that they did in Cores 1-3.

### Consulting

The Faculty Center for Teaching and Learning has Connections preparation workshops. It’s also wise to consult with the chair of COGE ([jmagyar@ric.edu](mailto:jmagyar@ric.edu)) at an early stage in the proposal preparation process.

# Rhode Island College General Education Connections Course Proposal

Proposing Department or Program: **English**

Chair/contact: **Maureen Reddy**

DEPT/PROG CODE: **ENGL**

Course number: **(26x)**

Catalog title: **Connections: Zen East and West**

**Catalog Description: Students explore Zen and its non-dualistic approach to mind and body from Eastern and Western perspectives. Students read and write about representative works from across time and across cultures.**

*Prerequisites: Completion of FYS, FYW and at least 45 credits Connections courses may not be used as part of a major or minor*

**Credits: 4.**

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

*English 26X: Zen and the Literary Experience teaches students to read, to write, and to think critically and creatively. The course curriculum presents students with “ways of knowing” from points of view located in eastern and western philosophic and religious traditions, as well as across time. Students are invited into “big questions” regarding epistemology, ideology, and the nature of the human mind. Students will the cultural and historical contexts from which a culture’s “ways of knowing” arise through reading assignments and online research; students will read about and discuss “big questions” meant to provoke metacognition, which, in this course, represents the “critical” in “critical thinking.” Students will work independently, as well as in small groups as they consider key questions and develop answers that will require students to think both critically and creatively as they consider questions about “identity” from heretofore unknown perspectives. Students will complete writing assignments that require semiotic analysis all the while exploring “big questions” like: “how do I know that what I know is what I need to know?” “Who am I?” “Why am I here?” “What is the point of education?” “What will the future bring?” Big questions go beyond the course and invite connections to other disciplines, other content, and the student’s own creative and critical inquiry. Big questions encourage student engagement with the learning process and foster responsibility and agency. Students will be assigned online research assignments and will be expected to participate in large class discussion as well as small group discussions and small group work. Small group work assignments will include an oral report requirement as each small group reports back to the class on their progress.*

*Students will work these questions—and write about them--throughout the term, and be able to draw connections across the course material as they explore multiple answers from different times and different cultural traditions, including varieties of Buddhism and Zen Buddhism in India, China, and Japan. Students will grapple with critical and creative thinking by writing an analytical essay, a reflective essay, and a creative essay.*

*Blackboard Learning Management System will provide students the opportunity to write informally via a steady dose of “writing to learn” discussion board activities, all designed to support writing instruction, regular feedback, and as a way to help students complete the formal writing assignments. Students will complete at least 15 pages of polished prose along with at least 15 pages of informal, response writing in English 26X. The writing, reading, and discussions will all serve as opportunities for students to engage the course material and to “work the problem” presented at each stage of the course. The questions, the texts, and the “problem” become progressively more complex as the semester proceeds, and progressively more demanding from one writing, small group exercise, and oral presentation to the next.*

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	<p><i>Course reading assignments in print and non-print media from eastern and western perspectives, and from across time, combined with student analysis, interpretation, discussion, small group work, research, and writing--both formal and informal, i.e., Blackboard “discussion board” posts—require students to analyze their own and others assumptions about “big questions.” Comparative cultural and historical analysis requires students to evaluate the relevance of cultural and historical context on any position/perspective/thesis/hypothesis.</i></p> <p><i>Readings, lectures, writing assignments, and small group work will introduce, model, and require metacognition. Students will work on individual assignments, small group assignments, and large group discussions in order to practice the critical and creative thinking skills required for comprehensive analysis, the questioning of premises, and a consideration of cause and effect and its implications for everyday thinking.</i></p>
Written Communication	<p><i>Students will complete at least 15 pages of polished prose along with at least 15 pages of informal, response writing. The writing, reading, and discussions will all serve as opportunities for students to engage the course material and to “work the problem” presented at each stage of the course. There are three formal essays required throughout the term, each 5-7 pages in length. Frequent Blackboard “discussion board” informal assignments help students develop the skills necessary to complete the formal writing assignments while allowing students to engage in informal critical and creative “play.” Students will receive writing instruction in the form of writing-to-learn and learning-to-write assignments, peer review workshop, revision, and instructor feedback.</i></p>
Research Fluency	<p><i>The mid-term writing assignment requires students to analyze their own and others’ assumptions regarding information they have researched for their previous course work, and for this assignment in particular. Throughout the term, students will be introduced to well-designed search strategies and the most appropriate information sources, and then invited to gather information as a part of their course work. Students will work in groups to practice synthesizing information from sources to fully achieve a specific purpose, with clarity and depth. Students will learn and practice academic integrity when dealing with research information—or any information.</i></p>
Oral Communication	<p><i>Students will participate in large and small group discussions. Students will each be required to “lead” a small group discussion as part of their small group work. Students will report their small group work back to the class. Orally presenting on small group assignments requires students to analyze and synthesize a variety of types of supporting materials, and to make appropriate references to information in their analysis in order to support their oral presentation. Students will learn to use appropriate language to handle the content of their oral participation in class.</i></p>

Collaborative Work	<i>Students will work collaboratively throughout the entire semester. Students will work on and complete some small group projects over the course of one class, while others assignments may take two or even three classes to complete. Students will also work collaboratively in peer review writing workshops. Small group work requires students to problem solve, stay on task, while working with others to complete a goal.</i>

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year. **Not more than once a year.**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

James G. Magyar  
September 28, 2012.

## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **J. Zornado**

A.2. Date: **10/4/12**

A.3. Date of implementation: **Fall, 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):



## PART B: Course Proposals

### For new or revised courses

  X   Revise an existing course (fill out “old” and “new” information)

       Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>	263	26X
Any cross listing number		
Course title ( <b>limit 6 words</b> )	Zen and the Literary Experience	Zen East and West
Course description ( <b>limit 30 words</b> ) <sup>b</sup>	Students explore Zen and its way of “mindful unknowing” in Eastern and Western expressions. Literary works, the works of Zen Buddhism, and Catholic mysticism are examined to discover the “negative way” in the literary experience.	Students explore Zen and its way of “mindful unknowing” from Eastern and Western expressions. Students read and write about literature, film, and representative works of Zen Buddhism from across time and across cultures.
Number of contact hours per week <sup>c</sup>		
Number of credit hours per sem.		
Prerequisite(s) <sup>d</sup>		
Grading system	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

For UCC use only  
Document ID #:  
Date Received:

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours: **n/a**

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.] Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQSR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain): **Connections**

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe): **Discussion, online activities**

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe): **Blackboard writing and participation**

B.6. Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

Fall     Spring     Summer     As Needed

**For UCC use only**  
**Document ID #:**  
**Date Received:**

Annually (semester varies)       Alternate years       Even years  
 Odd years       Other (describe):

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **No**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

CONNECTIONS: ENGLISH 26X: ZEN AND THE LITERARY EXPERIENCE

“WE DO NOT LEARN FROM EXPERIENCE—WE LEARN FROM OUR CAPACITY FOR EXPERIENCE.”

--THE BUDDHA

Prof. J. Zornado:

CL-262

(401) 456-8656

JZORNADO@RIC.EDU

**Texts for the Course**

(books available in the RIC campus bookstore)

*Sidhartha* by Herman Hesse

*Zen Buddhism, Selected Writings* by D.T. Suzuki

*Zen Mind, Beginner's Mind*, by Shunryu Suzuki

*The Way of Zen* by Alan Watts

*A Good Man is Hard to Find* by Flannery O'Connor

*Franny and Zooey* by J.D. Salinger

*Four Quartets* by T.S. Eliot

*Depression and the Body* by Alexander Lowen, M.D.

*When Things Fall Apart* by Pema Chodron

**COURSE REQUIREMENTS**

- Three 5-7 page essays: 50% These papers demonstrate your active engagement with the assigned reading, the class discussions and your own efforts. Your writing is the place to demonstrate your own efforts to develop your mind.
- Informal writing: 25% This includes informal posts on Blackboard.
- Participation: 25% This also includes your informal posts on Blackboard, participation in class discussion where you demonstrate your engagement with the readings and the issues raised by the course material.
- On absences: you may miss two classes, no questions asked. Beyond two absences and your grade will be affected for the worse. Five absences equals failure of the course.

On “Zen and the Literary Experience”

According to the Chinese master Huang-Po, “Studying the Way—the Tao—is just a figure of speech, a method of arousing people’s interest in the early stages of their development. In fact, the Way is not something which can be studied. Study leads to the retention of concepts, and so the Way is entirely misunderstood.” Huang-Po signals a key paradox that we will confront and hopefully experience this semester, that of our intentional attempt to “study” the “Way,” something which cannot be studied or attained by intellectual pursuits yet intellectual

study remains instrumental in the development of the mind. How can this be? We will keep Huang-Po's warning in mind as we proceed and blithely enter the world of paradox.

Fortunately for us, art—in this case, the literary arts—offer a perfect opportunity to study the ways in which art from east and west has confronted the problem of mind, of paradox, and of human suffering. Our studies in this course will take up issue of epistemology, or, “how we know what we know,” and we will compare and contrast eastern ways of knowing—Buddhism and Zen Buddhism in particular, with their western counterparts, especially apophatic theology, psychotherapeutic approaches to the mind/body relationship, and the literary arts as they take up western ways of “knowing” and offer up what can be understood as “western zen.”

Yet another Chinese master says, “let your mind wander in simplicity, blend your spirit with the vastness, follow along with things the way they are, and make no room for personal views—then the world will be governed.” This is a difficult proposition for most of us precisely because, as persons of this culture, we have been taught to believe passionately that our “personal views” comprise our very essence, our individual identity and without them we are nothing. This is not far from the truth. Zen is, of course, a direct assault on our notions of “self” and “ego,” formed as they are by cultural phenomenon that we mistakenly cling to as “real” and “permanent.” Zen challenges the ways in which we cling to personal identities and the attendant need to believe in the illusion of “uniqueness” and “separateness” and all-encompassing “realness.” Finally, Hui-neng, the sixth patriarch of Zen sounds a shattering note that announces (some one thousand years ago), “from the first, not a thing is.” It is his Zen—moving from China to Japan to America—that we will consider this term in all of its abstruse indirect direction.

This is a course about questions, and about studying the ways in which different times and different cultures have produced answers to those questions related to what it means to think, to be, and to do. To begin our study of the Way we begin—and end—with the study of literature, and of writing; through writing both informal and formal assignments we will learn to discover, invent, and master the writing process as we move from the personal essay to the literary essay, all the while doing cultural and historical analysis in order to help us understand the discursive contexts, and the interrelated nature, of our shared knowledges. As in all things, one's attainment in this course corresponds to the effort exerted to achieve one's goals.

*Week 1: WHAT IS EPISTEMOLOGY? WHAT IS IDENTITY? WHAT IS ZEN*  
Culture, Ideology, Body, Mind

*WEEK 2: GETTING LIT—EUROPEAN BUDDHISM*  
Mon: : Herman Hesse, *Siddhartha*  
Thurs: Herman Hesse, *Siddhartha*

**Blackboard Post Due**

*WEEK 3: TIBETAN BUDDHISM*  
Mon: Herman Hesse, *Siddhartha*  
Thurs: *Little Buddha*

**Blackboard Post Due**

*WEEK 4: BUDDHISM COMPARED TO CHRISTIANITY*  
Mon: apophatic theology and the *via negativa*  
Thurs: apophatic theology and the *via negativa*

*WEEK 5: ZEN BUDDHISM WEST*  
Mon: Alan Watts, *The Way of Zen*  
Thurs: Alan Watts, *The Way of Zen*

**Essay One Due**

*WEEK 6: ZEN BUDDHISM WEST AND EAST*

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Mon: Alan Watts, *The Way of Zen*  
Thurs: D.T. Suzuki, *Zen Buddhism*

**Blackboard Post Due**

*WEEK 7: ZEN BUDDHISM EAST*

Mon: D.T. Suzuki, *Zen Buddhism*  
Thurs: D.T. Suzuki, *Zen Buddhism*

**Blackboard Post Due**

*WEEK 8: ZEN PRACTICE*

Mon: *Zen Mind, Beginner's Mind*  
Thurs: *Zen Mind, Beginner's Mind*

*WEEK 9: GETTING LIT: ZEN AND THE LITERARY EXPERIENCE*

Mon: Flannery O'Connor's "A Good Man is Hard to Find."  
Thurs: Flannery O'Connor's "A Good Man is Hard to Find."

*WEEK 10: THE LIFE YOU SAVE MAY BE YOUR OWN*

Mon: Flannery O'Connor "Good Country People"  
Thurs: T.S. Eliot *The Four Quartets*

*WEEK 11: WESTERN ZEN POETRY*

Mon: *The Four Quartets*  
Thurs: *The Four Quartets*

**Essay Two Due**

*Week 12: BODY AND MIND*

Mon: A. Lowen, *Depression and the Body*  
Thurs: A. Lowen, *Depression and the Body*

**Blackboard Post Due**

*Week 13: MIND AND BODY*

Mon: A. Lowen, *Depression and the Body*  
Thurs: Film *Ground Hog Day*

Week 14: Zen on Film

Mon: Discussion  
Thurs: Pema Chodron, *When Things Fall Apart*

Week 15: Conclusions

Mon: *When Things Fall Apart*  
Thurs: *When Things Fall Apart*

**Third Essay Wednesday of Finals Week by Noon.**

## **D. For All Proposals**

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for **every** aspect you would like to change.

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students:

D.3.b. Faculty:

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines:

D.4.b. Library resources:

D.4.c. Technical/Computing resources:

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
(example)	<b>John Doe (Philosophy)</b>	<i>John Doe</i>	<u>4/1/2011</u>
1.	_____	_____	_____
2.	_____	_____	_____

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, MUST have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	_____	_____	_____
	Earl Simson, Faculty of Arts and Sciences		
2.	_____	_____	_____
	Alexander Sidorkin, Feinstein School of Education and Human Development		
3.	_____	_____	_____
	Jane Williams, School of Nursing		
4.	_____	_____	_____
	Susan Perlmutter School of Social Work		
5.	_____	_____	_____
	David Blanchette, School of Management		

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education MUST also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_  
James G. Magyar, Committee on General Education

## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* English

*Chair/contact:* Maureen Reddy

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI)* ENGL

*Course number:* (265)

*Catalog title:* Connections: Women's Stories Across Cultures

*Catalog Description:* Contemporary narratives by women from various world cultures are compared. Focus is on women's struggles for identity and their diverse modes of telling stories, including fiction, film, memoir, and comics.

*Prerequisites:* Completion of FYS, FYW and at least 45 credits Connections courses may not be used as part of a major or minor

*Credits:* 4.

*Connections Learning Outcomes:* Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

This course meets the Connections emphasis on comparative perspectives by focusing on narratives by women from various world cultures and also by examining differing modes of artistic self-expression and storytelling, such as fiction, film, memoir, and comics. In class discussion, informal response writing, and in two 4-6 page formal critical essays, students will be asked to analyze both similarities and differences among these women's stories. They will examine some common themes across cultures—such as the importance of food and cooking in women's lives, the significance of female friendships and community, the vital role of fantasy and imagination in responding to patriarchal oppression, and the conflict women often experience between their ties to family, heritage, and cultural traditions versus their need for individual freedom and self-expression. In their formal papers, students will compare the treatment of these themes in women's stories from two different cultures and/or in two different narrative genres. The take-home final examination will consist of two essay questions that will require students to compare multiple texts to one other and to synthesize the connections they have been making throughout the course.



For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Students will engage in critical and creative thinking in class discussion, in frequent response writing to prompts on the course material, in preparing and writing their critical essays, and in composing questions for and writing their take-home final examination essays.
Written Communication	Students will be writing informal responses to the course material in almost every class. They will also write two formal critical essays and participate in a writing workshop in which they will engage in peer editing. The final exam also consists of two essays.
Research Fluency	<p>Students will be asked to research a current issue that affects women in one of the cultures we are studying and to present a 10-minute report to the class. Examples: dowries and bride burning in India; sex trafficking in Thailand; domestic abuse in Russia; the role of women in Islamic law (Sharia); women’s involvement in the Arab Spring; Iranian law on women’s dress; China’s “leftover women”; polygamy in Nigeria.</p> <p>The second essay assignment also asks them to incorporate at least one secondary source (literary critical, sociological, historical, or theoretical) into their critical analyses of the primary texts.</p>
Oral Communication	This course is discussion-based and thus students will be continually encouraged to participate in the class conversation on the texts. Students will also present a 10-minute oral report on their research topic. When the class divides into small group work on particular issues or texts, each member of the group will be required to contribute to the group’s oral presentation to the class.
Collaborative Work	Several times during the semester I will divide the class into small groups in which the students will have to collaborate in answering questions and preparing a report back to the class. Students will also work in small groups when they workshop their papers and when they are tasked at the end of the course with coming up with their own essay question for the final exam.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year. **One section will probably be offered once a year.**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Barbara Schapiro, English Department**

A.2. Date: **October 30, 2012**

A.3. Date of implementation: **Spring 2014**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

## PART B: Course Proposals

### For new or revised courses

Revise an existing course (fill out “old” and “new” information)

Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>	265	265
Any cross listing number		
Course title ( <b>limit 6 words</b> )	Women’s Stories Across Cultures	Women’s Stories Across Cultures
Course description ( <b>limit 30 words</b> ) <sup>b</sup>	Contemporary narratives by women from various Western and non-Western cultures are examined. Focus is on women’s struggles for identity and agency within a global context and their diverse strategies for finding and telling their stories.	Contemporary narratives by women from various world cultures are compared. Focus is on women’s struggles for identity and their diverse modes of telling stories, including fiction, film, memoir, and comics.
Number of contact hours per week <sup>c</sup>	4	4
Number of credit hours per sem.	4	4
Prerequisite(s) <sup>d</sup>	Cores 1, 2, 3	FYS, FYW, 45 credits
Grading system	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and

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include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: "Students may not receive credit for both XXX and YYY."

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours:

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.] Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQSR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe): **Discussion**

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

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B.6. Frequency offered (Check all that apply.) It is preferable that you only use “As needed” in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

- Fall             Spring             Summer             As Needed
- Annually (semester varies)     Alternate years     Even years
- Odd years             Other (describe):

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs):

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

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Connections: ENGL 265  
Sample Syllabus

Prof. Schapiro  
X8667; Craig-Lee 369  
bschapiro@ric.edu

## WOMEN'S STORIES ACROSS CULTURES

**Description:** In this course we will study contemporary stories by women from various world cultures and in various narrative modes, including fiction, film, memoir, and comics. Focusing on women's struggles for identity and agency within a global context, we will compare women's diverse strategies of finding and telling their stories.

**Texts:** Divakaruni *Arranged Marriage*; Danticat *Breath, Eyes, Memory*; Vapnyar *Broccoli and Other Tales of Food and Love*; Esquivel *Like Water for Chocolate*; al-Shaykh *I Sweep the Sun off Rooftops*; Adichie *Purple Hibiscus*; Bechdel *Fun Home*; selected stories by Thai, Chinese, and Israeli women (on electronic reserve). Films: *Water*; *Mostly Martha*; *Whale Rider*; *Persepolis*; *The Day I Became a Woman*.

**Requirements:** Attendance and participation; frequent informal response writing; oral presentation; two formal critical essays (4-6 pages); take-home final exam. (Note: Attendance is essential to successfully completing this course. More than three absences will affect your grade adversely; more than six will likely result in failing the course. Consistent lateness will also lower your class grade).

**Grades:** Class (includes participation, oral presentation, & response writing) 40%; Critical Essays 40%; Final exam 20%.

### **Description of Assignments:**

**RESPONSE WRITING:** In almost every class period you will be asked to do some in-class, informal writing in response to a prompt on the readings or visual texts due for discussion that day. These response writings should be kept separate from your class notes and filed in a two-pocket folder, which I will collect and comment on periodically. Responses will not be graded but will receive credit or no credit.

**ORAL PRESENTATION:** You will be asked to research a current issue that affects women in one of the cultures we are studying and to present a 10-minute report to the class. Examples: dowries and bride burning in India; sex trafficking in Thailand; domestic abuse in Russia; the role of women in Islamic law (Sharia); women's involvement in the Arab Spring; Iranian law on women's dress; China's "leftover women"; polygamy in Nigeria.

**CRITICAL ESSAYS:** You will write two formal critical essays of 4-6 pages each that will analyze and compare specific issues in any two of the texts we are studying. I will offer some suggested topics for these papers (i.e., the role of food and cooking in women's lives, mother-daughter relationships, female friendship, women's relationships to their bodies and sexuality, the role of imagination and fantasy), but you will be free to come up with a topic of your own as well. In the second critical essay you will also be asked to incorporate at least one secondary source (this can be literary critical, sociological, historical, or theoretical).

TAKE-HOME FINAL EXAM: The exam will consist of two essays that will allow you to re-view and synthesize the connections you have been making throughout the course. In both essays you will be asked to discuss a specific question in relation to multiple texts. For one essay you will choose from a list of questions that I will provide; for the second, you will choose from a list of questions that will be generated by the class (by small groups in workshop).

## SYLLABUS

### Perspectives in Feminist Theory

Week 1: Introduction

Lerner "Men's Power to Define and the Formation of Women's Consciousness," Burn "Explanations for Women's Low Status and Power," Steinem "If Men Could Menstruate" (handouts)

#### India

Week 2: Divakaruni *Arranged Marriage*  
"The Bats," "Clothes," "Silver Pavements," "The Word Love"

Divakaruni "A Perfect Life," "The Disappearance,"  
"The Ultrasound," "Meeting Mrinal"  
"Girl Deficit Grows in India"; "Power Goddess" (handouts)

Week 3: Film: *Water*

*Water* (discussion)

#### Russia

Week 4: Vapnyar *Broccoli and Other Tales*

#### Thailand

Ruang "Matsii" & "Sai-roong's Dream of Love"  
Sukhontha "Snakes Weep, Flowers Smile"  
Anchan "A Pot That Scouring Will Not Save"  
(electronic reserve)

Week 5: Oral Presentations

#### Haiti



Danticat *Breath, Eyes, Memory*

Week 6: Paper Writing Workshop

**New Zealand**

Film: *Whale Rider*

Week 7: Discussion of film  
PAPER #1 DUE  
Oral presentations

**Mexico**

Esquivel *Like Water for Chocolate*

**China**

Week 8: Yiyun Li "Extra," "Love in the Marketplace," "A Thousand Years  
of Good Prayers" (electronic reserve)

**Nigeria**

Adichie *Purple Hibiscus* (to pg. 161)

Week 9: *Purple Hibiscus* (complete)

Oral presentations

**The Middle East**

Week 10: al Shaykh *I Sweep the Sun Off Rooftops* "A Season  
of Madness," "The Spirit is Engaged Now," "Marriage  
Fair," "I Don't Want to Grow Up," "I Sweep the Sun  
Off Rooftops," "An Unreal Life"

al shaykh (cont.)

Liebrecht "A Room on the Roof" (electronic reserve)

Week 11: Film: *Persepolis*

*Persepolis* (discussion)

Week 12: Film: *The Day I Became a Woman*

*Day I Became a Woman* (discussion)

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Week 13: Oral presentations

**United States**

Bechdel *Fun Home*

Week 14: *Fun Home* (complete)

Exam workshop  
PAPER #2 DUE

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for **every** aspect you would like to change. **This is a slight revision of my old Core 4 course to fit the new General Education category of Connections. While the old course focused solely on cross-cultural comparisons, highlighting Western versus non-Western, the new course will be more broadly cross-cultural and will add an emphasis on differing narrative modes of self-expression as well. To comply with the learning outcomes for the Connections category, I have also added assignments that include a research component and oral presentations.**

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students:

D.3.b. Faculty: : **No impact since it simply replaces one Gen Ed course with another.**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **No impact.**

D.4.b. Library resources: **No impact.**

D.4.c. Technical/Computing resources: **No impact.**

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
<i>(example)</i> <b>John Doe (Philosophy)</b>	<i>John Doe</i>	<i>4/1/2011</i>

1. \_\_\_\_\_

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, **MUST** have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
---------------------------	------------------	-------------

1. \_\_\_\_\_  
Earl Simson, Faculty of Arts and Sciences

2. \_\_\_\_\_  
Alexander Sidorkin, Feinstein School of Education and Human Development

3. \_\_\_\_\_  
Jane Williams, School of Nursing

4. \_\_\_\_\_  
Susan Perlmutter School of Social Work

5. \_\_\_\_\_  
David Blanchette, School of Management

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education **MUST** also be signed by the Chair of the Committee on General Education

\_\_\_\_\_  
James G. Magyar, Committee on General Education

Date \_\_\_\_\_

# Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* **English**

*Chair/contact:* **Daniel Scott**

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI)* **ENGL**

*Course number:* **266**

*Catalog title:* **Food Matters: The Rhetoric of Eating**

*Catalog Description:* **Employing a multi-disciplinary approach, students examine the contemporary U.S. food system and its implications for eaters and citizens.**

*Prerequisites:* *Completion of FYS, FYW and at least 45 credits*

*Credits:* **4.**

*Connections Learning Outcomes:* *Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

**This course meets the requirements of a Connections course in that it employs a multi-disciplinary approach to explore the question of how and why food matters in our lives. The course draws on the disciplines of literary studies, rhetoric, and anthropology to help students answer the seemingly simple questions: Why do I eat *what* I eat, *when* I eat it, *where* I eat it?**

**To explore these questions, the course commences with an exploration of the personal—students will read and analyze food memoirs or autobiographies and then compose a food narrative of their own which explores the influences of family and culture on their eating. The course then moves outward to consider the social, economic, political, and historical circumstances in which Americans currently find themselves eating during the early years of the 21st century. Here, students will be given an overview of the U.S. food system and will consider the various messages this system has created to talk with and persuade Americans about the production and consumption of food. In order to investigate the ways in which persuasion works on contemporary eaters, students will choose a specific food message or series of messages to analyze rhetorically. Having considered their own histories in regard to food consumption and having been introduced to the contemporary U.S. food system and analyzed its messages, students will then collaborate with their peers to become food researchers, working together to identify a food field-site at which to conduct primary research in order to better understand the ways in which Americans interact in food-specific environments (e.g. grocery stores, fast-food outlets, dining halls, urban farms, food pantries, etc.). Deploying ethnographic research methods, students will “take to the field” to interview individuals who work and participate in the U.S. food system, observe individuals’ interactions with food and food workers, and collect and analyze food “artifacts.”**

**In sum, this course seeks to raise consciousness about the role of food consumption in students’ lives and to situate their experiences within the contemporary U.S. food system.**

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	<p><b>Throughout the semester, students will develop skills of critical and creative thinking via class discussions of readings and films, discussions of student texts, and field research. During the first unit, students will compose a creative autobiographical narrative reflecting on the role of food in their lives and the influence of family and cultural factors on their eating. In the second unit, students will write a rhetorical analysis of a food message, deploying critical thinking skills to understand how such messages work to persuade eaters. In the third unit, students will exercise both critical and creative thinking skills as they work to investigate the role of eating at food-specific sites and interpret their research findings for their peers and instructor.</b></p>
Written Communication	<p><b>Students will compose frequent, low-stakes or writing-to-learn exercises, composed in Blackboard and shared in small and large groups in and out of class. Here, students will use writing as a tool to explore course content and key ideas.</b></p> <p><b>Students will produce three high-stakes writing assignments, the food autobiography, rhetorical analysis paper, and field research report.</b></p> <p><b>Via these low and high-stakes writing assignments, students will hone and improve their written communication skills.</b></p>
Research Fluency	<p><b>Students will develop research fluency by investigating food stories as told by others, identifying and analyzing food messages and, most comprehensively, by conducting ethnographic research at a food-specific site of their choosing during the second half of the term.</b></p>
Oral Communication	<p><b>Students will develop skills of oral communication via regular course participation and discussion, small group work in class and during writing workshops, and via an oral presentation on their field research at the end of the term.</b></p>
Collaborative Work	<p><b>Students will develop skills of collaboration as they work with one another to edit and revise their written work throughout the term. They will also collaborate frequently during in-class discussions of course readings and films. The final course project, the food field-site project, will be conducted collaboratively, with students working in small groups to investigate the role of eating at their field site and to compose their field research report.</b></p>

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

**To be offered during fall, spring or summer term, as needed.**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

**A. COVER PAGE**

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

<b>A.1. <a href="#">Course or program</a></b>	<b>ENGLISH 266</b>		<a href="#">Programs affected</a>
<a href="#">Replacing</a>			
<b>A.2. <a href="#">Proposal type</a></b>	<b>Course:</b> <a href="#">creation</a>   <a href="#">revision</a>   <a href="#">deletion</a> <b>Program:</b> <a href="#">creation</a>   <a href="#">revision</a>   <a href="#">deletion</a>   <a href="#">suspension</a>		
<b>A.3. <a href="#">Originator</a></b>	<b>Dr. Michael Michaud</b>	<a href="#">Home department</a>	<b>English</b>
<b>A.4. <a href="#">Rationale</a></b>	<p>The rationale for this particular Connections course, ENGL 266: Food Matters, is to raise consciousness among RIC students about their participation in the U.S. food system. At a time when we face significant health challenges in the U.S., particularly around issues of obesity and specifically among low-SES populations, awareness of the role of food consumption in one's life and community and of the structural factors shaping food consumption in the U.S. is critical. I see this course as an extension of efforts already underway on campus to raise awareness about our food system (e.g. the establishment of the RIC "Green Team," revised dining options in Donovan Dining Hall, the establishment of the farmer's market, etc.). The rationale of this course also aligns with Goal #3 as specified on RIC's VISION 2015 strategic plan, where the college pledges to embrace the principles of sustainability (food consumption being a key element of this larger issue).</p>		
<b>A.5. <a href="#">Date submitted</a></b>	<b>9/18/13</b>	<b>A.6. <a href="#">Semester effective</a></b>	<b>Spring 2014</b>
<b>A.7. <a href="#">Resource impact</a></b>	<a href="#">Faculty PT &amp; FT:</a>	<b>Same faculty member will be teaching the course.</b>	
	<a href="#">Library:</a>	<b>None</b>	
	<a href="#">Technology</a>	<b>None</b>	
	<a href="#">Facilities:</a>	<b>None</b>	
<b>A.8. <a href="#">Program impact</a></b>	<b>This course will broaden the range of courses being offered in the Connections program.</b>		
<b>A.9. <a href="#">Student impact</a></b>	<b>This course will impact students positively by raising critical awareness of their participation in the U.S. food system.</b>		
<b>A.10. <a href="#">Catalog pages:</a></b>	<a href="#">Where are the catalog pages?</a> <a href="#">Several related proposals?</a>		

**B. NEW OR REVISED COURSES**

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>		ENGL 266
B.2. Cross listing number if any		
B.3. <u>Course title</u>		<b>Food Matters: The Rhetoric of Eating</b>
B.4. <u>Course description</u>		<b>Employing a multi-disciplinary approach, students examine the contemporary U.S. food system and its implications for eaters and citizens.</b>
B.5. <u>Prerequisite(s)</u>		<b>FYW, FYS, and 45 credits</b>
B.6. <u>Offered</u>	Fall   Spring   Summer   Even years   Odd years   Annually Alternate Years   As needed	Spring Alternate Years
B.7. <u>Contact hours</u>	4	4
B.8. <u>Credit hours</u>	4	4
B.9. <u>Faculty load hours</u>	4	4
B.10. <u>Justify differences if any</u>		
B.11. <u>Grading system</u>	Letter grade   Pass/Fail   CR/NCR	Letter grade
B.12. <u>Instructional methods</u>	Fieldwork   Internship   Laboratory   Lecture   Practicum   Seminar   Small group   Individual   <u>% Online</u>	Fieldwork   Lecture   Seminar   Small group
B.13. <u>Categories</u>	Required for major/minor   Restricted elective for major/minor   Free elec- tive   Required for Certification	Connections
B.14. Is this an Honors course?		No
B.15. <u>General Education</u>		Connections
B.16. <u>How will student performance be evaluated?</u>	Attendance   Class participation   Ex- ams   Presentations   Papers   Class Work   Interviews   Quizzes   Performance Protocols   Projects     Reports of outside supervisor	Attendance   Class participation   Ex- ams   Presentations   Papers   Class Work   Interviews   Quizzes   Projects
B.17. <u>Redundancy statement</u>		None
B. 18. Other changes, if any		

<u>B.19. Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Critical and Creative Thinking		<b>Students' critical and creative thinking skills will be assessed via the written documents they produce for class—the food memoir, argument analysis, and ethnographic research report.</b>
Written Communication		<b>Students' critical and creative thinking skills will be assessed via the written documents they produce for class—the food memoir, argument analysis, and ethnographic research report.</b>



B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Research Fluency		<p>Students will develop research fluency by investigating food messages for the second writing assignment and, more comprehensively, by conducting ethnographic research at a food-specific site of their choosing during the second half of the term. Students' research fluency skills will be assessed via the written documents they produce for class.</p>
Oral Communication		<p>Students will develop skills of oral communication via regular course participation and discussion, small group work in class and during writing workshops, and via an oral presentation on their field research at the end of the term. Students' oral communication skills will be assessed via their classroom participation and their final presentation at the end of the term.</p>
Collaborative Work		<p>Students will develop skills of collaboration as they work with one another to edit and revise their written work. They will also collaborate frequently during in-class discussions of course readings and films. The final course project, the food fieldsite project, will be conducted collaboratively, with students working in small groups to investigate the role of eating at their field site and compose their field research report.</p> <p>Students' collaboration skills will be assessed via their written reports and evaluations of their classmates during small-group workshops and at the end of the term, after the completion of the field-research report.</p>

B.20. <u>Topical outline</u>
<ol style="list-style-type: none"> <li>1) Sample               <ol style="list-style-type: none"> <li>a) Sample</li> <li>b) Sample</li> </ol> </li> <li>2) Sample               <ol style="list-style-type: none"> <li>a) Sample etc.</li> </ol> </li> </ol>

**D. SIGNATURES**

**D.1. APPROVALS**

- Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
Daniel Scott	Chair of English		
Earl Simson	Dean of the Faculty of Arts and Sciences		
Karen Casagno	Interim Dean of the Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
Susan Pearlmutter	Dean of the School of Social Work		
David Blanchette	Dean of the School of Management		
James G. Magyar	Chair of the Committee on General Education		Tab to add rows

**D.2. ACKNOWLEDGEMENTS**

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
			Tab to add rows

## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* English Department

*Chair/contact:* Dr. Daniel Scott (chair); Dr. Alison Shonkwiler (contact)

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI)*      **ENG**    *Course number: (26x) 267*

*Catalog title:* Connections: Books That Changed American Culture

*Catalog Description:*

Students will read and discuss selected fiction and nonfiction bestsellers that had a profound influence on twentieth-century American society.

*Prerequisites:* Completion of FYS, FYW and at least 45 credits

*Credits:* 4.

*Connections Learning Outcomes:* Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

This course will invite students to think about what books have made a major impact on America in the twentieth century. What can we learn from the popularity of these texts? Do they still resonate today? Is it possible for books in the technologically driven twenty-first century to have the kind of impact that they did in the past? The course combines cultural history and literature in a fully interdisciplinary way. Although many courses in the English department approach literature from a historical perspective, this course takes historical questions as its main focus. It offers students a way to think about the history of reading, books as a form of cultural capital (e.g. what would well-read Americans have been assumed to know?) and to think about how expectations for a common or shared public discourse are changing. Students will write two short papers on assigned texts as well as a longer, collaborative research report on a text outside the syllabus that weighs what kind of evidence can be used to assess a book's historical importance.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Critical and creative thinking skills will be assessed through written papers and oral presentations.
Written Communication	Written communication skills will be assessed through written papers and assigned response postings on Blackboard.
Research Fluency	Students will investigate, in teams, a text of their choosing and write a report on the text's cultural impact, using valid historical, literary, and cultural sources. Evaluating the relevance of and synthesizing different types of sources, not just finding them, represents an advanced aspect of research fluency.
Oral Communication	Students will deliver an oral presentation on their research projects, as well as participating in regular class discussion.
Collaborative Work	The research report will be a collaborative project, with students working in teams on both the oral and written components.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

To be offered in alternate years.

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

A. COVER PAGE

SCROLL OVER BLUE TEXT TO

SEE FURTHER [INSTRUCTIONS](#)

<a href="#">A.1. Course or program</a>	<b>ENGLISH 267: BOOKS THAT CHANGED AMERICAN CULTURE</b>		
<a href="#">Replacing</a>	N/A		
<a href="#">A.2. Proposal type</a>	<b>Course: creation</b>		
<a href="#">A.3. Originator</a>	<b>Alison Shonkwiler</b>	<a href="#">Home department</a>	<b>English</b>
<a href="#">A.4. Rationale</a>	<p><b>ENG 267 will expand the range of Gen Ed course offerings in English.</b></p> <p><b>This course is a specifically interdisciplinary combination of literature and history, with a topic that invites students to think about the publication of specific books as “events” in modern U.S. cultural history.</b></p> <p><b>Given the ways the cultural authority of the book has declined amid competition from visual and digital media, the course offers a way to think historically about changes in contemporary reading culture.</b></p>		
<a href="#">A.5. Date submitted</a>	<b>9-21-2015</b>	<a href="#">A.6. Semester effective</a>	<b>Fall 2016</b>
<a href="#">A.7. Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	<b>To be taught by originating faculty member</b>	
	<a href="#">Library:</a>	n/a	
	<a href="#">Technology</a>	n/a	
<a href="#">A.8. Program impact</a>	<b>New offering in Gen Ed Category C (Connections) will raise the number of English connections courses from 5 to 6.</b>		
	<b>Additional choices for students in selecting a required Connections course.</b>		
<a href="#">A.9. Student impact</a>	<b>Additional choices for students in selecting a required Connections course.</b>		
<p>A.10. The following screen tips are for information on what to do about catalog copy until the new CMS is in place; check the “Forms and Information” page for updates. <a href="#">Catalog page.</a> <a href="#">Where are the catalog pages?</a> <a href="#">Several related proposals?</a> Do <b>not</b> list catalog pages here. <b>All</b> catalog copy for a proposal must be contained within a <b>single</b> file; put page breaks between sections. Make sure affected program totals are correct if adding/deleting course credits.</p>			

**B. NEW OR REVISED COURSES**

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>		<b>ENG 267</b>
B.2. Cross listing number if any		
B.3. <u>Course title</u>		<b>Books That Changed American Culture</b>
B.4. <u>Course description</u>		Students will read and discuss selected fiction and nonfiction bestsellers that had a profound influence on twentieth-century American society.
B.5. <u>Prerequisite(s)</u>		<b>FYS, FYW, and 45 credits</b>
B.6. <u>Offered</u>	Fall   Spring   Summer   Even years   Odd years   Annually <u>Alternate Years</u>   As needed	<b>Alternate Years</b>
B.7. <u>Contact hours</u>		<b>4</b>
B.8. <u>Credit hours</u>		<b>4</b>
B.9. <u>Justify differences if any</u>		
B.10. <u>Grading system</u>	<b>Letter grade   Pass/Fail   CR/NCR</b>	<b>Letter grade</b>
B.11. <u>Instructional methods</u>	Fieldwork   Internship   Laboratory   Lecture   Practicum   Seminar   Small group   Individual   <u>% Online</u>	<b>Seminar</b>
B.12. <u>Categories</u>	<b>Required for major/minor   Restricted elective for major/minor   Free elec- tive   Required for Certification</b>	<b>Free elective</b>
B.13. Is this an Honors course?		<b>No</b>
B.14. <u>General Education</u>		<b>C (Connections)</b>
B.15. <u>How will student performance be evaluated?</u>	Attendance   Class participation   Ex- ams   Presentations   Papers   Class Work   Interviews   Quizzes   Performance Protocols   Projects     Reports of outside supervisor	Attendance   Class participation   Ex- ams   Presentations   Papers   Class Work
B.16. <u>Redundancy statement</u>		<b>None</b>
B. 17. Other changes, if any		

B.18. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Critical and creative thinking		Critical and creative thinking skills will be assessed through written papers and oral presentations.
Written communication		Written communication skills will be assessed through written papers and assigned response postings on Blackboard.
Research fluency		Students will investigate, in teams, a text of their choosing and write a report on the text's cultural impact, using valid historical, literary, and cultural sources. Evaluating the relevance of and synthesizing different types of sources, not just finding them, represents an advanced aspect of research fluency.

B.18. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Oral communication		Students will deliver an oral presentation on their research projects, as well as participating in regular class discussion.
Collaborative work		The research report will be a collaborative project, with students working in teams on both the oral and written components.

**B.19. Topical outline**

Books That Changed American Culture

Why did some twentieth-century books both captivate the American reading public and have a profound impact on their times? In this course we will read selected books that were not simply bestsellers but also had a shaping influence on American culture, in some cases to this day. What can our reading of these works today tell us about the concerns of the time—and about ourselves? We will read roughly one major text each week, beginning with Upton Sinclair’s *The Jungle*, the novel that famously exposed the meatpacking industry to a revolted public in 1906, and continue with a wide range of works, literary and nonliterary, that had an impact on culture, society and politics in the United States. How and why did these works capture attention—and in some cases provoke action—but also change the ways Americans saw themselves? The various books we will read taught Americans the skills of self-help, exposed the conditions of poverty during the Depression, confronted the enormity of the atomic bomb, attacked racial and social injustice, inspired the modern environmental and feminist movements, changed views of childrearing, and fueled the “culture wars” on college campuses. Class meetings will focus on the close reading of each text. We will analyze works for their meaning and significance and also consider secondary sources about the historical context of their impact.

- Upton Sinclair, *The Jungle* (1906)
- Dale Carnegie, *How to Win Friends and Influence People* (1936)
- Margaret Mitchell, *Gone With the Wind* (film version) (1936)
- John Steinbeck, *Grapes of Wrath* (1939)
- Benjamin Spock, *Baby and Child Care* (1946)
- John Hersey, *Hiroshima* (1946)
- Ralph Ellison, *Invisible Man* (1952)
- Vladimir Nabokov, *Lolita* (1955)
- Rachel Carson, *Silent Spring* (1962)
- Betty Friedan, *The Feminine Mystique* (1963)
- James Baldwin, *The Fire Next Time* (1963)
- Michael Herr, *Dispatches* (1977)

B.19. Topical outline

E.D. Hirsch, *Cultural Literacy: What Every American Needs to Know* (1987)

Assignments: Students will write two short papers, each on a syllabus text of their choice, and a collaborative research report. The research report, on a text not on the syllabus, will be an opportunity for students to investigate the publication and reception history of a chosen work and to weigh what kind of evidence demonstrates its historical importance. Oral presentations will be given based on the report.

Weekly posts: (300 words maximum) about the assigned book should be made to Blackboard by midnight before class. Your post may address any dimension of the book that interests you, explore a theme or character, or consider the possible implications of the book for the history of its time. These may have an informal tone, but should be written thoughtfully. I have provided questions about each book on Blackboard, which you may use as a starting point; or you might want to respond to a classmate's post.

Sample questions for *The Jungle*:

- What did Sinclair want to achieve in writing this muckraking novel? What was his understanding of the social, political, environmental, and moral problems of the working class and poor?
- What techniques did he use to convey his analysis and perspective to turn-of-the-twentieth century readers?
- Who read this novel? What was their response? Sinclair later said of *The Jungle*, "I aimed at the public's heart and by accident I hit it in the stomach." Why did the novel activate concerns with food safety and regulation, rather than the broader issues of poverty, capitalist exploitation, and a corrupt political system?

Learning Outcomes: Students will learn about the history of reading cultures, will become aware of the modern contexts of various U.S. cultural conflicts, and will be able to articulate the problem of assigning historical "importance" to certain texts. Students will also develop a more advanced level of evaluating research sources and demonstrate these skills in a collaborative context.



**D. SIGNATURES**

**D.1. APPROVALS**

- Changes that affect General Education in any way **MUST** be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program **MUST** have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) and a printed or electronic signature copy of this form to the current Chair of UCC. Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
Daniel Scott	Chair of English		
Earl Simson	Dean of Arts and Sciences		
Donald Halquist	Dean of the Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
Susan Pearlmutter	Dean of the School of Social Work		
David Blanchette	Dean of the School of Management		
James G. Magyar	Chair of the Committee on General Education		

**D.2. ACKNOWLEDGEMENTS**

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
			Tab to add rows

# General Education

## Chair of the Committee on General Education

James Magyar

### General Information

The General Education Program is designed to provide students in all academic majors and professional programs with the knowledge and skills of a college-educated citizen. General Education approaches eleven learning outcomes through three core courses, seven distribution areas, a second language requirement, and writing in each of the disciplines. In the first year, First Year Writing provides a starting point for writing at all levels throughout the curriculum. Also in the first year, students choose from a large selection of intriguing topics with which to hone their skills in First Year Seminar. Connections courses, taken later in one's program, again use a topical approach to strengthen academic skills. Writing in each discipline purposefully and explicitly develops student writing appropriate to the style and context of the individual discipline.

Recognizing the vast scope of knowledge available, Distribution courses allow students to choose courses in each area to advance professional goals, enhance personal interests, or explore new areas. One of these courses is a more advanced course that builds upon other General Education courses in science and mathematics to develop skills and understanding at a higher level.

Rhode Island College graduates also demonstrate knowledge of an additional language, demonstrated through the Second Language Requirement. The following sections provide more detailed information on General Education at the College.

Students who were enrolled at Rhode Island College before fall of 2013 are responsible for the requirements of the previous General Education program. The current version of that program is available at [www.ric.edu/generaleducation/preSpring2012.php](http://www.ric.edu/generaleducation/preSpring2012.php).

## Core Courses

### Courses

#### First Year Seminar (FYS)

FYS 100 is required in the freshman year, with sections on a wide variety of topics. Each section is discussion-based and focused on developing critical thinking, oral communication, research fluency, and written communication. FYS 100 will not be offered in the summer or the early spring sessions. Students who enter the college as transfer students are not considered first-year students and are exempt from this requirement. Courses are limited to twenty students

FYS 100	First Year Seminar	4	F, Sp
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#### First Year Writing (FYW)

FYW 100 (or FYW 100P) is required in freshman year. Either course introduces students to college-level writing and helps them develop the writing skills needed for success in college courses. Successful completion of the course (a final grade of C or better) will also meet the College Writing Requirement. Courses are

limited to twenty students for FYW 100 (four credit hours); courses are limited to fifteen students for FYW 100P (six credit hours).

FYW 100	Introduction to Academic Writing	4	F, Sp, Su
FYW 100P	Introduction to Academic Writing PLUS	6	F, Sp

### Connections (C)

Courses in the Connections category are upper-level courses on topics that emphasize comparative perspectives, such as across disciplines, across time, and across cultures. Students must complete the FYS 100 (p. **Error! Bookmark not defined.**) and FYW 100 (p. **Error! Bookmark not defined.**)/FYW 100P (p. **Error! Bookmark not defined.**)/FYW 100H courses and must have earned at least 45 college credits before taking a Connections course. Connections courses cannot be included in any major or minor program.

AFRI 262	Cultural Issues in Africana Studies	4	F, Sp, Su
ANTH 262	Indigenous Rights and the Global Environment	4	F, Sp
ANTH 265	Anthropological Perspectives on Childhood	4	F, Sp
ANTH 266	Anthropological and Indigenous Perspectives on Place	4	F, Sp
ART 261	Art and Money	4	F
BIOL 261	The World's Forests	4	F (even years)
COMM 261	Issues in Free Speech	4	Annually
COMM 262	Dialect: What We Speak	4	As needed
COMM 263	East Asian Media and Popular Culture	4	Sp, Su
ENGL 261	Arctic Encounters	4	As needed
ENGL 262	Women, Crime, and Representation	4	As needed
ENGL 263	Zen East and West	4	Sp (alternate years)
ENGL 265	Women's Stories across Cultures	4	As needed
ENGL 266	Food Matters: The Rhetoric of Eating	4	Sp (alternate years)
<b>ENGL 267</b>	<b>Books That Changed American Culture</b>	4	<b>Alternate years</b>
FILM 262	Cross-Cultural Projections: Exploring Cinematic Representation	4	As needed
GED 262	Native American Narratives	4	F, Sp
GED 263	The Holocaust and Genocide	4	As needed
GED 264	Multicultural Views: Same-Sex Orientation and Transsexuality	4	F, Sp
GED 265	Disability Viewed Through Cross-Cultural Lenses	4	F, Sp

GED 268	Bullying Viewed from Multicultural Lifespan Perspectives	4	F, Sp
GEND 261	Resisting Authority: Girls of Fictional Futures	4	Sp (alternate years)
GEOG 261	Globalization, Cities and Sustainability	4	Sp
HIST 263	Christianity	4	F, Sp

# ENGL - English

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Offered: As needed.

## **ENGL 263 - Zen East and West (4)**

Students explore Zen and its way of mindful "unknowing" from Eastern and Western expressions. Students read and write about literature, film, and representative works of Zen Buddhism from across time and across cultures.

General Education Category: Connections.

Prerequisite: FYS, FYW 100/FYW 100P/FYW 100H, and at least 45 credits.

Offered: Spring (alternate years).

## **ENGL 265 - Women's Stories across Cultures (4)**

Contemporary narratives by women from various world cultures are compared. Focus is on women's struggles for identity and their diverse modes of telling stories, including fiction, film, memoir, and comics.

General Education Category: Connections.

Prerequisite: FYS, FYW 100/FYW 100P/FYW 100H, and at least 45 credits.

Offered: As needed.

## **ENGL 266 - Food Matters: The Rhetoric of Eating (4)**

Employing a multi-disciplinary approach, students examine the contemporary U.S. food system and its implications for eaters and citizens.

General Education Category: Connections.

Prerequisite: FYS, FYW 100/FYW 100P/FYW 100H, and at least 45 credits.

Offered: Spring (alternate years).

## **ENGL 267 – Books that Changed American Culture (4)**

Students will read and discuss selected fiction and nonfiction bestsellers that had a profound influence on twentieth-century American society.

General Education Category: Connections.

Prerequisite: FYS, FYW 100/FYW 100P/FYW 100H, and at least 45 credits.

Offered: Alternate years.

## **ENGL 301 - Reading America to the Civil War (4)**

Students read poetry, nonfiction prose, and short fiction from various periods of American history, from exploration and settlement through the rise of the nation to the cataclysmic Civil War.

Prerequisite: ENGL 202.

# Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* **Film Studies**

*Chair/contact:* **Vincent Bohlinger**

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI)* **FILM**

*Course number: (26x)* **262**

*Catalog title:* **Connections: Cross-Cultural Projections: Exploring Cinematic Representation**

*Catalog Description:*

**Focus is on cross-cultural representation in film. Students analyze how American cinema has represented other cultures and how other cultures have represented themselves and/or the United States. Topic varies.**

*Prerequisites:* **Completion of FYS, FYW and at least 45 credits**

*Credits:* **4.**

*Connections Learning Outcomes:* **Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)**

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach – such as across disciplines, across time, across cultures – on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

**The proposed FILM 262 is currently a Core 4 course that explores the question of representation in film in a comparative, cross-cultural context. The overall focus of the course concerns how ‘foreign’ cultures and ‘otherness’ are represented in American/Hollywood cinema in relationship to how those foreign cultures represent themselves and/or the United States. One variant of the course has examined American cinema for its representations of East Asia (China and Japan), then has studied East Asian cinema for its representations of the United States, and then finally has considered Asian-American cinema (films made by Asian Americans) for its representations of both East Asia and the United States. Another variant of the course has focused entirely on the United States and Japan. We hope to soon offer a version of this course first analyzing how American cinema has represented the Middle East, followed by a study of how Middle Eastern cinemas (e.g., Israeli, Palestinian, Iranian, Egyptian) have represented the United States, themselves, and each other.**

**The course is designed to first expose students to how particular foreign countries and immigrants from those countries have been depicted. Students not only will explore patterns of representation concerning otherness, but also will consider what might therefore be suggested as ‘American-ness.’ That question of ‘American-ness’ is then carried through the second half of the course, in which students examine how said foreign countries have themselves depicted the United States in relationship to themselves. Often our readings of the films in this course are symptomatic in nature, wherein we explore how specific representations arise from the historical and cultural circumstances during the time in which these films were made. For example, how might the depictions of Japan and Japanese characters in American cinema of the 1910s and 1920s be influenced by the rise of the Japanese empire as an economic and military power at the turn of the century? How do representations of China and Chinese characters in American films from this same period differ? How is the American postwar occupation of Japan depicted in contemporaneous Japanese films (which American servicemen in Japan were instructed by their superiors not to see)? We interrogate the issue of representation in terms of its possible political and cultural functionality, and we explore what is at stake with respect to representation overall.**

**The aim and scope of the course necessitate an interdisciplinary approach. In addition to a traditional Film Studies approach, which focuses on the details of image construction and sound design, we will often examine questions of ideology, including race theory, as well as utilize methodologies from History and Sociology with**

respect to examining American and world history (e.g., geopolitical economic history, histories of American property and voting laws, demographic shifts in the American population across the nineteenth and twentieth centuries). The first paper in the course engages students in a predominantly Film Studies-based approach to examining the question of representation in a single film (see attached sample assignment). The final paper asks students to develop a more interdisciplinary approach to examining the question of representation in one or more films (see attached sample assignment). Our hope is that our weekly discussions of readings and analyses of films will serve as a model for students to work toward in their papers.

We have recalibrated the course from its original Core 4 offering in order to more frequently engage in interdisciplinary approaches and give greater social and political context to the films we are studying in the course. We have also added a new group-presentation component, which is intended to exercise several Learning Outcomes for Connections courses. Across the course of the semester, we aim to have each student participate in two 10-15 minute small-group presentations in which they lead class discussion about a particular course reading. Each student will volunteer and/or be assigned to two different readings in class, with up to a total of three students per designated reading. The goal is to provide students with the opportunity of presenting more than once while also working with different classmates (each group will be comprised of different students, with as minimal overlap as possible). Our hope is that these new assignments will lead to critical and creative collaborative oral presentations.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	<b>Each week’s discussion of the readings and film(s) should exercise these outcomes in every single class meeting. Paper assignments and small-group oral presentations should also afford students the opportunity to exercise these outcomes.</b>
Written Communication	<b>Students will be required to write two exams in this course (involving short-answer and essay questions), as well as two papers. For each paper assignment, students will utilize both primary and secondary sources. There is an expectation that students will already have some exposure to the notion of secondary literature and the practice of citation, but some class time will be spent in reviewing these skills (indeed, most course readings are secondary sources). Additionally, there may be informal writing exercises concerning response questions to films and/or readings.</b>
Research Fluency	<b>For the final paper of the course, students will engage in a research project that requires them to locate sources that are relevant to the argument they aim to make – hopefully interdisciplinary in nature. Many of the readings and lectures throughout the semester will be modeling this incorporation of interdisciplinary materials, so the expectation is that students will in turn demonstrate a considerable range in the types of sources utilized in their respective examinations of films.</b>
Oral Communication	<b>In this course, students will give small-group presentations on specific readings assigned to the whole class. The task of those presenting is to introduce the reading and help guide class discussion. Each student will present at least twice per semester. (The course overall is designed to be discussion based.)</b>
Collaborative Work	<b>Small-group presentations will require student to work collaboratively on an assignment, both in preparation and in delivery of the presentation. Students will serve on more than one group with different students in each group, thereby maximizing the amount of collaboration.</b>

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

**The Film Studies Program aims to offer this Connections course at least once each academic year.**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

## **SAMPLE SYLLABUS**

### **Film Studies 262 – Cross-Cultural Projections: Exploring Cinematic Representation**

**Course Overview:** This discussion-based course explores issues of race and representation in film across an East-Asian and American context. We examine how the concept and peoples of 'Asia,' broadly speaking, are represented by Hollywood and, conversely, how 'America' and 'Americans' are represented in various Asian cinemas. We also attend to the Asian-American experience, with its competing sensibilities over identity and place. We consider not only the theories and practices of stereotyping, but also the historical, artistic, and narrative uses of it. In addition to exams, students will write both a close-analysis paper and a research paper utilizing primary and secondary sources. Students will also work collaboratively and give two oral presentations.

**Required Texts:** Gina Marchetti, *Romance and the 'Yellow Peril': Race, Sex, and Discursive Strategies in Hollywood Fiction* (U of California P, 1993)

All other readings will be posted each week on Blackboard.

**Recommended:** One of the following dvds for your first paper: *Kung Fu Panda* (John Stevenson & Mark Osborne, 2008) or *The Karate Kid* (Harald Zwart, 2010).

**Course Requirements:**

10%	Participation (see policies below)
10%	Discussion Group Presentation
15%	Mid-Term Exam (in class)
20%	Analysis Paper (5-7 pages)
30%	Research Paper (8-10 pages)
15%	Final Exam (in class)

#### **Course Policies:**

- Attendance is mandatory and counts toward the participation grade. More than **three** absences will result in a lower grade and possibly course failure.
- Please come to class on time and behave respectfully. Late arrivals, early departures, temporarily leaving the room while class is in session, texting, surfing the web, or carrying on side conversations all count as partial absences.
- Please turn off all cell phones, blackberries, iPods, etc. for the duration of class.
- It is your responsibility to gather any notes, handouts, or assignment information that you have missed from another student in the class (not from me!).
- On occasion, unannounced quizzes may be given on the assigned readings and screening for the week. These quizzes count toward your participation grade.
- All written work is due in my office by the day and time assigned. Late work will be penalized and will not receive any written comments. No work is accepted by e-mail.
- The punishment for plagiarism is failure in the course and a letter in your academic record. Consult your RIC Student Handbook for further clarification.

## Course Schedule:

### Unit One: **Asia, Asian**

#### WEEK ONE

Introduction to Course  
excerpt from *Breakfast at Tiffany's* (Blake Edwards, 1961)

*The Wrath of the Gods* (Reginald Barker, 1914, 60 min.)  
Discussion: Brian Taves, "Hollywood's First Asian Cycle"; Daisuke Miyao,  
"Christianity vs. Buddhism: The Melodramatic Imagination in *The Wrath of the Gods*"

#### WEEK TWO

*The Cheat* (Cecil B. DeMille, 1915, 59 min.)  
excerpt from *Broken Blossoms* (D.W. Griffith, 1919)  
Discussion: Gina Marchetti, "The Rape Fantasy"; Edward Said, excerpt  
from *Orientalism*

*The Toll of the Sea* (Chester M. Franklin, 1922, 54 min.)  
Discussion: Gina Marchetti, "The Scream of the Butterfly"; Scott Simmon,  
" *The Toll of the Sea*"

#### WEEK THREE

*The Bitter Tea of General Yen* (Frank Capra, 1933, 88 min.)  
Discussion: Gina Marchetti, "The Threat of Captivity"; Michael Omi &  
Howard Winant, "On the Theoretical Status of the Concept of Race"

#### WEEK FOUR

excerpt from *The Lightning Raider* (George B. Seitz, 1919)  
*A Study in Scarlet* (Edwin L. Marin, 1933, 77 min.)  
Discussion: Ian Jarvie, "Stars and Ethnicity: Hollywood and the United  
States, 1932-1951"; Sabine Haenni, "Filming 'Chinatown': Fake  
Visions, Bodily Transformations"

#### WEEK FIVE

*Charlie Chan in Shanghai* (James Tinling, 1935, 71 min.)  
Discussion: Eugene Franklin Wong, "Asians in the American Films Prior to  
World War II"

*Think Fast, Mr. Moto* (Norman Foster, 1937, 66 min.)  
Discussion: Jun Xing, "Cinematic Asian Representation"

#### WEEK SIX

*Love Is a Many-Splendored Thing* (Henry King, 1955, 102 min.)  
Discussion: Gina Marchetti, "White Knights in Hong Kong"; Laura Hyun-yi  
Kang, "The Desiring of Asian Female Bodies: Interracial Romance  
and Cinematic Subjection"



WEEK SEVEN

*Bad Day at Black Rock* (John Sturges, 1955, 81 min.)

**Mid-Term Exam**

Unit Two: **America, American**

WEEK EIGHT

*Enter the Dragon* (Robert Clouse, 1973, 102 min.)

Discussion: Stephen Teo, "Bruce Lee: Narcissus and the Little Dragon";  
David Desser, "Diaspora and National Identity: Exporting 'China'  
through Hong Kong Cinema"; Timothy Fong, "Charlie Chan No More"

WEEK NINE

**Analysis Paper Due** (*Kung Fu Panda* or *The Karate Kid*)

*Righting Wrongs* (Corey Yuen, 1986, 96 min.)

Discussion: Ella Shohat & Robert Stam, "From Eurocentrism to  
Polycentrism"; Timothy Fong, "Emerging Communities, Changing  
Realities"

WEEK TEN

*The Wedding Banquet* (Ang Lee, 1993, 108 min.)

Discussion: Gina Marchetti, "*The Wedding Banquet*: Global Chinese  
Cinema and the Asian American Experience"; Mark Chiang,  
"Coming Out into the Global System: Postmodern Patriarchies and  
Transnational Sexualities in *The Wedding Banquet*"

WEEK ELEVEN

*Brother* (Takeshi Kitano, 2000, 113 min.)

Unit Three: **Asia, America, Asian-American**

WEEK TWELVE

*Dim Sum: A Little Bit of Heart* (Wayne Wang, 1985, 87 min.)

Discussion: Ella Shohat & Robert Stam, "Stereotype, Realism, and the  
Struggle over Representation"

WEEK THIRTEEN

*Chan Is Missing* (Wayne Wang, 1982, 80 min.)

Discussion: Cornel West, "The New Cultural Politics of Difference"; Sandra Liu,  
"Negotiating the Meaning of Access: Wayne Wang's Contingent Film  
Practice"; Peter X Feng, "Being Chinese American, Becoming Asian  
American: *Chan Is Missing*"

WEEK FOURTEEN

*All Orientals Look the Same* (Valerie Soe, 1986, 2 min.)

*History and Memory: For Akiko and Takashige* (Rea Tajiri, 1991, 32 min.)

Discussion: Jun Xing, "Hybrid Cinema by Asian American Women"; Homi Bhabha, "The Other Question"

Course Review

**Final Exam: TBA**

**Research Paper due date: TBA**

## SAMPLE COURSE BIBLIOGRAPHY

### Film Studies 262 – Cross-Cultural Projections: Exploring Cinematic Representation

- Bhabha, Homi. "The Other Question." *Screen* 24.6 (1983): 18-36. Print.
- Chiang, Mark. "Coming Out into the Global System: Postmodern Patriarchies and Transnational Sexualities in *The Wedding Banquet*." *Screening Asian Americans*. Ed. Peter X. Feng. New Brunswick: Rutgers UP, 2002. 273-92. Print.
- Desser, David. "Diaspora and National Identity: Exporting 'China' through Hong Kong Cinema." *Transnational Cinema: The Film Reader*. Eds. Elizabeth Ezra and Terry Rowden. New York: Routledge, 2006. 143-55. Print.
- Feng, Peter X. "Being Chinese American, Becoming Asian American: *Chan Is Missing*." *Screening Asian Americans*. Ed. Peter X. Feng. New Brunswick: Rutgers UP, 2002. 185-216. Print.
- Fong, Timothy. "Charlie Chan No More: Asian Americans and Media Images." *The Contemporary Asian American Experience: Beyond the Model Minority*. 3rd ed. New York: Pearson, 2007. 192-235. Print.
- . "Emerging Communities, Changing Realities." *The Contemporary Asian American Experience: Beyond the Model Minority*. 3rd ed. New York: Pearson, 2007. 41-75. Print.
- Haenni, Sabine. "Filming 'Chinatown': Fake Visions, Bodily Transformations." *Screening Asian Americans*. Ed. Peter X. Feng. New Brunswick: Rutgers UP, 2002. 21-52. Print.
- Jarvie, Ian. "Stars and Ethnicity: Hollywood and the United States, 1932-1951." *Unspeakable Images: Ethnicity and the American Cinema*. Ed. Lester D. Friedman. Urbana: U of Illinois P, 1991. 82-111. Print.
- Kang, Laura Hyun-yi. "The Desiring of Asian Female Bodies: Interracial Romance and Cinematic Subjection." *Screening Asian Americans*. Ed. Peter X. Feng. New Brunswick: Rutgers UP, 2002. 71-98. Print.
- Liu, Sandra. "Negotiating the Meaning of Access: Wayne Wang's Contingent Film Practice." *Countervisions: Asian American Film Criticism*. Eds. Darrell Y. Hamamoto and Sandra Liu. Philadelphia: Temple UP, 2000. 90-111. Print.
- Marchetti, Gina. "The Rape Fantasy: *The Cheat* and *Broken Blossoms*." *Romance and the 'Yellow Peril': Race, Sex, and Discursive Strategies in Hollywood Fiction*. Berkeley: U of California P, 1993. 10-45, 225-28. Print.
- . "The Scream of the Butterfly: *Madame Butterfly*, *China Gate*, and "The Lady from Yesterday."" *Romance and the 'Yellow Peril': Race, Sex, and Discursive Strategies in Hollywood Fiction*. Berkeley: U of California P, 1993. 78-108, 230-32. Print.
- . "The Threat of Captivity: *The Bitter Tea of General Yen* and *Shanghai Express*." *Romance and the 'Yellow Peril': Race, Sex, and Discursive Strategies in Hollywood Fiction*.

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- . "*The Wedding Banquet: Global Chinese Cinema and the Asian American Experience.*" *Countervisions: Asian American Film Criticism*. Eds. Darrell Y. Hamamoto and Sandra Liu. Philadelphia: Temple UP, 2000. 275-97. Print.
- . "White Knights in Hong Kong: *Love Is a Many-Splendored Thing* and *The World of Suzie Wong.*" *Romance and the 'Yellow Peril': Race, Sex, and Discursive Strategies in Hollywood Fiction*. Berkeley: U of California P, 1993. 109-24, 232. Print.
- Miyao, Daisuke. "Christianity Versus Buddhism: The Melodramatic Imagination in *The Wrath of the Gods.*" *Sessue Hayakawa: Silent Cinema and Transnational Stardom*. Durham: Duke UP, 2007. 57-65, 292-93. Print.
- Omi, Michael, and Winant, Howard. "On the Theoretical Status of the Concept of Race." *Race, Identity, and Representation in Education*. Eds. Cameron McCarthy and Warren Crichlow. New York: Routledge, 1993. 3-10. Print.
- Said, Edward W. "Introduction." *Orientalism*. New York: Vintage, 1979. 1-28, 353-54. Print.
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- Simmon, Scott. "*The Toll of the Sea.*" *Treasures from American Film Archives: 50 Preserved Films*. San Francisco: National Film Preservation Foundation, 2000. 43-48. Print.
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- Wong, Eugene Franklin. "The Early Years: Asians in the American Films Prior to World War II." *Screening Asian Americans*. Ed. Peter X. Feng. New Brunswick: Rutgers UP, 2002. 53-70. Print.
- Xing, Jun. "Cinematic Asian Representation." *Asian America through the Lens: History, Representations, and Identity*. Lanham: AltaMira, 1998. 53-86. Print.
- . "Hybrid Cinema by Asian American Women." *Countervisions: Asian American Film Criticism*. Eds. Darrell Y. Hamamoto and Sandra Liu. Philadelphia: Temple UP, 2000. 186-202. Print.

## Film 262 – Sample Assignment for Analysis Paper (5-7 pages)

For your first paper assignment, you are to engage in an extended analysis of race and representation in one of the following two films: *Kung Fu Panda* (John Stevenson & Mark Osborne, 2008) or *The Karate Kid* (Harald Zwart, 2010).

In a thesis-based argument, analyze how race and ethnicity are represented in your chosen film – not only in terms of character and story trajectory, but also in terms of narrative space (setting/location). Be sure to examine both the story itself and the visual design of the film (aspects such as costume, set design, framing, and maybe even editing). What seems to be taken for granted (or is suggested casually) by the film? What, then, does the film intentionally problematize? How do issues concerning race motivate aspects of the film, in terms of both narrative and style? Try not to frame your argument in terms of a 'negative' or 'positive' portrayal of race. Instead, be tuned in to the complexities and contradictions manifest in your chosen film, and work to identify and describe these complexities and contradictions in detail. Be aware that you cannot possibly discuss every aspect of race in your film, so aim for a clearly – even narrowly – defined topic and fully explore that topic.

A strong paper will utilize at least one of our course readings, but note that you need not consult any readings from outside the course. The course readings should serve as a starting point for your analysis and offer a theoretical framework and/or a conceptual model for your paper. Be sure to cite any sources consulted accordingly.

As you will be spending a lot of time with the film you are studying, you are advised to obtain a personal copy. Each film can be checked out from the Reserves Desk of the Adams Library, but you can purchase either film from an online vendor for well under \$15 (for the cheapest prices, search [www.dvdpricesearch.com](http://www.dvdpricesearch.com)). Be sure to avoid any fullscreen versions of either film!



You probably should consult the Writing Center ([www.ric.edu/writingcenter/](http://www.ric.edu/writingcenter/)) for assistance at various stages of your writing. Be sure to raise any questions you may have in class. You are not to work with anyone else on this paper. Issues concerning plagiarism are listed in the RIC Student Handbook. The punishment for plagiarism is failure in the course and a letter in your academic record. Neither ignorance nor misunderstanding of the rules of plagiarism mitigates these consequences.

## Film 262 – Sample Assignment for Final Research Paper (8-10 pages)



For your second paper assignment, you are again to engage in an extended analysis of race and representation in a single film. Pick an American film and examine how that film deals with questions of Asia, Asians, Asian-ness, and/or Asian-American-ness. Explore the ‘why’ that might be motivating your film’s system of representation. In other words, push beyond the purview of your first paper in order to present an argument explaining possible reasons why the film is representing Asia, Asians, Asian-ness, and/or Asian-American-ness the way that it is.

Your paper will be exploring the **symptomatic meaning** of your film of choice. A symptomatic reading of a film engages with the political, cultural, economic, and/or social meaning of that film. Specifically, you will be analyzing how your particular film is a record or document of the political, cultural, economic, and/or social history of the time in which it was made. For example, *The Wizard of Oz* (Vidor, 1939) was released in the late thirties; therefore, a symptomatic reading of the film would examine its message in light of the political, cultural, economic, and/or social events and issues taking place in the United States in the late thirties (e.g., the Great Depression). Note that a film such as *Schindler’s List* (Steven Spielberg, 1993) is set in the past: it was made in the early nineties, but the film mostly ‘takes place’ from the late thirties through the mid-forties. A symptomatic reading of the film would discuss what the film is saying about America in the nineties. What did the Holocaust mean to us then in the nineties? What issues are being reworked? What recent cultural touchstones are being processed in the film? Your mission is to take a film and analyze what that film is saying about Asia, Asians, Asian-ness, and/or Asian-American-ness at that time in which it was made. Note that this is no small task, and it requires you to do research and cite sources in support of your claims.

You are welcome to choose any film studied in the course (obviously Unit One is much more relevant). You are also welcome to utilize any of the class readings as sources for your symptomatic reading – but realize that these readings will not be enough. You must engage in research to offer details about such issues as what life was like for Asians living in America at that time, America’s geopolitical tensions

and/or treaties with various East Asian countries at that time, etc. Here are some sample topics to help get you thinking (note that all the films mentioned below are on reserve in the Adams Library):

- World War II / Anti-Japanese sentiment – *The Battle of China* (Frank Capra & Anatole Litvak, 1944): Compare the documentary's explicitly anti-Japanese and/or pro-Chinese position to the circumstances surrounding WWII. An extremely useful resource for you is the LibGuide on *When the Emperor Was Divine* found on the Adams Library website.
- Post-WWII 'forgiveness' of Japan – *Bad Day at Black Rock* (John Sturges, 1955), *House of Bamboo* (Sam Fuller, 1955): How does your film deal with Japan and/or Japanese-ness? What associations are explicitly made, but what associations or stereotypes are implied as well?
- Asian Exoticism – *The World of Suzie Wong* (Richard Quine, 1960), *Flower Drum Song* (Henry Koster, 1961), *My Geisha* (Jack Cardiff, 1962): Why the fascination and eroticism with Hong Kong, China, and/or Japan at this particular historical moment?
- The Rise of Japan and Japanese Imperialism – *The Wrath of the Gods* (Reginald Barker, 1914), *The Cheat* (Cecil B. DeMille, 1915), *Thank You, Mr. Moto* (Norman Foster, 1937): How does your film deal with anxieties – either directly or obliquely – over the contemporaneous rise of Japan in a global context?
- The Asian-American experience, the legacies/problems of an Asian background: *The Joy Luck Club* (Wayne Wang, 1993), *Better Luck Tomorrow* (Justin Lin, 2002): How does your film 'process' Chinese-ness/Asian-ness in relationship to American-ness? What demographic issues (socio-economic status, educational level) are being referenced and reworked?

Note that you need not limit your subject to a film or topic listed here. Definitely see me if you have any questions, or even just to run your topic by me. The key here is to combine an analysis of your film with research into the historical circumstances surrounding it. Remember that you cannot possibly talk about every aspect related to your film, so your goal should be to push for a concentrated analysis of one dimension of your film. Aim for depth rather than breadth.

As you will be spending a lot of time with the film you are analyzing, you are advised to obtain a personal copy of whatever film you choose. Many of the above films can be purchased from an online vendor for well under \$10 (for the cheapest prices, search [www.dvdpriceresearch.com](http://www.dvdpriceresearch.com)).

You probably should consult the Writing Center ([www.ric.edu/writingcenter/](http://www.ric.edu/writingcenter/)) for assistance at various stages of your writing. Be sure to raise any questions you may have in class. You are not to work with anyone else on this paper. You are expected to cite accordingly when you reference or consult other sources (Wikipedia, for example, must be cited!). Issues concerning plagiarism are listed in the RIC Student Handbook. The punishment for plagiarism is failure in the course and a letter in your academic record. Neither ignorance nor misunderstanding of the rules of plagiarism mitigates these consequences.

Please be sure to submit a self-addressed stamped envelope with your paper if you would like me to return it to you with comments before next semester.



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

**A. COVER PAGE**

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

A.1. <a href="#">Course or program</a>	<b>FILM 262 / CROSS-CULTURAL PROJECTIONS: EXPLORING CINEMATIC REPRESENTATION</b>		<a href="#">Programs affected</a> <b>Film Studies</b>
<a href="#">Replacing</a>	<b>FILM 262 / FILM AND REPRESENTATION: CROSS-CULTURAL PROJECTIONS</b>		
A.2. <a href="#">Proposal type</a>	<b>Course: revision</b>		
A.3. <a href="#">Originator</a>	<b>Vincent Bohlinger</b>	<a href="#">Home department</a>	<b>Film Studies</b>
A.4. <a href="#">Rationale</a>	<p><b>We are proposing an ‘upgrade’ of our FILM 262, currently a Core 4 course, to a Connections course. The course explores the question of representation in film in a comparative, cross-cultural context and concerns how ‘foreign’ cultures and ‘otherness’ are represented in American/Hollywood cinema in relationship to how those foreign cultures represent themselves and/or the United States.</b></p> <p><b>We have recalibrated the course from its original Core 4 offering in order to more frequently engage in interdisciplinary approaches and give greater social and political context to the films we are studying in the course. We have also added a new group-presentation component, which is intended to exercise several Learning Outcomes for Connections courses.</b></p> <p><b>This new/revised course would offer students from all majors and disciplines the opportunity to take a Film Studies course to satisfy the Connections component of their General Education program. The course would draw on the research and teaching strengths and interests of current full-time Film Studies faculty.</b></p>		
A.5. <a href="#">Date submitted</a>	<b>15 January 2014</b>	A.6. <a href="#">Semester effective</a>	<b>Summer 2014</b>
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	<b>none</b>	
	<a href="#">Library:</a>	<b>none</b>	
	<a href="#">Technology</a>	<b>none</b>	
	<a href="#">Facilities:</a>	<b>none</b>	
A.8. <a href="#">Program impact</a>	<b>Film Studies</b>		
A.9. <a href="#">Student impact</a>	<b>none (choice of a Film Studies course option for Connections Gen Ed credit)</b>		
A.10. <a href="#">Catalog pages:</a>	<a href="#">Where are the catalog pages?</a> <a href="#">Several related proposals?</a>		



**B. NEW OR REVISED COURSES**

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>	<b>FILM 262</b>	<b>FILM 262</b>
B.2. Cross listing number if any		
B.3. <u>Course title</u>	<b>Film and Representation: Cross-Cultural Projections</b>	<b>Cross-Cultural Projections: Exploring Cinematic Representation</b>
B.4. <u>Course description</u>	<b>Focus is on cross-cultural representation in film. Students analyze the way American cinema has represented other cultures and the ways other cultures have represented themselves through film.</b>	<b>Focus is on cross-cultural representation in film. Students analyze how American cinema has represented other cultures and how other cultures have represented themselves and/or the United States. Topic varies.</b>
B.5. <u>Prerequisite(s)</u>	<b>Gen. Ed. Core 1, 2, and 3</b>	<b>FYS, FYW, and 45 credits</b>
B.6. <u>Offered</u>	<b>As needed</b>	<b>As needed</b>
B.7. <u>Contact hours</u>	<b>4</b>	<b>4</b>
B.8. <u>Credit hours</u>	<b>4</b>	<b>4</b>
B.9. <u>Faculty load hours</u>	<b>4</b>	<b>4</b>
B.10. <u>Justify differences if any</u>	<b>N/A</b>	
B.11. <u>Grading system</u>	<b>Letter grade</b>	<b>Letter grade</b>
B.12. <u>Instructional methods</u>	<b>Fieldwork   Internship   Laboratory   Lecture   Practicum   Seminar   Small group   Individual   <u>% Online</u></b>	<b>Fieldwork   Internship   Laboratory   Lecture   Practicum   Seminar   Small group   Individual   <u>% Online</u></b>
B.13. <u>Categories</u>	<b>n/a</b>	<b>n/a</b>
B.14. Is this an Honors course?	<b>no</b>	<b>no</b>
B.15. <u>General Education</u>	<b>Core 4</b>	<b>Connections (Category C)</b>
B.16. <u>How will student performance be evaluated?</u>	<b>Attendance   Class participation   Exams   Presentations   Papers   Class Work   Quizzes   Projects  </b>	<b>Attendance   Class participation   Exams   Presentations   Papers   Class Work   Interviews   Quizzes   Projects  </b>
B.17. <u>Redundancy statement</u>	<b>n/a</b>	
B. 18. Other changes, if any		

<u>B.19. Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Critical and Creative Thinking		<b>Each week's discussion of the readings and film(s) should exercise these outcomes in every single class meeting. Paper assignments and small-group oral presentations should also afford students the opportunity to exercise these outcomes.</b>

B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Written Communication		Students will be required to write two exams in this course (involving short-answer and essay questions), as well as two papers. For each paper assignment, students will utilize both primary and secondary sources. There is an expectation that students will already have some exposure to the notion of secondary literature and the practice of citation, but some class time will be spent in reviewing these skills (indeed, most course readings are secondary sources). Additionally, there may be informal writing exercises concerning response questions to films and/or readings.
Research Fluency		For the final paper of the course, students will engage in a research project that requires them to locate sources that are relevant to the argument they aim to make – hopefully interdisciplinary in nature. Many of the readings and lectures throughout the semester will be modeling this incorporation of interdisciplinary materials, so the expectation is that students will in turn demonstrate a considerable range in the types of sources utilized in their respective examinations of films.
Oral Communication		In this course, students will give small-group presentations on specific readings assigned to the whole class. The task of those presenting is to introduce the reading and help guide class discussion. Each student will present at least twice per semester. (The course overall is designed to be discussion based.)
Collaborative Work		Small-group presentations will require student to work collaboratively on an assignment, both in preparation and in delivery of the presentation. Students will serve on more than one group with different students in each group, thereby maximizing the amount of collaboration.

B.20. Topical outline

- 1) Unit One: Asia, Asian
  - a) Films made in the United States (across film history) that offer detailed representations of Japan, China, and their respective peoples
  - b) Readings that address and inform the above-mentioned films
- 2) Unit Two: America, American
  - a) Films made in Japan, Hong Kong, Taiwan, and China by Japanese or Chinese filmmakers that offer detailed representations of the United States and its peoples
  - b) Readings that address and inform the above-mentioned films

B.20. [Topical outline](#)

- 3) Unit Three: Asia, America, Asian-American
  - a) Films made in the United States by Asian-American filmmakers offering detailed representations of Japan, China, and their respective peoples alongside representations of the United States and its peoples
  - b) Readings that address and inform the above-mentioned films

## D. SIGNATURES

### D.1. APPROVALS

- Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
Vincent Bohlinger	Director of Film Studies		
Earl Simson	Dean of the Faculty of Arts and Sciences		
Karen Castagno	Interim Dean of the Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
Susan Pearlmutter	Dean of the School of Social Work		
David Blanchette	Dean of the School of Management		
James G. Magyar	Chair of the Committee on General Education		
			Tab to add rows

### D.2. ACKNOWLEDGEMENTS

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
			Tab to add rows

# Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program: Elementary Education*

*Chair/contact: Patricia Cordeiro*

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI)      GED      Course number: (26x) 262*

*Catalog title: Connections: Native American Narratives*

*Catalog Description: Contemporary Native American literary genres by Indigenous authors/artists in the United States and Canada are introduced and analyzed using narrative theory.*

*Prerequisites: Completion of FYS, FYW and at least 45 credits*

*Credits: 4.*

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

*Students' study of narrative is the study of story in its various forms. Students systematically analyze and compare oral and written narratives, as well as other forms of performance narrative, using qualitative research methods. The course integrates the cultural history and contemporary experiences of American Aboriginal authors' national identities and experiences. Knowledge-making through critical discourse regarding the nature of narrative, cultural differences, and power requires a respectful, collaborative learning environment. The course pedagogy and structure requires whole class discussion and small group work throughout the course.*

*For example, Louise Erdrich's Love Medicine (1984) is a fictional narrative text that spans 50 years that is told according to traditional Ojibway or Anishinaabe custom. This approach can be perceived as an act of empowerment or sovereignty on the part of the author, in that it challenges the audience to consider why such a form of storytelling is being used. Literally, the novel is mapped with the familial connections of its characters. As an assignment, each small research group analyzes given chapters/characters to critically study/research the mapped connections, inclusive of the social and cultural transformations over time. (CW, RF) Students document the analysis of the narrative text (e.g., by coding of text) to support assertions or raise new questions. (CCT)*

*The outcomes of such an extended assignment are:*

- *Students are knowledge-makers.*
- *Students engage in authentic research processes.*
- *Students communicate their knowledge, ideas within a community of researchers.*
- *Students become acquainted with the intersectionality of disciplinary thinking.*

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Read and analyze diverse narratives by American Indian/Aboriginal authors, individually and in small groups. Assume multiple perspectives (e.g., Native, non-Native, audience, narrator, etc.) and appreciate the temporal and social vectors that influence each perspective.
Written Communication	Document the analyses of narratives, and communicate findings. Write brief papers and contribute to forum discussions by initiating or responding to prompts.
Research Fluency	Engage in authentic research and assess existing research related to authors and their narrative performances. Utilize and assess research tools and resources. Recognize there are ethical practices related to research and bias limitations.
Oral Communication	Contribute to whole class conversations, small group conversations, and make at least one formal oral presentation (e.g., individually or with partner/s). Analyze oral performances of narratives or others. Be able to argue ideas respectfully using evidence.
Collaborative Work	Working within the course classroom as a contributing member through discussions and in small groups to produce/share knowledge, products and performances.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

## A. COVER PAGE

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

A.1. <a href="#">Course or program</a>	<b>GED 262: NATIVE AMERICAN NARRATIVES</b>		
<a href="#">Replacing</a>			
A.2. <a href="#">Proposal type</a>	<b>Course: creation</b>		
A.3. <a href="#">Originator</a>	<b>Maria Lawrence</b>	<a href="#">Home department</a>	<b>Elementary Education</b>
A.4. <a href="#">Rationale</a>	<p><b>Narrative is an intersectional qualitative form of inquiry. This course is unique as a connections course, because it focuses on narrative theory and qualitative research methodologies applied to the unique narratives of Native Americans through the original works and performances of Native Americans across a broad spectrum of literary genres. In doing so, this course expands undergraduate research and the scholarship of multi-cultural inclusion.</b></p>		
A.5. <a href="#">Date submitted</a>	<b>11/12/2013</b>	A.6. <a href="#">Semester effective</a>	<b>Fall 2014</b>
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	<b>No impact</b>	
	<a href="#">Library:</a>	<b>No impact</b>	
	<a href="#">Technology</a>	<b>No impact</b>	
	<a href="#">Facilities:</a>	<b>No impact</b>	
A.8. <a href="#">Program impact</a>	<b>Elementary Education</b>		
A.9. <a href="#">Student impact</a>	<b>No negative impacts.</b>		
A.10. <a href="#">Catalog page.</a> <a href="#">Where are the catalog pages?</a>	Refer to GED2013catalog file, re: pp. 131 and 443		

B. NEW OR REVISED COURSES

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>		<b>GED 262</b>
B.2. Cross listing number if any		
B.3. <u>Course title</u>		<b>Native American Narratives</b>
B.4. <u>Course description</u>		Contemporary Native American literary genres by Indigenous authors/artists in the United States and Canada are introduced and analyzed using narrative theory. Connections courses may not be used as part of a major or minor.
B.5. <u>Prerequisite(s)</u>		<b>Completion of FYS, FYW, and at least 45 credits</b>
B.6. <u>Offered</u>	Fall   Spring   Summer   Even years   Odd years   Annually <u>Alternate Years</u>   As needed	Fall Spring Summer
B.7. <u>Contact hours</u>		4
B.8. <u>Credit hours</u>		4
B.9. <u>Justify differences if any</u>		
B.10. <u>Grading system</u>	Letter grade   Pass/Fail   CR/NCR	Letter grade
B.11. <u>Instructional methods</u>	Fieldwork   Internship   Laboratory   Lecture   Practicum   Seminar   Small group   Individual   <u>% Online</u>	Lecture   Seminar   Small group
B.12. <u>Categories</u>	Required for major/minor   Restricted elective for major/minor   Free elective   Required for Certification	Free elective
B.13. Is this an Honors course?		No
B.14. <u>General Education</u>		Free elective.
B.15. <u>How will student performance be evaluated?</u>	Attendance   Class participation   Exams   Presentations   Papers   Class Work   Interviews   Quizzes   Performance Protocols   Projects     Reports of outside supervisor	Attendance   Class participation   Exams   Presentations   Papers   Class Work   Projects
B.16. <u>Redundancy statement</u>		N/A
B. 17. Other changes, if any		

B.18. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Written communication and Critical, Creative Thinking	WC, CCT	There will be formal and informal writing assignments based on the readings, viewings, and auditory presentations. The brief writing assignments will build toward a final paper developed over the semester allowing for the instruction of paper organization and citations. The use of models, formative feedback and peer review will ensure students' proactive reflections on written communication and allow the instructor to assess students' writing and comprehension of content. Written communication includes the use of graphic representations.



B.18. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Research fluency and Critical, Creative Thinking	RF, CCT	Qualitative research and its purposes are addressed by utilizing online resources, in addition to sampling studies grounded in narrative inquiry in the analysis of assigned readings and performances. Experiential perspective, voice, audience and narrator are elements of literary constructions being analyzed. Of significance to the course objectives is the cultural lens through which the analysis is approached. Models for developing annotated bibliography are discussed in the course as part of building the research paper developing WC. . Research process consists of examining search strategies using Adams Library resources and tools such as Libguides.
Oral communication and Critical, Creative thinking	OC, CCT	Oral communication skills are used in small group discussion and more formally as part of whole class discussions and presentations. A rubric with oral presentation criteria will assist students with developing effective oral communication qualities and skills. Oral presentations will have follow-up questions from the presentation audience. Oral communications will not exclude musical and visual and physical performances. Authors' readings and performances that have been recorded (audio and video) are viewed in class to analyze how the impact of authors' oral performances on the narrative of the written text.
Collaborative work and Critical, Creative thinking	CW, CCT	Throughout the course, students complete tasks in peer groupings, including the use of paired turn and talk and <a href="#">jig-saw</a> assignments. Work that is completed in the groupings requires the analysis of literary works/performances. Peer feedback is provided as part of the formative assessment structure of the course. The LMS forum will be used in the course to facilitate and support CW, WC, and RF by providing focus questions for pre and post lecture activities.

B.19. Topical outline

Week	Topics
1-2	Course introduction, goals Pre-assessment of (a) Native American literature, (b) nature of research Qualitative Research & Narrative Inquiry (Say what?!) The Researcher's Case Story
3	Historical Backdrop Worlds Collide: Identities & Ideologies of Encounter (aka History) Language of Race and Culture Colonial literature of encounter Indigenous Literature of encounter
4-5	Traditional Literature among Native Americans/First Nations (Sovereignty of Narrative and Its Performance) Performance Narratives Oral Objects and materials

**B.19. Topical outline**

	Dance Song
6-7	Midterm Exam (see above) Crossing Borders, Crossing Cultures Contemporary Literature: Fiction Novels Poetry Drama
8-9	Crossing Borders, Crossing Cultures Contemporary Literature: Non-fiction Law (Tribal law) Research Journals/Newspapers Radio
10-11	Conducting Research: Analysis of Selected Narratives Outline Research Papers Develop Annotated bibliography
12	Writing Papers: Drafts & Revisions In-class conferences with instructor In-class peer reviews (written and oral)
13	Presentation of Research Submit final draft of paper
14	Final Exam (see above) Post-assessment of (a) Native American literature, (b) nature of research

**SYLLABUS**

Rhode Island College, 600 Mt., Pleasant Avenue, Providence, RI 02816

Instructor: Dr. Maria Lawrence  
 Associate Professor  
 Email: mlawrence@ric.edu  
 Elementary Department in FSEHD  
 Horace Mann Hall, 2<sup>nd</sup> floor, Office 212  
 Office Phone: 456-8565  
 Department phone: 456-8016  
 Department FAX: 456-8376

Office Hours: TBA

**Course Title: GED 262: Native American Narratives<sup>1</sup>**

**Course Description:** Contemporary Native American literary genres by Indigenous authors/artists in the United States and Canada are introduced and analyzed using narrative theory. (4 credits) Connections courses may not be used as part of a major or a minor. Prerequisites: FYS, FYW and completed at least 45 credits. Offered fall, spring.

**Introduction:** This General Education connections course examines and compares the literary genres of diverse Native American authors from the United States and Canada. This rich canon of contemporary Native American literature is analyzed in the course. We start by examining narrative theory and transition to an examination of the cultural contexts for Native and Aboriginal literary performances that set them apart from the Western experience. We begin by acknowledging the oral and performance traditions of Indigenous Peoples of the Americas. Examined are the historic influences on the evolution of contemporary and culturally blended works and performances as we move from historic to current performances that bridge and sustain critical spaces of identity and community for a unique Indigenous narrative. Course topics reveal an immersion into some of the most well-known and highly regarded literary Native and Aboriginal scholars of North America. The objectives for this course are:

1. Develop knowledge of traditional Native American literacy practices and products
2. Understand how contact with non-Indians influence Aboriginal literacy practices and products
3. Read and analyze contemporary Native American authors and their literature across several genres
4. Develop an Indigenous perspective of Indigenous/Aboriginal works
5. Develop approaches to qualitative research grounded in narrative theory
6. Apply knowledge from the course in the development of a final project.

**Table of Course Topics**

Week	Topics	Authors & Resources <sup>2</sup>
1-2	Course introduction, goals *Pre-assessment of (a) Native American literature, (b) nature of research Qualitative Research: Narrative Inquiry and Its Controversies	Course Syllabus *Seek IRB approval Define and review sample annotated bibliographies Denzin Denzin & Lincoln Pink
3	Historical Backdrop and the Having-of-Good-Listening-Ears Worlds Collide: Identities & Ideologies of Encounter	Research tools & resources: Libguides Reading Circles

<sup>1</sup> After developing this course, I located other courses of similar name and description. Certain similarities were unavoidable.

<sup>2</sup> Specific pages are dependent upon published editions and format (hardcopy v. e-text).

	Language of Race and Culture Colonial literature of encounter Indigenous Literature of encounter	Lisa Brooks ReThinking Columbus: Next 500 Years Deloria Deloria & Lytle
4-5	Traditional Literature among Native Americans/First Nations Performance Narratives & Literacies Oral Objects and materials Dance Song	Building a research question National Museum of the American Indian (online), Tomaquag Museum (online), Recorded performances by: Paulla Dove Jennings, Paula Underwood, Joy Harjo, Wab Kinew, John Trudell, Kevin Locke, Joseph Bruchac, Winona Laduke.
6-7	Midterm exam Contemporary Literature Novels/Novellas/Short story Poetry Drama	Research topic/question is submitted. Written and performed text: Paula Gunn Allen, Louise Erich, Sherman Alexi, William Yellow Robe, Leslie Marmon Silko, Simon Ortiz, John Christian Hopkins, Gail Tremblay
8-9	Contemporary Literature: Tribal Law Websites – Mining Digitized Narratives Research	Drafts submitted Indian Country Today (online) Vine Deloria, Ron Welburne, David Wilkins, Wilma Mankiller, Sun Dance
10-11	Conducting Research: Analysis of Narrative Outline Research Papers Research Questions & Resources Develop Annotated bibliography	Drafts submitted Adams Library LibGuides Sample excerpts (anatomy of a research paper)
12	Papers: Final Drafts & Revisions	Peer and Instructor feedback
13	Presentation of Research Submit final draft of paper *Post-assessment of (a) Native American literature, (b) nature of research	Rubrics: OC, WC, RF
14	Final Exam	Exam instrument

### Student Rights

“Rhode Island College is committed to making reasonable efforts to assist individuals with documented disabilities. If you are seeking reasonable classroom accommodations under the ADA and/or Section 504 of the Rehabilitation Act of 1973, you must register with the Disability Services Center(Craig-Lee 127, 456-2776). To receive accommodations for this class, please obtain the proper Disability Services forms and meet with me at the beginning of the semester.” (RIC FCTL, <http://www.ric.edu/fctl/services.php>)

### Student Responsibility

“The student acknowledges receipt of this syllabus and the information hereincontained by signing the attendance sheet circulated by the instructor or continuing to attend classes. The instructor reserves the right to make changes to this syllabus if circumstances warrant such change. Changes will be provided to the students orally and/or in writing.” [Adapted from RIC FCTL, <http://www.ric.edu/fctl/services.php>]

“The College is committed to a learning environment that embraces academic integrity. Faculty, students, and administrators share responsibility for maintaining this environment of academic honesty and integrity, accepting individual responsibility for all actions, personal and academic. Each member of our community is expected to

read, understand, and uphold the values identified and described in our “Academic Policies, Procedures and Regulations.” [RIC FCTL, <http://www.ric.edu/fctl/services.php>]  
<http://ric.libguides.com/content.php?pid=96224&sid=720434>

The college calendar is provided here, [http://ric.edu/academics/academic\\_calendar.php](http://ric.edu/academics/academic_calendar.php). Students are strongly encouraged to review important dates and college policy pertaining to registration, add/drop, holidays and course withdraw deadlines.

### Course Grading

- Final Research Project, 30%: You are required to complete a final research project. You will select a literary work and using the tools and knowledge from the course analyze that work as qualitative inquiry into narrative. Components of the project are to identify a Native American/Aboriginal author and work/s, read and analyze the work and present your findings in the form of a paper (20-pages). You will also prepare an abstract of your paper and orally present your research findings in class. You are encouraged to identify a topic/author/genre early in the course for your research.
- Participation, 25%: Your full participation in the course is required and expected. This means behaving respectfully toward others. Attendance is taken in every class meeting. Your course grade will be reduced a half-letter grade for each absence beyond three.
- Class work, 25%: Working in class means the proactive engagement in class activities, such as quick writes, whole class discussions and small group work, as well as, coming prepared by having completed any assignments that prepare you to participate in class work. Class work extends to the course website in Blackboard. The college’s Learning Management System (LMS) is Blackboard. Blackboard is used in the course to:
  1. Make the syllabus available
  2. Make announcements
  3. Make lecture related materials available
  4. Use the discussion forum
  5. Use LMS email for course-related activities.

Students need to check the course website before and between class meetings.

- Exams, 20% (midterm and final): There are two exams in the course and each is worth 10% of your overall course grade. There are no make-up exams.

### Course Materials<sup>3</sup>

Students will be reading selected works that include novels, which can be purchased or borrowed from libraries. Many of the texts are available as “used” texts through a variety of sources. Other readings and viewings can be accessed online through open access sources.

### Qualitative Inquiry Resources

Denzin, N.K. (2003). *Performances Ethnography: Critical Pedagogy and the Politics of Culture*. CA: Sage Publications.  
Denzin N.K., Lincoln, Y.S. Editors. (1998). *Collecting and Interpreting Qualitative Materials*. CA: Sage Publications.  
Denzin N.K., Lincoln, Y.S. Editors. (1998). *The Landscape of Qualitative Research*. CA: Sage Publications.  
LeCompte, M.D., Schensuk, J.J. (1999). *Ethnographer’s Toolkit*. CA: AltaMira Press.  
Pink, S. (2001). *Doing Visual Ethnography: Images Media, and Representation in Research*. CA: Sage Publications.

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<sup>3</sup> Anthologies are being reviewed for the course.

American Indian/Aboriginal Resources (to date)

Alexi, S. (multiple publications).

American Indian Literature, <http://www.native-languages.org/literature.htm>

Bigelow, B., Peterson, B., Editors. (1998). Rethinking Columbus: the next 500 years. WI: Rethinking Schools.

Brooks, L. (2008). The Common Pot. MN: University of Minnesota.

Caldwell, N. (out of print) Contacting the author.

Cobb, D.M., Fowler, L. (2007). Beyond Red Power: American Indian politics and activism since 1900. NM: School of Advanced Research Press.

Deloria, V. Jr., Lytle, C.M. (1983). American Indians, American Justice. TX: University of Texas.

Erdrich, L. (1984). love medicine. NY: Harper.

Erdrich, L. (1989). Tracks. NY: Harper.

Frontier Story Lab, Sun Dance, <http://www.sundance.org/video/trailblazing-storytellers-new-frontier-story-lab/>

Harjo, Nearly unbeatable grace, (January 2008), <http://www.youtube.com/watch?v=WI9Irzfb73w>

Marmon, L. (multiple publications)

Meyer, C.J., Royer, D., Editors. (2001). Selling the Indian. AZ: University of Arizona Press.

Momaday, N. (multiple publications).

Momaday, A Man of Words, (May 2008), <http://www.youtube.com/watch?v=rbqzm6x7Noo>

Moyers & company, Sherman Alexi's top ten Native poets, (April 2012)

<http://billmoyers.com/content/sherman-alexies-top-ten-native-american-poets/>

Moyers & Company, Sherman Alexi interview (May 2013)

<http://billmoyers.com/episode/encore-living-outside-tribal-lines/>

Nabokov, P., Editor. (1978/1991). Native American Testimony: A chronicle of white-Indian relations from prophecy to the present, 1492-1992. NY: Viking Penquin.

Native American Authors, <http://www.ipl.org/div/natam/>

Trudell, It is What it Is, (October 2012), <http://www.youtube.com/watch?v=OCI-IRndToU>

Weatherford, J. (1991). Native Roots – How the Indians enriched America. Ballentine Books.

Wikipedia list of Indigenous authors and tribal affiliations,

[http://en.wikipedia.org/wiki/List\\_of\\_writers\\_from\\_peoples\\_indigenous\\_to\\_the\\_Americas](http://en.wikipedia.org/wiki/List_of_writers_from_peoples_indigenous_to_the_Americas)

Wilkins, D.E., Lomawaima, K.T. (2001). Uneven Ground. OK: University of Oklahoma.

## D. SIGNATURES

### D.1. APPROVALS

- Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) and a printed or electronic signature copy of this form to the current Chair of UCC. Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
Patricia Cordeiro	Chair, ELED		
Karen Castagno	Interim Dean, FSEHD		
Earl Simson	Dean, FAS		
James Magyar	Chair, COGE		
Jane Williams	Dean, SN		
Sue Pearlmutter	Dean, SSW		
David Blanchette	Dean, SM		

### D.2. ACKNOWLEDGEMENTS

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
			Tab to add rows

## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* Gender and Women’s Studies

*Chair/contact:* Dr. Leslie Schuster/lshuster@ric.edu

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) GEND*      *Course number: 261*

*Catalog title:* **Resisting Authority: Girls of Fictional Futures**

*Catalog Description:* Young adult dystopian novels examine adolescent angst across the backdrop of authoritarian oppression, often featuring a female hero. Students will analyze classic and contemporary texts through a gender perspective.

*Prerequisites:* Completion of FYS, FYW and at least 45 credits. Connections courses may not be used as part of a major or minor.

*Credits:* **4.**

*Connections Learning Outcomes:* *Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

*This interdisciplinary course connects gender studies with English studies, creating a linkage between social and behavioral sciences and humanities. Students will learn to read dystopian young adult fiction through a specific critical lens (i.e., gender), thereby giving them the tools to read other artifacts of popular culture in the same way. This focus on becoming critical consumers of stories and culture is an important aspect of a liberal education, and thus meets the requirements of the Connections outcomes.*

*All low-stakes and high-stakes assignments, including weekly reading responses, the midterm essay, the Book Club, and the Final Project, require that students connect literary analysis with gender. For example, the midterm essay requires students to analyze a particular text using the tools they have learned and practiced in class. The Book Club takes that a step further, in that students will engage in self-designed discussions and analysis, and then present that information to the class. The Final Project is an opportunity for students to use the analytical tools they have learned to develop something new, for a hypothetical audience beyond the teacher.*

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

General Education Outcome:	Assignments or Activities:
Critical and Creative Thinking	<p>Students will be reading and critically analyzing dystopian young adult novels throughout the course. They will also develop creative ways to present their analyses and teach peers in Book Club presentations and Final Project presentations.</p> <p>The Model-Practice-Perform method of instruction will be used throughout the course, such that the instructor models the task, i.e., text analysis, blog writing, synthesizing multiple texts; the students practice the task in groups or in low-stakes assignments; and then they will “perform” in individual high-stakes assignments, such as the midterm essay and final project. All high-stakes assignments will require a first draft so that the instructor can provide appropriate feedback and direction and students can then revise accordingly.</p>
Written Communication	<p>Students will be explicitly taught the specific writing skills associated with the various genres using models and practice. For example, blog writing requires voice and brevity, whereas the midterm synthesis paper requires a thesis/argument, appropriate selection of quotations, and then well-crafted analyses of these quotations. All genres re-</p>



	<p>quire organization, fluency, and standard writing conventions. Students will have opportunities to draft and revise formal papers with instructor feedback.</p> <p><b>Formal:</b> Students will write three different types of papers throughout the semester. At the beginning, they will write an identity narrative describing their knowledge of and relationship to the material of the class. At midterm, they will write a synthesis essay in which they analyze a specific text from a feminist perspective. The Final Project will offer choices, in which they can choose to: a) analyze two contrasting novels from the course; b) develop an infographic, website, or other media/art project based on topics and theories from the course; or c) write an outline and first chapters for their own young adult dystopian novel. Students will present drafts of the final project so they can improve based on instructor feedback.</p> <p><b>Informal:</b> Students will write regular responses to the texts. These responses may be in the form of blogs or think pieces. These pieces will be shared with peers as well as the instructor and they will receive feedback.</p>
Research Fluency	<p>The Final Project requires students to develop their research skills. With direction from the instructor and using the Adams Library resources, students will be taught how to find and evaluate reliable sources from respected researchers within the specific field of their interest. Quality and variety over quantity of sources will be emphasized.</p> <p>They could research literary, political, or social analysis in relation to a text; or, in the case of a creative project, this may be more background research on the specific topic, the technology, or the format.</p>
Oral Communication	<p><b>Formal:</b></p> <p>Students will participate in a group presentation in their Book Club (see below).</p> <p>Students will do short individual presentations on their Final Project (see above).</p> <p><b>Informal:</b></p> <p>Every class meeting will include some time engaging in small group or full class discussion.</p>
Collaborative Work	<p>Students will choose one book from a list to read in Book Club groups. Each BC will generate a list of questions before reading the book, engage in weekly conversations about the book (literal, interpretive, and analytical), and then present their book to the rest of the class in multi-media form (see Oral Communication section above).</p> <p>In addition, students will be in peer feedback groups on their Final Project (see Written Communication above). They will follow guidelines on carefully reading of one another's work and provide appropriate and useful feedback.</p>

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year. *This course will be offered alternate years in spring.*

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Janet D. Johnson, GEND**

A.2. Date: 3-4-13

A.3. Date of implementation: **Spring 2014**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

## PART B: Course Proposals

### For new or revised courses

\_\_\_ Revise an existing course (fill out “old” and “new” information)

X Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>		GEND 261
Any cross listing number		ENGL?
Course title ( <b>limit 6 words</b> )		Resisting Authority: Girls of Fictional Futures
Course description ( <b>limit 30 words</b> ) <sup>b</sup>		Young adult dystopian novels examine adolescent angst across the backdrop of authoritarian oppression, often featuring a female hero. Students will analyze classic and contemporary texts through a gender perspective.
Number of contact hours per week <sup>c</sup>		4
Number of credit hours per sem.		4
Prerequisite(s) <sup>d</sup>		Completion of FYS, FYW and at least 45 credits
Grading system	<input type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

For UCC use only  
Document ID #:  
Date Received:

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours: N/A

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.] Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQSR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

B.6. Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

Fall     Spring     Summer     As Needed

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Document ID #:  
Date Received:

- Annually (semester varies)       Alternate years       Even years  
 Odd years       Other (describe):

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **No**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

### **Resisting Authority: Girls of Fictional Futures**

**Spring 2014**

**Meeting Time/Location**

**Dr. Janet Johnson  
jjohnson@ric.edu**

Totalitarian societies. Separation of sexes. Intolerance of difference. Suppression of the young. Lack of natural resources. These are all aspects of dystopian fiction for young adults, often set in the near future, and based on fears of today. This type of fiction analyzes the roots of human behavior, encouraging the reader to question social, political, and moral aspects of society through the experiences of a young protagonist with whom s/he can identify.

Many recent young adult dystopian novels, such as the popular *The Hunger Games* and *Divergent*, examine adolescent angst across the backdrop of authoritarian oppression and feature a female hero, usually aided by friends and a possible romantic partner. In this course, students will read and analyze classic and contemporary dystopian young adult fiction through a gender perspective, addressing the following questions:

1. In what ways do the female and male protagonists offer non-traditional role models for today's adolescents?
2. How are gender, beauty, power, and relationships portrayed in these texts?
3. Why are dystopian novels so popular with teens? What do the settings, messages, and characters offer, and to whom?

#### **Assignments**

##### **➤ Formal Writing Assignments**

- *Identity Narrative* (assigned first week): Students will describe their knowledge of and relationship to the material of the class.
- *Synthesis Essay* (midterm): Students will analyze an assigned text from a gender perspective.
- *The Final Project* (last third of course): Students can choose to: a) analyze two novels from the course or with instructor approval; b) develop an infographic, website, or other media/art project based on topics and theories from the course; or c) write an outline and first chapters for their own young adult dystopian novel.

➤ **Text Responses**

- Students will write regular responses to the texts. These responses may be in the form of blogs or think pieces. These pieces will be shared with peers as well as the instructor.

➤ **Book Clubs**

Students will choose one book from a list to read in Book Club groups. Each BC will generate a list of questions before reading the book, engage in weekly conversations about the book (literal, interpretive, and analytical), and then present their book to the rest of the class in multi-media form.

**Grading Breakdown**

Assignment	Percentage
Identity Narrative	10%
Synthesis Essay	20%
Text Responses	15%
Book Club Participation and Project	15%
Class Participation (attendance, class discussions, in-class work)	15%
Final Project	25%

**Topics/Themes**

**1. Setting the Foundation, part I: What is young adult literature? What is dystopian literature? How do they come together?**

We will start by reading *A Wrinkle in Time* by Madeline L'Engle, published in 1962, along with some theory and criticism about the genres of YAL and dystopian literature, particularly their overlapping appeal. We will talk about the purpose and audience for these novels, particularly how dystopian adolescent fiction emerged from children's utopian fiction. In addition, we will look at how and why authors create worlds that are different from our own to explore current issues, such as totalitarianism, racism, sexism, and environmental disasters.

**2. Setting the Foundation, part II: What does it mean to read through a gender perspective?**

Here, we will focus on naming and recognizing three different stages of reading: comprehension, interpretation, and analysis, by reading short stories in the genre. Since many students will be sophomores, this skill-based instructional focus should be helpful for them in their other classes as well. We will then move to reading through a gender perspective, which asks questions about how characters are positioned according to sex; who has power and what kind of power; and where stereotypes emerge.

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Date Received:

### **3. The Future is Bleak: What messages lurk in *The Hunger Games* and *Divergent*?**

The focus here is to apply new knowledge about the genre and gender to analyzing these popular books, which many students may have already read for enjoyment. We will also watch the film *The Hunger Games* to scrutinize how the filmmakers interpreted specific scenes and characters.

### **4. Book Clubs: Small group conversations about books**

Students will choose from a list of books in the young adult dystopian category, and work with a group of classmates to develop a reading schedule, choose different issues to discuss for each Book Club session, and plan a group presentation to the class. The goal is to foster lively, skillful talk about books with interested others.

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for **every** aspect you would like to change.

This interdisciplinary course connects gender studies with English studies and sociology, creating a linkage between social and behavioral sciences and the humanities. Students will learn to read dystopian young adult fiction through a specific critical lens (i.e., gender), thereby giving them the tools to read other artifacts of popular culture in the same way. This focus on becoming critical consumers of stories and culture is an important aspect of a liberal education, and thus meets the requirements of the Connections outcomes.

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

Spring 2014 but inclusion in the 2013-2014 Catalog.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?] NA

D.3.a. Students: NA

D.3.b. Faculty: This course will not impact faculty load. The chair of GEND has been consulted.

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **N/A**

D.4.b. Library resources: **N/A**

D.4.c. Technical/Computing resources: **N/A**



## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
(example)	<b>Jane Doe (Philosophy)</b>	<i>John Doe</i>	<u>4/1/2011</u>
1.	_____	_____	_____
2.	_____	_____	_____

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, MUST have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	Earl Simson, Faculty of Arts and Sciences	_____	_____
2.	Alexander Sidorkin, Feinstein School of Education and Human Development	_____	_____
3.	Jane Williams, School of Nursing	_____	_____
4.	Susan Perlmutter School of Social Work	_____	_____
5.	David Blanchette, School of Management	_____	_____

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education MUST also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_  
James G. Magyar, Committee on General Education

## Rhode Island College General Education Connections Courses

**Connections (C)** courses are upper-level courses that emphasize comparative perspectives—such as across disciplines, across time, across cultures—on a particular topic or idea. Courses proposed for this requirement must include further development of the **WC**, **CCT**, **RF**, **OC**, and **CW** General Education Learning Outcomes. Interdisciplinary courses are encouraged, and team-taught courses are possible if that approach can be justified pedagogically. **Connections** is a category, not a course; therefore departments will propose courses carrying the departmental designation (e.g., BIOL or ENGL) and a shared number (261, 262, 263). Connections have as prerequisites First Year Writing, First Year Seminar, and at least 45 total credits. They may require specific General Education categories to be completed as prerequisites as well. These courses are 4 credits and they are capped at 30 students.

### Steps to creating a Connections course

1. Start with a good idea that meets the upper level and comparative objectives of the category. The choice of topic is wide open.
2. Design the course to explore the content or subject area, while at the same time addressing each of the Learning Outcomes and crafting experiences where students can demonstrate their competence in these categories.
3. Prepare a standard syllabus that includes items such as topics covered, possible resources, assignments, grading, and the usual administrative detail
4. Include in the syllabus explicit statements of the Learning Outcomes you are addressing, explain how they will be approached, and state how the students will demonstrate their progress towards those outcomes.
5. Now that the course is designed, prepare the requisite paperwork.
  - a. Fill out the Connections form for COGE that begins on the next page. It has places to explicitly address Learning Outcomes and teaching methods. If these are well described in the syllabus, appropriate text can be copied and pasted into the form. Course names will begin with “Connections:” and all course descriptions will include the following text at the end:

*Connections courses may not be used as part of a major or minor.  
Prerequisites: Completion of FYS, FYW and at least 45 credits*
  - b. Attach your syllabus to the form.
  - c. Attach an Undergraduate Curriculum Committee form to the package. This document includes those portions of the form that are required for Connections courses.
6. Secure the approval of your department’s curriculum committee and of the department, as indicated by the Chair’s signature on the UCC form.
7. Secure the signature of chairs of departments that may have a stake in the course
8. Secure the signature of your Dean. The Dean’s office is the first line of checking that all is in order.
9. Transmit the material electronically to COGE ([coge@ric.edu](mailto:coge@ric.edu)) and note that the signatures have been obtained.
10. Present your material at a COGE meeting for approval.
11. Upon COGE approval the package will be transmitted to the UCC for the remaining deans’ Signatures and UCC approval.

### Note on converting Core 4 courses to Connections courses

Core 4 courses emphasize comparative perspectives and make good candidates for Connections courses. The Core 4 syllabus can be a starting point, but the proposal still has to address all of the Connections requirements. It should be noted that students will have a slightly different background, since they will have more overall experience but will not necessarily have the western and nonwestern courses that they did in Cores 1-3.

### Consulting

The Faculty Center for Teaching and Learning has Connections preparation workshops. It’s also wise to consult with the chair of COGE ([jmagyar@ric.edu](mailto:jmagyar@ric.edu)) at an early stage in the proposal preparation process.

*James G. Magyar  
February 28, 2013*

# Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* **Program in Geography, Dept. of Political Science**

*Chair/contact:* **Mark Motte** (Geography Program Director) or **Tom Schmeling** (Poli. Sci. Dept. Chair)

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI)* **GEOG**                      *Course number:* **261**

*Catalog title:* **Globalization, Cities and Sustainability**

*Catalog Description:*

**The consequences of migration to the world’s cities are studied in comparative context. The forces of globalization and the prospects for more sustainable communities in the 21<sup>st</sup> Century are examined.**

*Prerequisites:* **Completion of FYS, FYW and at least 45 credits**

*Credits:* **4**

*Connections Learning Outcomes:* **Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)**

*Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.*

Students will participate in discussions of short papers 1 and 2 orally in class, and give a longer, oral presentation of their research paper at the end of the semester.

There will be eight (8) in-class, small group activities whose material will be accessed through Blackboard. Work-time will be assigned for Thursdays so that students may work on their on-line Blackboard assignments from remote locations in readiness for group discussions the following Tuesday. Frequent class involvement is expected.

**For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.**

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
<p>Critical and Creative Thinking (CCT)</p> <p>Connections courses at RIC call for students to combine the many skills acquired in other General Education and discipline-specific courses by refining critical thinking, analytical writing and oral expression through in-depth study of a topic in a comparative context. The geography of the world's great cities, when studied through the lens of</p>	<p><i>Critical think-piece essays</i> on the causes of urban economic, fiscal and socio-demographic stress in a comparative context</p> <p>Research paper on the growth trajectories of two major, global cities (one influenced by “Western” and one by “Nonwestern” traditions and historical legacies) <i>in a critical, comparative context</i></p> <p>Hypothetical Blackboard-based case studies that require <i>creative thinking</i> about the multi-faceted challenges faced by cities and the forces that may promote (or inhibit) positive change for their inhabitants</p> <p><i>Creative, in-class debates</i> over students’ preferred policies and programs for coping</p>

<p>comparative urbanization, allows students to <i>reflect critically</i> upon trans-national linkages, cultural trends and flows, and similarities and contrasts in a variety of regional traditions.</p> <p><i>A critical examination</i> of the ways in which different peoples have built their cities as places to live, work and play, reveals the core values of their cultures and politics. A city's architecture, urban design, physical form (morphology), infrastructure, land use composition, growth patterns and trajectories, political organization and demographic profiles all reveal the dominant power structures and value systems that give meaning to the lives of urban dwellers across the globe.</p> <p><i>Creative responses</i> to published research (originating in different countries) on the world's "mega cities" engage students in debates about the possibilities for positive change for those city inhabitants who live in abject poverty. The material demands that students question popular notions about fairness, equity and competition; accessibility to and affordability of basic commodities and material goods; availability of essential services such as health care; and whether prevailing models of urban growth are sustainable for the remainder of this century.</p>	<p>with (and adapting to or accommodating) the irrepressible and largely irreversible economic, political and cultural imperatives of globalization</p>
<p><b>Written Communication (WC)</b></p> <p>This course will commence with a review of the linkages between urban geography and the knowledge bases provided in the social sciences, the design professions, management and public administration, communications and media studies, and the humanities.</p> <p>For example, <i>short, in-class writing assignments</i> that encompass reflections on novels with urban backdrops and works of urban social and economic history will frame an introduction to contemporary "world" cities.</p> <p><i>On-line Blackboard writing assignments</i> ("think pieces") will encourage reflections on non-western cultures and frame an introduction to regional differentiation in the global pattern of urban development.</p>	<p><i>Think-piece essays</i> on the causes of urban economic, fiscal and socio-demographic stress in a comparative context</p> <p><i>Research paper</i> on the growth trajectories of two major, global cities (one influenced by "Western" and one by "Nonwestern" traditions and historical legacies) in a comparative context</p> <p><i>Written manifestos</i> for new, innovative forms of city governance as designed by students in small, in-class working groups</p> <p><i>Summary notes</i> from eight (8) Blackboard assignments that serve as the basis for subsequent in-class debate</p>

<p>Students will be asked to weave their cumulative learning from other General Education and content area courses into <i>written manifestos</i> and <i>vision statements</i> (encompassing economic principles, models of political organization and principles of human rights) for modern urban societies.</p>	
<p><b>Research Fluency (RF)</b></p> <p>This Connections course is designed to synthesize a broad knowledge base and <i>access to, and knowledge of, published research from disparate fields</i>, so that each student further develops and refines her/his own "world view."</p> <p>The study of comparative urban geography, provides the opportunity for students to read, reflect, <i>critically review and produce independent research</i>, and write by undertaking critical inquiry into both the common and contrasting spatial, historical, political, economic and cultural aspects of the great cities of the world.</p> <p>Students who wish to thrive in the high-tech, hyper-communication, "distance management," and intensely analytical work place of 2014 and beyond will need <i>to acquire finely honed research skills</i> that provide a basis for understanding how complex decisions about resource availability and allocation are made, for what purpose, and in whose interest.</p> <p><i>Essential research skills will include:</i> how to identify, quantify and track crucial trends in a globally-oriented work environment; how to find, access and critically evaluate discrete information bytes amid an increasingly overwhelming morass of instantaneously available (but not necessarily good or robust) digital data; and how to comprehend, integrate or counter the points of view of diverse peoples--bosses, patients, clients, collaborators, students, colleagues, competitors, adversaries--from within our own country and from elsewhere in the world.</p> <p>These expectations, which are already a reality for many, will be met in a</p>	<p><i>Research paper</i> on the growth trajectories of two major, global cities (one influenced by "Western" and one by "Nonwestern" traditions and historical legacies) in a comparative context</p> <p>Reading, reviewing and critiquing <i>published research</i> from international journals, book chapters, government agencies and international nongovernmental organizations; applying published research to homework and in-class assignments that demand independent, but well-butressed, critical thinking and creative problem-solving</p> <p><i>Collaborative field research</i> in Rhode Island's capital city to identify the evidence for and significance of global forces in the local polity</p>

<p>world which increasingly consists of communication and information flows among great cities. Living as we do in the Northeast Corridor (“Megalopolis”) of the U.S, we easily take for granted the organizational characteristics of a complex urban system.</p> <p>Only through the <i>acquisition of solid research skills</i> will a student understand the powerful dynamics which are transforming the metropolitan regions most of us call home: How well do we comprehend the opportunities and constraints imposed by the new <i>international</i> urban geography of the 21st Century? How is what we experience here on the eastern U.S. seaboard typical of urban development patterns elsewhere in the U.S. and the world? How can we translate global trends into our local experience--How is Providence, R.I. linked to the new global order and what price will we pay if it is not? <i>Research fluency</i> is the key to answering these and other, equally important questions about how rapid, world-wide urbanization is transforming the way we think, feel, decide and live.</p>	
<p>Oral Communication (OC)</p> <p>Students who successfully complete this Connections course will be able to <i>argue persuasively</i> in defense of their interpretation of the causes of uneven spatial development, global urban disparities in living conditions and life chances, and the effectiveness of different policies and programs that have been tried by city administrations and private actors to alleviate deprivation, promote economic growth and foster greater social equality.</p> <p>The students will <i>present confidently and with well-sequenced, rigorous, factually accurate statements</i> that account for the forces of globalization, the scales at which they operate, recent/current urban trends and likely trajectories, and the comparative advantages that certain cities’ locations have over those of others.</p>	<p><i>Oral presentations</i> of think-piece essays and a semester-long, 10+ page research paper</p> <p><i>Weekly debates</i> on comparative urban problems and their potential policy solutions, based upon reading scholarly work and the instructor’s briefing notes in addition to the sustained, critical thinking required by eight (8) on-line Blackboard assignments</p>
<p>Collaborative Work (CW)</p> <p>This course requires students to participate in eight (8) <i>in-class, small-group, collaborative assignments</i> that ask them to assume the roles, depending on the case study at hand,</p>	<p>Written manifestos for new, innovative forms of city governance <i>as designed by students working in small, in-class groups</i></p> <p>Summary notes from eight (8) Blackboard assignments that serve as the basis for subsequent <i>in-class, small group work, collaborative case study analysis and class-</i></p>

<p>of: an urban mayor in a Southeast Asian city that is undergoing rapid economic growth with attendant income class disparities; a member of the Hong Kong government who is struggling to preserve a measure of independence over city finances in the face of pressure from Beijing for conformity with national budgetary policies; a counter-revolutionary change agent in Cairo seeking to lead a group in opposition to the new national, religiously inspired government; the CEO of a New Jersey-based petro-chemical company wishing to re-locate a major plant to a Central American metropolitan region; a social change advocate who heads a consortium of non-profit, community-based human service organizations hoping to emphasize job skill training and family support measures for displaced and unemployed workers in a U.S. city's poorest neighborhoods; or a real estate developer seeking to build high-rise, luxury condominiums under a city regime whose focus is on re-zoning land for low-income housing.</p> <p>These <i>collaborative case study assignments</i> require every class member to play a role in a series of hypothetical scenarios concerning the ethical, value-based, economic, cultural legacy, political and "public interest" factors that promote (or constrain) positive urban change.</p> <p>This <i>collaborative work</i> is based upon selected readings and "briefing papers" (posted on Blackboard) prepared by the instructor on prevailing conditions in the polities of cities chosen from among those in the four (4) categories listed in the attached syllabus.</p>	<p><i>room debate</i></p>
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In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

**30 students per section, one section per year, Spring**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

**Attached**

## Syllabus:



# Globalization, Cities and Sustainability GEOG 261

Political Science Department-Program in Geography

4 credits

Satisfies the General Education Connections course requirement

Note: This Connections course may not be used as part of a major/minor

Prerequisites: Completion of the FYS, the FYW and at least 45 credits

Class Mode: Hybrid (50% face-to-face; 50% on-line)

## Course Overview:

The world's population is migrating to cities in unprecedented numbers. Industrialization and urbanization, processes drive millions of people to the burgeoning cities of Africa, Asia, and Central and South America. This mass population movement represents a spatial and cultural transformation of truly global proportions. It also calls into question whether cities are a sustainable form of social organization.

An international comparison of the *recent growth trajectories* of major cities throughout the world reflects a number of common elements which will be studied through a comparison of nearly 40 cities worldwide. The trends that will be compared among these cities include: 1. the outward spatial expansion of the built environment beyond traditional city boundaries (including the growth of *favellas* or informal settlements); 2. the emptying out and subsequent re-populating of the central city by different income groups (displacement of the poor, followed by gentrification); 3. population growth in wealthier, outer suburbs within metropolitan regions; 4. increasing economic and functional specialization within cities; 5. a definable role for a country's dominant "mega city" within both a national hierarchy of cities and within the global economic order (this may be political, economic, cultural or some combination thereof); 6. deepening divisions between rich and poor (within and between cities in a country); 7. the environmental degradation of soil, water and air and the threat to public health; and 8. widespread governmental concern over infrastructure deficiencies, minimally acceptable housing standards, slow rates of job creation, and the persistence of social pathologies.

The world's great cities, with their unique histories and cultural legacies, continue to present both the benefits and challenges of diversity. In terms of their size, spatial form, economic growth, political context, demographic composition, and function, the world's great cities are very different indeed. As such, they are ideal crucibles through which to compare and come to terms with the *dominant economic and cultural trends* that will affect every student's professional and personal life.

Students will write two (2) short, "think-piece" essays; develop one (1) 10+ page research paper on two "world" cities of their choice for the purposes of drawing international comparisons; deliver two (2) oral presentations on comparative urbanization and the prospects for "greener," more sustainable cities in different regions of the world, and participate in eight (8) Blackboard assignments to prepare for ensuing in-class discussion. This is a "hybrid" course, with regular class sessions on Tuesdays and Blackboard-based, interactive assignments on Thursdays.



Paper topics will be drawn from the categories of cities listed in the syllabus. For each category of cities studied, students will critically examine and compare: 1. commonalities and differences in these cities' *origins and historical growth patterns*; 2. *physical planning and spatial layout*; 3. political structures and *most pressing policy priorities*; 4. shifting definitions of *identity, race and gender roles*; 5. these cities' *economic influences* within their respective regions and countries; 6. long-term trends (and projections) in *population growth*; 7. the impacts of globalization on *economic systems and cultural legacies*; and 8. the opportunities for *more sustainable or "greener" models of urban development*.

Connections courses at RIC call for you to combine the many skills you have acquired in other General Education and discipline-specific courses by refining your critical thinking, analytical writing, oral expression and collaborative abilities through in-depth study of a topic in a comparative context. The geography of the world's great cities, when studied through the lens of *comparative urbanization*, allows us to reflect upon linkages, cultural trends and flows, and similarities and contrasts in economic and political systems.

Critical examination of the ways in which different peoples have built their cities as places to live, work and play, can *reveal the core values* of their cultures and polities. A city's architecture, urban design, physical form, infrastructure, land use composition, political organization and demographic profile all reveal the *dominant power structures and value systems* that give meaning to the lives of urban dwellers across the globe.

### **The Significance of this Course for your Overall Program of Study at RIC**

In 2014, the "information age" is, perhaps, better termed the "digital age." An understanding of the increasingly complex web of cultural, political and market relationships among the world's great cities is fundamental to almost any person's career success. In the 21<sup>st</sup> Century, economic and policy decisions in both the public and private sector are driven by forces operating at the trans-national and even global scales. Our dealings in the world of work inevitably consist of encounters that transcend regional and national boundaries.

The expectations of the globally-oriented labor market, which are already a reality for many, will be met in a world which increasingly consists of *communication, digital data, and capital flows* among great cities. Living as we do in the northeast corridor of the U.S, we easily take for granted the organizational characteristics of a complex urban system. But how well do we understand the powerful dynamics which are transforming this metropolitan region we call home? How well do we comprehend the opportunities and constraints imposed by the new *international urban geography* of the 21st Century? How is what we experience here on the eastern U.S. seaboard typical of urban development patterns elsewhere in the U.S. and the world? How can we translate global trends into our local experience and how is Providence, RI linked to the new global order and what price will we pay if it is not?

### **Course Content:**

Students in this Connections course will examine, compare and critically contrast case studies of the changing geography of several cities in four categories.

For each category, students will study how globalization is affecting the form (physical layout, design, population distribution and class stratification) and function (the principal economic, political and cultural role) of the case study cities. At the end of the class, we will examine how globalization has affected each of the four groups of cities differently and explore the reasons for it.

The four categories of cities are:

### WEEKS 1-3

- *Cities of the Post-colonial World:* Baghdad, Cairo, Jakarta, Lagos, Mexico City, Nairobi, Rio de Janeiro, Sao Paulo

### WEEKS 4-6

- *Western-influenced "World" Cities:* London, Los Angeles, New York, Paris, Rome, Seoul, Tokyo

### WEEKS 7-9

- *Cities Influenced by Socialism/Communism:* Beijing, East Berlin (and reunified Berlin), Bucharest, Caracas, Havana, Moscow, Prague

### WEEKS 10-12

- *The Asian "Tigers" and the rise of the Indian and Chinese Mega-cities:* Hong Kong, Kolkata, Macau, Manila, Mumbai, Shanghai, Singapore, Taipei

### WEEKS 13-14

- *Integration and cross-category comparative analysis:* How do these cities interact *across categorical lines* and how are their populations positioned (a) to *maximize their locational and economic strengths* under the forces of globalization and (b) to adopt policies that will *promote greater prospects for sustainability* throughout this century and beyond?

### Course Requirements:

You will write two (2) short, "think-piece" essays, write one (1) 10+ page research paper that compares two "world" cities of your choice, deliver three (3) short oral presentations, and participate in eight (8) Blackboard assignments in readiness for classroom discussion and collaborative, in-class case study exercises. This is a "hybrid" course, with regular in-class sessions on Tuesdays and Blackboard-based assignments on Thursdays.

Paper topics will be drawn from the categories of cities listed above. You will examine commonalities and differences in these cities' growth patterns, physical planning and morphology, political structures, economic roles within their respective regions and countries, their demography and cultures, and exposure to various aspects of globalization.

For each of the papers, you will:

- describe the topic focus and geographic area(s) to be studied;
- summarize the principal questions being addressed;
- present the argument or central thesis which will frame the paper;
- conduct a thorough literature review and craft a credible synopsis of published material germane to the topic;
- organize findings in a manner which addresses the principal questions and which supports the argument or central thesis, including a treatment of contrary views or counter-arguments; and
- prepare a well-argued paper whose "beginning, middle and end" tie together the topic statement, questions, thesis, findings and conclusions.

You will participate in discussions of short papers 1 and 2 orally in class, and give a longer, oral presentation of your research paper at the end of the semester.

In addition, there will be eight (8) in-class, small group activities (including hypothetical case studies that involve urban problem-solving scenarios) whose material will be accessed through Blackboard. As stated above, work time will be assigned on Thursdays for you to work on the on-line Blackboard assignments at home or in the library in readiness for group discussion the following Tuesday. You will be graded, in part, on your degree of participation in class discussion of these assignments and the collaborative case studies that draw from them, the timely submission of your notes on each Blackboard task, as well as frequent class involvement.

The grading scheme is as follows:

- Think-piece Essay 1 15%
- Think-piece Essay 2 15%
- Oral Discussion of Papers 1 & 2 5% X 2 = 10%
- Class Participation (incl. the 8 Blackboard assignments) 30%
- Research Paper on your chosen World Cities 25%
- Final Oral Presentation of your Research Paper 5%

### **Required Reading:**

Selected readings and film clips have been culled from numerous historical and contemporary sources on urban anthropology, architecture, economics, geography, history, planning, management, politics, public administration, communications, media studies, and sociology to serve as the texts for the course. This material will be disseminated on a lecture-by-lecture basis, either in hard copy or on the course's Blackboard LMS site. You will be expected to conduct independent research for your two, short think-piece papers and the longer research paper on two of the great cities of the world. I will guide you toward appropriate research sources, but the search will be largely yours. No textbook is required for this Connections course.

### **Quality of Work, Timeliness and Ethics:**

**QUALITY AND TIMELINESS COUNT.** A high level of class discussion is anticipated, so you must come to class on Tuesdays and spend an equal amount of time on the Thursday on-line Blackboard assignments. Your typed notes from the eight (8) Blackboard assignments must be submitted for my review and comments after our discussions on Tuesday. These will be returned to you promptly during the following class.

**ETHICS MATTER.** As a matter of policy, practice and broad expectation, RIC expects its students to maintain the highest ethical standards in their academic work. Plagiarism of any kind will not be tolerated and will result in a "zero" on the assignment in question and, at the discretion of the instructor, ejection from the course and referral to the appropriate college authorities. Refer to the College's Student Handbook if you have any concerns about this matter.



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

**A. COVER PAGE**

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

A.1. <a href="#">Course or program</a>	GEOGRAPHY 261 GLOBALIZATION, CITIES AND SUSTAINABILITY		<a href="#">Programs affected</a>
<a href="#">Replacing</a>	GEOGRAPHY 261 THE NEW GLOBAL VILLAGE: THE FUTURE OF THE WORLD'S GREAT CITIES		
A.2. <a href="#">Proposal type</a>	Course: Revision		
A.3. <a href="#">Originator</a>	Mark Motte	<a href="#">Home department</a>	Political Science
A.4. <a href="#">Rationale</a>	<p>This proposal adapts a Gen Ed. Core 4 course for consideration as a new Gen Ed. Connections course. The rationale is to preserve for students the choice of a social science course with an international, comparative, urban geographic emphasis in the Gen. Ed. Program listings.</p> <p>This course brings three of the major socio-economic, demographic and geopolitical trends of our times to bear on students' understanding of the world around them:</p> <p>Economic and cultural globalization                      Mass urbanization and the rise of the "megacity"                      The need for more sustainable models of community development</p> <p>... and the <b>connections</b> in the causal factors and measurable outcomes between and among them</p>		
A.5. <a href="#">Date submitted</a>		A.6. <a href="#">Semester effective</a>	
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	No new faculty	
	<a href="#">Library:</a>	No additional library resources	
	<a href="#">Technology</a>	No additional USS/IT services	

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Date

	<i>Facilities:</i>	<b>No additional classroom space</b>
A.8. <a href="#">Program impact</a>	<b>Additional "Connections" course option within the General Education Program</b>	
A.9. <a href="#">Student impact</a>	<b>Additional "Connections" course option within the General Education Program</b>	
A.10. <a href="#">Catalog pages: Where are the catalog pages?</a> <a href="#">Several related proposals?</a>		

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 Received: \_\_\_\_\_

Date \_\_\_\_\_

B. NEW OR REVISED COURSES

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>		
B.2. <u>Cross listing number if any</u>		
B.3. <u>Course title</u>	<b>The New Global Village: The Future of the World's Great Cities</b>	<b>Globalization, Cities and Sustainability</b>
B.4. <u>Course description</u>		
B.5. <u>Prerequisite(s)</u>	<b>Gen Ed. Core 1, 2 and 3</b>	<b>Completion of the FYS, the FYW and at least 45 total credits</b>
B.6. <u>Offered</u>	<b>Fall or Spring (alternate years)</b>	<b>Spring</b>
B.7. <u>Contact hours</u>		
B.8. <u>Credit hours</u>		
B.9. <u>Faculty load hours</u>		
B.10. <u>Justify differences if any</u>		
B.11. <u>Grading system</u>		
B.12. <u>Instructional methods</u>	<b>0% Online</b>	<b>50% Online</b>
B.13. <u>Categories</u>		
B.14. Is this an Honors course?		
B.15. <u>General Education</u>	<b>Core 4</b>	<b>Connections</b>
B.16. <u>How will student performance be evaluated?</u>		
B.17. <u>Redundancy statement</u>		
B. 18. Other changes, if any		

B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
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<b>B.19. <u>Course learning outcomes</u></b>	<b><u>Standard(s)</u></b>	<b><u>How will they be measured?</u></b>
<p>Connections courses at RIC call for students to combine the many skills acquired in other General Education and discipline-specific courses by refining critical thinking, analytical writing and oral expression through in-depth study of a topic in a comparative context. The geography of the world's great cities, when studied through the lens of comparative urbanization, allows students to <i>reflect critically</i> upon trans-national linkages, cultural trends and flows, and similarities and contrasts in a variety of regional traditions.</p> <p><i>A critical examination</i> of the ways in which different peoples have built their cities as places to live, work and play, reveals the core values of their cultures and politics. A city's architecture, urban design, physical form (morphology), infrastructure, land use composition, growth patterns and trajectories, political organization and demographic profiles all reveal the dominant power structures and value systems that give meaning to the lives of urban dwellers across the globe.</p> <p><i>Creative responses</i> to published research (originating in different countries) on the world's "mega cities" engage students in debates about the possibilities for positive change for those city inhabitants who live in abject poverty. The material demands that students question popular notions about fairness, equity and competition; accessibility to and affordability of basic commodities and material goods; availability of essential services such as health care; and whether prevailing models of urban growth are sustainable for the remainder of this century.</p>	<p>CCT</p>	<p><i>Critical think-piece essays</i> on the causes of urban economic, fiscal and socio-demographic stress in a comparative context</p> <p>Research paper on the growth trajectories of two major, global cities <i>in a critical, comparative context</i></p> <p>Hypothetical Blackboard-based case studies that require <i>creative thinking</i> about the multi-faceted challenges faced by cities and the forces that may promote (or inhibit) positive change for their inhabitants</p> <p><i>Creative, in-class debates</i> over students' preferred policies and programs for coping with (and adapting to or accommodating) the largely irreversible economic, political and cultural imperatives of globalization</p>

<b>B.19. <u>Course learning outcomes</u></b>	<b><u>Standard(s)</u></b>	<b><u>How will they be measured?</u></b>
<p>This course will commence with a review of the linkages between urban geography and the knowledge bases provided in the social sciences, the design professions, management and public administration, communications and media studies, and the humanities.</p> <p>For example, <i>short, in-class writing assignments</i> that encompass reflections on novels with urban backdrops and works of urban social and economic history will frame an introduction to contemporary "world" cities.</p> <p><i>On-line Blackboard writing assignments</i> ("think pieces") will encourage reflections on non-western cultures and frame an introduction to regional differentiation in the global pattern of urban development.</p> <p>Students will be asked to weave their cumulative learning from other General Education and content area courses into <i>written manifestos</i> and <i>vision statements</i> (encompassing economic principles, models of political organization and principles of human rights) for modern urban societies.</p>	<p>WC</p>	<p><i>Think-piece essays</i> on the causes of urban economic, fiscal and socio-demographic stress in a comparative context</p> <p><i>Research paper</i> on the growth trajectories of two major, global cities in a comparative context</p> <p><i>Written manifestos</i> for new, innovative forms of city governance as designed by students in small, in-class working groups</p> <p><i>Summary notes</i> from eight (8) Blackboard assignments that serve as the basis for subsequent in-class debate</p>



B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
<p>This Connections course is designed to synthesize a broad knowledge base and <i>access to, and knowledge of, published research from disparate fields</i>, so that each student further develops and refines her/his own "world view."</p> <p>The study of comparative urban geography, provides the opportunity for students to read, reflect, <i>critically review and produce independent research</i>, and write by undertaking critical inquiry into both the common and contrasting spatial, historical, political, economic and cultural aspects of the great cities of the world.</p> <p>Students who wish to thrive in the high-tech, hyper-communication, "distance management," and intensely analytical work place of 2014 and beyond will need to <i>acquire finely honed research skills</i> that provide a basis for understanding how complex decisions about resource availability and allocation are made, for what purpose, and in whose interest.</p> <p><i>Essential research skills will include:</i> how to identify, quantify and track crucial trends in a globally-oriented work environment; how to find, access and critically evaluate discrete information bytes amid an increasingly overwhelming morass of instantaneously available (but not necessarily good or robust) digital data; and how to comprehend, integrate or counter the points of view of diverse peoples--bosses, patients, clients, collaborators, students, colleagues, competitors, adversaries-- from within our own country and from elsewhere in the world.</p> <p>These expectations, which are already a reality for many, will be met in a world which increasingly consists of communication and information flows among great cities. Living as we do in the Northeast Corridor ("Megalopolis") of the U.S, we easily take for granted the organizational characteristics of a complex urban system.</p> <p>Only through the <i>acquisition of solid research skills</i> will a student understand the powerful dynamics which are transforming the metropolitan regions most of us call home: How well do we comprehend the opportunities and constraints imposed by the new <i>international</i> urban geography of the 21st Century? How is what we experience here on the eastern U.S. seaboard typical of urban development patterns elsewhere in the U.S. and the world? How can we translate global trends into our local experience--How is Providence, R.I. linked to the new global systems and what price will we pay if it is not connected effectively?</p>	<p>RF</p>	<p><i>Research paper</i> on the growth trajectories of two major, global cities in a comparative context                      Reading, reviewing and critiquing <i>published research</i> from international journals, book chapters, government agencies and international nongovernmental organizations; applying published research to homework and in-class assignments that demand independent, but well-butressed, critical thinking and creative problem-solving  <i>Collaborative field research</i> in Rhode Island's capital city to identify the evidence for and significance of global forces in the local polity</p>

<b>B.19. <u>Course learning outcomes</u></b>	<b><u>Standard(s)</u></b>	<b><u>How will they be measured?</u></b>
<p>Students who successfully complete this Connections course will be able to <i>argue persuasively</i> in defense of their interpretation of the causes of uneven spatial development, global urban disparities in living conditions and life chances, and the effectiveness of different policies and programs that have been tried by city administrations and private actors to alleviate deprivation, promote economic growth and foster greater social equality.</p> <p>The students will <i>present confidently and with well-sequenced, rigorous, factually accurate statements</i> that account for the forces of globalization, the scales at which they operate, recent/current urban trends and likely trajectories, and the comparative advantages that certain cities' locations have over those of others.</p>	<p>OC</p>	<p><i>Oral presentations</i> of think-piece essays and a semester-long, 10+ page research paper  <i>Weekly debates</i> on comparative urban problems and their potential policy solutions, based upon reading scholarly work and the instructor's briefing notes in addition to the sustained, critical thinking required by eight (8) on-line Blackboard assignments</p>
<p>This course requires students to participate in eight (8) <i>in-class, small-group, collaborative assignments</i> that ask them to assume the roles, depending on the case study at hand, of: an urban mayor in a South-east Asian city that is undergoing rapid economic growth with attendant income class disparities; a member of the Hong Kong government who is struggling to preserve a measure of independence over city finances in the face of pressure from Beijing for conformity with national budgetary policies; a counter-revolutionary change agent in Cairo seeking to lead a group in opposition to the new national, religiously inspired government; the CEO of a New Jersey-based petro-chemical company wishing to relocate a major plant to a Central American metropolitan region; a social change advocate who heads a consortium of nonprofit, community-based human service organizations hoping to emphasize job skill training and family support measures for displaced and unemployed workers in a U.S. city's poorest neighborhoods; or a real estate developer seeking to build high-rise, luxury condominiums under a city regime whose focus is on re-zoning land for low-income housing.</p> <p>These <i>collaborative case study assignments</i> require every class member to play a role in a series of hypothetical scenarios concerning the ethical, value-based, economic, cultural legacy, political and "public interest" factors that promote (or constrain) positive urban change.</p> <p>This <i>collaborative work</i> is based upon selected readings and "briefing papers" (posted on Blackboard) prepared by the instructor on prevailing conditions in the politics of cities chosen from among those in the four (4) categories listed in the attached syllabus.</p>	<p>CW</p>	<p>Written manifestos for new, innovative forms of city governance <i>as designed by students working in small, in-class groups</i>                      Summary notes from eight (8) Blackboard assignments that serve as the basis for subsequent <i>in-class, small group work, collaborative case study analysis and classroom debate</i></p>

B.20. [Topical outline](#)



# Globalization, Cities and Sustainability GEOG 261

Political Science Department-Program in Geography

4 credits

Satisfies the General Education **Connections** course requirement

Note: This Connections course may not be used as part of a major/minor

Prerequisites: Completion of the FYS, the FYW and at least 45 credits

Class Mode: Hybrid (50% face-to-face; 50% on-line)

## Course Overview:

The world's population is migrating to cities in unprecedented numbers. Industrialization and urbanization, processes drive millions of people to the burgeoning cities of Africa, Asia, and Central and South America. This mass population movement represents a spatial and cultural transformation of truly global proportions. It also calls into question whether cities are a sustainable form of social organization.

An international comparison of the *recent growth trajectories* of major cities throughout the world reflects a number of common elements which will be studied through a comparison of nearly 40 cities worldwide. The trends that will be compared among these cities include: 1. the outward spatial expansion of the built environment beyond traditional city boundaries (including the growth of *favellas* or informal settlements); 2. the emptying out and subsequent re-populating of the central city by different income groups (displacement of the poor, followed by gentrification); 3. population growth in wealthier, outer suburbs within metropolitan regions; 4. increasing economic and functional specialization within cities; 5. a definable role for a country's dominant "mega city" within both a national hierarchy of cities and within the global economic order (this may be political, economic, cultural or some combination thereof); 6. deepening divisions between rich and poor (within and between cities in a country); 7. the environmental degradation of soil, water and air and the threat to public health; and 8. widespread governmental concern over infrastructure deficiencies, minimally acceptable housing standards, slow rates of job creation, and the persistence of social pathologies.

The world's great cities, with their unique histories and cultural legacies, continue to present both the benefits and challenges of diversity. In terms of their size, spatial form, economic growth, political context, demographic composition, and function, the world's great cities are very different indeed. As such, they are ideal crucibles through which to compare and come to terms with the *dominant economic and cultural trends* that will affect every student's professional and personal life.

Students will write two (2) short, "think-piece" essays; develop one (1) 10+ page research paper on two "world" cities of their choice for the purposes of drawing international comparisons; deliver two (2) oral presentations on comparative urbanization and the prospects for "greener," more sustainable cities in different regions of the world, and participate in eight (8) Blackboard assignments to prepare for ensuing in-class discussion. This is a "hybrid" course, with regular class sessions on Tuesdays and Blackboard-based, interactive assignments on Thursdays.

Paper topics will be drawn from the categories of cities listed in the syllabus. For each category of cities studied, students will critically examine and compare: 1. commonalities and differences in these cities' *origins and historical growth patterns*; 2. *physical planning and spatial layout*; 3. *political structures and most pressing policy priorities*; 4. *shifting definitions of identity, race and gender roles*; 5. these

## B.20. Topical outline

cities' *economic influences* within their respective regions and countries; 6. long-term trends (and projections) in *population growth*; 7. the impacts of globalization on *economic systems* and *cultural legacies*; and 8. the opportunities for *more sustainable* or "greener" models of *urban development*.

Connections courses at RIC call for you to combine the many skills you have acquired in other General Education and discipline-specific courses by refining your critical thinking, analytical writing, oral expression and collaborative abilities through in-depth study of a topic in a comparative context. The geography of the world's great cities, when studied through the lens of *comparative urbanization*, allows us to reflect upon linkages, cultural trends and flows, and similarities and contrasts in economic and political systems.

Critical examination of the ways in which different peoples have built their cities as places to live, work and play, can *reveal the core values* of their cultures and polities. A city's architecture, urban design, physical form, infrastructure, land use composition, political organization and demographic profile all reveal the *dominant power structures and value systems* that give meaning to the lives of urban dwellers across the globe.

### **The Significance of this Course for your Overall Program of Study at RIC**

In 2014, the "information age" is, perhaps, better termed the "digital age." An understanding of the increasingly complex web of cultural, political and market relationships among the world's great cities is fundamental to almost any person's career success. In the 21<sup>st</sup> Century, economic and policy decisions in both the public and private sector are driven by forces operating at the trans-national and even global scales. Our dealings in the world of work inevitably consist of encounters that transcend regional and national boundaries.

The expectations of the globally-oriented labor market, which are already a reality for many, will be met in a world which increasingly consists of *communication, digital data, and capital flows* among great cities. Living as we do in the northeast corridor of the U.S, we easily take for granted the organizational characteristics of a complex urban system. But how well do we understand the powerful dynamics which are transforming this metropolitan region we call home? How well do we comprehend the opportunities and constraints imposed by the new *international* urban geography of the 21st Century? How is what we experience here on the eastern U.S. seaboard typical of urban development patterns elsewhere in the U.S. and the world? How can we translate global trends into our local experience and how is Providence, RI linked to the new global order and what price will we pay if it is not?

### **Course Content:**

Students in this Connections course will examine, compare and critically contrast case studies of the changing geography of several cities in four categories.

For each category, students will study how globalization is affecting the form (physical layout, design, population distribution and class stratification) and function (the principal economic, political and cultural role) of the case study cities. At the end of the class, we will examine how globalization has affected each of the four groups of cities differently and explore the reasons for it.

The four categories of cities are:

#### WEEKS 1-3

- *Cities of the Post-colonial World:* Baghdad, Cairo, Jakarta, Lagos, Mexico City, Nairobi, Rio de Janeiro, Sao Paulo

#### WEEKS 4-6

- *Western-influenced "World" Cities:* London, Los Angeles, New York, Paris, Rome, Seoul, Tokyo

#### WEEKS 7-9

- *Cities Influenced by Socialism/Communism:* Beijing, East Berlin (and reunified Berlin), Bucharest, Caracas, Havana, Moscow, Prague

## B.20. Topical outline

### WEEKS 10-12

- *The Asian “Tigers” and the rise of the Indian and Chinese Mega-cities:* Hong Kong, Kolkata, Macau, Manila, Mumbai, Shanghai, Singapore, Taipei

### WEEKS 13-14

- *Integration and cross-category comparative analysis:* How do these cities interact *across categorical lines* and how are their populations positioned (a) to *maximize their locational and economic strengths* under the forces of globalization and (b) to adopt policies that will *promote greater prospects for sustainability* throughout this century and beyond?

### Course Requirements:

You will write two (2) short, “think-piece” essays, write one (1) 10+ page research paper that compares two “world” cities of your choice, deliver three (3) short oral presentations, and participate in eight (8) Blackboard assignments in readiness for classroom discussion and collaborative, in-class case study exercises. This is a “hybrid” course, with regular in-class sessions on Tuesdays and Blackboard-based assignments on Thursdays.

Paper topics will be drawn from the categories of cities listed above. You will examine commonalities and differences in these cities' growth patterns, physical planning and morphology, political structures, economic roles within their respective regions and countries, their demography and cultures, and exposure to various aspects of globalization.

For each of the papers, you will aim to:

- describe the topic focus and geographic area(s) to be studied;
- summarize the principal questions being addressed;
- present the argument or central thesis which will frame the paper;
- conduct a thorough literature review and craft a credible synopsis of published material germane to the topic;
- organize findings in a manner which addresses the principal questions and which supports the argument or central thesis, including a treatment of contrary views or counter-arguments; and
- prepare a well-argued paper whose "beginning, middle and end" tie together the topic statement, questions, thesis, findings and conclusions.

You will participate in discussions of short papers 1 and 2 orally in class, and give a longer, oral presentation of your research paper at the end of the semester.

In addition, there will be eight (8) in-class, small group activities (including hypothetical case studies that involve urban problem-solving scenarios) whose material will be accessed through Blackboard. As stated above, work time will be assigned on Thursdays for you to work on the on-line Blackboard assignments at home or in the library in readiness for group discussion the following Tuesday. You will be graded, in part, on your degree of participation in class discussion of these assignments and the collaborative case studies that draw from them, the timely submission of your notes on each Blackboard task, as well as frequent class involvement.

The grading scheme is as follows:

- |                                                            |              |
|------------------------------------------------------------|--------------|
| • Think-piece Essay 1                                      | 15%          |
| • Think-piece Essay 2                                      | 15%          |
| • Oral Discussion of Papers 1 & 2                          | 5% X 2 = 10% |
| • Class Participation (incl. the 8 Blackboard assignments) | 30%          |
| • Research Paper on your chosen World Cities               | 25%          |
| • Final Oral Presentation of your Research Paper           | 5%           |

B.20. [Topical outline](#)

**Required Reading:**

Selected readings and film clips have been culled from numerous historical and contemporary sources on urban anthropology, architecture, economics, geography, history, planning, management, politics, public administration, communications, media studies, and sociology to serve as the texts for the course. This material will be disseminated on a lecture-by-lecture basis, either in hard copy or on the course's Blackboard LMS site. You will be expected to conduct independent research for your two, short think-piece papers and the longer research paper on two of the great cities of the world. I will guide you toward appropriate research sources, but the search will be largely yours. No textbook is required for this Connections course.

**D. SIGNATURES**

**D.1. APPROVALS**

- Changes that affect General Education in any way **MUST** be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program **MUST** have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
Tom Schmeling	Chair, Political Science		
Earl Simson	Dean of the Faculty of Arts and Sciences		
Sasha Sidorkin	Dean, Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
R. Sue Pearlmutter	Dean of the School of Social Work		
David Blanchette	Dean of the School of Management		
James Magyar	Chair of the Committee on General Education		
Mark Motte	COURSE PROPOSER Director, Geography Program		

**D.2. ACKNOWLEDGEMENTS**

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE

# Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program: History*

*Chair/contact: Prof. Robert Cvornyek Ph.D./Prof. Jeannine Olson Ph.D.*

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) HIST*

*Course number: 274*

*Catalog title: Connections:  
History 274 Christianity*

*Catalog Description:* Over time, Christianity has evolved and expanded. Much remains the same. Much has changed. This course explores the evolution of Christianity in diverse geographic and cultural manifestations to the present.

*Prerequisites: Completion of FYS, FYW and at least 45 credits Connections courses may not be used as part of a major or minor*

*Credits: 4.*

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

H 26x is a general education course that satisfies the Connections requirement. It is a 200 level GE course that emphasizes an historical perspective while making connections among various historical epochs, interpretations, geographical regions, and cultures as we proceed. The connections I make in this course are across time, space, and cultures within the history of Christianity and historical theology from the life and death of Jesus to the modern era. This course will consider multiple perspectives, comparing Christian beliefs, practices, and interpretations across time and space. As Christianity has evolved over the centuries, much has remained the same but much has also changed, including beliefs, sexual mores, attitudes toward war and violence, and simply what it means to be a Christian. It will compare modern interpretations with traditional interpretations, making connections across time and space and including groups that the “orthodox” Christian communities did not consider Christian.

For instance, at the very beginning of the semester, when we briefly study Judaism and the origins of Christianity, I ask the students to decide which, if any, of the Ten Commandments it is possible to keep and which are the most difficult to keep. This leads to a lively discussion, but my motive is to lay the groundwork for the evolving position of Christians across the centuries on this question and particularly for the reformers of the sixteenth century, such as Martin Luther and others who maintained that we cannot keep any of the commandments.

Another example of connections across time is made in the students’ first assignment to read one of the four canonical gospels. I organize students in groups of four. Within his or her group, each student picks a different gospel. The purpose of this assignment is not only to cover a primary source on the life of Jesus, but also to introduce modern biblical criticism, which became popular in the 19<sup>th</sup> century and continues today. (Modern biblical criticism is essentially the approach to scripture that acknowledges that each individual author of a gospel or an epistle incorporated some of his own thinking and creativity into the text. Modern biblical criticism is in contrast to “inerrancy,” an approach to scripture that assumes that every word is given directly by God and cannot contradict any other). The students compare and contrast the four gospels in small groups and find that there is a different order of events in the life of Jesus in the Gospel of John than in the three synoptic gospels, Mark, Matthew, and Luke. The gospels are not meant as journalistic account. The students



also compare the canonical gospels to one of the Gnostic gospels, that of Thomas, a primary source that I ask them to read.

At we continue with the evolution of Christianity, I introduce modern manifestations of Christianity or theological interpretations. For instance, we study the pacifism and opposition to capital punishment of the early church and compare it to the position of the church after it was made legal by Constantine in the fourth century. I point out the denominations today that adhere to pacifism, the Amish, Mennonites, and Hutterites, for instance, who originated in the sixteenth century and whose members are conscientious objectors in times of war up to the present. We consider the transition of Christianity from its original pacifism to a stance as aggressive as the Crusades. We then compare past positions on pacifism to the positions of various Christians and denominations today.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

General Education Outcome:	Assignments or Activities:
Critical and Creative Thinking	<p>The students develop a capacity to compare and contrast diverse belief systems and organizational structures both within the broad framework of Christianity and beyond it. They also encounter Christianity in settings where the influence of the Church has been negative, such as the support of the Dutch Reformed Church and others in South Africa for the policy of apartheid in the 20<sup>th</sup> century.</p> <p>Much earlier, within the broad framework of Christianity, (1) the students are placed in groups of four, and after introducing each other, each student selects one of the four canonical gospels that was accepted into the New Testament to read (Matthew, Mark, Luke, or John). Within each group of four, all four gospels need to be read, a different gospel by each member of the group. Each student reads a Gnostic gospel that was not accepted into the New Testament. The students return to their groups of four after they have read their gospels. Collectively they compare and contrast the canonical gospels with each other and with the Gnostic gospel. The students discover that the four canonical gospels are different from each other, and especially that the Gospel of John has a different order of events in the life of Jesus than do the three synoptic gospels, Matthew, Mark, and Luke. The students find other comparisons and contrasts among the five gospels. This is an application of modern biblical criticism to the primary source documents, these gospels. There is a question on the midterm examination asking the students to compare and contrast the above gospels. (2) Students read and discuss in class the gradual separation of the Orthodox churches in the eastern part of the Roman Empire from the western church centered on the papacy at Rome. We also read and discuss the Protestant and Catholic reformations of the 16<sup>th</sup> and 17<sup>th</sup> centuries. Students then prepare and write questions for a Catholic Priest and a Protestant pastor. They come to class for discussion and respond to questions. When possible, I include an Orthodox Priest. (3) Beyond Christianity, students read on Judaism, out of which Christianity emerged and shares much in, and Islam, which confronted Christianity in the seventh century and beyond. <u>A purpose of this is to provide insight into the connections between Judaism and Christianity and between Islam and Christianity so as to integrate them into the “connections” nature of the course.</u> Students prepare questions for a Jewish rabbi and a Muslim imam on the basis of their common knowledge and upon readings on Judaism and on Islam. On separate occasions, the rabbi and the imam come to the class and describe their own beliefs, practices, <u>and connections with Christianity.</u> They respond to questions. (4) To complement the above monotheists, the students read articles on “free thinking” or atheism. An atheist who prefers to be called a free thinker comes to class and presents ten reasons why religion is bad; “Religion causes War,” etc. <u>In a way he is expressing atheism’s disconnections from Christianity.</u> He engages the class in discussion, responding to their questions. Usually, but not always, the students disagree with him and attempt to prove him wrong. I assess the students on their participation on the basis of their questions and participation. <u>(Besides making connections, another goal of having the above speakers to class is to build tolerance and, of course, critical thinking.)</u></p>
Written Communication	<p>After having participated in a “Writing across the Curriculum” seminar week in the Faculty Teaching and Learning Center last May, I added more written communication and writing instruction to my curriculum, both low-stakes writing, or “free writes” (as Prof. emeritus Carolyn Fleuhr-Lobban used to call them when we taught together), and high-stakes assignments that are graded. For the low-stakes writing, I ask the students to use full sentences to respond to questions, most of which have no right or wrong answer but seek to elicit an opinion. I then use these written responses to initiate discussion. One example of this is my assignment to</p>

	<p>introduce the French Reformation: When we get to this assignment, the students have already studied the sixteenth-century reformers, Martin Luther in Saxony and Ulrich Zwingli in Zurich, who some call radical. Then I give the students a one-page article from the <i>Oxford Encyclopedia of the Reformation</i> on a French bishop of the same time period, Guillaume Briçonnet, who recruited educated preachers to his diocese in France and supported the translation of the Bible into the vernacular so that people could read it in their own language, French. These were Reformation traits, but he was also a pluralist, holding multiple church offices and their incomes as bishop of several dioceses and abbot of a monastery. This was a practice that reformers such as Martin Luther complained about. Under pressure from the theological faculty of the Sorbonne, Briçonnet dismissed the preachers, and they scattered. I then ask the students to determine for themselves individually if Bishop Briçonnet was a reformer and to support their opinion in writing. (Their opinions vary.) After having developed their own opinions in individual written responses, I use this exercise to initiate discussion in small groups. The advantage of having the students write on such a question before they discuss it with others in small groups is that they establish their own opinion and are in a better position to defend it in the group discussion or to modify it in interaction with others. We then discuss it generally, and I assess their responses, written and oral, and how well they supported their positions.</p>
<p>Research Fluency</p>	<p>Each student in this class writes a research paper in stages across the semester under my guidance. We begin within the first two weeks of class with a session in the library during which a reference librarian informs the students on how to access research materials related to the class and to their proposed topics for research. I then ask the students to present to me individually a proposed topic or topics of interest to them. This class lasts for two hours, twice a week, so after the presentation of the research librarian, I have time, while still in the library, to discuss the proposed topic or topics with each student, encouraging each one to pick a topic that interests him or her. I make bibliographical suggestions and encourage the topics that seem viable. Meanwhile, the reference librarian goes around to each student individually to help him or her to access materials on his or her proposed topic. Several weeks later the students present to me paper proposals consisting of a title, a summary of what they intend to do, a working outline, and a bibliography. I meet with each student individually and discuss what they intend to do, making suggestions and encouraging them to come to me with problems and advice on the content itself or for help on the formatting of the citations and the bibliography. They hand in the papers during the last half of the semester. I read and grade them, sometimes giving two separate grades, one for content and the other for English usage and grammar. Some students take the opportunity to rewrite their papers, but I insist that they meet with a tutor in the writing center first to get expert advice on whatever their problems are with correct use of the English language. After the tutorial, each student must come back to me and explain what they learned. They then rewrite the paper and hand it in to me for a new grade</p>
<p>Oral Communication</p>	<p>Each student gives an oral presentation. I hand them a list of possible topics but encourage them to select an original topic of interest to them on their own initiative. I tell them that the task is to present a topic to the class orally that contains more information than is found in our assigned reading. They must speak without reading their presentation, but rather using index cards to outline what they want to say. Some of them choose to use a power point presentation as an outline. Some add appropriate visual material, either on a power point presentation or as handouts to the class. As each student speaks, I jot down comments on the content and style of presentation. I hand my comments and the grade to them. I discuss it with them.</p> <p>The students have an opportunity to make an oral presentation on their papers and to lead a discussion. I give them feedback, assess their work, and give them a grade.</p>
<p>Collaborative Work</p>	<p>The examples I give above for “critical thinking” and for “written communication” include group work as they discuss their proposals and opinions in small groups.</p>

	<p>Another example is the discussion of the expansion of Christianity within the Roman Empire in the first three centuries up to the legalization of Christianity under the Empire Constantine. They read several pages in Stephen Neill's <i>History of Christian Missions</i> in which he makes suggestions as to why Christianity spread so successfully under persecution, but Neill does not cover every possible reason. For instance, he leaves out the ease of communication and travel in the Roman Empire. The students work together in small groups in order to develop their own opinions as to why Christianity grew. I interact with them and assess their work. In addition to the above exercise, I encourage the students to collaborate across the semester, for instance, I encourage them to collaborate in giving their oral presentations rather than preparing and delivering them individually.</p>
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In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

This course will be offered yearly. For the last five years or so I have been teaching three sections per year of the Core 4 version of this course. If the demand is similar, I intend to continue two or three sections per year. In the past, it has never failed for lack of enrollment.

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

James G. Magyar  
September 28, 2012.

## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: Professor Jeannine Olson, History Department

A.2. Date: 1<sup>st</sup> edition, Sept. 25, 2012, second edition, February 16, 2013, 3<sup>rd</sup> edition, March 15, 2013. 4<sup>th</sup> edition, March 22, 2013, 5<sup>th</sup> edition, March 25, 2013, 6<sup>th</sup> edition, March 27, 2013.

A.3. Date of implementation: Fall, 2014.

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

I am on sabbatical in the fall of 2013 and spring of 2014. I will not be teaching nor doing any administrative work during that time, and I will not be in Rhode Island from April 3, 2013 (because of hip surgery) until August 19, 2014 (because of my sabbatical). Thus my first

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opportunity to teach the course will be in the fall of 2014, but I am completing this proposal now so that when I return in the fall of 2014, I can teach the course that fall and the following spring without delay. My obligation to the College during my sabbatical is to write and publish the book that I promised and on the basis of which I was awarded the sabbatical.

## PART B: Course Proposals

### For new or revised courses

Revise an existing course (fill out “old” and “new” information)

Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>	History 263	History 274
Any cross listing number		
Course title ( <b>limit 6 words</b> )	Christianity in Global Perspective	Christianity
Course description ( <b>limit 30 words</b> ) <sup>b</sup>	.	Over time, Christianity has evolved and expanded. Much remains the same. Much has changed. This course explores the evolution of Christianity in diverse geographic and cultural manifestations to the present.
Number of contact hours per week <sup>c</sup>	4	40
Number of credit hours per sem.	4	4
Prerequisite(s) <sup>d</sup>		
Grading system	<input checked="" type="checkbox"/> A, B, C, D, F (with + or-) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or-) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)	No division into parts & units	Division of the material into parts and units.

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

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<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours:

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.]  
Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain): This is a general education connections course.

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

B.6. Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.



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Date Received:

Fall       Spring       Summer       As Needed  
 Annually (semester varies)       Alternate years       Even years  
 Odd years       Other (describe):

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? No. If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): No

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

**History 274:**

### **Christianity**

**Professor Jeannine E. Olson, Ph.D.**

#### **Course Overview**

H 274 is a general education course that satisfies the Connections requirement. It is a 200 level GE course that emphasizes an historical perspective while making connections among various historical epochs, geographical regions, and interpretations as we proceed. This course will consider multiple perspectives across time and space, comparing Christian beliefs, practices, institutions, and interpretations. As Christianity has evolved over the centuries and expanded into the world, much has remained the same but much has also changed, including beliefs, sexual mores, institutions, attitudes toward war and violence, and simply what it means to be a Christian. This class will explore highlights in the evolution of Christianity across time and space from the life and death of Jesus to the modern era, from Bethlehem to the rest of the world. It will compare modern interpretations with traditional interpretations, making connections across time and space and including groups that the “orthodox” Christian communities did not consider Christian.

You have come into contact with Christianity in various world settings in your World and the West course and, perhaps, in courses on non-western cultures. This course will build on your prior information.

Like other religions, Christianity has both shaped the culture and society around it and been shaped by them. The balance between the two sides is ever changing. At times Christians have been actively evangelical. At other times Christians have pulled in upon themselves, but the latter is not the general pattern. Christianity has historically been a religion of evangelism. Already in the first centuries C.E. it reached out to the North of Africa and to Europe. In early modern times (the 1500s - 1700s) it expanded to the Americas and to Asia and, in the last several centuries, to sub-Saharan Africa.

In this course, Christianity will be viewed in its original setting in the Mideast but will also be examined for its influence on western and other cultures as it expanded. Of the non-western cultures, the focus is on Africa although attention will be paid to other non-western cultures. At the beginning of the course, as we come to grips with what Christianity is, the geographical setting will, of necessity, be the Mideast and the Mediterranean world, including North Africa. From the Mediterranean world, Christianity spread within the Roman Empire into northern Europe. With the

geographical expansion of the age of discovery in the Renaissance and Reformation era, Christianity emerged in societies quite unlike that of Europe and the Mideast, such as in Latin America and Asia. We will pay attention to how that interaction played out. At every point, we will examine what we see critically and not necessarily accept what convention has taught us to behold.

### **General Education Outcomes Addressed**

The General Education outcomes directly addressed in H 274 include the following:

- **Written Communication:** The outcome of written communication will be satisfied by the teaching of different forms of writing by the instructor and thereafter writing exercises completed by students. The students will write frequently. Some of the writing will be what the Faculty Teaching and Learning center calls low-stakes writing. This writing will often be completed in class. For example, under my guidance students will formulate questions, respond to questions proposed to them, analyze primary and secondary source documents, and compose opinion pieces in preparation for discussion. Their work will be assessed by me. Students will also engage in high-stakes writing. Over the course of the semester they will prepare a research paper. This will be completed throughout the semester in stages. Students will have the opportunity to discuss their papers with me and to submit revised versions of their research paper after it has been graded and commented upon.
- **Critical and Creative Thinking** is encouraged through development of a capacity to compare and contrast historical developments and opinions from multiple perspectives and in different contexts. For example, after reading on each of the following religions or denominations, the students will prepare questions for a priest, a Protestant pastor, a rabbi, an imam, and a free thinker. The speakers will come to class individually or in pairs and make presentations. The students will question them, respond to them, and discuss afterwards their opinions. (See the description in the rectangle beside “Critical and Creative Thinking” on the above form.). The students will also analyze primary and secondary documents. This will promote critical and creative thinking skills, along with the formal assignments and the exams that I will assess and comment upon. The students develop a capacity to compare and contrast diverse belief systems and organizational structures both within the broad framework of Christianity and beyond it. For instance, within the broad framework of Christianity, (1) the students are placed in groups of four, and after introducing each other, each student selects one of the four canonical gospels that was accepted into the New Testament to read (Matthew, Mark, Luke, or John). Within each group of four, all four gospels need to be read, a different gospel by each member of the group. Each student reads a Gnostic gospel that was not accepted into the New Testament.

The students return to their groups of four after they have read their gospels. Collectively they compare and contrast the canonical gospels with each other and with the Gnostic gospel. The students discover that the four canonical gospels are different from each other, and especially that the Gospel of John has a different order of events in the life of Jesus than do the three synoptic gospels, Matthew, Mark, and Luke. The students find other comparisons and contrasts among the five gospels. This is an application of modern biblical criticism to the primary source documents, these gospels. There is a question on the midterm examination asking the students to compare and contrast the above gospels. (2) Students read and discuss in class the gradual separation of the Orthodox churches in the eastern part of the Roman Empire from the western church centered on the papacy at Rome. We also read and discuss the Protestant and Catholic reformations of the 16<sup>th</sup> and 17<sup>th</sup> centuries. Students then prepare and write questions for a Catholic Priest and a Protestant pastor. They come to class for discussion and respond to questions. When possible, I include an Orthodox Priest. (3) Beyond Christianity, students read on Judaism, out of which Christianity emerged, and Islam, which confronted Christianity in the seventh century and beyond. Students prepare questions for a Jewish rabbi and a Muslim imam on the basis of their common knowledge and upon readings on Judaism and on Islam. On separate occasions, the rabbi and the imam come to the class and describe their own beliefs and practices, responding to questions. (4) To complement the above monotheists, the students read articles on “free thinking” or atheism. An atheist who prefers to be called a free thinker comes to class and presents ten reasons why religion is bad; “Religion causes War,” etc. He engages the class in discussion, responding to their questions. Usually, but not always, the students disagree with him and attempt to prove him wrong. I assess the students on their participation on the basis of their questions and participation. (One goal of having the above speakers to class is to build tolerance and, of course, critical thinking.) The students develop a capacity to compare and contrast diverse belief systems and organizational structures both within the broad framework of Christianity and beyond it. The students also encounter Christianity in settings where the influence of the Church has been negative, such as the support of the Dutch Reformed Church and other in South Africa for the policy of apartheid in the 20<sup>th</sup> century.

- **Oral Communication:** This outcome will be developed through the promotion of vigorous in-class discussion and analysis of primary documents and other readings. Discussion will occur both in small groups and in the larger full class-setting. Students will select topics for oral presentations on a topic of their own choosing or from a list prepared by me. They will give in-class oral presentations. I will comment on each oral presentation in writing, grade the presentation, and provide an opportunity to talk with me about it. Students will also have the opportunity to

present the results of their research for their formal papers with the class and lead a discussion with comments and suggestions from me.

- **Collaborative Work:** The class meets in two-hour time slots. This allows time for Collaborative work in small groups during almost every class sessions. For instance, the students of H 26x will be divided by the instructor into circle groups; these groups will be responsible for orally presenting on different assigned historical primary source documents to the rest of the class. These groups will address the collaborative work outcome and will also help to address the oral communication outcome. For some of the collaborative work I will ask the students to compose collectively a written response.

### **Class Expectations**

As in any history course at Rhode Island College, it is expected that the students will come prepared and ready to actively participate in class. It matters little whether you are “right” or “wrong” in your comments, but it is important that your opinions reflect a thorough and thoughtful consideration of the assigned material. The instructor will provide historical background to the day’s topic. Students must bring the assigned documents or pages to class on the appropriate days as indicated in the syllabus. Students will treat each other with respect at all times.

### **Attendance**

Student attendance will be recorded every session, and absences over three in number will affect the student’s grade unless a student is sick and can cover the material through preparation and reading outside the classroom.

### **Attentiveness to Our Outside Speakers and Participation in Discussion**

This course will include outside speakers from various religious denominations and monotheistic religions that touch Christianity, the other “children of Abraham,” so to speak. These speakers will emphasize the connections among all the “children of Abraham.” Christianity sprang from Judaism, for instance, Christ and the first Christians were Jews, and Jews and Christians interact today. Muslims also consider themselves descendants of Abraham. Muslims and Christians interact from the seventh century C.E. on. As you read early in the course on the Hebrew people and Judaism, write down questions for the Jewish rabbi. Likewise as you read the pages on Islam, prepare questions for an imam.

Of the Christian children of Abraham coming to class will be a Catholic priest, a Protestant pastor, and perhaps an Orthodox priest. Prior to the visit of the Protestant pastor and the priest, read the pages on the Reformation of the sixteenth and seventeenth centuries, and prepare questions. In the modern era, read the handout from the free thinker and prepare questions for him. He will

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challenge you with ten reasons why he feels that religion has been detrimental. We connect with him because of our common humanity, but belief in no God is not what Christians believe.

We can also invite other speakers of your choosing. You might, for instance, want someone from your own religious tradition. Find out if they are willing and give their contact information to me, please.

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## Examinations

There will be two exams: a mid-term and a final exam. The exams will consist of items to identify and state the significance of in short essays, longer analytical essay questions, and a selection of multiple choice questions on the reading and on material presented in class. I will provide more information on these exams as they are assigned.

## Readings

Required books available in the book store:

González, Justo L. *Church History*. Abingdon Press, 1996. If you prefer a more detailed textbook, I suggest González, Justo L. *The Story of Christianity*. Vols. 1-2. HarperCollins, 1984 or 2010. The 1984 edition is preferred and is on reserve.

Harrington, Joel. *A Cloud of Witnesses: Readings in the History of Western Christianity*. Houghton Mifflin, 2001. This book contains the primary source documents that we will use in the class.

Neill, Stephen. *The History of Christian Missions*. 2d ed. Penguin Reprint, 1990.

Recommended:

Paton, Alan. *Cry the Beloved Country*.

Olson, Jeannine. *Deacons and Deaconesses through the Centuries*. Revised edition. St. Louis: Concordia Publishing, 2005.

Selected handouts.

## Welcome to class!

This is a course on Christianity.

You have come into contact with Christianity in various world settings in your World and the West course and, perhaps, in courses on non-western cultures. This course will build on your prior information.

Like other religions, Christianity has both shaped the culture and society around it and been shaped by them. The balance between the two sides is ever changing. At times Christians have been actively evangelical. At other times Christians have pulled in upon themselves, but the latter is not the general pattern. Christianity has historically been a religion of evangelism.

In this course, Christianity will be viewed in its original setting in the Mideast. At the beginning of the course, as we come to grips with what Christianity is, the geographical setting will, of necessity, be the Mideast and the Mediterranean world, including North Africa.

The fourteen weeks of the course are divided into large headings: We will begin with the laying of the groundwork during the first three centuries of persecution when the creeds, the canon of the New Testament, and an understanding of the identity of Jesus were defined. Then with the conversion of the Roman Empire to Christianity, the Church evolved in quite different directions, especially with regard attitudes toward war and violence. From the beginning, there was division and schism within Christianity and among Christians. The Orthodox Churches of the East and the Church of Rome moved in different directions and the Reformation of the sixteenth and seventeenth centuries divided the western church. With the Enlightenment, the churches entered the modern age and evolved with even greater diversity while many retained core beliefs and reached out toward others in an ecumenical community.

These headings are fundamental to the course for the following reasons. One cannot intelligently discuss a religion without knowing its origins, thus the heading, "Laying the Groundwork," but the Church's situation and the Church itself changed radically once it was accepted by Constantine and was supported by government. Division began almost immediately within Christianity, as a result, in part, of the varied personalities and cultures of Christians themselves, thus the heading of "Division and Schism within Christianity and among Christians." In modern times there is a great variety of churches and of cultures into which Christianity spread. Finally, global Christianity is the Christianity of today and in some ways is ever changing but also retains a central core of beliefs and ethical guidelines.

#### TIPS:

Because of time constraints, be alert that **the assigned reading for the course will cover material not all of which can be presented or discussed in our limited class time together.** Unlike a course in which you are mastering a specific set of skills, we will not necessarily repeat in class the content of the assigned reading. If you have questions on any reading material, however, there will be time for clarification. Be sure to ask your questions!

The full experience of the course includes three components: (1) our class time together, (2) the assigned reading, and (3) the individual research and writing on topics of your choice for your presentations and your paper.

#### INSTRUCTIONAL OBJECTIVES

This class includes writing and critical thinking. There is no shortage of subject matter.

All students are required to attend class if they are well and to prepare, and participate with intellectual rigor. Keep track of current events in religious news in newspapers, news magazines, and through watching television documentaries or other programs. Tell the class about them.

## ORGANIZATION

History 26x meets twice a week for one-hour-and-fifty-minute classes. Each meeting will vary in format, but many will include student reports, short lectures, class discussion and in-class writing. The success of the class depends on your active participation and preparation. Preparing means having read the assigned material and participation means raising questions, posing new problems, and helping to sustain a discussion. Participation and attendance is required unless you are sick and will be a major component of your grade for the course. Come to class if you are well. Stay home if you are sick.

Bring to class any documents that are to be covered for the day. These can be brought either in photocopied form or in the original book in which they are found. Often they will be located in *The Cloud of Witnesses*. Bring also *A History of Christian Missions* on days on which you have assigned pages therein. In order to use the time lines and maps, bring at will *The Story of Christianity*.

### Oral Report and Oral Presentation

Each student will be required to do at least one oral report during the course of the semester. The oral report will be related to the class's assigned reading. It is important that the report be given at the time we are considering the related reading.

Possible topics for oral reports will be suggested, but you can choose your own in consultation with the professor. Do not sign up for a topic that another student has already chosen unless you decide to collaborate with the other student on the presentation. Suggested topics are merely to give you some ideas. You can also pick something or someone that is of interest to you if you alert me to what that is and we select a date for your oral report.

Provide information to the class on the topic that is beyond that in our text. If you take information from the internet, make sure it is accurate by checking in published materials vetted by scholars. The oral report is to be given at the time we are covering the appropriate material when it is of most interest to the class. Be prepared to give your presentation on a date specified, but it is possible that the class will be behind the oral report schedule. In that case, your oral report will be presented on a subsequent date, and you are expected to be there.

You can also elect to give an additional oral presentation on your research paper.

Oral reports and presentations should be presented from an outline with good eye contact rather than read word by word from a prepared text. This is an oral exercise.

## WHAT IS EFFECTIVE WRITING?

Effective writing is writing that communicates clearly. Writing in this class will have two dimensions: (1) informal or low-stakes writing, and (2) formal or high-stakes writing.

## YOUR RESEARCH PAPER

You should select a topic of interest to you. The paper will be written in stages:

a) You will submit potential topics. Discuss the topics with me, and begin to search and review relevant literature for your topic. When appropriate, I will suggest books and articles to consult.

b) You will submit a typed paper proposal to me personally about something related to the course that intrigues or interests you that focuses on a topic related to the major subject matter of the course. You and I together will discuss your proposal, and I will work with you to develop your proposal into a paper that can be accomplished within the page constraints. The proposal will consist of four parts: (1) a working title, (2) a working outline, (3) a summary of one page or less of what you think you might say, and (4) a working bibliography of at least five articles or books available to you, at least one of which is a scholarly article, and less than half of which will be from selections from the internet that do not also appear in print. You will use the historical style of *The Chicago Manual of Style*, i.e., Kate Turabian, *A Manual for Writers . . .*, as summarized on our History Department Style sheet, which is available from the Rhode Island College website under the History Department.

c) You will write an original informed research paper of ten to twelve pages including a title page, the text of the paper itself, footnotes, and a bibliography of works cited that meets the guidelines in b) above.

d) You will turn in the paper and the original paper proposal that I have marked up. Attach the two together!

## Grading

a) Essay exams = 45% (midterm 20% and final, 25%).

b) Writing projects = 35%: 30% research paper (10% for steps a and b under "YOUR RESEARCH PAPER," above and 20% for the final paper), 5% for informal writing and written questions addressed to our outside speakers. Informal writing and "free writes" may consist of short essays, often written during class time, to respond to particular questions, ideas, or readings.

c) Short oral report on a topic related to the course = 10%.

d) Participation and learning initiative = 10%



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## **Accommodations:**

Rhode Island College is committed to making reasonable efforts to assist individuals with documented disabilities. If you are seeking reasonable classroom accommodations under the American with Disabilities Act and/or Section 504 of the Rehabilitation Act of 1973, you are required to register with the Student Life Office. To receive academic accommodations for this class, please obtain from that office the proper forms and meet with me at the beginning of the semester.

Rhode Island Beginning Teacher Standards: This course teaches skills towards fulfilling standards 1.1, 1.2, 1.3, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 8.1, 8.2, 10.1, 10.2, 10.3, and 10.4.

National Council Social Studies Standards: This course teaches skills towards fulfilling standards 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.10, 2.1.1., 2.1.2., 2.1.3, 2.1.4, 2.1.5, 2.1.6, 2.1.7, 2.1.8.

## **TEAM WORK:**

Please arrange with another member or members of the class to be your contact in the event of your absence from the class. Exchange contact information. Contact that person if you are absent to find out what went on.

## **A FINAL WORD**

Most of you are sophomores, juniors, or seniors. What you get from the course will be a combination of the materials covered in class, the readings, and your own research. One will not necessarily replicate the other. If there is anything you do not understand, ask questions.

Please note that there is a selection of required primary source documents in the reading below, of which the total number of pages is 56.

## **Course Introduction/Nature of History**

### **Part A: Laying the Groundwork**

Read: *Church History*, pp. 11-32; *The History of Christian Missions*, 20-21, 35-38.

### **Unit 1: Judaism**

Read from Justo Gonzalez, *The Story of Christianity*, vol. 1, 1<sup>st</sup> ed., 7-13;  
Read from *Exodus* 19:1-8, 20:1-17

Speaker: A Jewish Rabbi and Connections with Christianity

## **Unit 2: The Life of Jesus**

Document from *The Cloud of Witnesses: The Gospel of Thomas*, 49-53  
From now on all documents are from *The Cloud of Witnesses* unless otherwise designated.

## **Unit 3: Early Christianity under the Umbrella of Judaism**

Document: *Didache*, 17-19

## **Unit 4: The Era of Persecution**

Documents: Justin Martyr, *Apologia*, 20-21; *the Martyrdom of Perpetua and Felicitas*, 35-40;  
Tertullian, *On the Prescription against Heretics*, 55-56

## **Part B: Christianity as a Legal Entity & Changes that Ensued**

Read: *Church History*, pp. 33-40

## **Unit 5: The Roman Empire Accepts Christianity**

Documents: Eusibius, *The Ecclesiastical History*, 40-41; Athanasius, *The Life of St. Anthony*, 70-76; Augustine of Hippo, *Confessions*, 92-99.

## **Unit 6: The Church after the Fall of the Roman Empire in the West**

*Church History*, 41-50

Document: Benedict of Nursia: *The Rule*, 80-86.

## **Unit 7: Contact and Conflict with Islam**

Reading in Gonzalez, *The Story of Christianity*, vol. 1, 248-50, 292-300; and handout on Islam

Speaker: An Imam and Connections with Christianity

## **Part C: Division and Schism among the Churches**

Read: *Church History*, pp.51-66

## **Unit 8: The Church in “the West” under Rome and the “Orthodox” Churches in “the East”**

Documents: Thomas Celano, *Life of St. Francis*; Francis, *Prayer*, 161-67

Speaker: An Orthodox Priest and Connections with Other Christians

### **Unit 9: The Protestant and Catholic Reformations**

Read: *Church History*, pp.67-76

Speakers: A Catholic priest, and a Protestant Pastor, Connections

Document in *The Cloud of Witnesses*, Woodcuts, pp. 266-68.

### **Unit 10: Churches during the Age of Discovery**

Document: Junipero Serra, *Annual Records of the Mission of San Carlos de Monterey* (1770-1784), 161-67

## **Part D: The Modern Age**

### **Unit 11: The Proliferation of Churches and Denominations**

Document: Methodist Hymns: John Wesley, Preface to *A Collection of Hymns for the Use of the People Called Methodists* (1779) and Charles Wesley: two hymns, pp. 330-32

### **Unit 12: Christianity during the Scientific Revolution and the Enlightenment: Pietism, Methodism, Jesuits, & Jansenists**

Read: *Church History*, pp.77-82

Document: Voltaire: *Philosophical Dictionary* (1764) pp. 319-24.

### **Unit 13: The Evolution of Christian Missions in the Early Modern and Modern Age and the Indigenous Churches**

The Middle East, India, Asia, Latin America, Southeast Asia

Read: *Church History*, pp.83-88

*The History of Missions*: 207-21, 258-70

Document: Rebecca J. Parker, *The Key of the Home: a Picture of Work among the Women of India* (1895), pp. 424-27

Handout: A reading on atheism or free thinking supplied in advance by our speaker.

Speaker: An atheist or free thinker, representing a connect with our common humanity but a disconnect with Christianity

#### **Unit 14: New Churches and Ecumenical Outreach in the Modern Age**

Read: *Church History*, pp.89-95

Ecumenism, The World Council of Churches, Reaction to Darwin and Biological Evolution, Capitalism, Materialism, Secularism, Social Classes, the Social Gospel, Fundamentalism, the Charismatic Churches, Pentecostalism, Liberation Theology, the Second Vatican Council

Document: Ecumenism: Encyclical of the Ecumenical Patriarchate, *Unto the Churches of Christ Everywhere*, (1920), 478-82

#### **Unit 16: Christian Missions and Indigenous Churches in the Modern Age**

Reading in the *History of Missions*, 312-28.

India, Asia, Korea, Latin America, Southeast Asia, and the Middle East

#### **Unit 17: Africa**

Reading in the *History of Missions*, 448-62.

Approach from the North, the West, and the East

Exploration south of the Sahara, especially David Livingstone

The Ethiopian Churches, Ethiopianism, Fundamentalism

South Africa

Read and prepare to discuss: Alan Paton, *Cry the Beloved Country* or see one of the films based on the book. The films are also entitled *Cry the Beloved Country*, and the most recent film stars James Earl Jones

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for **every** aspect you would like to change.

Christianity is a revision of a Core 4 course that involved critical thinking. I have been teaching a course on Christianity here at Rhode Island College for over ten years, initially with Professor Carolyn Fleuhr-Lobban.

In this proposed Connections course, I have introduced new material and incorporated more student involvement, particularly after participating in the May 21-25, 2012 extended seminar in the Faculty Teaching and Learning Center in which I enrolled to evolve my Core 4 class into a Connections Course. I also attended a workshop on Connections courses by Professor James Magyar. Thus, for this Connections course on the evolution of Christianity, I have added considerable writing, student discussion, and collaborative work. I also have changed the title of the course to "Christianity." I should add that, besides teaching the history of Christianity at Rhode Island College, I have taught it in the Graduate Theological Union in Berkeley, CA; at Luther Seminary in St. Paul, MN; and at Boston University. I have published a history of Christianity: *Histoire de l'église: Vingt siècles et six continents* and also *Deacons and Deaconesses through the Centuries*.

I find teaching a course on Christianity here at Rhode Island College very stimulating, because of the wide diversity of opinion, which stimulates discussion. Because of the demand for such a course, it has never been canceled although I have taught as many as three sections in a given year.

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later. I will first teach the course in the Fall 2014 for I am on sabbatical the fall of 2013 and the spring of 2014. I am leaving for hip surgery at Stanford University during the first week of April, 2013 and I will not return to Rhode Island until my sabbatical is over in August 2014.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? No. Has the administration been consulted?] Yes, I consulted with the Dean of Arts & Sciences, Earl Simson.

D.3.a. Students: Yes, I consulted with students

D.3.b. Faculty: Yes, I consulted with faculty

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: No

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D.4.b. Library resources: **Adequate**

D.4.c. Technical/Computing resources: No.

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
<i>(example)</i> John Doe (Philosophy)	<i>John Doe</i>	<i>4/1/2011</i>
1. Professor Robert Cvornyek_____		
2. _____		

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, MUST have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
1. _____ Earl Simson, Faculty of Arts and Sciences		
2. _____ Alexander Sidorkin, Feinstein School of Education and Human Development		
3. _____ Jane Williams, School of Nursing		
4. _____ Susan Perlmutter School of Social Work		
5. _____ David Blanchette, School of Management		

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education MUST also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_  
James G. Magyar, Committee on General Education

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## Rhode Island College General Education Connections Course Request

Use this form for Connections courses in the General Education program. Attach the Undergraduate Curriculum Committee form.

(Available at [http://www.ric.edu/curriculum\\_committee/materials.php](http://www.ric.edu/curriculum_committee/materials.php))

Proposing Department or Program: History

Chair/contact: Dr. Robert Cvornyek/Dr. Joanne Schneider

DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) HIST

Course number: (267)

Catalog title: History 267: **Connections: Memoirs, Autobiographies, Fiction, and Film**

Catalog Description: An interdisciplinary examination of historical events from 1870 to the present through the lens of men's and women's memoirs, autobiographies, fiction, feature films and documentaries.

Prerequisites: *FYS and FYW and at least 45 credits total*

Credits: General Education courses are four credits

**Connections (C)** - an upper-level course that emphasizes comparative perspectives—such as across disciplines, across time, across cultures—on a particular topic or idea. Courses proposed for this requirement must include further development of at least three of the outcomes on the General Education Outcomes list. It is strongly recommended that as many as possible of these courses be team taught and interdisciplinary. **Connections** is a category, not a course; departments will propose courses for this category, with courses carrying the departmental designation (e.g., BIOL or ENGL) and a shared number (e.g., 26x). Connections courses may require specific General Education categories to be completed as prerequisites in addition to the FYS and FYW and total credit prerequisites. 4 credits. Capped at 30 students. **Required after FYS and FYW and at least 45 credits total.**

### *Learning Outcomes*

Written Communication (WC)  
Critical and Creative Thinking (CCT)  
Research Fluency (RF)  
Oral Communication (OC)  
Collaborative Work (CW)  
Arts (A)  
Civic Knowledge (CK)  
Ethical Reasoning (ER)  
Global Understanding (GU)  
Quantitative Literacy (QL)  
Scientific Literacy (SL)

Connections Learning Outcomes: **WC, CCT, RF, OC, CW**

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

History 26X “Memoirs, Autobiographies, Fiction and Films: Perspectives on European and World Events” satisfies the Connections course description in several ways. This 200-level General Education course explores specific events during the last 140 years of history by means of an interdisciplinary approach using the kinds of sources mentioned in the course's title and also, at times, exploring the issue of gender. When appropriate the voices of non-western people associated with those events will also be investigated. The course's focus events include: European Imperialism in India and Africa; the First World War; the Holocaust and Post World War II Dislocation; and, the Aftermath of the Demise of the Soviet Empire. These sources from outside the traditional core of history textbooks and anthologies help develop an appreciation for the past, without the weight of traditional historical source materials.

The connections will be made beginning with the framework of coverage of events in a traditional Western or World Civilization textbook and then moving to how the various primary and literary sources

explore historical issues from a personal and emotional perspective. Several feature films and one documentary will also be shown to complement the course readings. Students will deconstruct the films, in terms of how well they mirror the history revealed in the written works and how much license has been taken in order to tell the story via the film medium. They will be asked to determine whether the latter affects the value of the film for learning history. At three points during the semester, students will also be asked to make comparisons between the observations of men and women about the same historical event. They will discuss whether or not gender does make a difference in the perceived realities of an event. In three other classes, letters, oral interviews, commentaries by non-western individuals will also be examined.

Explain briefly how this course will meet the General Education Outcomes for Connections courses as indicated above. Describe the kinds of assignments in which the assigned outcomes will be assessed.

Written Communication: Formal Writing—eight précis and the Book Review and Beyond assignment and the take-home essay that is part of the Final Exam

Critical and Creative Thinking: class discussion on controversial issues (exploitation of Africans, rape in time of war, for example) and gender comparisons; the writing assignments; the individual and student focus group oral presentations; and the take-home essay that is part of the Final Exam

Oral Communication: class discussion, the two oral presentations and student focus group presentations

Collaborative Work: student focus group meetings and presentations

Research Fluency: précis and the Book Review and Beyond—especially the latter requirement of finding professional reviews

Global Understanding: growth in awareness of Imperialism, the world wars of the 20<sup>th</sup> century and the Cold War through the various written and oral assignments throughout the course of the semester

Include a syllabus or two-level topical outline that meets the Undergraduate Curriculum Committee standards.

Please consult the attached syllabus

How often will this course be offered?

As needed.

Number and frequency of sections to be offered (students/semester or /year)?

One section of 30 students as needed.

History 26X

Rhode Island College

J. Schneider

Spring 2014

**Memoirs, Autobiographies, Fiction and Film:  
Perspectives on European and World Events**

**COURSE SYLLABUS**

***Purpose***

History 26X examines four well-known historical episodes of the last 140 years through the eyes of men and women directly involved. Their first-hand accounts, fictional interpretations or film versions may reinforce our understanding of those events, but they may also provide alternate insights or provoke new questions about these matters. The interdisciplinary approach reveals how exciting learning about history can be. The lens of men's and women's memoirs and autobiographies also offers the chance to use gender as a means of accessing great historical events. In addition, non-western peoples who experienced these events will also be heard from.

***Structure***

History 26X meets twice a week for one hour and fifty minutes. Classes will have a lecture/discussion or seminar format depending on the material for the day and how it is explored. The professor will provide introductory background lectures interspersed with student reports and commentaries on days the memoirs/autobiographies/novels are **not** discussed or the films shown. On the days dedicated to those sources, biographical information about the authors and other relevant matter will introduce the discussion of the work.

***Requirements***

***READING***

The following memoirs/autobiographies/novels are available at the college bookstore:

Hawkins, R. E. ed. *Jim Corbett's India*  
Isak Dinesen, *Out of Africa*  
Erik Maria Remarque, *All Quiet on the Western Front*  
Helen Zenna Smith, *Not So Quiet on the Western Front*  
Ruth Kluger, *Still Alive A Holocaust Girlhood Remembered*  
Anonymous, *A Woman in Berlin Eight Weeks in a Conquered City A Diary*  
Timothy Garton Ash, *The File*  
Slavenka Drakulic, *How We Survived Communism and Even Laughed*

Additional letters, correspondence, and academic studies of non-western people involved with these events. (These materials can be found on the course's Blackboard site.)

***Textbook Reading***

Each student will be required to read the relevant pages from chapters in a Western Civilization or a World Civilization text that provide background information on the time period being studied. (In the syllabus, the pages from various chapters of Jackson Spielvogel, *Western Civilization A Brief His-*

tory with Readings will be mentioned, but any other recent text may be used.) Two copies of this text will be on reserve for students to consult if they do not own a Western Civilization text,

## **WRITING**

### ***Précis***

Each student will submit a two to three page (double-spaced, typewritten) précis of each memoir/ autobiography/ novel read for the course. These will be submitted the day the work is scheduled to be discussed.

### ***Book Review and Beyond***

**DUE May XXX**

Each student will select an additional memoir/autobiography/novel to read for the course. The professor will provide a list of suggested titles, but students are not restricted to those choices. If a student decides on another title, it **MUST** be approved by the professor. Beyond writing a 10 to 12 page review of the work (directions on how to write a book review essay will be available on the course's Blackboard page), each student will seek out two professional reviews of the book (to be found in scholarly journals), make copies of them, review them and then reflect at the end of his/her review how these professional reviewers differed from or mirrored his/her conclusions about the book. The resulting book review and beyond should be 11 to 13 pages. Students will include copies of the reviews they found with their paper. (**NOTE:** Students will choose title of additional memoir/autobiography/novel by mid-semester.)

## **ORAL**

### ***Presentations***

Each student will do one ten minute oral presentation during the semester. This will occur on those days **not** devoted to the discussion of particular memoirs, autobiographies, novels or films. Students will choose their presentations from a list of topics prepared by the instructor which will provide historical background to the topic at hand. For example, in the unit on the Holocaust and Post World War II Dislocation, a student might be assigned to do a presentation about the Nuremberg Laws.

At the end of the semester, each student will do a ten minute presentation highlighting his/her book that he/she chose to write a review about.

### ***Student Focus Group Presentations***

Students will be divided into five focus groups that will be assigned to "teach" one of the memoirs, autobiographies, or novels assigned to the class. (There will be class time set aside for this collaborative work and students will also be expected to meet outside of class.) On the day before that the group's particular book is to be discussed, students will meet with the professor to discuss plans to "teach" the work. The day of the presentation individual members will provide background on the work's author, historical setting, and then explore the book's main themes. The focus group is expected to perform as experts on the book, whereas the rest of the class will be encouraged to ask questions and participate in the general discussion.

### ***Class Participation***

Since History 26X will be conducted as a lecture/discussion some days and as a seminar on others, it is expected that all students will come prepared to discuss the topics at hand each class period. Active participation is crucial for the success of the class.

### ***EXAMINATIONS***

There will be a Final Exam in History 26X during Finals Week in May. It will consist of two parts: a take-home essay which students will hand in that day and an in-class oral component. Students may bring in prepared notes for that segment of the exam.

### ***Evaluation of Assignments***

The course's assignments have the following values:

8 Précis	40%
Book Review and Beyond	20%
Final Exam	10%
Student Focus Group Work	10%
Class Participation and Individual Presentations	15%
Attendance	5%

### ***Disability Statement***

If you have any special needs or problems such as learning disabilities or physical impairments that may interfere with your ability to learn and to succeed in this course, please talk to me and we can arrange reasonable accommodations.

### ***Compliance with General Education Outcomes***

#### **General Education:**

**Written Communication:** comments sheets on focus group work or audience responses to focus group presentations, eight précis, Book Review and Beyond, and take home essay part of the final

**Critical and Creative Thinking:** class discussion on controversial issues (mistreatment of colonial peoples, rape in times of war etc.), discussion of gender issues, writing assignments, oral presentations—both individual and focus group, and the take home essay part of the final exam

**Oral Communication:** class discussion, individual and student focus group presentations and oral component of the final exam

**Collaborative Work:** student focus group discussions and presentations—students will hand in a summary of their part in the group presentation, their research, its bibliography etc. and also fill out a comments sheet about dedicated to peer evaluation of the group project. Students listening to the group presentation will also fill out a comments sheet. (Some device analogous to a rubric will be devised to facilitate these assessments.)

**Research Fluency:** investigations of authors' backgrounds, research for individual and group presentations, précis, Book Review and Beyond (especially the latter requirement of finding professional reviews)

**Global Understanding:** growth in awareness of such international issues such as European Imperialism, the world wars of the 20<sup>th</sup> century, the Cold War explored through various assignments throughout the semester

**Course Calendar** (NOTE: Each bold face title represents a class day—28 meetings)

**Introduction to History 26X**

**Unit I** **European Imperialism: Its History and Legacy**  
**Lecture**

READ: Spielvogel, Ch. 24, pp. 520-527; *Jim Corbett's India* (begin reading)

**British Presence in India**  
*Jim Corbett's India* Discussion

**Précis # 1 Due!**

**The Indian Response**

READ: *Jim Corbett's India* (complete reading); Selections from *Letters from Gandhi, Nehru and Vinoba* (on the Blackboard site for History 26X)  
Isak Dinesen *Out of Africa* (begin reading)

***Out of Africa***  
View the movie

**Dinesen's Observations**  
*Out of Africa* Discussion and Critique of the Movie

**Précis # 2 Due!**

**Sorting Through the Male and Female Perspectives on Imperialism**  
Discussion of Corbett's and Dinesen's Voices

READ: Isak Dinesen, *Out of Africa* (complete reading)

**Unit II** **The Great War: Origins and Course of Events**  
**Lecture**

***All Quiet on the Western Front***  
View the Movie

READ: Spielvogel, Ch. 25 (entire); Eric Maria Remarque *All Quiet on the Western Front* (begin reading)

**Reflections on the Western Front**  
Eric Maria Remarque *All Quiet on the Western Front* Discussion  
and Critique of the Film

**Précis # 3 Due!**

**Views of War: Women on the Front and Women's "Liberation"**  
**Lecture**

READ: Eric Maria Remarque *All Quiet on the Western Front* (complete reading); Helen Zenna Smith, *Not So Quiet on the Western Front* (begin reading)

**The Ambulance Corps**

Helen Zenna Smith *Not So Quiet on the Western Front* Discussion

**Précis # 4 Due!**

**Comparison of the Male and Female Perspectives about the Western Front**

READ: Helen Zenna Smith, *Not So Quiet on the Western Front* (complete reading)

**Colonial Troops Experience the Western Front**

READ: Selections from *Indian Voices of the Great War: Soldiers' Letters 1914-1918* and Jeffrey Greenhut, "The Imperial Reserve: The Indian Corps on the Western Front, 1914-1915," *Journal of Imperial and Commonwealth History* (1983): 55-71 (on Blackboard)

**Unit III**

**Hitler's Germany, the Second World War and the Holocaust Lecture**

***Escape from Auschwitz***

View the documentary

READ: Spielvogel, Ch. 27 (entire), and Ruth Kluger, *Still Alive* (begin reading)

**Surviving the Horrors of Auschwitz**

Ruth Kluger, *Still Alive* Discussion and Comments on the documentary *Escape from Auschwitz*

**Précis # 5 Due!**

**The Soviet Occupation of Eastern Europe and Germany**

READ: Ruth Kluger, *Still Alive* (complete reading); Anonymous, *A Woman in Berlin* (start reading)

**Devastation and Survival in Chaos**

Anonymous, *A Woman in Berlin* Discussion

**Précis # 6 Due!**

READ: Anonymous, *A Woman in Berlin* (complete reading)

**The Pacific Theater of the War Lecture**

## **Internment under the Japanese Empire**

READ: Selections from John Dower, *War without Mercy: Race and Power in the Pacific War* and Natalie Crouter, *Forbidden Diary: A Record of Wartime Internment, 1941-1945*

## **Unit IV**

### **The Soviet Union, Eastern European and the End of the Cold War Lecture**

Spielvogel, Ch. 28 pp. 608-612, 617-619, Ch. 29, pp. 640-644, Ch. 30, pp. 650-661, and Timothy Garton Ash, *The File* (begin reading)

#### ***The Lives of Others***

View the Film

#### **The Stasi's Legacy to Ordinary People**

Timothy Garton Ash, *The File* Discussion and Critique of the Film

#### **Précis # 7 Due!**

READ: Timothy Garton Ash, *The File* (complete reading), Slavenka Drakulic, *How We Survived Communism and Laughed* (begin reading)

#### **Being Female Behind the Iron Curtain**

Slavenka Drakulic, *How We Survived Communism and Laughed*  
Discussion

#### **Précis # 8 Due!**

#### **Did Men and Women Experience Soviet Society in Different Ways?**

READ: Slavenka Drakulic, *How We Survived Communism and Laughed* (complete reading)

#### **Student Oral Reports on their Chosen Books**

#### **Student Oral Reports on their Chosen Books**

Exam Week

**Final Exam**



## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Dr. Joanne Schneider, History Department**

A.2. Date: **October 22, 2012**

A.3. Date of implementation: **Fall 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

#### **If you want to:**

Course creation, revision, or deletion  
Program creation, revision, or deletion

#### **Please complete parts**

A, B, D, and E  
A, C, D, and E

**Only include in your submission the parts that are relevant to your proposal.**

## PART B: Course Proposals

### For new or revised courses

\_\_\_ Revise an existing course (fill out “old” and “new” information)

X  Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>		267
Any cross listing number		
Course title ( <b>limit 6 words</b> )		Memoirs, Autobiographies, Fiction and Film
Course description ( <b>limit 30 words</b> ) <sup>b</sup>		An interdisciplinary examination of historical events since 1870 through the lens of men’s and women’s memoirs, autobiographies, fiction, and film.
Number of contact hours per week <sup>c</sup>		4
Number of credit hours per sem.		4
Prerequisite(s) <sup>d</sup>		None
Grading system	<input type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours:

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.]  
Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQSR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor                       Restricted elective for major/minor  
 Free elective                                               Required for certification  
 For professional development                       Other (please explain):

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum                       Seminar     Small group  
 Other (describe): **Active Participation in the Classroom Discussions**

B.5. How will student performance be evaluated?

Anecdotal records                       Attendance                       Behavioral observations  
 Class work                                       Examinations                       Interviews  
 Oral Presentations                       Papers                                       Performance Protocols  
 Projects                                               Quizzes                                       Reports of outside supervisor  
 Other (describe):

B.6. Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

Fall                       Spring                       Summer                       As Needed  
 Annually (semester varies)     Alternate years     Even years  
 Odd years                       Other (describe):

**For UCC use only**

**Document ID #:**

**Date Received:**

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **No**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

Syllabus:

For UCC use only  
Document ID #:  
Date Received:

History 267

Rhode Island College

J. Schneider

Fall 2013

**Memoirs, Autobiographies, Fiction and Film:  
Perspectives on European and World Events**

**COURSE SYLLABUS**

***Purpose***

History 267 examines four well-known historical episodes of the last 140 years through the eyes of men and women directly involved. Their first-hand accounts, fictional interpretations or film versions may reinforce our understanding of those events, but they may also provide alternate insights or provoke new questions about these matters. The interdisciplinary approach reveals how exciting learning about history can be. The lens of men's and women's memoirs and autobiographies also offers the chance to use gender as a means of accessing great historical events. In addition, non-western peoples who experienced these events will also be heard from.

***Structure***

History 267 meets twice a week for one hour and fifty minutes. Classes will have a lecture/discussion or seminar format depending on the material for the day and how it is explored. The professor will provide introductory background lectures interspersed with student reports and commentaries on days the memoirs/autobiographies /novels are **not** discussed or the films shown. On the days dedicated to those sources, biographical information about the authors and other relevant matter will introduce the discussion of the work.

***Requirements***

***READING***

The following memoirs/autobiographies/ novels are available at the college bookstore:

Hawkins, R. E. ed. *Jim Corbett's India*

Isak Dinesen, *Out of Africa*

Erik Maria Remarque, *All Quiet on the Western Front*

Helen Zenna Smith, *Not So Quiet on the Western Front*

Ruth Kluger, *Still Alive A Holocaust Girlhood Remembered*

Anonymous, *A Woman in Berlin Eight Weeks in a Conquered City A Diary*

Timothy Garton Ash, *The File*

Slavenka Drakulic, *How We Survived Communism and Even Laughed*

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Document ID #:  
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Additional letters, correspondence, and academic studies of non-western people involved with these events. (These materials can be found on the course's Blackboard site.)

### ***Textbook Reading***

Each student will be required to read the relevant pages from chapters in a Western Civilization or a World Civilization text that provide background information on the time period being studied. (In the syllabus, the pages from various chapters of Jackson Spielvogel, *Western Civilization A Brief History with Readings* will be mentioned, but any other recent text may be used.) Two copies of this text will be on reserve for students to consult if they do not own a Western Civilization text,

### **WRITING**

#### ***Précis***

Each student will submit a two to three page (double-spaced, typewritten) précis of each memoir/ autobiography/ novel read for the course. These will be submitted the day the work is scheduled to be discussed.

#### ***Book Review and Beyond***

**DUE May XXX**

Each student will select an additional memoir/autobiography/novel to read for the course. The professor will provide a list of suggested titles, but students are not restricted to those choices. If a student decides on another title, it **MUST** be approved by the professor. Beyond writing a 10 to 12 page review of the work (directions on how to write a book review essay will be available on the course's Blackboard page), each student will seek out two professional reviews of the book (to be found in scholarly journals), make copies of them, review them and then reflect at the end of his/her review how these professional reviewers differed from or mirrored his/her conclusions about the book. The resulting book review and beyond should be 11 to 13 pages. Students will include copies of the reviews they found with their paper. (**NOTE:** Students will choose title of additional memoir/autobiography/novel by mid-semester.)

### ***ORAL***

#### ***Presentations***

Each student will do one ten minute oral presentation during the semester. This will occur on those days **not** devoted to the discussion of particular memoirs, autobiographies, novels or films. Students will choose their presentations from a list of topics prepared by the instructor which will provide historical background to the topic at hand. For example, in the unit on the Holocaust and Post World War II Dislocation, a student might be assigned to do a presentation about the Nuremberg Laws.

At the end of the semester, each student will do a ten minute presentation highlighting his/her book that he/she chose to write a review about.

#### ***Student Focus Group Presentations***

Students will be divided into five focus groups that will be assigned to "teach" one of the

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**Document ID #:**  
**Date Received:**

memoirs, autobiographies, or novels assigned to the class. (There will be class time set aside for this collaborative work and students will also be expected to meet outside of class.) On the day before that the group's particular book is to be discussed, students will meet with the professor to discuss plans to "teach" the work. The day of the presentation individual members will provide background on the work's author, historical setting, and then explore the book's main themes. The focus group is expected to perform as experts on the book, whereas the rest of the class will be encouraged to ask questions and participate in the general discussion.

### ***Class Participation***

Since History 267 will be conducted as a lecture/discussion some days and as a seminar on others, it is expected that all students will come prepared to discuss the topics at hand each class period. Active participation is crucial for the success of the class.

### ***EXAMINATIONS***

There will be a Final Exam in History 267 during Finals Week in May. It will consist of two parts: a take-home essay which students will hand in that day and an in-class oral component. Students may bring in prepared notes for that segment of the exam.

### ***Evaluation of Assignments***

The course's assignments have the following values:

8 Précis	40%
Book Review and Beyond	20%
Final Exam	10%
Student Focus Group Work	10%
Class Participation and Individual Presentations	15%
Attendance	5%

### ***Disability Statement***

If you have any special needs or problems such as learning disabilities or physical impairments that may interfere with your ability to learn and to succeed in this course, please talk to me and we can arrange reasonable accommodations.

### ***Compliance with General Education Outcomes***

#### **General Education:**

**Written Communication:** comments sheets on focus group work or audience responses to focus group presentations, eight précis, Book Review and Beyond, and take home essay part of the final

**Critical and Creative Thinking:** class discussion on controversial issues (mistreatment of colonial

peoples, rape in times of war etc.), discussion of gender issues, writing assignments, oral presentations—both individual and focus group, and the take home essay part of the final exam

**Oral Communication:** class discussion, individual and student focus group presentations and oral component of the final exam

**Collaborative Work:** student focus group discussions and presentations—students will hand in a summary of their part in the group presentation, their research, its bibliography etc. and also fill out a comments sheet about dedicated to peer evaluation of the group project. Students listening to the group presentation will also fill out a comments sheet. (Some device analogous to a rubric will be devised to facilitate these assessments.)

**Research Fluency:** investigations of authors' backgrounds, research for individual and group presentations, précis, Book Review and Beyond (especially the latter requirement of finding professional reviews)

**Global Understanding:** growth in awareness of such international issues such as European Imperialism, the world wars of the 20<sup>th</sup> century, the Cold War explored through various assignments throughout the semester

*Course Calendar* (NOTE: Each bold face title represents a class day—28 meetings)

**Introduction to History 267**

**Unit I**

**European Imperialism: Its History and Legacy**

**Lecture**

READ: Spielvogel, Ch. 24, pp. 520-527; *Jim Corbett's India* (begin reading)

**British Presence in India**

*Jim Corbett's India* Discussion

**Précis # 1 Due!**

**The Indian Response**

READ: *Jim Corbett's India* (complete reading); Selections from *Letters from Gandhi, Nehru and Vinoba* (on the Blackboard site for History 26X)  
Isak Dinesen *Out of Africa* (begin reading)

***Out of Africa***

View the movie

**Dinesen's Observations**

*Out of Africa* Discussion and Critique of the Movie

**Précis # 2 Due!**

**Sorting Through the Male and Female Perspectives on Imperialism**

Discussion of Corbett's and Dinesen's Voices



READ: Isak Dinesen, *Out of Africa* (complete reading)

Unit II

**The Great War: Origins and Course of Events**  
**Lecture**

*All Quiet on the Western Front*

View the Movie

READ: Spielvogel, Ch. 25 (entire); Eric Maria Remarque *All Quiet on the Western Front* (begin reading)

**Reflections on the Western Front**

Eric Maria Remarque *All Quiet on the Western Front* Discussion and Critique of the Film

**Précis # 3 Due!**

**Views of War: Women on the Front and Women's "Liberation"**  
**Lecture**

READ: Eric Maria Remarque *All Quiet on the Western Front* (complete reading); Helen Zenna Smith, *Not So Quiet on the Western Front* (begin reading)

**The Ambulance Corps**

Helen Zenna Smith *Not So Quiet on the Western Front* Discussion

**Précis # 4 Due!**

**Comparison of the Male and Female Perspectives about the Western Front**

READ: Helen Zenna Smith, *Not So Quiet on the Western Front* (complete reading)

**Colonial Troops Experience the Western Front**

READ: Selections from *Indian Voices of the Great War: Soldiers' Letters 1914-1918* and Jeffrey Greenhut, "The Imperial Reserve: The Indian Corps on the Western Front, 1914-1915," *Journal of Imperial and Commonwealth History* (1983): 55-71 (on Blackboard)

### Unit III

#### **Hitler's Germany, the Second World War and the Holocaust Lecture**

##### ***Escape from Auschwitz***

View the documentary

READ: Spielvogel, Ch. 27 (entire), and Ruth Kluger, *Still Alive* (begin reading)

##### **Surviving the Horrors of Auschwitz**

Ruth Kluger, *Still Alive* Discussion and Comments on the documentary *Escape from Auschwitz*

##### **Précis # 5 Due!**

##### **The Soviet Occupation of Eastern Europe and Germany**

READ: Ruth Kluger, *Still Alive* (complete reading); Anonymous, *A Woman in Berlin* (start reading)

##### **Devastation and Survival in Chaos**

Anonymous, *A Woman in Berlin* Discussion

##### **Précis # 6 Due!**

READ: Anonymous, *A Woman in Berlin* (complete reading)

#### **The Pacific Theater of the War Lecture**

##### **Internment under the Japanese Empire**

READ: Selections from John Dower, *War without Mercy: Race and Power in the Pacific War* and Natalie Crouter, *Forbidden Diary: A Record of Wartime Internment, 1941-1945*

### Unit IV

#### **The Soviet Union, its Eastern European Satellites and the End of the Cold War Lecture**

Spielvogel, Ch. 28 pp. 608-612, 617-619, Ch. 29, pp. 640-644, Ch. 30, pp. 650-661, and Timothy Garton Ash, *The File* (begin reading)

##### ***The Lives of Others***

View the Film

For UCC use only  
Document ID #:  
Date Received:

**The Stasi's Legacy to Ordinary People**

Timothy Garton Ash, *The File* Discussion and Critique of the Film

**Précis # 7 Due!**

READ: Timothy Garton Ash, *The File* (complete reading), Slavenka Drakulic, *How We Survived Communism and Laughed* (begin reading)

**Being Female Behind the Iron Curtain**

Slavenka Drakulic, *How We Survived Communism and Laughed*  
Discussi

**Précis # 8 Due!**

**Did Men and Women Experience Soviet Society in Different Ways?**

READ: Slavenka Drakulic, *How We Survived Communism and Laughed*  
(complete reading)

**Student Oral Reports on their Chosen Books**

**Student Oral Reports on their Chosen Books**

Exam Week

**Final Exam**

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for every aspect you would like to change. **History 267 “Memoirs, Autobiographies, Fiction and Film: Perspectives on European and World Events” is a 200-level offering for the new Connections General Education Category. It explores the last 140 years of history through the interdisciplinary lens of the written sources (by male and female authors) mentioned in the title and various films as well. It seeks to show students how history, which appears to many as a dry discipline, can be exciting and moving if studied using often what are regarded as non-traditional materials.**

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **It is hoped that students who say “they always hated history” will be tempted to try this interdisciplinary approach to study the past.**

D.3.b. Faculty: **This course, since it primarily focuses on Modern European History—its originator’s specialty—it will impose no additional burdens on myself or the department. In college I double-majored in history and German literature and in graduate school my fourth doctoral field was in German literature. I taught in the RIC English/History Honors program when literature and history were combined to teach Western Civilization. In various courses I have taught at the college, memoir literature has been used, but not to the extent that is planned for this class.**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **None**

D.4.b. Library resources: **None**

D.4.c. Technical/Computing resources: **None**

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
<i>(example)</i> <b>John Doe (Philosophy)</b>	<i>John Doe</i>	<i>4/1/2011</i>
1. _____ Robert Cvornyek, (History Chair) _____		
2. _____		

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, **MUST** have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
1. _____		
2. _____		

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education **MUST** also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ James Magyar (COGE) \_\_\_\_\_ Date \_\_\_\_\_

## Rhode Island College General Education Connections Course Request

Use this form for Connections courses in the General Education program. Attach the Undergraduate Curriculum Committee form.

(Available at [http://www.ric.edu/curriculum\\_committee/materials.php](http://www.ric.edu/curriculum_committee/materials.php))

Proposing Department or Program: Department of History

Chair/contact: Dr. Karl Benziger and Dr. Robert Cvornyek

DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) HIST

Course number: (268)

Catalog title: "Connections: Civil Rights and National Liberation Movements "

Catalog Description: This course emphasizes a global approach to the traditional American history narrative by analyzing secondary and primary sources that place Movements of National Liberation as exemplified by the War in Vietnam, related movements of national liberation such as the Revolutions in Cuba and Guinea Bissau, and the American Civil Rights movement in a global perspective.

Prerequisites: *FYS and FYW and at least 45 credits total*

Credits: General Education courses are four credits

**Connections (C)** - an upper-level course that emphasizes comparative perspectives—such as across disciplines, across time, across cultures—on a particular topic or idea. Courses proposed for this requirement must include further development of at least three of the outcomes on the General Education Outcomes list. It is strongly recommended that as many as possible of these courses be team taught and interdisciplinary. **Connections** is a category, not a course; departments will propose courses for this category, with courses carrying the departmental designation (e.g., BIOL or ENGL) and a shared number (e.g., 26x). Connections courses may require specific General Education categories to be completed as prerequisites in addition to the FYS and FYW and total credit prerequisites. 4 credits. Capped at 30 students. **Required after FYS and FYW and at least 45 credits total.**

### *Learning Outcomes*

Written Communication (**WC**)  
Critical and Creative Thinking (**CCT**)  
Research Fluency (**RF**)  
Oral Communication (**OC**)  
Collaborative Work (**CW**)  
Arts (**A**)  
Civic Knowledge (**CK**)  
Ethical Reasoning (**ER**)  
Global Understanding (**GU**)  
Quantitative Literacy (**QL**)  
Scientific Literacy (**SL**)

Connections Learning Outcomes: **WC, CCT, RF, OC, CW**

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

This course emphasizes a global approach to the traditional American history narrative by analyzing secondary and primary sources that places Movements of National Liberation as exemplified by the War in Vietnam, and related movement of national liberation such as the revolutions in Guinea Bissau and Cuba, and the Civil Rights movement in a global perspective from the ending of World War I through the contemporary period and 9/11. Popular and scholarly accounts of American history tend to delineate between foreign and domestic policy making it difficult to comprehend the relationship of the role of the United States in the world system. A cross cultural global approach to American history helps scholars and students to better understand and com-

pare the interrelationship between Vietnam, Civil Rights, and movements of national liberation in Cuba and West Africa.

The Atlantic Charter which became the foundation of Allied war aims on January 1, 1942 offered a sense of hopefulness to peoples throughout the world system with its promise of self-determination and the expansion of rational legal law at the end of World War II. This promise undergirded demands for liberation among colonial peoples throughout the world as exemplified by the Vietnamese Declaration of Independence, September 2, 1945 and the Freedom Movement in the United States that insisted on a Double V campaign, initiated by the *Pittsburgh Courier* in 1942, that would bring victory over the Axis and the equally oppressive policies of Jim Crow in the United States. The dreams of independence across the world system were suborned however, by the contest between the United States the Soviet Union and the People's Republic of China as they battled for the hearts and minds of those within their sphere of influence and those of the fast disappearing colonial world. Though a direct war between the superpowers was avoided, an agonizing series of conflicts erupted throughout the developing world as exemplified by the Wars in Vietnam and Southeast Asia. Violence was not confined to the periphery. In spite of red scare politics in the United States that consciously attempted to diffuse and slow down the demand for Civil Rights, the "long wait" only fueled the demand not only for equal access to the law, but an end to the oppressive policies inherent in American racism that were likened to the neo-colonial critique voiced by those in the periphery. Understanding these connections is pivotal to understanding the history of radicalization within large sections of the Freedom Movement in contrast to American Foreign Policy and its relation to the developing world after World War II.

This course emphasizes a global approach to American Foreign policy, Civil Rights, and Civil Society and compares and contrasts the importance of the hopes and decision-making in the periphery and within the Soviet/PRC spheres in contrast to American actions at home and on the world stage. In turn, these comparisons reveal critical arguments about the nature of the state and civil society in the United States that continue to resonate in the present.

Students are asked to present and critically assess primary and interpretive documents critical to understanding and contrasting linkages between the American Civil Rights movement, the Vietnamese National Liberation Front, the Vietnamese People's and National governments, the Revolutions in Cuba and Guinea-Bissau, and the American foreign policy establishment. They are required to write a 4-5 page Primary source essay along with several shorter writing assignments. In addition, students are broken into Reading Circles where they read and analyze a biography of one of the key actors in this drama. The Reading Circle presents the book to the class through a book discussion. Each student writes a critical 6-7 page book review that assesses the value of the book against contemporary scholarship related to the particular biography under examination.

Explain briefly how this course will meet the General Education Outcomes for Connections courses as indicated above. Describe the kinds of assignments in which the assigned outcomes will be assessed.

The GE outcomes for this Connections Course are addressed in the following manner:

## Course Outcomes:

1. Students will understand the different purposes of writing and employ the conventions of writing. Students will produce writing that is well organized, supported by evidence, demonstrates correct usage of grammar and terminology, and is appropriate to the academic context. (**Written Communication**)
2. Students will be able to analyze and interpret information from multiple perspectives, question assumptions and conclusions, and understand the impact of biases, including their own, on thinking and learning. (**Critical and Creative Thinking**)
3. Students will demonstrate the ability to access, understand, evaluate, and ethically use information to address a wide range of goals and problems. (**Research Fluency**)
4. Students will learn to speak in a clearly expressed, purposeful, and carefully organized way that engages and connects with their audience. (**Oral communication**)
5. Students will learn to interact appropriately as part of a team to design and implement a strategy to achieve a team goal and to evaluate the process. (**Collaborative Work**)
6. Students are able to compare and contrast and critically assess political and economic aspirations and goals of movements of liberation and Civil Rights across cultures in a global context. (**Global Knowledge**)
7. Students are able to compare and contrast and critically assess arguments regarding the nature of the state and civil society as set forth by movements of liberation in Vietnam, Africa, the Caribbean, and the Civil Rights movements in the United States. (**Civic Knowledge**)

**Written Communication** is directly addressed through the 4-5 page Primary Source Essays and the 6-7 page Critical Book Reviews that are required of all students. Students are also required to create outlines for presentations and are introduced to writing précis.

**Critical and Creative Thinking** Reading Circles directly address Critical and Creative Thinking as the student's test each other's hypothesis and subject their ideas to peer review. Our goal is to enhance critical thinking through the ability to compare and contrast historical developments from multiple perspectives while recognizing that the possibility of bias is a constant companion of historical interpretation.

**Research fluency** is directly addressed through the Primary Source essay in which the student must contextualize the problem at hand in order to properly analyze documents and assess their value in the context of an historical narrative. The Critical Book Review demands that the student research and review multiple interpretations of a specific historical personage or problem. We use this assignment as a stepping stone for longer research essays that students must write at the 300 level.

**Oral Communication** is reinforced through classroom discussion of documents, group book review presentations, and individual presentations of interpretive sources that are part of every class. The Reading Circles provide yet another avenue to reinforce both oral communication.

**Collaborative Work** as demonstrated through the detailed group presentation of the book under review as required by the Reading Circle. This is a collaborative exercise that organizes students around one of three monographs being reviewed. A Reading Circle provides an opportunity for students to present their particular book to the class. The presentation will require each student to work cooperatively with the group responsible for the particular book under review. The group must create a detailed outline that includes a summary of the author's thesis, supporting arguments, and addresses critical questions such as how the book furthers our understanding of the United States in the global economic and political system through interactions and symmetries between the American Civil Rights Movement and Movements of National Liberation. The larger class also creates an outline that details the author's thesis, supporting



arguments, critical questions raised by the book presentation, and concludes with a brief reflection on the group's effectiveness. All outlines are turned in for a grade. The presentation itself is based on a Socratic dialogue intended to further flesh out problems presented in the monograph and encourage interaction between the class and group presentation. After the presentation students in the reading circle critically assess their presentation (reflection) and preparation. This is handed in the day after the presentation. Students within each reading circle are required to write a Critical Book Review (as described under research fluency) following their presentations.

**Global Knowledge** is directly addressed in their written assignments and oral presentations as students critically compare and contrast the symmetry between global demands for national liberation as exemplified by Vietnam and civil rights in the United States between the critical interwar period in the 1920's to the present. The Cold War placed Superpower ideology on the world stage and this is examined in detail in order to understand its impact on the hopes and aspirations of peoples living in the periphery and core of these power centers.

**Civic Knowledge** is directly addressed in both exams and written assignments by understanding the devastating nature of the neo colonial critique and its application not only in the former colonies of Asia and Africa, but here in the United States as exemplified by campaigns for civil rights in places like Mississippi and Newark, New Jersey. Understanding the convergence of American foreign policy and civil rights is fundamental to understanding the post--World War II Civil Rights movement greatly expanded how Americans understand the principle of equal access to the law.

Include a syllabus or two-level topical outline that meets the Undergraduate Curriculum Committee standards. The syllabus follows this document.

How often will this course be offered? We envision this course being offered once a year.

Number and frequency of sections to be offered (students/semester or /year)? One section will be offered per year.

Syllabus:

**Connections: History 2XX**  
**“Civil Rights and National Liberation Movements”**

**Professors Karl Benziger and Robert Cvornyek**

This course emphasizes a global approach to the traditional American history narrative by analyzing secondary and primary sources that places Movements of National Liberation as exemplified by the War in Vietnam, related movements of national liberation in Cuba and Guinea-Bissau, and the Civil Rights movement in a global perspective from the ending of World War I to the contemporary period and 9/11. Popular and scholarly accounts of American history tend to delineate between foreign and domestic policy making it difficult to comprehend the relationship of the role of the United States in the world system. A cross cultural global approach to American history helps scholars and students to better understand and compare the interrelationship between Vietnam, Civil Rights, and movements of national liberation.

The Atlantic Charter which became the foundation of Allied war aims on January 1, 1942 offered a sense of hopefulness to peoples throughout the world system with its promise of self-determination and the expansion of rational legal law at the end of World War II. This promise undergirded demands for liberation among colonial peoples throughout the world as exemplified by the Vietnamese Declaration of Independence, September 2, 1945 and the Freedom Movement in the United States that insisted on a Double V campaign, initiated by the *Pittsburgh Courier* in 1942, that would bring victory over the Axis and the equally oppressive policies of Jim Crow in the United States. The dreams of independence across the world system were suborned however, by the contest between the United States the Soviet Union and the People’s Republic of China as they battled for the hearts and minds of those within their sphere of influence and those of the fast disappearing colonial world. Though a direct war between the superpowers was avoided, an agonizing series of conflicts erupted throughout the developing world as exemplified by the Wars in Vietnam and Southeast Asia. Violence was not confined to the periphery. In spite of red scare politics in the United States that consciously attempted to diffuse and slow down the demand for Civil Rights, the “long wait” only fueled the demand not only for equal access to the law, but an end to the oppressive policies inherent in American racism that were likened to the neo-colonial critique voiced by those in the periphery. Understanding these connections is pivotal to understanding the history of radicalization within large sections of the Freedom Movement in contrast to American Foreign Policy and its relation to the developing world after World War II.

This course emphasizes a global approach to American Foreign policy, Movements of National Liberation, Civil Rights, and Civil Society that compares and contrasts the importance of the hopes and decision-making in the periphery and within the Soviet/PRC spheres in contrast to American actions at home and on the world stage. In turn, these comparisons reveal critical arguments about the nature of the state and civil society in the United States that continue to resonate in the present.

Our class time will be split between brief lectures, student discussions, group work, and presentations. This semester you will join a reading circle based on your selection of one out of three books. Each circle will participate in a detailed presentation and discussion of that book. The presentation will require each student to work cooperatively with the group responsible for the particular

book under review. The group must create a detailed outline that includes a summary of the author's thesis, supporting arguments, and addresses critical questions such as how the book furthers our understanding of the United States in the global economic and political system through interactions and symmetries between the American Civil Rights Movement and Movements of National Liberation. Further, you will be required to write one six to seven page critical book review of the book you have selected. Throughout the semester you will be asked to present in at least two presentations that will include an outline with critical questions, and finally, a four to five page primary source essay. I will provide you with detailed instructions for the writing and presentation assignments. We will have a mid-term and a final exam. All assignments are due at the beginning of class on the date assigned.

### **Course Outcomes:**

1. Students will understand the different purposes of writing and employ the conventions of writing. Students will produce writing that is well organized, supported by evidence, demonstrates correct usage of grammar and terminology, and is appropriate to the academic context. **(Written Communication)**
2. Students will be able to analyze and interpret information from multiple perspectives, question assumptions and conclusions, and understand the impact of biases, including their own, on thinking and learning. **(Critical and Creative Thinking)**
3. Students will demonstrate the ability to access, understand, evaluate, and ethically use information to address a wide range of goals and problems. **(Research Fluency)**
4. Students will learn to speak in a clearly expressed, purposeful, and carefully organized way that engages and connects with their audience. **(Oral communication)**
5. Students will learn to interact appropriately as part of a team to design and implement a strategy to achieve a team goal and to evaluate the process. **(Collaborative Work)**
6. Students are able to compare and contrast and critically assess political and economic aspirations and goals of movements of liberation and Civil Rights across cultures in a global context. **(Global Knowledge)**
7. Students are able to compare and contrast and critically assess arguments regarding the nature of the state and civil society as set forth by movements of liberation in Vietnam, Africa, the Caribbean, and the Civil Rights movements in the United States. **(Civic Knowledge)**

### **Grading**

Class participation:	10%
Critical Book Review	15%
Primary source essay:	15%
Collaborative Presentation and outline:	10%
Mid term:	20%
Final:	30%

### **Required Books:**

Mary L. Dudziak, *Cold War Civil Rights: Race and the Image of American Democracy*.  
Robert J. McMahon, *The Limits of Empire: The United States and Southeast Asia Since World War II*.

Jonathan Rosenberg, *How Far the Promised Land: World Affairs and the American Civil Rights Movement from the First World War to Vietnam*.

### **Required Document Packet:**

A required document packet prepared by Professors Karl Benziger and Robert Cvornyek will be posted online and made available at the Reserve Desk at Adams Library. You will need to bring these documents to each class.

### **Choose One out of Three:**

Seth Jacobs, *Cold War Mandarin*.

John Lewis, *Walking with the Wind*.

Timothy Tyson, *Radio Free Dixie*.

### **Class Schedule:**

#### **Week 1**

Introduction: House Rules

#### *Setting the Stage*

*The Politics of Race and Colonialism before World War II*

Read: Rosenberg, *How Far the Promised Land*, and Document Packet.

#### **Week 2**

*The Interwar Years*

Read: McMahon, pp. 1-13; Rosenberg, and Document Packet.

*World War II: What are we fighting for?*

Read: Dudziak, pp. 1-13, Rosenberg, Document Packet, and assorted articles.

#### **Week 3**

*The Post World War II World: Being Modern*

Read: Rosenberg, Michael Latham, chapter from *Modernization as Ideology*.

*New Realities: Demands for National Liberation*

Read: Rosenberg, Mark Philip Bradley, "Vietnamese Nationalists and the United States," and Document Packet.

#### **Week 4**

## ***The Long Wait***

*The World Comes Apart: Cold War*

Read: Rosenberg, Dudziak, pp. 18-46, and Document Packet.

*Red Babies, Indochina, and Civil Rights*

Read: Rosenberg, Carol Anderson, "Bleached Souls and Red Negroes," McMahon, pp. 14-33, and Document Packet.

### **Week 5**

*The United States becomes ensnared in Vietnam*

Read: Rosenberg, McMahon, pp. 34-68, and Document Packet.

*Bandung and the Politics of Race in the United States*

Read: Rosenberg, Dudziak, pp. 47-78, 79-114, and Document Packet.

### **Week 6**

*Our Ungrateful Ally*

Read: Rosenberg, McMahon, pp. 69-104, Document Packet, and selected essay to be determined.

*Montgomery, SCLC, Little Rock, and the World*

Read: Rosenberg, Dudziak, pp. 115-151, Document Packet.

### **Week 7**

Mid Term

*Lunch counters and the SPU, SNCC, and SDS*

Read: Documents, and Rosenberg.

### **Week 8**

## ***Things Come Apart***

*JFK and Pals roll out the "Unwelcome Mat:" Diplomats and Freedom Rides*

Read: Rosenberg, Michael Krenn, "The Unwelcome Mat," and Document Packet.

*Birmingham, Addis Ababa, and the March on Washington*

Read: Rosenberg, Dudziak, pp. 152-178, and Document Packet.

### **Week 9**

*A Coup*

Read: Rosenberg, Dudziak, pp.178-202; McMahon, pp. 105-112, and Document Packet.

Reading Circle: Seth Jacobs, *Cold War Mandarin*.

**Week 10**

*Freedom Summer*

Read: Rosenberg, Dudziak, pp. 203-228; Documents from Freedom School.

*No More Status Quo: The Mississippi Freedom Democratic Party*

Read: Rosenberg, Chapter from Clayborne Carson, *In Struggle* and Document Packet.

**Week 11**

***1965: The Turning Point***

*From Selma to Saigon*

Read: Rosenberg, McMahon, pp. 112-128; Dudziak, pp. 229-239, and Document Packet.

*The Assembly of the Unrepresented People*

Read: Rosenberg, Benziger and Cvornyek, "The Collision of American Foreign and Domestic Policy in 1965, Vietnam and the Civil Rights Movement;" Robert S. Browne, "The Freedom Movement and the War in Vietnam," and Document Packet.

**Week 12**

*Black Power*

Peniel Joseph, "Waiting till the Midnight Hour," Rosenberg, Document Packet, and essays to be determined.

***No Turning Back***

*End of the Liberal Cold War Consensus*

Read: Rosenberg, Dudziak, pp. 239-248; McMahon, pp. 129-144, Martin Luther King's Riverside Address, April 4, 1967, Proclamation of Anti-draft Resistance, Fall, 1967

**Week 13**

*1968*

Read: Rosenberg, McMahon, pp. 145-155 Document Packet and essays to be determined.

*Dissent from Within and Without*

Read: Rosenberg, McMahon, pp. 155-170 and selected readings from Christian Appley's *Patriots*.

## **Week 14**

Reading Circle: Timothy Tyson, *Radio Free Dixie*.

Reading Circle: John Lewis, *Walking with the Wind*.

## **Week 15**

### ***Epilogue: Politics Change and the End of an Era***

“*Trouble Man*,” *At Home and Abroad: Looking back at the “Long Decade”*

Read: Rosenberg, Dudziak, pp. 249-254; McMahon, pp. 170-222.

Review

## Rhode Island College Undergraduate Curriculum Committee (UCC)

### Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Dr. Karl Benziger and Dr. Robert Cvornyek**

A.2. Date: **1 October 2012**

A.3. Date of implementation: **Fall 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

#### **If you want to:**

Course creation, revision, or deletion  
Program creation, revision, or deletion

#### **Please complete parts**

A, B, D, and E  
A, C, D, and E

**Only include in your submission the parts that are relevant to your proposal.**



## PART B: Course Proposals

### For new or revised courses

\_\_\_ Revise an existing course (fill out “old” and “new” information)

\_\_\_X Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>		268
Any cross listing number		
Course title ( <b>limit 6 words</b> )		Civil Rights and National Liberation Movements
Course description ( <b>limit 30 words</b> ) <sup>b</sup>		This course emphasizes a global approach to American history that place Movements of National Liberation exemplified by Vietnam, Cuba and Guinea Bissau, and the American Civil Rights movement.
Number of contact hours per week <sup>c</sup>		4
Number of credit hours per sem.		4
Prerequisite(s) <sup>d</sup>		None
Grading system	<input type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours:

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.]  
Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

- FYS     FYW     C     H     L  
 SB     A     NS     M     AQSR

B.3. What category will this course satisfy? (Check all that apply.)

- Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

- Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

- Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

B.6. Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

- Fall     Spring     Summer     As Needed  
 Annually (semester varies)     Alternate years     Even years  
 Odd years     Other (describe):

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B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **No**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

Syllabus:

**Connections: History 268**  
**“Civil Rights and National Liberation Movements”**

**Professors Karl Benziger and Robert Cvornyek**

This course emphasizes a global approach to the traditional American history narrative by analyzing secondary and primary sources that places Movements of National Liberation as exemplified by the War in Vietnam, related movements of national liberation in Cuba and Guinea-Bissau, and the Civil Rights movement in a global perspective from the ending of World War I to the contemporary period and 9/11. Popular and scholarly accounts of American history tend to delineate between foreign and domestic policy making it difficult to comprehend the relationship of the role of the United States in the world system. A cross cultural global approach to American history helps scholars and students to better understand and compare the interrelationship between Vietnam, Civil Rights, and movements of national liberation.

The Atlantic Charter which became the foundation of Allied war aims on January 1, 1942 offered a sense of hopefulness to peoples throughout the world system with its promise of self-determination and the expansion of rational legal law at the end of World War II. This promise undergirded demands for liberation among colonial peoples throughout the world as exemplified by the Vietnamese Declaration of Independence, September 2, 1945 and the Freedom Movement in the United States that insisted on a Double V campaign, initiated by the *Pittsburgh Courier* in 1942, that would bring victory over the Axis and the equally oppressive policies of Jim Crow in the United States. The dreams of independence across the world system were suborned however, by the contest between the United States the Soviet Union and the People’s Republic of China as they battled for the hearts and minds of those within their sphere of influence and those of the fast disappearing colonial world. Though a direct war between the superpowers was avoided, an agonizing series of conflicts erupted throughout the developing world as exemplified by the Wars in Vietnam and Southeast Asia. Violence was not confined to the periphery. In spite of red scare politics in the United States that consciously attempted to diffuse and slow down the demand for Civil Rights, the “long wait” only fueled the demand not only for equal access to the law, but an end to the oppressive policies inherent in American racism that were likened to the neo-colonial critique voiced by those in the periphery. Understanding these connections is pivotal to understanding the history of radicalization within large sections of the Freedom Movement in contrast to American Foreign Policy and its relation to the developing world after World War II.

This course emphasizes a global approach to American Foreign policy, Movements of National Liberation, Civil Rights, and Civil Society that compares and contrasts the importance of the hopes and decision-making in the periphery and within the Soviet/PRC spheres in contrast to American actions at home and on the world stage. In turn, these comparisons reveal critical arguments about the nature of the state and civil society in the United States that continue to resonate in the present.

Our class time will be split between brief lectures, student discussions, group work, and presentations. This semester you will join a reading circle based on your selection of one out of three books. Each circle will participate in a detailed presentation and discussion of that book.

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The presentation will require each student to work cooperatively with the group responsible for the particular book under review. The group must create a detailed outline that includes a summary of the author's thesis, supporting arguments, and addresses critical questions such as how the book furthers our understanding of the United States in the global economic and political system through interactions and symmetries between the American Civil Rights Movement and Movements of National Liberation. Further, you will be required to write one six to seven page critical book review of the book you have selected. Throughout the semester you will be asked to present in at least two presentations that will include an outline with critical questions, and finally, a four to five page primary source essay. I will provide you with detailed instructions for the writing and presentation assignments. We will have a mid-term and a final exam. All assignments are due at the beginning of class on the date assigned.

### Course Outcomes:

1. Students will understand the different purposes of writing and employ the conventions of writing. Students will produce writing that is well organized, supported by evidence, demonstrates correct usage of grammar and terminology, and is appropriate to the academic context. **(Written Communication)**
2. Students will be able to analyze and interpret information from multiple perspectives, question assumptions and conclusions, and understand the impact of biases, including their own, on thinking and learning. **(Critical and Creative Thinking)**
3. Students will demonstrate the ability to access, understand, evaluate, and ethically use information to address a wide range of goals and problems. **(Research Fluency)**
4. Students will learn to speak in a clearly expressed, purposeful, and carefully organized way that engages and connects with their audience. **(Oral communication)**
5. Students will learn to interact appropriately as part of a team to design and implement a strategy to achieve a team goal and to evaluate the process. **(Collaborative Work)**
6. Students are able to compare and contrast and critically assess political and economic aspirations and goals of movements of liberation and Civil Rights across cultures in a global context. **(Global Knowledge)**
7. Students are able to compare and contrast and critically assess arguments regarding the nature of the state and civil society as set forth by movements of liberation in Vietnam, Africa, the Caribbean, and the Civil Rights movements in the United States. **(Civic Knowledge)**

### Grading

Class participation:	10%
Critical Book Review	15%
Primary source essay:	15%
Collaborative Presentation and outline:	10%
Mid term:	20%
Final:	30%

### Required Books:

Mary L. Dudziak, *Cold War Civil Rights: Race and the Image of American Democracy*.

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Robert J. McMahon, *The Limits of Empire: The United States and Southeast Asia Since World War II*.

Jonathan Rosenberg, *How Far the Promised Land: World Affairs and the American Civil Rights Movement from the First World War to Vietnam*.

### **Required Document Packet:**

A required document packet prepared by Professors Karl Benziger and Robert Cvornyek will be posted online and made available at the Reserve Desk at Adams Library. You will need to bring these documents to each class.

### **Choose One out of Three:**

Seth Jacobs, *Cold War Mandarin*.

John Lewis, *Walking with the Wind*.

Timothy Tyson, *Radio Free Dixie*.

### **Class Schedule:**

#### **Week 1**

Introduction: House Rules

#### ***Setting the Stage***

*The Politics of Race and Colonialism before World War II*

Read: Rosenberg, *How Far the Promised Land*, and Document Packet.

#### **Week 2**

*The Interwar Years*

Read: McMahon, pp. 1-13; Rosenberg, and Document Packet.

*World War II: What are we fighting for?*

Read: Dudziak, pp. 1-13, Rosenberg, Document Packet, and assorted articles.

#### **Week 3**

*The Post World War II World: Being Modern*

Read: Rosenberg, Michael Latham, chapter from *Modernization as Ideology*.

*New Realities: Demands for National Liberation*

Read: Rosenberg, Mark Philip Bradley, "Vietnamese Nationalists and the United States," and Document Packet.

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#### **Week 4**

##### *The Long Wait*

*The World Comes Apart: Cold War*

Read: Rosenberg, Dudziak, pp. 18-46, and Document Packet.

*Red Babies, Indochina, and Civil Rights*

Read: Rosenberg, Carol Anderson, "Bleached Souls and Red Negroes," McMahon, pp. 14-33, and Document Packet.

#### **Week 5**

*The United States becomes ensnared in Vietnam*

Read: Rosenberg, McMahon, pp. 34-68, and Document Packet.

*Bandung and the Politics of Race in the United States*

Read: Rosenberg, Dudziak, pp. 47-78, 79-114, and Document Packet.

#### **Week 6**

*Our Ungrateful Ally*

Read: Rosenberg, McMahon, pp. 69-104, Document Packet, and selected essay to be determined.

*Montgomery, SCLC, Little Rock, and the World*

Read: Rosenberg, Dudziak, pp. 115-151, Document Packet.

#### **Week 7**

Mid Term

*Lunch counters and the SPU, SNCC, and SDS*

Read: Documents, and Rosenberg.

#### **Week 8**

##### *Things Come Apart*

*JFK and Pals roll out the "Unwelcome Mat:" Diplomats and Freedom Rides*

Read: Rosenberg, Michael Krenn, "The Unwelcome Mat," and Document Packet.

*Birmingham, Addis Ababa, and the March on Washington*

Read: Rosenberg, Dudziak, pp. 152-178, and Document Packet.

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## **Week 9**

### *A Coup*

Read: Rosenberg, Dudziak, pp.178-202; McMahon, pp. 105-112, and Document Packet.

Reading Circle: Seth Jacobs, *Cold War Mandarin*.

## **Week 10**

### *Freedom Summer*

Read: Rosenberg, Dudziak, pp. 203-228; Documents from Freedom School.

### *No More Status Quo: The Mississippi Freedom Democratic Party*

Read: Rosenberg, Chapter from Clayborne Carson, *In Struggle* and Document Packet.

## **Week 11**

### ***1965: The Turning Point***

#### *From Selma to Saigon*

Read: Rosenberg, McMahon, pp. 112-128; Dudziak, pp. 229-239, and Document Packet.

#### *The Assembly of the Unrepresented People*

Read: Rosenberg, Benziger and Cvornyek, "The Collision of American Foreign and Domestic Policy in 1965, Vietnam and the Civil Rights Movement;" Robert S. Browne, "The Freedom Movement and the War in Vietnam," and Document Packet.

## **Week 12**

### *Black Power*

Peniel Joseph, "Waiting till the Midnight Hour," Rosenberg, Document Packet, and essays to be determined.

### ***No Turning Back***

#### *End of the Liberal Cold War Consensus*

Read: Rosenberg, Dudziak, pp. 239-248; McMahon, pp. 129-144, Martin Luther King's Riverside Address, April 4, 1967, Proclamation of Anti-draft Resistance, Fall, 1967

## **Week 13**

### *1968*

Read: Rosenberg, McMahon, pp. 145-155 Document Packet and essays to be determined.

### *Dissent from Within and Without*



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Read: Rosenberg, McMahon, pp. 155-170 and selected readings from Christian Appley's *Patriots*.

#### **Week 14**

Reading Circle: Timothy Tyson, *Radio Free Dixie*.

Reading Circle: John Lewis, *Walking with the Wind*.

#### **Week 15**

##### ***Epilogue: Politics Change and the End of an Era***

*“Trouble Man,” At Home and Abroad: Looking back at the “Long Decade”*

Read: Rosenberg, Dudziak, pp. 249-254; McMahon, pp. 170-222.

Review

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for every aspect you would like to change. **History 268 Civil Rights and National Liberation Movements** This course emphasizes a global approach to the traditional American history narrative by analyzing secondary and primary sources that places Movements of National Liberation as exemplified by the War in Vietnam, and related movement of national liberation such as the revolutions in Guinea Bissau and Cuba, and the Civil Rights movement in a global perspective from the ending of World War I through the contemporary period and 9/11. Popular and scholarly accounts of American history tend to delineate between foreign and domestic policy making it difficult to comprehend the relationship of the role of the United States in the world system. A cross cultural global approach to American history helps scholars and students to better understand and compare the interrelationship between Vietnam, Civil Rights, and movements of national liberation in Cuba and West Africa.

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **The impact on the students will be positive. H268 will analyze the history of American Civil Rights and related Movements of National Liberation within a cross cultural and global framework. The instructors feels that H268 would appeal to all of our students as it provides coverage in a new direction in the profession that can only benefit our liberal arts and secondary education students.**

D.3.b. Faculty: **This course will impose no additional burdens on the instructors or their department.**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **none**

D.4.b. Library resources: **none**

D.4.c. Technical/Computing resources: **none**

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## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
1. Robert Cvornyek, Chair, (History)	_____	_____
2.	_____	_____

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, MUST have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
1.	_____	_____
2.	_____	_____

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education MUST also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_

## Rhode Island College General Education Connections Course Request

Use this form for Connections courses in the General Education program. Attach the Undergraduate Curriculum Committee form.

(Available at [http://www.ric.edu/curriculum\\_committee/materials.php](http://www.ric.edu/curriculum_committee/materials.php))

Proposing Department or Program: History

Chair/contact: Bob Cvornyek, Chair

DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) **HIST**

Course number: **(269)**

Catalog title: Connections: Freedom Sounds: Jazz Civil Rights

Catalog Description: This course explores the evolution of jazz from bebop through free jazz, emphasizing the relationship between music and social change, in particular the civil rights movement, domestically and internationally.

Prerequisites: *FYS and FYW and at least 45 credits total*

Credits: General Education courses are four credits

**Connections (C)** - an upper-level course that emphasizes comparative perspectives—such as across disciplines, across time, across cultures—on a particular topic or idea. Courses proposed for this requirement must include further development of at least three of the outcomes on the General Education Outcomes list. It is strongly recommended that as many as possible of these courses be team taught and interdisciplinary. **Connections** is a category, not a course; departments will propose courses for this category, with courses carrying the departmental designation (e.g., BIOL or ENGL) and a shared number (e.g., 26x). Connections courses may require specific General Education categories to be completed as prerequisites in addition to the FYS and FYW and total credit prerequisites. 4 credits. Capped at 30 students. *Required after FYS and FYW and at least 45 credits total.*

<p><b>Learning Outcomes</b> Written Communication (<b>WC</b>) Critical and Creative Thinking (<b>CCT</b>) Research Fluency (<b>RF</b>) Oral Communication (<b>OC</b>) Collaborative Work (<b>CW</b>) Arts (<b>A</b>) Civic Knowledge (<b>CK</b>) Ethical Reasoning (<b>ER</b>) Global Understanding (<b>GU</b>) Quantitative Literacy (<b>QL</b>) Scientific Literacy <b>SL</b></p>
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Connections Learning Outcomes: **WC, CCT, RF, OC, CW**

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

This is an interdisciplinary course rooted in History, but also incorporating insights from Africana Studies Music History in particular. It examines change across time in the evolution of jazz and its role in the African-American community, and is implicitly and explicitly cross-cultural in a variety of ways: in its emphasis on the hybridity of jazz as a mode of musical and cultural expression; in its analysis of the relationship between the African-American community and its African origins and spiritual home; and its exploration of the growing impact of jazz on cultural movements across the globe. While every course assignment addresses some aspect of this requirement, the various external writing requirements in particular will focus on the cross-cultural elements of the class. I will expect students in each of these assignments (but particularly in the research paper) to address the relationship between musical expression, community

(whether American, African, or global), and social change—particularly the impact of the civil rights movement.

Explain briefly how this course will meet the General Education Outcomes for Connections courses as indicated above. Describe the kinds of assignments in which the assigned outcomes will be assessed.

This course addresses Connections Learning Outcomes WC, CCT, RF, OC, CW, and also Global Understanding (GU). The writing assignments described in the syllabus seek to further develop the organizational skills and clarity of expression desirable in college writing. In addition, they ask students to think critically about several issues: the construction of a biographical narrative; the skills required in listening to music; and the ability to analyze and explicate the relationship between music and community, and how that relationship changes over time. The longer paper assignment requires students to further their development of research fluency, with an emphasis on comparative, cross-cultural topics. Daily class discussion, along with the oral presentation of a biographical sketch, address the requirement of Oral Communication—particularly the ability to present ideas concisely, clearly and thoughtfully, and to engage in meaningful, responsive and respectful dialogue. Mid-term and final exams will also ask students to indicate their ability to critically summarize, in clearly expressed prose, the central course material and themes. Finally, I will assign students to work in teams organized around a particular thematic focus, and require them to work together in conceptualizing and researching their major papers.

Include a syllabus or two-level topical outline that meets the Undergraduate Curriculum Committee standards.

How often will this course be offered? Fall and/or spring; summer

Number and frequency of sections to be offered (students/semester or /year)?

One section a semester (including summer), 30 students per section

## **HIST. 269: Freedom Sounds: Jazz and the Black Community From Bebop to Free Jazz**

“The Negro is a sort of a seventh son, born with a veil, and gifted with second sight in this American world.... It is a peculiar sensation, this double consciousness.... One ever senses his two-ness, an American, a Negro: two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.”

W.E.B. Dubois, *The Souls of Black Folk* (1903), 16-17.

“Bebop was a monstrous modulation into a new key of music; in brief, a revolution in culture.” Ralph Ellison, *Shadow and Act* (1966), 200.

“Once you become aware of this force for unity in life, you can never forget it. It becomes a part of everything you do....My goal in meditating on this through music is...to uplift people, as much as I can. To inspire them to realize more and more of their capacities for living meaningful lives. Because there certainly is meaning in life.” John Coltrane, liner notes to the album *Meditations* (1965)j.

**Course Description:** The title of this course is adapted from Ingrid Monson’s influential work, *Freedom Sounds: Civil Rights Call Out to Jazz and Africa*. While the course focus is significantly broader than the subject of Monson’s powerful study, it shares a common theme--the power of freedom expressed in jazz, and the resonance of that “call out” to the black community—in the United States, Africa, and indeed throughout the world.

As a course in the General Education “Connections” category, this class is broadly interdisciplinary in its content and reading. Its structure is rooted in History, but it draws deeply from Africana Studies, Music History and Musicology, and occasionally Women’s Studies as well. It is also global in its essential fabric, both implicitly and explicitly. Jazz as a musical form emerged as an inherently global music, its roots in the forced migration of Africans to North America during the slave trade. During the nineteenth- and early twentieth centuries, African Americans developed a variety of musical expressions, from work songs, spirituals and blues to ragtime and jazz itself. During the years explored in this course, musicians and supporters of the music openly worked to re-establish those global connections (most visibly, with Africa) and to extend them to other, sympathetic cultures.

The course requirements reflect the particular outcomes of the General Education “Connections” category. Course assignments will thus emphasize critical and creative thinking, written communication, oral communication, and will further student progress toward research fluency. Classroom discussion, both of assigned readings and in response to listening sessions, will also stress collaborative work.

Music as a form of cultural expression is perhaps a new idea for many of you, and I think it's important that we share the role that music plays in our own lives, and how we understand that role in the African-American musicians and communities we are studying in this course. Finally, a brief word on listening. With the surge in YouTube uploads, it is now possible to listen to a wide range of original jazz recordings on line, at no cost; many of your listening assignments will follow this format. However, we will also listen in class. Scholars now emphasize the role of music as a form of discourse, particularly in studying music that is so deeply rooted in community values and experience. This is a theme we will have much to say about in class, but listening is also just as important an assignment as the required readings. Recordings and performance are the primary sources of this course; they are where the course begins.

Jazz is arguably the greatest American art form, a synthesis of European and African cultural traditions forged in the crucible of American slavery. Jazz musicians are among the most creative, the most imaginative in the history of world music. Yet it is only within the past three decades or so that academics have begun to seriously study this most creative of twentieth-century musical genres. Racism has been the most obvious reason for this neglect. However, deeply ingrained attitudes toward both popular culture and the nature of music as an expression of social reality offer equally suggestive explanations. Nowhere is this more evident than in the musics studied in this course, from the emergence of bebop amidst the cultural constraints of WW II, to the powerful, often discordant statements of musical, social and spiritual freedom that accompanied the free jazz movement.

In the most general sense, this course is a chronological study of the historical and musicological factors underlying the history and evolution of jazz from bebop through free jazz. It studies some of the most familiar aspects of these musics, including the lives and careers of its storied practitioners—Dizzy Gillespie, Charlie Parker, Thelonious Monk, Miles David, Charles Mingus, Ornette Coleman, Cecil Taylor, and John Coltrane, to name but a few. But this course also examines these lives in the context of the racial and cultural worlds that they were a part of. In particular, we will focus on themes common to the era—for instance, the persistence of African survivals in all significant styles of jazz during these years, and the relationship between “high” and “low” art in twentieth-century America. We will also study these musicians as artists, as professionals who struggled against the racial barriers of their profession, and who sought to extend their art in a constant, often controversial relationship with their audience and in dialogue with the political forces of their era.

The course will begin with a brief introduction to the origins of jazz in the creative melding of African, European and African-American cultures. It will then examine the transition from the swing era to the aesthetic revolution of bebop. 1930s swing represented the first explicit expression of jazz as a statement of freedom, offering artistic and professional opportunities to thousands of African-American musicians. Constrained by the racist and political decisions of World War

II, and frustrated by the growing aesthetic limitations of swing, bebop then emerged as a revolutionary statement of musical modernism and racial integration. Its success was such that it continues to supply the fundamental language of the jazz idiom today. Musicians also showed a growing interest in exploring African and Latin American connections, most strongly reflected in Gillespie's five-year experiment with an Afro-Cuban, bebop big band.

This success also limited, increasingly, the musical options of jazz musicians during the early 1950s; the second half of the course will examine how jazz responded to this challenge. Even more explicitly than in the earlier period, musicians during the 1950s and early 1960s performed in a world increasingly dominated by an ongoing relationship between musical aesthetics, civil rights, and world affairs (i.e., the Cold War and anti-colonialism). They responded in several broad ways. First, a particular cohort pursued further artistic freedom, seeking to break free of the growing structural limitations of bebop improvisation. While many of these individuals were also deeply connected to civil rights, we also recognize artists like Miles Davis, Charles Mingus, and Sonny Rollins for their musical innovations during these years. A second group sought to more explicitly re-establish connections with the black community, modifying the language of bebop to make it more immediately accessible to ordinary African-Americans. This movement was represented by hard-bop musicians like Horace Silver and Art Blakey, and by soul jazz performers like Jimmy Smith. This cohort continued to explore Afro-Cuban jazz and to incorporate Cape Verdean, West Indian and South American influences in their music.

The last, and most culturally complex of jazz responses is found in the broad, inclusive category of free jazz. The notion of artistic and personal freedom had long been a core element in jazz performance; now, however, it took on political implications that reflected the growing demands for equality in every phase of life for black Americans. Jazz musicians became deeply involved in the civil rights from during the 1950s and 1960s, through personal expression, performance, protest and fund raising. Free jazz pursued a radical musical expression that rejected the constraints of traditional European musical form. But its proponents also had a profound relationship with the emerging emphasis on black consciousness and black nationalism, a growing experimentalism in collective musical collaboratives, and a renewed emphasis on the African roots of African-American culture—a spiritual, redemptive vision of Africa that reflected a belief in “freedom that is more than materialist.” (Monson, p. 20) This is particularly evident in the music of John Coltrane, whose powerfully spiritual expressivity struck a resonant chord in the African-American community.

The course will conclude with a discussion of jazz's influence beyond its Afro-European origins, to its inspiration of freedom movements throughout the world, particularly in South Africa and Eastern Europe. In this context, “freedom” was more than the propagandistic statement the state department sought to promote



during its sponsored tours of the 1950s. It was a value that emerged from the music itself, and from the lives of the people and the communities who create it.

### **Classes and Assignments**

Classes will be a mixture of lecture, discussion and listening. While the first is essential to provide you with information, the last two are even more important—as I suggest above, music requires listeners to bring something to the table, to participate in the experience. Hence regular attendance and active involvement in class will be important parts of your success in the course, and I will expect all students to engage in classroom dialogue about the music we listen to, in addition to the expected conversations about reading assignments.

This is a writing intensive course, and the writing assignments are all designed to improve your critical thinking and writing skills. There will be a mid-term and a final exam, and three additional types of writing assignments. First, each student will write an 8-10 page research paper on a topic of their choice, in consultation with the instructor. Second, each student will write a 3 page biographical sketch of a musician not discussed intensively in class; I will distribute a list of eligible figures. I will also ask students to briefly summarize the significance of their choice to the rest of the class. Finally, each student will complete two short, 2 page assignments, chosen from a variety of possibilities—including attending a performance, analyzing a recording, or exploring the presence of jazz in literature or film, among others. These assignments will assess several skills essential to the General Education program: your ability to write clear, well-organized essays and papers; your ability to comment critically on your reading and listening assignments; and your progress in developing research fluency.

One final assignment addresses the GE outcome of collaborative work. As part of the major paper assignment, I will divide the class into teams of 4-5 students, grouped according to your expressed topic interests (eg., jazz and the emergence of Black Power, or jazz and eastern European liberation movements). Team members will work together to conceptualize and refine each person's topic, help each other develop bibliographies, and provide feedback on each other's paper outlines. I will ask you to include with your final paper a short reflection on your involvement in this process, and to highlight any particularly valuable help other team members provided.

### **General Education Connections Outcomes**

This class is interdisciplinary, comparative and cross-cultural. Jazz is a classic example of hybridity, merging and mixing cultures to produce a new musical form. Thus African cultures are implicit in its structure and meaning. The course is also comparative, in its assessment of the different meanings of freedom at different

times in the music's history, and also in its analysis of how those meanings are expressed in different geographic and cultural venues.

Finally, the course addresses several of the learning outcomes embedded in the General Education program, particularly those required of Connections courses:

Written Communication (WC)  
Critical and Creative Thinking (CCT)  
Research Fluency (RF)  
Oral Communication (OC)  
Global Understanding (GU)  
Collaborative Work (CW)

### **Evaluation:**

Mid-term exam: 20%  
Final exam: 25%  
Major paper: 25%  
Collaboration: 5%  
Short writing: 10%  
Biography: 10%  
Participation: 5%

### **Required Readings:**

DeVeaux, Scott. *The Birth of Bebop* (1997)

Anderson, Iain. *This is Our Music: Free Jazz, the Sixties, and American Culture* (2007)

Other readings to be available on-line or distributed in class.

### **Class Schedule:**

Week 1: Course Introduction: Jazz, African and African-American Cultures"  
*Reading:* George Lipsitz, "Songs of the Unsung: The Darby Hicks History of Jazz," in Robert G. O'Meally, et.al, eds., *Uptown Conversations: The New Jazz Studies* (2004), 9-26.

Leonard Bernstein, "What is Jazz," in-class listening and discussion.

Week 2: a) "African Roots and African-American Musical Cultures in Early Twentieth-Century America".  
b) "Bebop, Modernism and Race" *Reading:* Deveaux, Introduction.  
c) "Freedom, The Swing Era and African-American Professional Musicians" *Reading:* DeVeaux, ch. 1, 3.

- Week 3 "Spitballs and Tricky Riffs: Apprenticeship and the Early Careers of Charlie Parker and Dizzy Gillespie"  
*Reading: DeVeaux, ch.4.*
- Week 4 a) "The Jazzman's True Academy: Jam Sessions, Artistic Freedom and the Incubation of Bebop" *Reading: DeVeaux, ch.5.*  
b) "Bebop, African-Americans and the 'Good' War: Freedom Constrained" *Reading: DeVeaux, ch. 6*
- Week 5, 6: "The Birth of Bebop: A New Musical Freedom"  
*Reading: DeVeaux, chs. 7, 8, 9 (selections); ch. 10*
- Week 7 a) Conclude Above.  
b) **Mid-Term Exam**
- Week 8 "New Directions, New Freedoms: Dizzy's Big Band, Miles and Cool, Monk and Deconstruction"  
*Readings: TBA*
- Week 9, 10 "New Freedoms: Musical Innovations in the 1950s"  
a) Miles, Mingus, Roach and Rollins: Pushing the Boundaries of Improvised Jazz  
b) *From Blakey and Silver to Jimmy Smith---Hard Bop, Soul Jazz, and the African-American Community*  
*Readings: Anderson, Introduction and ch. 1; Eric Porter, "Passions of a Man: The Poetics and Politics of Charles Mingus," from What is This Thing Called Jazz?: African American Musicians as Artists, Critics, and Activists (2002), ch. 3.*
- Week 11 "From Propaganda to Civil Rights: Jazz and Civil Rights Activism In the Late 1950s and Early 1960s"  
a) The State Department and Jazz as Propaganda for American Freedom  
b) Jazz Musicians, Fund Raising, and Civil Rights  
*Reading: Selections from Ingrid Monson, Freedom Sounds: Civil Rights Call Out to Jazz and Africa (2007).*
- Week 12, 13 "Free Jazz, Black Nationalism, and the Black Arts Movement"  
*Reading: Anderson, chs. 2-4; Eric Porter, "Practicing 'Creative' Music: The Black Arts Imperative in the Jazz Community," from What is This Thing Called Jazz, ch. 5.*

Week 14

- a) "Jazz and World Cultures: South Africa, Eastern Europe and the Meaning of Freedom" *Reading: TBA*
- b) "Spirituality in Black Music" *Reading: Anthony Brown, "John Coltrane as the Personification of Spirituality in Black Music," from Leonard L. Brown, ed., *John Coltrane and Black America's Quest for Freedom (2010), 55-72.**

## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Ron Dufour, History**

A.2. Date: **2/2/2012**

A.3. Date of implementation: **Fall 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

#### **If you want to:**

Course creation, revision, or deletion  
Program creation, revision, or deletion

#### **Please complete parts**

A, B, D, and E  
A, C, D, and E

**Only include in your submission the parts that are relevant to your proposal.**

## PART B: Course Proposals

### For new or revised courses

\_\_\_ Revise an existing course (fill out “old” and “new” information)

X Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>		Hist. 269
Any cross listing number		
Course title ( <b>limit 6 words</b> )		Freedom Sounds: Jazz and Civil Rights
Course description ( <b>limit 30 words</b> ) <sup>b</sup>		This course explores the evolution of jazz from bebop through free jazz, emphasizing the relationship between music and social change, in particular the civil rights movement, domestically and internationally.
Number of contact hours per week <sup>c</sup>		4
Number of credit hours per sem.		4
Prerequisite(s) <sup>d</sup>		
Grading system	<input type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours:

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.]  
Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQSR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

B.6. Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

Fall     Spring     Summer     As Needed  
 Annually (semester varies)     Alternate years     Even years  
 Odd years     Other (describe):

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B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **no**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.



## HIST. 269: Freedom Sounds: Jazz and the Black Community From

### Bebop to Free Jazz

“The Negro is a sort of a seventh son, born with a veil, and gifted with second sight in this American world.... It is a peculiar sensation, this double consciousness.... One ever senses his two-ness, an American, a Negro: two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.”

W.E.B. Dubois, *The Souls of Black Folk* (1903), 16-17.

“Bebop was a monstrous modulation into a new key of music; in brief, a revolution in culture.” Ralph Ellison, *Shadow and Act* (1966), 200.

“Once you become aware of this force for unity in life, you can never forget it. It becomes a part of everything you do....My goal in meditating on this through music is...to uplift people, as much as I can. To inspire them to realize more and more of their capacities for living meaningful lives. Because there certainly is meaning in life.” John Coltrane, liner notes to the album *Meditations* (1965)j.

**Course Description:** The title of this course is adapted from Ingrid Monson’s influential work, *Freedom Sounds: Civil Rights Call Out to Jazz and Africa*. While the course focus is significantly broader than the subject of Monson’s powerful study, it shares a common theme--the power of freedom expressed in jazz, and the resonance of that “call out” to the black community—in the United States, Africa, and indeed throughout the world.

As a course in the General Education “Connections” category, this class is broadly interdisciplinary in its content and reading. Its structure is rooted in History, but it draws deeply from Africana Studies, Music History and Musicology, and occasionally Women’s Studies as well. It is also global in its essential fabric, both implicitly and explicitly. Jazz as a musical form emerged as an inherently global music, its roots in the forced migration of Africans to North America during the slave trade. During the nineteenth- and early twentieth centuries, African Americans developed a variety of musical expressions, from work songs, spirituals and blues to ragtime and jazz itself. During the years explored in this course, musicians and supporters of the music openly worked to re-establish those global connections (most visibly, with Africa) and to extend them to other, sympathetic cultures.

The course requirements reflect the particular outcomes of the General Education “Connections” category. Course assignments will thus emphasize critical and creative thinking, written communication, oral communication, and will further student progress toward research fluency. Classroom discussion, both of assigned readings and in response to listening sessions, will also stress collaborative work. Music as a form of cultural expression is perhaps a new idea for many of you, and I think it’s important that we share the role that music plays in our own lives, and how we understand that role in the African-American musicians and communities we are studying in this course. Finally, a brief word on listening. With the surge in YouTube uploads, it is now possible to listen to a wide range of original jazz recordings on line, at no cost; many of your listening assignments will follow this format. However, we will also

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listen in class. Scholars now emphasize the role of music as a form of discourse, particularly in studying music that is so deeply rooted in community values and experience. This is a theme we will have much to say about in class, but listening is also just as important an assignment as the required readings. Recordings and performance are the primary sources of this course; they are where the course begins.

Jazz is arguably the greatest American art form, a synthesis of European and African cultural traditions forged in the crucible of American slavery. Jazz musicians are among the most creative, the most imaginative in the history of world music. Yet it is only within the past three decades or so that academics have begun to seriously study this most creative of twentieth-century musical genres. Racism has been the most obvious reason for this neglect. However, deeply ingrained attitudes toward both popular culture and the nature of music as an expression of social reality offer equally suggestive explanations. Nowhere is this more evident than in the musics studied in this course, from the emergence of bebop amidst the cultural constraints of WW II, to the powerful, often discordant statements of musical, social and spiritual freedom that accompanied the free jazz movement.

In the most general sense, this course is a chronological study of the historical and musicological factors underlying the history and evolution of jazz from bebop through free jazz. It studies some of the most familiar aspects of these musics, including the lives and careers of its storied practitioners—Dizzy Gillespie, Charlie Parker, Thelonious Monk, Miles Davis, Charles Mingus, Ornette Coleman, Cecil Taylor, and John Coltrane, to name but a few. But this course also examines these lives in the context of the racial and cultural worlds that they were a part of. In particular, we will focus on themes common to the era—for instance, the persistence of African survivals in all significant styles of jazz during these years, and the relationship between “high” and “low” art in twentieth-century America. We will also study these musicians as artists, as professionals who struggled against the racial barriers of their profession, and who sought to extend their art in a constant, often controversial relationship with their audience and in dialogue with the political forces of their era.

The course will begin with a brief introduction to the origins of jazz in the creative melding of African, European and African-American cultures. It will then examine the transition from the swing era to the aesthetic revolution of bebop. 1930s swing represented the first explicit expression of jazz as a statement of freedom, offering artistic and professional opportunities to thousands of African-American musicians. Constrained by the racist and political decisions of World War II, and frustrated by the growing aesthetic limitations of swing, bebop then emerged as a revolutionary statement of musical modernism and racial integration. Its success was such that it continues to supply the fundamental language of the jazz idiom today. Musicians also showed a growing interest in exploring African and Latin American connections, most strongly reflected in Gillespie’s five-year experiment with an Afro-Cuban, bebop big band.

This success also limited, increasingly, the musical options of jazz musicians during the early 1950s; the second half of the course will examine how jazz responded to this challenge. Even more explicitly than in the earlier period, musicians during the 1950s and early 1960s performed in a world increasingly dominated by an ongoing relationship between musical aesthetics, civil rights, and world affairs (i.e., the

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Cold War and anti-colonialism). They responded in several broad ways. First, a particular cohort pursued further artistic freedom, seeking to break free of the growing structural limitations of bebop improvisation. While many of these individuals were also deeply connected to civil rights, we also recognize artists like Miles Davis, Charles Mingus, and Sonny Rollins for their musical innovations during these years. A second group sought to more explicitly re-establish connections with the black community, modifying the language of bebop to make it more immediately accessible to ordinary African-Americans. This movement was represented by hard-bop musicians like Horace Silver and Art Blakey, and by soul jazz performers like Jimmy Smith. This cohort continued to explore Afro-Cuban jazz and to incorporate Cape Verdean, West Indian and South American influences in their music.

The last, and most culturally complex of jazz responses is found in the broad, inclusive category of free jazz. The notion of artistic and personal freedom had long been a core element in jazz performance; now, however, it took on political implications that reflected the growing demands for equality in every phase of life for black Americans. Jazz musicians became deeply involved in the civil rights from during the 1950s and 1960s, through personal expression, performance, protest and fund raising. Free jazz pursued a radical musical expression that rejected the constraints of traditional European musical form. But its proponents also had a profound relationship with the emerging emphasis on black consciousness and black nationalism, a growing experimentalism in collective musical collaboratives, and a renewed emphasis on the African roots of African-American culture—a spiritual, redemptive vision of Africa that reflected a belief in “freedom that is more than materialist.” (Monson, p. 20) This is particularly evident in the music of John Coltrane, whose powerfully spiritual expressivity struck a resonant chord in the African-American community.

The course will conclude with a discussion of jazz’s influence beyond its Afro-European origins, to its inspiration of freedom movements throughout the world, particularly in South Africa and Eastern Europe. In this context, “freedom” was more than the propagandistic statement the state department sought to promote during its sponsored tours of the 1950s. It was a value that emerged from the music itself, and from the lives of the people and the communities who create it.

### **Classes and Assignments**

Classes will be a mixture of lecture, discussion and listening. While the first is essential to provide you with information, the last two are even more important—as I suggest above, music requires listeners to bring something to the table, to participate in the experience. Hence regular attendance and active involvement in class will be important parts of your success in the course, and I will expect all students to engage in classroom dialogue about the music we listen to, in addition to the expected conversations about reading assignments.

This is a writing intensive course, and the writing assignments are all designed to improve your critical thinking and writing skills. There will be a mid-term and a final exam, and three additional types of writing assignments. First, each student will write an 8-10 page research paper on a topic of their choice, in consultation with the instructor. Second, each student will write a 3 page biographical sketch of a musician not discussed intensively in class; I will distribute a list of eligible figures. I will also ask

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students to briefly summarize the significance of their choice to the rest of the class. Finally, each student will complete two short, 2 page assignments, chosen from a variety of possibilities—including attending a performance, analyzing a recording, or exploring the presence of jazz in literature or film, among others. These assignments will assess several skills essential to the General Education program: your ability to write clear, well-organized essays and papers; your ability to comment critically on your reading and listening assignments; and your progress in developing research fluency.

One final assignment addresses the GE outcome of collaborative work. As part of the major paper assignment, I will divide the class into teams of 4-5 students, grouped according to your expressed topic interests (eg., jazz and the emergence of Black Power, or jazz and eastern European liberation movements). Team members will work together to conceptualize and refine each person's topic, help each other develop bibliographies, and provide feedback on each other's paper outlines. I will ask you to include with your final paper a short reflection on your involvement in this process, and to highlight any particularly valuable help other team members provided.

### **General Education Connections Outcomes**

This class is interdisciplinary, comparative and cross-cultural. Jazz is a classic example of hybridity, merging and mixing cultures to produce a new musical form. Thus African cultures are implicit in its structure and meaning. The course is also comparative, in its assessment of the different meanings of freedom at different times in the music's history, and also in its analysis of how those meanings are expressed in different geographic and cultural venues.

Finally, the course addresses several of the learning outcomes embedded in the General Education program, particularly those required of Connections courses:

Written Communication (WC)

Critical and Creative Thinking (CCT)

Research Fluency (RF)

Oral Communication (OC)

Global Understanding (GU)

Collaborative Work (CW)

### **Evaluation:**

Mid-term exam: 20%

Final exam: 25%

Major paper: 25%

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Collaboration: 5%  
Short writing: 10%  
Biography: 10%  
Participation: 5%

**Required Readings:**

DeVeaux, Scott. *The Birth of Bebop* (1997)

Anderson, Iain. *This is Our Music: Free Jazz, the Sixties, and American Culture* (2007)

Other readings to be available on-line or distributed in class.

**Class Schedule:**

Week 1: Course Introduction: Jazz, African and African-American Cultures”

*Reading:* George Lipsitz, “Songs of the Unsung: The Darby Hicks

History of Jazz,” in Robert G. O’Meally, et.al, eds., *Uptown Conversations: The New Jazz Studies* (2004), 9-26.

Leonard Bernstein, “What is Jazz,” in-class listening and discussion.

Week 2: a) “African Roots and African-American Musical Cultures in Early Twentieth-Century America”.

b) “Bebop, Modernism and Race” *Reading:* Deveaux, Introduction.

c) “Freedom, The Swing Era and African-American Professional Musicians” *Reading:* DeVeaux, ch. 1, 3.

Week 3 “Spitballs and Tricky Riffs: Apprenticeship and the Early Careers of

Charlie Parker and Dizzy Gillespie”

*Reading:* DeVeaux, ch.4.

Week 4 a) “The Jazzman’s True Academy: Jam Sessions, Artistic Freedom and the Incubation of Bebop” *Reading:* DeVeaux, ch.5.

b) “Bebop, African-Americans and the ‘Good’ War: Freedom Constrained” *Reading:* DeVeaux, ch. 6

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Date Received:

Week 5, 6: "The Birth of Bebop: A New Musical Freedom"

*Reading:* DeVeaux, chs. 7, 8, 9 (selections); ch. 10

Week 7 a) Conclude Above.

b) **Mid-Term Exam**

Week 8 "New Directions, New Freedoms: Dizzy's Big Band, Miles and Cool, Monk and Deconstruction"

*Readings:* TBA

Week 9, 10 "New Freedoms: Musical Innovations in the 1950s"

a) Miles, Mingus, Roach and Rollins: Pushing the Boundaries  
of Improvised Jazz

b) *From Blakey and Silver to Jimmy Smith---Hard Bop,  
Soul Jazz, and the African-American Community*

*Readings:* Anderson, Introduction and ch. 1; Eric Porter, "Passions of of a Man: The Poetics and Politics of Charles Mingus," from *What is*

*This Thing Called Jazz?: African American Musicians as Artists,  
Critics, and Activists* (2002), ch. 3.

Week 11 "From Propaganda to Civil Rights: Jazz and Civil Rights Activism  
In the Late 1950s and Early 1960s"

a) The State Department and Jazz as Propaganda for American  
Freedom

b) Jazz Musicians, Fund Raising, and Civil Rights

*Reading:* Selections from Ingrid Monson, *Freedom Sounds: Civil  
Rights Call Out to Jazz and Africa* (2007).

Week 12, 13 "Free Jazz, Black Nationalism, and the Black Arts Movement"

*Reading:* Anderson, chs. 2-4; Eric Porter, "Practicing 'Creative

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'Music: The Black Arts Imperative in the Jazz Community," from  
*What is This Thing Called Jazz*, ch. 5.

- Week 14
- a) "Jazz and World Cultures: South Africa, Eastern Europe and the  
Meaning of Freedom" *Reading: TBA*
  - b) "Spirituality in Black Music" *Reading: Anthony Brown, "John  
Coltrane as the Personification of Spirituality in Black Music,"  
from Leonard L. Brown, ed., *John Coltrane and Black America's  
Quest for Freedom (2010), 55-72.**

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for every aspect you would like to change.

*Freedom Sounds* is an interdisciplinary course rooted in History, but also incorporating insights from Africana Studies and Music History in particular, satisfying the General Education Connections requirements. It examines change across time in the evolution of jazz and its role in the African-American community, and is explicitly and implicitly cross-cultural in a variety of ways: in its analysis of the relationship between the African-American community and its African origins and spiritual home; and its exploration of the growing impact of jazz on cultural movements across the globe, in areas such as East Europe and South Africa. Finally, the course asks students to address the relationship between musical expression, community (whether American, African or global), and social change, with particular emphasis on the music's role in the American Civil Rights movement.

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **none**

D.3.b. Faculty: **none**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **none**

D.4.b. Library resources: **none**

D.4.c. Technical/Computing resources: **none**



## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1. <u>Robert Cvornyek, Chair, History</u>	<u>Robert Cvornyek</u>	<u>10/22/2012</u>

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, **MUST** have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1. _____		
2. _____		

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education **MUST** also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_

## Rhode Island College General Education Connections Course Request

Use this form for Connections courses in the General Education program. Attach the Undergraduate Curriculum Committee form.

(Available at [http://www.ric.edu/curriculum\\_committee/materials.php](http://www.ric.edu/curriculum_committee/materials.php))

Proposing Department or Program: **History**

Chair/contact: **Dr. Robert Cvornyek/Dr. David Thomas**

DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) **HIST**

Course number: **(272)**

Catalog title:

History 272: *Globalization, 15<sup>th</sup> Century to the Present*

Catalog Description:

*This course examines the traditional interpretation of the "Rise of the West" as an inevitable historical process by exploring the essential contributions of diverse global societies to contemporary globalization.*

Prerequisites: *FYS and FYW and at least 45 credits total*

Credits: General Education courses are four credits

**Connections (C)** - an upper-level course that emphasizes comparative perspectives—such as across disciplines, across time, across cultures—on a particular topic or idea. Courses proposed for this requirement must include further development of at least three of the outcomes on the General Education Outcomes list. It is strongly recommended that as many as possible of these courses be team taught and interdisciplinary. **Connections** is a category, not a course; departments will propose courses for this category, with courses carrying the departmental designation (e.g., BIOL or ENGL) and a shared number (e.g., 26x). Connections courses may require specific General Education categories to be completed as prerequisites in addition to the FYS and FYW and total credit prerequisites. 4 credits. Capped at 30 students. **Required after FYS and FYW and at least 45 credits total.**

### **Learning Outcomes**

Written Communication (**WC**)  
Critical and Creative Thinking (**CCT**)  
Research Fluency (**RF**)  
Oral Communication (**OC**)  
Collaborative Work (**CW**)  
Arts (**A**)  
Civic Knowledge (**CK**)  
Ethical Reasoning (**ER**)  
Global Understanding (**GU**)  
Quantitative Literacy (**QL**)  
Scientific Literacy (**SL**)

Connections Learning Outcomes: **WC, CCT, OC, CW, CK, ER, GU**

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

**Course Purposes:** *Globalization 15<sup>th</sup> Century to the Present* is a general education course that satisfies the Connections requirement. In keeping with the intent of the Connections courses, it is a 200-level GE course that emphasizes a comparative perspective across time and multiple historical traditions through examining the processes of social, cultural, economic, political, intellectual and ecological change that have given rise in the contemporary period to what is usually referred to as “globalization. Hence, the course is **NOT** focused on the rise of the West. Rather it is an examination of globalization in historical perspective by comparing the historical experiences of major world societies since the fifteenth century

while not privileging those developments that led directly into European history as if the rest of the history of the world was but a prelude to the rise of western civilization.

H2XX provides a thematic survey of global history from the fifteenth century to the beginning of the present century. As a one semester survey it cannot be comprehensive. It organizes the material into twelve thematic units each reflecting major developments in the various “worlds” (states, empires, societies) that constitute the human community from the fourteenth century to the present. The primary organizing themes that run through each unit are - ***interconnections and disconnections***, a two-fold process which fuels social, technological, political, cultural, intellectual and ecological change, a process that, on the one hand, leads to global connectedness, that is ***global convergence***, while on the other hand, leads to different regions or areas of the world modifying, rejecting, or resisting such connections, that is ***global divergence***.

This approach is reflected in the basic text used in this course as well as its title: ***Worlds Together Worlds Apart*** (hereafter, ***WTWA***). **This is expressed as: interconnections and disconnections, convergence and divergence.** The course relies upon this text as a basic source of information along with a series of supplementary readings especially developed to be used with the text. These latter, edited by Pomeranz, *et.al.*, *Worlds Together Worlds Apart, A Companion Reader*, vol. 2 (Norton, 2011) are accessed on-line. These materials are in several formats, drawn from multiple sources, primary and secondary, reflecting diverse historical developments, contexts and experiences. The text and ancillary materials introduce students to a vocabulary reflecting a global perspective, and reinforce an understanding of today’s world as the result of historically interacting forces that produced globally important ways of doing, thinking, and acting which become the common heritage of humankind. At the same time the course demonstrates how these forces stimulated and nurtured continuing resistance on the part of the different worlds to becoming homogenized and integrated into a globalized network. Today, there is much talk about, and reactions to what are considered to be the benefits and dangers of ***globalization***. Many consider globalization to be a new phenomenon, whether or not they think its impact on the whole is beneficial or harmful. However, if there is anything I hope students will take away from this course it is that "globalization" and anti-globalization in all its manifestations—ecological and environmental, economic and social, cultural and political, military and institutional -- is hardly new historically but has been unfolding for a long time.

Within this framework, as a Connections course, its primary purposes are to address the following general education outcomes.

- The enhancement of **civic knowledge** through acquiring an understanding of how diverse social and political traditions of Afro-Eurasia and the Western Hemisphere from the 15<sup>th</sup> century to the present come to terms with unfolding historical challenges and how the different responses, reflecting different ways of doing, thinking and acting each profoundly shape specific societies over time;
- The enhancement of **critical and creative thinking** through writing and discussion developing a capacity to compare and contrast historical developments from multiple

perspectives while recognizing that the possibility of bias is a constant companion in the process of historical interpretation'

- An understanding of the importance of **ethical values** and practice on shaping critical historical developments which have exerted profound influence on specific historical traditions as well as on the debates arising in contemporary history over the many ethical issues surrounding the emergence of an intense period of globalization.
- **Global understanding of** world-wide social, political, religious, economic, and cultural conditions that shape individuals, groups, and nations and the relationships among them across time.
- Development of **written communication** skills through writing a series of 12 précis based upon focus questions reflecting the weekly readings.
- Enhancement of **oral communication** skills through regular **discussion** around historical problems requiring clear expression, and organization reflecting knowledge of historical events and terminology.
- Engagement in **collaborative work** through collective examination of two historical problems, requiring students to work together in teams to prepare responses and engage in discussion.
- Enhancement of **research fluency** through the study of global history since 1500, by developing an understanding of the difference between the use of valid and spurious historical data, and the ability to articulate the difference between them.

These outcomes will be met and evaluated through the following assignments.

- Complete twelve weekly précis of readings around a series of focus questions drawn from the readings . Two of the précis assignments will be organized in the form of collaborative work. **(35% of the final grade).**
- Participate in a series of in-class/on-line discussions of historical problems, based upon supplementary primary source readings. Two of these discussions will be collaborative in which students are organized into teams and make a collective presentation. **(20% of the final grade).**
- Complete a series of three unit quizzes and a final **(30% of the final grade)**
- Complete an essay around the theme of globalization in historical perspective (10% written) and present its conclusions (5% ) to the class. **(15% of the final grade)**

Include a syllabus or two-level topical outline that meets the Undergraduate Curriculum Committee standards.

Please see the attached document.

How often will this course be offered?

As needed fall, spring, summer

Number and frequency of sections to be offered (students/semester or /year)?

One section of 30 students as needed.

RHODE ISLAND COLLEGE

Department of History

## ***History 2xx: Globalization, 15<sup>th</sup> Century to the Present***

### **A Proposed General Education Connections Course**

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D. Thomas

April/August, 2012

Office: Gaige 304

456-8765

**Note:** This class is organized as a Blackboard-based class but how that feature is organized and works is not described this sample syllabus. However, because it is taught through Blackboard as a hybrid or blended on-line course, it does not meet on a regular two-day schedule and that is important to know. Rather, students are expected carry out on-line about 50-65% of the work required for the course, while the class regularly meets physically one day a week for discussion, review, testing, and presentations.

**Office Hours, Regular and Virtual, and E-mail:** My office is in Gaige 304. My “regular” office hours are MW, 9:00-10:00, 1-2; TTh, 11-12. I also keep “virtual” (online) office hours. Virtual office hours will be explained further in class. I am happy to make appointments for other times. My office phone is: 456-8765; the department phone is 456-8039. You can also get in touch with me through Bb. Email. In turn I will use your Bb email to send messages to the class or to individual students.

**Catalog Description.** *This course examines the traditional interpretation of the "Rise of the West" as an inevitable historical*

***process by exploring the essential contributions of diverse global societies to contemporary globalization.***

**Course Purposes:** *Globalization 15<sup>th</sup> Century to the Present* is a general education course that satisfies the Connections requirement. In keeping with the intent of the Connections courses, (as described in the COGE report of April, 2011) it is a 200-level GE course that emphasizes a comparative perspective across time and multiple historical traditions of the examination of the processes of social, cultural, economic, political, intellectual and ecological change that have given rise in the contemporary period to what is usually referred to as “globalization. Hence, the course is an examination of globalization in historical perspective. Within this framework, as a Connections course, its primary purposes are to address a series of general education as well as history department outcomes.

The GE outcomes include the following:

- Enhancement of **civic knowledge** through acquiring an understanding of how diverse social and political traditions of Afro-Eurasia and the Western Hemisphere from the 15<sup>th</sup> century to the present come to terms with unfolding historical challenges and how the different responses, reflecting different ways of doing, thinking and acting each profoundly shape specific societies over time;
- Enhancement of **critical and creative thinking** through writing and discussion developing a capacity to compare and contrast historical developments from multiple perspectives while recognizing that the possibility of bias is a constant companion in the process of historical interpretation’
- An understanding of the importance of **ethical values** and practice on shaping critical historical developments which have exerted profound influence on specific historical traditions as well as on the debates arising in contemporary history over the many ethical

issues surrounding the emergence of an intense period of globalization.

- **Global understanding of** world-wide social, political, religious, economic, and cultural conditions that shape individuals, groups, and nations and the relationships among them across time.

- Enhancement of **oral communication** skills through regular **discussion** around historical problems requiring clear expression, and organization reflecting knowledge of historical events and terminology.

- Engagement in **collaborative work** through collective examination of two historical problems, requiring students to work together in teams to prepare responses, engage in discussion, and to provide a critique of the effectiveness of collaborative learning.

\* See evaluation form at the end of the syllabus

- Enhancement of **research fluency** through the study of global history since 1500, by developing an understanding of the difference between the use of valid and spurious historical data, and the ability to articulate the difference between them.

- Additionally, as a history course in the connections category a primary purpose is to elaborate GE outcomes by developing essential competencies of historical thinking: an informed understanding of global historical developments from the fifteenth century to the present; critical thinking from a global historical perspective about the history of this period; the use of a global-referenced vocabulary; the ability to articulate orally and in written form lucid descriptions of crucial global historical developments during this period. And, perhaps most important, an informed understanding of how historians go about studying and reconstituting the global past.

These outcomes are central objectives of H2XX. These competencies are assessed on a regular basis in weekly assignments, a series of three semester quizzes, 4-5 discussions, a major essay, a presentation of the major essay, and a final examination that are all integral parts of the course.

**Course Value:** Apart from developing normative college-level intellectual competencies an additional value of H2XX arises out of the contemporary reality that humankind today is living in an increasingly interconnected yet very diverse world culturally, politically, socially and it is becoming essential in the 21<sup>st</sup> century for us all, but especially our students who will live the vast majority of their lives in the twenty-first century to develop an informed global perspective. Learning something about the history of how the world over the last 600 years became increasingly interconnected yet remains culturally, politically, socially, and economically diverse and divided will help provide student with an informed historical perspective on the world in which we live today, a perspective which may help them become a more effective participant in the emerging globalized world.

**Course Themes:** H2XX provides a thematic survey of global history from the fifteenth century to the beginning of the present century. As a one semester survey it cannot be comprehensive. It organizes the material into twelve thematic units each reflecting major developments in the various “worlds” (states, empires, societies) that constitute the human community from the fourteenth century to the present. The primary organizing themes that run through and connect each unit are - ***interconnections and disconnections***, a two-fold process which fuels social, technological, political, cultural, intellectual and ecological change, a process that, on the one hand, leads to global connectedness, that is ***global convergence***, while on the other hand, leads to different regions or areas of the world modifying, rejecting, or resisting such connections and the connectedness required, that is ***global divergence***.

This approach is reflected in the basic text used in this course as well as its title: ***Worlds Together Worlds Apart*** (hereafter, ***WTWA***). **This is**



**expressed as: interconnections and disconnections, convergence and divergence.** WTWA is organized into twelve chapters plus an epilogue. The course relies upon this text as a basic source of information along with a series of supplementary readings especially developed to be used with the text. These latter, edited by Pomeranz, *et.al.*, *Worlds Together Worlds Apart, A Companion Reader*, vol. 2 (Norton, 2011) are accessed on-line. These materials are in several formats, drawn from multiple sources, primary and secondary, reflecting diverse historical developments, contexts and experiences. The text and ancillary materials expose students to a vocabulary reflecting a global perspective, and reinforce an understanding of today's world as the result of historically interacting forces that produced globally important ways of doing, thinking, and acting which become the common heritage of humankind. At the same time the course demonstrates how these forces stimulated and nurtured continuing resistance on the part of the different worlds to becoming homogenized and integrated into a globalized network. Today, there is much talk about, and reactions to what are considered to be the benefits and dangers of **globalization**. Many consider globalization to be a new phenomenon, whether or not they think its impact on the whole is beneficial or harmful. However, if there is anything I hope students will take away from this course it is that "globalization" and anti-globalization in all its manifestations—ecological and environmental, economic and social, cultural and political, military and institutional -- is hardly new historically but has been unfolding for a long time.

**Course Expectations:** As much of the preparation for in-class activities will be done by students outside of class, as indicated above, the time spent in class will be reduced by at least 50%. But that does not mean students are not disconnected from the course. Whether in-class or out-of-class students are expected to submit weekly précis, participate in discussions and take quizzes according to the dates specified in the calendar. Students are expected to come to class, both traditional and on-line, regularly, and to be prepared to engage thoughtfully and actively in discussions. As has already been indicated, regular attendance and participation for in-class and out-of-class activities are important. Students

who are absent when in-class meetings are scheduled will not receive credit for the work they miss. Students who do not submit their weekly assignments, essays, or participate in discussions will not receive credit for the work they miss. Extended absences of more than a week, except for reasons noted in the *Student Handbook*, may result in the student either not doing well or even failing the course. Special circumstances may be excused but should be discussed with the instructor in advance of unavoidable absence. Please check the *Student Handbook* for further information on student responsibility for their academic work.

**Note:** the required book is **Tignor, et al. *Worlds Together, Worlds Apart*, vol 2, 3<sup>rd</sup> edition, (Norton, 2011)**. It is most easily purchased at the Campus Store either as a used copy or a new copy of the current (3<sup>rd</sup>) edition. It can also be downloaded as an e-book from the Norton website at about half the price of the paperback. The website to download the text is <http://www.wwnorton.com/college/history/worlds2/> . The e-book is about half the price of the traditional book. The e-book contains exactly the same material as the traditional text. The supplementary readings based upon Pomeranz, *et. al.*, *Worlds Together Worlds Apart, A Companion Reader*, vol 2 (Norton, 2011) are accessed on-line.

**Assessment:** Within this framework, for the purposes of assessment, students are expected to complete the following assignments.

- Complete a weekly précis of readings around a series of focus questions drawn from the readings . **(35% of the final grade; see point #1 below for further detail on this component )**
  - Participate in a series of four to five -class/on-line discussions based upon primary sources. Two of these discussions will be organized as collaborative work requiring students to work together in teams to prepare responses, engage in discussion, and to provide a critique of the effectiveness of collaborative learning. **(20% of the final grade; see point #1 below for further detail on this component )**
- \* See evaluation form at the end of the syllabus

- Compete a series of three unit quizzes (each unit consists of three chapters) and a final **(30% of the final grade)**
- Complete an essay around the theme of globalization in historical perspective (10% written) and present your conclusions (5% ) to the class.**(15% of the final grade)**

To be clear, the following spells out the implications of the grade/assignment distribution

- 1) **Completing the weekly précis** (summations) clearly is the most important requirement. Successful and appropriate completion of all the weekly précis will help assure a good grade in the class, that is at least a “C-range” grade as the knowledge gained in doing the précis as well as the study quizzes, flash cards, map reviews (part of the learning system I have built into Bb) are the basis of the unit quizzes, discussions, and final essay. Insofar as the weekly précis is concerned, each weekly précis will count toward the overall précis grade. I will read everyone’s first and second précis and comment on it in reference to the writing rubric. Thereafter I will randomly read four other précis for each student. These six will collectively count up to a maximum of 60% of the précis grade (10% each for each reviewed précis). The remainder of the précis, those I do not read, will count collectively 40% of the overall summation grade. **However, please note:** you can miss one précis without your précis grade being affected, but if you miss more than one 20 points will be deducted from the 40%; if you miss two précis you will not receive credit for this component of the précis requirement.
- 2) **The three semester quizzes** take place at the end of a unit of three units as specified in the calendar. These test knowledge of the units and will consist of essays, short answer and multiple choice questions. All will be drawn the text, focus questions, study quizzes, flash cards, map reviews, précis of weekly chapter readings, and

discussions of primary sources which are integral to the Bb-based learning system. For each quiz and the final, you will always be asked to write an essay around a primary source. In other words if you read the text, do your précis, participate knowledgeably in discussions, and make use of the of the learning system, you should already know the answers to the questions on the unit quizzes because you will have already encountered them in your weekly précis, study quizzes, flash cards of technical terms, and discussions.

- 3) **The discussion/collective learning component** is organized around historical problems based on primary. It supplements and reinforces the weekly précis and reflect significant issues which arise out of the study of global history. Two of the discussions will be conducted within the framework of collaborative learning in which teams of students collectively prepare responses to the problem under discussion. Each team of students will also evaluate their experience with collective learning. This component thus plays an important role as participation in discussions and experience with collective learning will help prepare the individual student for the quizzes, weekly summaries, and final essay, in addition to counting 20% of the final grade.
- 4) **A Final Essay** asks you to provide your specific understanding of the unfolding of globalization in historical perspective, which is the overall purpose of this course
- 5) **The final exam** is similar to the unit quizzes. It focuses on the last unit covered after the third quiz, but it includes material from earlier units, along with the material necessary to know to write a good, integrative final essay on globalization in historical perspective.

**To summarize:** Assessment through the weekly précis, study quizzes, flash cards, map exercises, discussion, collective learning, and an integrative essay will allow a reasonably clear picture of the degree to which students have fulfilled the GE and History Department outcomes. If

you carry out these tasks on a regular basis you will be successful. The three unit quizzes, weekly summaries, writing assignments, discussions, and collective learning exercises are all designed to test your competency for close reading and critical thinking from a global historical perspective. Your ability to articulate lucid descriptions of global historical developments, your use of a global-referenced vocabulary, and your capacity for clear and effective writing are continually evaluated so you may assess them yourselves throughout the semester.

To repeat, in order to learn the required historical material and to prepare for the quizzes, essays and discussions students are expected to use the on-line study system that supports the text. It is extensive but it is easy to use once you have been introduced to how it works. It consists of summaries and outlines of the chapters, it contains practice quizzes, map exercises, flash cards, focus questions, study questions, and research topics, the latter with readings. In other words, the purpose of the on-line study system is to prepare for the unit quizzes and to compose the précis by helping you prepare answers to the focus questions as well as prepare answers to a variety of historical problems which will be discussed on-line and in class on a regular basis. Additionally, the on-line study materials and class discussion are designed to provide a student with a weekly indicator of her or his progress in learning the required material. I am sure you understand that regular use of the on-line study system will be reflected in the quality of class participation, essays, quizzes, and, thus, your grades.

A basic assumption behind online learning is that students will learn much of what they need to know to do well in this course from the readings, from the on-line study system, from the discussions, and participation in collective learning. Consequently, rather than me lecturing in-class work will be directed toward discussion of issues and questions of historical importance as well as working through the significance of specific developments for each unit in variety of ways, including simulations. In other words, the organization of the course stresses discussion among students, and between students and the instructor, and, in this way,

collaboration during both in-class and online sessions. **The course is thus student-centered.** It assumes that students are actively engaged in learning the material and this will be made evident to both the student and the instructor through précis, quizzes, discussion and collaborative work. Consequently, it will ask for prepared and informed discussion both in class and online. Class participation includes regular attendance both in class and online, preparation for class discussion, contributing positively to the collective learning exercises, informed comments, questions or answers, both in class or online.

Include specific titles of discussions.

### **Course Calendar, Fall Semester**

The course calendar below provides a précis of which units/chapters will be covered during which week and the dates that weekly summaries, essays and quizzes are due and discussions take place. **Please note, an update of week by week assignments, discussions, quizzes, will be posted on a regular basis on the *Announcement* page of Bb. You need to consult the Announcement Page on a regular basis.** Though unlikely, dates for specific assignments may be changed and these will be immediately posted. Hence, you must check the course website on a regular basis for any changes that may be announced. A week by week detailed description of specific use of the on-line study system including chapter focus questions to be summarized, essay topics and descriptions of readings and discussion topics will be posted in the relevant World folders and a reminder will be posted in Announcements. **Hence, please note,** you must be sure to check the Bb course **Announcement** page on a regular basis, along with **The World** folders for each week. Other than the first week, students are to finish the weekly readings and begin to work through the on-line study system before the first class of each week.

- Week of August 27-29. **Class meets in computer lab Monday, August 27.** Course orientation. Using the H266 Bb. (hereafter **Bb**) web site. Read WTWA (Worlds Together, Worlds Apart) Chapter 10

*Becoming the World, 1000-1300* by the end of this week and do the chapter summary to be submitted by the beginning of week Sept. 3. (See week of Sept. 3 below). Class meets in computer lab, Wednesday August 29 if necessary, otherwise in Gaige 309. Geographic and intellectual dimensions of global history. How history happens and what do global historians do?

- Week of Sept 3. **Submission of chapter 10 summary due Tuesday, Sept 4. by 6:00 pm. Class meets Sept 6 in Gaige 309. Sample discussion, online and in class Sept 6 on *Disease in History*.** For the following week read chapter 11: *Crises and Recovery in Afro-Eurasia, 1400-1500*.
- Week of Sept. 10-12. Chapter 11 summary due by Monday Sept. 10. Class meets on In-Class discussion on Wednesday, Sept. 12. Discussion topic is posted on Bb. Read WTWA, chapter 12 *Contact, Commerce, and Colonization, 1450's-1600* for the following week.
- Week of Sept. 17-19. Chapter 12 summary due Monday by 9:00 am. **Class meets in Gaige 309 to review chapters 10-12 and for discussion on the intersection of religion and politics in Muslim world and Christendom in the post Mongol period. Unit quiz one is on Wednesday, Sept 19, class meets in Gaige 165 for unit quiz one on chapters 10-12.** For the following week read WTWA Chapter 13, *Worlds Entangled, 1600-1750*
- Week of Sept. 24-26 Chapter 13 summary due on Monday. In-class and Bb discussion on Wednesday, Sept. 28 continuing to the end of the week. For the following week, read WTWA, Chapter 14 *Cultures of Splendor and Power, 1500-1780*.
- Week of Oct. 1-3. Chapter 14 summary due on Monday. Read for the following week WTWA, Chapter 15 *Reordering the World, 1750-1850*. Prepare for a collective, team-based in-class discussion during this

week on **Captain Cook's Voyages and the Institutionalization of Racism.**

- Week of Oct. 8-10. Class does not meet on Monday but the weekly summary of chapter 15 is due on Tuesday. And an online discussion will be conducted during the week to prepare for unit two quiz scheduled for Monday, Oct. 15. **Class meets in Gaige 309 on Wednesday October 10**, to discuss important historical issues relative to chapters 13,14,15.
- Week of Oct. 15-17. **Unit quiz two in Gaige 165, Monday, October 15.** . Read for Wednesday WTWA, Chapter 16, *Alternate Visions of the Nineteenth Century*. Class meets on Wednesday to discuss chapter 16. Discussion: **Alternate Visions of Organizing the Good Society.** continues on-line. Chapter 16 weekly Summary due by Monday, Oct. 22.
- Week of Oct. 22-24. Chapter 16 summary to be submitted by Monday. On Wednesday, Oct. 26, discussion of important historical issues to be alert to for the remainder of the semester. Final integrative essay presented and discussed. Read for the following week WTWA, Chapter 17 *Nations and Empires, 1850-1914*.
- Week of Oct. 29-31. Chapter 17 summary to be submitted by Monday, Oct. 29. In-Class/On-line discussion on **"The Global Origins of WW I"** and review on Wednesday, Oct. 31. Read for the following week, WTWA, Chapter 18 *An Unsettled World, 1890-1914*. **Essay Problem distributed and discussed Oct. 31: Globalization in Historical Perspective.**
- Week of Nov. 5-7. Chapter 18 summary due by Monday, Nov. 5. Class will meet on Monday, Nov. 5 to review and discuss important historical issues relevant to chapters 16,17,18. **Class will meet Wednesday, Nov. 7 in one of the Gaige computer labs (to be announced) for unit three quiz on chapters 16-18.** Read for the following week WTWA, Chapter 19 *Of Masses and Visions of the Modern, 1910-1939*.



- Week of Nov. 12-14. Summary of Chapter 19 due by Monday, Nov. 15. Prepare for a collective, team-based in-class discussion during this week on the Versailles Peace Conference and **The Effects, short term and long term, of WW I**. Read for the following week Chapter 20 *The Three-World Order. 1940-1975*.
- Week of Nov. 19-21. Summary of Chapter 20 due, Monday, Nov. 22. Class is not scheduled on Wednesday, Nov. 23. . Read for the following week WTWA, Chapter 21 *Globalization*. **Discussion, the characteristics of contemporary globalization** . A final draft of your essay is due on Monday, November 26.
- Week of Nov. 26-28. **Summary of Chapter 21 due Tuesday, Nov. 27. Class will meet on Wednesday, Nov. 28 and presentations begin.**
- Week of Dec. 3-5 and Monday Dec. 10. **Class meets, Monday and Wednesday and if necessary Monday in Gaige 309 for presentations of the final essay and discussion of chapters 19-21..**

**Final Exams begin December 11. Bb. portion of the exam will be scheduled on Wednesday, Dec. 12.**



## Rhode Island College Undergraduate Curriculum Committee (UCC)

### Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **David Thomas/History Dept.**

A.2. Date: **10/22/2012**

A.3. Date of implementation: **Fall 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

#### **If you want to:**

Course creation, revision, or deletion  
Program creation, revision, or deletion

#### **Please complete parts**

A, B, D, and E  
A, C, D, and E

**Only include in your submission the parts that are relevant to your proposal.**

## PART B: Course Proposals

### For new or revised courses

\_\_\_ Revise an existing course (fill out “old” and “new” information)

X Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>		272
Any cross listing number		
Course title (limit 6 words)		<b><i>Globalization, 15<sup>th</sup> Century to the Present</i></b>
Course description (limit 30 words) <sup>b</sup>		<b><i>This course examines the traditional interpretation of the "Rise of the West" as an inevitable historical process by exploring the essential contributions of diverse global societies to contemporary globalization.</i></b> .
Number of contact hours per week <sup>c</sup>		4
Number of credit hours per sem.		4
Prerequisite(s) <sup>d</sup>		None
Grading system	<input type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and

**For UCC use only**  
**Document ID #:**  
**Date Received:**

include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: "Students may not receive credit for both XXX and YYY."

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

**For course deletions:** This number should not be used for any other course for five years.

	Abbreviation	Number	Title
The course			
If cross listed			

Semester from which this course will no longer be offered:

Will this course deletion affect programs in any other departments? If yes, identify all affected departments. (An acknowledgment signature will be required from other affected departments/programs, and be sure to include corrected catalog copy for these):

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours:

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.]  
Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQSR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory

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- Lecture  Practicum  Seminar  Small group  
 Other (describe): **Blackboard-based hybrid course**

B.5. How will student performance be evaluated?

- Anecdotal records  Attendance  Behavioral observations  
 Class work  Examinations  Interviews  
 Oral Presentations  Papers  Performance Protocols  
 Projects  Quizzes  Reports of outside supervisor  
 Other (describe): weekly précis and use of the Bb-based on-line learning system .

B.6. Frequency offered (Check all that apply.) It is preferable that you only use “As needed” in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

- Fall  Spring  Summer  As Needed  
 Annually (semester varies)  Alternate years  Even years  
 Odd years  Other (describe):

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **No**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

**RHODE ISLAND COLLEGE**

**Department of History**

*History 2xx: Globalization, 15<sup>th</sup> Century to the Present*

**A Proposed Connections Course**

---

D. Thomas

Fall Semester, 2012

Office: Gaige 304

456-8765

**Note:** This class is organized as a Blackboard-based class but how that feature is organized and works is not described this sample syllabus. However, because it is taught through Blackboard as a hybrid or blended on-line course, it does not meet on a regular two-day

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schedule and that is important to know. Rather, students are expected carry out on-line about 50-65% of the work required for the course, while the class regularly meets physically one day a week for discussion, collaborative work, review, testing, and presentations.

**Office Hours, Regular and Virtual, and E-mail:** My office is in Gaige 304. My “regular” office hours are MW, 9:00-10:00, 1-2; TTh, 11-12. I also keep “virtual” (online) office hours. Virtual office hours will be explained further in class. I am happy to make appointments for other times. My office phone is: 456-8765; the department phone is 456-8039. You can also get in touch with me through Bb. Email. In turn I will use your Bb email to send messages to the class or to individual students.

**Catalog Description.** *This course examines the traditional interpretation of the "Rise of the West" as an inevitable historical process by exploring the essential contributions of diverse global societies to contemporary globalization.*

**Course Purposes:** *Globalization 15<sup>th</sup> Century to the Present* is a general education course that satisfies the Connections requirement. In keeping with the intent of the Connections courses, (as described in the COGE report of April, 2011) it is a 200-level GE course that emphasizes a comparative perspective across time and multiple historical traditions of the examination of the processes of social, cultural, economic, political, intellectual and ecological change that have given rise in the contemporary period to what is usually referred to as “globalization. Hence, the course is an examination of globalization in historical perspective. Within this framework, as a Connections course, its primary purposes are to address a series of general education as well as history department outcomes.

The GE outcomes include the following:

- Enhancement of **civic knowledge** through acquiring an understanding of how diverse social and political traditions of Afro-Eurasia and the Western Hemisphere from the 15<sup>th</sup> century to the present come to terms with unfolding historical challenges and how the different responses, reflecting different ways of doing, thinking and acting each profoundly shape specific societies over time;
- Enhancement of **critical and creative thinking** through writing and discussion developing a capacity to compare and contrast historical developments from multiple perspectives while recognizing that the possibility of bias is a constant companion in the process of historical interpretation’
- An understanding of the importance of **ethical values** and practice on shaping critical historical developments which have exerted profound influence on specific historical traditions as well as on the debates arising in contemporary history over the many ethical issues surrounding the emergence of an intense period of globalization.

- **Global understanding of** world-wide social, political, religious, economic, and cultural conditions that shape individuals, groups, and nations and the relationships among them across time.
- Enhancement of **oral communication** skills through regular **discussion** around historical problems requiring clear expression, and organization reflecting knowledge of historical events and terminology.
- Engagement in **collaborative work** through collective examination of two historical problems, requiring students to work together in teams to prepare responses, engage in discussion, and to provide a critique of the effectiveness of collaborative learning.
- Enhancement of **research fluency** through the study of global history since 1500, by developing an understanding of the difference between the use of valid and spurious historical data, and the ability to articulate the difference between them.
- Additionally, as a history course in the connections category a primary purpose is to elaborate GE outcomes by developing essential competencies of historical thinking: an informed understanding of global historical developments from the fifteenth century to the present; critical thinking from a global historical perspective about the history of this period; the use of a global-referenced vocabulary; the ability to articulate orally and in written form lucid descriptions of crucial global historical developments during this period. And, perhaps most important, an informed understanding of how historians go about studying and reconstituting the global past.

These outcomes are central objectives of H2XX. These competencies are assessed on a regular basis in weekly précis assignments, a series of three semester quizzes, 4-5 discussions, a major essay, a presentation of the major essay, and a final examination that are all integral parts of the course.

**Course Value:** Apart from developing normative college-level intellectual competencies an additional value of H2XX arises out of the contemporary reality that humankind today is living in an increasingly interconnected yet very diverse world culturally, politically, socially and it is becoming essential in the 21<sup>st</sup> century for us all, but especially our students who will live the vast majority of their lives in the twenty-first century to develop an informed global perspective. Learning something about the history of how the world over the last 600 years became increasingly interconnected yet remains culturally, politically, socially, and economically diverse and divided will help provide student with an informed historical perspective on the world in which we live today, a perspective which may help them become a more effective participant in the emerging globalized world.



**Course Themes:** H2XX provides a thematic survey of global history from the fifteenth century to the beginning of the present century. As a one semester survey it cannot be comprehensive. It organizes the material into twelve thematic units each reflecting major developments in the various “worlds” (states, empires, societies) that constitute the human community from the fourteenth century to the present. The primary organizing themes that run through and connect each unit are - ***interconnections and disconnections***, a two-fold process which fuels social, technological, political, cultural, intellectual and ecological change, a process that, on the one hand, leads to global connectedness, that is ***global convergence***, while on the other hand, leads to different regions or areas of the world modifying, rejecting, or resisting such connections and the connectedness required, that is ***global divergence***.

This approach is reflected in the basic text used in this course as well as its title: ***Worlds Together Worlds Apart*** (hereafter, ***WTWA***). **This is expressed as: interconnections and disconnections, convergence and divergence.** WTWA is organized into twelve chapters plus an epilogue. The course relies upon this text as a basic source of information along with a series of supplementary readings especially developed to be used with the text. These latter, edited by Pomeranz, *et.al.*, *Worlds Together Worlds Apart, A Companion Reader*, vol. 2 (Norton, 2011) are accessed on-line. These materials are in several formats, drawn from multiple sources, primary and secondary, reflecting diverse historical developments, contexts and experiences. The text and ancillary materials expose students to a vocabulary reflecting a global perspective, and reinforce an understanding of today’s world as the result of historically interacting forces that produced globally important ways of doing, thinking, and acting which become the common heritage of humankind. At the same time the course demonstrates how these forces stimulated and nurtured continuing resistance on the part of the different worlds to becoming homogenized and integrated into a globalized network. Today, there is much talk about, and reactions to what are considered to be the benefits and dangers of ***globalization***. Many consider globalization to be a new phenomenon, whether or not they think its impact on the whole is beneficial or harmful. However, if there is anything I hope students will take away from this course it is that "globalization" and anti-globalization in all its manifestations—ecological and environmental, economic and social, cultural and political, military and institutional -- is hardly new historically but has been unfolding for a long time.

**Course Expectations:** As much of the preparation for in-class activities will be done by students outside of class, as indicated above, the time spent in class will be reduced by at least 50%. But that does not mean students are not disconnected from the course. Whether in-class or out-of-class students are expected to submit weekly précis, participate in discussions and take quizzes according to the dates specified in the calendar. Students are expected to come to class, both traditional and on-line, regularly, and to be prepared to engage thoughtfully and actively in discussions. As has already been indicated, regular attendance and participation for in-class and out-of-class activities are important. Students who are absent when in-class meetings are scheduled will not receive credit for the work they miss. Students who do not submit their weekly assignments, essays, or participate in discussions will not receive credit for the work they miss. Extended absences of more than a week, except for reasons noted in the *Student Handbook*, may result in the student either not doing well or even failing the course.

Special circumstances may be excused but should be discussed with the instructor in advance of unavoidable absence. Please check the *Student Handbook* for further information on student responsibility for their academic work.

**Note:** the required book is **Tignor, et al. *Worlds Together, Worlds Apart, vol 2, 3<sup>rd</sup> edition, (Norton, 2011)***. It is most easily purchased at the Campus Store either as a used copy or a new copy of the current (3<sup>rd</sup>) edition. It can also be downloaded as an e-book from the Norton website at about half the price of the paperback. The website to download the text is

<http://www.wwnorton.com/college/history/worlds2/> . The e-book is about half the price of the traditional book. The e-book contains exactly the same material as the traditional text. The supplementary readings based upon Pomeranz, *et. al., Worlds Together Worlds Apart, A Companion Reader*, vol 2 (Norton, 2011) are accessed on-line.

**Assessment:** Within this framework, for the purposes of assessment, students are expected to complete the following assignments.

- Complete a weekly précis of readings around a series of focus questions drawn from the readings . **(35% of the final grade; see point #1 below for further detail on this component )**
  
- Participate in a series of four to five -class/on-line discussions based upon primary sources. Two of these discussions will be organized as collaborative work requiring students to work together in teams to prepare responses, engage in discussion, and to provide a critique of the effectiveness of collaborative learning. **(20% of the final grade; see point #1 below for further detail on this component )**

Compete a series of three unit quizzes (each unit consists of three chapters) and a final **(30% of the final grade)**

- Complete an essay around the theme of globalization in historical perspective (10% written) and present your conclusions (5% ) to the class.**(15% of the final grade)**

To be clear, the following spells out the implications of the grade/assignment distribution

- 1) **Completing the weekly précis** (summations) clearly is the most important requirement. Successful and appropriate completion of all the weekly précis will help assure a good grade in the class, that is at least a “C-range” grade as the knowledge gained in doing the précis as well as the study quizzes, flash cards, map reviews (part of the learning system I have built into Bb) are the basis of the unit quizzes, discussions, and final essay. Insofar as the weekly précis is concerned, each weekly précis will count toward the overall précis grade. I will read everyone’s first and second précis and comment on it in reference to the writing rubric. Thereafter I will randomly read four other précis for each student. These six will collectively count up to a maximum of 60% of the

précis grade (10% each for each reviewed précis). The remainder of the précis, those I do not read, will count collectively 40% of the overall summation grade. **However, please note:** Students can miss one précis without your précis grade being affected, but if you miss more than one 20 points will be deducted from the 40%; if you miss two précis you will not receive credit for this component of the précis requirement.

- 2) **The three semester quizzes** take place at the end of a unit of three units as specified in the calendar. These test knowledge of the units and will consist of essays, short answer and multiple choice questions. All will be drawn from the text, focus questions, study quizzes, flash cards, map reviews, précis of weekly chapter readings, and discussions of primary sources which are integral to the Bb-based learning system. For each quiz and the final, you will always be asked to write an essay around a primary source. In other words if you read the text, do your précis, participate knowledgeably in discussions, and make use of the of the learning system, you should already know the answers to the questions on the unit quizzes because you will have already encountered them in your weekly précis, study quizzes, flash cards of technical terms, and discussions.
- 3) **The discussion/collective learning component** is organized around historical problems based on primary sources. It supplements and re-enforces the weekly précis and reflects significant issues which arise out of the study of global history. Two of the discussions ask for individual responses and two are conducted within the framework of collaborative learning in which teams of students collectively prepare responses to the problem under discussion. Each team of students will be evaluated by the other teams as well as themselves. This will include completing a matrix summarizing the arguments presented by each team and an evaluation of the effectiveness of the argument in terms of the evidence used by the team. Each member of a team will also keep a self-reflective journal that details how effective the team approach is and an individual evaluation of his/her learning process in terms of collaborative work. The instructor will also provide an evaluation of each team. This component thus plays an important role as participation in discussions and experience with collective learning will help prepare the individual student for the quizzes, weekly summaries, and final essay, in addition to counting 20% of the final grade.
- 4) **A Final Essay** asks students to provide a specific understanding of the unfolding of globalization in historical perspective, and to evaluate contemporary globalization from an historical perspective.
- 5) **The final exam** is similar to the unit quizzes. It focuses on the last unit covered after the third quiz, but it is comprehensive in that it includes material from earlier units.

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**To summarize:** Assessment through the weekly précis, study quizzes, flash cards, map exercises, discussion, collective learning, and an integrative essay will allow a reasonably clear picture of the degree to which students have fulfilled the course outcomes. If students carry out these tasks on a regular basis they will learn and be successful in the course. The three unit quizzes, weekly summaries, writing assignments, discussions, and collective learning exercises are all designed to test your competency for close reading and critical thinking from a global historical perspective. Additionally, students' ability to articulate lucid descriptions of global historical developments, their use of a global-referenced vocabulary, and their capacity for clear and effective writing are continually evaluated so they may assess themselves throughout the semester.

To repeat, in order to learn the required historical material and to prepare for the quizzes, essays and discussions students are expected to use the on-line study system that supports the text. It is extensive but it is easy to use once students have been introduced to how it works. It consists of summaries and outlines of the chapters, it contains practice quizzes, map exercises, flash cards, focus questions, study questions, and research topics, the latter with readings. In other words, the purpose of the on-line study system is to prepare for the unit quizzes and to compose the précis by helping you prepare answers to the focus questions as well as prepare answers to a variety of historical problems which will be discussed on-line and in class on a regular basis. Additionally, the on-line study materials and class discussion are designed to provide a student with a weekly indicator of her or his progress in learning the required material.

A basic assumption behind online learning is that students will learn much of what they need to know to do well in this course from the readings, from the on-line study system, from the discussions, and participation in collective learning. Consequently, rather than me lecturing in-class work will be directed toward discussion of issues and questions of historical importance as well as working through the significance of specific developments for each unit in a variety of ways, including simulations. In other words, the organization of the course stresses discussion among students, and between students and the instructor, and, in this way, collaboration during both in-class and online sessions. **The course is thus student-centered.** It assumes that students are actively engaged in learning the material and this will be made evident to both the student and the instructor through précis, quizzes, discussion and collaborative work. Consequently, it will ask for prepared and informed discussion both in class and online. Class participation includes regular attendance both in class and online, preparation for class discussion, contributing positively to the collective learning exercises, informed comments, questions or answers, both in class or online.

Include specific titles of discussions.

### **Course Calendar, Fall Semester**

The course calendar below provides a précis of which units/chapters will be covered during which week and the dates that weekly summaries, essays and quizzes are due and discussions take place. **Please note, an update of week by week assignments, discussions, quizzes, will be posted on a regular basis on the *Announcement* page of Bb. You need to consult**

**the Announcement Page on a regular basis.** Though unlikely, dates for specific assignments may be changed and these will be immediately posted. Hence, you must check the course website on a regular basis for any changes that may be announced. A week by week detailed description of specific use of the on-line study system including chapter focus questions to be summarized, essay topics and descriptions of readings and discussion topics will be posted in the relevant World folders and a reminder will be posted in Announcements. **Hence, please note**, you must be sure to check the Bb course **Announcement** page on a regular basis, along with **The World** folders for each week. Other than the first week, students are to finish the weekly readings and begin to work through the on-line study system before the first class of each week.

- Week of August 27-29. **Class meets in computer lab Monday, August 27.** Course orientation. Using the H266 Bb. (hereafter **Bb**) web site. Read WTWA (Worlds Together, Worlds Apart) Chapter 10 *Becoming the World, 1000-1300* by the end of this week and do the chapter summary to be submitted by the beginning of week Sept. 3. (See week of Sept. 3 below). Class meets in computer lab, Wednesday August 29 if necessary, otherwise in Gaige 309. Geographic and intellectual dimensions of global history. How history happens and what do global historians do?
- Week of Sept 3. **Submission of chapter 10 summary due Tuesday, Sept 4. by 6:00 pm. Class meets Sept 6 in Gaige 309. Sample discussion, online and in class Sept 6 on *Disease in History*.** For the following week read chapter 11: *Crises and Recovery in Afro-Eurasia, 1400-1500*.
- Week of Sept. 10-12. Chapter 11 summary due by Monday Sept. 10. Class meets on In-Class discussion on Wednesday, Sept. 12. Discussion topic is posted on Bb. Read WTWA, chapter 12 *Contact, Commerce, and Colonization, 1450's-1600* for the following week.
- Week of Sept. 17-19. Chapter 12 summary due Monday by 9:00 am. **Class meets in Gaige 309 to review chapters 10-12 and for discussion on the intersection of religion and politics in Muslim world and Christendom in the post Mongol period. Unit quiz one is on Wednesday, Sept 19, class meets in Gaige 165 for unit quiz one on chapters 10-12.** For the following week read WTWA Chapter 13, *Worlds Entangled, 1600-1750*
- Week of Sept. 24-26 Chapter 13 summary due on Monday. In-class and Bb discussion on Wednesday, Sept. 28 continuing to the end of the week. For the following week, read WTWA, Chapter 14 *Cultures of Splendor and Power, 1500-1780*.

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- Week of Oct. 1-3. Chapter 14 summary due on Monday. Read for the following week WTWA, Chapter 15 *Reordering the World, 1750-1850*. Prepare for a collective, team-based in-class discussion during this week on **Captain Cook's Voyages and the Institutionalization of Racism**.
- Week of Oct. 8-10. Class does not meet on Monday but the weekly summary of chapter 15 is due on Tuesday. And an online discussion will be conducted during the week to prepare for unit two quiz scheduled for Monday, Oct. 15. **Class meets in Gaige 309 on Wednesday October 10**, to discuss important historical issues relative to chapters 13,14,15.
- Week of Oct. 15-17. **Unit quiz two in Gaige 165, Monday, October 15.** . Read for Wednesday WTWA, Chapter 16, *Alternate Visions of the Nineteenth Century*. Class meets on Wednesday to discuss chapter 16. Discussion: **Alternate Visions of Organizing the Good Society**. continues on-line. Chapter 16 weekly Summary due by Monday, Oct. 22.
- Week of Oct. 22-24. Chapter 16 summary to be submitted by Monday. On Wednesday, Oct. 26, discussion of important historical issues to be alert to for the remainder of the semester. Final integrative essay presented and discussed. Read for the following week WTWA, Chapter 17 *Nations and Empires, 1850-1914*.
- Week of Oct. 29-31. Chapter 17 summary to be submitted by Monday, Oct. 29. In-Class/On-line discussion on **"The Global Origins of WW I"** and review on Wednesday, Oct. 31. Read for the following week, WTWA, Chapter 18 *An Unsettled World, 1890-1914*. **Essay Problem distributed and discussed Oct. 31: Globalization in Historical Perspective.**
- Week of Nov. 5-7. Chapter 18 summary due by Monday, Nov. 5. Class will meet on Monday, Nov. 5 to review and discuss important historical issues relevant to chapters 16,17,18. **Class will meet Wednesday, Nov. 7 in one of the Gaige computer labs (to be announced) for unit three quiz on chapters 16-18.** Read for the following week WTWA, Chapter 19 *Of Masses and Visions of the Modern, 1910-1939*.
- Week of Nov. 12-14. Summary of Chapter 19 due by Monday, Nov. 15. Prepare for a collective, team-based in-class discussion during this week on the Versailles Peace Conference and **The Effects, short term and long term, of WW I**. Read for the following week Chapter 20 *The Three-World Order. 1940-1975*.
- Week of Nov. 19-21. Summary of Chapter 20 due, Monday, Nov. 22. Class is not scheduled on Wednesday, Nov. 23. . Read for the following week WTWA, Chapter 21

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*Globalization. Discussion, the characteristics of contemporary globalization* . A final draft of your essay is due on Monday, November 26.

- Week of Nov. 26-28. **Summary of Chapter 21 due Tuesday, Nov. 27. Class will meet on Wednesday, Nov. 28 and presentations begin.**
- Week of Dec. 3-5 and Monday Dec. 10. **Class meets, Monday and Wednesday and if necessary Monday in Gaige 309 for presentations of the final essay and discussion of chapters 19-21..**

**Final Exams begin December 11. Bb. portion of the exam will be scheduled on Wednesday, Dec. 12.**

## **D. For All Proposals**

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for **every** aspect you would like to change.

*Globalization 15<sup>th</sup> Century to the Present* is a general education course that satisfies the Connections requirement. In keeping with the intent of the Connections courses, it is a 200-level GE course that emphasizes a comparative perspective across time and multiple historical traditions through examining the processes of social, cultural, economic, political, intellectual and ecological change that have given rise in the contemporary period to what is usually referred to as “globalization. Hence, the course is **NOT** focused on the rise of the West. Rather it is an examination of globalization in historical perspective by comparing the historical experiences of major world societies since the fifteenth century while not privileging those developments that led directly into European history as if the rest of the history of the world was but a prelude to the rise of western civilization.

H2XX provides a thematic survey of global history from the fifteenth century to the beginning of the present century. As a one semester survey it cannot be comprehensive. It organizes the material into twelve thematic units each reflecting major developments in the various “worlds” (states, empires, societies) that constitute the human community from the fourteenth century to the present. The primary organizing themes that run through each unit are - ***interconnections and disconnections***, a two-fold process which fuels social, technological, political, cultural, intellectual and ecological change, a process that, on the one hand, leads to global connectedness, that is ***global convergence***, while on the

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other hand, leads to different regions or areas of the world modifying, rejecting, or resisting such connections, that is **global divergence**.

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **The impact on the students will be positive.** Apart from developing normative college-level intellectual competencies an additional value of H2XX arises out of the contemporary reality that humankind today is living in an increasingly interconnected yet very diverse world culturally, politically, socially and it is becoming essential in the 21<sup>st</sup> century for us all, but especially our students who will live the vast majority of their lives in the twenty-first century to develop an informed global perspective. Learning something about the history of how the world over the last 600 years became increasingly interconnected yet remains culturally, politically, socially, and economically diverse and divided will help provide students with an informed historical perspective on the world in which we live today, a perspective which may help them become a more effective participant in the emerging globalized world.

D.3.b. Faculty: **This course will impose no additional burdens on the instructor or his department.**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **None**

D.4.b. Library resources: **None**

D.4.c. Technical/Computing resources: **None**



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## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
<i>(example)</i> <b>Robert Cvornyek</b>	_____	_____
1. _____	_____	_____
2. _____	_____	_____

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, **MUST** have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
1. _____	_____	_____
2. _____	_____	_____

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education **MUST** also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_

## Rhode Island College General Education Connections Course Request

Use this form for Connections courses in the General Education program. Attach the Undergraduate Curriculum Committee form.

(Available at [http://www.ric.edu/curriculum\\_committee/materials.php](http://www.ric.edu/curriculum_committee/materials.php))

Proposing Department or Program: History

Chair/contact: Dr. Robert Cvornyek/Dr. David Espinosa

DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) HIST Course number: (273)

Catalog title:

History 273: Latin America and Globalization, 1492-Present

Catalog Description:

A history of globalization's impact on Latin America from 1492 to the present through a cross-cultural analysis of the interactions of Latin America with Europe, Africa, and Asia

Prerequisites: *FYS and FYW and at least 45 credits total*

Credits: General Education courses are four credits

**Connections (C)** - an upper-level course that emphasizes comparative perspectives—such as across disciplines, across time, across cultures—on a particular topic or idea. Courses proposed for this requirement must include further development of at least three of the outcomes on the General Education Outcomes list. It is strongly recommended that as many as possible of these courses be team taught and interdisciplinary. **Connections** is a category, not a course; departments will propose courses for this category, with courses carrying the departmental designation (e.g., BIOL or ENGL) and a shared number (e.g., 26x). Connections courses may require specific General Education categories to be completed as prerequisites in addition to the FYS and FYW and total credit prerequisites. 4 credits. Capped at 30 students. **Required after FYS and FYW and at least 45 credits total.**

### *Learning Outcomes*

Written Communication (WC)

Critical and Creative Thinking (CCT)

Research Fluency (RF)

Oral Communication (OC)

Collaborative Work (CW)

Connections Learning Outcomes: **WC, CCT, RF, OC, CW**

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

H 273 “Latin America and Globalization” is a general education course that satisfies the Connections requirement. It is 200 level GE course that emphasizes a comparative perspective across time and multiple historical traditions of the examination of the processes of social, cultural, economic, political, intellectual, and ecological changes known as “globalization” and how these have impacted Latin America’s relationship in the world while at the same time emphasizing Latin America’s own ethnic and cultural diversity; it is the history of globalization in Latin America from the time of first contact between Native Americans, Europeans, and Africans

during the so called “Age of Discovery” to the present day. H 273 analyzes the interaction of Latin American nations as culturally and ethnically diverse as Brazil, Haiti, the Dominican Republic, Argentina, Guatemala, Mexico, Chile, and Cuba with nations and regions that include Spain, Portugal, England, France, Russia, China, Germany, Western Sub-Saharan Africa, and the United States in different historical time periods. The historical topics and themes analyzed in this class include the following: cultural/intellectual/religions interactions; immigration/emigration/the African Slave Trade; slavery /forced labor systems; financial/commercial/trading/technology interactions; industrialization and outsourcing; the narcotics trade; and formal and informal imperialism.

The goals of the course will be achieved through the reading, analysis and in class discussion of a wide variety of primary and secondary historical documents and two historical monographs, as well as by student oral presentations, formal writing assignments, lectures, and examinations.

Explain briefly how this course will meet the General Education Outcomes for Connections courses as indicated above. Describe the kinds of assignments in which the assigned outcomes will be assessed.

- **Written Communication:** Formal Writing Assignments (précis, book review, history essay).
- **Critical & Creative Thinking:** Primary document oral presentations; student Reading Circle oral presentation, formal writing assignments & exams.
- **Oral Communication:** Student Reading Circle Oral Presentations, primary document oral presentations.
- **Collaborative Work:** Student Reading Circle Oral Presentations. Students will work together in teams to analytically present an oral and written presentation of a historical monograph to the rest of the class.
- **Research Fluency:** Formal Writing Assignments (précis, book review, history essay).
- **Global Understanding:** Primary document oral presentations; student Reading Circle oral presentation, formal writing assignments & exams.

•  
Include a syllabus or two-level topical outline that meets the Undergraduate Curriculum Committee standards.

**Please see the attached document.**

How often will this course be offered?

As needed.

Number and frequency of sections to be offered (students/semester or /year)?

One section of 30 students as needed.

## **Rhode Island College**

Department of History

History 273: Latin America and Globalization, 1492-Present

Prof. David Espinosa

Phone: 456-2807

### **Course Overview**

H 273 “Latin America and Globalization, 1492-Present” is a general education course that satisfies the Connections requirement. It is a 200 level GE course that emphasizes a comparative perspective across time and multiple historical traditions of the examination of the processes of social, cultural, economic, political, intellectual, and ecological changes known as “globalization” and how these have impacted Latin America’s relationship in the world while at the same time emphasizing Latin America’s own ethnic and cultural diversity; it is the history of globalization in Latin America from the time of first contact between Native Americans, Europeans, and Africans during the so called “Age of Discovery” to the present day. H 273 analyzes the interaction of Latin American nations as culturally and ethnically diverse as Brazil, Haiti, the Dominican Republic, Argentina, Guatemala, Mexico, Chile, and Cuba with nations and regions that include Spain, Portugal, England, France, Russia, China, Germany, Western Sub-Saharan Africa, and the United States in different historical time periods.

### **Cross Cultural Historical Themes & Topics Analyzed**

H 273 will historically analyze the cross cultural relationship between the nations of Latin America and the rest of the world by addressing topics and issues that include the following themes and topics:

- **Cultural/ Intellectual/Religious Interactions:** The impact and interaction of European and African cultural, religious, and intellectual norms with Latin America will be a major theme in H 273. Among the topics that will be addressed and analyzed under this theme will be the “Spiritual Conquest” of Latin America by Catholic missionaries, the rise of syncretic religions that combined African, Native American, and European religious traditions, the Catholic Social Reform Movement, and Pentecostal Protestantism’s inroads into Latin America; H 273 will also be analyze the impact on Latin America of secular ideologies such as Anarchism, Socialism, and Marxism, Fascism, Social Democracy, the Women’s Rights Movement, and Neoliberalism among others. The impact of the globalization of baseball into Latin America will also be a topic of analysis.

- **Immigration /Emigration/ The African Slave Trade:** The voluntary and involuntary movements of people to and from Latin America, from the Age of Discovery to the present, will be a major topic to be analyzed in this course. H 273 will emphasize the cross cultural impact that these movements have people have had on Latin America and the world.
- **Slavery/Forced Labor Systems:** Forced labor systems involving African slaves and Native Americans will be analyzed, especially with reference to the role that forced labor and slavery had in creating Latin America's export oriented colonial era economies.
- **Financial/Commercial/Trading/Technology Interactions:** The linkage of Latin America to the world economic system during the colonial era is analyzed, as well as the strengthening of these financial/commercial/trading networks during the neocolonial era of the late 1800s and during the "Washington Consensus" era of the 1990s and early twenty-first century. H 273 will also examine crises that have threatened or challenged Latin America's position in the world economy, as in the post-independence era, the Great Depression of the 1930s and the Great Recession of 2008. The reliance of imported technology in order to build Latin America's export-based economies will also be analyzed. Transportation and information technology will be emphasized, along with manufacturing technology; the course will also address the rise of indigenous Latin American technology and its growing role in our contemporary global economy.
- **Industrialization and Outsourcing:** The course will analyze the rise of Latin American export-oriented industries and their rapidly growing importance in the global economy as evidenced by the emergence of "newly-industrialized nations" status of Mexico and Brazil. The cross-societal of international free-trade agreements such as NAFTA will be examined, analyzed, and debated.
- **The "Columbian Exchange":** The exchange of flora, fauna, and disease between the Americas and the rest of the world will be examined and analyzed in H 273. Both the positive and the highly destructive aspects of the Columbian Exchange will be addressed and analyzed.
- **Human Rights:** The relationship between globalization and the historical struggle for human rights in Latin America will be analyzed, from the "Sermons of Father Montesinos" in 1511, to human rights violations during the Cold War era in Latin America, to the authoritarian neoliberal development model of the "Washington Consensus" era of pre-2008 Latin America, and finally to the human rights controversies arising from the contemporary "Drug Wars" in Latin America.

- **Narcotics Trade:** H 273 will analyze the global dynamics of the international narcotics trade in its different components and Latin America's role in this burdening illicit trade. Issues such as consumer demand, arms trafficking, money laundering, drug production and distribution will be analyzed
- **Imperialism:** The establishment of Spain and Portugal's American empires will be analyzed in depth. The phenomenon of "informal imperialism" in Latin America during the nineteenth and twentieth centuries will also be analyzed. The politics of the Cold War and its impact on Latin America will be a major topic in this course.

### **General Education Outcomes Addressed**

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- **Written Communication:** The outcome of written communication will be by satisfied by the teaching of different forms of historical writing by the instructor and thereafter writing exercises completed by students whereby the students will demonstrate their degree of mastery of these different forms of historical writing. These forms of historical writing will include the writing of a précis, a book review, and a short historical essay incorporating the analysis of primary documents. Students will be strongly encouraged to submit drafts of their papers and to resubmit revised versions of previously graded and commented upon writing assignments.
- **Critical and Creative Thinking:** through developing a capacity to compare and contrast historical developments from multiple perspectives while recognizing that the possibility of bias is a constant companion in the process of historical interpretation. The analysis of primary and secondary documents will promote critical and creative thinking skills, along with the formal assignments and the exams, and the Reading Circles.
- **Oral Communication:** This outcome will be developed through the promotion of vigorous in-class discussion and analysis of primary documents and the other readings. Students will be assign specific documents that they will need to present on and historical topics that they will need to give brief in-class reports on. The students will also deliver oral presentations in Reading Circles on the assigned historical monographs.
- **Global Understanding:** Gaining an understanding from a global perspective of world-wide social, historical, political, religious, economic, and cultural conditions that shape individuals, groups, and nations and the relationships among them across time. This will be accomplished by the assigned readings and primary documents and the in class discussion that these will generate. This outcome will also be promoted in the formal writing

assignments and the exam, and the Reading Circles. The Global Perspective Outcome will also be promoted in the Latin American films that will be shown in class and those that will be available for students for viewing as extra credit assignments.

- **Collaborative Work:** The students of H 273 will be divided by the instructor into Reading Circles; these will be responsible for orally presenting on different assigned historical monographs to the rest of the class. These reading circles will address the collaborative work outcome and will also help to address the oral communication outcome. Evaluation artifacts used to grade student reading circle presenters will include a self -reflective journal kept by the student that details the learning process the gaining through the reading circle assignment, peer evaluations of the student from the fellow group members, and an evaluation of the student's in-class presentation by the instructor. The self-reflective journal and the student peer evaluations will be used to determine the student's contributions to the group meetings, the degree of the student's facilitation of their assigned materials to their fellow team members, the student's willingness to contribute materials outside of the group's formal meeting times, and the student's willingness to promote a constructive and productive atmosphere within the group.
- **Research Fluency:** Research fluency is addressed in H 273 by the Formal Writing Assignments (précis, book review, history essay) as well as the historiographical exercises and discussions that will take place at the beginning of the semester and reinforced throughout the term.

### **Course Organization**

Classes will consist of lectures, student reading circles, student reports on assigned primary documents and monographs, and the discussion of the reading materials. As a 200 level course student participation in class discussion is mandatory and will strongly affect a student's final course grade.

### **Class Expectations**

As in any history course at Rhode Island College, it is expected that the students will come prepared and ready to actively participate in class. It matters little whether you are "right" or "wrong" in your comments, but it is important that your opinions reflect a thorough and thoughtful consideration of the assigned material. The instructor will provide historical background to the day's topic, but this course is based fundamentally on the examination of primary documents. Students must bring the assigned documents and/or monographs to class on the appropriate days as indicated by the syllabus. Students will treat each other with respect at all times.

## **Writing Assignments /Historical Writing**

The writing assignments are as follows:

- One 2-3 page précis on one of the assigned historical articles. Students will be allowed to submit a rewrite of this assignment.
- One 5-6 page book review on one of the assigned historical monographs. Students will be allowed to submit a rewrite of this assignment.
- One 5-6 historical essay on an assigned collection of primary documents. The papers will need to follow the footnote format established in the History Department Style Sheet.
- The instructor must receive from each student both a hard copy as well as an electronic copy of each assignment.

In order to promote the teaching of historical writing, in class writing exercises will be held that teach students how to properly write, organize, and footnote history essay papers. In addition, students are strongly encouraged to submit a mandatory rewrite of their first writing assignment after a conference with the instructor in order to ensure that students comprehend the requirements of writing a history essay.

### **Primary Document Class Presentations**

The instructor will assign students to give oral presentations on that day's assigned primary documents and lead the discussion of those particular materials. All students will be expected to participate in the discussion of the documents.

### **Reading Circles: Collaborative Work**

Students will be assigned into reading groups that will present on an individual historical monograph. Each student will be assigned a specific part of the monograph for which they will be responsible for an oral in-class presentation. The students not in that particular reading circle will ask questions concerning the monograph from the reading circle "experts".

Evaluation artifacts used to grade student reading circle presenters will include a self -reflective journal kept by the student that details the learning process the gaining through the reading circle assignment, peer evaluations of the student from the fellow group members, and an evaluation of the student's in-class presentation by the instructor.

### **Attendance**

Student attendance will be recorded every session and unauthorized absences will negatively impact the student's final course grade. Students can have up to three excused absences without their grade being affected. After the three absence limit students will have their final course grade reduced half a grade per absence.



## **Examinations**

There will be two exams: a mid-term and a final exam. The exams will consist of short answer identifications and analytical essays. I will provide more information on these exams as they are assigned.

## **Map Assignments**

There will be two map assignments: one will be on Mexico, Central America, and the Caribbean and the second will cover South America. The guides for these map assignments are available on Blackboard.

## **Grading**

Midterm Exam	20%
Final Exam	25%
Précis	10%
Book Review	10%
Formal Essay	15%
Reading Circle Participation	10%
Participation	8%
Map Quizzes	2%

## **Readings**

Benjamin Keen & Keith Haynes, *A History of Latin America* (9<sup>th</sup> edition)

Henry Louis Gates, *Black in Latin America* (2011)

Laurent Dubois and John D. Garrigus, *Slave Revolution in the Caribbean: A Brief History with Documents* (2006)

Gerald Horne, *Black & Brown: African Americans & the Mexican Revolution, 1910-1920*

Rob Ruck, *Raceball: How the Major Leagues Colonized the Black and Latin Game* (2011)

William Marcy, *The Politics of Cocaine: How US Foreign Policy Has Created a Thriving Drug Industry in Central and South America* (2009)

H 273 Documents Reader on Blackboard

## Schedule of Readings

### Course Introduction/Nature of History

#### NATIVE AMERICAN CIVILIZATIONS BEFORE THE CONQUEST

##### **Unit 1: Mesoamerican Civilizations: *Aztecs, The Maya***

Read: Keen & Haynes, pp. 7-30

Documents Reader:

" Writing May Be Oldest in the Western Hemisphere"; "Maya War Crimes"; "Diego de Landa" Document; "Origins of Native Americans" Article

#### LATIN AMERICA in the Age of Discovery

##### **Unit 2: Contact between the New & Old Worlds: *Hispaniola***

Read: Keen & Haynes, pp. 37-63

Documents Reader:

"I have found many islands...", "They Slaughtered Anyone and Everyone in their Path", "The Sermons of F. Montesinos"; "The Requirement, 1513"

##### **Unit 3: Contact between the New and Old Worlds: The Iberian Conquest of the Aztecs & the Incas**

Read: Keen & Haynes, pp. 66-68

Documents Reader:

"Victors and Vanquished"; "The Invisible Warriors"

##### **Unit 4: Contact between the New and Old Worlds: Brazil & the Columbian Exchange**

Read: Keen & Haynes, pp. 127-131

Documents Reader:

"How the Potato Changed the World"

"The Disastrous Effects of Disease on Indigenous Peoples"

Conrad Documents:

1.1: "The Beginnings of the Portuguese-African Slave Trade in the Fifteenth Century...."

1.2: "The Enslavement Process in the Portuguese Dominions of King Philip III..."

1.3: A Portuguese Doctor Describes the Suffering in Africa and on the Atlantic Voyage"

## THE COLONIAL ERA

### **Unit 5: The “Spiritual Conquest” of Latin America: Native American, African & European Religious Traditions**

Documents Reader:

“Idolatry and Its Enemies”, “Spiritual Encounters”; “African Religions in Brazil: Negotiation, and Resistance”

### **Unit 6: Latin America in the World Economy: Silver Mining in Spanish America**

Read: Keen & Haynes, pp. 80-99

Documents Reader:

“Potosi”; “Miners of the Red Mountain”

Book: Gates, *Black in Latin America*, Chapters 2 & 3.

### **Unit 7: African Slavery in Latin America and the World Economy**

Read: Keen & Haynes, pp. 136-139

Documents Reader:

“Palmares”, “Conrad: Slavery in Rural Brazil Documents”; “Conrad: Slave Life in Cities Documents”

Book: Gates, *Black in Latin America*, Chapter 1.

### **Unit 8: Immigration, Ethnicity, Gender, and Class Structure in Colonial Latin America**

Read: Keen & Haynes, pp. 114-126

Documents Reader:

“Class and Caste”; “Sor Juana”; “Isabel Moctezuma”, “The Faces of Honor”

Book: Gates, *Black in Latin America*, pp. 23-33.

## INDEPENDENCE AND THE NINETEENTH CENTURY

### **Unit 9: Latin American Independence and the French Revolution**

Read: Keen & Haynes, pp. 165-184

Documents Reader:

“The Reforms of Hidalgo”; “The Siege of Guanajuato”; “A Letter to Dom Pedro”

Books:

Laurent Dubois and John D. Garrigus, *Slave Revolution in the Caribbean*

Gates, *Black in Latin America*, Chapter 6

## **Unit 10: Imperial Brazil: Coffee, African Slavery and the Industrial Revolution**

Read: Keen & Haynes, pp. 229-236

Documents Reader:

“Conrad: *Children of God’s Fire* Documents”, “The Anti-Slavery Impulse”; “The Mystery of Bonfim”

Book:

Gates, *Black in Latin America*, Chapter 1 (reread).

## **Unit 11: Neocolonialism, Immigration, & the Mexican Revolution**

Read: Keen & Haynes, pp. 251-255; 263-265

Documents Reader:

“Buenos Aires”; “Inequality has a Color”; “Porfirio Diaz: Viceroy of Mexico”; “The Diaz System”; “The Plan of Ayala”

Book: Gerald Horne, *Black & Brown: African Americans & the Mexican Revolution, 1910-1920*

## **LATIN AMERICA IN THE 20TH CENTURY**

### **Unit 12: Latin America and the Great Depression: Fascism and Industrialization**

Read: Keen & Haynes, pp.

Documents Reader: “Letter to President Peron”; “Peron appeals to the People”; “Eva Peron on Women’s Right to Vote”,

### **Unit 13: Latin America and the Cold War: Guatemala, Cuba, and the Dominican Republic**

Read: Keen & Haynes, pp. 452-456, 388-409; 583-585

Documents Reader:

“Operation Guatemala”; “History will Absolve Me”; “Dulles”

Book:

Gates, *Black in Latin America*, Chapter 6.

#### **Unit 14: Latin American and the Globalization of Baseball**

Book:

Rob Ruck, *Raceball, How the Major Leagues Colonized the Black and Latin Game*

Film: "Pelotero"

#### **Unit 15: Pentecostal Protestantism and Gender in Latin America**

Documents Reader:

"The Reformation of Machismo"; "Taking Stock and Building Bridges: Feminism, Women's Movements, and Pentecostalism in Latin America"

#### **Unit 16: Latin America and the International Drug Trade**

Book:

Marcy, *The Politics of Cocaine*

#### **Unit 17: NAFTA, Neoliberalism, Emigration & Social Conflict in Latin America**

Read: Keen & Haynes, pp. 545-547; 555-557

Documents Reader:

"EZLN Revolutionary Laws", "Selva Lacandona Declaration", "Bolivia's New Order"; "Poverty Reduction in Venezuela", "Latin America's Left Turn", "Latin America after the Neoliberal Debacle"

## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **David Espinosa/History Dept.**

A.2. Date: **9/28/2012**

A.3. Date of implementation: **Fall 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

#### **If you want to:**

Course creation, revision, or deletion  
Program creation, revision, or deletion

#### **Please complete parts**

A, B, D, and E  
A, C, D, and E

**Only include in your submission the parts that are relevant to your proposal.**

## PART B: Course Proposals

### For new or revised courses

\_\_\_ Revise an existing course (fill out “old” and “new” information)

X Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>		273
Any cross listing number		
Course title ( <b>limit 6 words</b> )		Latin America and Globalization, 1492-Present
Course description ( <b>limit 30 words</b> ) <sup>b</sup>		A history of globalization’s impact on Latin America from 1492 to the present through a cross-cultural analysis of the interactions of Latin America with Europe, Africa, and Asia.
Number of contact hours per week <sup>c</sup>		4
Number of credit hours per sem.		4
Prerequisite(s) <sup>d</sup>		None
Grading system	<input type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours:

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.] Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

B.6. Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

Fall     Spring     Summer     As Needed  
 Annually (semester varies)     Alternate years     Even years  
 Odd years     Other (describe):



**For UCC use only**

**Document ID #:**

**Date Received:**

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **No**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

## **Rhode Island College**

Department of History

History 273: Latin America and Globalization, 1492- Present

Prof. David Espinosa

Phone: 456-2807

### **Course Overview**

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### **Course Organization**

Classes will consist of lectures, student reading circles, student reports on assigned primary documents and monographs, and the discussion of the reading materials. As a 200 level course student participation in class discussion is mandatory and will strongly affect a student's final course grade.

### **Class Expectations**

As in any history course at Rhode Island College, it is expected that the students will come prepared and ready to actively participate in class. It matters little whether you are "right" or "wrong" in your comments, but it is important that your opinions reflect a thorough and thoughtful consideration of the assigned material. The instructor will provide historical background to the day's topic, but this course is based fundamentally on the examination of primary documents. Students must bring the assigned documents and/or monographs to class on the appropriate days as indicated by the syllabus. Students will treat each other with respect at all times.

## **Formal Writing Assignments /Historical Writing**

The writing assignments are as follows:

- One 2-3 page précis on a historical article. Students will be allowed to submit a rewrite of this assignment.
- One 5-6 page book review on one of the assigned historical monographs. Students will be allowed to submit a rewrite of this assignment.
- One 5-6 historical essay on an assigned collection of primary documents. The papers will need to follow the footnote format established in the History Department Style Sheet.
- The instructor must receive from each student both a hard copy as well as an electronic copy of each assignment.

In order to promote the teaching of historical writing, in class writing exercises will be held that teach students how to properly write, organize, and footnote history essay papers. In addition, students are strongly encouraged to submit a mandatory rewrite of their first writing assignment after a conference with the instructor in order to ensure that students comprehend the requirements of writing a history essay.

### **Primary Document Class Presentations**

The instructor will assign students to give oral presentations on that day's assigned primary documents and lead the discussion of those particular materials. All students will be expected to participate in the discussion of the documents.

### **Reading Circles: Collaborative Work**

Students will be assigned into reading groups that will present on an individual historical monograph. Each student will be assigned a specific part of the monograph for which they will be responsible for an oral in-class presentation. The students not in that particular reading circle will ask questions concerning the monograph from the reading circle "experts".

Evaluation artifacts used to grade student reading circle presenters will include a self - reflective journal kept by the student that details the learning process the gaining through the reading circle assignment, peer evaluations of the student from the fellow group members, and an evaluation of the student's in-class presentation by the instructor.

### **Examinations**

There will be two exams: a mid-term and a final exam. The exams will consist of short answer identifications and analytical essays. I will provide more information on these exams as they are assigned.

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## **Map Assignments**

There will be two map assignments: one will be on Mexico, Central America, and the Caribbean and the second will cover South America. The guides for these map assignments are available on Blackboard.

## **Grading**

Midterm Exam	20%
Final Exam	25%
Précis	10%
Book Review	10%
Formal Essay	15%
Reading Circle Participation	10%
Participation	8%
Map Quizzes	2%

## **Readings**

Benjamin Keen & Keith Haynes, *A History of Latin America* (9<sup>th</sup> edition)

Henry Louis Gates, *Black in Latin America*

Laurent Dubois & John D. Garrigus, *Slave Revolution in Caribbean 1789-1804*

William Marcy, *The Politics of Cocaine*

Rob Ruck, *Raceball: How the Major Leagues Colonized the Black and Latin Game* (2011)

H 265 Documents Reader on Blackboard

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for every aspect you would like to change.

**History 273: “Latin America and Globalization, 1492-Present” is a 200 level offering for the new Connections general education course category. It analyzes the history of globalization in a region of the world that is rapidly growing in international importance, with two of the projected largest five economies in the world, Brazil and Mexico, being Latin America. H 273 analyzes the issue of globalization and Latin America from a historical perspective, from the Age of Discovery to the present, and will engage in cross-cultural analysis of the multicultural nations of Latin America and their interactions with Europe, Africa, and Asia during this time period.**

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **The impact on the students will be positive. H 273 will analyze the history of globalization in a region of the world that is rapidly growing in importance—Latin America. The instructor feels that H 273 will be appealing to a broad range of students, especially to our expanding Latin and African-American student populations.**

D.3.b. Faculty: **This course will impose no additional burdens on the instructor or his department.**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **None**

D.4.b. Library resources: **None**

D.4.c. Technical/Computing resources: **None**



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## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
1. <b>Robert Cvornyek (History)</b>	_____	_____
2. _____	_____	_____

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, **MUST** have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
1. _____	_____	_____
2. _____	_____	_____

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education **MUST** also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_

# Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* **History**

*Chair/contact:* **Robert Cvornyek**

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI)* HIST

*Course number:* **275**

*Catalog title:* **Connections: Russia from Beginning to End**

*Catalog Description:* **This course highlights major events in Russian Civilization such as the Mongols, tsars, Imperial Russia, Soviet Communism, World War II, and Russia today through art, architecture, history, literature, and music.**

*Prerequisites:* *Completion of FYS, FYW and at least 45 credits Connections courses may not be used as part of a major or minor*

*Credits:* **4.**

*Connections Learning Outcomes:* *Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

**History 275 “Russia from Beginning to End,” is a new general education course that fulfills the Connections requirements and emphasizes themes of indigenous development, cross-cultural and cross-national influences, comparativism, and global interaction and how they have affected nearly 1200 years of Eastern Slavic, later Russian, development. The collective term for assembling together the below-listed themes, aspects, and topics of History 275 is “Russian Identity,” and this expression will figure prominently in my syllabus and in the classroom.**

**Obligatorily, History 275 will cover the highpoints of many aspects of historical experience: geography, ecology, archeology, demography, mythology, folklore, religion, literature, gender, politics, the military, economics, social-class, other socio-cultural phenomena, and current events. History 275 weekly will combine a topical and chronological approach in presenting the major phenomena, institutions, processes, and outcomes in Russian civilization, will also include time slots for discussion and reporting on Russian current events, and will thereby fulfill the five (5) mandatory outcomes of Critical and Creative Thinking, Written Communication, Oral Communication, Collaborative Work and Research Fluency.**

**The required projects and other course work enabling students to make these connections consist of taking class notes, writing papers and examinations, doing quizzes, engaging in on-line map exercises, participating in general discussion and in-class small-group discussion cells, making oral commentary, and delivering oral reports.**

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	<p><b>All my written and oral communication assignments require students to incorporate the eight (8) postulates of critical thinking as defined by the Center for Critical Thinking and Moral Critique, Sonoma State University, California: (1) clarity, (2) accuracy, (3) precision, (4) relevance, (5) depth, (6) breadth, (7) logic, and (8) significance and that I have interwoven, as a formal academic discipline, into all my classes since the mid-1990s. In writing and verbally I tell students how to infuse these skills into their written and oral discourse.</b></p> <p><b>Both written and oral communication assignments demand well-organized thought and expression, evidence, academic relevance, willingness to be skeptical and to question, balance, and good to excellent academic vocabulary and grammar. These values are essential for expressing student learning revolving around the cross-cultural, cross-national, and indigenous nature of our course material, in short, the inter-connectivity between a national civilization and global understanding.</b></p>
Written Communication	<p><b>Written communication assignments consist of: two (2) critical writing assignments, written analytical report, two (2) midterms, final exam, four (4) mandatory extra-credit quizzes, and two online map exercises. The first critical writing assignment (4 pages) is on current events in Russia and requires students to go online and read English-language issues of Russian newspapers and other international newspapers and international weekly magazines. The second critical writing assignment (5 pages) is a primary-source document on the philosophy of Russian Civilization that students critique, bringing to bear their accumulated knowledge of Russian Civilization. The third written assignment is the written text (2 pages) for a required oral report.</b></p> <p><b>Other written assignments are two one-hour tests (two midterms), one final exam, and four mandatory extra-credit quizzes. This description also fulfills CCT and RF.</b></p>
Oral Communication	<p><b>Oral communication (class participation) consists of conveying informed and well-structured analyses, observations, and other commentary on our required texts, handouts on historical and current events information, and online newspapers and journals. The five (5) methods for meeting the oral communication requirement are: (1) general class discussion (standard q/a), (2) individual (non-group) student discussion, (3) small-group discussion cells (3-4 people), (4) oral reports, and (5) students voluntarily raising and answering questions. I will encourage students throughout these venues to engage in debate among themselves. I will also tell students. The above description also fulfills CCT and CW.</b></p>
Collaborative Work	<p><b>Collaborative work consists of small-group discussion cells that will combine weekly during class to read closely selected portions of assigned texts, to discuss assigned, problematic questions, and to construct multi-stage answers and explanations for inter-discussion cell classroom debates. The above description also fulfills CCT and OC.</b></p>
Research Fluency	<p><b>Research fluency is a prominent goal of History 275. To this end there are two critical writing assignments and written analytical report (based upon class-delivered oral report). The first paper demands guided professorial research assistance to students in consulting newspapers and journals on current Russian events. The second paper requires students to offer at least two counter-interpretations on the mega-structure of Russian history offered by a Russian philosopher (Nicholas Berdyaev) of the early twentieth century. (Berdyaev text included in the handout.) Adams Library and other Consortium resources are mandatory for both. Students have the option of performing a re-</b></p>

	<b>write of both papers in consultation with the professor.</b>

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

**I intend to offer History 275 twice a year, once every semester.**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

**See the attached syllabus.**

James G. Magyar  
September 28, 2012.

## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Peter B. Brown, Department of History**

A.2. Date: **March 29, 2013**

A.3. Date of implementation: **Spring 2014**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

## PART B: Course Proposals

### For new or revised courses

**X** Revise an existing course (fill out “old” and “new” information)

Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>	<b>261</b>	<b>275</b>
Any cross listing number		
Course title ( <b>limit 6 words</b> )	<b>Russian Identity Between East and West</b>	<b>Russia from Beginning to End</b>
Course description ( <b>limit 30 words</b> ) <sup>b</sup>		<b>This course highlights major events in Russian Civilization such as the Mongols, tsars, Imperial Russia, Soviet Communism, World War II, and Russia today through art, architecture, history, literature, and music.</b>
Number of contact hours per week <sup>c</sup>	<b>4</b>	<b>4</b>
Number of credit hours per sem.	<b>4</b>	<b>4</b>
Prerequisite(s) <sup>d</sup>		Connections Category prerequisites
Grading system	<b>X A, B, C, D, F (with + or -)</b> <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<b>X A, B, C, D, F (with + or -)</b> <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<b>X No</b> <input type="checkbox"/> Yes	<b>X No</b> <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

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<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

**B.1.** Explain any discrepancy between contact and credit hours:

**B.2.** Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.] Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQSR

**B.3.** What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain): **Connections Category**

**B.4.** Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe): **Large-group discussion and question and answer**

**B.5.** How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe): **Online map exercises**

**B.6.** Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

Fall     Spring     Summer     As Needed  
 Annually (semester varies)     Alternate years     Even years

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Odd years       Other (describe):

**B.7.** Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **No**

**B.8.** Paste in here, a two-level topical outline or syllabus to your proposal.

# RUSSIA FROM BEGINNING TO END

HISTORY 275

PROFESSOR PETER B. BROWN  
RHODE ISLAND COLLEGE

SPRING SEMESTER 2014  
Gaige 3xx, days and time xxx

Office Gaige 308, x-8167  
Office hours: xxx, always after  
class, and by appointment (other  
times on xxx are possible)

OBAMA AND PUTIN! INTEGRATION WITH EUROPE AND THE WORLD!  
CHINA! RELATIONS WITH THE FORMER SOVIET REPUBLICS! IS THERE NOW A  
RETURN TO THE COLD WAR? RUSSIAN ORPHANS AND AMERICAN PARENTS.  
POVERTY AND ARROGANT RULING-CLASS CONSUMPTION AT HOME! DECLINING  
POPULATION AND MEMORIES OF GREAT WORLD STATUS!...AND, "THEY" STILL  
HAVE THE BOMB!

History 275, *Russia from Beginning to End*, is a General Educations Connections Category survey course that emphasizes themes of indigenous development, cross-cultural and cross-national influences, comparativism, and global interaction and how they have affected nearly 1200 years of Eastern Slavic, later Russian, development. "Russian Identity" is the term we will use in our course for assembling the below-listed themes, aspects, and topics.

History 275 will cover the highpoints of many aspects of historical experience: geography, ecology, archeology, demography, mythology, folklore, religion, literature, gender, politics, the military, economics, social-class, other socio-cultural phenomena, and current events. History 275 weekly combines a topical and chronological approach in presenting the major phenomena, institutions, processes, and outcomes in Russian civilization, and includes time slots for discussion and reporting on Russian current events. Our course will fulfill these important General Education Connections Learning Outcomes: WC (Written Communication), CCT (Critical and Creative Thinking), OC (Oral Communication), CW (Collaborative Work), and RF (Research Fluency).

Identity...Who are we? What are our values? Where do we belong? To whom or to what do we turn? What shall we do? These are perennial questions that cultures and individuals ask of themselves, and all the more so in Russia which has loomed so prominently in our past and undoubtedly will continue to do so in our future. Why does it appear that again (for the second time in my adult life) that there definitely seems a likelihood of yet another permanent



confrontation between Russia (formerly the Union of Soviet Socialist Republics) and the United States?

To answer these questions and many more, we need to go back to basics. The Russian tradition is of immense significance for the contemporary world. Russia, covering nearly 1/6 of the earth's landmass, bridging Europe and Asia, and including over 150 nationalities within its borders is a country we cannot ignore. Whatever its direction in future, Russia's fate could depend upon our attitudes towards it. Our course is simultaneously in a marvelous way both contemporary and historical; our feet are implanted simultaneously in both the past and the present-future.

Russian culture can trace its roots to events in Eurasia nearly 1,200 years ago, and incorporates both indigenous and outside elements. Russians and their predecessors have always been acutely conscious of their role as a people and a culture caught in the middle of competing, external forces that have challenged, even threatened, their own values. Perhaps more than most peoples, Russians, by virtue of their exposed geographical position, have endured their fair share of insecurity.

How can we understand the Russian tradition? History 275 enables students to comprehend Russia's significance in world civilization by incorporating in two ways: (1) analyzing in the Russian context themes and topics addressed in other College courses and incorporating comparisons with cultural traditions, values, and practices outside Russia.

The overriding theme (central issue) that will tie everything together in our course is "the question of Russian identity" as it has figured in the minds of outsiders and Russians themselves over the ages. Applied throughout our course, the Connections Category criteria of WC (Written Communication), CCT (Critical and Creative Thinking), OC (Oral Communication), CW (Collaborative Work), and RF (Research Fluency) will enable us to accomplish our goals.

How is ethnic or national identity reflected in belief, social and economic practices, and in creative endeavors? "Russia and the Russians from Beginning to End" symbolizes the dilemma of a civilization that has often been forced to adopt habits from the outside at variance, if not in actual conflict, with native values. Again and again, we will see that Russia, through confrontation with outside beliefs and techniques and selective adoption of some of them, has actually prefigured the responses that so many other non-Western countries have taken from the late nineteenth century to the present.

In every class meeting, we will discuss contemporary affairs affecting Russia and the other former republics of the Soviet Union. This, along with the specified topic for the day, will afford us the opportunity to put contemporary events in historical and cultural perspective.

History 275, a Connections category course, will provide the answers to these questions. It will both augment and synthesize the knowledge and analytic techniques acquired in the Freshman Seminar, Core courses other than in the Connections Category, the Second Language Requirement, the Distribution Requirement, and in other courses (such as in the Distribution Requirement and the General Education Categories) and will strive to promote even more students' ability to analyze, interpret, synthesize, question, and argue. Accordingly, all students are required to attend class, prepare accordingly, and participate with intellectual rigor.

Both formal and an analytical report, based upon an oral presentation, are required. Frequently, we will have challenging group discussions. I encourage you to keep abreast of current events in Russia through reading newspapers and news magazines, watching T.V. documentaries or other special programs, and accessing the web.

## WHAT WILL HAPPEN IN CLASS

*Inquiry, questioning, discussion, presentation, writing...*

**A considerable portion of each class will revolve around the active pursuit of knowledge through discussion and the related techniques it incorporates. We will explore and utilize *critical thinking*. Class discussion will revolve around our current events and other class discussions, lecture material, and readings. We often will employ discussion sections to further excite our interests.**

You are required to take an active role in this endeavor, and among other things this means having read the material before coming to class and being familiar—if not conversant—with the material. Be *pro active* and demonstrate your knowledge before other members of the class and me. Simply showing up for class and adopting passive behavior will hurt your grade.

I will distribute or send via e-mail—to better aid you in reading and discussion—assignments and guide sheets with questions and other remarks that will direct you through our readings. I will from time to time, in addition to the PowerPoint slides I will show in class, send PPT slides to you via the internet. I am well aware that some class members talk more than others and that those who talk least can sometimes contribute the most valuable remarks. There are a range of factors influencing why one person might speak more than another, and I take them into account. What is essential is that you make a serious and visible effort every session to participate in class discussion.

One of our sources is JRL (*Johnson's Russia List*, an electronic news compendium that comes out about twice per week). I will distribute, a few times during the semester, to every class member one news items (each person receives a different story), concerning events of whatever sort affecting today's Russia and the other republics of the former Soviet Union. Upon distribution, I would like everyone to read at home his/her story and be prepared to comment upon the news item for no more than two minutes. Comments should include both summarization of the item's important points and your evaluation of the significance of the news item.

PowerPoint and 35 mm. slides, films, and audio (music tapes) will be an integral part of our course. They will both complement and supplement our readings, and are intended to provide extra dimension.

For every session I need one or two volunteers to summarize in the following meeting a Russian-news story or two .

## CLASS PARTICIPATION

*Learning how to discuss analytically (and letting this become an ingrained habit) is one of the most significant goals of your college, academic experience.* Discussion is an opportunity to talk about history, and is a most effective method for evaluating information and concepts and exploring the subject for new insights. Since a significant portion off the course will involve discussion of the material, it is essential that you come to class already having read the assignment for that day. Come to class having already thoroughly read the textbook material, other sources, and your notes from previous class discussions. As you read, think of yourself as an active participant and how you might explain issues in class. Review that assignment after class.

This is a student-driven class. Everyone is expected to participate in class discussion, every single class session. I will call upon class members. Before you come to class, think of questions and discussion points you want to raise stemming from class outlines I will distribute

and from the readings. Be sure and follow through to volunteer your thoughts. Frequently, we will be breaking into discussion groups to which will be designated pre-assigned readings.

When you read through the *Cultural Atlas* and our other readings, think of and be able to comment upon the following:

(1) What are the text readings and documents talking about? (2) What is the significance of them? (3) What light do they shed on the historical period they are discussing? (4) How might we comprehend this period better because of the text readings and documents? Consciously strive to avoid making statements that are solely “factological”; strive to infuse your answers with explanations for “why” a phenomenon occurs and how that in turn leads to other issues and further questioning.

Everyone without exception must come to class well-prepared, and this means having (1) actively read the material in contrast to having passively read it and getting only “a feel” for it (as in “I kind’a understand what’s going on”), (2) being able to intelligently discuss a monograph’s primary and secondary arguments and supporting evidence for them, (3) driving yourself to infuse consecutive logic into your statements (“how one argument in turn leads into another and that one yet into another”), (4) pressing yourself to make connections in the widest sense with everything that we will be reading, (5) honing your verbal skills in order to articulate crisp, well-codified statements that sharpen both your own and our minds and make us sit up in our chairs and take note, and (6) the willingness to engage other class members in prolonged discussion and debate.

*This is a Connections course, and expectations run high!*

There are five parts to our course:

*Introduction*

*The Forging of Russian Identity: the Formative Period*

*The Challenges to Russian Identity: Russia and the West*

*Russian Identity and the Crisis of Modernism*

*The Reemergence of Russian Identity*

**Texts**

Required

Bulgakov, *A Heart of a Dog* (very short) (Dramatist’s Play Service ISBN: 978-0-8222-0507-4)

Chekhov, *Five Great Short Stories* (even shorter) (Dover Publications, Inc. ISBN: 978-0-486-26463-9)

Milner-Gulland, *Cultural Atlas of Russia and the Former Soviet Union* (a glamorous “textbook”) (Infobase Publishing 978-0-8160-3815-2)

Poe, *The Russian Moment in World History* (short essay) (California-Princeton Fulfillment. ISBN: 978-0-691-12606-7)

Pouncy, *The Domostroi. Rules for Russian Households in the Time of Ivan The Terrible* ISBN 978-0-801-49689-9

Neidhart, *Russia’s Carnival. The Smells, Sights, and Sounds of Transition* (Rowman & Littlefield Pub. Group. 978-0-7425-2042-4)

Handouts consisting of selections from the *Russian Primary Chronicle*; Muscovite governmental documents; Alexandra Kollantai, *Communism and the Family*; Hedrick Smith, *The Russians* (handouts of a few 30-page chapters written by a very readable New York Times journalist of the 1970s); and *Johnson's Russia List* (JRL), distributed in class (a few one- to three-page news stories).

### Assignments

1st critical writing assignment (4 <sup>th</sup> week). <b>WC, CCT, RF</b>	15%
1 <sup>st</sup> one-hour test (5th week). <b>WC, CCT</b>	15%
2d one-hour test (10 <sup>th</sup> week). <b>WC, CCT</b>	15%
2d critical writing assignment (primary source essay, 11th week). <b>WC, CCT, RF</b>	15%
Two online map exercises. <b>WC, CCT, RF, GU</b>	5%
Class participation (secondary reading material, individual and group primary source discussion, raising and answering questions, current events). <b>CCT, OC, CW</b>	15%
Class oral report and short essay. <b>WC, CCT, RF, OC</b>	5%
Final exam (3d-hour test). <b>WC, CCT</b>	15%

Extra credit (up to 5 points): 2 mandatory quizzes.

My lectures and discussion points and other observations demand of students consistent and accurate note-taking. The information I provide is crucial and embraces all five (5) General Education learning categories applicable to this course: the four basic Connections Category criteria of WC (Written Communication), CCT (Critical and Creative Thinking), OC (Oral Communication), CW (Collaborative Work) and RF (Research Fluency).

### WRITING ASSIGNMENTS

#### A. *Two critical writing assignments*

There will be two (2) critical writing assignments, each of which is intended to gauge analytical prowess in discerning and critiquing a source's argumentation and in moving beyond recognition and critique to develop one's own carefully reasoned interpretation based upon stringent logic, economy of wording, and command of material. To that end we will provide ample time to discuss source criticism and narrative construction as practiced in the humanities and social sciences.

Here are some guidelines to follow for the critical writing assignments. (1) *identification* of primary and secondary arguments ("the threads of logic"), (2) *evaluation* of the validity of the argumentation employed in the source, (3) *commentary* upon the merits and foibles of the assumption(s) undergirding the arguments, and as the occasion demands (4) *construction* of an alternative or modified interpretation that will contain tightly reasoned argumentation. All of these things we will go over in class. Not to worry.

The first assignment is four (4) pages (1,000 words) in length, and the second is five (5) pages long (1,250 words). The critical writing assignments are not intended to be research projects. The first assignment will be a current events report. The second assignment will concern the issue of Russian identity. Materials for both assignments will be handed out an appropriate amount of time before they are due.

## B. *Class Oral Reports*

Our oral presentation assignment will consist of a class report, delivered in front of the class. It will be no longer than five (5) minutes in length, and will be an interpretative effort, wrapped around some course-related theme or topic. As you wish, you may use different forms of media presentation, although that is not a requirement. You will also submit a 500-word analytical report of what you did. That can be submitted later, after you have had an opportunity to hear and digest the reaction of class members who have listened to your report in class. The analytical report will require you to employ critical thinking (an academic discipline, which we will go over). I will provide along the way the necessary advice.

## SCHEDULE

### WEEK OF: INTRODUCTION

January xx 1<sup>st</sup> session—*Introduction: Orientation and course goals. Stress in Russian life.*  
(Week 1) *What is Russia? Where is Russia?*  
*Russia, the "West," the "East."*

January xx 2d session—*The current crises involving Russia and the West.*  
(Week 2) *Russia from 1991 to the Present* (Student reporting from *Johnson's Russia List*)  
Skim through *Atlas*, 185-224; this section introduces us to the peoples and areas of Russia and the neighboring republics that used to be part of the Soviet Union.

### THE FORGING OF RUSSIAN IDENTITY: THE FORMATIVE PERIOD

#### Origins and Early Existence

*Nature and the Russians: the lay of the land.*

*Atlas* 12-13, 16-25. Now, read more carefully *Atlas*, 185-224.

February x *What are the origins of Russian identity?:*  
(Week 3) Cultural formation--Eurasia from Antiquity to the present, Indo-

European migrations, the Slavs, and other peoples.

*The appearance of cultural identity: the shape of 9th-century Eurasian history and of Kievan Rus' (862-1241)*

*Atlas 25-32, 34-38; handout ("Rurik and the Formation of the first Rus' state"; "Vladimir Christianizes Russia"; "The Conversion of the Slavs").*  
1<sup>st</sup> online map exercise due.

February xx religion, literature, language—  
(Week 4) *Why are they distinctive?*

Handout on *Atlas* 38-49

### **1200s-1700**

*The growth of self-awareness: government.*

Society in Russia before Peter the Great.

*The crystallization of Russian identity, literature, cultural contact with the outside: Russia, the West, and reforms. Atlas, 50-87.*

**1st paper assignment due xxx.**

February xx *The crystallization of Russian identity, literature, cultural contact with*  
(Week 5) *the West (cont.)*

Review *Atlas*, 58-87. Handout on 17<sup>th</sup>-century Muscovite government.

**1<sup>st</sup> one-hour test. Xxx.**

February xx *The crystallization of Russian identity, literature, cultural contact with*  
(Week 6) *the West (cont.)*

### **III. THE CHALLENGES TO RUSSIAN IDENTITY: RUSSIA AND THE WEST, 1700-EARLY 1900S**

*Non-western models: Japan, China, India, Africa--similarities and contrasts to Russia.*

Go to Adams Library and locate any one of several atlases in the reference section. Study the geography of Africa, India, China, and Japan. Pay attention to the rivers, oceans and seas, mountain ranges, flatlands, vegetation, forests, and deserts.

2d online map exercise due.

*Introduction to Imperial Russia, 1700-1917.*

March x *Trying to Move Forward...Peter the Great: the man and the legacy; Russia as the*  
(Week 7) *"first developing country."*

*Atlas 88-97; Domostroi, 155-208.*

March xx *...but Having to Remain Backwards: Land and Peasantry*

(Week 8) *Muzhik--The world of the Russian peasant. Reform and regression, 1861-1917.*

Chekhov, "The Peasants," 45-71; *Domostroi*, 208-39 (skim); *Atlas*, 98-99, 103-06, 107-12, 127-31, 138-39; handout.

March xx      *The Intersection of Popular and High Culture:*  
(Week 9)      *Western Models for Russian Themes:*  
                  Music, Art, Literature--Russian folk songs and classical music, painters,  
                  theater. Handout; Chekhov, "Gooseberries," 72-80; *Atlas*, 112-14, 121-25,  
                  133-35, 136-37, 144-45, 162-65.

#### IV.      **RUSSIAN IDENTITY AND THE CRISIS OF MODERNISM: THE 20TH CENTURY**

April x        *The Intersection of Popular and High Culture (cont.)*  
(Week 10)    *The Challenge of Marxism: Part I. The Backdrop.*  
                  Western Thought and Transforming a Non-Western Environment.  
                  *Atlas*, 131-33, 135, 140-50 (skim).  
                  **2<sup>d</sup> one-hour test. Xxx.**

April x        *The Challenge of Marxism. Part II. The Ideology.*  
(Week 11)    Lenin and his Party. Flinging the gauntlet: the early Soviet Union and the  
                  challenge to Western values. *Heart of a Dog*; Alexandra Kollantai  
                  handout, "Communism and the Family," *Atlas*, 150-61, 166-71.  
                  *Outgrowth or Exception to Russian Tradition? The World of Stalinism*  
                  The reorganization of Soviet life and Russian identity. Smith handout,  
                  "Women. Liberated But Not Emancipated"; *Atlas*, 172-77.  
                  *World War II, contact with the outside world (the U.S., Great Britain,*  
                  *Eastern Europe), and the post-War domestic inversion.*  
                  Smith handout: "The Party. Communist Rituals and Communist  
                  Jokes."  
                  **2d paper assignment due xxx.**  
                  Discussion of Poe, *The Russian Moment in World History*.

April xx      *Progress and Stagnation After Stalin: A Developed or a Developing Nation,*  
(Week 12)    *1953-1985?*  
                  Life and culture. The demythologizing of ideology. Smith handout,  
                  "Consumers. The Art of Queuing," "Corruption. Living *Nalevo*"; *Atlas*,  
                  177-80; *Russia's Carnival*, 1-13, 31-59. Student oral reports.

#### V.      **THE REEMERGENCE OF RUSSIAN IDENTITY**

April xx      *Progress and Stagnation After Stalin (cont.)*  
(Week 13)    *Gorbachev and the End of the Soviet Union, 1985-1991.*  
                  The unravelling of central control.  
                  The emergence of ethnic separatism: the non-  
                  Russians and Russian Identity.  
                  Smith handout, "Rural Life. Why They Won't Stay Down on the

Farm”; *Atlas* 180-84, 185-224; *Russia’s Carnival*, 79-112, 117-51. Student oral reports.

April xx  
(Week 14)

*Gorbachev and the End of the Soviet Union* (cont.)

Movie (ABC—Ted Koppel narrated) on women’s issues (cultural-influenced gender beliefs, marriage, child-raising, lesbianism, work, abortion, prostitution) in the late Soviet Union; general class discussion of movie; discussion of social problems in Gorbachev’s Russia.

*Russia’s Carnival*, 157-79.

*The Post-1991 Era: the New Russia?*

*Wither Russia? Russia and the Fate of World Civilization: Hope and Disasters to Come?* (The new dictatorship, another “service class revolution” in the making?, renewed conflict between the U.S. and Russia?, can we predict the future of Russia?)

*Russia’s Carnival*, 183-203; *Atlas*, 185-224 (skim). Student oral reports.

### **FINAL EXAM REVIEW**

### **GENERAL INFORMATION FOR ALL WRITTEN ASSIGNMENTS**

Assignments must be done on time. Failure to take a test when scheduled means an automatic failing grade for that examination, unless there are provable, documented extenuating circumstances explaining why this was so. I administer all make-up exams as oral tests that I give in my office. Late assignments will be marked down significantly. Failure to submit a paper on time will result in the grade for the paper being penalized by 5 to 10 points or more for being late.

In situations where legitimate reason (medical emergency or death in the family) exists for a student's inability to take a test or to submit an assignment when required, that person must produce written proof, immediately afterwards, to justify taking a make-up test or submitting the paper/map assignment without penalty or for not being marked down for an absence. *Work- and car-related excuses will not be accepted.*

All paper assignments without exception are to be submitted in person and on time. We will have many paper assignments, and accordingly punctuality in turning them in is a *sine qua non*.

### **CLASS PARTICIPATION**

*Learning how to discuss analytically (and letting this become an ingrained habit) is one of the most significant goals of your college, academic experience.* Discussion is an opportunity to talk about history, and is a most effective method for you to digest information and concepts and to explore the subject for new insights. Since a significant portion of the course will involve discussion of the material it is essential that you come to class already having read the



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assignment for that day. Come to class having already thoroughly read the textbook material, other sources, and your notes from previous class discussions. As you read, think of yourself as an active participant and how you might explain issues in class. Review that assignment after class.

This is a student-driven class. Everyone is expected to participate in class discussion, every single class discussion. When necessary, I will call upon class members. Before you come to class, think of questions and discussion points you want to raise. Be sure and follow through.

When you read through our primary and secondary sources and the handouts I will distribute from time to time, think of and be able to comment upon the following.

*(1) What are the text readings and documents talking about? (2) What is the significance of them? (3) What light do they shed on the historical period they are discussing? (4) How might we understand this period better because of the text readings and documents?*

Be respectful of the professor and others in class! Sound carries more easily than you think. Talking to neighbors during class makes it hard for others to concentrate and learn. No cell phones, no beepers!

#### **GRADE SCALE**

A, 100-92; A-, 91-90; B+, 89-88; B, 87-82; B-, 81-80; C+, 79-78; C, 77-72; C-, 71-70; D+, 69-68; D, 67-62; D-, 61-60; F, 59-0.

**Course Map**  
**HISTORY 275 COURSE TITLE: RUSSIA FROM BEGIN-**  
**NING TO END**

HISTORY 275		
LEARNING OUTCOMES	TOPICS	ASSESSMENT
1. Understand how historians gather, interpret and analyze a wide range of primary and secondary source data/material (including literary, geographical, political and socio-economic material) and how historians construct a coherent narrative from this information.	Topography of the territory of the U.S.S.R. and origins there of the Eastern Slavs and Russians and of non-Slavic peoples; basic cultural formation of the peoples of the U.S.S.R.; government and peasantry; Russian music, art, literature; Marxism and the Soviet system; post-Soviet evolution.	Papers, exams, classroom lectures, general and small-group discussion, and online map exercises.
2. Demonstrate the skills of historical analysis and interpretation, such as compare and contrast, differentiate between historical facts and interpretation, consider multiple perspectives, analyze cause and effect relationships, compare competing historical narratives, recognize the tentative nature of historical interpretation and analyze the influence of the past.	Analysis of current and historical events. Source materials: chronicles, law codes, administrative documents, philosophical writings, short stories, translated newspaper articles.	Two (2) critical writing assignments, written analytical report, general and small-group discussion, oral reports, two midterms, and final exam.
3. Think chronologically and comprehensively, identifying temporal structures of historical narratives and comprehending the meanings of historical texts, monographs and documents, including their audiences, goals, perspectives and biases.	Topics under No. 1 as reflected in assigned course reading: books and xeroxed items.	Paper assignments, classroom discussion, classroom reports.
4. Develop research capabilities that enable them to formulate historical questions and themes, obtain and question historical data, identify the gaps in available records, place sources in context, and construct reliable historical interpretation.	Topics under No. 2 as reflected in assigned course reading: books and xeroxed items.	Paper assignments and class reports.
5. Demonstrate their knowledge of the history, culture and values of diverse peoples and traditions throughout the	Topics under Nos. 1-4 and comparisons (discussion and lecture) to Japan, China, In-	Written and oral assignments.

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<p>world and compare patterns of continuity and change.</p>	<p>dia, and Africa.</p>	
<p>6. Understand the historical context for the interaction and interdependence of politics, society, science and technology in a variety of cultural settings.</p>	<p>Topics under Nos. 1-5</p>	<p>See the above</p>
<p>7. Formulate and explain their own interpretations of the past by examining and communicating them with clarity and precision in a variety of oral and written assignments.</p>	<p>Topics under Nos. 1-6</p>	<p>See the above.</p>
<p>8. Demonstrate research skills utilizing the full-range of available materials including those found in libraries, archives, museums and electronic resources.</p>	<p>Translated newspaper articles.</p>	<p>First critical writing assignment. Second critical writing assignment involves common text.) Online map exercises.</p>
<p>9. Demonstrate the skills necessary to be an independent and lifelong learner.</p>	<p>All of the above.</p>	<p>All of the above.</p>

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for **every** aspect you would like to change. **H 275, “Russia from Beginning to End,” is a new General Education course that fulfills the Connections requirement. History 26x includes the insertion and emphasizing of the new, mandatory General Education categories applying to Connections courses, WC (Written Communication), CCT (Critical and Creative Thinking), OC (Oral Communication), and CW (Collaborative Work), and RF (Research Fluency).**

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later. **Spring 2014**

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **no change**

D.3.b. Faculty: **no change**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **This course will be taught by me alone. I am a full-time faculty member of the Department of History.**

D.4.b. Library resources: **Existing book collections, future book accessions, and journal articles available through JSTOR and other Adams Library online aids are sufficient for History 261’s needs.**

D.4.c. Technical/Computing resources: **Existing classroom overhead projectors, consoles, and transparency projectors are sufficient.**

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
(example)	<b>John Doe (Philosophy)</b>	<i>John Doe</i>	<u>4/1/2011</u>
1.	_____	_____	_____
2.	_____	_____	_____

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, MUST have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	_____	_____	_____
	Earl Simson, Faculty of Arts and Sciences		
2.	_____	_____	_____
	Alexander Sidorkin, Feinstein School of Education and Human Development		
3.	_____	_____	_____
	Jane Williams, School of Nursing		
4.	_____	_____	_____
	Susan Perlmutter School of Social Work		
5.	_____	_____	_____
	David Blanchette, School of Management		

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education MUST also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_  
James G. Magyar, Committee on General Education

## Rhode Island College General Education Connections Courses

**Connections (C)** courses are upper-level courses that emphasize comparative perspectives—such as across disciplines, across time, across cultures—on a particular topic or idea. Courses proposed for this requirement must include further development of the **WC**, **CCT**, **RF**, **OC**, and **CW** General Education Learning Outcomes. Interdisciplinary courses are encouraged, and team-taught courses are possible if that approach can be justified pedagogically. **Connections** is a category, not a course; therefore departments will propose courses carrying the departmental designation (e.g., BIOL or ENGL) and a shared number (261, 262, 263). Connections have as prerequisites First Year Writing, First Year Seminar, and at least 45 total credits. They may require specific General Education categories to be completed as prerequisites as well. These courses are 4 credits and they are capped at 30 students. It should be noted that Connections courses **CANNOT** be counted in any major or minor.

### Steps to creating a Connections course

1. Start with a good idea that meets the upper level and comparative objectives of the category. The choice of topic is wide open.
2. Design the course to explore the content or subject area, while at the same time addressing each of the Learning Outcomes and crafting experiences where students can demonstrate their competence in these categories.
3. Prepare a standard syllabus that includes items such as topics covered, possible resources, assignments, grading, and the usual administrative detail
4. Include in the syllabus explicit statements of the Learning Outcomes you are addressing, explain how they will be approached, and state how the students will demonstrate their progress towards those outcomes.
5. Now that the course is designed, prepare the requisite paperwork.
  - a. Fill out the Connections form for COGE that begins on the next page. It has places to explicitly address Learning Outcomes and teaching methods. If these are well described in the syllabus, appropriate text can be copied and pasted into the form. Course names will begin with “Connections:” and all course descriptions will include the following text at the end:

*Connections courses may not be used as part of a major or minor.  
Prerequisites: Completion of FYS, FYW and at least 45 credits*
  - b. Attach your syllabus to the form.
  - c. Attach an Undergraduate Curriculum Committee form to the package. This document includes those portions of the form that are required for Connections courses.
6. Secure the approval of your department’s curriculum committee and of the department, as indicated by the Chair’s signature on the UCC form.
7. Secure the signature of chairs of departments that may have a stake in the course
8. Secure the signature of your Dean. The Dean’s office is the first line of checking that all is in order.
9. Transmit the material electronically to COGE ([coge@ric.edu](mailto:coge@ric.edu)) and note that the signatures have been obtained.
10. Present your material at a COGE meeting for approval.
11. Upon COGE approval the package will be transmitted to the UCC for the remaining deans’ Signatures and UCC approval.

### Note on converting Core 4 courses to Connections courses

Core 4 courses emphasize comparative perspectives and make good candidates for Connections courses. The Core 4 syllabus can be a starting point, but the proposal still has to address all of the Connections requirements. It should be noted that students will have a slightly different background, since they will have more overall experience but will not necessarily have the western and nonwestern courses that they did in Cores 1-3.

### Consulting

The Faculty Center for Teaching and Learning has Connections preparation workshops. It’s also wise to consult with the chair of COGE ([jmagyar@ric.edu](mailto:jmagyar@ric.edu)) at an early stage in the proposal preparation process.

# Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* Music, Theatre, and Dance

*Chair/contact:* Ian Greitzer

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI)* MUSC

*Course number:* (26x) 315

*Catalog title:* Connections: Music and Multimedia

*Catalog Description:*

This course will investigate the history and aesthetics of music and multimedia through five constituent aspects: integration, interactivity, hypermedia, immersion, and narrativity through readings as well as selected media works.

*Prerequisites:* Completion of FYS, FYW and at least 45 credits Connections courses may not be used as part of a major or minor

*Credits:* 4.

*Connections Learning Outcomes:* Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

Music and Multimedia explores connections across disciplines as well as across time. The textbook for the course, *Multimedia from Wagner to Virtual Reality: Expanded Edition*, identifies the concepts of multimedia as being integration, interactivity, hypermedia, immersion, and narrativity. The readings in this book are source readings from a variety of disciplines including: Music (Richard Wagner, John Cage, & Laurie Anderson), Visual Arts (Morton Heilig, Nam June Paik, & Lynn Hershman), Literature (William Burroughs & William Gibson), as well as the sciences (Norbert Wiener, Vannevar Bush, & Tim Berners-Lee). In terms of exploring across time, the chronological scope of the class is from Wagner to present (1850-now). The required projects for the course will include papers, an oral presentation, as well as a wiki based collaborative project.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	<p>Critical thinking will be utilized in every aspect of the course. Classroom discussion for the course will be focused on the assigned reading, which will come from the textbook and selected articles, as well as selected media works. Discussion will often focus on contextualizing the selected reading or media work by framing it in relationship to the five constituent elements of multimedia: integration, interactivity, hypertext, immersion, and narrativity.</p> <p>Research papers, blog entries, the group wiki project, and the oral presentation will require the student to use critical and creative thinking. These projects will also involve considering the topic at hand to the constituent elements of multimedia, the student will be able to draw connections to other works, and contextualize the given topic within a broader societal frame.</p>
Written Communication	<p>Students will produce a total of at least 15 written pages over the course of the semester. The majority of this writing will come from two formal, researched papers (five pages each). For the group wiki project, each student will be expected to produce at least two pages of written content. Finally, the course will require three blog entries, each of which will be one page long. Blog entries will be less formal in nature, and will express the student's response to a prompt given by the instructor.</p> <p>Students will receive instruction on writing from the instructor, and will have smaller assignments (bibliographies and outlines) that will lead up to the formal researched papers. In addition to instructor feedback, the student will also give and receive peer review through workshop and group collaboration.</p>
Research Fluency	<p>In research papers, the group wiki project, and the oral presentation, students will have to analyze the topic at hand in relationship to the constituent elements of multimedia. This analysis will have to incorporate research material related to the background of the work in question, as well as its societal use and / or cultural reception. The student will synthesize their analysis with researched information to form a clear point or thesis for their work. As part of the course, students will be introduced to methods of searching for articles and information in the humanities. Students will also be taught and held accountable for academic integrity.</p>
Oral Communication	<p>Oral communication will be exercised during class discussion, which will occur nearly every class period. In addition, students will have to present one of the readings for the course as an oral presentation at some point during the semester. In these oral presentations, students will have to describe the reading, summarize what the reading meant, and relate ideas and / or concepts from the reading to topics or media works covered in previous class sessions.</p>
Collaborative Work	<p>Students will work together in a small group project, where each group will have to develop a class wiki page covering a different multimedia artist. In their work on the project, students will need to parse the topic into a number of subtopics that can be researched and written about in a distributed fashion. For this project, students will also need to work together to achieve a consistent writing style that communicates the major points of the project in a clear manner. In addition to the small group wiki project, students will also work collaboratively through peer review of formal, researched papers.</p>



In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

One section every semester (Fall & Spring)

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

See attached

James G. Magyar  
September 28, 2012.

## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Ian Greitzer, Music Department**

A.2. Date:

A.3. Date of implementation: **Fall 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

## PART B: Course Proposals

### For new or revised courses

\_\_\_ Revise an existing course (fill out “old” and “new” information)

X Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>		315
Any cross listing number		
Course title ( <b>limit 6 words</b> )		Music and Multimedia
Course description ( <b>limit 30 words</b> ) <sup>b</sup>		This course will investigate the history and aesthetics of music and multimedia through five constituent aspects: integration, interactivity, hypermedia, immersion, and narrativity through readings as well as selected media works.
Number of contact hours per week <sup>c</sup>		4
Number of credit hours per sem.		4
Prerequisite(s) <sup>d</sup>		<i>Completion of FYS, FYW and at least 45 credits</i>
Grading system	<input type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours: N/A

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.]  
Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe): **Assignments / Class Participation**

B.6. Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

Fall     Spring     Summer     As Needed  
 Annually (semester varies)     Alternate years     Even years  
 Odd years     Other (describe):

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B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **No**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

# Music 315: Music in Multimedia:

## Textbook:

*Multimedia from Wagner to Virtual Reality: Expanded Edition.* Ed. Randall Packer and Ken Jordan. New York: W. W. Norton & Company, 2002.

## Course Description:

In this course we will investigate the history and aesthetics of music and multimedia through five constituent aspects: integration, interactivity, hypermedia, immersion, and narrativity.

## Course Objectives / Goals:

The student will learn to investigate music and multimedia through integration, interactivity, hypermedia, immersion, and narrativity. Furthermore, the student will learn to articulate their ideas related to these topics, expressing them through the written word.

## Grading:

2	Papers	20%
3	Blog Entries	10%
	Workshops & Assignments	40%
	Class Participation / Attendance:	15%
	Group project	5%
	Oral Presentation	5%
5	Online quizzes	5%

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### **Grading Scale:**

97%-100%	A+
93%-96%	A
90%-92%	A-
87%-89%	B+
83%-86%	B
80%-82%	B-
77%-79%	C+
73%-76%	C
70%-72%	C-
67%-69%	D+
63%-66%	D
60%-62%	D-
0%-59%	F

### **Assignments:**

Late Assignments will receive half credit. All papers and assignments must be typewritten. No handwritten assignments will be accepted. Students are responsible for keeping track of their own assignments. The instructor will not hunt down students to get them to hand in their work. Students can keep track of their completed work through Blackboard's gradebook.

Working together on assignments constitutes plagiarism, as the student is not submitting their own original work, rather they are submitting their work mixed with the work of another. Assignments are intended to be an assessment of the individual student's abilities, not the student's ability when they work collectively.

### **Academic Integrity:**

This course conforms to Rhode Island College's policy on academic integrity (<http://www.ric.edu/adamslibrary/resources/facultyresources/acadinteg.html>).

### **Cellular Phone Policy:**

If your cell phone rings during class, your semester grade will be lowered by one percent. If a cell phone rings during class, and no individual owns up to the phone being theirs, the entire class's semester grade will be lowered by two percentage points. If the instructor's cell phone rings during class, the entire class's semester grade will be raised by three percentage points.

### **Blog Entries:**

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Date Received:

Each blog entry should consist of a three-paragraph mini-essay on a topic assigned by the instructor. You must also respond to at least one other student's entry, with at least a paragraph.

### **Group Assignment:**

The class will be separated in to groups of five to six students. Each group will be assigned one of the following topics: Richard Wagner (Integration), Edgard Varese (Integration), Harry Partch (Integration), John Cage (Integration & Interactivity), Tod Machover (Integration & Interactivity), and Nam June Paik (Integration & Interactivity). Students in the group will have to collaborate to create a course wiki page related to the given topic. Each student will be expected to contribute at least two pages of work towards their group's wiki page.

### **Outlines:**

Include a first draft of your thesis statement in your outline. You may change your thesis between the outline and the rough draft, or final draft.

### **Workshops:**

On workshop days you will need to bring in two copies of the paper you are working on. Failure to bring in two copies will result in a zero on the workshop. Workshops that missed due to excused absences may be made up by going to the writing center.

### **Paper:**

All papers must be five pages long (not including the bibliography), be double-spaced, and use 12-point times font.

### **Bibliography:**

Bibliographies must include at least ten sources. The majority of these sources must be print sources. Important primary and secondary internet sources may be included. Wikipedia is not an important primary or secondary source. Entries should be done using the MLA format.

### **In class writing:**

The instructor may choose at anytime to assign in class writing assignments. In class writings may not be made up.

### **Class Participation:**

Students are expected to come to class prepared to discuss the assigned readings. Each class counts for 3 points. Simple attendance with no participation counts for 1

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Date Received:

point. Students who participate in class will receive 2 to 3 points per class session. Coming late to class may count against participation. In blackboard, everyone starts out with a perfect score in class participation, and students lose points by lack of attendance and lack of participation. I will try to keep the gradebook in Blackboard up to date within one class period.

### **Active Reading:**

The readings for this course are generally short, but are difficult. Ideally, you should read the readings next to a computer, so you can look up unfamiliar words and names. You can then annotate your textbook in the margins so you'll have a better understanding of the readings. The instructor reserves the right to assign pop quizzes related to the readings.

### **Paper #1:**

Paper #1 will be about *The Rocky Horror Picture Show*, Steve Reich's *The Cave*, Josh Whedon's *Dr. Horrible's Sing Along Blog*, Nintendo's *Wii Console*, or Neversoft's *Guitar Hero*, Harmonix's *Rock Band*, & Activision's *DJ Hero* in relationship to Integration, Interactivity, and Hypermedia. Other paper topics may be approved by the instructor.

### **Paper #2:**

Paper #2 should investigate Fictional Games' *Amnesia: The Dark Descent*, The Walt Disney Company's *Haunted Mansion*, Tom Tykwer's *Lola Rennt*, Christopher Nolan's *Memento*, Marc Webb's *(500) Days of Summer*, or Philip Glass's *Koyaanisqatsi* in terms of any of the following elements: Integration, Interactivity, Hypermedia, Immersion, and Narrativity. Other paper topics may be approved by the instructor.



## Course Outline:

### Unit 1: Integration:

Session 1: Richard Wagner, *das Rheingold*

Read: Forward, Overture, & Richard Wagner, "Outlines of the Artwork of the Future"

Session 2: Futurism

Read: Luigi Russolo, "A Futurist Manifesto"

**Blog Entry #1 due: Introduction**

Session 3: George Antheil, *Ballet Mécanique*

Read: Richard Higgins, "Intermedia"

**Subtopics for Group Wiki project due**

Session 4: Edgard Varese, *Poeme Electronique*

Read: Billy Klüver, "The Great Northeastern Power Failure"

**Online Quiz #1: Titles, Quotation Marks and Italics**

Session 5: Harry Parch

Read: Nam June Paik, "Cyberneted Art" & "Art and Satellite"

**Resource list for Group Wiki project due**

Session 6: Nam June Paik, *Beatles Electronique*

Read: Julian Dibbell, "The Assclown Offensive" *Wired Magazine*, October, 2009

(volume 17.10).

**Online Quiz #2: MLA Format for Books**

### Unit 2: Interactivity:

Session 7: Read: Norbert Wiener, "Cybernetics in History"

**Workshop Group Wiki project**

Session 8: Salvatore Martirano, *L.'s G. A.*

Read: J. C. R. Licklider, "Man-Computer Symbiosis"

**Online Quiz #3: MLA Format for Articles**

Session 9: Neo-Futurists, *Too Much Light Makes the Baby Go Blind*

Read: Douglas Engelbart, "Augmenting Human Intellect: A Conceptual Framework"

**Wiki Project Due**

Session 10: John Cage & Lejaren Hiller, *HPSCHD*

Read: John Cage, "Diary: Audience 1966"

**Online Quiz #4: MLA Format for Films**

Session 11: *The Rocky Horror Picture Show*

Read: Roy Ascott, "Behaviourist Art and the Cybernetic Vision"

**Blog Entry #2 due**

Session 12: Tod Machover, *Brain Opera*

Read: Myron Krueger, "Responsive Environments"

**Submit Bibliography for Paper #1.**

### Unit 3: Hypermedia:

Session 13: Neversoft, *Guitar Hero*, Harmonix, *Rock Band*, & Activision, *DJ Hero*  
Read: Vannevar Bush, "As We May Think"

**Online Quiz #5: MLA Format for Websites**

Session 14: Nintendo, *Wii*

Read: Ted Nelson, excerpt from "Computer Lib / Dream Machines"

**Submit Outline for Paper #1**

Session 15: Terry Riley, *In C*

Read: Marc Canter, "The New Workstation: CD ROM Authoring Systems"

Session 16: Steve Reich, *The Cave*

Read: Tim Berners-Lee, "Information Management: A Proposal"

**Workshop Paper #1**

Session 17: Josh Whedon, *Dr. Horrible's Sing Along Blog*

Read: George Landow and Paul Delany, "Hypertext, Hypermedia and Literary Studies: The State of the Art"

**Unit 4: Immersion:**

Session 18: DJ Q-Bert, *Wave Twisters*

Read: Morton Heilig, "The Cinema of the Future"

**Paper #1 due**

Session 19: Frontline, *The Merchants of Cool*

Read: Ivan Sutherland, "The Ultimate Display"

Session 20: Charles Ives, *The Holidays Symphony*, "Fourth of July"

Read: William Gibson, "Academy Leader"

**Blog Entry #3 due4**

Session 21: Cyan Worlds, *Riven*

Read: Marcos Novak, "Liquid Architectures in Cyberspace"

**Submit Bibliography for Paper #2.**

Session 22: The Walt Disney Company, *The Haunted Mansion*

Read: Daniel Sandin, Thomas DeFanti, and Carolina Cruz-Neira, "A Room with a View"

**Unit 5: Narrativity:**

Session 23: Tom Tykwer, *Lola Rennt*

Read: William Burroughs, "The Future of the Novel"

**Submit Outline for Paper #2**

Session 24: Paul Thomas Anderson, *Magnolia*

Read: Chris Anderson, "Waste is Good" *Wired*, July 2009 (volume 17.7)

Session 25: **Workshop Paper #2**

Read: Lynn Hershman, "The Fantasy Beyond Control"

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Session 26: Marc Webb, *(500) Days of Summer*

Read: Roy Ascott, "Is There Love in the Telemic Embrace?"

Session 27: Philip Glass, *Koyaanisqatsi*

**Paper #2 due**

## **D. For All Proposals**

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for **every** aspect you would like to change. **This course is intended to cover the new Connections requirement**

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **This course will cover the new Connections requirement**

D.3.b. Faculty: **This course will be taught by an adjunct faculty member**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **No new resources needed.**

D.4.b. Library resources: **No additional resources required**

D.4.c. Technical/Computing resources: **Blackboard site for course needed. No other additional resources required.**

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
<i>(example)</i> John Doe (Philosophy)	<i>John Doe</i>	<i>4/1/2011</i>
1. _____		
2. _____		

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, MUST have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
1. _____ Earl Simson, Faculty of Arts and Sciences		
2. _____ Alexander Sidorkin, Feinstein School of Education and Human Development		
3. _____ Jane Williams, School of Nursing		
4. _____ Susan Perlmutter School of Social Work		
5. _____ David Blanchette, School of Management		

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education MUST also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_  
James G. Magyar, Committee on General Education

## **Rhode Island College General Education Connections Course Proposal**

*Proposing Department or Program:* Nursing

*Chair/contact:* Yolande Lockett- chair/ Karen Hetzel - faculty

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) NURS*                      *Course number: 262*

*Catalog title:* Connections: Substance Abuse as a Global Issue

*Catalog Description :* Students examine how substance abuse evolves from multicultural factors influencing human behavior and becomes a global issue. Emphasis is on ways in which dynamic processes operate in different cultures with respect to drugs.

*Prerequisites:* Completion of FYS, FYW and at least 45 credits

*Credits:* 4.

*Connections Learning Outcomes:* Written Communication (**WC**), Critical and Creative Thinking (**CCT**), Research Fluency (**RF**), Oral Communication (**OC**), and Collaborative Work (**CW**)

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

This course (a revision of my core 4 course with the same title) meets the Connections requirements by examining how substance abuse evolves from multi-cultural factors influencing human behavior and becoming a global issue. Emphasis is on ways in which dynamic processes operate in different cultures with respect to drugs. The complexity of the problem is discussed in relation to links between drug use and religion, economics, politics, social order and other aspects of culture. Social, psychological, economic, legal, public health and world health problems related to drug misuse are viewed in the context of the mores of the culture or sub-culture of a group rather than simply within the context of pharmacodynamics or biochemistry. Knowledge is attained through readings, films, group and discussion. The students are required to write journal entries. There are group presentations and an individual formal paper is required.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

General Education Outcome:	Assignments or Activities:
Critical and Creative Thinking	Students will engage in critical and creative thinking in class discussions of topics from readings and films, in journal entries, in their group presentations, in their formal papers and on their final exam.
Written Communication	Students will write journals related to class discussions that are turned into the instructor for feedback. Students have one formal paper. Their group presentation includes powerpoint and media. The final exam questions are multiple choice and short answer essays.
Research Fluency	Students are asked to research a topic of their choosing for their paper as well as their group presentation. Research must be cited in their formal paper and in their group presentation. Students are encouraged to use secondary sources on topic discussion in their journal writings such as content from the course book, research articles, newspaper articles or media report.
Oral Communication	This course is very much discussion-based and therefore students are highly encouraged to participate and articulate their ideas, opinions and personal experiences in each class meeting. Groups of 3 students will also give a presentation on their selected topic with each student required to participate in that oral presentation. Time is allotted for a class question and answer session.
Collaborative Work	Students will work in groups of 3 to do research on a selected topic related to substance abuse and present that material to the class. A rubric is provided for them to follow. Students observing the presentations also comment on the rubric providing constructive feedback to the group.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year. **One section will be offered every fall semester.**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

It is in a separate attachment.



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

**A. COVER PAGE**

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

A.1. <a href="#">Course or program</a>	<b>NURSING 262 CONNECTIONS SUBSTANCE ABUSE AS A GLOBAL ISSUE</b>		<a href="#">Programs affected</a> <b>Nursing General Education</b>
<a href="#">Replacing</a>	<b>REVISION OF CORE 4 COURSE</b>		
A.2. <a href="#">Proposal type</a>	Revision of Core 4 course		
A.3. <a href="#">Originator</a>	Karen Hetzel	<a href="#">Home department</a>	<b>Nursing</b>
A.4. <a href="#">Rationale</a>	This is a slight revision of a previously taught Core 4 course to fit the new general Education category of Connections. The course addresses written communication, critical and creative thinking, research fluency, oral communication, collaborative work, civic knowledge, ethical reasoning and global understanding.		
A.5. <a href="#">Date submitted</a>	<b>1-13-14</b>	A.6. <a href="#">Semester effective</a>	<b>Fall 2014</b>
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>		<b>Same faculty will teach the course</b>
	<a href="#">Library:</a>		<b>None</b>
	<a href="#">Technology</a>		<b>None</b>
	<a href="#">Facilities:</a>		<b>None</b>
A.8. <a href="#">Program impact</a>	<b>Already in FLH</b>		
A.9. <a href="#">Student impact</a>	<b>No impact. Students continue to request to be in the course every fall.</b>		
A.10. <a href="#">Catalog pages:</a>	Where are the catalog pages? 482 <a href="#">Several related proposals?</a> No		



B. NEW OR REVISED COURSES

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>	<b>NURS 262</b>	<b>NURS 262</b>
B.2. Cross listing number if any		
B.3. <u>Course title</u>	<b>Substance Abuse as a Global Issue</b>	<b>Substance Abuse as a Global Issue</b>
B.4. <u>Course description</u>	Students examine how substance abuse evolves from multicultural factors influencing human behavior and becomes a global issue. Emphasis is on ways in which dynamic processes operate in different cultures with respect to drugs.	Students examine how substance abuse evolves from multicultural factors influencing human behavior and becomes a global issue. Emphasis is on ways in which dynamic processes operate in different cultures with respect to drugs.
B.5. <u>Prerequisite(s)</u>	<b>Core 1, 2, 3</b>	<b>FYS, FYW, and at least 45 credits</b>
B.6. <u>Offered</u>	<b>Fall /Summer Annually</b>	<b>Fall Annually</b>
B.7. <u>Contact hours</u>	<b>4</b>	<b>4</b>
B.8. <u>Credit hours</u>	<b>4</b>	<b>4</b>
B.9. <u>Faculty load hours</u>	<b>4</b>	<b>4</b>
B.10. <u>Justify differences if any</u>	NONE	
B.11. <u>Grading system</u>	<b>Letter grade</b>	<b>Letter grade</b>
B.12. <u>Instructional methods</u>	<b>Lecture   Small Group   Individual   Guest speakers   Fieldwork</b>	<b>Lecture   Small Group   Individual   Guest speakers   Fieldwork</b>
B.13. <u>Categories</u>	<b>General Education Requirement – Core 4</b>	<b>General Education Requirement - Connections</b>
B.14. Is this an Honors course?	<b>No</b>	<b>No</b>
B.15. <u>General Education</u>	<b>Core 4</b>	<b>Connections</b>
B.16. <u>How will student performance be evaluated?</u>	<b>Attendance   Class participation   Exams   Presentations   Papers</b>	<b>Attendance   Class participation   Exams   Presentations   Papers</b>
B.17. <u>Redundancy statement</u>	<b>None</b>	<b>None</b>
B. 18. Other changes, if any		

<u>B.19. Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Trace the historical development of today's global addiction crisis.	CCT, RF, WC, GEN ED-Global Understanding	See B.16.
Discuss the major effects of common drugs of abuse on the homeostatic systems including how and why drugs work.	OC, CW, CCT	See B.16.
Compare and contrast biological, psychological and sociological explanations for addiction.	CCT, RF, WC	See B.16.
Describe the impact of the "hidden faces" of chemical dependency such as the elderly, women, the disabled, and ethnic minorities.	CCT, RF, WC, OC	See B.16.
Address public health, cultural, philosophical, ethical and legal issues surrounding drug abuse.	CCT, OC, WC, CW	See B.16.
Identify and substantiate a personal philosophy related to the broad issue of substance abuse in a changing world.	OC, CCT, GEN ED-Ethical Reasoning	See B.16.

<b>B.19. <u>Course learning outcomes</u></b>	<b><u>Standard(s)</u></b>	<b><u>How will they be measured?</u></b>
Clarify personal values relating to the substance abuser and methods of treatment; develop an argument supporting those personal values and perspectives.	Arts, OC, WC, CCT, GEN ED-Ethical Reasoning	See B.16.
Consider the impact of today's "war on drugs" on economic public health and law enforcement issues in the United States and drug-exporting, drug involved countries.	RF, WC, OC, CCT, GEN ED-Civic Knowledge,	See B.16.
Examine past and present drug abuse treatment modalities and analyze the factors and institutions at the local, state, and national level that affect the delivery of drug abuse services.	RF, WC, OC, CCT, CW, GEN ED-Civic Knowledge,	See B.16.

**B.20. Topical outline**

**"Do not let your fire go out, spark by irreplaceable spark, in the hopeless swamps of the approximate, the not-quite, the not-yet, the not-at-all. Do not let the hero in your soul perish, in lonely frustration for the life you deserved, but have never been able to reach. Check your road and the nature of your battle. The world you desired can be won. It exists, it is real, it is possible, it is yours."**Ayn Rand

**FACULTY:** Karen Hetzel, PhD., PMHCNS-BC

**CONTACT INFO:** Office: FLS 134 Office hours: Mon. 10am - 12pm & by appointment  
Email: [khettel@ric.edu](mailto:khettel@ric.edu) Phone: 456-9742

**NUMBER OF CREDITS:** 4

**CLASS HOURS/LOCATION:** Monday & Wednesday TIME & LOCATION TBA

**COURSE OVERVIEW:** This course is an examination of how substance abuse evolves from multi-cultural factors influencing human behavior and becomes a global issue. Emphasis is on ways in which dynamic processes operate in different cultures with respect to drugs. The complexity of the problem will be discussed in relation to links between drug use and religion, economics, politics, social order and other aspects of culture. Social, psychological, economic, legal, public health and world health problems related to drug misuse will be viewed in the context of the mores of the culture or sub-culture of a group rather than simply within the context of pharmacodynamics or biochemistry

**LEARNING OUTCOMES:** At the completion of this course, the student will be able to:

1. Trace the historical development of today's global addiction crisis.
2. Discuss the major effects of common drugs of abuse on the homeostatic systems including how and why drugs work.
3. Compare and contrast biological, psychological and sociological explanations for addiction.
4. Describe the impact of the "hidden faces" of chemical dependency such as the elderly, women, the disabled, and ethnic minorities.
5. Address public health, cultural, philosophical, ethical and legal issues surrounding drug abuse.
6. Identify and substantiate a personal philosophy related to the broad issue of substance abuse in a changing world.
7. Clarify personal values relating to the substance abuser and methods of treatment; develop an argument supporting those personal values and perspectives.
8. Consider the impact of today's "war on drugs" on economic public health and law enforcement issues in the United States and drug-exporting, drug-involved countries.
9. Examine past and present drug abuse treatment modalities and analyze the factors and institutions at the local, state, and national level that affect the delivery of drug abuse services.

**B.20. Topical outline**

**REQUIREMENTS:**

1. A **class presentation/group project** on a topic relevant to subjects under discussion. Class time will be provided for presentation and discussion. Groups and topics for presentations will be decided in class/office hours. *3 students per group*
2. **Paper** - A critical analysis of one social issue centering on substance abuse
3. **Journal entries** - Checked during course – Minimum of 12 typed entries.
4. **Final exam** - Based on content presented in class as well as content presented in assigned readings and films
5. **Attendance & Participation** - Required for this course to be effective each class day

**METHODS OF EVALUATION:**

Group Presentation	20%
Paper	25%
Journal	20%
Final Exam	25%
Attendance Class/Participation	10%

**REQUIRED TEXTBOOK:**

Lyman, M. (2011). **Drugs in Society, Sixth Edition: Causes, Concepts and Control 6<sup>th</sup> ed.** Burlington, MA: Anderson Publishing. ISBN: 978-1-4377-4450-7

**CLASS CALENDAR**

<b><u>Week</u></b>	<b><u>Topical Area</u></b>	<b><u>Required Readings</u></b>
<b>Week #1</b>	Overview of syllabus & course expectations.  What is substance abuse?	
<b>Week #2</b>	Epidemiology  History of Substance Abuse	CH 1 p. 3-28  CH 2
<b>Week #3</b>	Major Drugs of Use & Abuse  Major Drugs of Use & Abuse (continued)	CH 3 & Commonly Abused Drugs Chart on Bb
<b>Week #4</b>	Explanations for Addiction  Movie #1	CH 1 p. 28-33 & CH 5  <b>See questions on Bb before class</b>
<b>Week #5</b>	Discussion of Movie #1 &  Hidden Faces of Substance Abuse  Hidden Faces of Substance Abuse (continued)	<b><u>Use questions from above.</u></b>  <b><u>Readings posted on Bb</u></b>

**B.20. Topical outline**

<b>Week #6</b>	Guest Speaker Tina Laprade, LICSW  Movie #2	<b>Speaker will bring ppt</b>  <b>See questions on Bb before class</b>
<b>Week #7</b>	Discussion of Movie #2 & Medical Consequences of Abuse & Dependence	<b><u>Use questions from above.</u></b>  <b><u>Readings posted on Bb</u></b>
<b>Week #8</b>	Drug Crime & Trade  Legal & Ethical Issues Domestic	CH 6 & 7  CH 8
<b>Week #9</b>	Legal & Ethical Issues Foreign  Speaker <b>Detective Yanyar</b> <b>RISP HIDTA Division</b>  <b>JOURNALS DUE</b>	CH 9  No ppt
<b>Week #10</b>	Movie # 3  Discussion of Movie # 3	<b>See questions on Bb before class</b>  <b><u>Use questions from above.</u></b>
<b>Week #11</b>	Drug Control Issues  Drug Legalization & Policy	CH 10 & 11  CH 12 & 13
<b>Week #12</b>	On your own Field <b>Trip</b> – attend an AA mtg & be prepared to discuss the experience next week & Work on Presentations  <b>PAPER DUE</b>	AA Meeting info – <b>Open Meetings only.</b> <b>See questions on Bb</b> <a href="http://www.rhodeisland-aa.org/meetings">http://www.rhodeisland-aa.org/meetings</a> (2-3 students may attend together per meet- ing)
<b>Week #13</b>	<b>Discussion of the AA Meeting experience</b> & Prevention, Treatment & Education  Prevention, Treatment & Education (continued)	<b><u>Use questions from above.</u></b>  CH 14
<b>Week #14</b>	<b><u>PRESENTATIONS</u></b>	<b><u>(4) 25 minute group presentations</u></b>
	<b><u>PRESENTATIONS</u></b>	<b><u>(4) 25 minute group presentations</u></b>
<b>Week #15</b>	<b><u>PRESENTATIONS</u></b>  <b><u>REVIEW FOR FINAL</u></b>	<b><u>(2) 25 minute group presentations</u></b>

**FINAL EXAM DATE & TIME TBA**

## B.20. Topical outline

### **NURS 262 Paper Guidelines**

Choose a topic of interest in consultation with faculty –

- Research the subject
- Present a critical analysis of an issue from the course with your own thoughts supported by evidence gathered during the research of **subject**

Narrative Length = **5-6 pages** - Title page & Reference page do not count in the narrative length.

Use 6<sup>th</sup> ed. APA format – Consult the APA Manual for details or go to the library website

- Typed; Paginated
- Title page (1<sup>st</sup> pg) – Include Running Head; Paper Title; Name; School
- Abstract – correct format
- 1 inch margins; Times New Roman; 12 font
- Double spaced; paragraph indentations
- Minimal use of quotations
- Citations done correctly
- Reference page – minimum of 3 references (last pg)
- Correct use of grammar, spelling, structured sentences/paragraphs

Submit completed final paper to faculty when due (***Five points deducted for each day the paper is late beyond the due date***)

### **Outcomes for General Education at Rhode Island College met with this course requirement:**

Written Communication, Research Fluency, Critical and Creative Thinking & Global Understanding

### **NURS 262 Group Presentation Guidelines**

#### ***3 students per group of equal participation***

**25** minute presentation that demonstrates:

- Content relevant to the class on a global, domestic and local level
- Knowledge of the subject
- Use of audiovisual materials (power point, pictures, film clips, handouts)
- Creativity & originality
- Ability to speak clearly
- Ability to hold the interest of the class

Leave time to answer questions (2-5min)

Examples:

- Historical/cultural aspects of substance use
- The global threat of international drug trafficking
- The influence of popular role models on children's view of addictive substances
- The social costs of addiction
- The use of alcohol or drug addiction as a theme important to the plot of contemporary books, literary works or films

### **Outcomes for General Education at Rhode Island College met with this course requirement:**

Oral Communication, Collaborative Work, Global Understanding, Research Fluency & Critical and Creative Thinking.

B.20. [Topical outline](#)

**NURS 262 Group Presentation Rubric**

Program Title:

Student Names:

<b>Criteria</b>	<b>Distin- guished</b>	<b>Meets Ex- pectations</b>	<b>Room for Improvement</b>	<b>Unacceptable</b>
Appropriate participation of group members				
Evidence of presenters knowledge of the subject				
Appropriate Use of audio-visual aids.				
Organization of the content				
Presentation of the material				

Comments:

**D. SIGNATURES**

**D.1. APPROVALS**

- Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
Yolande Lockett	Chair of SON		
Earl Simson	Dean of the Faculty of Arts and Sciences		
Karen Castagno	Interim Dean of the Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
Susan Pearlmutter	Dean of the School of Social Work		
David Blanchette	Dean of the School of Management		
James G. Magyar	Chair of the Committee on General Education		
			Tab to add rows

**D.2. ACKNOWLEDGEMENTS**

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
			Tab to add rows

# Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* Nursing

*Chair/contact:* Yolande Lockett- chair/ Nicole Smith- faculty

*DEPT/PROG CODE* NURS                      *Course number:* **264**

*Catalog title:* Connections: Status of the World's Children

*Catalog Description:* The impact of cultural identity and heritage upon the well being of children around the world is analyzed in this course. Included is examination of global issues of child exploitation and the necessary global effort to halt that exploitation.

*Prerequisites:* Completion of FYS, FYW and at least 45 credits

*Credits:* **4.**

*Connections Learning Outcomes:* Written Communication (**WC**), Critical and Creative Thinking (**CCT**), Research Fluency (**RF**), Oral Communication (**OC**), and Collaborative Work (**CW**)

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

This course (a revision of my core 4 course with the same title) meets the Connections requirements by analyzing global issues affecting children domestically and internationally across cultures, social, political and economic boundaries. The course begins with examination of the history of the rights of the child. We discuss the history of landmark legislation developed to meet the universal needs of children. Throughout the course the students reflect on the violations of those rights on children. Next, we examine the impact of specific issues affecting children such as poverty and hunger, child abuse, homelessness, social media, war and terrorism. The discussion includes examination of the topics in Rhode Island, the United States and around the globe. The students gain knowledge of these issues through readings in and out of class, films, group activities and discussion. The students are required to make at least one journal entry on each topic presented in class. There are group presentations and an individual formal paper is required. The course concludes with discussion of how individuals and our society as a whole can contribute to solving these global issues.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.



General Education Outcome:	Assignments or Activities:
Critical and Creative Thinking	Students will engage in critical and creative thinking in class discussions of topics from readings and films, in class group activities, in their group presentations, in their formal papers and on their midterm and final exam.
Written Communication	Students will write a minimum of one weekly informal responses to topics in their journal. The journals are turned into the instructor several times throughout the semester for feedback. Students have one formal paper related to their group presentation. Students write responses to questions in their in class group activities and report their findings to the class. They also have pre and post quizzes on particular topics. The midterm and final exam are multiple choice, true and false and have short answer essays.
Research Fluency	Students are asked to do background research on a chosen topic individually and as part of a group presentation. Discussion with the instructor of what appropriate sources are needed is discussed in class. Research must be cited in formal paper and in their group presentation. Students are encouraged to use secondary sources on topic discussion in their journal writings such as chapter from a book, a research articles, newspaper articles or media report.
Oral Communication	This course is heavily discussion-based and therefore students are strongly encouraged to articulate their ideas, opinions and personal experiences in each class meeting. Groups of 4-5 students will also give a 45-minute presentation on their selected topic with each student required to participate in that oral presentation. Time is allotted for a class question and answer session. Students also participate in-group activities in class with an informal presentation of findings to the class.
Collaborative Work	Students will work in groups of 4-5 to do research on a selected topic effecting children on a global level and present that material to the class. A rubric is provided for the related formal paper that requires a description of how each student contributed to the presentation. In addition, students will have in class activities with group discussion and presentation of findings to the class.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year. **One section will be offered at least one semester of the academic year and one section in the summer.**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

**A. COVER PAGE**

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

A.1. <a href="#">Course or program</a>	<b>NURSING 264 CONNECTIONS: STATUS OF THE WORLD'S CHILDREN</b>		<a href="#">Programs affected</a> <b>Nursing General Educa- tion</b>
<a href="#">Replacing</a>	<b>NURSING 264 STATUS OF THE WORLD'S CHILDREN CORE 4 COURSE</b>		
A.2. <a href="#">Proposal type</a>	<a href="#">Revision of Core 4 course</a>		
A.3. <a href="#">Originator</a>	<b>Nicole C. Smith</b>	<a href="#">Home department</a>	<b>Nursing</b>
A.4. <a href="#">Rationale</a>	<b>This is a revision of a previously taught Core 4 course to fit the new general Education category of Connections. The course has been somewhat revised previously to meet the COGE outcomes. The course addresses outcomes of the civic knowledge, collaborative work, global understanding, research literacy, and oral and written communication.</b>		
A.5. <a href="#">Date submitted</a>	<b>September 25, 2013</b>	A.6. <a href="#">Semester effective</a>	<b>Spring 2014</b>
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	<b>Same faculty member will be teaching the course, N. Smith</b>	
	<a href="#">Library:</a>	<b>None</b>	
	<a href="#">Technology</a>	<b>None</b>	
	<a href="#">Facilities:</a>	<b>None</b>	
A.8. <a href="#">Program impact</a>	<b>Already included in FLH.</b>		
A.9. <a href="#">Student impact</a>	<b>Favorable. Students continue to request to be in the course every semester.</b>		
A.10. <a href="#">Catalog pages:</a>	<a href="#">Where are the catalog pages?</a> 483 <a href="#">Several related proposals?</a> No		

**B. NEW OR REVISED COURSES**

	<u>OLD (FOR REVISIONS ONLY)</u>	<u>NEW</u>
B.1. <u>Course prefix and number</u>	<b>NURS 264</b>	<b>NURS 264</b>
B.2. Cross listing number if any		
B.3. <u>Course title</u>	<b>STATUS OF THE WORLD'S CHILDREN</b>	<b>CONNECTIONS: STATUS OF THE WORLD'S CHILDREN</b>
B.4. <u>Course description</u>	The impact of cultural identity and heritage upon the well being of children around the world is analyzed. Included are global issues of child exploitation and the necessary global effort to halt that exploitation.	The impact of cultural identity and heritage of children around the world is analyzed. Global issues of child exploitation and the global effort to halt that exploitation are examined.
B.5. <u>Prerequisite(s)</u>	<b>Core 1, 2, 3</b>	<b>FYS, FYW, LIT, 45 credits</b>
B.6. <u>Offered</u>	<b>Fall   Spring   Summer   Annually</b>	<b>Fall   Spring   Summer   Annually</b>
B.7. <u>Contact hours</u>	<b>4</b>	<b>4</b>
B.8. <u>Credit hours</u>	<b>4</b>	<b>4</b>
B.9. <u>Faculty load hours</u>	<b>4</b>	<b>4</b>
B.10. <u>Justify differences if any</u>	<b>NONE</b>	
B.11. <u>Grading system</u>	<b>Letter grade</b>	<b>Letter grade</b>
B.12. <u>Instructional methods</u>	<b>Fieldwork Lecture Small group   Individual</b>	<b>Fieldwork, Lecture Small group   Individual  </b>
B.13. <u>Categories</u>	<b>Connections</b>	<b>Connections</b>
B.14. Is this an Honors course?	<b>No</b>	<b>No</b>
B.15. <u>General Education</u>	<b>Connections</b>	<b>Connections</b>
B.16. <u>How will student performance be evaluated?</u>	<b>Attendance   Class participation   Exams   Presentations   Papers   Class Work</b>	<b>Attendance   Class participation   Exams   Presentations   Papers   Class Work</b>
B.17. <u>Redundancy statement</u>	<b>None</b>	<b>None</b>
B. 18. Other changes, if any		

<u>B.19. Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Trace the historical origins of today's concerns about the well being of children.	General Education Outcome- Arts; Global Understanding	Measured in written midterm exam
Develop an awareness of societal factors which have influenced deteriorating standards of health and welfare of children in countries outside of U. S. borders, as well as within the U.S.	General Education Outcome- Oral communication and Written communication	Measured in midterm and final exam, journal entries, and in presentations
Discuss the universal rights of children and trace the development of international landmark legislation focused on the universal rights of children.	General Education Outcome- Civic Knowledge; Oral communication and Written communication	Measured in written midterm exam and journal entries

<u>B.19. Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Discuss variations in cultural attitudes towards the major sources of child exploitation is today's world i.e., military conscription of children, child abuse, neglect and sexual exploitation.	General Education Outcome-Civic Knowledge; Global Understanding	Measured in midterm and final exam, journal entries and presentations
Address public health, cultural, philosophical, ethical and legal issues surrounding child health and safety.	General Education Outcome-Civic Knowledge;	Measured in exams and journal entries
Identify a personal value system relating to the universal responsibility to respect and promote children's rights.	General Education Outcome- Critical and creative Thinking	Measured in journal entries and formal paper
Identify factors of international policy which can influence social solutions to children's rights issues.	General Education Outcome-Civic Knowledge; Research Fluency	Measured in final exam and journal entries

**B.20. Topical outline**

**FACULTY:** Nicole C. Smith, PhD, R.N.

**NUMBER OF CREDITS:** 4

**Why should we study the state of our children?  
 Because:**

"The most important meaning of this Nobel award is the solemn recognition that the welfare of today's children is inseparably linked with the peace of tomorrow's world."

Henry R. Labouisse, Executive  
 Director of UNICEF (1965-1979), in his acceptance of the  
 Nobel Peace Prize in 1965 for UNICEF.

**COURSE OVERVIEW:**

This connections course will survey the impact of cultural identity and heritage upon the health and well being of children around the world. The impact of the Convention on the Rights of the Child in 1989 and the United Nations World Summit for children in 1990 will serve as the basis for examining the history of child exploitation and the necessary global effort to halt that exploitation. Specific attention will center on legislative landmarks dealing with the rights of the child and the associated universal responsibility to respect and protect those rights. The course will survey global issues of children in war, uprooted children, sexual exploitation of children, homelessness of children, and child abuse. Conversely, positive issues will center on basic educational needs, educating children for peace, and specific concerns related to health, safety and nutrition of children and adolescents.

**OBJECTIVES:** At the completion of this course, the student will be able to:

1. Trace the historical origins of today's concerns about the well being of children.
2. Develop an awareness of societal factors that have influenced deteriorating standards of health and welfare of children in countries outside of U. S. borders, as well as within the U.S.
3. Discuss the universal rights of children and trace the development of international landmark legislation focused on the universal rights of children.
4. Discuss variations in cultural attitudes towards the major sources of child exploitation is today's world i.e., military conscription of children, child abuse, neglect and sexual exploitation.
5. Address public health, cultural, philosophical, ethical and legal issues surrounding child health and safety.

B.20. Topical outline

6. Identify a personal value system relating to the universal responsibility to respect and promote children's rights.
7. Identify factors of international policy that can influence social solutions to children's rights issues.

CLASS CONTENT

Unit I: Endangered Children of the World

- A. Who are They?
- B. Where are They?
- C. What are the Global Issues?
- D. Why should we Care?

Unit II: Culture

- A. Effects on Children
- B. What does Culture Teach Children?

Unit III: History and the Rights of the Child

- A. The Founding of UNICEF, December 11, 1946
- B. Universal Needs of Children
- C. Universal Rights of Children
- D. Landmark Legislation

Unit IV: Poverty & Hunger

Unit V: Child Abuse

- A. Physical, Emotional, Sexual
- B. Domestic Violence

Unit VI: Homelessness & Children

Unit VII: Foster Care & Adoption

- A. Effects on Children
- B. Domestic vs. International Adoption
- C. Alternatives –past and present

Unit VIII: War & Children

- A. Domestic and International
- B. Impact on Children
- C. Child Soldiers

Unit IX: Prejudice & Children

Unit X : Media & Children

- A. Effects of Internet, TV, Music, Games
- B. Pros and Cons

Unit XI: Solutions

**B.20. Topical outline**

- A. Ethics & Honor Values in International Policy
- B. Education: A Lifeline to Development
- C. Global Social Goals

**REQUIREMENTS:**

1. A class presentation/group project on a topic relevant to subjects under discussion. Class time will be provided for presentation and discussion. Hand in grading rubric with the paper. Groups and topics for presentations will be decided in class. A typed paper no more than 4 pages is to be submitted by each student due one week after the presentation. The paper should include:
  - A brief synopsis of the content that was covered,
  - The strengths and weaknesses of the presentation,
  - How you personally feel about the topic and how you contributed to the group.
2. Midterm and Final exam, centered on content presented in class as well content presented in assigned readings and films.
3. Weekly Journal entries
4. Attendance & Participation, this is required for this course to be effective

**EVALUATION:**

Group Presentation & Paper	25%
Journal Entries	25%
Midterm Exam	20%
Final Exam	20%
Attendance Class/Participation	10%

**D. SIGNATURES**

**D.1. APPROVALS**

- Changes that affect General Education in any way **MUST** be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program **MUST** have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
Yolande Lockett	Chair of Nursing		
Earl Simson	Dean of the Faculty of Arts and Sciences		
Karen Casagno	Dean of the Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
Susan Pearlmutter	Dean of the School of Social Work		
David Blanchette	Dean of the School of Management		
James G. Magyar	Chair of the Committee on General Education		Tab to add rows

**D.2. ACKNOWLEDGEMENTS**

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
			Tab to add rows

## Rhode Island College General Education Connections Courses

**Connections (C)** courses are upper-level courses that emphasize comparative perspectives—such as across disciplines, across time, across cultures—on a particular topic or idea. Courses proposed for this requirement must include further development of the **WC**, **CCT**, **RF**, **OC**, and **CW** General Education Learning Outcomes. Interdisciplinary courses are encouraged, and team-taught courses are possible if that approach can be justified pedagogically. **Connections** is a category, not a course; therefore departments will propose courses carrying the departmental designation (e.g., BIOL or ENGL) and a shared number (261, 262, 263). Connections have as prerequisites First Year Writing, First Year Seminar, and at least 45 total credits. They may require specific General Education categories to be completed as prerequisites as well. These courses are 4 credits and they are capped at 30 students.

### Steps to creating a Connections course

1. Start with a good idea that meets the upper level and comparative objectives of the category. The choice of topic is wide open.
2. Design the course to explore the content or subject area, while at the same time addressing each of the Learning Outcomes and crafting experiences where students can demonstrate their competence in these categories.
3. Prepare a standard syllabus that includes items such as topics covered, possible resources, assignments, grading, and the usual administrative detail
4. Include in the syllabus explicit statements of the Learning Outcomes you are addressing, explain how they will be approached, and state how the students will demonstrate their progress towards those outcomes.
5. Now that the course is designed, prepare the requisite paperwork.
  - a. Fill out the Connections form for COGE that begins on the next page. It has places to explicitly address Learning Outcomes and teaching methods. If these are well described in the syllabus, appropriate text can be copied and pasted into the form. All course descriptions will include the following text at the end:

*Connections courses may not be used as part of a major or minor.  
Prerequisites: Completion of FYS, FYW and at least 45 credits*
  - b. Attach your syllabus to the form.
  - c. Attach an Undergraduate Curriculum Committee form to the package. This document includes those portions of the form that are required for Connections courses.
6. Secure the approval of your department's curriculum committee and of the department, as indicated by the Chair's signature on the UCC form.
7. Secure the signature of chairs of departments that may have a stake in the course
8. Secure the signature of your Dean. The Dean's office is the first line of checking that all is in order.
9. Transmit the material electronically to COGE ([coge@ric.edu](mailto:coge@ric.edu)) and note that the signatures have been obtained.
10. Present your material at a COGE meeting for approval.
11. Upon COGE approval the package will be transmitted to the UCC for the remaining deans' Signatures and UCC approval.

### Note on converting Core 4 courses to Connections courses

Core 4 courses emphasize comparative perspectives and make good candidates for Connections courses. The Core 4 syllabus can be a starting point, but the proposal still has to address all of the Connections requirements. It should be noted that students will have a slightly different background, since they will have more overall experience but will not necessarily have the western and nonwestern courses that they did in Cores 1-3.

### Consulting

The Faculty Center for Teaching and Learning has Connections preparation workshops. It's also wise to consult with the chair of COGE ([jmagyar@ric.edu](mailto:jmagyar@ric.edu)) at an early stage in the proposal preparation process.

*James G. Magyar  
November 6, 2015*



## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* Nursing

*Chair/contact:* Yolande Lockett- chair/ Deborah Kutenplon - faculty

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI)* NURS      *Course number:* **(26x)** 266

*Catalog title:* Health and Cultural Diversity

*Catalog Description:* Health beliefs and practices are examined across cultures. Focus is on the cultural components of health and illness, pain, childbearing, child health, mental illness, disability, aging, and death.

*Prerequisites:* Completion of FYS, FYW and at least 45 credits

*Credits:* 4.

*Connections Learning Outcomes:* Written Communication (**WC**), Critical and Creative Thinking (**CCT**), Research Fluency (**RF**), Oral Communication (**OC**), and Collaborative Work (**CW**)

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

Students compare health beliefs and practices of people from a variety of cultures, and examine how these diverse beliefs intersect with mainstream Western medicine. Emphasis is on understanding health, illness, pain, childbearing, mental health, disability and death, and how this understanding informs values and actions. Throughout the course, students will become increasingly aware of their own worldview and its implications for their health-related assumptions and values. They will learn to do an individualized cultural assessment, balancing knowledge of common health practices in different cultures with the need to avoid stereotyping.

Students gain insight and knowledge of the issues through readings, guest speakers, lectures, in-class writing and interactive activities, discussion, case studies and film. Assignments include readings, reflective journaling, a genealogical map of the student's own culture and health/illness beliefs, application of cultural assessment models to case studies, and small group presentations.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	<p><i>The underlying questions for the entire course require ongoing critical and creative thinking—how do we understand the actions and values of people from a variety of cultures, particularly around health and health care. Specific assignments and activities include:</i></p> <ul style="list-style-type: none"> <li>• <i>Class discussions of readings, film and case studies</i></li> <li>• <i>In-class activities to increase self-awareness of students' own values and culture-based assumptions (eg. Family Health Beliefs and Behaviors Assessment, analysis of a cultural conflict from 3 perspectives)</i></li> <li>• <i>Reflective journal entries responding to readings, speakers, and experiences.</i></li> <li>• <i>Small group presentations of research into specific health-related topics (eg. Pregnancy and Postpartum Practices among Arab Americans)</i></li> </ul>
Written Communication	<ul style="list-style-type: none"> <li>• <i>Reflective journals related to readings, class discussions and activities. Students will be required to reflect on their own insights and reactions to the learning.</i></li> <li>• <i>One formal paper and several written analyses of case studies.</i></li> <li>• <i>Writing assignments also include a family health beliefs and behaviors assessment, and application of a cultural assessment model (Kleinman's) to a case study.</i></li> <li>• <i>Writing-to-learn will frequently be used in class, encouraging students to use informal writing as a reflective and analytic learning tool.</i></li> </ul>
Research Fluency	<ul style="list-style-type: none"> <li>• <i>Weekly assigned readings include multiple research articles as well as readings from the textbook.</i></li> <li>• <i>Small group presentations will require researching a topic of the students' choice using at least 3 research studies, and preparing a formal outline and reference list in APA format.</i></li> </ul>
Oral Communication	<ul style="list-style-type: none"> <li>• <i>Class participation in discussions and activities is central to the course. Students are strongly encouraged to articulate their ideas, reactions to readings, personal and cultural experiences and insights.</i></li> <li>• <i>Small group presentations of 30 minutes each will require participation by all students in the group, incorporating powerpoint, lecture, and presentation of research. Creative use of interactive group activities is also encouraged.</i></li> </ul>
Collaborative Work	<ul style="list-style-type: none"> <li>• <i>Students will work in small groups to research and present on a topic related to health care in a specific culture of their choosing, as described above.</i></li> <li>• <i>In-class activities will frequently follow a think/write → pair → share model, where students initially reflect on their own (thinking or writing-to-learn), then discuss in pairs, and then share as a class.</i></li> <li>• <i>Collaboration is one of the central skills emphasized by the course—students will use each other as cultural informants to learn firsthand about other cultures' values, beliefs and practices.</i></li> <li>• <i>Students will also practice analyzing and proposing solutions to cross-cultural workplace conflicts to enhance their ability to work productively and respectfully with co-workers of different backgrounds.</i></li> </ul>



In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.  
One section each Fall & Spring.

## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

A. COVER PAGE ROLL OVER BLUE TEXT TO SEE FURTHER IMPORTANT [INSTRUCTIONS](#): PLEASE READ.

N.B. DO **NOT** USE HIGHLIGHT, JUST DELETE THE WORDS THAT DO NOT APPLY TO YOUR PROPOSAL

**ALL numbers in section (A) need to be completed, including the impact ones.**

A.1. <a href="#">Course or program</a>	NURSING 266: HEALTH AND CULTURAL DIVERSITY		
<a href="#">Replacing</a>	N/A		
A.2. <a href="#">Proposal type</a>	Course: creation		
A.3. <a href="#">Originator</a>	Deborah Kutenplon	<a href="#">Home department</a>	Nursing
A.4. <a href="#">Rationale</a>	<p>According to the U.S. Department of Health and Human Services (2002), "With growing concerns about racial and ethnic disparities in health, and the need for health care systems to accommodate increasingly diverse patient populations, 'cultural competence' has become more and more a matter of national concern" (p. 1).</p> <p><i>Health and Cultural Diversity</i> will help students begin to develop cultural competence—the ability to recognize their own cultural assumptions, the values implicit in Western health care systems, knowledge of common health beliefs and practices of other cultures, and a commitment to lifelong learning in this area. For students entering professions related to health, social work, education, counseling and other social services, these competencies are essential for effective professional practice. For all students, cultural competence lays the foundation, more broadly, for civil discourse and engaged citizenship in a diverse world.</p> <p>In addition to addressing cross-cultural understanding and respect, the course addresses the major General Education program outcomes of critical and creative thinking, research fluency, written and oral communication, and collaborative work.</p> <p>American Institutes for Research. (2002). <i>Teaching cultural competence in health care: A review of current concepts, policies and practices</i>. Report prepared for the Office of Minority Health, U.S. Department of Health and Human Services. Washington, D.C. Retrieved from <a href="http://minorityhealth.hhs.gov/assets/pdf/checked/1/em01garcia1.pdf">http://minorityhealth.hhs.gov/assets/pdf/checked/1/em01garcia1.pdf</a></p>		
A.5. <a href="#">Date submitted</a>	2/8/16	A.6. <a href="#">Semester effective</a>	Spring 2017
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	No new faculty. Will be taught by Deborah Kutenplon	
	<a href="#">Library:</a>	None	
	<a href="#">Technology</a>	None	

	<u>Facilities:</u>	None
A.8. <u>Program impact</u>	General Education, Nursing	
A.9. <u>Student impact</u>	No negative impact. Positive impact: additional Connections course; content to enhance cultural competence	
A.10. The following screen tips are for information on what to do about catalog copy until the new CMS is in place; check the "Forms and Information" page for updates. <a href="#">Catalog page.</a> <a href="#">Where are the catalog pages?</a> <a href="#">Several related proposals?</a> Do <b>not</b> list catalog pages here. All catalog copy for a proposal must be contained within a <b>single</b> file; put page breaks between sections. Make sure affected program totals are correct if adding/deleting course credits.		

B. NEW OR REVISED COURSES DELETE THE WORDS THAT DO NOT APPLY TO YOUR PROPOSAL WITHIN SPECIFIC CATEGORIES, BUT DO NOT DELETE ANY OF THE CATEGORIES. DO NOT USE HIGHLIGHT. DELETE THIS WHOLE PAGE IF THIS PROPOSAL DOES NOT INCLUDE A NEW OR REVISED COURSE.

	OLD ( <a href="#">FOR REVISIONS ONLY</a> )	NEW
B.1. <u>Course prefix and number</u>		NURS 266
B.2. Cross listing number if any		
B.3. <u>Course title</u>		Health and Cultural Diversity
B.4. <u>Course description</u>		Health beliefs and practices are examined across cultures. Focus is on the cultural components of health and illness, pain, childbearing, child health, mental illness, disability, aging, and death.
B.5. <u>Prerequisite(s)</u>		FYS, FYW, and at least 45 credits
B.6. <u>Offered</u>		Fall & Spring
B.7. <u>Contact hours</u>		4
B.8. <u>Credit hours</u>		4
B.9. <u>Justify differences if any</u>		
B.10. <u>Grading system</u>		Letter grade
B.11. <u>Instructional methods</u>		Lecture   Small group
B.12. <u>Categories</u>		General Education - Connections
B.13. Is this an Honors course?		NO
B.14. <u>General Education</u> N.B. Connections must include at least 50% Standard Classroom instruction.		YES category: Connections
B.15. <u>How will student performance be evaluated?</u>		Attendance   Class participation   Projects   Presentations   Papers   Class Work   Quizzes   Journaling
B.16. <u>Redundancy statement</u>		None
B. 17. Other changes, if any		

B.18. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
1. Identify cultural influences on one's own beliefs and values, particularly in regard to health and health care.	CCT, WC, CW Gen Ed: Ethical Reasoning	Class participation, class work, reflective journaling

B.18. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
2. Demonstrate knowledge about beliefs and practices related to health, disease and treatment across cultures.	CCT, WC, RF, OC, CW Gen Ed: Global Understanding	Class participation, class work, reflective journaling, group presentation, projects and paper
3. Recognize the differences that exist within and across cultural groups and the need to avoid over generalization and stereotyping.	CCT, OC, CW Gen Ed: Global Understanding	Class participation, class work, reflective journaling, projects, paper
4. Develop skills to conduct an assessment of an individual's cultural health beliefs and practices.	CCT, WC, OC, CW	Class participation, class work, assignments
5. Identify strategies to incorporate cultural values and health beliefs based on individualized cultural assessment.	CCT, WC, RF, OC, CW	Class participation, class work, reflective journaling, group presentation, assignments
6. Describe culturally sensitive verbal and non-verbal communication techniques, including the ability to work effectively with an interpreter.	CCT, OC, CW	Class participation, class work
7. Demonstrate the ability to expand cultural knowledge in the future through use of formal, written sources and respectful use of cultural informants.	CCT, WC, RF, OC, CW Gen Ed: Global Understanding	Class participation, class work, group presentation, projects, paper

### B.19. Topical outline

1. Introduction
  - a. Course introduction and expectations.
  - b. What is culture?
  - c. The impact of culture on health and health care
  - d. RI health care consumers—demographics
  - e. Health Disparities
2. Explanations of Health and Illness
  - a. Cultural definitions/perceptions of health and causes of illness
  - b. Western biomedical culture, hospitals
  - c. Naturalistic Models
  - d. Personalistic Models
3. Individualizing Culture and Identity
  - a. Generalizations vs. stereotypes
  - b. Modifying characteristics—what factors modify an individual's beliefs and actions?
  - c. Cultural Models: space, time, family, gender roles, etc.
    - Leninger's model
    - Purnell's model

**B.19. Topical outline**

- Business Model
- d. Your own cultural lens and health beliefs
- 4. Assessment of Health Beliefs
  - a. Assessment tool #1: Kleinman's Questions
  - b. Assessment tool #2: ETHNIC
  - c. Theory and practice of each
- 5. Communication
  - a. Verbal and nonverbal communication styles across cultures
  - b. Working with an Interpreter
- 6. Latino Health and Culture
  - a. Overview
  - b. Puerto Ricans
  - c. Dominicans
  - d. Guatemalans
  - e. Mexicans
- 7. European American Health and Culture
  - a. Overview
  - b. Portuguese Americans
  - c. Italian Americans
  - d. Irish Americans
  - e. Jewish Americans
- 8. African American Health and Culture
  - a. Overview, including history of racism in relation to health, health care and disparities
  - b. African Americans
  - c. African Immigrants in Rhode Island
  - d. Cape Verdeans
  - e. Nigerians
- 9. Asian American Health and Culture
  - a. Overview
  - b. Chinese
  - c. Vietnamese
  - d. Buddhism
  - e. South Asians/Indians
  - f. Hinduism
- 10. Arab American Health and Culture
  - a. Arabs
  - b. Islam

**B.19. Topical outline****11. Military Culture**

- a. Overview
- b. Effect of military culture on health, mental health, and health care-seeking behavior

**12. Refugee Health**

- a. Particular health issues for refugees
- b. Trauma, physical and psychological
- c. Dislocation of place and culture
- d. Disruption of traditional roles & employment

**13. Childbearing Across Cultures**

- a. Prenatal practices, labor & delivery, postpartum
- b. Newborn practices

**14. Childrearing Across Cultures**

- a. Expectations of child behavior and practices
- b. Discipline, corporal punishment
- c. Dislocation of parent-child roles with immigration

**15. Disability Across Cultures**

- a. Explanatory models
- b. Stigma
- c. Congenital disabilities vs. disabilities acquired later in life
- d. Goals for disabled people
- e. Family's role vs. society's role for services and care

**16. Diabetes Across Cultures**

- a. Explanatory models
- b. Management, diet, medication, alternative treatments

**17. Cancer Across Cultures**

- a. Explanatory models
- b. Issues of disclosure
- c. Treatment, pain and pain management

**18. Depression Across Cultures**

- a. Explanatory models
- b. Treatment
- c. Stigma

**19. End of Life, Death and Dying Across Cultures**

- a. Elder care
- b. Disclosure of terminal illness, advanced directives

**B.19. Topical outline**

c. Death and bereavement rituals

**20. Applying Cultural Competence in Your Career**

- a. Application with clients and co-workers
- b. Diversity in the workforce
- c. Future learning and resources

**D. SIGNATURES****D.1. APPROVALS**

- Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) and a printed or electronic signature copy of this form to the current Chair of UCC. Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
Yolande Lockett	Chair of the Department of Nursing		
Earl Simson	Dean of the Faculty of Arts and Sciences		
Donald Halquist	Dean of the Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
Susan Pearlmutter	Dean of the School of Social Work		
Jeanne Haser	Interim Dean of the School of Management		
James G. Magyar	Chair of the Committee on General Education		

**D.2. ACKNOWLEDGEMENTS**

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
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## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* **Philosophy**

*Chair/contact:* Glenn Rawson

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) PHIL* Course number: **(26x) 262**

*Catalog title:* Connections: **Freedom and Responsibility**

*Catalog Description:*

**This class examines the nature of free will. What is it? Is it necessary for moral responsibility? Do we have it? And if not, what should we do about it?**

*Prerequisites: Completion of FYS, FYW and at least 45 credits Connections courses may not be used as part of a major or minor*

*Credits:* **4.**

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

*Explain briefly how this course meets the description for a Connections course, using a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.*

This course examines the issue of free will and moral responsibility, making use of both historical and disciplinary connections. If determinism is true, is some form of free will possible? And if free will is not possible, what is moral responsibility? Philosophical texts from ancient to modern times examine the significance of causal determinism for free will and moral responsibility. Now some empirical evidence from psychological research and neuroscience are used to argue for or against free will. We will critically assess evidence for freedom and determinism, and study the implications for issues such as common conventions of praise and blame, common conceptions of love and friendship, and common assumptions about meaning in human lives.

Students will explore these connections in expository and argumentative essays, and in structured oral communication, such as individual presentations, group debates, or other formal group discussions.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Analytic writing assignments and class discussion of philosophical arguments.
Written Communication	Essay exams and/or formal papers focused on the presentation and evaluation of arguments.
Research Fluency	Research paper with proper documentation and citation of scholarly sources.
Oral Communication	Structured group debates, or other group discussions with formal group techniques.
Collaborative Work	Groups of students will be jointly responsible for formal group discussions.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

**To be offered each Spring and Fall (possibly four sections per semester, as with the current Core 4 version of PHIL 262). Summers also, as needed.**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

## Rhode Island College Undergraduate Curriculum Committee (UCC)

### Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Aaron Smuts, Philosophy**

A.2. Date: **December 4, 2012**

A.3. Date of implementation: **Fall 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

#### **If you want to:**

Course creation, revision, or deletion

Program creation, revision, or deletion

#### **Please complete parts**

A, B, D, and E

A, C, D, and E

**Only include in your submission the parts that are relevant to your proposal.**

For UCC use only  
 Document ID #:  
 Date Received:

## PART B: Course Proposals

### For new or revised courses

Revise an existing course (fill out “old” and “new” information)

Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>	PHIL 262	PHIL 262
Any cross listing number		
Course title ( <b>limit 6 words</b> )	Freedom	Freedom and Responsibility
Course description ( <b>limit 30 words</b> ) <sup>b</sup>	Topics include free will, religion and freedom, the nature of human freedom, and social, political, and economic freedom. <i>4 credit hours.</i> <i>Prerequisite: Gen. Ed. Core 1, 2, and 3. Fulfills Gen. Ed. Core 4. Offered fall, spring, summer.</i>	This class examines the nature of free will. What is it? Is it necessary for moral responsibility? Do we have it? And if not, what should we do about it? <i>4 credit hours.</i> <i>Connections courses may not be used as part of a major or minor. Prerequisites: Completion of FYS, FYW, and at least 45 credits. Offered fall, spring, summer</i>
Number of contact hours per week <sup>c</sup>	4	4
Number of credit hours per sem.	4	4
Prerequisite(s) <sup>d</sup>	Cores 1, 2, and 3	FYS, FYW, and 45 credits.
Grading system	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

For UCC use only  
Document ID #:  
Date Received:

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours: **n/a**

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.]  
Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQSR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

B.6. Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

Fall     Spring     Summer     As Needed  
 Annually (semester varies)     Alternate years     Even years  
 Odd years     Other (describe):

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Document ID #:  
Date Received:

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **No.**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

## Phil 262: Freedom and Responsibility

### Course Syllabus

#### Description

Could pre-cogs predict your holiday plans next year? Could a super-intelligent demon with knowledge of the position and projection of every atom in the universe determine what you will have for breakfast next Tuesday?

Just what is free will? Can we make sense of the notion? We will begin the semester by looking at the significance of determinism for free will and moral responsibility. Is determinism true? And if so, is free will compatible with determinism?

Some think that determinism is false and point to putative sources of indeterminacy as the locus of free will. But it is just as difficult to see how indeterminate events could help make anyone responsible for their actions. Wouldn't they be an impediment to our control? We will evaluate ancient, medieval, and contemporary answers to these questions.

In the next part of the course, we will explore the implications of *hard determinism*. Would praise and blame make sense if we lack freedom? Without freedom, it seems that we would have to radically reform our views of virtue, vice, love, and friendship. If no one is responsible for their actions, what justifies punishment? If we don't have free will, should we, as some philosophers suggest, actively promote the illusion that we do?

We will critically examine some psychological research that appears to undermine the prospects for free will. We'll be talking about Ouija boards, diving rods, split brains, hypnosis, subliminal suggestion, drug addicts, psychopaths, and love potions.

#### Texts

There are six required texts for this course:

1. Robert Kane. *A Contemporary Introduction to Free Will* (Oxford UP, 2005). ISBN-10: 019514970X. [CI]
2. Gary Watson, ed. *Free Will* (Oxford Readings in Philosophy) (Oxford UP, 2003). ISBN-10: 019925494X. [GFW]
3. Derk Pereboom, ed. *Free Will*. Hackett, 2009. ISBN-10: 1603841296. [DPFW]
4. Robert Kane, ed. *Free Will* (Blackwell Readings in Philosophy). Blackwell, 2009. ISBN-10: 0631221026. [RKFW]

For UCC use only  
Document ID #:  
Date Received:

5. Sophocles, *Theban Plays*. Peter Meineck and Paul Woodruff (trans). Hackett, 2003. ISBN-10: 0872205851. [TP]
6. Joseph Bedier (Author), Hilaire Belloc (Trans). *The Romance of Tristan and Iseult*. Vintage, 1994. ISBN-10: 0679750169. [RTI]

I will post numerous additional readings on Blackboard. [BB]

### Coursework

There will be four different forms of coursework: (best 20 out of 27) daily quizzes, in class debates, and three take-home examinations. I will give a short quiz at the beginning of each class that will require a one or two sentence answer. The quizzes are closed-book, but open-note. The bulk of your grade comes from the take-home exams and the term paper.

The class will be divided in to four groups. Each group will be responsible for submitting a debate brief, and using it to defend one side of an issue in bi-weekly debates. There will be eight short debates. Each group will participate four times.

All assignments must be completed to pass the course.

Quizzes (10%) + four group debates (15%) + first exam (20%) second exam (25%) + term paper (30%).

### Objectives

- Students will develop and demonstrate Critical and Creative Thinking through Essay Exams and a Term Paper.
- Students will develop and demonstrate Written Communication through Essay Exams and a Term Paper.
- Students will develop and demonstrate Research Fluency in researching and documenting a Term Paper.
- Students will develop and demonstrate Oral Communication through Group Debates and Class Discussion.
- Students will develop and demonstrate Collaborative Work through Group Debates.

### Attendance Policy

If you miss 6 or more classes, you will receive a 0 for your quiz grade. **If you miss 12 or more classes, you will receive an F for the course.** (There are no excused or unexcused absences. But please talk to me if something major comes up that will dramatically affect your attendance.)

### Academic Honesty

Plagiarism—claiming someone else’s ideas or written work as your own—will not be tolerated. The tests are not collaborative. All sources must be cited. Outside research is not forbidden, but none of the assignments ask for sources outside the assigned readings. **Anyone caught cheating will be given a failing grade in the course.**

## Class Schedule

(There will be a quiz every class on the required reading for that day.)

- **Week 1**
  - **C1 Introduction**
    - Kane, ch.1 "The Free Will Problem" [CI]
    - {Optional: Solomon, "On Fate and Fatalism" [BB]}

### Topic I: Fate, Predestination, Foreknowledge, and Causal Determinism

- **C2 Fate**
  - Sophocles, *Oedipus Tyrannus* [TP]
  - {Optional: Lucian, "Zeus Cross-Examined" [BB]}
- **Week 2**
  - **C3 Predestination and Divine Foreknowledge**
    - Kane, ch. 13 "Divine Foreknowledge, and Free Will" [CI]
    - Augustine, "Divine Foreknowledge, Evil, and the Free" [RKFW]
    - {Optional: Hasker, "God, Time, Knowledge and Freedom" [RKFW]}
  - **C4 Divine Foreknowledge**
    - Pike, "Divine Omniscience and Voluntary Action" [BB]
    - {Optional: Taylor, "Fate" [BB]}
- **Week 3**
  - **C5 Causal Determinism and Classical Compatibilism**
    - Kane, Ch. 2 "Compatibilism" [CI]
    - The Stoics, selections [DPFW]
    - Laplace, *Essay on Probabilities*, ch.2 [BB]

### Topic II: Compatibilism

- **C6 Classic Compatibilism**
  - Hume, selections from the *Treatise* and the *Enquiry* [BB]
  - Skinner, "Walden Two" (excerpt) [RKFW]
- **Week 4**
  - **C7 Contemporary Compatibilism - Frankfurt**
    - Kane, ch. 9 "Higher-order Desires, Real Selves and New Compatibilists" [CI]
    - Frankfurt, "Freedom of the Will and the Concept of a Person" [GWFW]
  - **C8 Contemporary Compatibilism - Wolf**
    - Wolf, "Sanity and the Metaphysics of Responsibility" [GWFW]
- **Week 5**
  - **C9 Contemporary Compatibilism - Watson**
    - Watson, "Free Agency" [GWFW]
  - **C10 Incompatibilism**
    - Kane, ch. 3 "Incompatibilism" [CI]
    - van Inwagen, "An Argument for Incompatibilism" [GWFW]



### Topic III: Libertarianism

- **Week 6**
  - **C11 Indeterminism**
    - Kane, ch.4 "Libertarianism, Indeterminism, and Chance" [CI]
    - Lucretius, "On the Nature of Things" (excerpt) [BB]
    - van Inwagen, "The Mystery of Metaphysical Freedom" [RKFW]
  - **C12 The Liberty of Indifference**
    - Kaye, "Why the Liberty of Indifference is Worth Wanting" [BB]
- **Week 7**
  - **C13 Agent Causation and Personal Identity**
    - Kane, ch. 5 "Minds, Selves, and Agent Causes" [CI]
    - Reid, selections [BB]
  - **C14 Agent Causation**
    - Campbell, "Has the Self 'Free Will'?" (excerpt from *On Selfhood and Godhood*) [BB]
- **Week 8**
  - **C15 Agent Causation, cont.**
    - Kane, ch. 6 "Actions, Reasons, and Causes" [CI]
    - Chisholm, "Human Freedom and the Self" [RKFW]
    - {Optional: Kane, "Responsibility, Luck, and Chance" [GFWF]}
    - {Optional: O'Connor, "Agent Causation" [GFWF]}
    - {Optional: Clarke, "Agent Causation and Event Causation" [DPFW]}

### Topic IV: Free Will Skepticism

- **C16 Hard Determinism**
  - Kane, ch.7 "Hard Determinists and Other Skeptics" [CI]
  - Galen Strawson, "The Impossibility of Moral Responsibility" [GFWF]
  - Edwards, "Hard and Soft Determinism" [RKFW]
  - {Optional Preview: Pereboom, "Determinism al Dente" [DPFW]}
- **Week 9**
  - **C17 Neuroscience and Free Will**
    - Libet, "Do We Have Free Will?" [BB]
    - Wegner, "Brain and Body" [BB]
  - **C18 Psychology of Conscious Choice**
    - Wegner, "The Experience of Will" [BB]

### Topic V: Alternative Possibilities and Reasons Responsiveness

- **Week 10**
  - **C19 Alternate Possibilities**
    - Kane, ch. 8 "Moral Responsibility and Alternative Possibilities" [CI]

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- Frankfurt, "Alternate Possibilities and Moral Responsibility" [GWFW]
- **C20 Tracing Accounts**
  - Fischer, "Frankfurt-Style Compatibilism" [GWFW]
  - Pereboom, "Determinism al Dente" (sections I-II) [DPFW]
- **Week 11**
  - **C21 Reasons Responsiveness**
    - Arpaly, "Moral Worth" [BB]

## Topic VI: Ethics and Free Will

- **C22 Ethics and Free Will**
  - Kane, Ch. 10 "Reactive Attitude Theories" [CI]
  - Peter Strawson, "Freedom and Resentment" [DPFW]
  - {Optional: Dennett, "I Could Not Have Done Otherwise - So What?" [RKFW]}
- **Week 12**
  - **C23 Determinism and Ethics**
    - Pereboom, "Determinism al Dente" (section VII) [DPFW]
    - {Optional: Pereboom, "The Contours of Hard Incompatibilism" [BB]}
  - **C24 Punishment**
    - Pereboom, "Hard Incompatibilism and Criminal Behavior" [BB]
    - {Optional: Levy, "The Responsibility of the Psychopath Revisited" [BB]}

## Topic VII: Love, Freedom, and the Meaning of Life

- **Week 13**
  - **C25 Love and Freedom**
    - Bedier, *The Romance of Tristan and Iseult* (pp. 1-108) [RTI]
    - {Optional: Schopenhauer, on love [BB]}
  - **C26 Love and Freedom**
    - Bedier, *The Romance of Tristan and Iseult* (pp. 109-203) [RTI]
    - Pereboom, "Hard Incompatibilism and the Meaning of Life" (pp. 199-204) [BB]
    - {Optional: Smuts, "Love and Free Will" [BB]}
- **Week 14**
  - **C27 Illusionism**
    - Smilansky, "Free Will, Fundamental Dualism, and the Centrality of Illusion" [BB]
    - {Optional: Vohs, "The Value of Believing in Free Will" [BB]}
  - **C28 Free Will and the Meaning of Life**
    - Frankl, "Logotherapy in a Nutshell" [BB]
    - Pereboom, "Hard Incompatibilism and the Meaning of Life" (pp. 197-199) [BB]
    - {Optional: Wielenberg, "The Meaning of Life" [BB]}

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for every aspect you would like to change. **The Core 4 PHIL 262: Freedom is a great fit for the new general education Connections category. This proposal replaces the Core 4 version with a Connections version of the course.**

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later. **n/a**

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **This Connections version of the course will serve general education in essentially the same way that the old Core 4 version did.**

D.3.b. Faculty: **No significant impact on faculty workloads.**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **No impact.**

D.4.b. Library resources: **No impact.**

D.4.c. Technical/Computing resources: **No impact.**

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## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
<i>(example)</i> <b>John Doe (Philosophy)</b>	<i>John Doe</i>	<i>4/1/2011</i>

1. \_\_\_\_\_
2. \_\_\_\_\_

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, MUST have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
1. <u>Glenn Rawson (Philosophy)</u>	_____	_____
2. <u>Earl Simson (Dean, FAS)</u>	_____	_____
3. <u>Alexander Sidorkin (Dean, FSEHD)</u>	_____	_____
4. <u>David Blanchette (Dean, Management)</u>	_____	_____
5. <u>Jane Williams (Dean, Nursing)</u>	_____	_____
6. <u>Sue Pearlmutter (Dean, Social Work)</u>	_____	_____

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education MUST also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_

## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* Philosophy

*Chair/contact:* Dr. Glenn Rawson

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI)* PHIL

*Course number: (26x)* 263

*Catalog title:* Connections: The Idea of God

*Catalog Description:*

Concepts of divinity are critically examined. Issues include polytheism, monotheism, monism, atheism, gender and the God(ess). Students are challenged to critically examine their own ideas in the context of various philosophical and religious traditions.

*Prerequisites:* Completion of FYS, FYW and at least 45 credits Connections courses may not be used as part of a major or minor

*Credits:* 4.

*Connections Learning Outcomes:* Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

The idea of God, which appears in various forms in diverse human cultures is ideally suited for a connections course. It can be critically examined through a variety of disciplines: philosophy, theology, cultural history, and across different cultures: Western Asian, Middle Eastern. These connections will be explored using several forms of written assignments as well as class discussions and formal group discussion.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Brief critical papers. In-class writing and discussion
Written Communication	Critical Brief Papers. Term Research Paper
Research Fluency	Preparation and execution of Term Research Paper
Oral Communication	Structured formal group discussion using group discussion techniques.
Collaborative Work	Preparation and presentation of a formal group discussion.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year. Spring and Fall

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

James G. Magyar  
September 28, 2012.

# Syllabus

## Philosophy 263: The Idea of God

### COURSE DESCRIPTION:

Concepts of divinity are critically examined. Issues include polytheism, monotheism, monism, atheism, gender and the God(ess). Students are challenged to critically examine their own ideas in the context of various philosophical and religious traditions.

### OBJECTIVES

Students will develop and demonstrate Critical and Creative Thinking through a series of critical Brief Papers to be reviewed by other students, and through frequent In-class Writings.

Students will develop and demonstrate Written Communication through Critical Brief Papers and a Term Paper.

Students will develop and demonstrate Research Fluency in researching and documenting a Term Paper.

Students will develop and demonstrate Oral Communication through structured formal group discussions.

Students will develop and demonstrate Collaborative Work through structured formal group discussions.

### MAJOR ASSIGNMENTS:

Two Essay Examinations (30%), Five Brief Writing Assignments (15%), In-Class Writing (10%), Participation in structured in-class discussion (20%), Ten Page Term Paper (25%).

### Assignment Details:

The essay examinations will be given at mid-term and during the final examination period. The mid-term examination will count as 10% of the final grade, the final as 20%.

The Brief Writing Assignments will consist of a one page critical discussion of a particular topic which will be available in class one week before it is due. These assignments must be duplicated with copies enough to make one available to each member of the class and will serve as the basis for class discussion.

There will be approximately fifteen In-Class Writing assignments. These will be brief timed writing designed to focus subsequent class discussion. The writings will be graded on a three point scale with the final grade based on the total.

The class will be divided into five discussion groups. Each group will select a leader and utilizing appropriate group techniques engage in a formal discussion as scheduled. Topics for these discussions will be selected according to the flow of the course.

The term paper must be on an approved topic (sample topics will be provided), researched, and documented according to the Modern Language Association style. Draft versions will be collected as indicated on the schedule..

### TEXTS:

Armstrong, Karen, *A History of God*, New York: Random House, 1994.

Häring, Hermann and Johann Baptist Metz (ed.) *The Many Faces of the Divine*, Orbis Books: Maryknoll, NY, 1995.

Mackie, J.L. *The Miracle of Theism: Arguments For and Against the Existence of God*, New York: Oxford University Press, 1980.

Hick, John (ed.). *The Existence of God*. New York: Macmillan, 1964.

### LIBRARY RESERVE:

*The Bhagavadgīta*, trans. and ed. by J.A.B. van Buitenen, Chicago: University of Chicago Press, 1981.

*Bible*, New English, Oxford University Press, 1976.

Flew, Anthony. *Atheistic Humanism*, Buffalo: Prometheus Books, 1993.

Gadon, Elinor W., *The Once and Future Goddess*, New York: Harper & Row, 1989.

Haleem, HM. A. S. Abdel, *The Qur'an*, Oxford World's Classics, 2008.

Motz, Lotte. *The Faces of the Goddess*, New York: Oxford University Press, 1996

Overman, Dean L., *A Case for the Existence of God*, Roman & Littlefield, 2010.

Plantinga, Alvin & Nicholas Wolterstorff (ed.) *Faith and Rationality: Reason and Belief in God*, South Bend: University of Notre Dame Press, 1983.

Pseudo-Dionysius, the Areopagite, *The Divine Names and Mystical Theology*, John D. Jones, trans., Milwaukee: Marquette University Press, 1980.

Radhakrishnan, S. and Charles A. Moore, (eds.), *A Sourcebook in Indian Philosophy*, Princeton: Princeton University Press, 1957.

Radhakrishnan, S. (Ed. & Trans.) *The Principal Upaniṣads*, London: Allen & Unwin, 1953.

Sjoo, Monica, *The Great Cosmic Mother: Rediscovering the Religion of the Earth*, San Francisco: Harper & Row, 1987.

Swinburn, Richard. *Is there a God?* New York: Oxford University Press, 1996

Vedānta-Sūtras with the Commentary by Śaṅkarārya, Vol. 1, Delhi: Motilal Banarsidass, 1980.

#### WEB RESOURCE

Bowman, Laurel, "Classical Myth: The Ancient Sources," <[http://web.uvic.ca/grs/department\\_files/classical\\_myth/index.html](http://web.uvic.ca/grs/department_files/classical_myth/index.html)> Updated 2002.

### TENTATIVE COURSE OUTLINE

DATE	TOPICS & ACTIVITY	READING ASSIGNMENT
Meeting 1	Introduction and Organization of the Course. In-class Writing.	
Meeting 2	The Gods: Classical Greek Polytheism	Browse Laurel Bowman's web page "Classical Myth, The Ancient Sources."
Meeting 3	The Gods: Polytheism in India	"Hymns to Gods--Polytheism" in Radakrishnan, Sourcebook..., Angelika Malinar, "God, Gods and Divinity in the Hindu Tradition of the Pāñcarātra," in The Many., Bṛhadāraṇyaka Upaniṣad
Meeting 4	Henotheism, Monotheism, and the God of the Hebrew Bible	Bible, <i>Exodus</i>
Meeting 5	God of the Hebrew Bible (continued)	Armstrong, Ch. 1, "In the Beginning...", Ch. 2, "One God"
Meeting 6	God of the Greek New Testament	St. Paul, <i>Letter to the Romans</i> , Armstrong, Ch. 3. "A Light to..."



Meeting 7	Christian God: One or Three? First Discussion Group	Herman Häring, "Christian Belief in the Threefold God," in <i>The Many...</i> , Armstrong, Ch. 4, "Trinity..."
Meeting 8	Incarnation and the Avatar	The Bhagavadgītā, either in Van Buitenen, ed., or in Radakrishnan, <i>Sourcebook...</i>
Meeting 9	Incarnation and the Christian God.	The Gospel of John
Meeting 10	God and Creation, Transcendence or Immanence	"The Hymn of Creation" from the Ṛg Vāda, Radakrishnan, <i>Sourcebook...</i> , Genesis 1:1-2:4.
Meeting 11	Radical Monotheism: Islam	Armstrong, Ch. 5, "Unity..." David Tracy, "The Paradox of the Many Faces of God in Monotheism," in <i>The Many...</i>
Meeting 12	Monism	Śaṅkarā's Commentary on the Vedānta-Sūtra, I.1.1-4, Chāndogya Upaniṣad; Knut Wolf, "Tao--'Treasure to the Good, Protection to Evil'" in <i>The Many...</i>
Meeting 13	Mysticism Second Discussion Group	Pseudo-Dionysius, <i>Mystical Theology</i> , Erik Borgman, "Negative Theology as Postmodern Talk of God" Armstrong, Chapter 7, "The God of the Mystics"
Meeting 14	Mid-term Examination	
Meeting 15	Western Arguments for the Existence of God: Overview	Armstrong, Ch. 6, "The God of the Philosophers"; Chapter 9, "Enlightenment"
Meeting 16	Ontological Argument: Anselm	Hick, "The Ontological argument" readings from St. Anselm, St. Thomas Aquinas, Descartes, Leibniz, Kant, and Norman Malcolm.
Meeting 17	Ontological Argument: Descartes	Makie, Ch. 2, "Descartes and the Idea of God"; Ch. 3, "Ontological Arguments"
Meeting 18	Cosmological Argument	Makie, Ch. 5, "Cosmological Arguments"; Hick, "The Cosmological Argument, readings from Plato, St. Thomas Aquinas, F.C. Copleston, and David Hume
Meeting 19	Argument from Design	Makie, Ch. 8, "Arguments for Design"; Hick, "The Teleological Argument," readings from William Paley, David Hume, and F.R. Tennant
Meeting 20	Moral Argument Third Discussion Group	Makie, Ch. 6, "Moral Arguments for the Existence of God"; Hick, "The Moral Argument," readings from Kant and Hastings Rashdall

Meeting 21	The Problem of Evil	Makie, Ch. 9, "The Problem of Evil", J.S. Mill, "The Problem of Evil" in Hick.
Meeting 22	Atheism Fourth Discussion Group Term Paper draft due	Flew, Religious Humanism, Chs. 1-4.
Meeting 23	Religious Experience and Religious Language: Can we even speak about God?	Makie, Ch. 10, "Religious experience and Natural Histories of Religion"; Hick, readings from Feuerbach, John Baillie, and Kierkegaard. Laurent Mpongo, "God in Ntomba Prayer," in The Many...
Meeting 24	The problem of verification	Hick, "The Question of Verification and Falsification," readings from A.J. Ayer, Anthony Flew, R.B. Braithwaite, and John Hick.
Meeting 25	God and Faith Discussion Group	Makie, Ch. 11, "Belief without Reason"; Alvin Plantinga, "Reason and Belief in God, in Faith And...,
Meeting 26	Religious experience revisited: God and Gender	Gadon, <i>The Once and Future...</i> , Parts One and Two
Meeting 27	God and Gender: the religion of the Goddess Fifth Discussion Group	Helen Schüngel-Straumann, "The Feminine Face of God" in The Many..., Motz, The Faces..., Ch. 1, "The Great Mother," and Ch. 2. "The Rise of a Goddess in Our Time."
Meeting 28	Final Issues & Review Term Paper final copy due	Armstrong, Ch. 11, "Does God have a Future?"
Final Exam		

## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Dick Olmsted, Philosophy**

A.2. Date: **November 2, 2012**

A.3. Date of implementation: **Fall 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

#### **If you want to:**

Course creation, revision, or deletion  
Program creation, revision, or deletion

#### **Please complete parts**

A, B, D, and E  
A, C, D, and E

**Only include in your submission the parts that are relevant to your proposal.**

## PART B: Course Proposals

### For new or revised courses

Revise an existing course (fill out “old” and “new” information)

Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>	PHIL 263	PHIL 263
Any cross listing number		
Course title ( <b>limit 6 words</b> )	God(s)	The Idea of God
Course description ( <b>limit 30 words</b> ) <sup>b</sup>	Western and non-Western concepts of divinity are examined. Topics include polytheism, monotheism, monism, atheism, gender, and the God(ess). Students examine their own ideas in the context of various philosophical and religious traditions. <i>4 credit hours. Prerequisite: Gen. Ed. Core 1, 2, and 3. Fulfills Gen. Ed. Core 4. Offered fall, spring, summer.</i>	Concepts of Divinity are critically examined. Issues include polytheism, monotheism, monism, atheism, gender and the God(ess). Students are challenged to critically examine their own ideas in the context of various philosophical and religious traditions. <i>4 credit hours. Connections courses may not be used as part of a major or minor. Prerequisites: Completion of FYS, FYW, and at least 45 credits. Offered fall, spring, summer</i>
Number of contact hours per week <sup>c</sup>	4	4
Number of credit hours per sem.	4	4
Prerequisite(s) <sup>d</sup>	Cores 1, 2, and 3	FYS, FYW, and 45 credits.
Grading system	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

**For UCC use only**  
**Document ID #:**  
**Date Received:**

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: "Students may not receive credit for both XXX and YYY."

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## **Additional Information for New or Revised Courses**

B.1. Explain any discrepancy between contact and credit hours: **n/a**

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.]  
Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

**For UCC use only**  
**Document ID #:**  
**Date Received:**

B.6. Frequency offered (Check all that apply.) It is preferable that you only use “As needed” in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

Fall                       Spring                       Summer                       As Needed  
 Annually (semester varies)       Alternate years       Even years  
 Odd years                       Other (describe):

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **No.**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

## Syllabus

### Philosophy 263: The Idea of God

#### COURSE DESCRIPTION:

Concepts of divinity are critically examined. Issues include polytheism, monotheism, monism, atheism, gender and the God(ess). Students are challenged to critically examine their own ideas in the context of various philosophical and religious traditions.

#### OBJECTIVES

Students will develop and demonstrate Critical and Creative Thinking through a series of critical Brief Papers to be reviewed by other students, and through frequent In-class Writings.

Students will develop and demonstrate Written Communication through Critical Brief Papers and a Term Paper.

Students will develop and demonstrate Research Fluency in researching and documenting a Term Paper.

Students will develop and demonstrate Oral Communication through structured formal group discussions.

Students will develop and demonstrate Collaborative Work through structured formal group discussions.

#### MAJOR ASSIGNMENTS:

Two Essay Examinations (30%), Five Brief Writing Assignments (15%), In-Class Writing (10%), Participation in structured in-class discussion (20%), Ten Page Term Paper (25%).

#### Assignment Details:

The essay examinations will be given at mid-term and during the final examination period. The mid-term examination will count as 10% of the final grade, the final as 20%.

The Brief Writing Assignments will consist of a one page critical discussion of a particular topic which will be available in class one week before it is due. These assignments must be duplicated with copies enough to make one available to each member of the class and will serve as the basis for class discussion.

There will be approximately fifteen In-Class Writing assignments. These will be brief timed writing designed to focus subsequent class discussion. The writings will be graded on a three point scale with the final grade based on the total.

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The class will be divided into five discussion groups. Each group will select a leader and utilizing appropriate group techniques engage in a formal discussion as scheduled. Topics for these discussions will be selected according to the flow of the course.

The term paper must be on an approved topic (sample topics will be provided), researched, and documented according to the Modern Language Association style. Draft versions will be collected as indicated on the schedule..

#### TEXTS:

Armstrong, Karen, *A History of God*, New York: Random House, 1994.

Häring, Hermann and Johann Baptist Metz (ed.) *The Many Faces of the Divine*, Orbis Books: Maryknoll, NY, 1995.

Mackie, J.L. *The Miracle of Theism: Arguments For and Against the Existence of God*, New York: Oxford University Press, 1980.

Hick, John (ed.). *The Existence of God*. New York: Macmillan, 1964.

#### LIBRARY RESERVE:

*The Bhagavadgīta*, trans. and ed. by J.A.B. van Buitenen, Chicago: University of Chicago Press, 1981.

*Bible*, New English, Oxford University Press, 1976.

Flew, Anthony. *Atheistic Humanism*, Buffalo: Prometheus Books, 1993.

Gadon, Elinor W., *The Once and Future Goddess*, New York: Harper & Row, 1989.

Haleem, HM. A. S. Abdel, *The Qur'an*, Oxford World's Classics, 2008.

Motz, Lotte. *The Faces of the Goddess*, New York: Oxford University Press, 1996

Overman, Dean L., *A Case for the Existence of God*, Roman & Littlefield, 2010.

Plantinga, Alvin & Nicholas Wolterstorff (ed.) *Faith and Rationality: Reason and Belief in God*, South Bend: University of Notre Dame Press, 1983.

Pseudo-Dionysius, the Areopagite, *The Divine Names and Mystical Theology*, John D. Jones, trans., Milwaukee: Marquette University Press, 1980.

Radhakrishnan, S. and Charles A. Moore, (eds.), *A Sourcebook in Indian Philosophy*, Princeton: Princeton University Press, 1957.

Radhakrishnan, S. (Ed. & Trans.) *The Principal Upaniṣads*, London: Allen & Unwin, 1953.

Sjoo, Monica, *The Great Cosmic Mother: Rediscovering the Religion of the Earth*, San Francisco: Harper & Row, 1987.

Swinburn, Richard. *Is there a God?* New York: Oxford University Press, 1996

Vedānta-Sūtras with the Commentary by Śaṅkarārya, Vol. 1, Delhi: Motilal Banarsidass, 1980.

#### WEB RESOURCE

Bowman, Laurel, "Classical Myth: The Ancient Sources,"  
<[http://web.uvic.ca/grs/department\\_files/classical\\_myth/index.html](http://web.uvic.ca/grs/department_files/classical_myth/index.html)> Updated 2002.

## TENTATIVE COURSE OUTLINE

DATE	TOPICS & ACTIVITY	READING ASSIGNMENT
Meeting 1	Introduction and Organization of the Course. In-class Writing.	
Meeting 2	The Gods: Classical Greek Polytheism	Browse Laurel Bowman's web page "Classical Myth, The Ancient Sources."
Meeting 3	The Gods: Polytheism in India	"Hymns to Gods--Polytheism" in Radakrishnan, Sourcebook..., Angelika Malinar, "God, Gods and Divinity in the Hindu Tradition of the Pāñcarātra," in The Many..., Bṛhadaāraṇyaka Upaniṣad
Meeting 4	Henotheism, Monotheism, and the God of the Hebrew Bible	Bible, <i>Exodus</i>
Meeting 5	God of the Hebrew Bible (continued)	Armstrong, Ch. 1, "In the Beginning...", Ch. 2, "One God"
Meeting 6	God of the Greek New Testament	St. Paul, <i>Letter to the Romans</i> , Armstrong, Ch. 3. "A Light to..."
Meeting 7	Christian God: One or Three? First Discussion Group	Herman Häring, "Christian Belief in the Threefold God," in The Many..., Armstrong, Ch. 4, "Trinity..."
Meeting 8	Incarnation and the Avatar	The Bhagavadgītā, either in Van Buitenen, ed., or in Radakrishnan, Sourcebook...
Meeting 9	Incarnation and the Christian God.	The Gospel of John
Meeting 10	God and Creation, Transcendence or Immanence	"The Hymn of Creation" from the Ṛg Vāda, Radakrishnan, Sourcebook..., Genesis 1:1-2:4.
Meeting 11	Radical Monotheism: Islam	Armstrong, Ch. 5, "Unity..." David Tracy, "The Paradox of the Many Faces of God in Monotheism," in The Many...



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Meeting 12	Monism	Śaṅkarā's Commentary on the Vedānta-Sūtra, I.1.1-4, Chāndogya Upaniṣad; Knut Walf, "Tao--"Treasure to the Good, Protection to Evil" in The Many...
Meeting 13	Mysticism Second Discussion Group	Pseudo-Dionysius, <i>Mystical Theology</i> , Erik Borgman, "Negative Theology as Postmodern Talk of God" Armstrong, Chapter 7, "The God of the Mystics"
Meeting 14	Mid-term Examination	
Meeting 15	Western Arguments for the Existence of God: Overview	Armstrong, Ch. 6, "The God of the Philosophers"; Chapter 9, "Enlightenment"
Meeting 16	Ontological Argument: Anselm	Hick, "The Ontological argument" readings from St. Anselm, St. Thomas Aquinas, Descartes, Leibniz, Kant, and Norman Malcolm.
Meeting 17	Ontological Argument: Descartes	Makie, Ch. 2, "Descartes and the Idea of God"; Ch. 3, "Ontological Arguments"
Meeting 18	Cosmological Argument	Makie, Ch. 5, "Cosmological Arguments"; Hick, "The Cosmological Argument, readings from Plato, St. Thomas Aquinas, F.C. Copleston, and David Hume
Meeting 19	Argument from Design	Makie, Ch. 8, "Arguments for Design"; Hick, "The Teleological Argument," readings from William Paley, David Hume, and F.R. Tennant
Meeting 20	Moral Argument Third Discussion Group	Makie, Ch. 6, "Moral Arguments for the Existence of God"; Hick, "The Moral Argument," readings from Kant and Hastings Rashdall
Meeting 21	The Problem of Evil	Makie, Ch. 9, "The Problem of Evil", J.S. Mill, "The Problem of Evil" in Hick.
Meeting 22	Atheism Fourth Discussion Group Term Paper draft due	Flew, Religious Humanism, Chs. 1-4.
Meeting 23	Religious Experience and Religious Language: Can we even speak about God?	Makie, Ch. 10, "Religious experience and Natural Histories of Religion"; Hick, readings from Feuerbach, John Baillie, and Kierkegaard. Laurent Mpongo, "God in Ntomba Prayer," in The Many...
Meeting 24	The problem of verification	Hick, "The Question of Verification and Falsification," readings from A.J. Ayer, Anthony Flew, R.B. Braithwaite, and John Hick.

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Meeting 25	God and Faith Discussion Group	Makie, Ch. 11, "Belief without Reason"; Alvin Plantinga, "Reason and Belief in God, in Faith And...,
Meeting 26	Religious experience revisited: God and Gender	Gadon, <i>The Once and Future...</i> , Parts One and Two
Meeting 27	God and Gender: the religion of the Goddess Fifth Discussion Group	Helen Schüngel-Straumann, "The Feminine Face of God" in <i>The Many...</i> , Motz, <i>The Faces...</i> , Ch. 1, "The Great Mother," and Ch. 2. "The Rise of a Goddess in Our Time."
Meeting 28	Final Issues & Review Term Paper final copy due	Armstrong, Ch. 11, "Does God have a Future?"
Final Exam		

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for every aspect you would like to change. **The Core 4 PHIL 263: God(s) is a perfect fit for the new general education Connections category. This proposal just replaces the Core 4 version with a Connections version of the course.**

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later. **n/a**

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **This Connections version of the course will serve general education in essentially the same way that the old Core 4 version did.**

D.3.b. Faculty: **No significant impact on faculty workloads.**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **No impact.**

D.4.b. Library resources: **No impact.**

D.4.c. Technical/Computing resources: **No impact.**

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
<i>(example)</i> <b>John Doe (Philosophy)</b>	<i>John Doe</i>	<i>4/1/2011</i>
1. _____		
2. _____		

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, MUST have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
1. <u>Glenn Rawson (Philosophy)</u>	_____	
2. <u>Earl Simson (Dean, FAS)</u>	_____	
3. <u>Alexander Sidorkin (Dean, FSEHD)</u>	_____	
4. <u>David Blanchette (Dean, Management)</u>	_____	
5. <u>Jane Williams (Dean, Nursing)</u>	_____	
6. <u>Sue Pearlmutter (Dean, Social Work)</u>	_____	

*Changes that affect General Education MUST be signed by ALL the Deans.*

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Changes that affect General Education MUST also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_

# Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* **Philosophy**

*Chair/contact:* **Dr. Glenn Rawson**

*DEPT/PROG CODE:* **PHIL**                      *Course number:* **265**

*Catalog title:* **Philosophical Issues of Gender and Sex**

*Catalog Description:* **Philosophical questions concerning the concepts of sex and gender are explored. Readings will be drawn from philosophical texts and from a number of related disciplines.**

*Prerequisites:* *Completion of FYS, FYW and at least 45 credits*

*Credits:* **4.**

*Connections Learning Outcomes:* *Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

*Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.*

Sex is core element of human life and culture generally. Conceptions of gender appear in various forms and change over time and across cultures. This makes the topic ideal for a Connections course. Comparisons may be made across cultures and across historical periods. Readings can be drawn from a number of disciplines such as anthropology, cultural studies, feminist theory, history, literature and literary theory, philosophy, political science, and psychology.

Students will explore these connections in ways typical of Philosophy courses, as tailored for the Connections category: with expository and argumentative essays, some requiring independent research; and in structured oral communication, such as individual presentations, group debates, or other formal group discussions. Please see the matrix of learning outcomes below.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	<p>In-class "writing-to-learn" essays, serving as bases for class discussion.</p> <p>Take-home critical essays, evaluating assumptions and logic in assigned readings.</p> <p>Peer review of critical essays.</p> <p>Structured small-group debates.</p> <p>Term research paper.</p>
Written Communication	<p>In-class "writing-to-learn" essays, serving as bases for class discussion.</p> <p>Take-home critical essays, evaluating assumptions and logic in assigned readings.</p> <p>Peer review of critical essays.</p> <p>Term research paper.</p>
Research Fluency	<p>Term research paper, involving students' independent selection and use of appropriate scholarly sources. (Such selection and use can be guided by a review of disciplinary sources and standards, and by advance approval of bibliographies and drafts.)</p>
Oral Communication	<p>Use of in-class "writing-to-learn" essays in class discussion.</p> <p>Structured group debates.</p> <p>Oral presentations, perhaps coordinated with term research paper.</p>
Collaborative Work	<p>Preparation and execution of group debates or oral presentations.</p>

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

**Fall, Spring.** (The history of PHIL 265 as Core 4 suggests two sections per semester.)

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

**A. COVER PAGE**

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

A.1. <a href="#">Course or program</a>	<b>PHILOSOPHY 265: PHILOSOPHICAL ISSUES OF GENDER AND SEX</b>		<a href="#">Programs affected</a> <b>Philosophy, General Education</b>
<a href="#">Replacing</a>	<b>PHILOSOPHY 265: SEX AND GENDER IN CROSS-CULTURAL PERSPECTIVE</b>		
A.2. <a href="#">Proposal type</a>	Course: revision		
A.3. <a href="#">Originator</a>	Dr Katherine Rudolph-Larrea	<a href="#">Home department</a>	Philosophy
A.4. <a href="#">Rationale</a>	<p><b>PHIL 265 has long been a broadly popular Core 4 course, and its basic subject matter is a perfect fit for the new Connections category. We expect this version of PHIL 265 to serve the new General Education curriculum in a manner very comparable to how PHIL 265 served the previous curriculum. The same full-time and part-time faculty can continue to teach it, and the same wide range of students will continue to benefit.</b></p>		
A.5. <a href="#">Date submitted</a>	9/20/2013	A.6. <a href="#">Semester effective</a>	Spring 2014
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	<b>This revision involves no increase of FT or PT teachers.</b>	
	<a href="#">Library:</a>	<b>This revision involves no new library resources.</b>	
	<a href="#">Technology</a>	<b>This revision involves no new technology resources.</b>	
	<a href="#">Facilities:</a>	<b>This revision involves no need for new facilities.</b>	
A.8. <a href="#">Program impact</a>	<p><b>Philosophy will be able to continue offering PHIL 265. General Education will have another broadly attractive offering in the Connections category.</b></p>		
A.9. <a href="#">Student impact</a>	<p><b>Students in the new General Education curriculum will be able to take PHIL 265 as a Connections course. All students will continue to have the option of studying gender and sex from a philosophical perspective. Probably about 60 students, from various schools, will enroll each semester. No additional cost or time will be required of any students.</b></p>		
A.10. <a href="#">Catalog pages:</a>	<p><a href="#">Where are the catalog pages?</a> <a href="#">Several related proposals?</a></p>		



**B. NEW OR REVISED COURSES**

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>	<b>PHIL 265</b>	<b>PHIL 265</b>
B.2. Cross listing number if any		
B.3. <u>Course title</u>	<b>Sex and Gender in Cross-Cultural Perspective</b>	<b>Philosophical Issues of Gender and Sex</b>
B.4. <u>Course description</u>	<b>Fundamental questions regarding a philosophical analysis of sexuality and the categories of sex/gender are introduced</b>	<b>Philosophical questions concerning the concepts of sex and gender are explored. Readings will be drawn from philosophical texts and from a number of related disciplines</b>
B.5. <u>Prerequisite(s)</u>	<b>Completion of FYS, FYW and at least 45 credits</b>	<b>Completion of FYS, FYW and at least 45 credits</b>
B.6. <u>Offered</u>	<b>Fall   Spring  </b>	<b>Fall   Spring  </b>
B.7. <u>Contact hours</u>	<b>4</b>	<b>4</b>
B.8. <u>Credit hours</u>	<b>4</b>	<b>4</b>
B.9. <u>Faculty load hours</u>	<b>4</b>	<b>4</b>
B.10. <u>Justify differences if any</u>		
B.11. <u>Grading system</u>	<b>Letter grade</b>	<b>Letter grade</b>
B.12. <u>Instructional methods</u>	<b>Lecture</b>	<b>Lecture</b>
B.13. <u>Categories</u>	<b>Free elective   Gen Ed Connections</b>	<b>Free elective   Gen Ed Connections</b>
B.14. Is this an Honors course?	<b>no</b>	<b>no</b>
B.15. <u>General Education</u>	<b>C</b>	<b>C</b>
B.16. <u>How will student performance be evaluated?</u>	<b>Attendance   Class participation   Exams   Presentations   Papers   Class Work   Quizzes   Projects</b>	<b>Attendance   Class participation   Exams   Presentations   Papers   Class Work   Quizzes   Projects</b>
B.17. <u>Redundancy statement</u>		<b>N/A (There is no similar Connections course.)</b>
B. 18. Other changes, if any		

B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
CCT, WC, RF, OC, CW		See B.16. and Gen Ed Connections matrix above.

B.20. <u>Topical outline</u>
1. Introduction to Sexual Difference and the Sex/Gender Distinction (a) Historical presumptions about male & female in terms of nature & nurture (b) The transition from the classic nature/nurture distinction to biology/culture and sex/gender (b) Recent critiques of "sexual difference" in terms of sex/gender as critical categories of analysis 2. The Sociobiology Debate (a) The rise of sociobiology in terms of sciences of nature and culture (b) For and against sociobiology today (c) Beyond the opposition between nature and culture 3. The So-called "Sexual Perversions" (a) Freud's Three Essays on Sexuality

B.20. **Topical outline**

- (b) The account of anatomical bisexuality as a basis for sexual difference, and its modern influence
  - (c) Various contemporary critiques of Freud's position
  - 4. Sexual Surgery
    - (a) Relevant anatomical facts and interpretations
    - (b) Sexual surgery as a choice or a cultural determination
    - (c) Recent debates in terms of universal rights and cultural relativism
  - 5. Gender as Performance
    - (a) Evidence for the performative nature of gender
    - (b) Extensive implications of this performative aspect, for individuals and for communities
  - 6. The Problem of Identity
    - (a) Common representations of sex and gender, and their political and commercial uses
    - (b) Alternative representations of sex and gender, both actual and possible
    - (c) Sexual or gendered identities as compared with personal identity more generally
  - 7. Sexual Politics: Intersecting the Personal and the Political
    - (a) Historical views of sex and gender in political life, and how oppressive traditions continue
    - (b) Owning our cultural designations
    - (c) Beyond voluntarism
- [Note: This is an illustrative sample; other good outlines are possible within the constraints of the proposed description and learning outcomes.]

**D. SIGNATURES**

**D.1. APPROVALS**

- Changes that affect General Education in any way **MUST** be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program **MUST** have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
Glenn Rawson	Chair of Philosophy		
Earl Simson	Dean of the Faculty of Arts and Sciences		
Karen Castagno	Interim Dean of the Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
Susan Pearlmutter	Dean of the School of Social Work		
David Blanchette	Dean of the School of Management		
James G. Magyar	Chair of the Committee on General Education		Tab to add rows

**D.2. ACKNOWLEDGEMENTS**

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
			Tab to add rows

## PHIL 265: Connections: Philosophical Issues of Gender and Sex

### *Sample Schematic Syllabus for the Connections Proposal*

Catalog Description: Philosophical questions concerning the concepts of sex and gender are explored. Readings will be drawn from philosophical texts and from a number of related disciplines.

Further Description: This course investigates what it means to have an identity, and a sexual or gendered identity particularly, by examining issues that confront us everyday -- personal happiness, sexual difference, community values, politics and work. We will collaboratively analyze and critique ways that the notions of "sex" and "gender" have been used in society, politics, and otherwise, especially in debates about what is "natural." We will treat these complex issues in an open-minded academic and analytical manner, respecting a diversity of opinions and feelings. The whole course is meant to be a respectful conversation among colleagues in learning; taking this class means taking on this primary commitment.

#### Methods of Evaluation:

6 "writing-to-learn" exercises, written in class and serving as bases for class discussion. Some peer-review involved.	totaling 15% of the course grade
5 take-home critical essays, which identify arguments, then evaluate assumptions and logic. Some peer-review involved.	totaling 25% of the course grade
5 small-group debates or presentations	totaling 25% of the course grade
1 oral presentation on a draft of the term research paper	10% of the course grade
1 term research paper, involving critical interpretation of primary sources, with scholarly use of secondary resources	25% of the course grade

#### Possible Textbooks

*Gender in Cross-Cultural Perspective*, eds. C. B. Brettell and C. F. Sargent (Prentice Hall, 1997)

*Free Spirits, Feminist Philosophers on Culture*, eds. K. Mehuron and G. Percespe (Prentice Hall, 1995)

*Archeologies of Sexuality*, eds. R. A. Schmidt and B. L. Voss (Routledge, 2000)

*The Sociobiology Debate: Readings on the Ethical and Scientific Issues Concerning Sociobiology*, ed. A. L. Caplan (Harper, 1978)

#### Possible Books by Individual Authors

J. Berger, *Ways of Seeing* (Penguin, 1972)

S. Bordo, *Unbearable Weight: Feminism, Western Culture, and the Body* (University of CA Press, 1993)

K. Bornstein's *Gender Outlaw: On Men, Women and the Rest of Us* (Vintage, 1995)

S. Freud, *Three Essays on the Theory of Sexuality* (Basic Books, 1975)

A. Fausto-Sterling, *Sexing the Body: Gender Politics and the Construction of Sexuality* (Basic Books, 2000)

## Sample Course Outline

### *reading/lecture/discussion topics*

### *graded assignments*

I. Sexual Difference and the Sex/Gender Distinction		
wk 1	video: "Boys and Girls are Different"; Aristotle and Ortner on male/female & nature/culture	1st writing-to-learn exercise 1st take-home critical essay
wk 2	analyzing male/female stereotypes in terms of sex/gender	1st small-group debate or presentation
II. The Sociobiology Debate		
wk 3	Darwin and Wilson on explaining culture with biology; some critics of this "sociobiology"	2nd writing-to-learn exercise 2nd take-home critical essay
wk 4	the places of sex and gender in the sociobiology debate	2nd small-group debate or presentation
III. So-Called "Sexual Perversions"		
wk 5	Freud's Three Essays on Sexuality, and their influences	3rd writing-to-learn exercise 3rd take-home critical essay
wk 6	critiques of Freud by psychoanalysts, phenomenologists, and feminists	3rd small-group debate or presentation
IV. Sexual Surgery		
wk 7	history and varieties of sexual surgery; related assumptions	4th writing-to-learn exercise 4th take-home critical essay
wk 8	moral & political debates: cultural relativism and universal rights	4th small-group debate or presentation
V. Gender as Performance		
wk 9	seeing gender as a "performative" aspect of life in human society film: <i>My Life in Pink</i>	5th writing-to-learn exercise 5th take-home critical essay
wk 10	other gender "performances" in other cultures discuss term research paper; intro scholarly research and citation	5th small-group debate or presentation
VI. The Problem of Identity		
wk 11	Uses of common gender representations in advertising & politics video: "Dream World 2"	6th writing-to-learn exercise
wk 12	Issues of personal identity, and of sexual/gendered identities film: <i>Hide and Seek</i>	draft outline for term paper, with draft bibliography
VII. Sexual Politics: Intersecting the Personal and the Political		
wk 13	Plato, de Beauvoir and others on sex and gender in politics; how traditions of sex and gender oppression continue today	oral presentations on drafts of research papers
wk 14	owning our cultural designations; beyond voluntarism	oral presentations on drafts of research papers
exam week		term research paper due

# Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* **Philosophy**

*Chair/contact:* **Dr. Glenn Rawson**

*DEPT/PROG CODE:* **PHIL**                      *Course number:* **266**

*Catalog title:* **Connections: Asian Philosophies: Theory and Practice**

*Catalog Description:*

Study of philosophical themes and practical implications (personal and communal) in Asian cultures. Issues include concepts of life and death, origins and nature of reality, and standards of ethical relations.

*Prerequisites:* *Completion of FYS, FYW and at least 45 credits*

*Credits:* **4.**

*Connections Learning Outcomes:* *Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

*Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.*

Underlying many practices in Asian cultures, ranging from wide-spread vegetarianism in South Asia to strong emphasis on education in East Asia, are theoretical themes of Asian philosophies that have developed over many centuries. The course examines how philosophical theories inform personal and communal practice, and transform themselves over time as they move to new regions with different cultural backgrounds. It therefore focuses on connections between theory and practice, together with historical and geographical connections.

Students will explore these connections in ways typical of Philosophy courses, as tailored for the Connections category. In their reading and writing assignments and class discussions, they will critically analyze the theoretical assumptions, reasoning and implications of Asian philosophies. Assignments will typically include expository and argumentative essays, some requiring independent research; and structured oral communication, such as individual presentations, group debates, or other formal group discussions. Please see the matrix of learning outcomes and potential assignments below.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	<p>Brief essays, involving explanation of a philosophical position, together with actual and possible practices that it informs (or could inform)</p> <p>Medium-length formal papers, involving analysis and explanation of a philosophical position, and comparison of various actual practices that it informs</p>
Written Communication	<p>Brief essays, involving explanation of a philosophical position, together with actual and possible practices that it informs (or could inform)</p> <p>Medium-length formal papers, involving analysis and explanation of a philosophical position, and comparison of various actual practices that it informs</p>
Research Fluency	<p>Medium-length formal papers, involving analysis and explanation of a philosophical position and various actual practices that it informs. At least one involves students' selection, use and citation of articles located in approved scholarly databases. (Such selection and use can be guided by a review of disciplinary sources and standards, and by advance approval of bibliographies and drafts.)</p>
Oral Communication	<p>Dialogue-reporting assignments, involving conducting interviews and discussions on philosophical themes or positions, and reporting on those discussions in class</p>
Collaborative Work	<p>Preparation and execution of group debates that incorporate the dialogue-reporting assignments</p>

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

**Fall, Spring.** (The history of PHIL 165 as a Core 3 suggests two sections per semester.)

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

**A. COVER PAGE**

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

A.1. <a href="#">Course or program</a>	<b>PHILOSOPHY 266: ASIAN PHILOSOPHIES: THEORY AND PRACTICE</b>		<a href="#">Programs affected</a> <b>Philosophy, General Education</b>
<a href="#">Replacing</a>			
A.2. <a href="#">Proposal type</a>	<b>Course: creation</b>		
A.3. <a href="#">Originator</a>	<b>Prof. Tomoji Shogenji</b>	<a href="#">Home department</a>	<b>Philosophy</b>
A.4. <a href="#">Rationale</a>	<p><b>PHIL 165 (Heritage of Asian Philosophy), a broadly popular Core 3 course, will be discontinued after this year. The general topic of Asian philosophies offers very appropriate subjects of study for the new Connections category. The same full-time and part-time Philosophy faculty who taught PHIL 165 can now teach this PHIL 266, and a similarly wide range of students will continue to benefit.</b></p> <p><b>Underlying many practices in Asian cultures, from wide-spread vegetarianism in South Asia to strong emphasis on education in East Asia, are theoretical themes of Asian philosophies that have developed over many centuries. The course examines how philosophical theories inform personal and communal practice, and transform themselves over time as they move to new regions with different cultural backgrounds. It therefore focuses on connections between theory and practice, together with historical and geographical connections.</b></p> <p><b>Students will explore these connections in ways typical of Philosophy courses, as tailored for the Connections category. In their reading and writing assignments and class discussions, they will critically analyze the theoretical assumptions, reasoning and implications of Asian philosophies. Assignments will typically include expository and argumentative essays, some requiring independent research; and structured oral communication, such as individual presentations, group debates, or other formal group discussions. Please see the matrix of learning outcomes and potential assignments below.</b></p>		
A.5. <a href="#">Date submitted</a>	<b>9/20/2013</b>	A.6. <a href="#">Semester effective</a>	<b>Spring 2014</b>
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	<b>This revision involves no increase of FT or PT teachers.</b>	
	<a href="#">Library:</a>	<b>This revision involves no new library resources.</b>	
	<a href="#">Technology</a>	<b>This revision involves no new technology resources.</b>	
	<a href="#">Facilities:</a>	<b>This revision involves no need for new facilities.</b>	
A.8. <a href="#">Program impact</a>	<b>Philosophy and General Education will offer another broadly attractive Connections course.</b>		
A.9. <a href="#">Student impact</a>	<b>Students in the new General Education curriculum will be able to take PHIL 266 as a Connections course. Probably about 60 students, from various schools, will enroll each semester. No additional cost or time will be required of any students.</b>		
A.10. <a href="#">Catalog pages:</a>	<a href="#">Where are the catalog pages?</a> <a href="#">Several related proposals?</a>		



B. NEW OR REVISED COURSES

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>		<b>PHIL 266</b>
B.2. <u>Cross listing number if any</u>		
B.3. <u>Course title</u>		<b>Asian Philosophies: Theory and Practice</b>
B.4. <u>Course description</u>		
B.5. <u>Prerequisite(s)</u>		<b>Completion of FYS, FYW and at least 45 credits</b>
B.6. <u>Offered</u>		<b>Fall   Spring  </b>
B.7. <u>Contact hours</u>		<b>4</b>
B.8. <u>Credit hours</u>		<b>4</b>
B.9. <u>Faculty load hours</u>		<b>4</b>
B.10. <u>Justify differences if any</u>		
B.11. <u>Grading system</u>		<b>Letter grade</b>
B.12. <u>Instructional methods</u>		<b>Lecture</b>
B.13. <u>Categories</u>		<b>Gen Ed Connections</b>
B.14. <u>Is this an Honors course?</u>		<b>no</b>
B.15. <u>General Education</u>		<b>C</b>
B.16. <u>How will student performance be evaluated?</u>		<b>Attendance   Class participation   Exams   Presentations   Papers   Class Work   Quizzes   Projects</b>
B.17. <u>Redundancy statement</u>		
B. 18. <u>Other changes, if any</u>		

B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
CCT, WC, RF, OC, CW		See B.16. and Gen Ed Connections matrix above.

B.20. <u>Topical outline</u>
<ol style="list-style-type: none"> <li>1. Themes of Orthodox Indian Philosophies                             <ol style="list-style-type: none"> <li>(a) The Vedic origins of Hindu teachings</li> <li>(b) Karma and the Caste System: Implications of Hindu teachings</li> <li>(c) Bhagavad-Gita: Literary expression of Hindu ethics</li> </ol> </li> <li>2. Elaboration of the Vedic Teachings                             <ol style="list-style-type: none"> <li>(a) Nyaya: Development of Hindu epistemology and its soteriological implication</li> <li>(b) Samkhya-Yoga: Theory and practice</li> <li>(c) Advaitavedanta: Theoretical defense of the Upanishadic vision</li> </ol> </li> <li>3. Non-Orthodox Indian Philosophies                             <ol style="list-style-type: none"> <li>(a) Jainism: Its dualist metaphysics and scrupulous moral practice</li> <li>(b) Siddhartha Gautama: The origin of Buddhism</li> <li>(c) Fourfold Noble Truth: The core principles of Buddhism</li> <li>(d) Rebirth and No self: Theoretical challenges in Buddhism</li> </ol> </li> </ol>

B.20. **Topical outline**

4. Transformation of Buddhism
  - (a) Sectarian Buddhism: Impermanence of Dharmas
  - (b) Madhyamaka: The doctrine of emptiness in Mahayana
  - (c) Yogacara: The doctrine of consciousness only in Mahayana
  - (d) Vijrayana: Development of tantric Buddhism in Tibet
5. Themes of Chinese Philosophies
  - (a) Political Ethics of Confucian humanism
  - (b) Mengzi and Xunzi: Elaboration of the Confucian vision
  - (c) Laozi: Metaphysics of Dao and its political implications
  - (d) Zhuangzi: Apolitical version of Daoism
6. Buddhism in East Asia
  - (a) Arrival of Buddhism in China
  - (b) Neo-Confucian responses to Buddhism
  - (c) Zen Buddhism: Transformation of Buddhism in East Asia

**PHIL 266: Asian Philosophies: Theory and Practice**

*Sample Schematic Syllabus for the Connections Proposal*

**Course Description**

Study of philosophical themes and practical implications (personal and communal) in Asian cultures. Issues include concepts of life and death, origins and nature of reality, and standards of ethical relations.

**Textbooks**

John M. Koller, *Asian Philosophies*, 6<sup>th</sup> ed. (Prentice Hall 2011) ISBN- 13: 978-0205168989

Donald W. Mitchell, *Buddhism: Introducing the Buddhist Experience*, 2<sup>nd</sup> ed. (Oxford 2008) ISBN-13: 978-0195311037

plus supplementary readings, made available on Blackboard (BB)

**Graded Assignments**

- Attendance and participation in class discussion (1 point for each class).
- Three short essays (5 points each): These involve explaining how an assigned philosophical thesis in Asian philosophy informs personal and communal practice in an assigned region, and explaining whether and how alternative practices could be similarly informed by that thesis.
- Two formal papers (15 points each): These involve describing an assigned philosophical thesis in Asian philosophy, explaining the reasoning that leads to that thesis, and describing how the thesis itself, or a practice informed by it, was transformed as it spread to a different region with different cultural backgrounds.
- Three dialogue assignments (5 points each): These involve conducting an interview and dialogue on an assigned theme and positions in Asian philosophy, and reporting on that dialogue in class.
- Two in-class exams (15 points each)

### Tentative Course Outline

Day 1:	Themes of Indian Philosophies	<b>Koller</b> Ch.1
Day 2:	Nasadiya Hymn	<b>Koller</b> Ch.2; <b>BB</b> “Nasadiya Hymn”
Day 3:	Upanishads on True Self	<b>Koller</b> Ch.2; <b>BB</b> “Brihadaranyaka Upanishad”
Day 4:	Karma and the Caste System	<b>Koller</b> Ch.7
Day 5:	Bhagavad-Gita	<b>Koller</b> Ch.7; <b>BB</b> “Bhavagad-Gita”
Day 6:	Nyaya epistemology	<b>Koller</b> Ch.9
Day 7:	Samkhya-Yoga	<b>Koller</b> Ch.8; <b>BB</b> “Yoga Sutra”
Day 8:	Shankara’s Advaitavedanta	<b>Koller</b> Ch.10; <b>BB</b> “A Thousand Teachings”
Day 9:	Jainism	<b>Koller</b> Ch.3
Day 10:	Siddhartha Gautama	<b>Mitchell</b> Ch.1
Day 11:	Fourfold Noble Truth	<b>Mitchell</b> Ch.2; <b>BB</b> “First Sermons”
Day 12:	Rebirth and No-Self	<b>BB</b> “Milinda Panha”
Day 13:	Impermanence of Dharmas	<b>Mitchell</b> Ch.3
Day 14:	Madhyamaka on Emptiness	<b>Mitchell</b> Ch.4; <b>Koller</b> Ch.6
Day 15:	Yogacara on Consciousness Only	<b>Mitchell</b> Ch.4; <b>Koller</b> Ch.6
Day 16:	Vajrayana of Tibetan Buddhism	<b>Mitchell</b> Ch.6
Day 17:	Themes of Chinese Philosophies	<b>Koller</b> Ch.14
Day 18:	Confucius on Human-Heartedness	<b>Koller</b> Ch.16; <b>BB</b> “Analects”
Day 19:	Confucius on Governing by Virtues	<b>Koller</b> Ch.16; <b>BB</b> “Analects”
Day 20:	Menzi vs. Xunzi on Human Nature	<b>Koller</b> Ch.17
Day 21:	Laozi’s Political Daoism	<b>Koller</b> Ch.18; “Daodejing”
Day 22:	Zhuanzi’s Apolitical Daoism	<b>Koller</b> Ch.19; “Equality of Things”
Day 23:	Introduction of Buddhism to China	<b>Mitchell</b> Ch.7
Day 24:	Evolution of Buddhism in China	<b>Mitchell</b> Ch.7

Day 25:	Confucian Response to Buddhism	<b>Koller</b> Ch.21
Day 26:	Confucian Response to Buddhism	<b>Koller</b> Ch.21
Day 27:	Zen Buddhism in Japan	<b>Mitchell</b> Ch.9; “Genjokoan”
Day 28:	Zen Buddhism in Japan	<b>Mitchell</b> Ch.9; “An Inquiry into the Good”

**D. SIGNATURES**

**D.1. APPROVALS**

- Changes that affect General Education in any way **MUST** be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program **MUST** have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
Glenn Rawson	Chair of Philosophy	Glenn Rawson	11/12/13
Earl Simson	Dean of the Faculty of Arts and Sciences	Earl Simson	11/12/13
Alexander Sidorkin	Dean of the Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
Susan Pearlmutter	Dean of the School of Social Work		
David Blanchette	Dean of the School of Management		
James G. Magyar	Chair of the Committee on General Education		Tab to add rows

**D.2. ACKNOWLEDGEMENTS**

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
			Tab to add rows

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**Rhode Island College General Education  
Connections Course Proposal**

*Proposing Department or Program: Department of Political Science*

*Chair/contact: Laurence Weil*

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) POL*

*Course number: (26x) 262*

*Catalog title: Connections: **Power and Community***

*Catalog Description:*

**Students study the concepts of “power” and “community” from a variety of normative and empirical perspectives, drawing on the framework of “two faces of power,” articulated by P. Bachrach and M. Baratz.**

*Prerequisites: Completion of FYS, FYW and at least 45 credits. Connections courses may not be used as part of a major or minor*

*Credits: 4.*

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

**Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.**

This course meets the requirements of Connections courses in several ways. The course draws from the disciplines of philosophy, sociology, and political science. The natural interdependence of human beings predisposes them to joining together in some form of community. This immediately raises questions of how those communities are ordered, which, in turn, focuses our attention on what those ordered relations are, who decides, and who enforces community rules—that is, who exercises power. Whether those rules reflect just or unjust arrangements is questioned from the perspective of platonic dialogues, liberal enlightenment philosophy as well as through the empirical consideration of power relations in a range of social sectors, which might include but would not be limited to: public schooling, labor relations, and urban development. In addition, by comparing power struggles across those and other policy areas, students are challenged by different material realities, normative disagreements, and social settings, making them better able to understand fundamental differences in political life.

Students will be asked to write essay assignments, complete shorter homework reaction papers, take part in group activities and in-class writing.

**CONNECTIONS LEARNING OUTCOMES:**

**Written Communication (WC)**

Students will write several medium and smaller papers comparing power relations in different settings. In addition, students will complete several written assignments reacting to assigned readings and requiring research updating the power relations described in the readings.

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**Creative and critical thinking (CCT)**

Students will utilize a “second face of power” framework to examine power relations in various settings, an approach that asks them to question whether systemic and structural bias exists even in situations where no one is observed exercising overt power.

**Research fluency (RF)**

In writing their “update” essays, students will become familiar with library resources like, but not limited to, ABIInform, Lexis-Nexis, and Academic Search (EbscoHost)

**Oral Communication (OC)**

Students will be participating in various exercises making analytical comparisons in class. Everyone does some analysis at the same time and then reports the results in the classroom. In addition, students are expected to discuss and present the concepts and how they apply to their own studies of power relations.

**Collaborative Work (CW)**

Students will participate in small group discussions in class. The instructor will guide groups to effectively apply analytic techniques to various prompts.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Class discussion and individual written reaction papers of readings in the class will ask students to think about power in a variety of communities and settings. Students will learn to apply a “two faces of power” approach to identifying “who benefits” from a particular set of values and institutional arrangements. They will complete an “Update Essay” in which the empirical analysis of power in a setting discussed in class is updated with more recent data and analysis.
Written Communication	Written assignments include critical essays, reading reaction papers, update essay.
Research Fluency	Assignment to update empirical analyses of power relations in various settings with new data and recent social science analysis. This will require learning how to survey academic journals and locate data sources..
Oral Communication	Graded participation in class discussion and reporting on update essay progress.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

**Fall, Spring and Summer 1 section**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

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**Part A: Cover page**

A.1. Name and affiliation of the originator: **Laurence Weil, Department of Political Science**

A.2. Date: **9/15/13**

A.3. Date of implementation: **Spring, 2014**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

**PART B: Course Proposals**

**For new or revised courses**

X    Revise an existing course (fill out “old” and “new” information)

      Propose a new course (fill out “new” information only)

	<b>Old</b>	<b>New</b>
Course number <sup>a</sup>	POL 262	POL 262
Any cross listing number		
Course title ( <b>limit 6 words</b> )	POWER AND COMMUNITY	POWER AND COMMUNITY
Course description ( <b>limit 30 words</b> ) <sup>b</sup>	The observation and use of power shapes many traditions of political inquiry. Students explore these traditions in Western and non-Western thought, with emphasis on the effort to understand power in diverse urban communities.	Students study normative and empirical aspects of the concepts of “power” and “community.” Examples of power relations in a variety of contexts and settings will be compared.
Number of contact hours per week <sup>c</sup>	4	4
Number of credit hours per sem.	4	4
Prerequisite(s) <sup>d</sup>	Gen Ed Core 1,2, and 3	Completion of FYS, FYW and at least 45 credits.
Grading system	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.



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<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: "Students may not receive credit for both XXX and YYY."

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

### Additional Information for New or Revised Courses

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.] Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

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B.6. Frequency offered (Check all that apply.) It is preferable that you only use “As needed” in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

- Fall             Spring             Summer             As Needed
- Annually (semester varies)     Alternate years     Even years
- Odd years             Other (describe):

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **none**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

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## **POL 262 Power and Community**

**Instructor: Laurence Weil, Ph.D.**  
**Phone: 456-8723 Office: Craig Lee 220**

**STUDENTS WITH DISABILITIES:** Rhode Island College is committed to making reasonable efforts to assist individuals with documented disabilities. To receive academic accommodations for this class, please inform the professor and register with the Student Life Office to obtain the proper forms. S.L.O. is located in Room 127 in Craig-Lee Hall; the telephone number is 456-2776.

**CONNECTION COURSE DESCRIPTION:** POL 268 is an upper-level course that emphasizes comparative perspectives on power relations--such as across disciplinary and policy boundaries. It is 4 credits. It is required after a student completes FYS and FYW and at least 45 credits total.

The course fulfills the Connections General Education distribution requirement. There are five outcomes that will be assessed in this course:

1. **Written Communication:** You will write assignments and papers in this course. Your writing must be well organized, supported by evidence, demonstrate correct usage of grammar and terminology, and be appropriate to the academic context.
2. **Critical and Creative Thinking:** Students will be able to analyze and interpret information comparing communities of various types and in a range of settings, question assumptions and conclusions, and understand the impact of biases, including their own, on thinking and learning.
3. **Research Fluency:** Students will demonstrate the ability to access, understand, evaluate, and ethically use information to make comparisons and critically evaluate power relations in a variety of communities.
4. **Oral Communication:** Students will learn to speak in a clearly expressed, purposeful, and carefully organized way that engages and connects with their audience.
5. **Collaborative Work:** Students will work together in smaller groups to analyze material and contribute to class projects..

### **COURSE DESCRIPTION:**

Students study normative and empirical aspects of the concepts of “power” and “community.” Examples of power relations in a variety of contexts and settings will be compared.

### **Participation in the classroom matters (10%)**

- A** You almost always participate in a thoughtful and well-informed manner (i.e., it will be clear that you have read, understood, and have some reaction to the assigned readings). Almost always in class.
- B** You frequently participate in a thoughtful and well-informed manner. Usually attend class.
- C** You often show only a casual familiarity with the assigned material. Usually attend class.
- D** You rarely participate. Attendance is irregular.
- F** You never participate. Attendance is irregular.

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**Date Received:**

If you are disruptive or disrespectful to your fellow students and the work of the class (by sleeping in class, texting, coming late to class repeatedly, etc.) that could lower your grade.

Anyone who misses more than 5 classes will have the course grade reduced by one full letter..

**Instructor's instructions matter.** This syllabus contains detailed instructions for completing assignments and you should follow it continuously. It is the roadmap.

**REQUIRED TEXTS AND MATERIALS:**

There is no overall, general textbook. We will take our readings from several books, and from readings handed out or downloaded from the web. We will also use films as the basis for our discussion.

BOOKS (These are meant as examples only)

Alinsky, Saul, *Rules for Radicals*

Ehrenreich, Barbara, *Nickle and Dimed*

Riordan, William, *Plunkitt of Tammany Hall*

**QUIZZES:**

Occasional short quizzes could be administered to assess basic understanding of material and would contribute toward your participation grade.

**POSSIBLE ASSIGNMENTS:**

- A medium length (about 3 pages) essay on the relationship of the individual to his or her community. This essay will draw on concepts discussed in class on the nature of obligations, freedom, obedience, and justice. (15%)
- A medium length (about 3 pages) essay applying the analytical framework of the "second face of power" to a setting of your choice. (15%)
- A longer (about 5 pages) paper. "Update Essay" in which you review research and update a topic from the syllabus. (20%)
- A final essay-based exam in which several questions will be posed that will ask you to compare and evaluate the usefulness of the class readings in illuminating questions of power, authority, resistance, and community. (30%)
- Other shorter written assignments will be required in the course. (10%, total)
- Participation (10%)

**EXTRA CREDIT POLICY:** No assignments for extra credit will be given.

**CHANGES TO YOUR STATUS IN THIS COURSE:** Withdrawals with my permission and Incompletes must be activated no later than the Friday of the 13th week of class.

The Academic Calendar can be viewed at: [http://www.ric.edu/academics/academic\\_calendar.php#](http://www.ric.edu/academics/academic_calendar.php#)

**CONDUCT:** All students should be familiar with the Campus Policies in the Student Handbook (<http://www.ric.edu/studentlife/handbook.php>) and the Rhode Island College Handbook on Policies, Prac-

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tices and Regulations, Ch. 3 ([http://www.ric.edu/administration/pdf/College\\_handbook\\_Chapter\\_3.pdf](http://www.ric.edu/administration/pdf/College_handbook_Chapter_3.pdf)). The general rules and student rights stated therein apply to this class.

## SCHEDULE

This syllabus includes a *tentative* schedule which may change as the semester progresses. Any changes will be announced in class. This syllabus and other information and assignments for this course will be available through my homepage on the RIC server ([www.ric.edu/faculty/lweil/polcourses.htm](http://www.ric.edu/faculty/lweil/polcourses.htm))

### WEEK1: Introduction to course

The course themes will be introduced through reading and discussion.

**READING:** may include the following as well as other selections TBA

- Powers, “Cafeteria-Style Government”
- Bellah, “Habits of the Heart”
- Oral histories of former slaves
- Golding, excerpt from *Lord of the Flies*

**ASSIGNMENT:** No written assignment this week.

### WEEK 2-4: Interests and Values:

What have philosophers and other thinkers said about the obligations of communities and their individual members? When is power justified? What would a “just” community look like?

**READING:**

- Plato, from *The Republic*

### WEEK 4-5: Interests and Values, continued

**READING:**

- Locke, excerpt from Second Treatise
- Marx, “The Communist Manifesto”

**ASSIGNMENT:** Reading Reaction paper (1 page)

### WEEK 5-6: Power in American Communities

**READING:**

- Hunter, “Community Power Structure
- Dahl, “Who Governs?”
- Bachrach and Baratz, “Two Faces of Power”

○

**ASSIGNMENT:** Quote Analysis (1 page)

### WEEK 6-7: The exercise of power

**READING:**

- Riordan, *Plunkitt of Tammany Hall*
- Caro, “The City Builder”

### WEEK 8-9: The second face of power in school and work

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**READING**

- Ehrenreich, *Nickle and Dimed*
- Kozol, *Savage Inequalities*

**ASSIGNMENT:** Reading response paper on Ehrenreich or Kozol

**WEEK 10-11: Power and Resistance**

**READING**

- Alinsky, *Rules for Radicals*
- Cleaver, *Soul on Ice*
- Scott, “Everyday Forms of Resistance”

**WEEKS 11-14: Power and Resistance, continued**

**READING**

- Gandhi, excerpts from his writings
- excerpt from *Fanshen*
- Mao, “Report on the Peasant uprising”
- readings on LA riots

***UPDATE ESSAY DUE.***

**GRADING (Preliminary)**

Reaction papers and other homework	<b>10%</b>	WC
Critical Essays (2)	<b>30%</b>	WC, CCT
Update Essay	<b>20%</b>	WC, RF
Participation.	<b>10%</b>	OC, CW,CCT
<b>Final Exam</b>	<b>30%</b>	WC, CCT
<b>TOTAL</b>	<b>100%</b>	

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#### **D. For All Proposals**

##### **D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for every aspect you would like to change.**

The course will examine how different communities are structured by varying power arrangements. By comparing power in various domestic and international settings around the world, students are better able to understand fundamental differences in material life, social norms, and political cultures.

##### **D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.**

Course is being proposed now in order to be included in the next Rhode Island College catalog. However, it will not be offered until Spring, 2014 which is the first semester in which Connections courses will be offered.

##### **D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]**

**D.3.a. Students:** Students will have the opportunity to pick from a scheduled offering one of many courses in the Connections category of General Education.

**D.3.b. Faculty:** No new faculty lines will be necessary.

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **none**

D.4.b. Library resources: **Sources available at Adams Library.**

D.4.c. Technical/Computing resources: **Computer classroom such as Gaige 163 is available.**

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**PART E: SIGNATURES**

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions. On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

**ACKNOWLEDGEMENTS**

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	_____		
	Tom Schmeling (Political Science)		

**APPROVALS** (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, **MUST** have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	_____		
	Earl Simson, Faculty of Arts and Sciences		
2.	_____		
	Tom Schmeling, Chairperson of Political Science Department		

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education **MUST** also be signed by the Chair of the Committee on General Education

_____	Date_____
James G. Magyar, Committee on General Education	



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## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program: Department of Political Science*

*Chair/contact: Nancy Oppenlander*

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) POL*

*Course number: (26x) 266*

*Catalog title: Connections: Investing in the Next Global Economy*

*Catalog Description:*

**Students study nations around the world pursuing success in global economic competition. The course will compare economic development and investment opportunities of nations and their businesses.**

*Prerequisites: Completion of FYS, FYW and at least 45 credits Connections courses may not be used as part of a major or minor*

*Credits: 4.*

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

**This course meets the requirements of Connections courses in several ways. The course draws from the disciplines of economics and political science. Global competition itself is a product of supply and demand in a worldwide marketplace. The increasing interdependence of nations for goods and services will be emphasized along with results, both intended and unintended, that come with interdependence. The course will examine how domestic governments impact their own economies in global competition.**

**By comparing nations around the world, students are better able to understand fundamental differences in material life and opportunities for people there. Students analyze the stages of economic development from emerging to mature economies and their differing challenges. Students will compare international companies and the investment opportunities they offer. The course will critically evaluate why nations have varying degrees of success in global competition.**

**Students will be asked to write short assignments researching countries, collaborate in study groups and on a final project, write a formal paper comparing companies from different countries and post commentaries to a discussion board. Periodic quizzes will be given.**

### CONNECTIONS LEARNING OUTCOMES:

#### Written Communication (WC)

**Students will write a paper comparing companies from the same industry but from different nations. The goal will be to compare their competitive environment based on the model of the World Economic Forum. The paper will apply fundamental analysis to compare the competitiveness of the companies in global trade. In addition, students will complete several written assignments requiring research of latest news in countries under study as well as news about companies under study.**

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Date Received:

#### **Creative and critical thinking (CCT)**

The World Economic Model will require students to critically think about what makes a country productive and prosperous. By studying the pillars, students will be forced to perceive the differences in rule of law, government regulation and support, government corruption as well as many other indicators that influence ability to compete in the global economy. Students also will be analyzing companies two or more nations based on objective standards of comparison, some of which require rudimentary mathematical calculations. Interpreting the results requires objective thinking. These companies will be compared on employment, global market reach and earnings.

#### **Research fluency (RF)**

Students will be taught how to use the online database available at Adams Library, ABIInform. This database offers world coverage of news related to the economy, business and government. This research will be used to write their final paper in the course. Students will also learn how to use Value Line Investment Survey, also available at Adams Library. At the present time, this valuable source is only available in hardcopy. Although it can be used in this format, it would be much better to have the online version of Value Line for querying the database especially for international companies (outside the United States.) Students will learn how to find reputable web based resources to discover information about nations and their businesses.

#### **Oral Communication (OC)**

Students will be participating in various exercises making analytical comparisons in class. Everyone does some analysis at the same time and then reports the results in the classroom. In addition, students are expected to discuss the concepts and how they apply to their own study of companies in different countries in class.

#### **Collaborative Work (CW)**

Students examining the same nations will form a study groups to share and organize their findings. The instructor will help groups to effectively apply analytic techniques to countries and their companies.

Study groups will collaborate to on a final analytic comparison of globally competitive companies. The results will be compiled in a chart which will be the subject of discussion in the last class on the future of global competition. Each group will enlighten the class on how well their companies fare in global competition.

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For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Formal term comparative paper of two countries, their economic development, efforts toward environmental sustainability, and companies in global competition. Class discussion of the model of global competition of the World Economic Forum will stimulate critical thinking of what is required for economic development of a nation.
Written Communication	Assignments to post to discussion board and email in Blackboard.
Research Fluency	Assignment to compare two companies from Valueline Investment Survey and report results in short paper. Report of results of querying ABInform regarding two or more countries in global competition.
Oral Communication	Reports in class of findings regarding countries and their companies under study. Students in class will be queried regarding specific questions posed in the syllabus for each given week. Students will analyze the compiled findings of all students by discussing a summary table of international companies in global competition. In the fall of 2013, the College is launching Microsoft Lync 2010 which makes available synchronous audio and desktop sharing. For some in person and online classes, students will be orally communicating through the use of this technology. It is especially useful for collectively viewing spreadsheets of data to better learn how to organize results and discuss their significance. This tool will help to prepare students to effectively communicate and collaborate in their future career, which most certainly will include significant use of technology for communication.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

**Fall, Spring and Summer 1 section**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Nancy Oppenlander, Department of Political Science**

A.2. Date: **10/18/12**

A.3. Date of implementation: **Spring, 2014**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

## PART B: Course Proposals

### For new or revised courses

Revise an existing course (fill out “old” and “new” information)

Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>		POL 266
Any cross listing number		
Course title ( <b>limit 6 words</b> )		Investing in the Next Global Economy
Course description ( <b>limit 30 words</b> ) <sup>b</sup>		Students study nations around the world pursuing success in global economic competition. The course will compare economic development and investment opportunities of nations and their businesses
Number of contact hours per week <sup>c</sup>		4
Number of credit hours per sem.		4
Prerequisite(s) <sup>d</sup>		Completion of FYS, FYW and at least 45 credits.
Grading system	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours: The course is classified as a “hybrid” in that it meets for the first eight weeks in person in the assigned classroom. After that, the course goes online with required attendance in online chats scheduled in the first class meeting of the week and optional face to face attendance in the classroom during regular class time in the second class meeting of the week. Chats will focus on content and will involve in-depth discussion of readings and how to interpret them. The optional face to face attendance in the second class meeting of the week is intended to give students help applying the material discussed in the chat. Sometimes the material involves interpreting data and/or calculating statistics. Some students might need hands on help with this work. Given the face-to-face meetings and required online chats, the course credit hours are four credits as listed in Part B. I consulted with Sue Abbotson on this matter.

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.] Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

- FYS     FYW     C     H     L  
 SB     A     NS     M     AQSR

B.3. What category will this course satisfy? (Check all that apply.)

- Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

- Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

- Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):

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B.6. Frequency offered (Check all that apply.) It is preferable that you only use “As needed” in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

- Fall             Spring             Summer             As Needed  
 Annually (semester varies)     Alternate years     Even years  
 Odd years             Other (describe):

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **none**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

**POL 266 Investing in The Next Global Economy  
A Hybrid Course**

**Instructor: Nancy Oppenlander, Ph.D.**  
**Phone: 456-8719 Office: Craig Lee 213**

**STUDENTS WITH DISABILITIES:** Rhode Island College is committed to making reasonable efforts to assist individuals with documented disabilities. To receive academic accommodations for this class, please inform the professor and register with the Student Life Office to obtain the proper forms. S.L.O. is located in Room 127 in Craig-Lee Hall; the telephone number is 456-2776.

**CONNECTION COURSE DESCRIPTION:** POL 266 is an upper-level course that emphasizes comparative perspectives--such as across disciplines and, across cultures--on a particular topic economic development. It is 4 credits. It is required after a student completes FYS and FYW and at least 45 credits total.

The course fulfills the Connections General Education distribution requirement. There are five outcomes that will be assessed in this course:

1. **Written Communication:** You will write assignments and papers in this course. Your writing must be well organized, supported by evidence, demonstrate correct usage of grammar and terminology, and be appropriate to the academic context.
2. **Critical and Creative Thinking:** Students will be able to analyze and interpret information comparing nations and companies, question assumptions and conclusions, and understand the impact of biases, including their own, on thinking and learning.
3. **Research Fluency:** Students will demonstrate the ability to access, understand, evaluate, and ethically use information to make comparisons and critically evaluate a country’s economic potential.
4. **Oral Communication:** Students will learn to speak in a clearly expressed, purposeful, and carefully organized way that engages and connects with their audience.

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5. Collaborative Work: Students will work together as a team to analyze material and contribute to class projects..

### **COURSE DESCRIPTION:**

Students study nations around the world pursuing success in global economic competition. The course will compare economic development and investment opportunities of nations and their businesses.

The course is classified as a “hybrid” in that it meets for the first eight weeks in person in the assigned classroom. After that, the course goes online with required attendance in online chats scheduled in the first class meeting of the week and optional face to face attendance in the classroom during regular class time in the second class meeting of the week.. Chats will focus on content and will involve indepth discussion of readings and how to interpret them.

**Participation in the classroom and on the Web site matters.** You are expected to attend class the first eight weeks of the semester. Once the course goes online, always check the syllabus for dates of chats which you are required to attend. You are graded after every chat and the total amount counts 13% toward your final grade. At the beginning of a chat, remind the instructor to record it. You might want to review the recording for the upcoming quiz. Check the homepage daily for email messages and respond promptly to the writer. I will be placing additional information on the site as the course progresses, but I want to hear from you too. Please be responsible in what you place on the discussion board or say in a chat room. Send me (the instructor) email in Blackboard if you have a question or problem. I will be checking for messages and will respond promptly. If you have any concerns whatsoever about the material, you should attend the scheduled class in person for additional help.

**Instructor’s instructions matter.** This syllabus contains detailed instructions for completing assignments and you should follow it continuously. It is the roadmap

### **REQUIRED TEXTS AND MATERIALS:**

Schwab, Klaus, “The Global Competitiveness Report 2012-2013,” Geneva, Switzerland, World Economic Forum, 2012, <http://reports.weforum.org/global-competitiveness-report-2012-2013/#=>. This text is available for downloading for free in .pdf format. I will show you how to download it in class.

Bonnie Biafore, Stock Selection Handbook, Better Investing Educational Series, National Association of Investors Corporation (NAIC), 711 West 13 Mile Road, Madison Heights, Michigan, 48071, 877-275-6242. [www.better-investing.org](http://www.better-investing.org), ISBN 0-9678130-4-2. Book should cost about \$15 and is available in used condition on amazon.com. If the bookstore is out of the textbook, call NAIC at 877-275-6242 and place an order for yourself. Also required are a sharpened pencil with an eraser, a ruler, a pocket calculator or ability to use Excel.

“The Packet.” Students will choose their own companies in different countries to study. Students will turn in Value Line sheets of information about their companies and their industries. All sheets will be assembled in a packet. It will be copied and handed out in class to each student. It will become the basis for comparisons, analysis and discussion throughout the semester.

### **QUIZZES:**

You have about five days in which you may choose the time you take a quiz. (The first quiz you will take in class during WEEK 4.) All quizzes are timed. Generally you have about two minutes per question. In



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addition you will have a few extra minutes beyond that. You must finish the quiz within the scheduled time. Any questions answered or changed after time is up will not be counted. Always take the Checkup Pretest first to make sure your connection works before taking the real quiz. Failure to take the Checkup Pretest first will result in your having no recourse to take a quiz later in the event that your connection doesn't work. If you have a problem taking the checkup pretest, you must come to the campus walk-in labs to take the actual quiz. Quiz questions come from the textbook and may or may not be discussed in the chat or in the outline of the chapter. After all I expect you to read and study the textbook.

### **PAPER AND WRITTEN ASSIGNMENTS:**

A comparative study of two countries and their respective international companies is required and counts 25% of your final grade. This paper requires extensive research and at least eight independent sources cited within the text of the paper. A bibliography is required. Work in the class will inform you how to conduct research using the sources available at Adams Library. The paper must be ten pages plus bibliography. It must be written in complete sentences using proper spelling and grammar.

Other shorter written assignments will be required in the course.

**EXTRA CREDIT POLICY:** No assignments for extra credit will be given.

**CHANGES TO YOUR STATUS IN THIS COURSE:** Withdrawals with my permission and Incompletes must be activated no later than the Friday of the 13th week of class.

The Academic Calendar can be viewed at:

[http://www.ric.edu/academics/academic\\_calendar.php#](http://www.ric.edu/academics/academic_calendar.php#)

**CONDUCT:** All students should be familiar with the Campus Policies in the Student Handbook (<http://www.ric.edu/studentlife/handbook.php>) and the Rhode Island College Handbook on Policies, Practices and Regulations, Ch. 3

([http://www.ric.edu/administration/pdf/College\\_handbook\\_Chapter\\_3.pdf](http://www.ric.edu/administration/pdf/College_handbook_Chapter_3.pdf)).

The general rules and student rights stated therein apply to this class. If you are found to have violated any of these restrictions you may receive a failing grade on the assignment or in the class, and your actions will be reported to the Office of Student Conduct for administrative review.

**Check icons for each week for more material to read and study; it may include extra material on which you will be quizzed.**

### **SCHEDULE**

This syllabus includes a tentative schedule which may change as the semester progresses. Any changes will be announced in class. This syllabus and other information and assignments for this course will be available through Blackboard.

**You must come to class for the first 8 weeks:**

### **WEEK1: Introduction to course and website**

I will show you how to do the following: Pick two companies to study, at least one of which must be a foreign company, from Value Line Investment Survey; Log onto the POL 266 Website and read all items under the icon, ``Look Here First.`` I will be discussing global competition as described under the link,

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“Global Competition.” Toward the end of class, I will take you to Adams Library to show you how to use Value Line.

**ASSIGNMENT:** Post your companies to the discussion board topic labeled “Companies.” In the title for the posting, type in the symbol for each company and its nation of origin. In message area, briefly compare the two companies in terms of their size, employees, and the degree to which they sell in global markets.

### **WEEK2: Measuring global competitiveness and economic development.**

I will be discussing in class the World Economic Forum’s model of economic development and its three stages. Students studying the same countries will meet together in a study group. Each group will compare how far economic development has advanced their countries under study. Each group will give a brief oral summary in class.

**ASSIGNMENT:** Read pages Chapter 1.2 in Global Competitiveness Report, “The Global Competitiveness Index.” You will need to critically assess at in what stage of national economic development your companies exist. Post to the discussion board topic labeled, “Economic Index” what stage your companies are in. In the title for the posting, type in the stage for each company. In the message area briefly explain how this might affect each company’s competitiveness against one another and/or in the wider global market. Read pages 1-27 in Biafore textbook.

### **WEEK 3: Getting Started: Learning how to use Value Line stock and industry sheets.**

You will be preparing in class a report called “Stock Selection Guide” (SSG).

Reading Assignments: Biafore textbook: pp.28-59. For class today bring hardcopy of VL sheets for your company and industry, a calculator, ruler and sharpened pencil with eraser. I will show you how to do different calculations. Students will meet together in their study group to complete this work. I will collect all VL sheets from all students. I will copy them and collate them by country in a packet. The packet will be distributed in class and become the basis for comparing different countries and their businesses.

**ASSIGNMENT:** Turn in SSG assignment for grading by end of last class of the week.

### **WEEK 4: Taking your first quiz.**

Make sure you have the packet of all VL sheets as well as all other materials handed out so far. Packet and other materials will be the basis for some quiz questions so always have them in front of u when u take a quiz.

Before coming to class, study your notes and reading assignments. You will be taking a quiz in class on the computer. It will cover all materials assigned for this course so far. I will show you how to take the quiz and go to/participate in the chat room.

### **WEEK 5: Environmental and employment sustainability in nations.**

**ASSIGNMENT:** Read pages Chapter 1.2 in Global Competitiveness Report, “Assessing the Sustainable Competitiveness of Nations.” Read Biafore Textbook: pp.60-69. In class we will continue work on the SSG, page 2. You will turn in page 2 for a grade.

### **WEEK 6: REQUIRED ONLINE CHAT: Country/economy Profiles**

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**ASSIGNMENT:** Read about your countries in Chapter 2.1 in Global Competitiveness Report, “Country/Economy Profiles.” You need to get an overall view the countries that you are studying compared to others. Be prepared to this week the ranking of the countries that you are studying in terms of the overall GCI index as well as its relative status in basics, efficiencies and innovation. What are the most problematic factors in doing business in your countries? In Blackboard, complete the assignment called “How do your countries stack up compared to the rest of the world?” Post it to the assignment icon by the end of the week. It will be graded and returned to you in Blackboard with comments.

### **WEEK 7: REQUIRED ONLINE CHAT: Voice of the Business Community**

**ASSIGNMENT:** Read Chapter 1.3 in Global Competitiveness Report, “Executive Business Summary, Voice of the Business Community.” Find out what the CEOs of your companies are saying about their strategy for the business in the future. Look on the company’s website for this information. It may be found under a link there called investor relations or something like that. Look for the company’s latest annual report. There is always a letter from the CEO to investors at the beginning of the report. Read the letter. Or if you can’t find this information, look elsewhere in the investor page for information about business plans or strategies. Do this for both companies you are studying. Write a short essay comparing what the CEOs said. Does one seem more optimistic than the other? Can you speculate why based on information about the companies from the VL sheets. Turn in this essay as an attachment to email. It will be graded and returned to you. Be prepared to discuss what you found in class.

### **WEEK 8: Further analysis of your companies. Come to class in person if you need any help at all.**

**ASSIGNMENT:** I will have posted to the website a compiled list of companies studied by students so far. You will need to study this list and apply NAIC standards to explain which company seems likely to be the most successful using fundamental analysis. Complete the SSG for your second company. You will have time to get help doing this assignment in class. Turn in your second SSG for your second company. Turn in this assignment in hardcopy. It will be graded and returned to you.

**FROM THIS POINT ON, THE COURSE BECOMES A HYBRID COURSE. YOU MAY WORK AT HOME, IN A COMPUTER LAB OR WHEREVER YOU HAVE ACCESS TO THE WORLD WIDE WEB. YOU MUST COME TO ONLINE CHATS WHEN THEY ARE SCHEDULED BELOW AND YOU MUST COME TO CLASS ON THURSDAYS IF YOU WOULD LIKE FURTHER EXPLANATION OF THE MATERIAL UNDER STUDY.**

### **WEEK 9: REQUIRED ONLINE CHAT: Fundamentally comparing companies in different countries**

**ASSIGNMENT:** Click the icon on the homepage for the “Initial Compiled List of Companies” and print it out so you can study it and consult it during our next chat.. Your goal is to pick the best company out of the group based on the criteria defined by the NAIC in the previous reading assignments. The NAIC method forces one to evaluate past performance in sales, earnings and price in order to predict the future. Send me an email telling me which company you picked as your first choice for long term investment and why you picked it. You will be sharing your ideas in the upcoming chat with the rest of the class. We will examine what countries seem to produce the most successful companies.

Meet in Room 1 of the chat icon at the beginning of scheduled class time. Plan to stay in the chat room for about 1 ½ hours. You will be graded on your input.

### **WEEK 10 REQUIRED ONLINE CHAT: The Global Five Hundred.**

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**ASSIGNMENT:** Read the material under the icon, Global Five Hundred. In the chat we will be comparing countries in terms of how many of their businesses are global competitors. We will also examine change over time as emerging economies have more companies in the Global Five Hundred.

Meet in Room 1 of the chat icon. Plan to stay in the chat room about 1 ½ hours. You will be graded on your input.

### **WEEK 11: REQUIRED ONLINE CHAT AND QUIZ**

The chat will be a review session of the material covered so far in the course. Meet in Room 1 of the chat icon at the beginning of scheduled class time. Plan to stay in the chat room for about 1 ½ hours. You will be graded on your input.

You will be taking a quiz on all of the readings and discussion up to the present time in the course. It has multiple choice questions and is open book. In fact you will need the textbooks and the packet in order to answer some of the questions on the quiz. The quiz will be open for about five days and you can choose when you take the quiz. See Quiz icon for exact number of questions, exact date and time and amount of time that you have to take the quiz. Have a calculator handy when taking the quiz.

### **WEEK 12: REQUIRED ONLINE CHAT: Fundamentally comparing companies in different countries**

**ASSIGNMENT:** Click the icon on the homepage for the “Final Compiled List of Companies” and print it out so you can study it and consult it during our chat.. Your goal is to pick the best company out of the entire group based on the criteria defined by the NAIC in the previous reading assignments. The NAIC method forces one to evaluate past performance in sales, earnings and price in order to predict the future.

Send me an email telling me which company you picked as your first choice for long term investment and why you picked it. You will be sharing your ideas in the upcoming chat with the rest of the class. We will examine what countries seem to produce the most successful companies.

Meet in Room 1 of the chat icon at the beginning of scheduled class time. Plan to stay in the chat room for about 1 ½ hours. You will be graded on your input.

### **WEEK 13: Significance**

Click the icon for Readings and click Significance1 hyperlink. Carefully follow its instructions. This material will be covered in the next quiz.

### **WEEK 14: REQUIRED ONLINE CHAT: Global economic trade and border crossings.**

Click the icon for Readings and read the links called “Border Crossings” and “Global Competition.” We will be discussing in the chat the important trade agreements and treaties covered in these readings. Anyone needing help on writing the paper should come to the second class meeting in person.

### **WEEK 15: REQUIRED ONLINE CHAT: How the world stacks up in global competition and economic development, review of material for final quiz.**

**TERM PAPER DUE.** Send paper as attachment to email or turn hardcopy under my office door.

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**FINAL QUIZ WILL BE AVAILABLE FROM THE FIRST TO THE LAST DAY OF FINAL EXAMINATION WEEK. It is comprehensive and will cover material from the entire semester.**

**GRADING:**

<b>Activity</b>	<b>%</b>	<b>Outcome<sup>1</sup></b>
Discussion board assignments	17%	WC, RF
Written assignments	10%	WC, RF
Email assignments.	10%	WC
Group project & oral presentation	05%	CW, OC
Quizzes.	20%	CCT, RF
Participation in classroom and chat room.	13%	OC, CCT
Formal term paper	25%	CCT, RF, WC
<b>TOTAL</b>	<b>100%</b>	

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<sup>1</sup> WC=written communication, RF=research fluency, CW=collaborative work, OC=oral communication, CCT=critical and creative thinking.

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for **every** aspect you would like to change. **The course will examine how domestic governments impact their own economies in global competition. By comparing nations around the world, students are better able to understand fundamental differences in material life and opportunities for people there. Students analyze the stages of economic development from emerging to mature economies and their differing challenges. Students will compare international companies and the investment opportunities they offer. They will critically evaluate why nations have varying degrees of success in global competition.**

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later.

**Course is being proposed now in order to be included in the next Rhode Island College catalog. However, it will not be offered until Spring, 2014 which is the first semester in which Connections courses will be offered.**

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **Students will have the opportunity to pick from a scheduled offering one of many courses in the Connections category of General Education.**

D.3.b. Faculty: **No new faculty lines will be necessary. In the spring 2014, the instructor will teach this course instead of POL 202.**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **none**

D.4.b. Library resources: **Sources available at Adams Library.**

D.4.c. Technical/Computing resources: **Computer classroom such as Gaige 163 is available.**

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## **PART E: SIGNATURES**

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### **ACKNOWLEDGEMENTS**

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	_____	_____	_____
	Tom Schmeling (Political Science)		

### **APPROVALS** (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, **MUST** have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	_____	_____	_____
	Earl Simson, Faculty of Arts and Sciences		
2.	_____	_____	_____
	Tom Schmeling, Chairperson of Political Science Department		

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education **MUST** also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_  
James G. Magyar, Committee on General Education

# Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program: Department of Political Science*

*Chair/contact: Tom Schmeling (chair)*

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) **POL***

*Course number: (26x) 267*

*Catalog title: Connections: Immigration, Citizenship, and National Identity*

*Catalog Description: Students investigate how different societies have dealt with citizenship and immigration issues and how conceptions of nationhood influence citizenship and immigration debates.*

*Prerequisites: Completion of FYS, FYW and at least 45 credits*

*Credits: 4.*

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

*This course meets the description for a connections course quite well because it will enable students to compare how political scientists, sociologists, historians, and economists have approached the study of immigration and citizenship. Readings will include works of political scientists, sociologists and historians. Students will write a research paper on how a country other than the United States deals with a controversial citizenship or immigration issue. This assignment asks students to make connections across cultures. Students will also be exposed to broad themes in US immigration history and thus make comparisons across time. Finally, they will utilize the knowledge gained in a group project.*



For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	Students will submit response papers to the assigned readings which encourages critical engagement with the readings. Students will also write a research paper on a topic which they select and develop themselves based on suggestions and feedback by the instructor. Students will need to develop a thesis and marshal evidence in support of the thesis of the paper all of which requires critical and creative thinking.
Written Communication	Response papers, research paper, exams
Research Fluency	The research paper assignment will teach students how to develop and refine a topic, to find information on migration related issues in foreign countries, and how to organize the information in a coherent fashion supporting a clearly articulated argument.
Oral Communication	Students will complete a group project on a current controversy in US immigration policy. Students will present their proposal on how to address the problem orally to the entire class.
Collaborative Work	As stated above, students will complete a group project on a concrete issue in US immigration policy. The specific project I will assign will vary from semester to semester. One possibility would be to ask students to design a new immigration policy. How many immigrants should the United States admit? What is the proper balance between admissions on the basis of family connections, skills or humanitarian concerns? Which family connections should count? A second possibility would be to ask students to design a new citizenship test. I would give students the questions currently used for the citizenship test here as well as the questions used for the UK citizenship test which takes a different approach. Students would then have to design a new test. They would write up their plan in paper form and present it orally to the class as a whole.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

*One section of the course will be offered once a year.*

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

**A. COVER PAGE**

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

A.1. <a href="#">Course or program</a>	POLITICAL SCIENCE 267 CONNECTIONS: IMMIGRATION, CITIZENSHIP, AND NATIONAL IDENTITY		<a href="#">Programs affected</a> <b>Political Science, General Educa- tion</b>
<a href="#">Replacing</a>	POL 263: CITIZENSHIP, NATIONAL IDENTITY, AND IMMIGRATION		
A.2. <a href="#">Proposal type</a>	Course: creation   <a href="#">deletion</a>		
A.3. <a href="#">Originator</a>	Claus Hofhansel	<a href="#">Home department</a>	Political Science
A.4. <a href="#">Rationale</a>	<p>The proposal converts an existing core 4 general education course into a connections course under the new General Education curriculum. I have made changes in the course to meet the criteria for connections courses. The course offers another option to students seeking to complete their general education. I have taught the core 4 course for a number of years, so this will not have any additional impact on faculty.</p>		
A.5. <a href="#">Date submitted</a>	April 14, 2013	A.6. <a href="#">Semester effective</a>	Spring 2014
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	no	
	<a href="#">Library:</a>	No additional resources needed	
	<a href="#">Technology</a>	none	
	<a href="#">Facilities:</a>	none	
A.8. <a href="#">Program impact</a>	Political Science, General Education		
A.9. <a href="#">Student impact</a>	No negative impact on students		
A.10. <a href="#">Catalog pages: 1</a>	Where are the catalog pages? P. 474 <a href="#">Several related proposals?</a>		

**B. NEW OR REVISED COURSES**

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>		<b>POL 267</b>
B.2. <u>Cross listing number if any</u>		
B.3. <u>Course title</u>		<b>Connections: Immigration, Citizenship, and National Identity</b>
B.4. <u>Course description</u>		
B.5. <u>Prerequisite(s)</u>		
B.6. <u>Offered</u>	<b>Fall   Spring   Summer   Even years   Odd years   Annually Alternate Years   As needed</b>	<b>Annually</b>
B.7. <u>Contact hours</u>		
B.8. <u>Credit hours</u>		
B.9. <u>Faculty load hours</u>		
B.10. <u>Justify differences if any</u>		
B.11. <u>Grading system</u>	<b>Letter grade   Pass/Fail   CR/NCR</b>	<b>Letter grade</b>
B.12. <u>Instructional methods</u>	<b>Fieldwork   Internship   Laboratory   Lecture   Practicum   Seminar   Small group   Individual   <u>% Online</u></b>	<b>  Lecture</b>
B.13. <u>Categories</u>	<b>Required for major/minor   Restricted elective for major/minor   Free elec- tive   Required for Certification</b>	<b>Free elective</b>
B.14. <u>Is this an Honors course?</u>		
B.15. <u>General Education</u>		<b>C</b>
B.16. <u>How will student performance be evaluated?</u>	<b>Attendance   Class participation   Ex- ams   Presentations   Papers   Class Work   Interviews   Quizzes   Performance Protocols   Projects     Reports of outside supervisor</b>	<b>Class participation   Exams   Presen- tations   Papers   Projects  </b>
B.17. <u>Redundancy statement</u>		<b>N/A</b>
B. 18. <u>Other changes, if any</u>		

B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Written Communication	General Educa- tion (GE) Out- comes 1	See B. 16
Critical and Creative Thinking	GE Outcomes 2	See B. 16
Research Fluency	GE Outcomes 3	See B. 16
Oral Communication	GE Outcomes 4	See B. 16
Collaborative Work	GE Outcomes 5	See B. 16
Global Understanding	GE Outcomes 9	See B. 16

B.20. <u>Topical outline</u>
1) Introduction: Current Immigration Policy Debates 2) U.S. Immigration History 3) Contemporary Immigrants and the Changing Face of America a) Theories of Migration and Types of Migrants

B.20. **Topical outline**

- b) The Economic Impact of Migration
- c) Dealing with the Unwanted
- d) Immigrant Politics
- e) Acculturation and Language
- f) The Second Generation
- g) Religion and Immigration
- 4) Refugees
- 5) Citizenship
- 6) Migration from the Perspective of Emigration Countries
- 7) Conclusion

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Date

C. [PROGRAM PROPOSALS](#)

	<a href="#">OLD (FOR REVISIONS ONLY)</a>	NEW/REVISED
C.1. <a href="#">Context</a>		
C.2. <a href="#">enrollments</a>		
C.3. <a href="#">Admission requirements</a>		
C.4. <a href="#">Retention requirements</a>		
C.5. <a href="#">Course requirements</a> for each program option		
C.6. <a href="#">Credit count</a>		
C.7. Other changes if any		

**D. SIGNATURES**

**D.1. APPROVALS**

- Changes that affect General Education in any way **MUST** be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program **MUST** have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<a href="#">SIGNATURE</a>	DATE
	Chair of		
Earl Simson	Dean of the Faculty of Arts and Sciences		
Alexander Sidorkin	Dean of the Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
Susan Pearlmutter	Dean of the School of Social Work		
David Blanchette	Dean of the School of Management		
James G. Magyar	Chair of the Committee on General Education		Tab to add rows

**D.2. [ACKNOWLEDGEMENTS](#)**

NAME	POSITION/AFFILIATION	<a href="#">SIGNATURE</a>	DATE
			Tab to add rows

**Political Science 267**

**Connections: Immigration, Citizenship, and National Identity**

Claus Hofhansel

Office: Craig-Lee 219

Office hours: TBA

Tel. 456-8724

Email: [chofhansel@ric.edu](mailto:chofhansel@ric.edu)

The purpose of this general education connections course is to critically examine the politics of one of the more important worldwide political issues in the early 21st century: immigration and citizenship. Historically, modern conceptions of citizenship were tied to the rise of the nation-state and nationalism. In the United States there have been major debates over efforts to limit immigration and the rights of immigrants, including immigrants' access to health care and education. This issue is not limited to the United States. It is a global issue. Western Europe has experienced significant levels of immigration from Turkey, Northern Africa, and British Commonwealth countries. Some oil-exporting countries in the Middle East have employed large numbers of migrant workers from other countries in and outside of the region.

In this course we will examine how different countries have dealt with immigration and citizenship issues. For example, Italy used to be an emigration country, but after the mid-1970s Italy became a net immigration country. Germany had one of the most liberal political asylum laws in the world and is the home of a large population of permanently settled foreign workers, yet until very recently the German government held to the view that Germany is not an immigration country. In Japan immigration challenges long-standing notions of racial and ethnic homogeneity. Traditionally, political rights, such as voting, have been tied to one's status as a citizen. To some extent, at least, this is changing. Thus, the European Union has instituted a citizenship of the European Union which gives citizens who live in another EU country the right to vote in the latter country's local elections.

Besides learning about a specific political issue this course should provide you, the student, with a broader perspective of how different societies respond to similar challenges. Putting the US experience in a comparative perspective is not only fascinating in its own right but helps you gain a better understanding of your own society.



Learning Outcomes:

This course is designed to help you achieve the following learning outcomes:

1. **Written Communication:** You will understand the different purposes of writing and employ the conventions of writing in political science. You will produce writing that is well organized, supported by evidence, demonstrates correct usage of grammar and terminology, and is appropriate to the academic context. For this purpose you will write response papers on the assigned readings and a research paper on how a country other than the United States manages migration. You will select a specific topic after consultation with your instructor. Examples of paper topics include the impact of high rates of emigration on the economy, society and politics of Cape Verde, or Italy's transition from a country of emigration to a country of immigration.
2. **Critical and Creative Thinking:** You will be able to analyze and interpret information from multiple perspectives, question assumptions and conclusions, and understand the impact of biases, including you own, on thinking and learning. The readings for this course include books by two prominent sociologists, a political scientist, and a historian. Thus, you will be exposed to how different disciplines approach the study of migration issues. In your research paper you will learn how other countries address immigration issues. For a group project you will wrestle with different views among Americans on immigration.
3. **Research Fluency:** In writing the research paper you will demonstrate the ability to access, understand, evaluate, and ethically use information to address a range of goals and problems.
4. **Oral Communication:** You will learn to speak in a clearly expressed, purposeful and carefully organized way that engages your audience. For this purpose you will actively participate in class and present the results of a group project.
5. **Collaborative Work:** You will work as part of a group of fellow students to find a solution to a current immigration problem. As a member of your group you will help to write a written report and to present your group's proposal orally to the class as a whole.

Required Texts:

Alejandro Portes and Rubén Rumbaut, Immigrant America: A Portrait, 3d ed. (Berkeley: University of California Press, 2006)

Niklaus Steiner, International Migration and Citizenship Today (New York: Routledge, 2009)

David A. Gerber, American Immigration: A Very Short Introduction (New York: Oxford University Press, 2011)

#### TOPICAL OUTLINE

1. Introduction: Current Immigration Policy Debates (week 1)
  - Steiner, chapter 1
2. U.S. Immigration History (week 2)
  - Gerber
3. Contemporary Immigrants and the Changing Face of America
  - a. Theories of Migration and Types of Migrants (week 3)
    - Portes and Rumbaut, chapters 1-2
    - Steiner, chapter 2
  - b. The Economic Impact of Migration (week 4)
    - Portes and Rumbaut, chapter 4
    - Steiner, chapter 4
  - c. Dealing with the Unwanted (week 5)
    - Steiner, chapter 3
  - d. Immigrant Politics (week 6)
    - Portes and Rumbaut, chapter 5
  - e. Acculturation and Language (week 7)
    - Portes and Rumbaut, chapters 6-7
  - f. The Second Generation (week 7)
    - Portes and Rumbaut, chapter 8
  - g. Religion and Immigration (week 8)
    - Portes and Rumbaut, chapter 9
4. Refugees (weeks 9-10)
  - Steiner, chapters 5-6
5. Citizenship (weeks 11-12)
  - Steiner, chapters 7-8
  - Sadiq, Paper Citizens, selected chapters
6. Migration from the Perspective of Emigration Countries (weeks 13-14)
  - Fitzgerald, A Nation of Emigrants, selected chapters
6. Conclusion (week 15)
  - Portes and Rumbaut, chapter 10
  - Steiner, chapter 9

## ASSIGNMENTS AND REQUIREMENTS

It is very important that you come to class prepared and participate in discussion which typically will be centered around the assigned readings. To facilitate this you will turn in 10 one page *response papers* in which you will reflect on the assigned readings. These papers are due on the dates we discuss the readings. I will not accept late papers, but there will be more than 10 articles or chapters you can write about. If you turn in 10 papers you will receive an A for this part of the course. You will get a B for eight response papers. Response papers will count for 15 percent of your final grade.

You will also write an eight page *research paper* on how a country other than the United States handles a migration related issue. You will choose a specific topic after consultation with your instructor. Details will be announced in class. The research paper will be worth 20 percent of your grade.

As part of a *group project* you will formulate a plan to address a current problem in U.S. immigration and citizenship policy and present your plan to the class both orally and in written form. Your instructor will announce the precise problem he wants you to address. This will count for 20 percent of your grade.

The *midterm exam* will contribute 20 percent which leaves 25 percent for the *final*.

# Rhode Island College General Education

## Connections Course Proposal

*Proposing Department or Program: Sociology*

*Chair/contact: Desirée Ciambrone*

*DEPT/PROGCODE (e.g., ENGL, PHYS, AFRI) Sociology Course number:262*

*Catalog title: Connections: **Sociology of Money***

*Catalog Description:*

Money in society is considered from a multidisciplinary perspective. The main themes include: the patterns of spending and saving, the channels of investment, money in various economic systems and cultural configurations, the socio-political effects of monetary regimes and the essential functions of monetary institutions

*Prerequisites: Completion of FYS, FYW and at least 45 credits. Connections courses may not be used as part of a major or minor*

*Credits: 4.*

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

The course takes a *comparative perspective* in order to analyze the role of money in the society, as well as in its subsegments of politics, economy, and social policy. Moreover, money is analyzed as an issue engaging emotions and reasoning, i.e. from a psychological and philosophical angle. The overarching concern is the historicity of money with a foray into the origins of money that lie in the general purview of anthropology and branch out into the genealogical (Nietzsche, Foucault) approach in philosophy. Specifically, (see the enclosed syllabus) the course discusses the variety of socio-economic regimes and the varying functions of money within each of them, the basic approaches to the issue of the origins of money and the evolution of the economic institutions, and the “philosophy of money” (G. Simmel).

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

General Education Outcome:	Assignments or Activities:
Critical and Creative Thinking	The assignments require students to come up with creative answers and submit their ideas to a critical scrutiny of the standards of “correct” answer. Students have to interpret the material presented in class and confront it with their own ideas and experiences to match them in the next step with the results obtained through researching the given topic
Written Communication	A written assignment is required for each of the 8 topics covered in the course. <b>The assignment will be graded after students introduce the corrections made by professor.</b>
Research Fluency	Students research a variety of issues related to the value orientations in a monetized society as well as many aspects of social relations, including political arrangements. E.g. the Cold War and the introduction of Demark, the rise of Protestant churches in South America (appreciation of affluence in reformed theology) etc.
Oral Communication	Several times during the semester each student presents an opinion, relates an experience, and interprets a designated text. Students prepare to take a critical stance towards material posted on Blackboard and have to justify their judgment
Collaborative Work	The class presentations will be matched by an assigned commentary leading to a “final” product as a result of a research and a critique. The research (internet) conducted during the class on a variety of topics will consist of two or three students researching the same topic while using different sites for information. The results will be confronted, discussed, and summarized as a collective effort.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year. One session in Fall, Spring and Summer

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

## Rhode Island College Undergraduate Curriculum Committee (UCC)

### Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Darek Niklas, Sociology**

A.2. Date: **11/15/2012**

A.3. Date of implementation: **Fall 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

#### **If you want to:**

Course creation, revision, or deletion

Program creation, revision, or deletion

#### **Please complete parts**

A, B, D, and E

A, C, D, and E

**Only include in your submission the parts that are relevant to your proposal.**

## PART B: Course Proposals

### For new or revised courses

Revise an existing course (fill out “old” and “new” information)

Propose a new course (fill out “new” information only)

	<b>Old</b>	<b>New</b>
Course number <sup>a</sup>	Sociology 262	Sociology 262
Course title	The Sociology of Money and Economic Exchange	The sociology of money
Course description	The role of money in society from a multidisciplinary perspective. The main themes include: the patterns of spending and saving, the channels of investment, money in various economic regimes, and cultural configurations, the socio-political effects of monetary regimes and the essential functions of monetary institutions.	Spending and saving is analyzed on the institutional background of money creation and circulation. The issues are approached from a variety of perspectives represented in scholarly literature.
Number of contact hours per week <sup>c</sup>	4	4
Number of credit hours per sem.	4	4
Prerequisite(s) <sup>d</sup>	Core 1, 2, 3	FYS, FYW, and 45 credit hours
Grading system	A, B, C, D, F (with + or -)	A, B, C, D, F (with + or -)
Is this an Honors course?	No	No
Make another change. (Describe)		Becomes a Connections Course in General Education

<sup>a</sup>If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup>Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-

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campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

<sup>c</sup>The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

**For course deletions:** This number should not be used for any other course for five years.

	Abbreviation	Number	Title
The course			
If cross listed			

Semester from which this course will no longer be offered: All

Will this course deletion affect programs in any other departments? If yes, identify all affected departments. (An acknowledgment signature will be required from other affected departments/programs, and be sure to include corrected catalog copy for these):

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours:

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.]Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

- FYS    FYW    C    H    L  
 SB    A    NS    M    AQSR

B.3. What category will this course satisfy? (Check all that apply.)

- Required for major/minor    Restricted elective for major/minor  
 Free elective    Required for certification  
 For professional development    Other (please explain):

B.4. Instructional methods (Check all that apply.)

- Fieldwork    Individualized instruction    Internship    Laboratory  
 Lecture    Practicum    Seminar    Small group  
 Other (describe):

B.5. How will student performance be evaluated?



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- |                                                        |                                                  |                                                        |
|--------------------------------------------------------|--------------------------------------------------|--------------------------------------------------------|
| <input type="checkbox"/> Anecdotal records             | <input type="checkbox"/> Attendance              | <input type="checkbox"/> Behavioral observations       |
| <input type="checkbox"/> Class work                    | <input checked="" type="checkbox"/> Examinations | <input type="checkbox"/> Interviews                    |
| <input checked="" type="checkbox"/> Oral Presentations | <input checked="" type="checkbox"/> Papers       | <input type="checkbox"/> Performance Protocols         |
| <input type="checkbox"/> Projects                      | <input type="checkbox"/> Quizzes                 | <input type="checkbox"/> Reports of outside supervisor |
| <input type="checkbox"/> Other (describe):             |                                                  |                                                        |

B.6. Frequency offered (Check all that apply.) It is preferable that you only use “As needed” in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

- |                                                     |                                            |                                            |                                    |
|-----------------------------------------------------|--------------------------------------------|--------------------------------------------|------------------------------------|
| <input checked="" type="checkbox"/> Fall            | <input checked="" type="checkbox"/> Spring | <input checked="" type="checkbox"/> Summer | <input type="checkbox"/> As Needed |
| <input type="checkbox"/> Annually (semester varies) | <input type="checkbox"/> Alternate years   | <input type="checkbox"/> Even years        |                                    |
| <input type="checkbox"/> Odd years                  | <input type="checkbox"/> Other (describe): |                                            |                                    |

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): Yes. The proposed course is similar to current Core 4 course, Sociology 262. This course is completely unique and is expected to greatly influence students’ ability you manage their mundane affairs at least insofar as money is involved.

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

GE COURSE CONNECTIONS

*Welcome to the class!*

<p>Darek Niklas, Ph.D. Office: CL 463, #456 8730 Mo, We 1 – 2; F 10 -11</p>
-------------------------------------------------------------------------------------

*Soc. 262: The Sociology of Money*

SYLLABUS

*Course objectives:*

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This course is designed to improve a variety of intellectual skills: writing, comprehension, research, oral communication, project collaboration, while also providing substantive knowledge about the social and cultural context of money. Class work will focus on logical and formally correct expression of ideas and arguments as well as on the analysis of the concepts and social practices related to money. Reflecting this orientation, time in class will be devoted to writing, discussion, class presentations, and work on comprehension and critique of relevant texts.

*Textbooks:*

- Jack Weatherford "The History of Money" 1997. Crown, New York NY. T
- Niall Ferguson "The Ascent of Money" 2008, Penguin
- Your study in this course will be guided by instructions and handouts on *Blackboard*, thus check before each class.

*Evaluation:*

Class participation is *mandatory*<sup>1</sup> and should involve the following elements:

- Significant *contribution* to class work and fulfillment of class assignments
- Manifested *knowledge* of the material covered in the former classes
- Meaningful reference to required *reading* for the given class.

The grade will be based on four tests, seven in class quizzes, and eight writing assignments corresponding to the eight questions listed below in *Class schedule* segment. Each student will be graded on the brief research, interpretive and evaluative assignment. The grade will include evaluation of the class presentation skills and of the ability to incorporate the input of students who collaborated in the project. Total grade will be curved, i.e. adjusted to the distribution of numerical ranks.

*Organization:*

The detailed plan of readings and assignments will be outlined during the course on an ongoing basis, leaving us some leeway to adjust for better coverage of the material and to respond to issues arising spontaneously in class. Please, acquaint yourselves with the full syllabus (see below) and the other materials on Blackboard.

*Course rationale: The sociological problematics of money*

Money in everyday life is a powerful source of desire as well as of frustration and conflict. Consumption, which in our culture depends on shopping, organizes many daily activities while earning, or 'making' money is the major motivator to work. As a topic of reflection, money seems a no-brainer. In everyday wisdom this issue is curtly dispensed with maxims like: - "money makes the world go round"; - the more of it, the better; - money means nothing in itself, but try to live on a shoestring... and so on. Even the communist regimes in the past century, which scrapped such fundamental institutions as market and property rights, retained money, clearly accepting its social functionality. The concept of money as an indispensable instrument of exchange dominates not only the economic theories, which consider money as the means of

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<sup>1</sup>This means there are no "points" for attending (or missing) a class, but non-attendance will preclude a passing grade

maintaining a balance between demand and supply, but also the sociological ones which ascribe to it a crucial role in social stratification, as well as in shaping contemporary culture.

In the developed societies with mature fiscal institutions, monetary policy is perceived as the spring of economic growth, and capital as a major resource for social and cultural development. In the United States, for example, many non-commercial initiatives in public life begin with writing grant proposals intended to secure financing. Preeminent focus on the fiscal circuit of spending – debt and taxation – places money firmly in the domain of macroeconomics, leaving out the inquiry into quotidian pursuits of economic subjects who act in the social and institutional contexts, and are often driven by irrational concerns of emotional or traditional nature.

Such an instrumental approach had a cruelly devastating effect on the post-colonial development of the 'Third World' countries. It implied that capital was a factor not bound by cultural constraints, and thus would be uniformly effective in bringing development in any economic system. Since, combined with a market economy, money as income or wealth is a major prerequisite of personal autonomy, many leaders of the developing countries accepted corruption and established kleptocratic regimes as a means of liberation from the manifold fetters of the former colonial powers. Alas, not for social but for personal benefit!

Sociology of money is concerned with monetary exchange as a means of communication in the social sphere. Gaining and spending money triggers off a formidable causal chain in the economy, but for a social actor both have a peculiarly non-economic meaning. Our individual pursuits in the economic sphere, focused on personal benefit and satisfaction rather than on overall consequences, turn us into free riders when it comes to the use of money. Acquiring a commodity we usually claim to have made a prudent, or enriching, or simply personally satisfying use of resources, but leave the efforts to increase supply or to adjust the price to someone else. We attempt to communicate competence and we expect recognition of our way of living as mirrored in the material standard. Not that this feature of the use of money characterizes all societies or cultures! Rather it is a symptom of money's ascendancy to the status of a 'generalized medium of exchange' in modern, capitalist, and thoroughly monetarized societies. In contrast, cultures with barter economies narrowly determine choices, so that acquisition of goods can hardly be interpreted as grounds for individual distinction. 'Savage' cultures provide their members with other means to demonstrate the competence and to challenge recognition, for example in elaborate gift relationships. Exchanges that are not mediated by money express obligations and sustain tight social bonds; exchanges based on free use of money fulfill aspirations and create individualized interests.

These considerations amount to the acknowledgement of crucial fact largely ignored by the economic analysis and often by the common wisdom as well, that money in our culture is a vehicle for personal recognition and social distinction. The way money circulates in society only loosely relates to the structure of needs. This fact is neatly expressed in the old joke about a poor guy who, for lack of better employment, keeps on fishing all day until some managerial type advises him to get a job, save and invest so that he can ... yes, go on fishing all day. The point of the joke appears clearly, when it fails if we substitute 'fishing' with 'golfing' that is accessible only to those who have money. What counts socially is not so much what we need, or want, but how we fulfill those wants, i.e. what the way we spend money tells others about ourselves. In this respect, money competes with other carriers of invidious distinctions in society, for instance gender or ethnicity. And like those ascriptive traits, in the popular ideology money is highly correlated with many other attributes: as gender is reflected in the role structure, and ethnic background in the economic status, so money features as a conveyor of desirable abilities and skills.

This line of inquiry discloses the communicative nature of monetary exchanges, their embeddedness in the web of cultural norms and values. This applies not only to the myriad market exchanges taking place between social actors, but also to the functioning of financial institutions, which operate behind magnificent

facades that manifest wealth and power, but also imply secretiveness and opaque purpose. Historically, there had been a lot of suspicion and bad will among the general population towards banks, stock exchanges, or discount houses. Reaction to those feelings translated into changes in the manner of operation of banking, which resulted in the creation of central banks on the one hand, and of savings and loan institutions on the other. But irrespective of the popular attitudes and historical changes as the financial institutions adjust, they revolve around two principles of operation: the promise of a return to depositors and the extension of credit to promising investors.

Money had become an established means of exchange with the discovery of the attributes of precious metals as the most suitable for the functions that they were to serve. A piece of gold epitomized scarcity and opulence, waste and utility, despair and hope, depending on how it was used and who owned it. Sometimes in England, people still dig out treasure troves ("hoards") buried centuries ago in the fields or gardens. Those moneys retain their worth nowadays as museum pieces that tell the story of the past owners and societies. They are, in fact, bundles of information, but, maybe surprisingly, they were never anything else, since the value of a piece of gold always equaled the value of its promise to the owner. It was the belief in its potential benefit that made the piece worthy, in the same manner in which nowadays credit is extended over the phone or internet based on the assessment of the credibility of the potential debtor. In this vein, the relative value of a yen, a dollar, or euro is based on the assessment of the reliability of the government that issued the currency. Of course, political stability cannot be taken for granted and the fluctuations in the level of confidence can be employed for speculative purposes, which is why we observe spectacular gains or losses on the international financial markets.

The world of finance has always been the realm of ideas, depending on information, operating through communication, culminating in predictions. Using money has become the bridge to 'real' world in which value is created, i.e. things that feed, shelter, amuse, or dignify are made, and people who provide them are rewarded. Why does money exercise such total control over the productive activities? Is the vast power of money a victory for reason or a compromise of values? Is it a necessary evil or the unbinding of social potential in pursuit of the improvement of human lives? The ultimate reflective interest in money is guided by the search for answers to these fundamental questions.

### Synopsis of issues

#### Introduction - Money in society

- Theme 1: Circulation of money
- Theme 2: Functions of money
- Theme 3: Exchange and value – the origin of money

#### Topic I - Market

- Theme 4: The definition of market: globalization
- Theme 5: Non-market economies: tributary systems and central planning

#### Topic II - Culture

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Theme 6: Understanding of culture  
Theme 7: Money and culture

Topic III - The evolution of money

Theme 8: Commodity money  
Theme 9: Metallic money  
Theme 10: Paper money

Topic IV - Banking: the creation of money

Theme 11: Origins of banking  
Theme 12: Commercial banks  
Theme 13: Central bank

Topic V - The social and political context of money

Theme 14: Power and money  
Theme 15: The effects of monetarization: political stability and economic growth

Topic VI - The meaning of money

Theme 16: Practical – profane – demonic  
Theme 17: Money as a simulacrum and the spring of action

### Class schedule

- I. Circulation of money in the society:
- a) firms –households –regulators
  - b) income – consumption – saving

*Essay Questions:*

1. *What are the typical concerns about household income?*
2. *Analyze a recent purchase in terms of opportunity cost, transaction cost, utility, and social standards.*

- II. Opportunities for saving and criteria of asset allocation:
- c) government sponsored programs
  - d) what to consider while allocating saving assets

*Essay Question:*

3. *Consider a mortgage: a large loan is paid off in small installments over a long period. Does it benefit either the bank or the mortgagee to pay back in a lump sum before loan expiration?*

III. Money and values:

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- e) the rise of capitalist mentality – Weber and the role of Protestant ethics
- f) four “philosophies” of money – “Faust” Goethe
- g) money fetishism – “monk” story
- h) the role of culture

*Essay Questions:*

4. *Manhattan was acquired by the Dutch from an Indian tribe for a fistful of beads. Why did the Indians accept the transaction?*

5. *How do public initiatives (e.g. MADD), or enterprises (like National Public Radio) obtain funds?*

IV. Money and social relations:

- i) the functions of money
- j) the origin of money in social relations
- k) money within the different social and economic systems: market

*Essay Questions:*

6. *Some people buy houses only to resell them with profit, while others live in their homes without paying the monthly mortgage. Is it fair?*

7. *Why did the communist countries, like Soviet Union or People’s Republic of China, retain money, although they abolished market economy?*

V. Monetary institutions:

- l) usury, discount, bills of exchange
- m) banks
- n) finance and speculation
- o) central bank and the creation of money through credit: lending and borrowing

*Essay Question:*

8. *Why does the American government have a large debt?*

## D.

### D.1. Curricular rationale for the proposal:

The course has been offered since the Fall semester of 1995 (sic) as a CORE 4. The multidisciplinary content and the learning outcomes recommended and appreciated by various state authorities and politicians (the importance of knowledge and information about handling one's personal finances as well as the rudimentary awareness of the monetary and fiscal policies) seem to well qualify the course for a Connections segment within the General Education Program.

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. While completing the requirements of the General Education program, students will have a Connections course that – if chosen - will contribute enormously to increasing the rationality of their everyday practices.

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

The existing resources at RIC will fully suffice to assure successful learning process in this course, although the actual result will greatly depend on the individual effort and resourcefulness of enrolled students.

D.4.a. Departmental resources, including any need for new faculty lines: **None**

D.4.b. Library resources: **None**

D.4.c. Technical/Computing resources: **None**

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	_____	_____	_____
	<i>Sasha Sidorkin, Dean FSEHD</i>		
2.	_____	_____	_____
	<i>Jane Williams, Dean, SON</i>		
3.	_____	_____	_____
	<i>Sue Perlmutter, Dean, SSW</i>		
4.	_____	_____	_____
	<i>David Blanchette, Dean, SOM</i>		

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, **MUST** have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	_____	_____	_____
	<i>Desirée Ciambone, Chair, Sociology Department</i>		
2.	_____	_____	_____
	<i>Earl Simson, Dean, FAS</i>		

Changes that affect General Education **MUST** also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_  
*James G. Magyar, Chair, COGE*



## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program: Sociology*

*Chair/contact: Desirée Ciambrone*

*DEPT/PROGCODE (e.g., ENGL, PHYS, AFRI) Soc*

*Course number:264*

*Catalog title: Connections: **Sex and Power: Global Gender Inequality***

*Catalog Description:*

The unequal access of women and men to socially valued resources is explored through the lenses of race, class and ethnicity and from cross-cultural and historical perspectives.

*Prerequisites: Completion of FYS, FYW and at least 45 credits. Connections courses may not be used as part of a major or minor*

*Credits:4.*

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

In this course we consider three comparisons: gender inequality in American and other societies, gender inequality in American society today and in previous periods of history, and gender inequality among racial and class groups in America. Our approach is sociological, employing a critical, historical perspective to inequality. As part of this critical exploration, student work will stress application and demonstration of understanding gender relations in various cultures, over time. Specifically, students will complete two essay exams, three reflection papers and a final paper exploring in considerable depth, one particular topic related to the unequal access of women and men to valued social resources (or "gender stratification"). Paper topics may involve one major social institution: viz., crime, family, work, education, religion, the media, politics and law.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

General Education Outcome:	Assignments or Activities:
Critical and Creative Thinking	Students will bring drafts of their papers to class for peer reviews. Two in-class essay exams, stressing understandings, application and significance of concepts and perspectives, rather than regurgitation, will be required.
Written Communication	Students will write approximately three 1-page reflection papers in response to readings. <b>Comments on these short papers will refer to both content and writing in the social sciences.</b> In addition, they will produce a draft and final research paper (6-8 pages in length). <b>The draft will allow faculty to work with students on their writing by providing constructive comments about composition as well as the organization and style of a sociological research paper. In addition, one-on-one meetings will also be available for students to discuss the comments and suggestions on paper draft with the professor.</b> Two in-class essay exams will be required.
Research Fluency	Students will prepare draft and final copies of a research paper that will examine gender inequality as it appears in one or more of several institutions (e.g., the family, the polity, the workplace, religion, the media, etc.) in one or more societies. If more than one society is examined, comparison of institutional arrangements in the societies should be stressed. If one society is examined, changing arrangements over time should be stressed. All drafts will be 6 to 8 pages in length.
Oral Communication	Students will co-lead a class (for about 5 to 10 minutes) on the topic of their term paper. Presentation preparation will involve coordinating their presentation with those of other students so that, together, they are tied to the topic for the week and make a coherent class for the day.
Collaborative Work	Students will be asked to write peer critiques of two other students' first draft. Three to five students will jointly prepare 30 to 50 minute classes on topics linking their various research papers into a coherent presentation.

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year .One section in Fall and Spring

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

James G. Magyar  
September 28, 2012

## Rhode Island College Undergraduate Curriculum Committee (UCC)

### Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
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### Part A: Cover page

A.1. Name and affiliation of the originator: **Roger Clark and Desirée Ciambrone**

A.2. Date: **11/15/2012**

A.3. Date of implementation: **Fall 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

#### **If you want to:**

Course creation, revision, or deletion  
Program creation, revision, or deletion

#### **Please complete parts**

A, B, D, and E  
A, C, D, and E

**Only include in your submission the parts that are relevant to your proposal.**

## PART B: Course Proposals

### For new or revised courses

X Revise an existing course (fill out “old” and “new” information)

\_\_\_ Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>	Soc 264	Soc 264
Any cross listing number		
Course title ( <b>limit 6 words</b> )	<i>Where in the World Is Gender Inequality?</i>	<i>Sex and Power: Global Gender inequality</i>
Course description ( <b>limit 30 words</b> ) <sup>b</sup>	The unequal access of women and men to socially valued resources is explored. Students examine, from a cross-cultural and historical perspective, the organized and private efforts to eradicate inequality.	The unequal access of women and men to socially valued resources is explored through the lenses of race, class and ethnicity and from cross-cultural and historical perspectives.
Number of contact hours per week <sup>c</sup>	4	4
Number of credit hours per sem.	4	4
Prerequisite(s) <sup>d</sup>	Core 1, 2, 3	FYS, FYW, 45 credit hours
Grading system	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input type="checkbox"/> <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		Become a Connections course in General Education program

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: “Students may not receive credit for both XXX and YYY.”

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

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Date Received:

**For course deletions:** This number should not be used for any other course for five years.

	Abbreviation	Number	Title
The course	263	01	Unequal Sisters
If cross listed			

Semester from which this course will no longer be offered: All

Will this course deletion affect programs in any other departments? If yes, identify all affected departments. (An acknowledgment signature will be required from other affected departments/programs, and be sure to include corrected catalog copy for these): **No**

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours:

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.] Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain):

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols

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- Projects                       Quizzes                       Reports of outside supervisor
- Other (describe):

B.6. Frequency offered (Check all that apply.) It is preferable that you only use "As needed" in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

- Fall                       Spring                       Summer                       As Needed
- Annually (semester varies)                       Alternate years                       Even years
- Odd years                       Other (describe):

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **Yes. The proposed course is similar to current Core 4 course, Sociology 264.**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

#### Proposed Syllabus

#### Sociology 263

#### Sex and Power: Global Gender Inequality

#### Course Overview:

Gender is an important determinant of people's life chances everywhere in the world. Almost everywhere women have inferior access to important resources like autonomy, wealth and power; almost nowhere do they have superior access.

In this course we will examine the observation of the previous paragraph critically and comparatively. In particular, we will focus on comparisons listed under the following course objectives:

#### Course Objectives

- \*Compare gender inequality in American and other societies
- \*Compare gender inequality in American society today and in previous periods of history
- \*Compare gender inequality among racial and class groups in America

#### Course requirements:

Your major job throughout the semester will be to enlist the three kinds of comparisons listed above and develop your own arguments based upon them. You'll be making these arguments largely through the written word, shared and scrutinized in class. **(To facilitate this sharing and scrutiny, please do not distract yourself or others by using your cell phone in class.)** As a major course assignment, for instance, you'll be asked to investigate, in considerable depth, one particular topic related to the unequal access of women and men to valued social resources (an unequal access we will sometimes call "gender stratification," for short). Your topic may involve one major social institution: viz., crime, family, work, education, religion, the media, politics and law. Through this paper (its preparation and oral presentation) and others you will address major goals of the Connections category of the General Education program, including those of written communication, critical and creative thinking, research fluency, oral communication and collaborative work (see below).

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You will need to bring to class, for peer reviews (**critical thinking and collaborative work**), a first draft of your paper (6-8 pages in length) about 5 weeks before the end of the semester and to revise the paper (**written communication**). Your final draft will be due for the third-to-last day of class and will be worth 25% of your course grade.

There will be other writing assignments as well. You'll be asked, for instance, to write approximately 3 1-page papers in response to readings (**written communication**). You'll also be asked to write peer critiques of two other students' first draft (**collaborative work and critical and creative thinking**). These short-writing assignments will be worth another 25% of your grade.

At some point, you will be asked to co-lead a class (for about 5 to 10 minutes) on the topic of your term paper. Your presentation preparation will involve coordinating your presentation with those of other students on that day so that, together, they are tied to the topic for the week and make a coherent class for the day, as well as submitting a one-page outline of your presentation to your instructor one week before you actually make the presentation (**oral presentation, collaborative work, critical and creative thinking**). Your presentation will be worth 10% of your course grade.

You'll also take two in-class essay exams (**written communication, critical and creative thinking**), each worth 15% of your grade.

Finally, your attendance and participation is very important for this class to succeed, and for you to succeed in it (oral presentation and critical and creative thinking). (**Again, please don't use phones in class.**) 10% of your grade is allotted to these requirements.

The major book for the course is:

Roger Clark, Desirée Ciambone and Lori Kenschaft. 2014. **Sex and Power: A Global Perspective on Gender Inequality**. Belmont, CA: Wadsworth.

Additional reading may be required or recommended.

### **Course Outline:**

Weeks 1 to 5

A Cross-Cultural and Historical Overview: In this section of the course we will essay a cross-cultural and historical overview of gender stratification and of women's movements and antifeminist counter-movements.

Please read:

For Week 1: Why Study Gender Inequality in a Global Perspective?

Clark, Ciambone and Kenschaft, Chapter 1.

Film: Masai Women

For Week 2: Family

Clark, Ciambone and Kenschaft, Chapter 5.

Films: Brides Are Not For Burning & Sixty Minutes on One-Child Policy

For Week 3: Politics

Clark, Ciambone and Kenschaft, Chapter 8.

Films: Not For Ourselves Alone.

Daughters of Afghanistan

For Week 4: Sexuality

Clark, Ciambone and Kenschaft, Chapter 2.

Films: Born to Brothels, excerpt

For Week 5: Work



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Clark, Ciambrone and Kenschaft, Chapter 4.

Film: The Life and Times of Rosie the Riveter; The Second Shift

For Week 6: Education

Clark, Ciambrone and Kenschaft, Chapter 6.

60 minutes: Boys' education

Weeks 7 Mid-term

Mid-term exam

Weeks 8 through 14

Each of these weeks will be devoted to particular institutional arrangements affecting and affected by gender. Students will co-teach classes during these weeks.

Week 8: Health

Clark, Ciambrone and Kenschaft, Chapter 3.

Film: A Midwife's Tale

Week 9: The Law

Clark, Ciambrone and Kenschaft, Chapter 10.

Film: A Midwife's Tale

Draft of Term Paper Due

For Week 10: Religion

Clark, Ciambrone and Kenschaft, Chapter 8.

Film: Women under Islam.

For Week 11: Media.

Clark, Ciambrone and Kenschaft, Chapter 7.

Films: bell hooks on popular culture

*America the Beautiful*

For Week 12: Crime

Clark, Ciambrone and Kenschaft, Chapter 11.

Film: Tough Guise

For Week 13: Theories of Gender Inequality

Clark, Ciambrone and Kenschaft, Chapter 12.

Term Paper Due

Week 14: Summary

Final Exam Preparation

## D. For All Proposals

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for every aspect you would like to change. **Sociology 264 was offered under the former general education program. In the new Connections course, we retain the strength of a critical sociological perspective emphasized in our Core 4 courses, and strengthen our comparisons across time and cultures.**

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later. **n/a**

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **This course will offer students who are completing the new general education program a Connections course that explores gender inequality.**

D.3.b. Faculty: **None. Professors Clark and Ciambrone will each offer the course once per year.**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **none**

D.4.b. Library resources: **none**

D.4.c. Technical/Computing resources: **none**

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	_____	_____	_____
	<i>Sasha Sidorkin, Dean FSEHD</i>		
2.	_____	_____	_____
	<i>Jane Williams, Dean, SON</i>		
3.	_____	_____	_____
	<i>Sue Perlmutter, Dean, SSW</i>		
4.	_____	_____	_____
	<i>David Blanchette, Dean, SOM</i>		

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, **MUST** have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

	<b>Name (Affiliation)</b>	<b>Signature</b>	<b>Date</b>
1.	_____	_____	_____
	<i>Desirée Ciambone, Chair, Sociology Department</i>		
2.	_____	_____	_____
	<i>Earl Simson, Dean, FAS</i>		

Changes that affect General Education **MUST** also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_  
*James G. Magyar, Chair, COGE*

## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program: Sociology*

*Chair/contact: Desiree Ciambrone*

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) SOC*                      *Course number: (267)*

*Catalog title: Connections: Comparative Perspectives on Higher Education*

*Catalog Description: Comparative interdisciplinary exploration of contemporary and historical issues in higher education. Uses the RIC experience as a case study for analyzing current controversies around colleges and universities.*

*Prerequisites: Completion of FYS, FYW, SB general education course, and at least 45 credits; Connections courses may not be used as part of a major or minor*

*Credits: 4.*

*Connections Learning Outcomes: Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)*

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

**Students will consider different disciplinary perspectives on higher education, including those from economics, sociology, philosophy, management, marketing, educational studies, and others. Readings will be drawn from these different disciplinary perspectives and we will work collaboratively in class to contrast their views. Guest speakers from various RIC departments, ranging from athletics to financial aid, will bring professional perspectives on higher education operations and administration to the course. In addition, we will consider historical and cross-cultural differences in the structure and organization of higher education. Weekly blog posts and other writing assignments will require students to explicitly draw on ideas from multiple disciplines and comparisons across time and space as they make arguments about the nature of higher education at RIC.**

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	<p><b>Students will practice using data to evaluate arguments and will then complete an assignment in which they fact-check an op-ed or other article from the main-stream press that discusses a higher education issue and then discuss the biases that may have shaped the article.</b></p> <p><b>At the end of the course, students will write a narrative statement reflecting on their own college experience and the way that college in general and this course in particular have reshaped their perspectives.</b></p> <p><b>Guest speakers will introduce alternative perspectives on the RIC experience.</b></p>
Written Communication	<p><b>Students will write weekly blog posts in which they draw on evidence including data and course readings to make arguments supported by evidence. They will also produce several other written assignments throughout the course.</b></p>
Research Fluency	<p><b>Students will learn to access data about higher education through federal educational databases and RIC's Office of Institutional Research as well as to evaluate the claims made in the news media about higher education. They will draw on strong evidence to support the claims they make in all written and oral assignments in class.</b></p>
Oral Communication	<p><b>Students will orally present the results of their team project (discussed under collaborative work below). Some of these projects will involve multimedia elements in which students record their own oral communication.</b></p> <p><b>Student discussion leaders will be responsible for posing, orally and in class, a set of well-developed questions to our guest speakers.</b></p>
Collaborative Work	<p><b>Students will work collaboratively in a team on their choice of one of two major projects:</b></p> <ol style="list-style-type: none"> <li><b>1) Marketing RIC, which will require the production of a multimedia marketing plan for a specific program or feature of RIC, or</b></li> <li><b>2) Changing RIC, which will require a process evaluation of some program or organizational structure at RIC with recommendations for change that are supported by data.</b></li> </ol> <p><b>The project will be accompanied by a reflective essay discussing the nature of collaborative work and the role of collaboration in higher education as well as a collaborative presentation to the class and, if possible, the wider campus community.</b></p>

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year. **1 section every other year.**

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

James G. Magyar  
September 28, 2012.

## Rhode Island College Undergraduate Curriculum Committee (UCC) Proposal Form

- Proposals are due 21 days before each meeting of the Curriculum Committee, which is usually the third Friday of the month. Meeting dates and deadlines for proposals are on the UCC [website](#), with reminders of the UCC meetings in College Briefs. For general information about completing the form, read section 4.2 in the UCC Manual, also available on the UCC website
- Use this form for **all** proposals.
  - Use a separate form for each course or program that you are proposing or revising, unless you are revising several courses in the exact same way; then you may list them all on the one form.
  - If you are changing the title, number **and** description of a course, you should treat this as a new course.
  - If you intend a proposed course/program to replace another, include which course/program needs to be deleted, which can be done using the same form.
  - A program change caused by a single course proposal can be included on the same form (the only case you will need to include parts B and C), but more complex changes need separate forms.
  - If creating or revising a series of courses for a new or existing program, use separate forms for each; do not combine on the same form as the program proposal.
- Gray areas are simple text boxes which will allow you to enter as much information as necessary; click on the box to type. If you need to return to add more text, use arrow keys to place your cursor in the box to allow you to type without erasing the previous content.
- Paste into this form all requested tables or syllabi. Do not send as separate documents. The **only** additional file you should send is the corrected or original catalog copy that comes with **every** proposal (and **only** include relevant pages). Name files according to the name of course or program being revised or requested.
- If you have questions about completing this form, please email the Chair of the Curriculum Committee at [curriculum@ric.edu](mailto:curriculum@ric.edu).
- Email the completed proposal form (typing in names with their affiliations on the signature page), as well as catalog copy in a separate file, to the Chair of the Curriculum Committee: [curriculum@ric.edu](mailto:curriculum@ric.edu). A printed paper copy with all the signatures should be delivered to the Chair of the Curriculum Committee in time for the Executive Curriculum Committee Meeting (which are also on the website).

### Part A: Cover page

A.1. Name and affiliation of the originator: **Mikaila Mariel Lemonik Arthur, Sociology**

A.2. Date: **10/24/2012**

A.3. Date of implementation: **Fall 2013**

(Except in extenuating circumstances, all proposals should ask for an implementation the following Fall to try and maintain pace with annual catalog updates):

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## PART B: Course Proposals

### For new or revised courses

\_\_\_ Revise an existing course (fill out “old” and “new” information)

X Propose a new course (fill out “new” information only)

	Old	New
Course number <sup>a</sup>		SOC 267
Any cross listing number		N/A
Course title ( <b>limit 6 words</b> )		Connections: Comparative Perspectives on Higher Education
Course description ( <b>limit 30 words</b> ) <sup>b</sup>		Comparative interdisciplinary exploration of contemporary and historical issues in higher education. Uses the RIC experience as a case study for analyzing current controversies around colleges and universities.
Number of contact hours per week <sup>c</sup>		4
Number of credit hours per sem.		4
Prerequisite(s) <sup>d</sup>		Prerequisites: Completion of FYS, FYW, SB general education category and at least 45 credits; Connections courses may not be used as part of a major or minor.
Grading system	<input type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR	<input checked="" type="checkbox"/> A, B, C, D, F (with + or -) <input type="checkbox"/> S, U <input type="checkbox"/> CR, NCR
Is this an Honors course?	<input type="checkbox"/> No <input type="checkbox"/> Yes	<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Make another change. (Describe)		

<sup>a</sup> If creating a new abbreviation, keep to either three or four characters. Ensure the number you select is not already in use, has not been used for another course that has been deleted in the past five years, and conforms to the college’s course numbering guidelines. If this course is replacing an existing course, fill in the course deletion section as well.

<sup>b</sup> Course description as it will appear in the catalog. 30 word limit does not include statements about credit hours, prerequisites, satisfying general education, semester hours, when the course is offered, exclusions, former course numbers and titles, or course repetition. Use complete sentences to state the content and goals of the course, and

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include information about labs, studio work, or off-campus experiences. If cross-listed, add this sentence in italics after the course description: "Students may not receive credit for both XXX and YYY."

<sup>c</sup> The number of hours required each week in class, studio, internships, practica, and/or labs.

<sup>d</sup> All courses 300 level and above MUST have a prerequisite.

## Additional Information for New or Revised Courses

B.1. Explain any discrepancy between contact and credit hours: N/A

B.2. Will this course satisfy a General Education requirement? If so, please check the appropriate category. [To check any box, double-click on the box and indicate that the box should be checked.] Proposals affecting General Education courses/program need to be signed by ALL the Deans or their representatives, and have to go before COGE before they come to UCC.

FYS     FYW     C     H     L  
 SB     A     NS     M     AQSR

B.3. What category will this course satisfy? (Check all that apply.)

Required for major/minor     Restricted elective for major/minor  
 Free elective     Required for certification  
 For professional development     Other (please explain): **General Education**

B.4. Instructional methods (Check all that apply.)

Fieldwork     Individualized instruction     Internship     Laboratory  
 Lecture     Practicum     Seminar     Small group  
 Other (describe):

B.5. How will student performance be evaluated?

Anecdotal records     Attendance     Behavioral observations  
 Class work     Examinations     Interviews  
 Oral Presentations     Papers     Performance Protocols  
 Projects     Quizzes     Reports of outside supervisor  
 Other (describe):



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B.6. Frequency offered (Check all that apply.) It is preferable that you only use “As needed” in extreme circumstances. Otherwise, try and find a schedule on which you feel your department or program, realistically, should be able to offer this course.

- Fall             Spring             Summer             As Needed
- Annually (semester varies)     Alternate years     Even years
- Odd years             Other (describe):

B.7. Is this course similar to courses in any other departments, or will it affect programs in any other departments? If yes, identify all affected departments and explain the effect. (An acknowledgment signature will be required from other affected departments/programs): **N/A**

B.8. Paste in here, a two-level topical outline or syllabus to your proposal.

**Connections: Comparative Perspectives on Higher Education**  
Course Syllabus  
SOC 267  
DAYS/TIMES

Prerequisites: Completion of FYS, FYW, SB general education course, and at least 45 credits; Connections courses may not be used as part of a major or minor.

Instructor: Mikaila Mariel Lemonik Arthur  
Contact information: [marthur@ric.edu](mailto:marthur@ric.edu) (preferred) or (401) 456-8681  
Office: 451 Craig-Lee Hall  
Office Hours: TBA or by appointment

**This course uses the Blackboard course management system.**

**Course Description**

This course will provide students with a comparative and interdisciplinary exploration of contemporary and historical issues in higher education. It will use the RIC experience as a case study for analyzing current controversies around colleges and universities through guest lectures, multimedia projects, and frequent reflective and analytical writing experiences.

**Course Materials**

Paperback or hardcover, new or used, paper or e-book versions are all acceptable.

Arum, Richard and Josipa Roksa. 2010. *Academically Adrift: Limited Learning on College Campuses*. ISBN: 9780226028569. (\$25.00 list)

Bosquet, Marc. 2008. *How the University Works: Higher Education and the Low-Wage Nation*. ISBN: 9780814799758. (\$24.00 list)

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**Date Received:**

Clotfelder, Charles T. 2011. *Big-Time Sports in American Universities*. Cambridge. ISBN: 9781107004344. (\$29.00 list)

Nathan, Rebekah. 2006. *My Freshman Year: What a Professor Learned by Becoming a Student*. ISBN: 9780143037477. (\$15.00 list)

Stevens, Mitchell. 2009. *Creating a Class: College Admissions and the Education of Elites*. ISBN: 9780674034945. (\$19.00 list)

Other course readings will be made available electronically.

### **Learning Outcomes**

All courses that meet the Connections requirement for general education at Rhode Island College must enable students to meet a set of five general education learning outcomes. This section of the syllabus will outline these learning outcomes and describe how this course will enable students to meet those outcomes.

- 1) *Written Communication (WC)*: Students will understand the different purposes of writing and employ the conventions of writing in their major fields. Students will produce writing that is well organized, supported by evidence, demonstrates correct usage of grammar and terminology, and is appropriate to the academic context. In this course, students will complete a variety of writing assignments in different genres, including blog posts, reflective essays, and formal academic writing, and will write frequently throughout the semester.
- 2) *Critical and Creative Thinking (CCT)*: Students will be able to analyze and interpret information from multiple perspectives, question assumptions and conclusions, and understand the impact of biases, including their own, on thinking and learning. In this course, students will practice using data to evaluate arguments, will reflect on their own learning experiences, and will compare different disciplinary perspectives on common ideas.
- 3) *Research Fluency (RF)*: Students will demonstrate the ability to access, understand, evaluate, and ethically use information to address a wide range of goals or problems. In this course, students will learn to access empirical data and use it to evaluate claims made about higher education.
- 4) *Oral Communication (OC)*: Students will learn to speak in a clearly expressed, purposeful, and carefully organized way that engages and connects with their audience. In this course, students will participate in a group oral presentation and will serve as discussion leaders.
- 5) *Collaborative Work (CW)*: Students will learn to interact appropriately as part of a team to design and implement a strategy to achieve a team goal and to evaluate the process. In this course, students will work in teams on a major project and will collaboratively present the results of this work.

## Course Requirements

- A) *Weekly Blogs*. Most weeks during the course, students will author a public blog post. Specific guidelines and prompts for these posts will be made available each week, but in general these blog posts will ask students to evaluate the arguments made in course readings in light of data, guest lecturers' comments, and/or their own personal experiences in higher education. Blog posts cannot be submitted late or made up.
- B) *Group Project*. As part of a small group of 3-5 students, you will work on a group project throughout the second half of the course; this project will require a completed written paper or multimedia project, an oral presentation, and an individual reflective evaluation. Groups will be allocated according to student interest to one of two project types:
- ❖ RIC Marketing Plan—in this project, student groups will complete a multimedia marketing plan using video, web, and graphical elements designed to draw attention to some particular feature of Rhode Island College.
  - ❖ RIC Action Plan—in this project, student groups will use data to evaluate some program or policy at RIC and propose changes that will facilitate the resolution of any limitations discovered in the evaluation.
- C) *Op-ed Evaluation*. Near the midpoint in the semester, each student will select an op-ed published in a mainstream or higher education publication from a list of choices and will write an essay drawing on data and other sources to evaluate the claims made in the op-ed.
- D) *Final Narrative Essay*. During the final exam period, each student will submit a narrative essay in which they reflect on their own educational experiences in general and on this course in particular by using the tools, data, and arguments developed during the semester as an analytical lens.
- E) *Class Participation*. Class participation will be a major component of this course. Participation will involve not only the typical expectation of involvement in class discussions, but also will involve two additional components. First of all, students will complete various individual or small-group activities in class; these will not be announced on the syllabus and cannot be made up. Second of all, each student will be assigned to a team of other students who will act as discussion leaders for one of our visiting guest lecturers. These students will be responsible for coming to class prepared with questions for the guest and the class as a whole to consider. Remember that in order to participate you must be present in class; repeated absences will reduce your grade. In addition, remember that participation is dependent on preparation, which means you must read the assigned material *before* each class session.

## Schedule of Topics

The following pages include the schedule of course topics with a detailed outline of issues, disciplinary perspectives, and exercises or assignments to be included in each week's class meetings.

**Week 1: Introduction to the Study of Higher Education**

Readings: <http://www.ric.edu/ric150/historical.html>; selections from Delbanco, *College: What it is, Was, and Should Be*; selections from Palmer & Zajonc, *The Heart of Higher Education*

This week's readings include material on the history of Rhode Island College assembled by archival staff as well as reflections on the nature of the higher education enterprise by a humanist, a sociologist, and a physicist. These reflections will help orient us towards the study of higher education as we consider the basic organizational features of higher education in the United States and where Rhode Island College fits into that organizational structure. Students will be introduced to some of the ways in which disciplines think differently about what it is that higher education does through an exercise asking them to define the functions of higher education from the perspective of a corporate executive, an elementary school teacher, an NFL coach, an evangelical church leader, a scientist, a philosopher, and a fraternity or sorority member.

**Week 2: Historical and Cross-Cultural Comparisons**

Readings: Selections from Altbach, *Comparative Higher Education*; Selections from Rugg, *A History of the University in Europe*  
Blog Post Due

This week's readings include a study of cross-cultural variation in higher education by an educational studies scholar and a historical overview of the development of European universities. Class discussions will focus on how higher education today in the United States is different from higher education across time and in other parts of the world by drawing on anthropological and historical perspectives on educational practices. Students will write in their blogs about the ways in which a Rhode Island College education is most similar to and most different from higher education in other times and places.

**Week 3: How Do We Know What We Know?**

Readings: Selections from Tight, *Researching Higher Education*; Selections from Cousin, *Researching Learning in Higher Education*; Eisenmann, "Integrating Disciplinary Perspectives into Higher Education Research"

Guest Lecture: Office of Institutional Research and Planning  
Blog Post Due

This week's reading includes selections by educational scholars who focus on organizational research, learning outcomes research, and history education. Students will practice writing about the utility of RIC's own institutional research data for their blogs and will hear from a RIC institutional research staff member to learn more about what OIRP does as part of the College administration. We will also discuss how higher education data is used by and for social science disciplines by looking at the American Sociological Association's Bachelor's and Beyond survey.

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**Week 4:      **Getting In****  
Reading: Stevens, *Creating a Class*  
Guest Lecture: Admissions  
Blog Post Due

This week's reading is by a sociologist who teaches at Stanford University's School of Education and who also studies organizational behavior. In their blogs, students will reflect on how Stevens's tale of elite college admissions is similar to and different from their RIC college admissions experience (or experience of admission at colleges attended before transferring to RIC) and what that says about the diversity of institutional types in U.S. higher education. A visit from an admissions staff member will provide a professional perspective on admission work. We will also consider research from economics and educational studies on how students select colleges, at perspectives from marketing on how to increase student application and yield rates, and legal analysis of both discrimination and affirmative action in admission.

**Week 5:      **Paying for Education****  
Reading: Monks, "The Role of Tuition, Financial Aid Policies, and Student Outcomes on Average Student Debt;" Gillen, "Introducing Bennett Hypothesis 2.0;" selections from Ehrenberg, *Tuition Rising*  
Guest Lecture: Financial Aid  
Blog Post Due

The readings for this week come from economists who work in academic and think-tank settings, and a visit from a RIC financial aid officer will provide a professional perspective on how financial aid works on the ground. Student blog posts will wrestle with the discrepancies between popular understandings of tuition and debt and the disparate realities of students enrolled in different institutional sectors. In class, we will consider a variety of data on the economics of higher education, sociological perspectives on the consequences of financial aid policies, the way higher education administrators must trade off between priorities of equity and financial responsibility, and legal and perspectives on the regulation of student loans.

**Week 6:      **Higher Education as a Workplace****  
Reading: Bosquet, *How the University Works*  
Guest Lecture: RIC employee union official  
Op-Ed Critique Due

This week's text is by a professor of English and provides a humanistic perspective on the academic workplace; a visit by a member of the executive administration of one of RIC's employee unions will provide a labor perspective on the academic workplace. In class, we will consider perspectives from labor studies, human resources, employment law on how academic workplaces function.

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**Week 7: Student Life**

Reading: Nathan, *My Freshman Year*

Guest Lecture: Student Life Office/Student Community Government

Blog Post Due

This week's text is by an anthropologist who conducted an undercover ethnographic investigation into student life at a public university. Her work will be complemented by the professional perspective offered by a student affairs professional from Student Life and, if possible, a student involved in the administration of RIC's Student Community Government. Students will be asked to write about the ways in which RIC's campus culture and demography shape their engagement with campus life, as well as their perceptions of how student engagement could be increased. In class, we will also consider results from the National Survey of Student Engagement as well as perspectives from sociology, psychology, and career development on the outcomes of participation in student life and from marketing and social media studies on how to increase student involvement in activities on campus. We may devote some time to exploring the dynamics of Greek life, including legal perspectives on hazing.

**Week 8: Athletics**

Reading: Clotfelder, *Big Time Sports in American Universities*

Guest Lecture: Athletics Department

Blog Post Due

This week's text is by an economist and public policy scholar, while a visit from a member of the RIC athletics department will provide a professional perspective on the work of athletics. Students who have experience with college athletics will be encouraged to reflect on Clotfelder's arguments in light of their athletic experiences, while those who have not will reflect on college athletics as a media and business phenomenon in the contemporary U.S. In class, we will also discuss marketing, communication studies, health promotion, and cultural studies perspectives on the role of college athletics.

**Week 9: Learning Something**

Reading: Arum and Roksa, *Academically Adrift*

Blog Post Due

This week's text, which suggests most college students are not learning all that much at school, is by a pair of sociologists of higher education; there is the potential to arrange an e-Lecture with one of the authors. In their blog posts, students will reflect on the arguments of *Academically Adrift* in light of their own college experiences. In class, we will consider how the genesis of the Connections course (and associated general education revisions) might serve as a response to Arum and Roksa's arguments, and we will consider perspectives from business, philosophy, and political pundits across the political spectrum as to what students *should* be learning in college.

**Week 10: Running a Campus**

Reading: Selections from Ginsberg, *The Fall of the Faculty*; Cantor and Courant, "Scrounge We Must: Reflections on the Whys and Wherefores of Higher Education Finance"; Selections from Nelson, *Leaders in the Crossroads*  
Lecture Panel: Administrator, Auxiliary Services, Academic Support Services  
Blog Post Due

This week's readings include selections from a political scientist, a pair of academic administrators (a psychologist and an economist), and a scholar of educational leadership with training in history and theology. Their perspectives will be enhanced by visits from professionals engaged in running the administrative apparatus of Rhode Island College. In their blogs, students will choose one administrative department at the College to investigate in greater depth, commenting on the function and organizational position and analyzing how this week's authors would understand that department. In class, we will draw on perspectives from organizational studies, management, economics, and leadership studies to consider the roles, contributions, and limitations of higher education administration and auxiliary services.

**Week 11: Change on Campus**

Reading: Selections from Arthur, *Student Activism and Curricular Change on Campus*; Rojas, "Social Movement Tactics, Organizational Change, and the Spread of African-American Studies"; current news articles TBA  
Blog Post Due

This week's texts are by sociologists specializing in social movements as well as by journalists focusing on the higher education beat. Students will be asked to apply the theoretical perspectives outlined in the reading to a potential movement for change on campus. In class, we will consider perspectives from law, organizational studies, social movement studies, and cultural studies on campus change, and we will also consider the dynamics of collective action as an element to group work as we begin to consolidate our work on the final course projects.

**Week 12: After College**

Reading: Damaske, "Why Brown Suits Need Not Apply;" Schneider, "The Earning Power of Graduates from Tennessee's Colleges and Universities"; Bousquet, "The Waste Product of Graduate Education," Granfield, "Making It by Faking It"  
Blog Post Due

This week's texts include those by sociologists, a political scientist and executive branch official, and an English scholar. They consider the role of career services, the economic outcomes of college education, and two disparate perspectives on graduate education. In their blog posts, students will reflect on their own desired post-collegiate outcomes and the ways in which their undergraduate experiences may (or may not) have prepared them for these goals. In class, we will consider perspectives from career development, educational studies, labor studies, philosophy, economics, and public health on the consequences of college education and will devote some time to a practical focus on the job search and graduate school application processes. A visit from Career Development may be scheduled.

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**Week 13: Education Online?**

Readings: McAuley, “The MOOC Model for Digital Practice;” Allen, “Learning on Demand;” selections from Selwyn, “Education in a Digital World: Global Perspectives”

Guest Lecture: Instructional Technology/User Support Services  
Blog Post Due

This week’s texts are authored by instructional technologists, educational studies scholars, and business faculty. A visit from staff involved in the instructional technology function at RIC will provide a professional perspective on these issues. In their blogs, students will be asked to reflect on the consequences of digital education for both society at large and students like themselves individually. Our class discussion will focus on philosophical, sociological, and technological arguments about the impacts of digital education and will include demonstrations of some of the cutting-edge technological developments currently emerging in the higher education sphere.

**Week 14: Group Project Presentations**

Readings: as assigned by project groups  
Group Projects Due

In this week’s class, students will present the results of their group projects, which will draw on the diverse disciplinary perspectives of students themselves, with a particular focus on organizational studies and/or marketing.

**Week 15: Reflective Essay Workshop and Concluding Thoughts**

Readings: Articles/book chapters TBA on areas of current controversy and/or particular student interest  
Final Essay Due During Final Exam Period

In this week’s class, we will focus on issues of contemporary interest and on the writing of the final reflective essay; disciplinary perspectives will be determined by student interest.

**Course Policies**

*Academic Integrity*

All students enrolling in this course are expected to abide by the Rhode Island College guidelines on academic honesty. More information about academic integrity and avoiding plagiarism, as well as RIC policies, can be found at <http://ric.libguides.com/integrity>. Examples of academic dishonesty include, but are not limited to:

- Plagiarizing written work, including copying some or all of your work from a book, a website, or another student’s paper. Think about how you would feel if someone passed off your hard work as their own.
- Using sources without proper attribution. Remember that all claims in a paper that did not spring fully formed from your own head need attribution, regardless of whether or not they are paraphrased, and all direct quotes should appear in quotation marks. If you are unsure how to document sources, please see me or reference the RIC Sociology Term Paper Guide at <http://www.ric.edu/sociology/termpaperguide.php>.



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- Turning in research reports that are fabricates or which do not accurately represent the research activities in which you engaged.
- Turning in work completed for other classes without prior permission.
- Working together with another student on an assignment, or seeking assistance with the content of your work from professionals, parents, or peers, without prior permission. (The exception to this policy is proofreading.)
- Copying off of another student or off of materials you have brought without permission during an exam. This includes text messaging and use of the internet during exams.
- Destroying course materials or otherwise preventing other students from achieving fully in this course.

You should be aware that I have caught many students who have engaged in academic dishonesty. Cheating successfully is often harder than you think, and you might as well just put your effort into doing the assignment legitimately. The penalties for academic dishonesty are severe, and include receiving a 0 on the assignment for the first minor offense, receiving an F for the class for a repeated offense, and report to the Vice President for Academic Affairs at RIC for all offenses. If you feel the urge to engage in academic dishonesty, stop and think about what you are doing, and then come see me so we can work out a plan together to ensure your success in the course.

#### *Extensions, Absences, and Attendance*

You are expected to attend class regularly, but I am aware that emergencies do come up and that this class is not the only priority in your life. It is your responsibility to get notes from a classmate (I do not provide notes to students) and to meet with me to clarify what you have missed. If you must be late to a class or if you must leave early, be sure not to disturb other students with your comings and goings. Be aware that repeated absences, even if excused, may imperil your ability to do well in the course, and that you cannot earn participation points (or points for in-class assignments, which cannot be made up) if you are not present.

Unless otherwise noted, assignments are due in Blackboard at specific times as indicated in Blackboard. Assignments that are not posted directly to an application (like blog posts) must be saved in \*.rtf, \*.doc, or \*.docx (preferred). Blackboard does log your submissions; you can return to an assignment yourself to see if you have submitted it correctly, and I am happy to show you how to do this so that you will not need to email me to see if I have received your work. If unavoidable circumstances require you to seek an extension on your work, I am generally open to providing one **if** you request the extension via email at least 24 hours prior to the due date (unless the extension is due to a major emergency such as a health crisis or death in the family). Oral presentations cannot be rescheduled, but in cases of documented emergencies an alternative will be arranged.

#### *Course Technology*

Students are expected to check their RIC email addresses and Blackboard frequently, at a minimum twice a week before each class meeting. If you primarily use another email account, you must forward your RIC email, as I do use email to disseminate important information about the course. Students are also responsible for being able to access Blackboard. If you are not able to access email or Blackboard, you should seek assistance from User Support Services (<http://www.ric.edu/uss/> or x8886) right away so that you do not fall behind in the course. You can also contact USS for more information about computer facilities for working on multimedia projects or practicing oral presentations.

### *Students with Disabilities*

If you have a disability that might interfere with your ability to perform at your best in this course, it is your responsibility to come and speak with me as early as possible in the semester so that we can develop a plan together. All reasonable accommodations will be made. Students with disabilities should be sure that they are registered with Disability Services in order to ensure access to the full range of services available at Rhode Island College. Information about these services and about registration is available at <http://www.ric.edu/disabilityservices/>

### *Supplemental Services*

RIC provides a variety of supplemental services to help students succeed. At the Writing Center, trained peers will work with you to improve your writing. At OASIS, you can get tutoring and help with academic and study skills. The Counseling Center is available for students experiencing stress with school or personal life, substance abuse, personal crises, or other issues. See the links below for more information.

Writing Center: <http://www.ric.edu/writingcenter/>

Academic and Study Skills: <http://www.ric.edu/oasis/>

Counseling Center: <http://www.ric.edu/counselingctr/>

## **D. For All Proposals**

D.1. Give curricular rationales for the proposal. If this is a revision, you need to include explanations for **every** aspect you would like to change. **This course is being proposed to meet the requirements of the new Connections category in the new general education program.**

D.2. If you are requesting an implementation date other than next Fall, identify the proposed implementation date and explain why this should be sooner or later. **N/A**

D.3. Describe the impact of the proposal on students and faculty [For example, how might the departmental workload need to be shifted to accommodate this proposal? Will certain courses be offered less often or taught by adjuncts? Will new faculty lines be necessary? Has the administration been consulted?]

D.3.a. Students: **This course provides an additional opportunity for students to take a Connections course in an area likely to be of personal interest to them.**

D.3.b. Faculty: **This course offering will reduce the instructor's ability to contribute to certain courses in the Justice Studies program, but curricular revisions as well as ongoing changes in course staffing mean that the impact should be minimal.**

D.4. Describe the impact of the proposal on college resources [Check ahead with those responsible that any necessary resources will be available should the proposal be approved, and list those requirements here. It is assumed that the appropriate people have been contacted, in advance of the proposal being sent to the UCC, and this should be reflected on your signature page in the approvals section.]

D.4.a. Departmental resources, including any need for new faculty lines: **N/A**

D.4.b. Library resources: **Nothing beyond existing resources.**

D.4.c. Technical/Computing resources: **Nothing beyond the normal use of Blackboard and other instructional technology resources.**

## PART E: SIGNATURES

Acquire all relevant signatures. After sending an electronic copy, you must also send one printed copy of this form with all of the relevant signatures in place, to the Chair of the Curriculum Committee. Because we work primarily with electronic forms, you do not need to send paper copies of the catalog revisions.

On the electronic copy of the proposal, you must type in all the names and affiliations of the signatures you will be including, and leave these on the paper copy you will be getting signed to ensure we can decipher every signature.

### ACKNOWLEDGEMENTS

Chair(s) or Director(s) of Department(s) [These signatures do not represent any endorsement or approval, but acknowledge that the signer has viewed this proposal] *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
<i>(example)</i> John Doe (Philosophy)	<i>John Doe</i>	<i>4/1/2011</i>
1. Desiree Ciambrone	_____	
2. _____	_____	

### APPROVALS (without these no proposal can be accepted for consideration)

Courses or programs that involve more than one department or division within the college for implementation, MUST have the signatures of all relevant department chairs, program directors, dean and/or directors. *Add as many lines as needed, using copy and paste.*

Name (Affiliation)	Signature	Date
1. _____ Earl Simson, Faculty of Arts and Sciences	_____	
2. _____ Alexander Sidorkin, Feinstein School of Education and Human Development	_____	
3. _____ Jane Williams, School of Nursing	_____	
4. _____ Susan Perlmutter School of Social Work	_____	
5. _____ David Blanchette, School of Management	_____	

*Changes that affect General Education MUST be signed by ALL the Deans.*

Changes that affect General Education MUST also be signed by the Chair of the Committee on General Education

\_\_\_\_\_ Date \_\_\_\_\_  
James G. Magyar, Committee on General Education

## Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* Department of Educational Studies

*Chair/contact:* Paul Tiskus, Chair. x8018

*DEPT/PROG CODE* SUST *Course number:* SUST 261

*Catalog title:* EXPLORING NATURE THROUGH ART, SCIENCE, TECHNOLOGY

*Catalog Description:* Students will increase environmental awareness of local ecology and cultivate a deepened sense of personal connection with the natural world through art making, writing, technology, and scientific exploration.

*Prerequisites:* Completion of FYS, FYW and at least 45 credits. This course is designed for all students; no prior art experience is required.

*Credits:* 4.

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

Our world’s environmental crisis requires that we reconsider and change our relationship with the Earth towards connectivity and sustainability. The process of creating through visual art can serve as a powerful means to enter into and cultivate such a personal connection with one’s local ecology. Technology and science invite further exploration and deepened understanding of the natural world. Art, Science, and Technology thus work together to engage the heart, mind, and senses by examining the world around us through varied disciplinary lenses. In this course, students will create a personal nature journal; engage in observational and inquiry-based art making using a variety of media; communicate and write about their growing understanding of the local ecology; learn about the scientific aspects of the local natural world; and utilize technology to more closely examine, appreciate and convey important ideas about the physical world around us.

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	<p>Students will create inquiry-based works of art in traditional and digital media. Students will critically examine the local environment and create works of art and writings in response to this examination.</p> <p>Students will select and use scientific/technological equipment to gain a better understanding of structures and characteristics of materials and organisms they are studying.</p>
Written Communication	<p>Students will write a paper that shows their understanding about place-based epistemology and how artistic engagement can be an important means of exploration.</p> <p>Students will engage in nature journaling, reflective writing and/or creative writing.</p> <p>Students will record the procedures used to incorporate scientific and technological devices during their work.</p>

Research Fluency	<p>Students will investigate the local ecology through the disciplines of art, science, and technology. Students will read literature pertaining to environmental awareness and utilize their learning in their written and creative works.</p> <p>Students will use scientific/technological equipment to gain insight to the physical world – seen and unseen.</p>
Oral Communication	<p>Students will orally share works of art, writing and learning with the class. These ongoing presentations are formative assessments of personal growth and understanding. There will be a final oral Demonstration of Learning.</p> <p>Students will share and record observations made from using scientific/technological equipment</p>
Collaborative Work	<p>Students will engage in Group Sharing, Group Critique, and have the option of creating collaborative works of art in traditional and/or digital media. They may also engage in collaborative work with outside organizations.</p> <p>Students who have or develop expertise using scientific/technological equipment will be enlisted to assist other students with the proper use and care of these devices</p>

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

The course will be offered in fall and spring semesters. This course will also be offered during the summer sessions as an intensive workshop.

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

**A. COVER PAGE**

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

A.1. <a href="#">Course or program</a>	<b>EXPLORING NATURE THROUGH ART, SCIENCE, TECHNOLOGY</b>		<a href="#">Programs affected</a> DES ART
<a href="#">Replacing</a>	N/A		
A.2. <a href="#">Proposal type</a>	<b>Course:</b> creation <b>Program:</b>		
A.3. <a href="#">Originator</a>	Virginia Freyermuth Charles McLaughlin	<a href="#">Home department</a> DES	
A.4. <a href="#">Rationale</a>	<p>This course, which promotes studies of the local environment through Art, Science, and Technology is a S.T.E.A.M. proposal, supported by the Rhode Island S.T.E.M. Center.</p> <p>Anderson and Guyus (2012) write, “We believe that the current environmental crisis can be addressed by changing our relationship with the Earth that sustains us. This entails a reorientation of the idea of self to include an understanding that one is integrally and relationally part of everyone and everything else.”</p> <p>In response to this call to action, this course will promote keen observational skills and holistic awareness, personal interpretation of direct experience, varied inquiry-based approaches to art making and writing inspired by Nature, meaningful ways to connect with Earth education literature, and a deepened understanding of an interdisciplinary approach to learning that links art, science, and technology. This course seeks to enliven the senses, open the heart, increase a sense of connection, and expand knowledge through nature journaling and art making using both traditional &amp; contemporary digital media and technology to capture the journey of the participants’ growing awareness, ongoing delight, bond with, and deepened appreciation of the local natural world. The power and potential of Place-Based Learning will be discussed as a means of promoting Pride of Place and Stewardship. On-site excursions, guest presentation, and hands-on engagement promote experiential learning.</p> <p>This course is intended as a Connections course for all students, and it is also one of a series of courses with the new Sustainability prefix. This is the only course at the current time that includes Art in the Sustainability offerings.</p> <p>This course would ideally be co-taught by both Art Education Program faculty and Science Education or Technology Education faculty. Alternatively, it could be taught by Art Education Faculty with Science Education and/or Technology Education Guest Speakers.</p> <p>Rachel Carson wrote, “If facts are the seeds that later produce knowledge and wisdom, then the emotions and the impressions of the senses are the fertile soil in which the seeds must grow... Once the emotions have been aroused — a sense of the beautiful, the excitement of the new and the unknown, a feeling of sympathy, pity, admiration or love — then we wish for knowledge about the subject of our emotional response. Once found, it has lasting meaning.” We believe that the partnership of Art, Science and Technology provides a powerful means to arouse the senses and develop a desire to learn towards a need to act.</p>		

A.5. <a href="#">Date submitted</a>	<b>September 2013</b>	A.6. <a href="#">Semester effective</a>	Fall 2014
A.7. <a href="#">Resource impact</a>	<a href="#">Faculty PT &amp; FT:</a>	<b>No</b>	
	<a href="#">Library:</a>	<b>Online Reserve</b>	
	<a href="#">Technology</a>	<b>Technology-rich lab</b>	
	<a href="#">Facilities:</a>	<b>Classroom for art making, such as Art Ed. Or Tech Ed.</b>	
A.8. <a href="#">Program impact</a>	<b>Art Education, DES, FAS</b>		
A.9. <a href="#">Student impact</a>	<b>No negative impacts; this course is an elective Connections Course</b>		
A.10. <a href="#">Catalog pages: Where are the catalog pages?</a>	<a href="#">Several related proposals?</a>		

**B. [NEW OR REVISED COURSES](#)**

	OLD ( <a href="#">FOR REVISIONS ONLY</a> )	NEW
B.1. <a href="#">Course prefix and number</a>		<b>SUST 261</b>
B.2. Cross listing number if any		
B.3. <a href="#">Course title</a>		<b>Exploring Nature Through Art, Science, Technology</b>
B.4. <a href="#">Course description</a>		<b>Students develop environmental awareness of local ecology and cultivate a deepened sense of personal connection with the natural world through art making, writing, technology and scientific exploration. <i>No prior art experience is required.</i></b>
B.5. <a href="#">Prerequisite(s)</a>		<b>Completion of FYS, FYW, and at least 45 credits earned.</b>
B.6. <a href="#">Offered</a>	<b>Fall   Spring   Summer   Even years   Odd years   Annually Alternate Years   As needed</b>	<b>Fall   Spring   Summer   Even years   Odd years   Annually Alternate Years   As needed.</b>
B.7. <a href="#">Contact hours</a>		<b>4</b>
B.8. <a href="#">Credit hours</a>		<b>4</b>
B.9. <a href="#">Faculty load hours</a>		<b>4</b>
B.10. <a href="#">Justify differences if any</a>	<b>NONE</b>	
B.11. <a href="#">Grading system</a>	<b>Letter grade   Pass/Fail   CR/NCR</b>	<b>Letter grade</b>
B.12. <a href="#">Instructional methods</a>	<b>Fieldwork   Internship   Laboratory   Lecture   Practicum   Seminar   Small group   Individual   <a href="#">% Online</a></b>	<b>Fieldwork   Laboratory   Lecture   Seminar   Small group   Individual   <a href="#">% Online</a> : 0</b>
B.13. <a href="#">Categories</a>	<b>Required for major/minor   Restricted elective for major/minor   Free elective   Required for Certification</b>	<b>Free elective</b>
B.14. Is this an Honors course?		<b>No</b>
B.15. <a href="#">General Education</a>		<b>C: CONNECTIONS</b>
B.16. <a href="#">How will student performance be evaluated?</a>	<b>Attendance   Class participation   Exams   Presentations   Papers   Class Work   Interviews   Quizzes   Performance Protocols   Projects   Reports of outside supervisor</b>	<b>Attendance   Class participation Presentations   Papers   Class Work Projects   Works of Art</b>
B.17. <a href="#">Redundancy statement</a>	<b>N/A</b>	
B. 18. Other changes, if any		

B.19. <a href="#">Course learning outcomes</a>	<a href="#">Standard(s)</a>	<a href="#">How will they be measured?</a>
------------------------------------------------	-----------------------------	--------------------------------------------

B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
Students will develop interdisciplinary strategies to encounter and study local ecology through art, science and technology.	National Visual Arts Standards (NVAS) #6 Standards for Technological Literacy (STL) <b>STL 1</b> A, C, H <b>STL 3</b> A, C, E, F Next Generation Science Standards (NGSS) <b>NGSS HS-ESS3-4</b>	Writing, oral presentation
Students will utilize basic drawing and painting skills to deepen connection to and sharpen powers of observation of the natural world	NVAS #1, #2 <b>STL 2</b> A <b>NGSS HS-ESS3-1</b>	Nature journal and works of art. Rubrics, Reflective Writing, Individual & Group Critique.
Students will engage in varied approaches to writing towards a sense of personal connection with and understanding of the natural world	NVAS #5, #6 <b>STL 13</b> K, M	Nature journaling, factual writing, and/or reflective writing and creative writing
Students will examine the literature of naturalists and deep ecology, such as Thoreau, Carson, Dillard, Berry, etc.	NVAS #4, #6 <b>NGSS MS-ESS3-3</b> <b>NGSS MS-ESS3-4</b>	Observation reflections Class discussion
Students will interpret the power and potential of Place-Based Learning towards Pride of Place and Stewardship	NVAS #3 <b>STL 5</b> C,E, G <b>NGSS MS-LS2-2</b>	Writing, visual art, oral presentation
Students will use tools and technologies that promote observation and understanding of the natural world	NVAS #1 <b>STL 10</b> A, E, H, L <b>STL 12</b> A-P <b>NGSS MS-ETS1-4</b> <b>NGSS HS-ETS1-3</b>	Art and writing informed by the use of technology Demonstrations and presentations related to technology to enhance observations
<b>How We Make Connections</b>		
<p>How we will make Connections:                      ART &amp; WRITING: Students will draw, paint and write about the natural world based on careful observations and a holistic awakening of the human senses through Nature Journaling.</p> <p>ART &amp; WRITING: Students will seek sources of personal connection with the natural world through the making of meaningful visual works of art and writing through metaphorical thinking in response to open-ended inquiry that asks, "What does this mean to me?"</p> <p>ART: Students will attend to specificity of place by creating visual works of art relative to the local environment and/or local natural objects and species.</p> <p>TECHNOLOGY Students will be introduced to Web resources related to various environmental topics. The instructor will demonstrate the use of the web for retrieval of important resources that complement their research about a particular topic.</p> <p>TECHNOLOGY Students will be given instruction on the care and use of scientific lab equipment that will be used to enhance their abilities to observe (by magnification) structures of objects not seen with the naked eye.</p> <p>TECHNOLOGY Students will make use of PowerPoint, Keynote, video, digital photography, and/or iPad applications in their visual presentations of learning.</p> <p>SCIENCE Students will be given instruction about the procedures related to scientific study of an environment or natural object.</p>		



**B.19. Course learning outcomes**

**Standard(s)**

**How will they be measured?**

SCIENCE Students will be given instruction about the correct techniques to handle samples and specimens that they will use for projects.

SCIENCE Students will be given examples for the use of the scientific method of discovery to inform their working knowledge of the natural environment.

**B.20. Topical outline**

2. Course CALENDAR (This calendar is subject to change).

Week	Topics	Learning Objectives/Activities	Assessments
Topic 1	<b>Introduction:</b> Course Expectations. Building a Collaborative Community of Learners	Discuss Syllabus, Art Media, Portfolio. Introduction to Art as a Language.	
Topic 2	<b>Honoring the Artist Within:</b> Uncovering Creative Capacity	Basic art making strategies Learning Objective 2	Nature Journaling. Art & Writing. #2, #4
Topic 3	<b>Awakening the Senses:</b> Holistic Approaches to Curiosity and Amazement.	Encountering the natural world through varied senses. Art making and writing. Readings. Learning Objectives 1,2,3	Art in response to personal encounters with local ecology. #2 Paper: Place-Based Epistemology in response to readings. #1.
Topic 4	<b>Expanding the Creative Repertoire:</b> Non-traditional and digital media for encounters with Nature. Exemplar Artists exploring ecological ideas.	Expressive use of non-traditional and digital media in response to encounters with the natural world. Learning Objectives 2, 3, 6	Works of Art and/or Writing Demonstrating Proficiency with non-traditional media & Technology. #2, #4 Rubrics. Critique. Reflective writing.
Topic 5	<b>Artistic Exploration in Response to Inquiry:</b> The Use of Metaphors in Earth Art Experiences.	Readings. Art making. Writing. Learning Objectives 1, 2, 3, 4.	Writing and Art making. Portfolio Building. Rubrics. Critique. Reflective writing. #2, #4
Topic 6	<b>Focus topic: Place-Based Study.</b> Art and writing in Response to Observation.	Guest Speaker: Local Science. Art making. Writing. Learning Objectives 1,3,5.	Art making. Portfolio Building. Rubrics. Critique. Reflective writing. #2, #4
Topic 7	<b>Focus topic: Place-Based Study.</b> Art and writing in Response to Imagination.	Art making. Writing. Learning Objectives 1,3,5.	Writing and Art making. Portfolio Building. Rubrics. Critique. Reflective writing. #2, #4
Topic 8	<b>Responsive Works Pertaining to Specificity of Place:</b> Art, Science, Empathy	Engagement with Art, Writing, Science, Technology. Relational Processes. Guest Speaker on Local Science Learning Objectives 1,2, 3,5.	Writing and Art making. Portfolio Building. Rubrics. Critique. Reflective writing.#2
Topic 9	<b>Responsive Works Pertaining to Specificity of Place:</b> Art, Science, Critical Awareness, Relational & Collaborative Processes	Engagement with Art, Writing, Science, Technology. Learning Objectives 1,2,3,5.	Writing and Art making. Portfolio Building. Rubrics. Critique. Reflective writing.#2
Topic 10	<b>Responsive Works Pertaining to Specificity of Place:</b> Art, Science, Critical Awareness,	Engagement with Art, Writing, Science, Technology. Guest Speaker.	Digital Media Demonstration of Learning #5

**B.20. Topical outline**

	Relational & Collaborative Processes	Learning Objectives 1,2,3,5.	
Topic 11	<b>Responsive Works Pertaining to Specificity of Place:</b> Art, Science, Critical Awareness, Relational & Collaborative Processes	Engagement with Art, Writing, Science, Technology.  Learning Objectives 1, 2, 3, 4	Paper: Scientific Learning #3
Topic 12	<b>Responsive Works Pertaining to Specificity of Place:</b> Art, Science, Critical Awareness, Relational & Collaborative Processes	Engagement with Art, Writing, Science, Technology. Learning Objective 1, 6	Writing and Art making. Portfolio Building. Rubrics. Critique. Reflective writing.#2
Topic 13	<b>Recontextualizing Self as Interconnected Being.</b> Using Art & Technology as means for understanding, expression, and communication.	Lecture, Readings, Discussions. Preparation of Final Portfolio of Art & Writing. Learning Objective 1,3,5	Writing and art making in preparation for Final Oral Presentation of Learning.
Topic 14 Topic 15	<b>Portfolio Sharing &amp; Critique.</b> Further ideas to nurture artistic and technological development, scientific learning, and connection with local ecology.	Sharing of Individual Portfolios of natural journals, art, writing, and/or photography, video, nature journals Learning Objective 5	Final Oral & Visual Presentation of Learning. Responsive Reflective Writing Assessment. #6

**D. SIGNATURES**

**D.1. APPROVALS**

- Changes that affect General Education in any way **MUST** be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program **MUST** have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
William Martin	Chair of Art Department		
Paul Tiskus	Chair of Dept. of Ed. Studies		
Earl Simson	Dean of the Faculty of Arts and Sciences		

For UCC use only. Document ID #:  
Received:

Date

NAME	POSITION/AFFILIATION	<a href="#">SIGNATURE</a>	DATE
Karen Castagno	Dean of the Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
Susan Pearlmutter	Dean of the School of Social Work		
David Blanchette	Dean of the School of Management		
James G. Magyar	Chair of the Committee on General Education		Tab to add rows

D.2. [ACKNOWLEDGEMENTS](#)

NAME	POSITION/AFFILIATION	<a href="#">SIGNATURE</a>	DATE
			Tab to add rows

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# RHODE ISLAND COLLEGE

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DEPARTMENT OF ART & DEPARTMENT OF EDUCATIONAL STUDIES

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SUST 261

## EXPLORING NATURE THROUGH ART, SCIENCE, TECHNOLOGY

DAY(S),X:00 P.M. – X:00 P.M.

BUILDING, ROOM, CREDIT HOURS

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<b>Instructors:</b>	<b>VIRGINIA K. FREYERMUTH, M.F.A., Ph.D.</b>	<b>CHARLES H. McLAUGHLIN, Ph.D</b>
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Office Phone:	401-456-9580	401-456-8793
Office Hours:	Days/Hour	Days/Hours
E-mail:	<a href="mailto:VFREYERMUTH@RIC.EDU">VFREYERMUTH@RIC.EDU</a>	<a href="mailto:CMCLAUGHLIN@RIC.EDU">CMCLAUGHLIN@RIC.EDU</a>

Websites: Studio:[www.virginiafreyermuth.com](http://www.virginiafreyermuth.com)  
Art Where You Are:[www.artwhereyouare.com](http://www.artwhereyouare.com)  
Blog: <http://artisticwayoflife.wordpress.com>

### 1. COURSE INFORMATION

**Course Description:** Students will develop environmental awareness of local ecology and cultivate a deepened sense of personal connection with the natural world through art making, writing, technology and scientific exploration.

**Prerequisite:** This course is designed for all students; no prior art experience is required, however students must have earned at least 45 credits to register for this Connections course.

**Expanded Course Description:** This course will promote keen observational skills and holistic awareness, personal interpretation of direct experience, varied inquiry-based approaches to art making and writing inspired by Nature, meaningful ways to connect with Earth education literature, and a deepened understanding of an interdisciplinary approach to learning that marries art, science and technology. This is a S.T.E.A.M initiative. This course seeks to enliven the senses, open the heart, increase a sense of connection, and expand knowledge through nature journaling and art making using both traditional & contemporary digital media to capture the journey of the participants' growing awareness, ongoing delight, bonding with, and deepened appreciation of the local natural world. The power and potential of Place-Based Learning will be discussed as a means of promoting Pride of Place and Stewardship. On-site excursions, guest presentation, and hands-on engagement promote experiential learning.

### COURSE OUTCOMES

#### STUDENTS WILL:

<i>Learning Objective</i>	<i>Standards</i>	<i>How is it assessed?</i>
1. develop interdisciplinary strategies to encounter and study local ecology through art, science and technology	National Visual Arts Standards (NVAS) #6 Standards for	Writing, oral presentation

	Technological Literacy <b>(STL)</b> <b>STL 1</b> A, C, H <b>STL 3</b> A, C, E, F Next Generation Science Standards <b>(NGSS)</b> <b>NGSS</b> HS-ESS3-4	
2. utilize basic drawing and painting skills to deepen connection to and sharpen powers of observation of the natural world	NVAS #1, #2 <b>STL 2</b> A <b>NGSS</b> HS-ESS3-1	Nature journal and works of art. Rubrics, Reflective Writing, Individual & Group Critique.
3. engage in varied approaches to writing towards a sense of personal connection with and understanding of the natural world	NVAS #5, #6 <b>STL 13</b> K, M	Nature journaling, factual writing, and/or reflective writing and creative writing
4. examine the literature of naturalists and deep ecology, such as Thoreau, Carson, Dillard, Berry, etc.	NVAS #4, #6 <b>NGSS</b> MS-ESS3-3 <b>NGSS</b> MS-ESS3-4	Observation reflections Class discussion
5. interpret the power and potential of Place-Based Learning towards Pride of Place and Stewardship	NVAS #3 <b>STL 5</b> C,E, G <b>NGSS</b> MS-LS2-2	Writing, oral presentation
6. use tools and technologies that promote observation and understanding of the natural world	NVAS #1 <b>STL 10</b> A, E, H, L <b>STL 12</b> A-P <b>NGSS</b> MS-ETS1-4 <b>NGSS</b> HS-ETS1-3	Art and writing informed by the use of technology Demonstrations and presentations related to technology to enhance observations

### GUIDING QUESTIONS OF THIS COURSE:

1. How do interdisciplinary strategies through Art, Science & Technology inform learning about and understanding of local ecology?
2. How can I awaken, develop and expand my creative capacities towards a deeper holistic connection with the natural world?
3. In what ways can my writing about local ecology inform and inspire my work?
4. Who are important naturalists and ecologists driving ecological philosophies?
5. How can study of the natural world and place-based learning promote Pride of Place and Stewardship?
6. What tools and technologies are available to aid in careful observation & interpretation of the natural world?

## 2. COURSE REQUIREMENTS

### TEXTS AND MATERIALS

#### Required Texts:

Louv, R. (2011). *The nature principle: Human restoration and the end of nature-deficit disorder*. Chapel Hill, NC: Algonquin Books of Chapel Hill.

#### Selected Readings:

Throughout the semester, there will be additional required and recommended readings.

Carson, R. (1998). *The sense of wonder*. N.Y.: Harper Collins

Ecojustice Education. (2011). Retrieved from <http://www.ecojusticeeducation.org/>

Guyas, A.S.& Anderson, T. (2012). *EARTH Education Principles*. Florida State University. Online Resource: <http://www.eartharteducation.com>

Krug, D. (Ed.). (2006). *Art and Ecology: Interdisciplinary approaches to the curriculum*, (2nd ed.). Retrieved from <http://greenmuseum.org/c/aen/>

Leslie, C. W. (2003). *Keeping a nature journal: Discover a whole new way of seeing the world around you*. North Adams, MA: Storey Publishing.

Other selected readings will be required.

Please see Additional Resources at the end of this syllabus.

### **Required Materials List**

1. 11 X 14" spiral bound art journal, at least 70 lb. weight paper
2. Small set of watercolors and watercolor brushes
3. Glue stick; small bottle of white glue
4. Set of drawing pencils, varied degrees of softness
5. Kneaded eraser; hard eraser
6. Micron pens, varied widths
7. Watercolor Pencils, such as Crayola

### **SUST 261 Technology Needs:**

>Access to a computer connected to the Internet. Please note that campus computer labs may be used.

>Note: All digital documents must be submitted in ".doc" or ".docx" form. All images must be in "jpeg" form.

> Optional: Digital camera. Digital camcorder, Tablet & art apps.

### **Attendance**

#### **Attendance at ALL classes, for the full duration of each class, is imperative and expected.**

It is expected that each student will be actively engaged and participate fully. Required work that is submitted late will negatively impact your grade unless prior permission is obtained from the instructor. Missing class, being tardy or arriving late may negatively impact the final grade. Make-up will be provided for excused absences. Late assignments will lose points for delayed submission. Discuss any special considerations with the professor for any extensions due to *extenuating* circumstances. Please be advised that plagiarism will not be tolerated according to the RIC Student Handbook.

10: Always talks, listens, and always participates; is always self-invested in learning& creating; no unexcused absences

8-9: Often talks & listens well in class; always participates; is almost always self-invested in learning& creating; no unexcused absences

5-7: Sometimes talks in class; sometimes self-invested in learning& creating

3-6: Rarely talks in class; not fully self-invested in learning

<3: Never talks in class; rarely self-invested in learning; significant absences and/or tardies

**Accommodations:** Rhode Island College is committed to making reasonable efforts to assist students with documented disabilities. If you are seeking reasonable classroom accommodations under the Americans with Disabilities Act of 1990 and/or Section 504 of the rehabilitation Act of 1973, you are required to register with RIC's Disability Services Office (Craig-Lee Hall, Room 127; phone number 456-8061). To receive accommodations for this class, please obtain the proper forms from the Disability Services Office and meet with me at the beginning of the semester, as soon as possible.

### **COURSE ASSIGNMENTS AND ASSIGNMENT WEIGHT:**

1. Paper: Place-based epistemology and the arts 5%
2. Nature Journal&Works of Art: art and writing based on learning and personal observations of and encounters with the natural world 40%
3. Paper: Demonstration of scientific learning 15%
4. Writing inspired by readings and/or local ecology: personal narrative, poetry, observational or reflective writing 10%

5. Work of Art Created Utilizing Technology 10%
6. Final Oral and Visual Demonstration of Learning 20%

NOTE: ALL WRITTEN WORK IS TO BE PREPARED ACCORDING TO APA STYLE GUIDELINES

>Please note: Papers will be submitted in digital form as “.doc” or “.docx” documents.

**1. Paper: Place- based epistemology 5%**

This paper will explore connections between place-based epistemology and the arts.

**2. Portfolio of Nature Journaling and Works of Art: art and writing based on learning and personal observations of and encounters with the natural world 40%**

You will create and maintain a personal Nature Journal of art and writing pertaining to your learning, firsthand observations and personal encounters of the natural world. You will create works of art inspired by encounters with the natural world.

**3. Scientific Learning15%**

You will write a paper that demonstrates your understanding of the ecology of the place being studied.

**4. Writing Inspired by Readings and/or Local Ecology 10%**

You will write your choice(s) of a personal narrative, poetry, observational, or reflective writing that demonstrates your understanding of related literature and/or your connection with the natural world

**5. Work(s) of Art Demonstrating Proficiency with Technology 10%**

Provide evidence of proficiency of technologies that will enable you to see the visible and invisible world in the place you are studying, such as developing a blog, digital photography, and videotaping.

**6. Final Oral and Visual Demonstration of Learning & Responsive Reflective Writing Assessment 20%**

You will give a final presentation of learning containing your works of art and writings that demonstrate your learning experience in this course. You will write a reflection in response to questions about your learning.

2. Course CALENDAR (This calendar is subject to change).

Week	Topics	Learning Objectives/Activities	Assessments
Topic 1	<b>Introduction:</b> Course Expectations. Building a Collaborative Community of Learners	Discuss Syllabus, Art Media, Portfolio. Introduction to Art as a Language.	
Topic2	<b>Honoring the Artist Within:</b> Uncovering Creative Capacity	Basic art making strategies Learning Objective2	Nature Journaling. Art & Writing. #2, #4
Topic3	<b>Awakening the Senses:</b> Holistic Approaches to Curiosity and Amazement.	Encountering the natural world through varied senses. Art making and writing. Readings. Learning Objectives 1,2,3	Art in response to personal encounters with local ecology.#2 Paper: Place-Based Epistemology in response to readings. #1.
Topic4	<b>Expanding the Creative Repertoire:</b> Non-traditional and digital media for encounters with Nature. Exemplar Artists exploring ecological ideas.	Expressive use of non-traditional and digital media in response to encounters with the natural world. Learning Objectives 2, 3, 6	Works of Art and/or Writing Demonstrating Proficiency with non-traditional media & Technology. #2, #4 Rubrics. Critique. Reflective writing.
Topic5	<b>Artistic Exploration in Response to Inquiry:</b> The Use of Metaphors in Earth Art Experiences.	Readings. Art making. Writing. Learning Objectives 1, 2, 3, 4.	Writing and Art making. Portfolio Building. Rubrics. Critique. Reflective writing. #2, #4

Topic 6	<b>Focus topic: Place-Based Study.</b> Art and writing in Response to Observation.	Guest Speaker: Local Science. Art making. Writing. Learning Objectives 1,3,5.	Art making. Portfolio Building. Rubrics. Critique. Reflective writing.#2, #4
Topic 7	<b>Focus topic: Place-Based Study.</b> Art and writing in Response to Imagination.	Art making. Writing. Learning Objectives 1,3,5.	Writing and Art making. Portfolio Building. Rubrics. Critique. Reflective writing. #2, #4
Topic 8	<b>Responsive Works Pertaining to Specificity of Place:</b> Art, Science, Empathy	Engagement with Art, Writing, Science, Technology. Relational Processes. Guest Speaker on Local Science Learning Objectives 1,2, 3,5.	Writing and Art making. Portfolio Building. Rubrics. Critique. Reflective writing.#2
Topic 9	<b>Responsive Works Pertaining to Specificity of Place:</b> Art, Science, Critical Awareness, Relational & Collaborative Processes	Engagement with Art, Writing, Science, Technology. Learning Objectives 1,2,3,5.	Writing and Art making. Portfolio Building. Rubrics. Critique. Reflective writing.#2
Topic 10	<b>Responsive Works Pertaining to Specificity of Place:</b> Art, Science, Critical Awareness, Relational & Collaborative Processes	Engagement with Art, Writing, Science, Technology. Guest Speaker. Learning Objectives 1,2,3,5.	Digital Media Demonstration of Learning #5
Topic 11	<b>Responsive Works Pertaining to Specificity of Place:</b> Art, Science, Critical Awareness, Relational & Collaborative Processes	Engagement with Art, Writing, Science, Technology. Learning Objectives 1, 2, 3, 4	Paper: Scientific Learning #3
Topic 12	<b>Responsive Works Pertaining to Specificity of Place:</b> Art, Science, Critical Awareness, Relational & Collaborative Processes	Engagement with Art, Writing, Science, Technology. Learning Objective 1, 6	Writing and Art making. Portfolio Building. Rubrics. Critique. Reflective writing.#2
Topic 13	<b>Recontextualizing Self as Interconnected Being.</b> Using Art & Technology as means for understanding, expression, and communication.	Lecture, Readings, Discussions. Preparation of Final Portfolio of Art & Writing. Learning Objective 1,3,5	Writing and art making in preparation for Final Oral Presentation of Learning.
Topic 14 Topic 15	<b>Portfolio Sharing &amp; Critique.</b> Further ideas to nurture artistic and technological development, scientific learning, and connection with local ecology.	Sharing of Individual Portfolios of natural journals, art, writing, and/or photography, video, nature journals Learning Objective 5	Final Oral & Visual Presentation of Learning. Responsive Reflective Writing Assessment. #6

## COURSE EVALUATION

*Students should be advised that absences, tardiness, and/or lack of active class participation and preparation would have a significant effect on their final grade. Full attendance and active class participation at every class meeting are imperative and expected.*



Grades are based on the percentage allocated to each course requirement as indicated above. Both conceptually strong content and professional presentation are expected. Your percentage total for course requirements will determine your grade as follows:

#### PASSING GRADES

A 95 - 100%	C 74 - 76%
A- 90 - 94%	C- 70 - 73%
B+ 87 - 89%	D 64 - 69%
B 84 - 86%	D- 60 - 63%
B- 80 - 83%	F Below 60%
C+ 77 - 79%	

#### **RIC Academic Dishonesty Policy**

The College is committed to a learning environment that embraces academic integrity. Faculty, students, and administrators share responsibility for maintaining this environment of academic honesty and integrity, accepting individual responsibility for all actions, personal and academic. Each member of our community is expected to read, understand, and uphold the values identified and described in our **"Academic Policies, Procedures and Regulations."**

<http://ric.libguides.com/content.php?pid=96224&sid=720434>

#### **Students with Disabilities: Request for Reasonable Accommodations** (<http://www.ric.edu/disabilityservices/faq.php>)

Once accepted to the College, students with disabilities who want to request reasonable accommodations MUST contact and make an appointment with the Disability Services Office. The process of registering as a student with a disability includes three elements in order to be considered complete:

- Students are required to make an appointment to meet with the Office of Disability Services, Craig Lee, Room 127, 456-8061.
- Students should bring to this appointment, documentation of the disability from a qualified licensed professional. (See [Disability Verification Documentation](#).)
- A Release of Information form must be signed by the student allowing the Disability Services Office to verify

#### **RESOURCES**

Abram, D. (1996). *The spell of the sensuous: Perception and language in more-than-human world*. New York: Vintage Books.

Achbar, M., & Simpson, B. (Producers), & Achbar, M., & Abbott, J. (Directors). (2004). *The Corporation* [Motion picture]. Canada: Big Picture Media Corporation.

Ahmed, S. (2010). *The promise of happiness*. Durham, NC: Duke University Press.

Anderson, R. (2008). *Calliope's sisters*. New York: Prentice Hall.

Anderson, T. & Milbrandt, M. (2004). *Art for life: Authentic instruction in art*. New York: McGraw Hill.

Anderson, T. & Suominen-Guyas, A. (in press). *Earth education, interbeing and deep ecology*. *Studies in Art Education*.

Anderson, T. (2004). *Why and how we make art with implications for art education*. *Art Education Policy Review*, 105(5), 31-38.

Arnheim, R. (2004). *Art and visual perception*. Berkeley, CA: University of California Press.

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- Blandy, D. & Hoffman, E. (1993). Toward an art education of place. *Studies in Art Education*, 35(1), 22-33.
- Boldon, A. (2008). Climate change: an aesthetic crisis? *Taidelehti*, 2, 1-8. Retrieved from <http://www.naturearteducation.org/Articles/Climate%20Change%20An%20Aesthetic%20Crisis.pdf>
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- Bourriaud, N. (2002). *Relational aesthetics*. Paris, France: Presses Du Reel.
- Bruner, J. (1996). *The Culture of Education*. Cambridge: Harvard University Press.
- Buber, M. (1970). *I and thou*. New York: Touchstone Books.
- Carlson, A. (2000). *The aesthetics of environment: Nature, art and architecture*. New York: Routledge.
- Carson, R. (2002). *Silent spring*, 40th anniversary edition. New York: Mariner Books.
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- Cohee Manifold, M. (2000). Valuing rural aesthetic. *Art Education*, 53(4), 18-24.
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- Devall, B., & Sessions, G. (1985). *Deep ecology*. Layton, UT: Gibbs Smith.
- Dewey, J. (2004/1916). *Democracy and education*. New York: Dover/Macmillan.
- Dewey, J. (1957). *Art as experience*. New York: Putnam.
- Dissanayake, E. (1988). *What is art for?*. Seattle: University of Washington Press.
- Dissanayake, E. (2000). *Art and intimacy: How the arts began*. Seattle: University of Washington Press.
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- Gore, A. (2006). *An inconvenient truth: The planetary emergency of global warming and what we can do about it*. New York: Rodale.
- Gradle, S. (2007a). Ecology of place: Art education in a relational world. *Studies in Art Education*, 48(4), 392-411.
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draft



# Rhode Island College General Education Connections Course Proposal

*Proposing Department or Program:* **Music, Theatre, & Dance**

*Chair/contact:* **Dr. Jamie Taylor**

*DEPT/PROG CODE (e.g., ENGL, PHYS, AFRI) THTR Course number:* **261**

*Catalog title:* **Connections: Contemporary Black Theatre: Cultural Perspectives**

*Catalog Description:* **African American theatre in America and English-speaking Africa since the 1960s is studied, with emphasis on representative plays, playwrights, movements, and artists.**

*Prerequisites:* **Completion of FYS, FYW and at least 45 credits**

*Credits:* **4.**

*Connections Learning Outcomes:* **Written Communication (WC), Critical and Creative Thinking (CCT), Research Fluency (RF), Oral Communication (OC), and Collaborative Work (CW)**

Explain briefly how this course meets the description for a Connections course, utilizing a comparative approach—such as across disciplines, across time, across cultures—on a particular topic or idea. Also briefly describe the kind(s) of required project(s) that ask students to make such connections.

***THTR 261: Contemporary Black Theatre: Cultural Perspectives* provides students exposure to not only contemporary Black theatre in America but also parts of Africa, offering a comparative analysis between the two continents and the various theatre forms since the 1960s. The course explores the evolving aesthetic of current Black Theatre, comparing black aesthetics, African-American dramatic literature, and traditions and modernity in African drama. This connections course provides the opportunity for all students from liberal arts department to complement their major course of study with exposure to the history, literature, and practice of Black theatre: it can be especially appealing if you're majoring in Anthropology, African Studies, Communication, English, Film Studies, Gender and Women's Studies, Psychology and/or Sociology.**

Comparative Workshops, Group Discussions, Papers, Research and/or Oral Responses include:

- ***Social Protest:*** African-American theatre perspective comparative connection African theatre perspective
- ***Family Life:*** African-American theatre perspective comparative connection African theatre perspective
- ***Comedy & Satire:*** African-American theatre perspective comparative connection African theatre perspective
- ***Church & God:*** African-American theatre perspective comparative connection African theatre perspective
- ***Modern Women***  
***Writing on Women:***African-American theatre perspective comparative connection African theatre perspective

For each of the following major General Education program outcomes, identify potential projects, assignments or activities that will 1) engage students actively in the learning process and 2) teach a specified academic skill through the exploration of content.

<b>General Education Outcome:</b>	<b>Assignments or Activities:</b>
Critical and Creative Thinking	<i>Students will learn how to analyze plays through an intellectual and critical thinking perspective, analyzing the plays conflict, social context, symbols/images, arc of action, and playwright's intention. Through various papers, workshops, oral responses, group discussion, and a final dramaturgical project, students will have to clearly exhibit critical and creative thinking.</i>
Written Communication	<i>Following the MLA style of writing, students will write critical analysis papers that examine the plays: conflict, social context, symbols/images, arc of action, and playwright's intention.</i>
Research Fluency	<i>As their final project, students will complete a major dramaturgical research project (notebook) on a play of this specific era and genre. The purpose of the dramaturgical notebook is to give the student the opportunity to extensively study and research a play from a critical and historical perspective.</i>
Oral Communication	<i>Students must complete one oral response on an assigned play. It is imperative that students show a proficiency and mastery of discussing plays from an intellectual and critical standpoint. In order to have a good, creative, fun, and exciting class, students must participate in all discussions and show a thorough knowledge of the plays through oral discussion.</i>
Collaborative Work	<i>Some class discussion of plays will involve group discussions, as well as group participatory special projects and workshops possibly dealing with Black Theatre as it relates to social protest, family life, comedy and satire, church and God, and modern women writing on women.</i>

In order for the College to plan for our students, please indicate how often the course will be offered, and for how many sections each year.

*Offered “annually” and “as needed” (if possible—maybe “as needed” is not needed). Two sections annually.*

Include a syllabus that meets the Undergraduate Curriculum Committee standards in the proper place in the UCC form.

# THEATRE 261:

## *Contemporary Black Theatre: Cultural Perspectives*



## COURSE HANDBOOK “ABBREVIATED”

**RHODE ISLAND COLLEGE**  
DEPARTMENT OF MUSIC, THEATRE, & DANCE



# COURSE GOALS / PERFORMANCE OBJECTIVES

## **COURSE GOALS**

- 1) Students will acquire a greater understanding of and appreciation of contemporary black theatre and its place in the theatrical world;
- 2) Students will develop oral and written communication skills through close examination of theatre text and plays;
- 3) Students will learn to analyze and critically evaluate plays from a social and cultural perspective;
- 4) Students will explore the way African-American and African characters and dramatic stories are constructed by reading plays and viewing films from the vantage point of the actor, director, writer or designer;
- 5) Students will learn and master the dramaturgical techniques and approaches needed to fully comprehend and actively use plays.

## **LEARNING OUTCOMES: after taking this course, students will be able to -**

- 1) demonstrate a critical understanding of contemporary African-American theatre through written and oral responses, addressing topics arising from the study of plays, texts, theories, and individual research;
- 2) demonstrate evidence of analyzing plays from an intellectual and critical perspective;
- 3) demonstrate evidence of their skills in individual research through a major dramaturgical paper;
- 4) demonstrate evidence of their analytical skills in oral communication through class discussion and oral responses of assigned plays, theatre texts and other theoretical sources;
- 5) demonstrate critical literacy in regard to contemporary black theatre through class discussion, writing, personal research;
- 6) and demonstrate advanced research skills in dramaturgy and theatre.

# COURSE REQUIRED BOOKS

## REQUIRED TEXT

***Black Theatre USA: Plays by African Americans*** (James V. Hatch & Ted Shine)

## PLAYS

1. ***Day of Absences*** (Douglas Turner Ward)
2. ***Wine in the Wilderness*** (Alice Childress)
3. ***For Colored Girls Who Have Considered Suicide / when the rainbow is enuf*** (Ntozake Shange)
4. ***Dutchman*** (Amiri Baraka/LeRoi Jones)
5. ***The Piano Lesson*** (August Wilson)
6. ***The Colored Museum*** (George C. Wolfe)
7. ***Master Harold...and the Boys*** (Athol Fugard)
8. ***A Dance of the Forests*** (Wole Soyinka)
9. ***Dilemma of a Ghost*** (Ama Ata Aidoo)

## SUGGESTED READINGS (not required, other sources)

***African-American Performance and Theatre History*** (Edited by Harry J. Elam, Jr. & David Krasner)

***African American Theatre: An Historical and Critical Analysis*** (Samuel A. Hay)

***The Concise Oxford Companion to African-American Literature*** (William L. Andrews, Frances Smith Foster, Trudier Harris)

***Contemporary Plays by Women of Color: An Anthology*** (Edited by Kathy A. Perkins and Roberta Uno)

***A Cultural History of Theatre*** (Jack Watson and Grant McKernie)

***Dramaturgy in American Theater: A Source Book*** (Edited by Susan Jonas, Geoff Proehl, Michael Lupu)

***What is Dramaturgy?*** (Edited by Bert Cardullo)

# TOPICAL OUTLINE

(Subject to change and revision.)

## INTRODUCTION

Detailed Syllabus Review  
Navigating a “Dr. Taylor” course

## THE BLACK FAMILY LIFE

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### “Critical Play Analysis”

VIDEO PRESENTATION: Panorama of African-American Theatre  
PLAYWRIGHT FOCUS: Lorraine Hansberry  
PLAY INTRODUCTION: *A Raisin in the Sun*  
FILM PRESENTATION: Lorraine Hansberry’s *A Raisin in the Sun*

SPECIAL PROJECT: Critical Analysis Preparation: *A Raisin in the Sun*  
GROUP DISCUSSION: *A Raisin in the Sun*  
SPECIAL GAME: “Snatch It”

PLAYWRIGHT FOCUS: **August Wilson**  
PLAY INTRODUCTION: *The Piano Lesson*  
FILM PRESENTATION: *The Piano Lesson*  
GROUP DISCUSSION: *The Piano Lesson*

## BLACK COMEDY & SATIRE

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VIDEO PRESENTATION: Panorama of African-American Theatre  
PLAYWRIGHT FOCUS: Douglas Turner Ward  
PLAY INTRODUCTION: *Day of Absence*  
GROUP DISCUSSION: *Day of Absence*

PLAYWRIGHT FOCUS: George C. Wolfe  
PLAY INTRODUCTION: *The Colored Museum*  
GROUP DISCUSSION: *The Colored Museum*

LECTURE: Introduction to Tyler Perry  
VIDEO PRESENTATION: Tyler Perry Play

## MODERN WOMEN WRITING ON WOMEN

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VIDEO PRESENTATION: Panorama of African-American Theatre  
LECTURE: Black Female Playwrights & Dramaturgy Overview  
PLAYWRIGHT FOCUS: Ntozake Shange  
PLAY INTRODUCTION: *for colored girls*  
FILM PRESENTATION: *for colored girls* (film production)

FILM PRESENTATION: *for colored girls* (video production)  
DISCUSSION: *for colored girls*  
PLAYWRIGHT FOCUS: Alice Childress  
PLAY INTRODUCTION: *Wine in the Wilderness*  
DISCUSSION: *Wine in the Wilderness*  
SPECIAL GAME: Who Said It?

## “HELL NO, WE WON’T GO”: SOCIAL PROTEST THEATRE

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LECTURE: Historical Context of Black Social Theatre  
PLAYWRIGHT FOCUS: Amiri Baraka  
PLAY INTRODUCTION: *Dutchman*  
FILM PRESENTATION: *Dutchman*

## **AFRICAN THEATRE: Nigeria, Ghana, and South Africa**

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### **APARTHEID IN FOCUS (South Africa)**

PLAYWRIGHT FOCUS: Athol Fugard

PLAY INTRODUCTION: ***Master Harold...and the Boys***

GROUP DISCUSSION: ***Master Harold...and the Boys***

### **AFRICAN WOMEN AND THE THEATRE (Ghana)**

PLAYWRIGHT FOCUS: Ama Ata Aidoo

PLAY INTRODUCTION: ***Dilemma of a Ghost***

GROUP DISCUSSION: ***Dilemma of a Ghost***

### **COLONIALISM (Nigeria)**

PLAYWRIGHT FOCUS: Soyinka Wole

PLAY INTRODUCTION: ***A Dance of the Forests***

GROUP DISCUSSION: ***A Dance of the Forests***

# GRADING CRITERIA

## INSTRUCTIONAL OBJECTIVES & GRADING

This class has **4 GRADING AND INSTRUCTIONAL COMPONENTS**. Students should thoroughly familiarize themselves with this formula in order to understand their grading and class instruction.

- **READ YOUR SYLLABUS EVERY WEEK.**

### 1) 20% ATTENDANCE

It is imperative that students attend class. Attendance is taken each class period and is monitored very carefully. **Absences with a medical note are excused.** In this section, your grade will be tabulated as follows:

0 Unexcused Absences	=	100/A+
1 Unexcused Absence	=	88/B+
2 Unexcused Absences	=	78/C+
3 Unexcused Absences	=	68/D+
4 Unexcused Absences	=	AUTOMATIC FAILURE IN THE COURSE

- Please note that the only excused absence is an absence with a medical note. No exceptions. It is the responsibility of the student to see the professor for all make-up work that has been approved with a medical note; you have 48 hours (48 hours from the due date of the assignment) to make up missed assignments.
- Also, excessive tardies will cause your grade to suffer in this category. After your third tardy, each tardy afterwards will count as an absence.

### 2) 40% CRITICAL ANALYSIS PAPERS

Students will write critical play analysis papers on assigned plays. Students will receive a lecture on critical play analysis that will provide the basis and foundation for writing the papers. The papers should follow the MLA style of writing; a sample MLA-style paper will be provided. A more detailed handout provided soon.

### 3) 20% GROUP DISCUSSION/CLASS PARTICIPATION

It is imperative that students show a proficiency and mastery of discussing plays from an intellectual and critical standpoint. In order to have a good, creative, fun, and exciting class, students must participate in all discussions and show a thorough knowledge of the plays through oral discussion. If you are quiet and unwilling to discuss the plays, your grade will suffer in this category. **Please note that this course may contain various participatory projects not listed on this syllabus; those grades will fall under this category.**

**The oral response also falls under this category. Students will give 1 five-minute oral responses to an assigned play. A detailed guideline sheet is provided in this course handbook.**

### 4) 20% FINAL DRAMATURGICAL NOTEBOOK

Students will complete a dramaturgical notebook on a play of their choice within this subject matter. A detailed handout will be provided soon. **THE DRAMATURGICAL NOTEBOOK IS DUE ON JUNE 27<sup>th</sup> (Wednesday) WITH AN ORAL RESPONSE.**



## THE ORAL RESPONSE

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- Students will present **ONE 5-minute** oral response to the play they did not write a paper on this session.
- The oral response should be clear and coherent—with a beginning, middle, or end.
- The content of the oral response can be from the student's area of specialization or interest: acting, directing, technical, design, dramaturgy, etc.

### Oral Response: Ideas

1. The student can elect to respond to the play from a more general perspective, selecting **one** of the following to cover:
    - a. Conflict
    - b. Character Analysis (arc of action)
    - c. Social context
    - d. Themes
    - e. Symbols/Images
    - f. Playwright's intention
  2. Students can elect to do a 5-minute performance from the play—monologue or scene, **does not have to be memorized, but should be well prepared**.
  3. Students can elect to do an **analysis or review of a particular past production**.
  4. Students can do an abbreviated adaptation of the assigned play—concept only.
- Students may also be asked a couple of questions regarding their response.
  - Remember, the oral response needs to be focused and clear.
  - **Students are allowed to be creative as they desire.**
  - More importantly, and have FUN.

# Critical Play Analysis Short Paper Guidelines

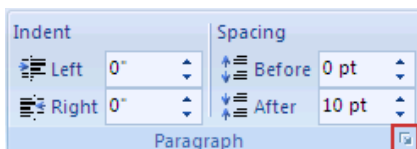
## *THTR 261: Contemporary Black Theatre*

- Please make sure you follow these directions. You should have this sheet beside you as you write your play.

### DETAILS:

### FORMAT

1. Follow the MLA format. A sample paper written in the MLA style has been provided.
  - ALSO good website: <http://owl.english.purdue.edu/owl/resource/747/13/>
2. The paper should be typed and double spaced: (below are the format directions using Microsoft Word).
  - a. Page Layout
  - b. Paragraph (**click small arrow on the right**)
  - c. Then line spacing – scroll to double space
3. Font: **Times New Roman**, sized at 12.
4. Make sure you indent paragraphs and do not double space TWICE between paragraphs.
  - a. Setting Proper Indent:
  - b. On the **Page Layout** tab, click the **Paragraph** Dialog Box Launcher.



- c. In the **Paragraph** dialog box, click **Tabs**.
- d. In the **Default tab stops** box, enter the amount of spacing that you want between the default tab stops (.5)
- e. When you press the TAB key, your tab will stop across the page at the distance that you specified.

## **BODY**

1. Select **ONLY TWO** critical plays analysis points to cover in your paper—**select only two, in order to maintain focus**. Choice between: conflict, arc of action, social context (select one or two of the various types), symbols/images, and playwright's intention.
  - a. The paper should have a beginning, middle, and end.
  - b. The opening should be an overview of the play and major theme(s).
  - c. The body of the paper will deal with the **two** critical play analysis points.
  - d. The conclusion should be YOUR final analysis of the play, **AND YOU MUST INCLUDE A FINAL SCORING SYSTEM; for example, 3 (\*\*\*) out of four stars (\*\*\*\*), B+, or 9 out 10**, etc.
  - e. **THROUGHOUT THE PAPER: Avoid detailed plot synopsis.**



## UNDERGRADUATE CURRICULUM COMMITTEE (UCC) PROPOSAL FORM

**A. COVER PAGE**

SCROLL OVER BLUE TEXT TO SEE FURTHER [INSTRUCTIONS](#)

<b>A.1. <a href="#">Course or program</a></b>	<b>THTR 261: CONTEMPORARY BLACK THEATRE</b>		<a href="#">Programs affected</a>
<a href="#">Replacing</a>	<b>N/A (FORMER CORE 4)</b>		
<b>A.2. <a href="#">Proposal type</a></b>	<b>Course: <span style="color: red;">Revision</span></b>		
<b>A.3. <a href="#">Originator</a></b>	<b>Dr. Jamie Taylor</b>	<a href="#">Home department</a>	<b>Music, Theatre, &amp; Dance</b>
<b>A.4. <a href="#">Rationale</a></b>	<p><i>THTR 261: Contemporary Black Theatre: Cultural Perspectives</i> provides students exposure to not only contemporary Black theatre in America but also parts of Africa, offering a comparative analysis between the two continents and the various theatre forms since the 1960s. The course explores the evolving aesthetic of current Black Theatre, comparing black aesthetics, African-American dramatic literature, and traditions and modernity in African drama. This connections course provides the opportunity for all students from liberal arts department to complement their major course of study with exposure to the history, literature, and practice of Black theatre: it can be especially appealing if you're majoring in Anthropology, African Studies, Communication, English, Film Studies, Gender and Women's Studies, Psychology and/or Sociology.</p>		
<b>A.5. <a href="#">Date submitted</a></b>	<b>April 17<sup>th</sup>, 2013</b>	<b>A.6. <a href="#">Semester effective</a></b>	<b>Spring 2014</b>
<b>A.7. <a href="#">Resource impact</a></b>	<a href="#">Faculty PT &amp; FT:</a>	<b>None</b>	
	<a href="#">Library:</a>	<b>None</b>	
	<a href="#">Technology</a>	<b>None</b>	
	<a href="#">Facilities:</a>	<b>None</b>	
<b>A.8. <a href="#">Program impact</a></b>	<b>None</b>		
<b>A.9. <a href="#">Student impact</a></b>	<b>Offering more choice offerings for Connections</b>		
<b>A.10. <a href="#">Catalog pages:</a></b>	<b><a href="#">Where are the catalog pages?</a> <a href="#">Several related proposals?</a></b>		

B. NEW OR REVISED COURSES

	OLD ( <u>FOR REVISIONS ONLY</u> )	NEW
B.1. <u>Course prefix and number</u>	<b>THTR 261</b>	<b>Same</b>
B.2. Cross listing number if any		
B.3. <u>Course title</u>	<b>Contemporary Black Theatre</b>	<b>Same</b>
B.4. <u>Course description</u>	<b>African American theatre in America and English-speaking Africa since the 1960s is studied, with emphasis on representative plays, playwrights, movements, and artists.</b>	<b>Same</b>
B.5. <u>Prerequisite(s)</u>	<b>Gen. Ed. Core 1, 2, and 3</b>	<b>First Year Writing, First Year Seminar, and at least 45 total credits.</b>
B.6. <u>Offered</u>	<b>Annually and As needed</b>	<b>Annually and As needed.</b>
B.7. <u>Contact hours</u>	<b>4</b>	<b>4</b>
B.8. <u>Credit hours</u>	<b>4</b>	<b>4</b>
B.9. <u>Faculty load hours</u>	<b>4</b>	<b>4</b>
B.10. <u>Justify differences if any</u>		
B.11. <u>Grading system</u>	<b>Letter grade</b>	<b>Letter grade</b>
B.12. <u>Instructional methods</u>	<b>Lecture   Small group</b>	<b>Lecture   Small group</b>
B.13. <u>Categories</u>		
B.14. Is this an Honors course?		
B.15. <u>General Education</u>	<b>Connections</b>	<b>Connections</b>
B.16. <u>How will student performance be evaluated?</u>	<b>Attendance   Class participation   Presentations   Papers   Class Work Projects</b>	<b>Attendance   Class participation   Presentations   Papers   Class Work Projects</b>
B.17. <u>Redundancy statement</u>		
B. 18. Other changes, if any		

B.19. <u>Course learning outcomes</u>	<u>Standard(s)</u>	<u>How will they be measured?</u>
demonstrate a critical understanding of contemporary African-American theatre through written and oral and responses, addressing topics arising from the study of plays, texts, theories, and individual research	(WC)	
demonstrate evidence of analyzing plays from an intellectual and critical perspective	(CCT)	
demonstrate evidence of their analytical skills in oral communication through group discussion and oral responses of assigned plays, theatre texts and other theoretical sources	(OC), (CW)	
demonstrate advanced research skills in dramaturgy and theatre by completing a dramaturgical notebook	(RF)	

B.20. **Topical outline**

## TOPICAL OUTLINE

(Subject to change and revision.)

### INTRODUCTION

Detailed Syllabus Review  
Navigating a "Dr. Taylor" course

### THE BLACK FAMILY LIFE

#### "Critical Play Analysis"

VIDEO PRESENTATION: Panorama of African-American Theatre  
PLAYWRIGHT FOCUS: Lorraine Hansberry  
PLAY INTRODUCTION: *A Raisin in the Sun*  
FILM PRESENTATION: Lorraine Hansberry's *A Raisin in the Sun*

SPECIAL PROJECT: Critical Analysis Preparation: *A Raisin in the Sun*  
GROUP DISCUSSION: *A Raisin in the Sun*  
SPECIAL GAME: "Snatch It"

PLAYWRIGHT FOCUS: **August Wilson**  
PLAY INTRODUCTION: *The Piano Lesson*  
FILM PRESENTATION: *The Piano Lesson*  
GROUP DISCUSSION: *The Piano Lesson*

### BLACK COMEDY & SATIRE

VIDEO PRESENTATION: Panorama of African-American Theatre  
PLAYWRIGHT FOCUS: Douglas Turner Ward  
PLAY INTRODUCTION: *Day of Absence*  
GROUP DISCUSSION: *Day of Absence*

PLAYWRIGHT FOCUS: George C. Wolfe  
PLAY INTRODUCTION: *The Colored Museum*  
GROUP DISCUSSION: *The Colored Museum*

LECTURE: Introduction to Tyler Perry  
VIDEO PRESENTATION: Tyler Perry Play

### MODERN WOMEN WRITING ON WOMEN

VIDEO PRESENTATION: Panorama of African-American Theatre  
LECTURE: Black Female Playwrights & Dramaturgy Overview  
PLAYWRIGHT FOCUS: Ntozake Shange  
PLAY INTRODUCTION: *for colored girls*  
FILM PRESENTATION: *for colored girls* (film production)

FILM PRESENTATION: *for colored girls* (video production)  
DISCUSSION: *for colored girls*  
PLAYWRIGHT FOCUS: Alice Childress  
PLAY INTRODUCTION: *Wine in the Wilderness*  
DISCUSSION: *Wine in the Wilderness*  
SPECIAL GAME: Who Said It?

### "HELL NO, WE WON'T GO": SOCIAL PROTEST THEATRE

LECTURE: Historical Context of Black Social Theatre

**B.20. Topical outline**

PLAYWRIGHT FOCUS: Amiri Baraka  
PLAY INTRODUCTION: ***Dutchman***  
FILM PRESENTATION: ***Dutchman***

**AFRICAN THEATRE: Nigeria, Ghana, and South Africa**

**APARTHEID IN FOCUS** (South Africa)

PLAYWRIGHT FOCUS: Athol Fugard  
PLAY INTRODUCTION: ***Master Harold...and the Boys***  
GROUP DISCUSSION: ***Master Harold...and the Boys***

**AFRICAN WOMEN AND THE THEATRE** (Ghana)

PLAYWRIGHT FOCUS: Ama Ata Aidoo  
PLAY INTRODUCTION: ***Dilemma of a Ghost***  
GROUP DISCUSSION: ***Dilemma of a Ghost***

**COLONIALISM** (Nigeria)

PLAYWRIGHT FOCUS: Soyinka Wole  
PLAY INTRODUCTION: ***A Dance of the Forests***  
GROUP DISCUSSION: ***A Dance of the Forests***

**D. SIGNATURES**

**D.1. APPROVALS**

- Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
- Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
- Proposals that do not have appropriate approval signatures will not be considered.
- Type in name of person signing and their position/affiliation.
- Send electronic files of this proposal and accompanying catalog copy to [curriculum@ric.edu](mailto:curriculum@ric.edu) as soon as it has been approved by your department/program chair/director and Dean, and a printed or electronic signature copy of this form once you have all of the necessary signatures to that same e-mail address (this final copy is needed for the proposal to be discussed at a UCC meeting). Check UCC website for due dates.

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
	Chair of		
Earl Simson	Dean of the Faculty of Arts and Sciences		
Alexander Sidorkin	Dean of the Feinstein School of Education and Human Development		
Jane Williams	Dean of the School of Nursing		
Susan Pearlmutter	Dean of the School of Social Work		
David Blanchette	Dean of the School of Management		
James G. Magyar	Chair of the Committee on General Education		Tab to add rows

**D.2. ACKNOWLEDGEMENTS**

NAME	POSITION/AFFILIATION	<u>SIGNATURE</u>	DATE
			Tab to add rows