

November 12, 2013

To: Joseph Nagy, Chair
General Education Governance Committee

Christina Palmer, Chair
College Faculty Executive Committee

From: Eric Gans, Co-Chair
Undergraduate Council Curriculum Committee

David Glanzman, Co-Chair
Undergraduate Council Curriculum Committee

Re: Recommendations from General Education Governance Committee (submitted October 28, 2013); Effective date: Winter 2014

On behalf of the Undergraduate Council, we have reviewed the recommendations from the General Education Governance Committee as approved by the College Faculty Executive Committee. We are pleased to inform you that the recommendations for the following courses to satisfy UCLA General Education requirements have been approved, with an effective date of **Winter 2014**:

- Afro-American Studies 6: *Black Intellectual Thought*
- Architecture and Urban Design 98T: *The Drawing at Work: Theories of Design and Drawing*
- Asian 98T: *Decoding Capitals in Asia*
- Bioinformatics 98T: *The Computer is the New Microscope: Bioinformatics and the Interpretation of DNA Sequence Data*
- Ecology & Evolutionary Biology 20: *Self-Organization & Emergence in Biology: A Complex Adaptive Systems Approach*
- Ecology & Evolutionary Biology 98T: *Flexible Phenotypes and Adaptive Evolution*
- English 98TA: *(Close) Reading Like a Writer*
- English 98TB: *Eating the Other: Cannibalism and the Politics of Representation*
- Film & Television 98TA: *Race and Gender in Sports Films*
- Film & Television 98TB: *American Genre Films and Domestic Trauma*
- French 98T: *Performing the Nation: Literature and Nationalism in Postcolonial Senegal*
- Gender Studies 98T: *Interrogating Microcredit: Poverty Reduction and Gender in South and Southeast Asia*
- Geography 98T: *Does the 21st Century Belong to China? Geographical Perspectives on Chinese Inequality, Growth and Regional Development*
- History 98T: *Crusaders, Merchants, Pilgrims and Explorers: Travelers and Traveling in the Late Medieval World, 1000-1450 CE*
- Korean/Study of Religion M60: *Introduction to Korean Religions*

- Molecular, Cell & Developmental Biology 90: *Human Stem Cells in Medicine*
- Psychology 98T: *Psychology of Time, Emotion, and Memory*
- Scandinavian 40W: *Heroic Journey in Northern Myth, Legend, and Epic*
- Sociology 98T: *Inequalities in Families: Analyzing Differences Within and Between Families in the U.S.*
- Undergraduate Law/Political Science M98TA: *Forced Migration and Refugee Law: 21st Century Challenges to a 20th Century Framework*
- Undergraduate Law/Philosophy M98TB: *The International Criminal Court and the Legitimacy of Global Governance*
- World Arts and Cultures 98TA: *Folklore and Film: Ideologies of Race, Gender, and Class*
- World Arts and Cultures 98TB: *Dancing Diaspora: African American Identity in Dance, Performance, and Literature*

If you have any questions or need additional information, please contact Academic Senate Analyst Melissa Spagnuolo (x51194; mspagnuolo@senate.ucla.edu).

cc: Lucy Blackmar, Assistant Vice Provost, Undergraduate Education Initiatives
Kathleen Copenhaver, Associate Registrar, Registrar's Office
Leobardo Estrada, Chair, Undergraduate Council
Leann Hennig, Senior Editor, Registrar's Office
Corey Hollis, Director, College Academic Counseling
M. Gregory Kendrick, Director, Freshman Cluster Program
Kyle McJunkin, Executive Coordinator, College Faculty Executive Committee
Melissa Spagnuolo, Principal Policy Analyst, Academic Senate

Attachment: College FEC Approval Memo of October 31, 2013

UCLA MEMORANDUM

FACULTY EXECUTIVE COMMITTEE
College of Letters and Science

A265 Murphy Hall
Box 951571
Los Angeles, California 90095

To: Eric Gans, Co-Chair, Undergraduate Council Curriculum Committee
David Glanzman, Co-Chair, Undergraduate Council Curriculum Committee

Fr: Christina Palmer, Chair, College Faculty Executive Committee *CP*

Date: October 31, 2013

Re: **Recommendations from General Education Governance Committee (submitted October 28, 2013); Effective date: Winter 2014**
Final Approval terminates with the Undergraduate Council

On behalf of the College Faculty Executive Committee (FEC), I have reviewed the recommendations from the GE Governance committee. Acting on behalf of the College FEC, I am pleased to inform you that the FEC has approved the committee's recommendations. The effective date of the College FEC approval is Winter 2014.

Summary of recommendations approved by FEC:

- One course from the Afro-American Studies IDP
- One course from the Department of Applied Linguistics
- One course from the Department of Asian Languages & Cultures
- 18 courses from the Collegium of University Teaching Fellows (CUTF) Program
- One course from the Department of Ecology & Evolutionary Biology
- One course from the Department of Molecular, Cell & Developmental Biology
- One course from the Department of Philosophy
- One course from the Scandinavian Section

You are welcome to contact me at cpalmer@mednet.ucla.edu with questions. Kyle Stewart McJunkin, Director of Curriculum Coordination and Operations, is also available to assist you and he can be reached at (310) 825-3223 or kmcjunkin@college.ucla.edu.

cc: Melissa Spagnuolo, Principal Policy Analyst, Academic Senate
Lucy Blackmar, Assistant Vice Provost, Undergraduate Education Initiatives
M. Gregory Kendrick, Director, Freshman Cluster Program
Kathleen Copenhaver, Associate Registrar, Registrar's Office
Leann Hennig, Senior Editor, Registrar's Office
Leo Estrada, Chair, Undergraduate Council
Corey Hollis, Director, College Academic Counseling
Joseph Nagy, Chair, GE Governance Committee

Attachment: Recommendations from GE Governance Committee

UCLA MEMORANDUM

General Education
A265 Murphy Hall
157101

October 28, 2013

TO: Christina Palmer, Chair
College Faculty Executive Committee

FROM: Joseph Nagy, Chair *Joseph Nagy*
General Education Governance Committee

RE: Recommendations for GE Credit Approval

After careful analysis of submitted course materials (www.uei.ucla.edu/ge_archive.aspx), the General Education Governance Committee recommends that the following courses be approved for GE credit. In order for these courses to be listed in the Schedule of Classes beginning in the Winter 2014 term, both the College FEC and the Undergraduate Council Curriculum Committee must ratify the GE Governance Committee's recommendations and notify the Registrar's Office via e-mail as soon as possible.

[Afro-American Studies 6](#)

Black Intellectual Thought
Caroline Streeter, Associate Professor
Units: 5
Effective Date: Winter 2014

GE Governance Committee Recommendation:

Foundations of Society and Culture: Historical Analysis

[Applied Linguistics / Linguistics M144](#)

Fundamentals of Translation and Interpreting
Olga T. Yokoyama, Distinguished Professor
Units: 5
Effective Date: Spring 2014

GE Governance Committee Recommendation:

Foundations of Arts and Humanities: Literary and Cultural Analysis; Foundations of Arts and Humanities: Visual and Performance Arts Analysis and Practice

[Architecture & Urban Design 98T](#)

The Drawing at Work: Theories of Design and Drawing
Sarah Hearne, Teaching Fellow
Sylvia Lavin, Professor
Units: 5
Effective Date: Spring 2014

GE Governance Committee Recommendation:

Foundations of Arts and Humanities: Visual and Performance Arts Analysis and Practice

Asian 98T

Decoding Capitals in Asia
Sinwoo Lee, Teaching Fellow
John Duncan, Professor
Units: 5
Effective Date: Winter 2014

GE Governance Committee Recommendation:

Foundations of Society and Culture: Historical Analysis; Foundations of Arts and Humanities: Visual and Performance Arts Analysis and Practice

Bioinformatics 98T

The Computer is the New Microscope: Bioinformatics and the Interpretation of DNA Sequence Data
Darren Kessner, Teaching Fellow
Janet Sinsheimer, Professor
Units: 5
Effective Date: Spring 2014

GE Governance Committee Recommendation:

Foundations of Scientific Inquiry: Life Science

Ecology & Evolutionary Biology 20

Self-Organization & Emergence in Biology: A Complex Adaptive Systems Approach
John Bragin, Lecturer
Units: 5
Effective Date: Winter 2014

GE Governance Committee Recommendation:

Foundations of Scientific Inquiry: Life Science with Lab/Demo; Foundations of Scientific Inquiry: Physical Science with Lab/Demo

Ecology & Evolutionary Biology 98T

Flexible Phenotypes and Adaptive Evolution
Jonathan Drury, Teaching Fellow
Greg Grether, Professor
Units: 5
Effective Date: Winter 2014

GE Governance Committee Recommendation:

Foundations of Scientific Inquiry: Life Science

English 98TA

(Close) Reading Like a Writer
John Caughey, Teaching Fellow
Chris Mott, Lecturer
Units: 5
Effective Date: Winter 2014

GE Governance Committee Recommendation:

Foundations of Arts and Humanities: Literary and Cultural Analysis

English 98TB

Eating the Other: Cannibalism and the Politics of Representation
Julia Callander, Teaching Fellow
Helen Deutsch, Professor
Units: 5
Effective Date: Spring 2014

GE Governance Committee Recommendation:

Foundations of Arts and Humanities: Literary and Cultural Analysis

Film & Television 98TA

Race and Gender in Sports Films
Samantha Sheppard, Teaching Fellow
Kathleen McHugh, Professor
Allyson Field, Assistant Professor
Units: 5
Effective Date: Winter 2014

GE Governance Committee Recommendation:

Foundations of Arts and Humanities: Visual and Performance Arts Analysis and Practice

Film & Television 98TB

American Genre Films and Domestic Trauma
Benjamin Sher, Teaching Fellow
Kathleen McHugh, Professor
Units: 5
Effective Date: Spring 2014

GE Governance Committee Recommendation:

Foundations of Arts and Humanities: Visual and Performance Arts Analysis and Practice

French 98T

Performing the Nation: Literature and Nationalism in Postcolonial Senegal
Brian Quinn, Teaching Fellow
Dominic Thomas, Professor
Units: 5
Effective Date: Winter 2014

GE Governance Committee Recommendation:

Foundations of Arts and Humanities: Literary and Cultural Analysis

Gender Studies 98T

Interrogating Microcredit: Poverty Reduction and Gender in South and Southeast Asia
Stephanie Santos, Teaching Fellow
Purnima Mankekar, Associate Professor
Units: 5
Effective Date: Winter 2014

GE Governance Committee Recommendation:

Foundations of Society and Culture: Social Analysis

Geography 98T

Does the 21st Century Belong to China? Geographical Perspectives on Chinese Inequality, Growth and Regional Development
Anthony Howell, Teaching Fellow
Cindy Fan, Professor
Units: 5
Effective Date: Spring 2014

GE Governance Committee Recommendation:

Foundations of Society and Culture: Social Analysis

History 98T

Crusaders, Merchants, Pilgrims and Explorers: Travelers and Traveling in the Late Medieval World, 1000-1450 CE
Kate Craig, Teaching Fellow
Teofilo Ruiz, Distinguished Professor
Units: 5
Effective Date: Winter 2014

GE Governance Committee Recommendation:

Foundations of Society and Culture: Historical Analysis

Korean / Study of Religion M60 *Introduction to Korean Religions*
Sung-Deuk Oak, Associate Professor
Units: 5
Effective Date: Spring 2014

GE Governance Committee Recommendation:
Foundations of Arts and Humanities: Philosophic and Linguistic Analysis; Foundations of Society and Culture: Historical Analysis

Molecular, Cell & Developmental Biology 90 *Human Stem Cells in Medicine*
Amander Clark, Associate Professor
Units: 5
Effective Date: Summer 2014

GE Governance Committee Recommendation:
Foundations of Scientific Inquiry: Life Science

Philosophy 21 *Skepticism and Rationality*
Andrew Hsu, Lecturer
Units: 5
Effective Date: Winter 2014

GE Governance Committee Recommendation:
Foundations of Arts and Humanities: Philosophic and Linguistic Analysis

Psychology 98T *Psychology of Time, Emotion, and Memory*
Laura Johnson, Teaching Fellow
Don MacKay, Professor
Units: 5
Effective Date: Spring 2014

GE Governance Committee Recommendation:
Foundations of Scientific Inquiry: Life Science

Scandinavian 40W *Heroic Journey in Northern Myth, Legend, and Epic*
Tim Tangherlini, Professor
Jackson Crawford, Lecturer
Units: 5
Effective Date: Fall 2014

GE Governance Committee Recommendation:
Foundations of Arts and Humanities: Literary and Cultural Analysis

Sociology 98T *Inequalities in Families: Analyzing Differences Within and Between Families in the U.S.*
Danielle Wondra, Teaching Fellow
Megan Sweeney, Professor
Units: 5
Effective Date: Winter 2014

GE Governance Committee Recommendation:
Foundations of Society and Culture: Social Analysis

Undergraduate Law / Political Science M98TA

Forced Migration and Refugee Law: 21st Century Challenges to a 20th Century Framework

Jessica Eby, Teaching Fellow

Asli Bali, Professor

Units: 5

Effective Date: Winter 2014

GE Governance Committee Recommendation:

Foundations of Society and Culture: Social Analysis

Undergraduate Law / Philosophy M98TB

The International Criminal Court and the Legitimacy of Global Governance

Brian Hutler, Teaching Fellow

Maximo Langer, Professor

Units: 5

Effective Date: Winter 2014

GE Governance Committee Recommendation:

Foundations of Arts and Humanities: Philosophic and Linguistic Analysis

World Arts and Cultures 98TA *Folklore and Film: Ideologies of Race, Gender, and Class*

Anna Creagh, Teaching Fellow

Aparna Sharma, Assistant Professor

Units: 5

Effective Date: Winter 2014

GE Governance Committee Recommendation:

Foundations of Arts and Humanities: Visual and Performance Arts Analysis and Practice

World Arts and Cultures 98TB *Dancing Diaspora: African American Identity in Dance, Performance, and Literature*

Brynn Shiovitz, Teaching Fellow

Susan Leigh Foster, Professor

Units: 5

Effective Date: Spring 2014

GE Governance Committee Recommendation:

Foundations of Arts and Humanities: Visual and Performance Arts Analysis and Practice



INTERDEPARTMENTAL PROGRAM IN
AFRO-AMERICAN STUDIES
153 HAINES HALL
BOX 951545
305 PORTOLA PLAZA
LOS ANGELES, CALIFORNIA 90095-1545

PHONE: (310) 825-9821 / (310) 825-3776
FAX: (310) 825-5019

www.afro-am.ucla.edu

Scott Chandler, Chair
General Education Governance Committee
A265 Murphy Hall, MC 157101
Attention: Myrna Dee F. Castillo, Program Representative
Re: Afro-Am GE course proposal, Afro-Am 6, Black Intellectual Thought

May 1, 2013

Dear Dr. Chandler:

We submit this proposal for a new General Education course, Afro-Am 6, Black Intellectual Thought. This course will introduce students to literature that has been foundational to debates regarding diversity in the twentieth century and into our contemporary period. Given that UCLA does not have a diversity requirement, this course will be ideal for students to get a clear idea of the seminal thought and ways of knowing that have shaped the development of African American communities as part of the ongoing experiment in democracy that continues to this day.

Since we have entered a period of discussion in this country about the "browning" of America, which now includes areas comprised of "majority minorities," it is important for UCLA students to graduate with a good sample of material that speaks to the racialization of great segments of the U.S. After taking this course, our students will take with them a solid understanding that will allow them to better participate in policy debates and political arenas where they can model what it means to be a productive citizen.

The course will have a significant writing component. It will also provide students with a valuable understanding of literary analysis and synthesis, which will enhance their critical thinking skills, no matter what their major might be. The writing assignments will not only give students badly needed practice in analysis, but also the opportunity to hone their understanding of relationships between issues of race, class, gender, ethnicity, and intersectionality. Providing students with a better understanding of the many ways in which race shapes U.S. society even today will also hopefully help improve relations between students on this campus itself. Thank you for your consideration.

Best wishes,

Mark Sawyer, Professor and Chair
Afro-American Studies IDP

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Afro-American Studies 6
 Course Title Black Intellectual Thought
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis x _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course will introduce students to literature that has been foundational to debates regarding diversity in the twentieth century and into our contemporary period. Given that UCLA does not have a diversity requirement, this course will be ideal for students to get a clear idea of the seminal thought and ways of knowing that have shaped the development of African American communities as part of the ongoing experiment in democracy that continues to this day. The course also will have a significant writing component. It will also provide students with a valuable understanding of literary analysis and synthesis, which will enhance their critical thinking skills

3. "List faculty member(s) who will serve as instructor (give academic rank):

Caroline Streeter, Ph.D., Associate Professor, English/Afro-American Studies

Do you intend to use graduate student instructors (TAs) in this course? Yes x No _____
 If yes, please indicate the number of TAs 2

4. Indicate when do you anticipate teaching this course over the next three years:

2010-2011	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2011-2012	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2013-2014	Fall	_____	Winter	x	Spring	_____
	Enrollment	_____	Enrollment	75	Enrollment	_____

5. GE Course Units

Is this an existing course that has been modified for inclusion in the new GE? Yes x No _____

If yes, provide a brief explanation of what has changed. Discussion sections have been added to enhance the training in writing and analysis.

Present Number of Units: 04

Proposed Number of Units: 05

6. Please present concise arguments for the GE principles applicable to this course.

- Since we have entered a period of discussion in this country about the “browning” of America, which now includes areas comprised of “majority minorities,” it is important for UCLA students to graduate with a good sample of material that speaks to the racialization of great segments of the U.S.
- The writing assignments will not only give students badly needed practice in analysis, but also the opportunity to hone their understanding of relationships between issues of race, class, gender, ethnicity, and intersectionality.
- After taking this course, our students will take with them a solid understanding that will allow them to better participate in policy debates and political arenas where they can model what it means to be a productive citizen.
- Given that UCLA does not have a diversity requirement, this course will be ideal for students to get a clear idea of the seminal thought and ways of knowing that have shaped the development of African American communities as part of the ongoing experiment in democracy that continues to this day.
- The course will have a significant writing component. It will also provide students with a valuable understanding of literary analysis and synthesis, which will enhance their critical thinking skills, no matter what their major might be.
- Three Thought Papers will allow students to develop their own voice, as they learn the basic components of how to write an effective paper.
- Providing students with a better understanding of the many ways in which race shapes U.S. society even today will also hopefully help improve relations between students on this campus itself.
- Students will have hands-on experience in learning how to use library resources, including electronic databases and retrieval techniques.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	3	(hours)
2. Discussion Section:	1	(hours)
3. Labs:	N/A	(hours)
4. Experiential (service learning, internships, other):	N/A	(hours)
5. Field Trips:	N/A	(hours)

(A) TOTAL Student Contact Per Week 4 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	1	(hours)
2. Reading	4	(hours)
3. Group Projects:	N/A	(hours)
4. Preparation for Quizzes & Exams:	1	(hours)
5. Information Literacy Exercises:	1	(hours)
6. Written Assignments:	2	(hours)
7. Research Activity:	2	(hours)

(B) TOTAL Out-of-class time per week

11	(HOURS)
15	(HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

UCLA Winter 2013 African American Studies 6 Black Intellectual Thought

Monday and Wednesday, 2:00-3:15 pm, Broad 2100A Professor Caroline A. Streeter

**Office: 236 Humanities Hall Mailbox: 149 Humanities Hall Email:
streeter@ucla.edu**

**SECTION LEADERS: Melody Frierson frierson.melody@gmail.com
Section 1A: M, 12-12:50, Public Affairs 1343
Section 1B: M, 4-5:00, Rolfe 3108**

**Alexcia Jenkins alexciajay@ucla.edu
Section 1C: W, 12-12:50, Public Affairs 1329
Section 1D: W, 3:30-4:20, Bunche 3117**

Office Hours: For Prof. Streeter and Melody Frierson: Monday, 10 - 11:15 am, 236 Humanities
For Alexcia Jenkins: Tuesday, 12:00-1:00 pm, 178 Haines

NO CLASS ON Monday January 21 – Martin Luther King Jr. Day

NO CLASS ON Monday February 18 – President's Day

Description

This course focuses on the development of black intellectual thought, beginning with the decades immediately after the Emancipation through the late 20th century.

Books: In the order they will be read

1. The Souls Of Black Folk by W.E.B. Du Bois
2. Ida in Her Own Words : The Timeless Writings of Ida B. Wells
3. A Testament of Hope : The Essential Writings of Martin Luther King, Jr.
4. The Autobiography of Malcolm X (based on interviews with Alex Haley)
5. Assata by Assata Shakur
6. The Fire Next Time by James Baldwin

Additional required readings, to be announced, are available online and/or will be posted on the course website.

Grades are determined as follows:

Attendance and participation in section: 10%

Three Thought Papers, two pages long 30%

Due Wednesday January 23; Monday February 4; Monday March 4

Midterm Paper, five pages long 30%

Due Wednesday February 13

Final Paper, eight pages long 30%

Due Wednesday, March 20

UCLA Winter 2013 African American Studies 6 Black Intellectual Thought

Monday and Wednesday, 2:00-3:15 pm, Broad 2100A Professor Caroline A. Streeter

**Office: 236 Humanities Hall Mailbox: 149 Humanities Hall Email:
streeter@ucla.edu**

COURSE SCHEDULE COMPLETE READINGS BY THE DAY THEY ARE ASSIGNED

- Week 1: Monday January 7: Course introduction.
Wednesday January 9: Course Readings posted on website.
 "Reconstruction," (Frederick Douglass); "The Awakening of the Negro"
 and "The Case of the Negro," (Booker T. Washington); "Strivings of the
 Negro People," (W.E.B. Du Bois); Interview with W.E.B. Du Bois.
Handout: Chronology, Life of W.E.B. Du Bois
- Week 2: The Souls of Black Folk
Monday 1/14: "The Forethought," essays 1, 2 and 3.
Wednesday 1/16: Essays 4-10.
- Week 3: The Souls of Black Folk and Ida In Her Own Words: The Timeless Writings
 of Ida B. Wells
No class on Monday 1/21
Wednesday 1/23: Remaining essays by Du Bois and
Ida In Her Own Words, first half of book
WEDNESDAY JANUARY 23: FIRST THOUGHT PAPER IS DUE
- Weeks 4 **Monday 1/28:** Ida in Her Own Words, all of book
Wednesday 1/30: Course readings to be announced.
- Week 5 **Monday 2/4:** A Testament of Hope: The Essential Writings of Martin Luther
 King, Jr. First half of book.
MONDAY FEBRUARY 4: SECOND THOUGHT PAPER IS DUE
Wednesday 2/6: A Testament of Hope, all of book.
- Week 6 **Monday 2/11:** Autobiography of Malcolm X, first half of book.
MONDAY 2/11: PROMPT FOR THE MIDTERM IS DISTRIBUTED.
Wednesday 2/13: Autobiography of Malcolm X, second half of book.
WEDNESDAY FEBRUARY 13: MIDTERM IS DUE
- Week 7 **No class on Monday February 18**
Wednesday 2/20: Autobiography of Malcolm X, all of book.
- Week 8: **Monday 2/25:** Assata, first half of book.
Wednesday 2/27: Assata, all of book.
- Week 9: **Monday 3/4:** The Fire Next Time "My Dungeon Shook"
MONDAY MARCH 4: THIRD THOUGHT PAPER IS DUE
Wednesday 3/6: The Fire Next Time all of book.
- Week 10: **Monday 3/11:** Reading to be announced.
Wednesday 3/13: Reading to be announced. **LAST DAY OF CLASS.**
PROMPT FOR THE FINAL IS DISTRIBUTED.

UCLA Winter 2013 African American Studies 6 Black Intellectual Thought
Monday and Wednesday, 2:00-3:15 pm, Broad 2100A Professor Caroline A. Streeter
Office: 236 Humanities Hall Mailbox: 149 Humanities Hall Email:
streeter@ucla.edu

THE FINAL IS DUE WEDNESDAY MARCH 20.



UCLA Course Inventory Management System

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)

Course Revision Proposal

Afro-American Studies 6 Trends in Black Intellectual Thought

Requested revisions that apply:

Renumbering Title Format Requisites Units Grading Description

Multiple Listing: Add New Change Number Delete

Concurrent Listing: Add New Change Number Delete

CURRENT

PROPOSED

Course Number Afro-American Studies 6
Title Trends in Black Intellectual Thought
Short Title BLACK INTLCTL THGHT
Units Fixed: 4
Grading Basis Letter grade only
Instructional Format Primary Format
Lecture
 Secondary Format
Discussion
TIE Code LECN - Lecture (No Supplementary Activity) [T]
GE No
Requisites None
Description Lecture, three hours; discussion, one hour. Overview of major intellectual trends that have shaped ways in which Afro-American thinkers have interpreted experiences of blacks in U.S., drawing from such fields as history, philosophy, and literature. Letter grading.

Course Number Afro-American Studies 6
Title Trends in Black Intellectual Thought
Short Title BLACK INTLCTL THGHT
Units Fixed: 5
Grading Basis Letter grade only
Instructional Format Primary Format
Lecture - 3 hours per week
 Secondary Format
Discussion - 1 hours per week
LECS - Lecture (Plus Supplementary Activity) [T]
Yes
None
Lecture, three hours; discussion, one hour. Overview of major intellectual trends that have shaped ways in which Afro-American thinkers have interpreted experiences of blacks in U.S., drawing from such fields as history, philosophy, and literature. Letter grading.
This course will introduce students to literature that has been foundational to debates regarding diversity in the twentieth century and into our contemporary period. Given that UCLA does not have a diversity requirement, this course will be ideal for students to get a clear idea of the seminal thought and ways of knowing that have shaped the development of African American communities as part of the ongoing experiment in democracy that continues to this day. The course also will have a significant writing component. It will also provide students with a valuable understanding of literary analysis and synthesis, which will

Justification

Syllabus

enhance their critical thinking skills

File AfAm6_Syllabus- GE 5 units.doc was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information

Intensive writing assignments bring this course up to the 5-unit level.

Effective Date Spring 2003

Fall 2013

Department Afro-American Studies

Afro-American Studies

Contact

Name

LISBETH GANT-BRITTON

E-mail

lbritton@bunche.ucla.edu

Routing Help

ROUTING STATUS

Role: FEC School Coordinator - Castillo, Myrna Dee Figuracion (mcastillo@college.ucla.edu) - 45040

Status: Pending Action

Role: Department/School Coordinator - Gant-Britton, Lisbeth (lbritton@bunche.ucla.edu) - 53776

Status: Approved on 5/9/2013 4:29:41 PM

Changes: TIE Code

Comments: On behalf of Afro-American Studies IDP Chair Mark Sawyer, I approve this course.

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 5/9/2013 4:12:08 PM

Changes: TIE Code

Comments: Routing back to Lisbeth for dept chair approval.

Role: Initiator/Submitter - Gant-Britton, Lisbeth (lbritton@bunche.ucla.edu) - 53776

Status: Submitted on 5/9/2013 2:18:48 PM

Comments: Initiated a Course Revision Proposal



[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at cims@registrar.ucla.edu or (310) 206-7045



DEPARTMENT OF APPLIED LINGUISTICS
3300 ROLFE HALL, BOX 951531
LOS ANGELES, CA 90095-1531

PHONE: (310) 825-4631

FAX: (310) 206-4118

WEB: <http://www.appling.ucla.edu>

September 30, 2013

Professor Joseph Nagy, Chair
General Education Governance Committee
Attn: Myrna Dee F. Castillo, Program Representative
A265 Murphy Hall

Dear Professor Nagy and GE Governance Committee members:

Please find attached my application for GE credit for a new course I have proposed. This course will be called Applied Linguistics M144 / Linguistics M144 *Fundamentals of Translation and Interpreting*. The CIMS form for the course was submitted today.

The proposed course is designed to offer students the opportunity to examine the key issues in the theory of translation and interpreting while relating these theoretical issues to the concrete decisions made by the translator/interpreter. Brought into the center stage of intellectual academic discourse by the end of the Cold War, rise of globalization, and the development of the formerly self-contained linguistic/ethnic communities (especially China), translation studies have experienced a surge of theories since the mid-1980's. Fundamentally interdisciplinary, translation studies touch upon a diverse body of humanistic and social knowledge from linguistics and literary studies to post-colonial theories, gender, film/screen, culture, religion and ethnic studies, history and politics. Students will be invited to tackle the proposed theories (which are often radically opposed to one another) and to see for themselves what consequences they have in case-by-case decisions a translator or interpreter must make on a regular basis. Students will consider not only the traditional area of written translation, but also the emergent new fields of community interpreting and language brokering (the latter done by immigrant children in multilingual communities). Students will thus learn to critically think of the larger implications of their own and others' translation activities and to argue the theoretical points relevant to their practice.

I believe that the attached proposal is in full compliance with the Guidelines for the Certification of General Education Courses for the UCLA College and that it will meet the stated aims and objectives for a GE Seminar course within its designated Foundation areas and their subgroups.

I have enclosed a course syllabus for the proposed course, which details the content, methods, requirements, and readings of the course. Please let me know if you have any questions regarding this proposal. Thank you for your consideration.

Sincerely yours,

Olga T. Yokoyama
Distinguished Professor

6. Please present concise arguments for the GE principles applicable to this course.

<p>□ General Knowledge</p>	<p>Translation/interpreting has been with humans for millenia. It is indispensable for all human activity that crosses the borders of one linguistic community. In the last two decades, translation studies saw an explosion of theory, reflecting its interdisciplinary nature. The course covers these theories as it invites the students to detect their relevance in the translation/interpreting activity, and to consider their relative merits and weaknesses.</p>
<p>□ Integrative Learning</p>	<p>Translation theories intersect with linguistics, literary studies, globalization and post-colonial theories, gender, film/screen, culture and religion studies, history and politics. No UG courses at UCLA address translation, but I am in the process of creating a 'sequel' to this theoretical course in the form of a service learning course on community translation/interpreting.</p>
<p>□ Ethical Implications</p>	<p>Ethical issues are central to translation theory, where the extent of explicating in translation the content previously suppressed in the original (e.g. homosexuality in translation of Garcia Lorca) is a focus of controversy, as well as the role of the translator's/interpreter's own beliefs vis a vis his/her product (Alexander Ross' hostile 17th century translation of the Qur'an into English).</p>
<p>□ Cultural Diversity</p>	<p>Translation by definition straddles cultures. Localization theory of translation calls for cultural adjustment of the resulting text, while post-colonial theories insist on the illegitimacy of all translation of native texts into the language of the former colonial powers. Considering these two extremes and contemplating a constructive solution is central to modern translation studies.</p>
<p>□ Critical Thinking</p>	<p>The multitude of sometimes radically opposed theories of translation that constitute the field of translation studies today call for rigorous thinking on the part of the student. In this course, students are asked to accomplish this by means of hands-on experience of translation and/or interpreting, which they must relate to the relevant theoretical issues.</p>
<p>□ Rhetorical Effectiveness</p>	<p>In addition to being asked to propose coherent translations of written and oral texts, students are asked to comment on those spots which cause problems in terms of any of the aspects of translation theories examined in the course.</p>
<p>□ Problem-solving</p>	<p>In each weekly assignment and in their term papers, students are asked to consider the problems in light of the theory and to propose a solution to them in a form of a translation they choose to take. They must then justify their solutions with reference to the theories considered in the process.</p>
<p>□ Library & Information Literacy</p>	<p>Students will critically examine the translations of texts available on the internet, as one of the topics of the course will concern the imperfect nature of such translations. They will also have to consult dictionaries (both printed and online) for completing their own weekly assignments.</p>

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|----------|---------|
| 1. Lecture: | <u>4</u> | (hours) |
| 2. Discussion Section: | <u>1</u> | (hours) |
| 3. Labs: | _____ | (hours) |
| 4. Experiential (service learning, internships, other): | _____ | (hours) |
| 5. Field Trips: | _____ | (hours) |

(A) TOTAL Student Contact Per Week 5 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading	<u>3</u>	(hours)
3. Group Projects:	<u>0</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>0</u>	(hours)
5. Information Literacy Exercises:	<u>1</u>	(hours)
6. Written Assignments:	<u>2</u>	(hours)
7. Research Activity:	<u>3</u>	(hours)
(B) TOTAL Out-of-class time per week	10	(HOURS)
GRAND TOTAL (A) + (B) must equal at least 15 hours/week	15	(HOURS)

APPLING M144 / LING M144
Fundamentals of Translation and Interpreting
Syllabus

Lecture, four hours; discussion, one hour (when scheduled). Enforced requisite: Ling 20. Being a fluent bilingual in all aspects of two languages is *not* required, but a good knowledge of at least one other language in addition to English is preferable.

COURSE DESCRIPTION

The goal of this course is to understand the linguistic, social, and cultural issues involved in translating and interpreting (I/T) between any two languages or dialects. To this end, the course begins with an examination of lexical and structural aspects of I/T, followed by a survey of development of translation theories. The notable rise of community interpreting and the critical role of language brokering, both of which accompany globalization, will also be examined.

GRADING AND COURSE WORK

Class & discussion participation	10%
Assigned readings & presentations	20%
Translation problems sets	30%
Term project	40%

Class & discussion participation (10%)

Participation will be an opportunity to share your ideas, ask questions, raise issues, report any experiences in I/T, and learn from one another. To expand on the ideas and to ensure that they are well digested, it is crucial that you do the readings and actively participate in discussing them. Students are usually enthusiastic about sharing their experiences in class. At the same time, your participation will also keep your instructor informed on the progress you are making academically.

Assigned readings and presentations (20%)

You will be asked to present on one of the readings. In your presentation(s), you will be expected to summarize the reading, prepare a one-page handout for distribution to your classmates, and lead a discussion on at least three points in the reading that struck you as particularly interesting or problematic.

Translation problem sets (30%)

You will be given weekly problems sets to be turned in on the next class day. They will contain some empirical material that needs to be translated. You will be invited to translate it and comment on problematic/notable linguistic and/or social/cultural points.

Term project (40%)

This is a translation or interpreting project in which you have some hands-on experience and explore particular issues of I/T based on it. You can choose between (1) written translation or (2) oral interpreting:

- (1) Choose a written text of about 1,000 words (+/- 100) in one language and translate it into another. One of the two languages must be English. The non-English text, its word-for-word sublinear glosses, and the resulting translation text must be provided in the appendix. In terms of the paper's structure, after you characterize your chosen text, you should state what your

understanding of the goal of translating it is, describe any concrete problems you encountered in your translation, and relate them to theoretical linguistic and social/cultural issues examined in this course. Comment on what you think were your successes in performing this translation.

(2) Record yourself performing interpreting activity in your family or in a community setting of your choice. One of the two languages must be English. Transcribe about 1,000 words (+/- 100) of it, and comment on your interpreting in the same way as described above for (1). Some of your comments may naturally be specific to the oral nature of your project.

You must begin this project early in the quarter, and make a preliminary presentation of your data and salient points to the class in weeks 9 and 10. This will give you the benefit of incorporating some comments and questions that come up during your presentation into your final paper. Papers must be 1,200-1,500 words in length (excluding the appendices), 12 pt., double space, 1 inch margins, and are due by the end of week 11.

Course schedule

	Lecture topics	Readings
Week 1	Introduction to the course	
	Linguistic aspects of I/T	Malmkjar 2011a
Week 2	Linguistic/stylistic aspects of I/T	Boase-Beier 2011
	Translation universals	Malmkjar 2011b
Week 3	Linguistic/semantic aspects of I/T	Malmkjar 2011c
Week 4	Linguistic aspects of I/T	Bassnett 2011, Brislin 1970
	Handling poetic aspects (metaphors, alliterations etc.)	
Week 5	Overview of translation theories	Windle & Pym 2011, Wakabayashi 2011
Week 6	Social and cultural aspects of I/T	Declercq 2011
	Handling cultural differences, humor, puns	Sechrest et al. 1972
Week 7	Community interpreting	Garber 1998,
	The effect of the personal and institutional setting	Verrept 2008
	The role of body language in interpreting	Hsieh 2008
	Translating something you disagree with	Pochhacker 1998
Week 8	Language brokering	Chu 1999, Hall 2004
	Maintaining impartiality amidst conflicting interests	Hsieh et al. 2010
		Pochhacker 2008
Week 9	Student project presentations	
Week 10	Student project presentations	

Readings

Bassnett, S. 2011. The translator as a cross-cultural mediator. Malmkjer & Windle (eds.), 94-107.

Boase-Beier, Jean. 2011. Stylistics and translation. Malmkjer & Windle (eds.), 71-82.

Brislin, R.W. 1970. Back-translation for cross-cultural research. *Journal of cross-cultural psychology*, 1(3), 185-216.

Chu, C.M. 1999. Immigrant children mediators (ICM): Bridging the literacy gap in immigrant communities. *The New Review of Children's Literature and Librarianship* 5: 85-94.

Declercq, Christophe. 2011. Advertizing and Localization. Malmkjer & Windle (eds.), 262-272.

- Garber, Nathan. 1998. Community interpretation: A personal view. Roberts et al. (eds.), 9-20.
- Hall, N. 2004. The child in the middle: Agency and diplomacy in language brokering events. In G. Hansen, K. Malmkjaer, & D. Gile (eds.), *Claims, Changes, and Challenges in Translation Studies: Selected Contributions from the EST Congress, Copenhagen 2001*, 285-296. Amsterdam: Benjamins.
- Hsieh, E. 2008. "I am not a robot!" Interpreters' views of their roles in health care settings. *Qualitative Health Research*, 18(10), 1367-1383.
- Hsieh, E., Ju, H. & Kong, H. 2010. Dimensions of trust: The tensions and challenges in provider-interpreter trust. *Qualitative Health Research*, 20(2), 170-181.
- Malmkjar, K. 2011a. Linguistic approaches to translation. Malmkjer & Windle (eds.), 57-70.
- Malmkjar, K. 2011b. Translation universals. Malmkjer & Windle (eds.), 83-93.
- Malmkjar, K. 2011c. Meaning and translation. Malmkjer & Windle (eds.), 108-122.
- Malmkjer, Kirsten, & K. Windle, (eds.). 2011. *The Oxford Handbook of Translation Studies*. Oxford: Oxford UP.
- Pochhacker, F. 2008. Interpreting as mediation. Valero-Garcés & Martin (eds.), 9-26.
- Pochhacker, F. 1998. The community interpreter's task: Self-perception and provider views. Roberts et al. (eds.), 49-66.
- Roberts, Roda P., S. Carr, D. Abraham, & A. Dufour, (eds.). 1998. *The Critical Link 2: Interpreters in the Community*. Amsterdam: Benjamins.
- Sechrest, L., Fay, T.L., & Zaidi, S.H. 1972. Problems of translation in cross-cultural research. *Journal of Cross-Cultural Psychology*, 3(1), 41-56.
- Valero-Garcés, Carmen, & A. Martin, (eds.). 2008. *Crossing Borders in Community Interpreting: Definitions and Dilemmas*. Amsterdam: Benjamins.
- Verrept, Hans. 2008. Intercultural mediation: An answer to health care disparities? Valero-Garcés & Martin (eds.), 187-201.
- Wakabayashi, Judy. 2011. Secular translation: Asian perspectives. Malmkjer & Windle (eds.), 23-36.
- Windle, Kevin, & Anthony Pym. 2011. European thinking on secular translation. Malmkjer & Windle (eds.), 7-22.

Useful references

- Kenny, D. 2011. Electronic tools and resources for translators. Malmkjer & Windle (eds.), 455-474.
- Pym, Anthony. 2011. Training translators. Malmkjer & Windle (eds.), 475-489.
- Stern, Ludmila. 2011. Training interpreters. Malmkjer & Windle (eds.), 490-509.
- Tassini, Adriana. 2011. *The Translator Training Textbook: Translation Best Practices, Resources and Expert Interviews*. Amazon Kindle.

**UCLA Course Inventory Management System**[Main Menu](#)[Inventory](#)[Reports](#)[Help](#)[Exit](#)

New Course Proposal

Applied Linguistics M144 Fundamentals of Translation and Interpreting

Course Number Applied Linguistics M144**Multiple Listed With** Linguistics M144**Title** Fundamentals of Translation and Interpreting**Short Title****Units** Fixed: 5**Grading Basis** Letter grade or Passed/Not Passed**Instructional Format** Lecture - 4 hours per week
Discussion - 1 hours per week**TIE Code** LECS - Lecture (Plus Supplementary Activity) [T]**GE Requirement** Yes**Major or Minor Requirement** No**Requisites** Enforced Requisite: LING 20
Recommended preparation: Knowledge of at least one other language in addition to English**Course Description** Examines salient lexical, structural, cultural and social aspects of translating and interpreting between two languages or dialects, includes a survey of development of translation theories and the rise of community interpreting and critical role of language brokering.**Justification** This course is designed for undergraduate students who have an interest in the field to consider the linguistic, social, and cultural issues involved in translating and interpreting (I/T) between any two languages or dialects. Students will have the opportunity to explore the key issues in the practice of I/T through weekly problem sets, as well as a written or oral term project. This course will apply toward requirements for the majors in Linguistics and Applied Linguistics. Professor Russell Schuh, Chair, Department of Applied Linguistics, approved this course. The course was also approved for multiple listing in the Department of Linguistics by a unanimous faculty vote.**Syllabus** File [APPLING M144 - LING M144.doc](#) was previously uploaded. You may view the file by clicking on the file name.**Supplemental Information****Grading Structure** Class & discussion participation 10%
Assigned readings & presentations 20%
Weekly translation problems sets 30%
Term project 40%**Effective Date** Spring 2014**Instructor**

Name	Title
Olga T. Yokoyama	Professor

Quarters Taught Fall Winter Spring Summer**Department** Applied Linguistics**Contact**

Name	E-mail
JESSIKA HERRERA	jherrera@humnet.ucla.edu

Routing Help

ROUTING STATUS

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figuracion (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Pending Action

Role: Department Chair or Designee - Herrera, Jessika Dee Ann (JHERRERA@HUMNET.UCLA.EDU) - 54631

Status: Approved on 10/1/2013 12:07:39 PM

Changes: No Changes Made

Comments: Designee for Professor Bruce Hayes, Chair, Department of Linguistics

Role: Department Chair or Designee - Herrera, Jessika Dee Ann (JHERRERA@HUMNET.UCLA.EDU) - 54631

Status: Approved on 10/1/2013 12:05:51 PM

Changes: No Changes Made

Comments: Designee for Professor Russell Schuh, Chair, Department of Applied Linguistics

Role: Initiator/Submitter - Herrera, Jessika Dee Ann (JHERRERA@HUMNET.UCLA.EDU) - 54631

Status: Submitted on 10/1/2013 12:04:50 PM

Comments: Initiated a New Course Proposal

[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number Architecture & Urban Design 98T
 Course Title The Drawing At Work: Theories of design and drawing

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice x

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

The class is situated under Foundations of Arts and Humanities, as it focuses on theories of the architectural drawing in art and architectural history.

3. List faculty member(s) who will serve as instructor (give academic rank):

Professor Sylvia Lavin, faculty mentor; Sarah Hearne, teaching fellow

4. Indicate when do you anticipate teaching this course:

2013-2014	Winter	_____	Spring	_____
	Enrollment		Enrollment	<u> x </u>

GE Course Units 5

5. Please present concise arguments for the GE principles applicable to this course.

- ❑ General Knowledge

Spanning from the Renaissance until the contemporary moment this class will use drawing as a way to ‘read’ the history of architecture broadly.
- ❑ Integrative Learning

The class will involve presentations, discussions, formal analysis, and close reading in order to facilitate an integrated approach to the study of architectural history.
- ❑ Ethical Implications

This class will explore the wider implications of drawing types and their transmission to various audiences in order to understand the disciplinary aspects of architecture and art.
- ❑ Cultural Diversity

The class will cover material from a wide variety of geographical and cultural sources.
- ❑ Critical Thinking

By presenting the students with comparative texts and drawings that reflect on a single theme or historical moment the class will encourage critical evaluations and thinking from various perspectives.
- ❑ Rhetorical Effectiveness

There will be presentations of the final papers toward the end of the quarter. These will feature feedback that incorporates rhetorical effectiveness.
- ❑ Problem-solving

The in-class seminar discussions will walk the students through how to read both drawings and texts closely and what questions to ask of this information in order to engage specific disciplinary problems.
- ❑ Library & Information Literacy

The students will utilize the library resources in their final paper research. The class will guide them on how to read various notations, conventions and symbolic orders of the architectural drawing.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|-----------|---------|
| 1. Lecture: | _____ | (hours) |
| 2. Discussion Section: | 3 | (hours) |
| 3. labs | NA | (hours) |
| 4. Experiential (service learning, internships, other): | NA | (hours) |
| 5. Field Trips: | NA | (hours) |

(A) TOTAL Student Contact Per Week **3** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- | | | |
|-------------------------------------|-----------|---------|
| 1. General Review & Preparation: | 2 | (hours) |
| 2. Reading | 6 | (hours) |
| 3. Group Projects: | NA | (hours) |
| 4. Preparation for Quizzes & Exams: | NA | (hours) |
| 5. Information Literacy Exercises: | NA | (hours) |
| 6. Written Assignments: | 2 | (hours) |
| 7. Research Activity: | 2 | (hours) |

(B) TOTAL Out-of-class time per week **12** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **15** **(HOURS)**

Architecture and Urban Design 98T
Instructor: Sarah Hearne

The Drawing At Work: Theories of design and drawing in Architecture

Today in a world of architecture commonly described as late digital, the definition of what a drawing actually *is* has expanded to accommodate the disappearance of the physical page. From the virtual spaces of modelling software to the paperless studio, the operations of architecture are largely run according to the capabilities of computation. The term *digital*, the popular usage of which relates to the computer, exists in opposition to its paired term the *analogue*. And while both terms arise out of early computer terminology of the post war period, it is important to note that their quotidian usage is somewhat based on a misunderstanding. Because while the term analogue has come to stand in for things that are physically made, it still relates to that which is computed. Likewise we find in fact that the term digital has its roots in relation to the finger (digit), and further there are examples of architectural drawings that can be described as digital from as early as the Renaissance.¹

These problems are intrinsically linked to the history of the drawing as it shifted from the hand to the instrument and finally into the virtual. And yet histories of architecture commonly involve themselves in the development of movements and changing styles, rather than tracking the architect's procedures and protocols of operation. This seminar is not about style, nor movements. This seminar will track an alternate and minor history of the media of architectural discipline. We will examine the role of the drawing in the construction of the idea of design itself since the renaissance. We will examine how drawings and other media shape our understanding of the history of architecture, and will also examine key drawing techniques that have shaped the practice of architecture and that are still taught in the design studio today.

Course Format:

SEMINAR STRUCTURE:

Each week the in-class discussion will focus around 2-3 specific case study drawings. These drawings will be described and analyzed in a workshop environment through the lens of the weekly set readings. The weekly reading sets are designed to feature at least one text that promotes a 'close reading,' allowing the opportunity to lead a reading oriented discussion. These in class close readings of the text, much like the analysis of the drawings, will equip the students with often overlooked skills in ways to approach and understand texts and drawings in their own future studies.

MATERIAL ORGANISATION:

The introductory session in week one will focus on the problems of the contemporary and establishes the exploratory themes for the rest of the class. From that point on the classes will follow a chronological structure, beginning with the Renaissance. Each week has a thematically focus that keys students into the priorities of that historical moment, for example *disegno* and the idea of architecture during the Renaissance.

Course Requirements:

The course is structured around the production of a substantial piece of analytical writing, as a final essay paper. This essay form (10-15 pages) will demonstrate comprehension of the seminar topic and focus on a related topic of the students choosing. The essay must utilize the analytical techniques introduced in the class in order to elaborate on a particular drawing (or set of drawings) to form the main argument.

Assignments:	Participation (discussion, questions, responses) 10%
	Submission 1 (Wk 03): Paper Abstract and outline 10%
	Midterm (Wk 05): Paper Draft 20%
	Submission 2 (Wk 08): Presentation paper and feedback 40%
	Final Paper (Wk 10) 20%

¹ Carpo, Mario. *The Alphabet and the Algorithm*. Writing Architecture Series. Ed. Davidson, Cynthia. Cambridge, MA: MIT Press, 2011. Print.

Week 01_ INTRODUCTION: CONTEMPORARY CONTEXT, FACING THE DIGITAL AND THE ANALOGUE

The introduction seminar will establish the contemporary status of architecture, as deeply embedded in digital and virtual practices, but despite this persistently engaged with myths of hand-made or analogue procedures. These myths in architecture are often disguised through discourse on the drawing. This seminar is designed to broadly establish the terms for the coming weeks and likewise, the seminar instructor will initiate the case-study analysis in order to model the various ways to formally read and understand the conventions of drawings.

Possible Discussion Questions:

1. Where do the terms digital and analogue come from, and how do they relate to contemporary practices of drawing and architecture?
2. What is the current status of the drawing?
3. Why do contemporary architects like Frank Gehry and Junya Ishigami use digital techniques of drawing in order to produce works that capture the expressivity of the 'hand'?

Weekly Readings:

Manovich, Lev. "The Myth of the Digital." *The Language of New Media*. Leonardo. Cambridge, Mass.: MIT Press, 2001. Print.

Carpó, Mario. *The Alphabet and the Algorithm*. Writing Architecture Series. Ed. Davidson, Cynthia. Cambridge, MA: MIT Press, 2011. Print.

Bredenkamp, Horst. "Frank Gehry and the Art of Drawing." Gehry, Frank O., et al. *Gehry Draws*. Cambridge, Mass.: MIT Press in association with Violette Editions, 2004. Print.

WEEK 02_ IDEAS

This week focuses on the Renaissance conception of *Disegno*, a term which translates into both drawing and design—this split in meaning foregrounds the fundamental relationship between 'ideas' and the act of drawing. The seminar will explore the relationship between concept and materialization, as formed in art history.

Discussion Topics:

1. What is *disegno*? How did it tie the arts together during the renaissance?
2. What are the contemporary implications for understanding the notion of the idea?
3. How do we understand the role of imitation in the history of architecture? And what role has drawing played in this story?

Weekly Readings:

Vasari, Giorgio, Louisa S. Maclellan, and Girard Baldwin Brown. *Vasari on Technique; Being the Introduction to the Three Arts of Design, Architecture, Sculpture and Painting, Prefixed to the Lives of the Most Excellent Painters, Sculptors and Architects*. London: J. M. Dent, 1907.

Panofsky, Erwin. *Idea; a Concept in Art Theory*. [1st ed. Columbia,; University of South Carolina Press, 1968. Print.

Barzman, Karen-edis. "Disegno as a Disciplinary Practice: The Academy School." In *The Florentine Academy and the Early Modern State : The Discipline of Disegno*. xii, 377 p. Cambridge ; New York: Cambridge University Press, 2000

Carpó, Mario. "How Do You Imitate a Building That You Have Never Seen? Printed Images, Ancient Models, and Handmade Drawings in Renaissance Architectural Theory." *Zeitschrift für Kunstgeschichte* 64.2 (2001): 223-33. Print.

WEEK 03_ PERSPECTIVE AND THE RENDER

This week will look at the invention of perspective, a method of representation that embeds a viewer into the

drawing. We will explore how attitudes toward the perspective and illustration have shifted and how this is seen through the construction of the drawing. This discussion will establish the current discourse around the rendering in the design studio and the field at large.

Discussion Topics:

1. What was the novelty of perspective (refer to Brunelleschi's exercise)?
2. What were the anxieties surrounding the distortion and seduction of perspective renderings? Do these anxieties persist today?
3. What is the difference between the painterly technique and the line?

Drawing Casestudies:

Jean Courtonne, *Practical Perspective (Traite de la perspective pratique)* 1725

Girard Desargues, *One Example of the Universal Method (Exemple d'une des manieres universalles)* 1636

Andrea Pozzo, *Perspectival*, 1670

Weekly Readings:

Ackerman, James S. "Alberti's Eye." *Distance Points : Essays in Theory and Renaissance Art and Architecture*. Cambridge, Mass.: MIT Press, 1991. Print.

Lotz, Wolfgang. "The Rendering of the Interior." *Studies in Italian Renaissance Architecture*. Cambridge, Mass.: MIT Press, 1977. xxiv, 220 p. Print.

Evans, Robin. "The Developed Surface: An Enquiry into the Brief Life of an Eighteenth Century Drawing Technique." *Translations from Drawing to Building and Other Essays*. Cambridge, Massachusetts: MIT Press, 1989. Print.

WEEK 04_ ANTI PERSPECTIVE

This week looks at techniques of drawing that were held to a system of scale and measurability, from two dimensional (orthogonal) drawings most commonly used in describing building for construction purposes, to the more radical practices of axonometry. While the orthogonal and axonometric share a regard for measure, they in fact operate according to a different mode of reading. The orthogonal drawings exist in sets and therefore require a relative reading of layouts, and the axonometric displays 'everything all at once'. This class will explore the ideological differences between these two forms of representation.

Discussion Topics:

1. What is the ideological difference between the universal and subjective view point?
2. What does virtual mean? How does this relate to the earlier discussion of *disegno*?
3. Why do two types of drawings that prioritizes the stability of true measurement produce different readings?

Weekly Readings:

Scolari, Massimo. *Oblique Drawing : A History of Anti-Perspective*. Writing Architecture Series.

Yve-Alain Bois, "Metamorphosis of Axonometry," *Daidalos*, no. 1 (1981), pp. 41–58

Petherbridge, Deanna. "Bodies in Pieces: anatomical and drawing manuals for artists." *The Primacy of Drawing : Histories and Theories of Practice*. New Haven: Yale University Press, 2010. Print.

WEEK 05_ DISCIPLINED DRAWINGS

This week focuses on the disciplining of the drawing in the early French Academies during the enlightenment. The Beaux Arts and the Polytechnic systems educated architects and engineers according to a pedagogical model that is still influential today. A comparison of these institutions reveals divergent attitudes to the drawing—the former producing works of genius and talent, and the latter producing systematic strategies for efficient and economical design.

Discussion Topics:

1. What is the relationship between the institution and the notion of discipline?
2. What role did drawing play in the formation of architectural and engineering as disciplines?
3. What is was the economic argument in this moment attached to the drawing?

Weekly Readings:

Durand, Jean-Nicolas-Louis, and Jean-Nicolas-Louis Durand. *Précis of the Lectures on Architecture ; with, Graphic Portion of the Lectures on Architecture*. Texts & Documents. Los Angeles, California: Getty Research Institute, 2000.

Moore, Richard A. "Academic "Dessin" Theory in France after the Reorganization of 1863." *Journal of the Society of Architectural Historians* 36, no. 3 (1977): 145-74.

Evans, Robin. "Forms Lost and Found Again." *The Projective Cast : Architecture and Its Three Geometries*. Cambridge, Mass.: MIT Press, 1995. Print.

Picon, Antoine. "From "Poetry of Art" to Method". *Précis of the Lectures on Architecture ; with, Graphic Portion of the Lectures on Architecture*. Texts & Documents. Los Angeles, California: Getty Research Institute, 2000.

Middleton, Robin. "Jacques François Blondel and the "Cours D'architecture"." *Journal of the Society of Architectural Historians* 18, no. 4 (1959): 140-48.

Week 7_ Mechanical Drawings and Mechanized Process

With the rise of industry and mechanization in the late 18th century, architectural production also began to increasingly rely on mechanized techniques. Mechanical drawing, the manual discipline of drawings produced by drafting instruments, standardized the language of the drawing and neutralized the expressive marks of the 'hand'. These highly rationalized and seemingly objective drawings played an increasingly role in the production also of industrial and object design. And in full circle return, by the early 20th century Avant-garde artists, who are interested in the collapse of everyday life and art, began to explore the mechanical and patent drawing as methods to produce 'constructive' arts that challenged notions of artistic authorship. This week will explore the pressures of the first machine age on the architectural drawing and art practice.

Discussion Topics:

1. What is aura and how is it related to the hand?
2. How did the logic of rationality begin to reorganize architecture
3. How was this increasing turn toward the rational infiltrate techniques of drawing?

Weekly Readings:

Barthes, Roland. "The Hand's Footsteps." *The Responsibility of Forms : Critical Essays on Music, Art, and Representation*. 1st ed. New York: Hill and Wang, 1985. Print.

Benjamin, Walter, and Hannah Arendt. "The Work of Art in the Age of Its Mechanical Reproducibility." *Illuminations*. New York: Schocken Books, 2007. 278 p. Print.

Giedion, Siegfried. "Means of Mechanization." *Mechanisation Takes Command*. New York: Oxford University Press, 1948. Print.

Blomfield, Reginald Theodore. *Architectural Drawing and Draughtsmen*. London, New York: Cassell & company, limited, 1912. Print.

Krauss, Rosalind E. "The Originality of the Avant Garde" in *The Originality of the Avant-Garde and Other Modernist Myths*. 1st MIT Press pbk. ed. Cambridge, Mass.: MIT Press, 1986. Print.

Nesbit, Molly. "Ready-Made Originals: The Duchamp Model." *October* 37. The MIT Press (1986): 53-64. Print

WEEK 08_ DRAWING AS SPECIFIC MEDIUM?

By the mid 20th Century in the arts there was a concerted effort to distinguish the particularism or irreducibilities of various mediums of art. Architecture never comfortably participated in the discussions on medium specificity. However one key way that authors have discussed the medium of architecture, was to precisely reduce it to its relationship to the drawing. This week focuses on why the question of medium is such a challenge to architecture.

Discussion Topics:

- 1.Can drawing be considered a medium?
- 2.What did architectural drawings techniques offer to Avant-Garde artists in the post war period?

Weekly Readings:

Evans, Robin. "Seeing Through Paper." Evans, Robin. *The Projective Cast : Architecture and Its Three Geometries*. Cambridge, Mass.: MIT Press, 1995. Print.

Fer, Briony, "The Language of Construction." Fer, Briony, David Batchelor, and Paul Wood. *Realism, Rationalism, Surrealism : Art between the Wars*. Modern Art--Practices and Debates. New Haven: Yale University Press, in association with the Open University, 1993. Print.

Eisenstein, Sergei M., Yve-Alain Bois, and Michael Glenny. "Montage and Architecture." *Assemblage*.10 (1989): 111-31. Print.

Naginski, Erika. "Drawing at the Crossroads." *Representations*.72 (2000): 64-81. Print.

Clement Greenberg, "Modernist Painting," 1965, in Gregory Battock, *The New Art* (EP Dutton, 1966)

WEEK 09_ In class Presentations and Feedback

WEEK 10_ FROM VISIONARY TO CONCEPTUAL

The 1970s saw a great flowering of architectural drawing and 'paper architecture.' While a minor history of architecture tells the story of visionary drawings that proposed utopian visions or incisive societal criticisms through the medium of image making, by the 1970s this practice reached fever pitch. With many architects seeking out the site of paper in order to experiment with drawing as a language in line with the semiotic influx into the discourse of architecture. It is important to note, that in this same moment, the drawing itself became increasingly popular topic of historical study, a study which was previously dominated by studies of buildings themselves.

Discussion Topics:

- 1.Why was making-process foregrounded in art and architectural projects in the post war period?
- 2.How does the conceptual movement in architecture relate to the historical problem of *disegno*?
- 3.How might one consider the changes in techniques of drawings from the visionary to the conceptual?

Weekly Readings:

Alloway, Lawrence. "Sol Lewitt: Modules, Walls, Books." *Artforum* XIII, no. No.8 (April 1975): 38-44.

Eisenman, Peter. "Cardboard Architecture: House I," in *Five Architects*, New York: Wittenborn, 1972.

Lee, Pamela. "Some Kinds of Duration: The Temporality of Drawing as Process Art." *After Image: Drawing through Process*. Ed. Butler, Cornelia H. Musuem of Contemporary Art, Los Angeles: MOCA, LA, 1999. 25-80. Print.

Naginski, Erika. "Drawing at the Crossroads." *Representations*.72 (2000): 64-81. Print.

**UCLA Course Inventory Management System**[Main Menu](#)[Inventory](#)[Reports](#)[Help](#)[Exit](#)

New Course Proposal

Architecture & Urban Design 98T Between Disciplinary Lines

Course Number Architecture & Urban Design 98T**Title** Between Disciplinary Lines**Short Title** BETWN DISCIP LINES**Units** Fixed: 5**Grading Basis** Letter grade only**Instructional Format** Seminar - 3 hours per week**TIE Code** SEMT - Seminar (Topical) [T]**GE Requirement** Yes**Major or Minor Requirement** No**Requisites** Enforced: satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.**Course Description** This seminar will explore the role of the drawing has played in constructing the "idea" of design itself from the renaissance to the contemporary moment. We will focus on how drawings and other media shape our understanding of the history of architecture and will also examine key drawing techniques that have shaped the practice of architecture and that are still taught in the design studio today.**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows.**Syllabus** File [AUD_98T_syllabus.docx](#) was previously uploaded. You may view the file by clicking on the file name.**Supplemental Information** Professor Sylvia Lavin is the faculty mentor for this course.**Grading Structure**
participation - 10%
submission 1 of paper abstract and outline - 10%
midterm paper draft - 20%
submission 2: presentation paper and feedback - 40%
final paper - 20%**Effective Date** Spring 2014**Discontinue Date** Summer 1 2014**Instructor**
Name Title
Sarah A. Hearne Teaching Fellow**Quarters Taught** Fall Winter Spring Summer**Department** Architecture & Urban Design**Contact**
Name E-mail
CATHERINE GENTILE cgentile@oid.ucla.edu**Routing Help**

ROUTING STATUS

Role: Registrar's Publications Office**Status:** Pending Action

Role: Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 9/19/2013 4:10:19 PM**Changes:** Short Title**Comments:** Added a short title.**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 9/16/2013 9:01:23 AM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796**Status:** Approved on 9/14/2013 9:05:39 AM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 9/13/2013 11:03:16 AM**Changes:** Grading Structure**Comments:** Routing to Christina Palmer for FEC approval.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 9/11/2013 3:01:18 PM**Changes:** No Changes Made**Comments:** unintentionally routed form back to C. Gentile**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 9/11/2013 2:57:22 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

5. Please present concise arguments for the GE principles applicable to this course.

□ General Knowledge	Students will understand the modern history of both individual Asian countries and Asia as a whole, and comprehend theoretical and methodological approaches to the study of space.
□ Integrative Learning	As the study of the city is inherently interdisciplinary, students will explore approaches from a wide range of disciplines including history, geography, architecture, and cultural studies.
□ Ethical Implications	Students will identify controversial and ethical issues surrounding sites of memory.
□ Cultural Diversity	This course will examine six capital cities in Asia and their distinctive monumental spaces with a comparative perspective.
□ Critical Thinking	This course will challenge students to think critically about their familiar surroundings and reexamine them.
□ Rhetorical Effectiveness	This course will have students develop their own research questions on topics of their choosing, submit final research papers and make class presentations.
□ Problem-solving	Students will learn problem-solving skills, as they are required to submit a final research paper on a topic of their choosing.
□ Library & Information Literacy	Students will develop the ability to research, organize and through writing a final research paper.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>1</u>	(hours)
2. Discussion Section:	<u>2</u>	(hours)
3. labs	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(hours)

(A) TOTAL Student Contact Per Week **3** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>2</u>	(hours)
2. Reading	<u>4</u>	(hours)
3. Group Projects:	<u>N/A</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>N/A</u>	(hours)
5. Information Literacy Exercises:	<u>1</u>	(hours)
6. Written Assignments:	<u>2</u>	(hours)
7. Research Activity:	<u>3</u>	(hours)

(B) TOTAL Out-of-class time per week **12** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **15** **(HOURS)**

Asian Languages and Cultures 98T
Decoding Capitals in Asia

Instructor: Sinwoo Lee
Email: trustwl@ucla.edu
Office Hours: Wednesday 10-12, Royce B02

Course Description

This course examines six capital cities in Asia and their distinctive monumental spaces as the lens through which to understand each country's modern history and national identity. Monumental spaces that will be explored in the class include the Yasukuni Shrine in Tokyo, the Tiananmen Square in Beijing, the National Chiang Kai-shek Memorial Hall Square in Taipei, the Kyōngbok Palace and the Kwanghwamun Square in Seoul, the Kim Il-sung Square in Pyōngyang, and the Ba Dinh Square in Hanoi. These sites are consistently reinvented and situated at the center of heated debates on how to remember and represent the countries' past and present. By examining these sites, we will explore how the capitals politically and culturally influenced the nation-building and decolonization process after World War II through their monumental spaces. Ultimately, this course aims to provide new insight into the relationship between capitals, nation-states and politics in the modern era. As the study of the city is inherently interdisciplinary, we will explore approaches from a wide range of disciplines including history, geography, architecture, and cultural studies.

Course Objectives

By the end of the course, students will:

1. Understand the histories of each Asian country as well as Asia as a whole
2. Comprehend theoretical and methodological approaches to the study of space
3. Gain knowledge and insight on capital cities in Asia from multiple disciplines
4. Identify controversial issues surrounding sites of memory
5. Improve critical thinking, research, and writing skills

Course Requirements*Attendance and participation*

Students are expected to attend every class and to participate actively in class discussions. In order for you to fully participate in class, it is essential that you come to class on time and stay for the entirety of the class. If you are late for class or leave early for any reason, it is your responsibility to make sure that I have not recorded you as absent. Absences will be excused only if you have a documented medical or legal excuse. You should complete all the readings assigned for each week before coming to class and bring those readings to class with you.

Weekly response paper

To facilitate class discussions, students will be expected to submit weekly one-page (300 words) response papers via TurnItIn by 9 p.m. the day before each class. Weekly response papers should reflect a thoughtful engagement with the assigned readings for each week. You are free to write your reactions on one particular issue that arises from the readings, or write your comments and critiques on each reading. Please note that TurnItIn will not accept paper submissions after 9 p.m. Late submissions will be possible via email with a grade reduction.

Paper presentation

Students will be expected to give a 10-minute presentation of their research paper in Week 10. The purpose of the paper presentation is not only for you to receive helpful feedback from your peers, but also to learn how to respond to critiques. After the presentation, you will have a week to incorporate the feedback from your peers and the instructor into your paper before submitting the final paper.

Final research paper

At the end of the course, students will submit a research paper on a topic related to the course. The final paper should be 10-12 pages long and will be due during finals week (exact date to be announced). You are expected to choose one monumental space from any of the six capital cities that is covered in the course, and formulate your own research question in accordance with your interests. You are required to submit your paper topic and bibliography in class in Week 5 and I need to approve your paper topic before you proceed to the next step in your research. An outline will be due Week 7 in class, and I will give you feedback on your outline in Week 8. You are expected to use a minimum of 6 sources, at least 2 of which should be from outside the assigned readings. You are highly encouraged to meet with me before Week 8 to successfully conduct your research. Based on the comments and critiques you receive from both your peers and myself, you should finalize your paper and submit it during finals week.

Grading Breakdown

Class participation: 10%
 Weekly response paper: 30%
 Class presentation: 10%
 Final research paper: 50%
 - Research topic and bibliography: 10%
 - Outline: 10%
 - Final paper: 30%

Required Readings

- Conrad Schirokauer and Donald N. Clark. *Modern East Asia: A Brief History*. Wadsworth/Thomson, 2007.

Although only an excerpt of the book is assigned for Week 3, students are highly recommended to purchase *Modern East Asia*, and use it as a textbook throughout the course to grasp the historical, political, and cultural contexts of each site. All the other weekly readings will be available on the course website.

Weekly Schedule

Week One: Capital, Nation-State, and Politics

- Peter G. Goheen. "Public Space and the Geography of the Modern City" *Progress in Human Geography* Volume 22, No. 4 (1998): 479-496.
- Andreas W. Daum. "Capitals in Modern History: Inventing Urban Spaces for the Nation" In *Berlin, Washington, 1800-2000: Capital Cities, Cultural Representation, and National Identities*, edited by Andreas W. Daum and Christof Mauch (Cambridge: Cambridge University Press, 2005): 3-30.

Week Two: Washington D.C., WWII, and Beyond

- Kirk Savage. *Monument Wars: Washington, D.C., the National Mall, and the Transformation of the Memorial Landscape*. Berkeley: University of California Press, 2009.
- Introduction: 1-22.
- Charles L. Griswold and Stephen S. Griswold. "The Vietnam Veterans Memorial and the Washington Mall: Philosophical Thoughts on Political Iconography" *Critical Inquiry*, Vol. 12, No. 4 (1986): 688-719.
- Judy Scott Feldman. "Turning Point: The Problematics of Building on the Mall Today" In *The National Mall: Rethinking Washington's Monumental Core*, ed. Nathan Glazer and Cynthia R. Field (Baltimore: Johns Hopkins University Press, 2008): 135-158.

Week Three: Overview of Modern Asian History

- Conrad Schirokauer and Donald N. Clark. *Modern East Asia: A Brief History*. Wadsworth/Thomson, 2007.
- Part 3: Continental East Asia and Imperial Japan: 1895-1945, 193-295.

Week Four: Tokyo, Japan

- Harry Harootunian. "Memory, Mourning, and National Morality: Yasukuni Shrine and the Reunion of State and Religion in Postwar Japan" In *Nation and Religion: Perspectives on Europe and Asia*, edited by Peter Van Der Veer and Hartmut Lehmann (Princeton: Princeton University Press, 1999): 144-160.
- John Nelson. "Social Memory as Ritual Practice: Commemorating Spirits of the Military Dead at Yasukuni Shinto Shrine" *Journal of Asian Studies*, Vol. 62, Issue 2 (2003): 443-467.

- Yuki Miyamoto. "Dialogue with the Dead: The Yasukuni Shinto Shrine and Hiroshima Peace Memorial Park" In *Beyond the Mushroom Cloud* (Fordham University Press, 2011): 47-77.

Week Five: Beijing, China

- Wu Hung. *Remaking Beijing: Tiananmen Square and the Creation of a Political Space*. Chicago: University of Chicago Press, 2005.
 - Introduction: 7-13
 - Chapter 1: Tiananmen Square, 15-50
 - Chapter 3: Displaying the People, 85-130

** *Research Paper Topic and Bibliography Due in Class*

Week Six: Taipei, Taiwan

- Joseph R. Allen. *Taipei: City of Displacements*. Seattle: University of Washington Press, 2011.
 - Prologue, 3-16
 - Chapter 1: Mapping the City, 17-40
 - Chapter 4: A Park in the City, 91-111
 - Chapter 5: Display in the City, 112-135

Week Seven: Seoul, South Korea

- Todd Henry. "Respatializing Chosŏn's Royal Capital: The Politics of Japanese Urban Reforms in Early Colonial Seoul, 1905-19" In *Sitings: Critical Approaches to Korean Geography*, edited by Timothy Tangherlini and Sallie Yea (Honolulu: University of Hawai'i Press, 2007): 15-38.
- Koen De Ceuster. "The Changing Nature of National Icons in the Seoul Landscape" *The Review of Korean Studies*, Vol. 3, No. 2 (2000): 73-103.
- Michael Kim. "Collective Memory and Commemorative Space: Reflections on Korean Modernity and the Kyŏngbok Palace Reconstruction 1865-2010" *International Area Review*, Volume 13, Issue 4 (2010): 75-95.

** *Research Paper Outline Due in Class*

Week Eight: Pyŏngyang, North Korea

- Alfred Schinz and Eckart Dege. "Pyŏngyang—Ancient and Modern—the Capital of North Korea" *GeoJournal*, Vol. 22, No. 1 (1990): 21-32.
- Peter Atkins. "A Séance with the Living: The Intelligibility of the North Korean Landscape" In *North Korea in the New World Order*, edited by Hazel Smith, Chris Rhodes, Diana Pritchard, and Kevin Magill (New York: St. Martin's Press): 196-221.

- Kim, Suk-Young. "Springtime for Kim Il-sung in Pyongyang City on Stage, City as Stage" *The Drama Review*, Volume 51, Number 2 (2007): 24-40.

Week Nine: Hanoi, Vietnam

- William S. Logan. *Hanoi: Biography of a City*. Sydney: University of New South Wales Press, 2000.
 - Introduction: Ideology, memory and heritage significance, 1-17
 - Chapter 6: Red River, Red City: Creating Hanoi's Socialist Face, 183-219
- Hue-Tam Ho Tai. "Monumental Ambiguity: the State Commemoration of Ho Chi Minh" In *Essays into Vietnamese Pasts*, edited by K. W. Talyor and John K. Whitmore (Ithaca, N.Y.: Southeast Asia Program, Cornell University Press, 1995): 272-288.
- Mandy Thomas. "Public Spaces/Public Disgraces: Crowds and the State in Contemporary Vietnam" *Journal of Social Issues in Southeast Asia*, Vol. 16, No. 2 (2001): 306-330.

Week Ten: Class Presentation

** *Research Paper Due Finals Week via TurnItIn*



New Course Proposal

	Asian 98T			
	Decoding Capitals in Asia			
<u>Course Number</u>	Asian 98T			
<u>Title</u>	Decoding Capitals in Asia			
<u>Short Title</u>	DECODNG ASIAN CPTLS			
<u>Units</u>	Fixed: 5			
<u>Grading Basis</u>	Letter grade only			
<u>Instructional Format</u>	Seminar - 3 hours per week			
<u>TIE Code</u>	SEMT - Seminar (Topical) [T]			
<u>GE Requirement</u>	Yes			
<u>Major or Minor Requirement</u>	No			
<u>Requisites</u>	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
<u>Course Description</u>	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of six capital cities in Asia and their distinctive monumental spaces as lens through which to understand each country's modern history and national identity. Letter grading.			
<u>Justification</u>	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
<u>Syllabus</u>	File Asian 98T syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
<u>Supplemental Information</u>	Professor John Duncan is the faculty mentor for this seminar.			
<u>Grading Structure</u>	Class participation: 10% Weekly response paper: 30% Class presentation: 10% Final research paper: 50%			
<u>Effective Date</u>	Spring 2014			
<u>Discontinue Date</u>	Summer 1 2014			
<u>Instructor</u>	Name	Title		
	Sinwoo Lee	Teaching Fellow		
<u>Quarters Taught</u>	Fall	Winter	Spring	Summer
<u>Department</u>	Asian Languages and Cultures			
<u>Contact</u>	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
<u>Routing Help</u>				

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Role:	
Status:	Added to SRS on 7/29/2013 12:54:15 PM
Changes:	Description
Comments:	Edited course description into official version.

Role:	Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441
Status:	Added to SRS on 7/25/2013 4:41:16 PM
Changes:	Short Title
Comments:	No Comments

Role:	L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040
Status:	Returned for Additional Info on 7/25/2013 4:28:07 PM
Changes:	No Changes Made
Comments:	Routing to Doug Thomson in the Registrar's Office.

Role:	FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796
Status:	Approved on 7/23/2013 8:48:14 PM
Changes:	No Changes Made
Comments:	No Comments

Role:	FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040
Status:	Returned for Additional Info on 7/23/2013 2:43:23 PM
Changes:	Grading Structure
Comments:	Routing to Christina Palmer for FEC approval.

Role:	CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998
Status:	Approved on 7/23/2013 2:42:11 PM
Changes:	No Changes Made
Comments:	on behalf of Professor Kathleen Komar, chair, CUTF Faculty Advisory Committee

Role:	Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998
Status:	Submitted on 7/23/2013 2:36:59 PM
Comments:	Initiated a New Course Proposal

[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Bioinformatics 98T
 Course Title The Computer is the New Microscope:
 Bioinformatics and the Interpretation of DNA Sequence Data

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science x _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

The course will explore how algorithms and software have become essential to biological research,
as well as applications of these new technologies to human history, forensics, and personalized
medicine.

3. List faculty member(s) who will serve as instructor (give academic rank):

Professor Janet Sinsheimer, faculty mentor; Darren Kessner, teaching fellow

4. Indicate when do you anticipate teaching this course:

	2013-2014	Winter	_____	Spring	_____
GE Course Units	<u>5</u>	Enrollment		Enrollment	<u>16</u>

5. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge	This course emphasizes basic scientific knowledge about DNA sequence analysis, which is essential for reasoning about ethical and public policy issues concerning the use of DNA information.
❑ Integrative Learning	The students will be reading both primary and secondary sources, as well as conducting their own research into a specific application of DNA technology.
❑ Ethical Implications	In all DNA applications discussed in the course, we will be considering the ethical implications of the technology.
❑ Cultural Diversity	No explicit treatment of cultural diversity will be included; however, the implicit underlying theme of DNA sequence analysis in the application to human history is that DNA is universal, and that group identity is a human construct.
❑ Critical Thinking	The students will be expected to contribute to an online discussion of the readings each week, in which they will be asking their own questions in addition to answering their classmates' questions.
❑ Rhetorical Effectiveness	Students will analyze and present one of the readings to the class during the quarter. In addition, they will present their own research project to the class.
❑ Problem-solving	Students will practice their problem-solving skills both in answering their classmates' online questions and in analyzing the implications of new DNA technology in their research paper.
❑ Library & Information Literacy	Students will gain valuable research skills as they work on their research topic; they will need to follow up on references to related work, and decide which information is pertinent to their project.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>N/A</u>	(hours)
3. labs	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(hours)

(A) TOTAL Student Contact Per Week **3** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>2</u>	(hours)
2. Reading	<u>6</u>	(hours)
3. Group Projects:	<u> </u>	(hours)
4. Preparation for Quizzes & Exams:	<u> </u>	(hours)
5. Information Literacy Exercises:	<u> </u>	(hours)
6. Written Assignments:	<u>2</u>	(hours)
7. Research Activity:	<u>2</u>	(hours)

(B) TOTAL Out-of-class time per week **12** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **15** **(HOURS)**

The Computer is the New Microscope: Bioinformatics and the Interpretation of DNA Sequence Data

Bioinformatics 98T

Darren Kessner

Course Description

Every week, newspaper articles describe new advances, and new controversies, fueled by DNA sequencing technology (e.g. genetic testing, forensics, genetically modified foods, cloning). These advances are enabled by continual improvement in both the DNA sequencing hardware and the specialized bioinformatics software used for analyzing and interpreting sequence data. Clearly, the computer has emerged as an essential tool for modern biology.

The first part of the course will give an overview of modern research in population genetics/genomics, and the current state of DNA sequencing technology and bioinformatics algorithms. The second part of the course will explore applications of these new technologies to questions about human history, forensics, and personalized medicine, with an emphasis on implications for public health and public policy. The common theme running through all topics is the role of computers and algorithms in making sense of large-scale DNA sequence data.

Student objectives:

- to understand the scientific method, including how scientific results are presented in publications, and how to critically evaluate those results
- to develop a context for understanding current research in biology and medicine, so that popular articles about the latest findings can be appreciated
- to understand the role of computer science in the analysis of DNA sequences
- to explore the breadth of applications of DNA sequencing technology
- to participate in an academic “lab” environment, where they collaborate with fellow students in understanding new ideas and provide each other with feedback on their own research
- to practice presenting scientific ideas and thinking clearly about implications for public health and public policy

Topic List

Week 1 Introduction to the Scientific Method and the Study of Genetics

Week 2 Population Genetics I: Patterns of Genetic Variation

Week 3 Population Genetics II: Drift, Selection, and Recombination

Week 4 DNA Sequencing and Bioinformatics Algorithms

Week 5 The Human Genome

Week 6 Application: Human History

Week 7 Application: Personalized Medicine

Week 8 Application: Forensics

Week 9 Application: Metagenomics and Human Health

Week 10 / Finals Week Research Project Presentations

Class Requirements

Weekly meetings

The class will meet twice a week. One primary reading will be assigned for each class session, which will be run in a collaborative “journal club” format where one student presents the paper and leads the class discussion. The purpose of the journal club is to learn how to critically evaluate scientific research, as well as to work with fellow students to understand the material. Students will gain valuable experience in identifying the question asked by the paper, understanding the methods used in the investigation and the experimental results, and evaluating whether the evidence presented supports the authors’ conclusions.

Also, during most class sessions I will present a mini-lecture to introduce the topics addressed in the next paper to be read.

Online discussion

In addition to the in-class discussion, students will be expected to contribute to an online discussion of the papers ahead of time. This online discussion will take place in a message-board forum, where each student will be expected to ask at least two questions about the readings, and answer at least one of their classmates' questions. The online discussion is intended to encourage students to delve more deeply into the subject, as well as to help each other understand the technical aspects of the papers.

Research project and peer review

Students will also write a research paper (12–15 pages) on a topic of their choosing, related to an application of DNA technology. In the research paper, the student will summarize the scientific background, describe the current state of the technology or application, evaluate the immediate benefits of the technology, and analyze the implications for society as the technology progresses. Students will also develop a short presentation (~ 15 minutes) describing their research, to be given in class at the end of the quarter.

Additionally, students will participate in a peer review, in which a draft version of each student's research paper will be reviewed by two of their classmates. The review process provides the student with valuable feedback on their research, pointing out areas where they can improve their analysis. This will also give the student reviewers experience in giving clear, constructive suggestions. Peer reviews will include a list of specific points that should each be addressed by the author in writing and submitted with the final research paper.

Draft versions of the research paper will be due Week 8, with written peer reviews due Week 9 so that feedback can be incorporated into the final version of the paper due Week 10. Research presentations will be given during Week 10 and Finals Week.

Grading

Weekly online discussion	15%
Weekly in-class discussion	15%
Reading presentation	15%
Peer review	15%
Research paper	25%
Research presentation	15%

Weekly Topics and Readings

Note that the primary readings will be supplemented each week with current newspaper/newsmagazine articles describing new discoveries (e.g. New York Times, Economist, Scientific American).

Week 1 – Introduction to the Scientific Method and the Study of Genetics

Session 1:

Topics: course logistics, molecular biology background and history of genetics, overview of applications

Reading: (supplementary/optional) Zien A. 2004. “A Primer on Molecular Biology” (Chapter 1 of Kernel Methods in Computational Biology, freely available online).

Session 2:

Topics: Mendel’s methods of investigation, Mendel’s laws of inheritance and segregation

Reading: Mendel, Gregor. 1866. Experiments in Plant Hybridization. (English translation by William Bateson and Roger Blumberg)

Week 2 – Population Genetics I: Patterns of Genetic Variation

Session 1:

Topics: patterns of genetic variation; mutation and polymorphism

Reading: Kreitman, M. 1983. Nucleotide polymorphism at the alcohol dehydrogenase locus of *Drosophila melanogaster*. *Nature* 304:412-417.

Session 2:

Topics: human genetic variation

Reading: Novembre J et al. 2008. Genes mirror geography within Europe. *Nature* 456:98-101.

Week 3 – Population Genetics II: Drift, Selection, and Recombination

Session 1:

Topics: mathematical models in population genetics; effects of mutation, drift, selection, recombination

Reading: McDonald J and Kreitman M. 1991. Adaptive protein evolution at the *Adh* locus in *Drosophila*. *Nature* 351:652-654.

Session 2:

Topics: haplotypes and signatures of selection

Reading: Bersaglieri et al. Genetic Signatures of Strong Recent Positive Selection at the Lactase Gene. *Am. J. Hum. Genet.* 74:1111-1120.

Week 4 – DNA Sequencing and Bioinformatics Algorithms

Session 1:

Topics: DNA sequencing technology

Reading: Pettersson et al. 2009. Generations of sequencing technologies. *Genomics* 93:105–111.

Session 2:

Topics: bioinformatics algorithms

Reading: Eddy, S. 2004. What is dynamic programming? *Nature Biotechnology* 22:909–910.

Week 5 – The Human Genome

Session 1:

Topics: Human Genome Project

Reading: Collins F et al. 2003. The Human Genome Project: Lessons from Large-Scale Biology. Science 300:286.

Session 2:

Topics: resequencing studies

Reading: Nelson et al. 2012. An Abundance of Rare Functional Variants in 202 Drug Target Genes Sequenced in 14,002 People. Science 337(6090):100–104.

Week 6 – Application: Human History

Session 1:

Topics: DNA analysis and human history; demographic inference

Reading: Stoneking M and Krause J. 2011. Learning about human population history from ancient and modern genomes. Nature Reviews Genetics 12:603–614.

Session 2:

Topics: ancient DNA

Reading: Green, R. E. et al. 2010. A draft sequence of the Neandertal genome. Science 328, 710722

Week 7 – Application: Personalized Medicine

Session 1:

Topics: Genome-wide Association Studies (GWAS), personal genomics

Reading: The Wellcome Trust Case Control Consortium. 2007. Genome-wide association study of 14,000 cases of seven common diseases and 3,000 shared controls. Nature 447:661-678.

Session 2:

Topics: personal genomic data; public health, public policy, privacy and ethical issues

Reading: McEwen J et al. 2013. Evolving approaches to the ethical management of genomic data. Trends in Genetics (in press).

Week 8 – Application: Forensics

Session 1:

Topics: forensic DNA testing

Reading: McDonald J and Lehman D. 2012. Forensic DNA Analysis. Clinical Laboratory Science 25:109–113.

Session 2:

Topics: disaster victim identification

Reading: Leclair et al. 2007. Bioinformatics and Human Identification in Mass Fatality Incidents: The World Trade Center Disaster. Journal of Forensic Sciences 52:806–819.

Week 9 – Application: Metagenomics and Human Health

Session 1:

Topics: metagenomics; Human Microbiome Project

Reading: Morgan X et al. 2013. Biodiversity and functional genomics in the human microbiome. Trends in Genetics 29:51–58.

Session 2:

Topics: human microbiome and disease: obesity, malnutrition, fecal transplants

Reading: Ley R et al. 2006. Human gut microbes associated with obesity. Nature 444:1022–1023.

Smith M et al. 2013. Gut Microbiomes of Malawian Twin Pairs Discordant for Kwashiorkor. Science 339:548–554.

The Computer is the New Microscope
Darren Kessner

Bioinformatics 98T
Page 8

Week 10 / Finals Week – Research Project Presentations

no readings



UCLA Course Inventory Management System

[Main Menu](#)
[Inventory](#)
[Reports](#)
[Help](#)
[Exit](#)

New Course Proposal

	Bioinformatics, Undergraduate 98T			
	Computer Is New Microscope: Bioinformatics and Interpretation of DNA Sequence Data			
Course Number	Bioinformatics, Undergraduate 98T			
Title	Computer Is New Microscope: Bioinformatics and Interpretation of DNA Sequence Data			
Short Title	DNA SEQUENCE DATA			
Units	Fixed: 5			
Grading Basis	Letter grade only			
Instructional Format	Seminar - 3 hours per week			
TIE Code	SEMT - Seminar (Topical) [T]			
GE Requirement	Yes			
Major or Minor Requirement	No			
Requisites	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
Course Description	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Exploration of how computers and specialized algorithms are used to interpret DNA sequence data, with applications to biology, human history, personalized medicine, and forensics and emphasis on implications for human health and public policy. Letter grading.			
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
Syllabus	File Bioinformatics 98T syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
Supplemental Information	Professor Janet Sinsheimer is the faculty mentor for this seminar.			
Grading Structure	Weekly online discussion - 15%; weekly in-class discussion - 15%; reading presentation - 15%; peer review I- 15%; research paper - 25%; research presentation - 15%			
Effective Date	Spring 2014			
Discontinue Date	Summer 1 2014			
Instructor	Name	Title		
	Darren Kessner	Teaching Fellow		
Quarters Taught	Fall	Winter	Spring	Summer
Department	Computer Science			
Contact	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
Routing Help				

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 8/29/2013 12:29:41 PM**Changes:** Title, Description**Comments:** Edited course description into official version.**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 8/20/2013 2:51:39 PM**Changes:** Title, Short Title**Comments:** Took 'The' off of the full title.
Added a short title.**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 8/16/2013 11:05:44 AM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796**Status:** Approved on 8/15/2013 3:18:27 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 8/14/2013 3:20:53 PM**Changes:** Requisites**Comments:** Routing to Christina Palmer for FEC approval.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 8/14/2013 9:26:02 AM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 8/14/2013 9:25:19 AM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number

EE BIOL 20

Course Title

Self-Organization & Emergence in Biology:
A Complex Adaptive Systems Approach

Indicate if Seminar and/or Writing II course

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- **Life Science** **x**
With Laboratory or Demonstration Component must be 5 units (or more) **x**

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

The course views aspects of the origin of life, evolution, cellular processes, organismic biology, ecology, and epidemiology as self-organizing, emergent phenomena -- as complex adaptive systems.

Students attend one two-hour computer-lab each week in which they encounter key simulation-models (no programming required) in these aspects of biological complex adaptive systems.

3. "List faculty member(s) who will serve as instructor (give academic rank):

John Bragin, Lecturer

Do you intend to use graduate student instructors (TAs) in this course? Yes x No _____

If yes, please indicate the number of TAs 1 or more

4. Indicate when do you anticipate teaching this course over the next three years:

2013-2014	Fall	_____	Winter	<u> x </u>	Spring	_____
	Enrollment	_____	Enrollment	<u> 75 </u>	Enrollment	_____
2014-2015	Fall	_____	Winter	<u> x </u>	Spring	_____
	Enrollment	_____	Enrollment	<u> ? </u>	Enrollment	_____
2015-2016	Fall	_____	Winter	<u> x </u>	Spring	_____
	Enrollment	_____	Enrollment	<u> ? </u>	Enrollment	_____

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes _____ No x

If yes, provide a brief explanation of what has changed. _____

6. Please present concise arguments for the GE principles applicable to this course.

 General Knowledge

First, the course focuses on the complex adaptive systems approach to the subjects of evolution, the origin of life, cellular processes, organismal biology, ecology, and epidemiology. Secondly, students are introduced to the general principles and methods of the new sciences of complexity: a field that is seeking general concepts and methods applicable to a wide range of phenomena across the physio-chemical, biological and human social domains. Thirdly, students gain hands-on experience (in computer labs) with already-existing key simulation models (no programming required) of biological phenomena from the subjects mentioned above.

 Integrative Learning

Complex systems science is the interdisciplinary activity *par excellence*. It is both a theoretical and applied discipline that seeks to improve the conditions of human and non-human beings, and to bridge the gaps across the natural sciences (including engineering and the health sciences), the social sciences (including public affairs and management), the arts, and the humanities. This class, of course, centers on biology, but certain topics include human-nonhuman interactions and interactions of organic beings with the physio-chemical environment.

 Ethical Implications

Complex systems scientists consider that the use of traditional scientific thinking (linear, equilibrium, normal distributions, etc) is a mistake and has led humans to make terrible errors in the mismanagement and destruction of non-human biology and geobiology of the planet. The new sciences of complexity are *not* perfect or “true” theories or ultimate answers, but (at present) it seems to me (and others) that ethical considerations demand that they be taught and used as the best available concepts and methods. In addition to traditional ideas of ethics as fairness, balance and equity, this is the view of ethics to be taken in this course.

 Cultural Diversity

Complex systems science emphasizes the spatial and temporal context of systems under study. Some units of the course deal with the interactions of humans with the non-human biological sphere, such as the areas of conservation, environmental and epidemiological science. Due attention will be paid to the ways in which cultural diversity impacts these interactions. This is also true of the ways in which scientists present and discuss their methods and results.

 Critical Thinking

This course emphasizes critical thinking over and over. It particularly demands that students do not take traditional methods (such as normal distributions, linear equations, equilibrium assumptions) as fundamental, but aims to show (at an introductory level) how a different way of thinking is necessary to meet real world phenomena.

 Rhetorical Effectiveness

The presentation of scientific findings and the ways in which complexity scientists discuss their methods and results is of particular importance in the area of complex systems science, especially because it is a very new discipline, barely 30 years old, which often challenges the received concepts and methods of biological thinking.

 Problem-solving

The problem-solving approaches of complex systems science include the traditional methods students will have encountered in high school and other UCLA science courses, but complex systems science brings a whole new set of concepts and methods to bear that students need to confront and understand. This course will slowly and methodically present these, particularly at the beginning, before applications are presented.

Library & Information Literacy

I *always* ask my students never to go beyond a word whose meaning they are not absolutely sure they understand. I also ask them to understand the meaning of the word ‘meaning’, and what a dictionary tells us. I recommend use of the on-line OED, since we can get it via a VPN. I emphasize how many words we use whose meaning we really don’t clearly understand.

The three-pass approach for study is recommended in this course: First time over the material, read (listen or view) without stopping to worry about understanding individual words/phrases, just get an idea of the overall gist of the piece. Second time, study carefully and do not go by anything that is not fully understood: take notes, underline, look-up words, etc. Third time, go over fairly briskly to take in the whole again as a whole. Sometimes, if the piece is long or complicated, it may be necessary to use a four-pass approach and do the second step twice.

I’ve written a “Guide to Good Studying” which I make available to students on the course website.

There will be no assignments requiring student use of the library or on-line research.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|------------|---------|
| 1. Lecture: | 4 | (hours) |
| 2. Discussion Section: | n/a | (hours) |
| 3. Labs: | 2 | (hours) |
| 4. Experiential (service learning, internships, other): | n/a | (hours) |
| 5. Field Trips: | n/a | (hours) |

(A) TOTAL Student Contact Per Week **6** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- | | | |
|-------------------------------------|------------|---------|
| 1. General Review & Preparation: | 2 | (hours) |
| 2. Reading | 5 | (hours) |
| 3. Group Projects: | n/a | (hours) |
| 4. Preparation for Quizzes & Exams: | 2 | (hours) |
| 5. Information Literacy Exercises: | n/a | (hours) |
| 6. Written Assignments: | n/a | (hours) |
| 7. Research Activity: | n/a | (hours) |

(B) TOTAL Out-of-class time per week **9** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **15** **(HOURS)**

Title:

Self-Organization & Emergence in Biology: A Complex Adaptive Systems Approach

Short Title: Self-Org in Bio Sys

Course Description:

In this course students discover how the exciting new sciences of complexity (which are thoroughly explained in the course) address cutting-edge research and practical applications in multi-disciplinary approaches to biological systems. Such system-processes range from the machinery of the cell through trans-national epidemics to global climate change. Complex Systems Science seeks to bridge the gaps among the Social Sciences, Natural Sciences, Applied Sciences (including Public Affairs, Engineering, Management & Health Sciences), and the Humanities, in order to better conditions for humans and non-humans alike. In lab sections students explore existing computer simulations (similar to video games), experimenting on “what-if” worlds to determine the outcomes of non-linear, chaotic, complex and far-from-equilibrium processes in cellular, organismal, ecological and evolutionary biology. No previous math, science or computer knowledge is required beyond that necessary to enter UCLA as a Freshman.

Justification:

The complexity approach to biology (particularly the use of agent-based simulation modeling and dynamic network analysis) is rapidly becoming central to research and policy analysis in the life sciences. Although various aspects of complexity biology have been taught in courses at UCLA when the IDP in Human Complex Systems was in existence between Fall 2005 and December 2011, no course in Biological Complex Adaptive Systems has ever existed here. It is time for such a course. And it is time for such a course at the General Education level, because, as Stephen Hawking said, complexity sciences will be the sciences of the 21st century. The concepts, methods and applications of complex systems science will soon become a fundamental approach to the life and social sciences.

Structure:

Self-Organization and Emergence in Biology: A Complex Systems Approach is a five-unit “General Education, Life Science Course in the Foundations of Scientific Inquiry, With a Laboratory”. In this course students will learn how the new sciences of complexity address theoretical and applied questions in the origin of life, its evolution, and in biological ecology. The lecture portion will meet four hours per week and the lab section will meet two hours per week. The enrollment for the first edition of the course in Winter 2014 will be set at 75 students, and one TA will be required. Foundation concepts

are non-linear, far-from-equilibrium, complex adaptive systems, addressed by such methods as dynamic complex networks and agent-based simulation models, applied to such problems as mass extinctions, speciation events, food webs and animal social networks, flocking and schooling, foraging, predation, pattern formation, and critical transitions in ecological systems. In the laboratory sections students will explore existing computer simulation models through manipulation of input parameters and variables on graphical user interfaces to create “what if” worlds to determine the outcomes of various groups of inputs. This is of both theoretical interest and of applied (policy) interest, given current conservation and environmental efforts in many areas of biology and ecology. Students will also gain very basic programming skills using the free software applications available to them.

Foundations of Scientific Inquiry, Life Sciences, with Laboratory, 5 Units.
2014 Winter: Tu and Th: 10am to 11:50am, Room TBA.

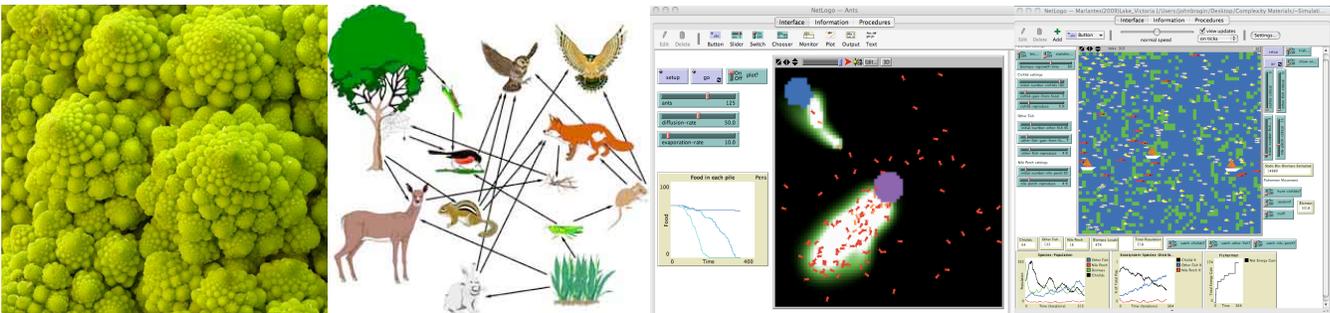
Draft Syllabus: June 16, 2013

EE BIOL 20

Self-Organization & Emergence in Biology: A Complex Adaptive Systems Approach

(Short Title: Self-Org in Bio Sys)

Instructor: John Bragin, jbragin@ucla.edu
Course Website URL: TBA



The new sciences of complexity are applied to problems in the *origin of life*, its *evolution*, and *biological ecology*. *Complex systems scientists* explore how *self-organized* collective order arises dynamically from the individual, local interactions of numerous interdependent (often heterogeneous) entities, without overall design or central control. Such *emergent order* (where the qualities, patterns and processes of each emergent level are different from and not reducible to those of more basic levels) is ubiquitous in biology: from the machinery of the cell to entire ecosystems. Complexity science deals as well with how such systems undergo sudden changes, including catastrophic breakdowns such as mass extinctions, also in the absence of external or central forces. Biological organisms and collectives are by nature *complex adaptive systems* where individuals and groups adjust their behavior (through learning and evolution) to the environment (including other individuals and groups). In turn they transform their environment. And then behave under the constraints and opportunities of these global transformations. For these biological systems, complexity scientists extend traditional mathematical and statistical methods with the use of *agent-based models*. These computer simulations of the behavior of moderate to large numbers of *networked*, heterogeneous individuals provide generative, evolutionary explanations for the emergent patterns and processes of complex, adaptive and self-organizing biological phenomena.

Complex systems science is both a theoretical and applied science: Its practitioners seek to observe, describe, analyze, explain and intervene in the natural and social worlds in order to understand and better the conditions of existence for humans and non-humans alike.

- “In the case of all things which have several parts and in which the totality is not, as it were, a mere heap, but the whole is something besides the parts . . .”
Aristotle (c. 335-323 BCE): *Metaphysics*, 1045^a 8-10 (WD Ross, tr)
- “I think the next century will be the century of complexity.”
Stephen Hawking: *San Jose Mercury News*, Jan 23, 2000.
- “All stable processes we shall predict. All unstable processes we shall control.”
John von Neumann: original date unknown, quoted in Flake (2000).

Student Goals: by the end of this course students will:

- Have a basic understanding of the path from linear & equilibrium thinking to non-linear and far-from-equilibrium thinking in science as it applies to complex phenomena in biological systems;
- Have the tools for a beginning understanding of the conceptual and methodological foundations of these phenomena;
- Understand the differences between aggregate, equation-based modeling approaches and complex network and agent-based simulation modeling approaches; and
- Be conversant at an introductory level with a variety of key simulation models in hypotheses for the origin of life, its evolution, and in theoretical and applied biological ecology; and have some very basic skills in programming network and agent-based simulations in biological ecology.

Readings / Films / Audio: All these are posted as password-access-only on the course website. They should be done in the order they appear on the website. Notes on how to study each of these assignments may also appear along with the links to the materials.

Materials to Purchase: There are no texts to purchase, all study materials (including simulation models for the lab sections) will be on the course website or can be downloaded from the World Wide Web. However, each student will need a USB Memory stick (aka Flash Drive, or Jump Drive) with at least 250 MB free space for this course that he/she must bring to all lab sections beginning with the first week.

Participation: On-time for all 20 lecture sessions and all 10 lab sections. Absence or lateness can be excused by documentation for such things as religious holidays (with two-weeks advance notice), participation on the team of an official UCLA athletic event (also with two weeks advance notice), illness, car trouble, death in the family, legal summons, or because a student is the principal caregiver for someone who is ill.

Grading: Letter Grade only. There are 250 total points in the course. Participation at lectures is worth 40 points. Participation at lab sections is worth 40 points. First midterm is worth 40 points. Second midterm is worth 50 points. Final is worth 80 points.

The two midterms will be done as on-line exams. Students will need to sign a pledge concerning the exact guidelines for doing the exams on their own.

Grade Review Policy: If a student is dissatisfied with any score received and wishes to appeal, he or she must submit a written request for a review of the score. This request must be submitted no later than one week after the exam or assignment has been graded. The written request must point out some *egregious* error or oversight in the scoring process. The burden of proof is upon the student to show precisely where (which part of which question) the grading was clearly wrong about some factual matter.

Cheating, Plagiarism, Collaborative Work, Multiple Submissions: Know the rules. Avoid penalties by following the rules. If in double consult:
http://www.registrar.ucla.edu/soc/notices.htm#Anchor_student_37516

Schedule

Unit 00: Course Introduction: Student-Oriented Course Objectives. Why Model and Some Principles of Modeling. Why Simulate and Some Principles of Simulation.

Unit 01: Intro to Dynamical Systems: What is a System and What are the Defining Features of a System. Linear Systems, Non-Linear Systems, and Chaotic Systems.

Unit 02: Introduction to Complexity: General Principles of Self-Organization & Emergence

Unit 03: Non-Equilibrium Thermodynamics, Self-Organized Criticality, and Critical Transitions (Mass Extinctions, Speciation, etc)

Unit 04: Fractals and Scaling Principles

Unit 05: A Complexity Hypothesis for the Origin of Life

Unit 06: Food Webs and Animal Social Networks

Unit 07: Self-Organization: Flocking and Schooling; Synchronization; Ant Foraging and Task Allocation; Pattern Formation

Unit 08: Cellular Automata (including Conway's *Game of Life*)

Unit 09: From Equation-Based Aggregate Modeling to Agent-Based Simulation Modeling

Unit 10: Theories of Complexity in Biological Ecology

Unit 11: Epidemics: From the Playground to the Planet

-- end --

Study Materials List

This is a list of some of the texts, audio and film materials for the lecture portion course. See the Lab Section syllabus for texts used for the lab section.

Camazine, et al (2001): *Self-Organization in Biological Systems* (seven chapters).

Wilkinson (2006): *Fundamental Processes in Ecology: an Earth Systems Approach* (several chapters).

Johnson (2002): *Emergence: The Connected Lives of Ants, Brains, Cities and Software* (several chapters).

Bragin (2012): “An Outline of Complex Systems Science”

Epstein (2008): “Why Model?”

Weaver (1947): “Science and Complexity”

Feynman (1964): “Interacting Hierarchies”. Five-minute film portion of a public lecture given at Cornell University.

Nova Science Now (2007): “Emergence”. Ten-minute TV Program.

Bak (1996): “Complexity and Criticality”. (Chapter 1 of his book on self-organized criticality, *How Nature Works*.)

Bragg, ed (2004): “2nd Law”. (An eight-minute panel discussion excerpted from a BBC science program, dealing with the second law of thermodynamics in open, living systems.)

West, et al (2004): “Life’s Universal Scaling Laws”

Reynolds (1987): “Flocks, Herds, and Schools: A Distributed Behavioral Model”.

Yong (2013): “How the Science of Swarms Can Help Us Fight Cancer and Predict the Future”. (An article on the work of Iain Couzin.)

Gordon (2002): “The Regulation of Foraging Activity in Red Harvester Ant Colonies”.

Chu, et al (2003): “Theories of Complexity”. (Based on an analysis of critical transitions in the Lake Victoria ecosystem.)

Ball (2012): “Spreading It Around: Mobility, Disease and Epidemics”.

Lab Sections for Self-Organization and Emergence in Biological Systems

Two hours per week.

The purpose of the lab section is to introduce students to a variety of computer simulation models of biological phenomena including systems dynamics equation models, complex networks and agent-based simulation models.

In most cases students are not required to do original programming, but explore existing models by means of graphical user interfaces with a wide space of parameters and independent variables that can be tested for their outcomes. This is of both theoretical interest and of applied (policy) interest, given current conservation and environmental efforts in many areas of biology and ecology.

Students will also gain very basic programming skills using the software applications listed below, particularly in weeks 3, 6, 7 and 10.

Software Applications Used: *Berkeley Madonna* for Systems Dynamics, *Pajek* for Networks, *Dynamic Causal Iterative Networks*, *Netlogo* for Agent-Based Models.

Readings (include): Bragin (2013): “Ordinary Differential Equations”. Nardi (2009): “Iterated Networks”. de Nooy, et al (2011) *Exploratory Social Network Analysis with Pajek* (excerpts). Gilbert (2009): *Agent-Based Modeling* (excerpts). Grimm, et al (2005): *Individual-Based Modeling and Ecology* (excerpts). Railsback, et al (2012): *Agent-Based and Individual-Based Modeling* (excerpts).

Schedule

Week 1: Orientation to software applications used in this course. General exercises in systems concepts, modeling concepts and simulation concepts.

Week 2: Computer-based exercises in linear, non-linear and Chaotic dynamics.

Week 3: Computer-based exercises in self-organized criticality, mass extinctions and speciation.

Week 4: Computer-based exercises in fractals and scaling principles.

Week 5: Computer-based exercises in food web and animal social networks.

Week 6: Computer-based exercises in flocking and schooling, synchronization, ant foraging and task allocation, and pattern formation.

Week 7: Computer-based exercises in cellular automata and Conway's *Game of Life*.

Week 8: Computer-based exercises comparing a systems dynamics predator-prey model with an agent-based predator-prey simulation model

Week 9: Computer-based exercise on biological ecology of Lake Victoria

Week 10: Computer-based exercise on epidemics, including SIR, SIS, HIV and others.

-- end --

7. Physical Science Topics and Examples

In addition to the computer science methodology, which is at the core of this course, I think the following content gives good reason to approve this course as an either/or offering in Physical Science/Life Science.

This material occurs both in lectures and in the computer labs.

Non-biological physio-chemical processes are present in all biological and social phenomena and must be taken into account in their scientific exploration and where policy analysis and policy implementation are concerned.

This course is primarily concerned with biological complexity, but it begins at the beginning with a consideration of foundational non-complexity approaches to these physio-chemical processes.

It then addresses complexity in physio-chemical system-processes, especially where such physio-chemical system-processes cooperate with the biological ones.

As the course progresses, these topics (**in bold**) are re-addressed where they are important in considering such things as a complexity hypothesis for the origin of life, aspects of evolution, cellular and organismal processes and biological ecology.

Precedent for this exists. My course Human Complex Systems/Engineering M10A: *Introduction to Complex Systems Science* was approved in 2008 as a GE in Social Analysis or Physical Science (without a Lab) as it is a lecture-only course. During lectures these same key topics and examples are addressed. (The HCS cross-listing no longer exists, since the HCS Program was dismantled in December 2011, but I still teach Engr 10A.)

Here are some key topics and examples:

Linearity in Physical Systems

- Galileo's Law of Falling Bodies
- Ideal Pendulum (under small displacement)
- Galilean Projectile Motion
- Newton's Three Laws of Motion

Chaos in Physical Systems

- Three Body Problem (under Newton's Law of Universal Gravitation)
- Lorenz Atmosphere Equations



Equilibrium in Physical Systems

Computer simulation model, 2nd law of thermodynamics of gas in closed container

Equilibrium in Chemical Kinetics

Computer simulation model, two reactants in closed container

Non-Equilibrium in Chemical Kinetics

Brusselator

Belousov-Zhabotinsky reaction

Benard cells

Phase Transitions in Physical Systems

Ferromagnetic Bar (Curie point)

Phase Transitions in Chemical Systems

Boiling water (conduction to convection)

Complexity in Physical Systems

Hurricanes

Jupiter's Great Red Spot (a dissipative system-process)

Random Walk Dynamics in Physical Systems

Galton Board

**UCLA Course Inventory Management System**[Main Menu](#)[Inventory](#)[Reports](#)[Help](#)[Exit](#)

New Course Proposal

Ecology and Evolutionary Biology 20 Self-Organization & Emergence in Biology: A Complex Adaptive Systems Approach

Course Number Ecology and Evolutionary Biology 20**Title** Self-Organization & Emergence in Biology: A Complex Adaptive Systems Approach**Short Title** SELF-ORG IN BIO SYS**Units** Fixed: 5**Grading Basis** Letter grade only**Instructional Format** Lecture - 4 hours per week
Laboratory - 2 hours per week**TIE Code** LECS - Lecture (Plus Supplementary Activity) [T]**GE Requirement** Yes**Requisites** None**Course Description** In this course students discover how the exciting new sciences of complexity (which are thoroughly explained in the course) address cutting-edge research and practical applications in multi-disciplinary approaches to biological systems. Such system-processes range from the machinery of the cell through trans-national epidemics to global climate change. Complex Systems Science seeks to bridge the gaps among the Social Sciences, Natural Sciences, Applied Sciences (including Public Affairs, Engineering, Management & Health Sciences), and the Humanities, in order to better conditions for humans and non-humans alike. In lab sections students explore existing computer simulations (similar to video games), experimenting on "what-if" worlds to determine the outcomes of non-linear, chaotic, complex and far-from-equilibrium processes in cellular, organismal, ecological and evolutionary biology. No previous math, science or computer knowledge is required beyond that necessary to enter UCLA as a Freshman.**Justification** The complexity approach to biology (particularly the use of agent-based simulation modeling and dynamic network analysis) is rapidly becoming central to research and policy analysis in the life sciences. Although various aspects of complexity biology have been taught in courses at UCLA when the IDP in Human Complex Systems was in existence between Fall 2005 and December 2011, no course in Biological Complex Adaptive Systems has ever existed here. It is time for such a course. And it is time for such a course at the General Education level, because, as Stephen Hawking said, complexity sciences will be the sciences of the 21st century. The concepts, methods and applications of complex systems science will soon become a fundamental approach to the life and social sciences.**Syllabus** File [Syllabus_EEB_20.pdf](#) was previously uploaded. You may view the file by clicking on the file name.**Supplemental Information****Grading Structure** Letter Grade only. There are 250 total points in the course. Participation at lectures is worth 40 points. Participation at lab sections is worth 40 points. First midterm is worth 40 points. Second midterm is worth 50 points. Final is worth 80 points.**Effective Date** Winter 2014**Instructor** Name

John Bragin

Title

Lecturer

Quarters Taught Fall Winter Spring Summer

Department Ecology and Evolutionary Biology

Contact

Name

E-mail

JESSICA ANGUS

jangus@lifesci.ucla.edu

[Routing Help](#)

ROUTING STATUS

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 3107942018

Status: Pending Action

Role: Initiator/Submitter - Angus, Jessica Abijay (JANGUS@LIFESCI.UCLA.EDU) - 3108251680

Status: Submitted on 8/20/2013 10:41:46 AM

Comments: Initiated a New Course Proposal

[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Ecology & Evolutionary Biology 98T
 Course Title Flexible Phenotypes & Adaptive Evolution

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science X _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

In this course, students will learn the tools that scientists use to test hypotheses about the natural world, which places the seminar in the “Foundations of Scientific Inquiry” area. As a course on an emerging field within evolutionary biology, this seminar fits well in the “Life Science” subgroup.

3. List faculty member(s) who will serve as instructor (give academic rank):

Professor Greg Grether, faculty mentor; Jonathan Drury, teaching fellow

4. Indicate when do you anticipate teaching this course:

	2013-2014	Winter	<u>X</u>	Spring	
GE Course Units	<u>5</u>	Enrollment	16	Enrollment	_____

5. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge	Central to this seminar will be an ongoing discussion of the methods of science and the ways that scientists empirically evaluate hypotheses of adaptive evolution. These general methods are the same across scientific disciplines.
❑ Integrative Learning	Since incorporating developmental flexibility into evolutionary theory requires mechanistic understanding of development, this seminar will rely on research on developmental biology into an evolutionary framework, making it inherently integrative.
❑ Ethical Implications	Evolutionary arguments are often co-opted by lay-people to make claims about human nature. In this seminar, we will discuss why using evolutionary biology to make prescriptive claims about ethics is wrong.
❑ Cultural Diversity	A perspective of evolution that includes the interaction, over evolutionary time, of environmental cues and phenotypes allows for a richer understanding of variation in all kinds of traits, and although this seminar does not deal directly with cultural phenomena, we will discuss how an understanding of variation can debunk static, deterministic views of human variation.
❑ Critical Thinking	As students develop the arguments for their final papers, they will need to engage in critical thinking to imagine new ways of testing hypotheses that can incorporate developmental plasticity into existing research on adaptation.
❑ Rhetorical Effectiveness	The two main assignments for the class are a group presentation, where students will present research findings from the primary literature, and a written research report, where they will work independently to develop a research program, rely on developing rhetorical effectiveness.
❑ Problem-solving	Students will write a research paper describing research on an evolutionary question and then, with assistance from the instructor, extend that research in new directions using the tools learned in the seminar, which will require problem-solving skills.
❑ Library & Information Literacy	Students will synthesize research in the field by consulting primary literature using various means of access (e.g., Google Scholar, Web of Knowledge).

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>N/A</u>	(hours)
3. labs	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(hours)

(A) TOTAL Student Contact Per Week

3	(HOURS)
----------	----------------

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)
--

1. General Review & Preparation:	<u>2</u>	(hours)
2. Reading	<u>5</u>	(hours)
3. Group Projects:	<u>2</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>NA</u>	(hours)
5. Information Literacy Exercises:	<u>NA</u>	(hours)
6. Written Assignments:	<u>1</u>	(hours)

7. Research Activity:

2 (hours)

(B) TOTAL Out-of-class time per week

12 (HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15 (HOURS)

Flexible Phenotypes and Adaptive Evolution

Sample syllabus

Jonathan Drury

Course overview: While most biologists decry genetic determinism, the role of the environment in shaping the outcome of both developmental and evolutionary processes is relegated to the back seat of evolutionary biology textbooks and classrooms. In this seminar, we will bring it to the forefront, reading both classic texts that were set aside during the modern synthesis and contemporary theoretical and empirical texts to explore how the evolution of reactive phenotypes, rather than genomes alone, is the new frontier of evolutionary biology. We will also go in-depth into the methodologies used by evolutionary biologists to test hypotheses of adaptive evolution and think of ways to use these methodologies to study the evolution of flexible phenotypes.

Seminar objectives:

1. To examine the role of the environment in adaptive evolution by reading about non-genetic mechanisms of inheritance and genetic accommodation.
2. To understand the particular way that evolutionary biologists use the scientific method to infer the evolutionary history of traits.
3. To explore contemporary scientific literature and think critically about new, testable hypotheses that could improve upon existing research.
4. To practice spoken communication and public speaking in both classroom discussions and a formal, group presentation
5. To practice clear written communication by creating a written research proposal.

Grading:

Participation:	30%
Student presentations:	20%
Lab exercise:	5%
Outline of final paper:	5%
Rough draft of final paper:	10%
Final papers:	30%

Participation: While attendance is necessary for participation, points are *not* for simply attending; rather, I will award these points to students demonstrating independent, reflective, and integrative thought. Participation entails contributing to brainstorming exercises in small groups and sharing opinions and analyses of assigned readings during class discussion.

Student presentations: Students will give a 20-minute presentation in small groups on an empirical paper that investigates the role of phenotypic plasticity in adaptive evolution. I will award maximum points to presentations that contain (a) a clear formulation of the hypothesis and predictions that the investigators evaluated, (b) a demonstration of the conceptual background linking the paper to the course material, and (c) a developed

discussion of how the findings of the study relate to the hypothesis and point to new empirical means of testing said hypothesis.

I will randomly assign groups of 2-3 students. Groups should send me the empirical paper they have chosen by the end of week 7. We will discuss strategies for finding papers using library tools (such as Web of Science and Google Scholar) in class. For the presentation, students will use PowerPoint or similar software to compile slides so that the class can easily follow along.

Lab exercise: In-class, students will form small groups and use the computer program R to simulate Waddington's classic experiment on genetic assimilation of the bithorax phenotype in fruit flies (Waddington, C.H. 1956. Genetic assimilation of the bithorax phenotype. *Evolution* 10, 1-13). Students will not need prior experience working with R.

Following the in-class laboratory exercise, students will complete a take-home exercise in which they use modern statistical techniques to analyze data generated in-class.

Final papers: Students will write a paper of between 10-15 double spaced pages examining how developmental plasticity could impact a particular case of adaptive evolution. In the paper, they will synthesize the research of previous investigators and extend this work by designing a research program to probe the role of genetic accommodation as a selective process.

There are different ways to approach this assignment. For example, students may find a paper discussing the evolution of a particular trait and build a case for how knowing about developmental flexibility in that trait could impact our understanding of its evolution. Alternatively, students could find an instance of developmental flexibility and describe how you would examine the role of evolution in shaping the reaction norms of this trait across different populations or different species.

The paper should be a research proposal. Research proposals contain: (1) an abstract (2) an introduction with a summary of previous research on the topic (3) description of new experiments that would extend current knowledge (4) a discussion of alternative outcomes of the experiments and conclusions for each of these outcomes. Additionally, papers should be sure to relate their ideas back to the bigger ideas from class and explain what is gained by including developmental plasticity into studies of adaptation.

I expect students to meet with me independently to develop their theses and to send me drafts for feedback along the way, by the end of week 7th at the latest. During this meeting, students are expected to bring a bibliography with 5-10 sources and an outline of their final paper. By class time on week 9, students must submit a fully written rough draft. I will return these drafts by class time on week 10 with feedback. Final drafts are due on the day of the final exam.

Academic integrity: I expect students to follow UCLA's academic integrity policies. This means that students must explicitly cite individuals responsible for originating ideas and

methodology in written papers and in classroom presentations. I will report any incidents of plagiarism to the office of the dean of students. Please carefully review the information available at <http://www.studentgroups.ucla.edu/dos/students/integrity/> **before** beginning work on either presentations or final papers.

Weekly schedule

Week 1 Orientation and introduction to the course

- Presentation explaining how evolutionary biologists test hypotheses and discussing phenotypic plasticity
- Pre-course questionnaire
- Group activity: brainstorming experiments to test adaptive hypotheses

Week 2 Introduction to phenotypic plasticity

- Group activity: experimental design for measuring reaction norms

Reading:

Jablonka, E. & Lamb, M. 2005. "From Genes to Characters" from *Evolution in Four Dimensions*. MIT Press: Cambridge, MA. pp. 47-78.

Schlichting, C. & Pigliucci, M. 1998. "Reaction Norms and Phenotypic Plasticity" from *Phenotypic Evolution: A Reaction Norm Perspective*. Sinauer Associates: Sunderland, MA. pp. 51-84.

Week 3 A case for the importance of developmental plasticity in evolution

- Class activity: mini-presentations of important terms and concepts

Reading:

Jablonka, E. & Lamb, M. 2005. "The Transformations of Darwinism" from *Evolution in Four Dimensions*. MIT Press: Cambridge, MA. pp. 9-46.

Schlichting, C. & Pigliucci, M. 1998. "A Brief History of an Alternative Evolutionary Synthesis" from *Phenotypic Evolution: A Reaction Norm Perspective*. Sinauer Associates: Sunderland, MA. pp. 29-50.

Week 4 Non-genetic mechanisms of inheritance

- Web activity: <http://learn.genetics.utah.edu/content/epigenetics/rats/>
- Group activity: brainstorm ways to test the hypothesis that maternally-mediated plasticity has evolved via natural selection

Readings:

Jablonka, E. & Lamb, M. 2005. "The Epigenetic Inheritance Systems" from *Evolution in Four Dimensions*. MIT Press: Cambridge, MA. pp. 113-154.

Jablonka, E. & Lamb, M. 2005. "The Behavioral Inheritance Systems" from *Evolution in Four Dimensions*. MIT Press: Cambridge, MA. pp. 155-192.

Weaver, I.C.G, Cervoni, N., Champagne, F.A., D'Alessio, A.C., Sharma, S., Seckl, J.R., Dymov, S., Szyf, M., & Meaney, M. 2004. Epigenetic programming by maternal behavior. *Nature Neuroscience*, 7, 847-854

Week 5 The Baldwin effect

- Discussion of using library resources for conducting literature searches.
- Group activity: experimental design for testing for the Baldwin effect

Reading:

Baldwin, J. 1896. A new factor in evolution. *Am. Nat.* 30, 441-451.

Badyaev, A. 2009. Evolutionary significance of phenotypic accommodation in novel environments: an empirical test of the Baldwin effect. *Phil. Trans. Roy. Soc. B.* 364, 1125-1141.

Week 6 Waddington's genetic assimilation

- In class-lab exercise: genetic assimilation in (electronic) fruit flies

Readings:

Aubret, F. & Shine, R. 2009. Genetic assimilation and the post-colonization erosion of phenotypic plasticity in island tiger snakes. *Current Biology* 19, 1932-1936.

Waddington, C.H. 1942. The canalization of development and the inheritance of acquired characters. *Nature* 150, 563-565.

Week 7 West-Eberhard's genetic accommodation

- Deadline for meeting with J.P. to discuss final paper with bibliography and outline
- Deadline submitting empirical paper on which group presentation will be based to J.P.
- Group activity: designing studies of genetic accommodation in populations

Readings:

Suzuki, Y. & Nijhout, H. F., 2006. Evolution of a polyphenism by genetic accommodation. *Science* 311, 650-652.

West-Eberhard, M. J. 2005. Phenotypic accommodation: Adaptive innovation due to developmental plasticity. *J Exp Zoology* 304B, 610-618.

Week 8 Synthesis and implications for the future of evolutionary biology

- Presentation: A brief synopsis of modern phylogenetic methods
- Group activity: designing studies of genetic accommodation in phylogenies

Readings:

Schlichting, C. & Pigliucci, M. 1998. "Evolution of Developmental Reaction Norms and Phenotypes" from *Phenotypic Evolution: A Reaction Norm Perspective*. Sinauer Associates: Sunderland, MA. pp. 259-308.

Schlichting, C. & Pigliucci, M. 1998. "Implications and Projections" from *Phenotypic Evolution: A Reaction Norm Perspective*. Sinauer Associates: Sunderland, MA. pp. 309-342.

Crispo, E. 2007. The Baldwin effect and genetic assimilation: Revisiting two mechanisms of evolutionary change mediated by phenotypic plasticity. *Evolution* 61, 2469-2479.

Week 9 Student Presentations

Deadline for submitting rough drafts of final papers

Week 10 Student Presentations

- Post-course questionnaire

Day of final exam: Final papers due

Status: Processing Completed

Role: Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Status: Added to SRS on 8/29/2013 12:44:01 PM

Changes: No Changes Made

Comments: All done!!

Role: Registrar's Scheduling Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Status: Added to SRS on 8/29/2013 12:43:25 PM

Changes: Title

Comments: Edited course description into official version; corrected title.

Role: Registrar's Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Status: Returned for Additional Info on 8/29/2013 12:42:02 PM

Changes: No Changes Made

Comments: Reroute to Leann to fix title.

Role: Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Status: Added to SRS on 8/29/2013 12:41:36 PM

Changes: Description

Comments: Edited course description into official version; corrected title.

Role: Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441

Status: Added to SRS on 8/20/2013 2:35:35 PM

Changes: Short Title, Discontinue Date

Comments: Added a short title.
Changed the discontinue date to 141.

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 8/16/2013 11:02:43 AM

Changes: No Changes Made

Comments: Routing to Doug Thomson in the Registrar's Office.

Role: FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796

Status: Approved on 8/15/2013 3:06:58 PM

Changes: No Changes Made

Comments: No Comments

Role: FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 8/14/2013 3:18:28 PM

Changes: Requisites

Comments: Routing to Christina Palmer for FEC approval.

Role: Department/School Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

Status: Approved on 8/14/2013 9:24:20 AM

Changes: No Changes Made

Comments: the CUTF Program has never had to monitor enforcement of the writing requirement. That requirement is addressed by the Registrar's Office.

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 8/13/2013 10:23:10 AM

Changes: No Changes Made**Comments:** Routing to Cathie. Please see FEC comment below.**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796**Status:** Returned for Additional Info on 8/12/2013 11:05:43 AM**Changes:** No Changes Made**Comments:** Please indicate level of enforcement of the entry-level writing requirement requisite**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 8/9/2013 4:23:28 PM**Changes:** No Changes Made**Comments:** Routing to Christina Palmer for FEC approval.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 8/9/2013 4:17:52 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen Komar, chair, CUTF Faculty Advisory Committee**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 8/9/2013 4:17:12 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number

English 98Ta

Course Title

(Close) Reading Like a Writer

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

X

X

Foundations of Society and Culture

- Historical Analysis
- Social Analysis

Foundations of Scientific Inquiry

- Physical Science
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This seminar will closely examine the evolution of fictional techniques and modes of living through which individuals turned themselves into writers. It will thus primarily focus on literary texts and the cultural contexts that shaped them.

3. List faculty member(s) who will serve as instructor (give academic rank):

John Caughey, Teaching Fellow

4. Indicate when do you anticipate teaching this course:

	2013-2014	Winter	<u>X</u>	Spring	
		Enrollment		Enrollment	

GE Course Units 5

5. Please present concise arguments for the GE principles applicable to this course.

- | | |
|----------------------------------|---|
| □ General Knowledge | This course will offer an historical survey of the practice of creative writing, but more importantly it will introduce students the methods of literary studies, most particularly the techniques of close reading and text-based argumentative analysis. |
| □ Integrative Learning | While not a course in creative writing, this course makes creative writing the subject of literary analysis and thus asks student to compare the production of literature with the study of it. Such a comparison mutually problematizes both fields and invites students explore the function of literature from multiple perspectives. |
| □ Ethical Implications | This course will explore the ethics of representation, both that of self-representation and the representation of others. The larger social responsibilities of the creative writer, and of the literary critic in turn, will be one of the central questions addressed. |
| □ Cultural Diversity | The texts from this course cover a range of historical and cultural contexts. More crucially, this course asks students to engage with one another by way of group work, peer interpretations and peer interviews. |
| □ Critical Thinking | The central assignments of this course ask students to construct interpretive arguments about literary texts. They will be asked to formulate debatable theses on the variety of course texts, and will develop the ability to support their arguments by way of close and sustained textual analysis. |
| □ Rhetorical Effectiveness | This course presents students with multiple opportunities to construct both oral and written arguments that depend on close readings skills and argumentative analysis. Because many of the exercises are “not for credit” assignments, students will be able to try out new approaches without the threat of evaluation. Moreover, the topic of the course itself is centrally concerned with written style and rhetorical effects. |
| □ Problem-solving | Literature presents its students with complex, ill-structured problems. Such problems demand that students question what counts as knowledge in the field and invite them to experiment with new ways of creating and employing knowledge. |
| □ Library & Information Literacy | This course will apply the techniques of literary analysis to the processes by which individuals have been invited to fashion themselves into writers of fiction from the end of the nineteenth century until the present. It will explore a variety of sources: novels, how-to manuals, literary gossip columns, pedagogical practices, and important disputes over the nature of fictional technique. Students will therefore need to work on their abilities to manage and interpret information from a variety of sources and genres. |

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)	
---	--

- | | | |
|---|----------|---------|
| 1. Lecture: | _____ | (hours) |
| 2. Discussion Section: | 3 | (hours) |
| 3. labs | _____ | (hours) |
| 4. Experiential (service learning, internships, other): | _____ | (hours) |
| 5. Field Trips: | _____ | (hours) |

(A) TOTAL Student Contact Per Week	3	(HOURS)
---	----------	----------------

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading	<u>4</u>	(hours)
3. Group Projects:	<u>1</u>	(hours)
4. Preparation for Quizzes & Exams:	<u> </u>	(hours)
5. Information Literacy Exercises:	<u>1</u>	(hours)
6. Written Assignments:	<u>5</u>	(hours)
7. Research Activity:	<u> </u>	(hours)

(B) TOTAL Out-of-class time per week **12** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **15** **(HOURS)**

English 98Ta

(Close) Reading Like a Writer:Instructor: Jack Caughey
Winter 2014Office Hours: (Jimmy's Coffee)
jcaughey@ucla.edu**Course Description**

In this course, we will apply the techniques of literary analysis not to the finished products of creative literary artists – i.e. novels and short stories – but to the processes by which individuals have fashioned, or have been invited to fashion, themselves into writers of fiction from the end of the nineteenth century until the present. We will explore novels and short stories that stage this process, and also how-to manuals, literary gossip columns, pedagogical practices, and important disputes over the nature of fictional technique.

In literary studies, “reading” is a distinctly active process. To “do” a reading, to “close read,” is to actively explore and interpret a text either in writing or in conversation. This course will provide you with the opportunity to learn and practice the skills required for such exploration; it will equip you with the necessary methods for making discoveries about literary texts as well as the skills for conveying those discoveries in a compelling way. In this course, you will not primarily consume knowledge – you will not simply ingest facts – you will create knowledge. The work you do in literary studies does not involve following someone else’s footsteps to arrive at things already known. The interpretive findings you make about literature are always new because they depend upon what you bring to them individually, but they shouldn’t stop with you and, even more importantly, they shouldn’t be made simply to satisfy a classroom requirement. Rather, literary scholarship aims to build a richer community of interpretation, to explore the uses of literature, and to provide a path to a more interesting and creative life. Thus, while you will spend plenty of time reading and writing on your own, one of your responsibilities is to share the fruits of your labors with the class. Doing so will help us can think in new ways about the works under consideration and it will test and refine your expressive abilities while providing you with a forum to think through broader questions about literature and its many possible intersections with life.

While not a course in creative writing, this seminar will closely examine the evolution of fictional techniques and modes of living through which individuals turned themselves into writers. As such, it will be of interest to students who write, or want to write, creatively.

Course Objectives

In this course students will:

- Become more astute observers of, and more conscious agents in, their own writing process.

- Investigate the techniques, technologies, and theories of creative writing from the perspective of literary studies so as to question assumptions about literary art and its production.
- Help create a collaborative learning environment in which the value of insights produced by literary research becomes apparent at both the group and individual level.
- Cultivate a critical relationship both to literary texts and to the culture that produces them by looking closely at the institutional and discursive context in which the art of writing itself is defined.
- Apply the research methods specific to literary and cultural studies to create new ways of understanding literary texts

Required Texts

Dorothea Brande, *Becoming a Writer*

James Joyce, *A Portrait of the Artist as a Young Man*

Henry James, "The Lesson of the Master"

Jack London, *Martin Eden*

Edgar Allen Poe, *The Selected Writings of Edgar Allen Poe*

Course Reader (Available at UCLA Bookstore)

Requirements

Short Interpretive Paper – 15% (due beginning of week 4): This short 3-page paper, while graded, is primarily an introduction to the art of close reading and an opportunity for you to receive feedback. Prompts will be given and will cover the literary works from our first three weeks of class (Poe, James, Wells).

Long Interpretive Paper – 35% (*précis* due in class week 5 for small group presentation, final draft due week 8). The long paper builds on the skills introduced in the first paper. You will develop your own guiding questions, and will have the opportunity to choose your object of study. You will share your guiding questions and your initial findings with a small peer group so that they can further stimulate your research.

Exploratory Writings – With the exception of weeks in which a formal assignment is due, you will be given challenging not-for-credit written assignments each week. These provide a chance to deliberately practice the interpretive risk taking required in the formal papers without the pressure of evaluation and they provide me with a chance to give you feedback of a far higher order than that provided by letter grades. In high-stakes situations, we inevitably fall back on behaviors that have worked in the past, so it is essential to test out new strategies in non-graded tasks. The not-for-credit format is also intended to remind you that you are writing to produce intellectual and creative insights and not completing mechanical exercises in exchange for points.

Short Story – (due week 9) As one of the exploratory writings (see above), you will be asked to produce a short (2-5 pages) piece of fiction. One of the core myths of fiction is that it is an activity worth doing for its own sake. One writes fiction, according to this tenet, simply because it's intrinsically rewarding; one writes, in the end, for oneself. We will be looking at how this dictum took shape, we will be looking at the ways in which it was contested, and we will ultimately be testing it experientially. One of the course's key requirements will be the composition of a brief work of fiction. While a central part of the course, the work will go ungraded though it will go anything but unanalyzed. It will in fact serve as the premise for the following two graded activities.

Peer Interpretation – 15% (due week 10) This assignment asks you to take the skills you've been developing throughout the quarter and apply them to a piece of short fiction produced by one of your classmates. You will receive the piece anonymously, and your close reading of it is, as with your other readings, decidedly non-evaluative. You are to think about the situation and the culture that could produce such a work, and you are to investigate the patterns of meaning as you would with a published work, patterns of meaning that may not have even been consciously evident to the writer. The goal of the peer interpretive paper is to make the story more interesting, even, perhaps especially, to the writer herself. 3 pages.

Peer Interview – 10% (due week 10) Using the *Paris Review* "Writers at Work" series as a template, you will interview another member of the seminar (and be interviewed in return) on their methods and philosophy of writing. An edited transcript will be due week 10. You may choose to be interviewed either as a fiction writer ("The Art of Fiction") or as a literary critic ("The Art of Criticism"). Partners will be assigned and interview suggestions will be distributed in week 7. As an interviewer, your task is to help your subject uncover and think over the assumptions they have about writing. As an interviewee, your task is to reflect on your writing process and to be able to articulate your own "philosophy of composition" orally, a skill that will be useful for the final conference (see below).

Note – I will compile the stories, interviews, and peer interpretations into a digital "anthology" for you all to have. I welcome anyone interested in volunteering interested to help with the design of this volume.

Active Participation – *Active Participation* – Active participation is essential to the course but does not factor directly into your grade. I expect everyone to be courteous (arrive on time, etc), engaged and intellectually generous. Contributing frequently to discussion will make for a more rewarding class (for everyone) and it will help prepare you for the Final Conference (see below).

Final Conference – 25% (TBD – Week 9 – Exam Week) Because I want my graded evaluations to reflect your actual learning, our final conference should be seen as an opportunity for you to present me with what you have learned over the course of

the quarter by way of personal case history made up of specific examples. Active engagement with the course should make this conference feel like a brisk conversation. Less engagement may well make it feel like a final exam. My intention, however, is not to have the pleasure of grilling you, it's rather to allow you to take charge of your own learning. It may help to think about this conference in contradistinction to a more typical exam. In the latter, the object of analysis is a set of literary texts. In the former, the object of study will be your reactions to the material. Instead of carefully reading a novel, you will "read" and reflect on your interactions with the texts that we will read. This sort of self-study will be most productive if you have a healthy material archive. That is, you will better be able to examine your reactions and responses if you write them down or otherwise record them. You can think of it as an open-book exam – the catch being that you have to write the book yourself. In our individual conference at the end of the course, you will be, in essence, examined on yourself (or, perhaps more accurately, on your intellectual movements through the of the quarter) but please bear in mind that such an exam is actually much harder than one might assume. During seminar each week, I will give you a general topic or question to think about. These will form the pool of discussion questions I will address to you during the final discussion.

Evaluation

In the interests of fairness, I make every effort to evaluate student work without knowing the author until after assigning a grade. To facilitate this process, identify formal assignments (essays, explication quiz, midterm) with your student ID # only. Do NOT put your name on the title page or on any of the other pages (make sure to remove your name from the automatic header). To avoid confusion, your essays *must* be stapled and *must* include page numbers. The point of this exercise is not to turn you into a number, but rather to grade your work (rather than you) as objectively and fairly as is possible. Rubrics will be distributed with all graded assignments to ensure that you understand the assignment goals and the evaluative criteria.

Seminar Format

This course will primarily be conducted as a discussion course and workshop. Seminar is an opportunity for us to develop and refine our ideas; it is not a showcase for genius. You will not be expected to produce brilliant pronouncements on our readings. A definitive critical judgment – the last word on a topic – closes down discussion. Aim instead to pose provocative questions and hypotheses. Be open to the unpolished and spontaneous thoughts of your classmates, but don't hesitate to offer revisions and refinements. You will learn best – and prepare more effectively for the oral exam – by putting out a statement and coming to see its inevitable shortcomings in the course of the discussion it produces. Classroom discussion isn't a recital – you're not proving that you're a virtuoso – it's more like group piano practice. It won't always be pretty, but when the time comes for the recital (the oral final) you'll be prepared to perform on the one occasion when I will be evaluating you. **Note:** from time to time I may invite students who haven't had the chance to contribute their thoughts into the discussion. This is not a punishment; the point is

not to shame quiet students but rather to produce a broad range of thinking on the topic at hand.

Electronic Devices

Our in-class time is an occasion for focused conversation. Cell phones, laptops, iPods or other devices disrupt this dynamic. Do not use them in class. In fact, I prefer that you even minimize your use of older technologies like the notebook. You will need a paper copy of the day's assigned text and by all means have a pen and a paper handy in case inspiration strikes, but your attention should be with the other human beings in the room. We will have a number of pause points during class for you to jot down anything that needs remembering and we will also have a number of in-class writing assignments that WILL require a pen and a notebook (or perhaps even a laptop). At all other times, however, please respect the conversational dynamic. If you require special accommodations, please clear it with me beforehand and I will be happy to make arrangements.

Plagiarism

Plagiarism is the act of using another person's language, ideas, or thoughts while representing them as your own. I will report any suspected cases of plagiarism to the Dean of Students Office (see the Dean of Student's statement on Academic honesty: <http://www.deanofstudents.ucla.edu/integrity.html>).

Email Policy

During the week, I aim to respond to e-mails within a day. Include "ENGL 98" in the subject line so that I won't confuse you with the inevitable spammer. Email is an ideal mode for short communications; it does not work as well for complex, conceptual issues, particularly in times of panic. Better to save full-blooded discussion for class or office hours. On my end, I will likely send out a number of clarifications and recommendations via email, so please ensure that your account is current with URSA.

Office Hours

In general, students who make use of office hours learn more, so please take advantage of them. For my part, office hours offer one of the great perks of being a college instructor: the opportunity to chat one-on-one with intelligent, motivated students about literature and the art of writing. Please note that I conduct my office hours in Jimmy's Coffee Shop (LuValle Commons). You do not need to have a "problem" in order to attend; feel free to drop in, but be aware that the periods immediately preceding a paper due date tend to be very busy.

Reading and Writing Schedule

CR= Course Reader

Week 1: Introductions – The Call of Fiction

Today we will examine the complex and often bizarre invitations to be a literary artist made within late-nineteenth century print culture. Our readings will include

advertisements for correspondence courses and handbooks, short story contest forms, gossip columns on famous writers, and “hints for literary workers” (handouts provided), all published within the booming periodical culture of the time. We will consider how these texts shaped literature and the individuals who produced it.

Week 2: Philosophy of Composition

Poe’s theory of writing, particularly his vision of how a short story should be written and what it should do, proved tremendously influential, albeit about fifty years too late to do him any good. Yet, in significant ways, his critical accounts are as wildly inventive, and as loose with facts, as his most fantastic fictions.

Edgar Allen Poe, *Selected Writings*

- “Review of *Twice-Told Tales*” (1842)
- “The Philosophy of Composition” (1846)
- “The Purloined Letter” (1845)

Carolyn Wells *The Technique of the Mystery Story* (1913; Selections) CR

Week 3: The Art of Fiction

The Art of Fiction debate from 1884 represents, with as plausible accuracy as we can expect from a single year, the moment when the Anglo-American literary tradition begins to take fiction seriously as an art, one to be both practiced and studied. For decades afterward, the debate served as a reference point for literary aspirants.

Walter Besant, “The Art of Fiction” (1884) CR

Henry James, “The Art of Fiction” (1884) CR

“The Lesson of the Master” (1888)

Robert Louis Stevenson “A Humble Remonstrance” (1884) CR

Week 4: The Self-Made Writer

Due – Short Interpretive paper

No author was more a product of his own efforts than Jack London, and indeed few authors have done more to shape popular conceptions of what the work of an author consists in. We will contrast *Martin Eden* with Carolyn Wells’s forgotten satire of a novelist who lives so that he may write and with one of the how-to write fiction manuals that London relied on in his apprenticeship years.

Charles Barrett, *Short Story Writing: A Practical Treatise on the Art of the Short Story* (1898; Selections) CR

Jack London, *Martin Eden* (Chapters I-XXV)

Carolyn Wells, “The Vivisectionist (1895) CR

Week 5: Writing Machines

Due – Long interpretive paper précis for small group research presentations.

Turning to the way the *Martin Eden* narrates its own composition, we will look at a seemingly finished novel stages its own manufacture and thus invites careful

attention to the processes that lie behind it. Sherwin Cody's *Literary Composition*, a remarkably strange manual on writing that promised to "automatically educate the intuitions" of aspiring writers, provides another look at writing fiction in the machine age.

Jack London, *Martin Eden* (Finish)

Sherwin Cody, *Literary Composition* (1912; Selections) CR

Week 6: Modern Fiction

The dispute between Arnold Bennett and Virginia Woolf remains the most famous debate on writing about fictional character in "Modern Fiction" and it also serves as one of the most lucid illustrations of the struggle between the entrenched realist tradition and experimental impulses of literary modernism.

Arnold Bennett, "The Craft of the Author" (Selections) CR

- *A Man from the North* (1898; Selections) CR
- *The Truth about an Author* (1903; Selections) CR

Grenville Kleiser, *Training for Authorship* (1925; Selections)

Virginia Woolf, "Mr Bennett and Mrs Brown" CR

- "An Unwritten Novel" CR

Week 7: Portraying Artists

Joyce's difficult and pioneering novel helped call into question almost everything people thought they knew about how novels got written. We will look at how Joyce managed this revolution by narrating the interior movements and experiences that produced the sort of artist capable of rendering the complex portrait we find in his novel.

James Joyce, *A Portrait of the Artist as a Young Man* (Chs 1-2)

Thomas Uzzell, *Narrative Technique*, "Appendix D: The Stream of Consciousness Technique"

Ryunosuke Akutagawa, "Green Onions" CR

Week 8: Portraying Artists Cont.

Due – Long Interpretive paper.

James Joyce, *A Portrait of the Artist as a Young Man* (Finish)

Dorothea Brande, *Becoming a Writer* (1931; Selections)

Week 9: Getting with the Program

Due – Short Story (I need to distribute these by the end of this week to give everyone ample time for the peer interpretation)

Schedule Your Final Conference.

No other development has had a greater impact on post-World War II fiction than the rise of the creative writing program and its signature innovation, the writing workshop. We will examine the assumptions that underpin this way of teaching fiction, a practice that some writers have compared to a medieval hazing ritual.

Cleanth Brooks and Robert Penn Warren, *Understanding Fiction: Second Edition*
(1959; Selections) CR

Thomas Wolfe, "Stalking the Billion-Footed Beast" (1989) CR

"Art of Fiction #21" *Paris Review*

Week 10: Writing about Writers Writing

Our final conversation will provide a venue for thinking back over the work we have done and for speculating about how we might continue to apply what we have learned beyond the conclusion of this course.

Nam Le, "The Boat" CR

Francine Prose, *Blue Angel* (Selections) CR

Peer Interpretations and Interviews are due by the beginning of finals week.



New Course Proposal

	English 98TA (Close) Reading Like Writers			
<u>Course Number</u>	English 98TA			
<u>Title</u>	(Close) Reading Like Writers			
<u>Short Title</u>	READNG LIKE WRITERS			
<u>Units</u>	Fixed: 5			
<u>Grading Basis</u>	Letter grade only			
<u>Instructional Format</u>	Seminar - 3 hours per week			
<u>TIE Code</u>	SEMT - Seminar (Topical) [T]			
<u>GE Requirement</u>	Yes			
<u>Major or Minor Requirement</u>	No			
<u>Requisites</u>	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
<u>Course Description</u>	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Application of techniques of literary analysis, not to finished products (novels and short stories) of creative literary artists, but to processes by which individuals have fashioned themselves into fiction writers from late 19th century to present. Close reading actively explores and interprets texts either in writing or in conversation. Letter grading.			
<u>Justification</u>	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
<u>Syllabus</u>	File English 98Ta syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
<u>Supplemental Information</u>	Christopher Mott is the faculty mentor for this seminar.			
<u>Grading Structure</u>	short interpretive paper - 15%; long interpretive paper - 35%; peer interpretation - 15%; peer interview 10%; final conference 25%			
<u>Effective Date</u>	Winter 2014			
<u>Discontinue Date</u>	Summer 1 2014			
<u>Instructor</u>	Name	Title		
	John S. Caughey	Teaching Fellow		
<u>Quarters Taught</u>	Fall	Winter	Spring	Summer
<u>Department</u>	English			
<u>Contact</u>	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
<u>Routing Help</u>				

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Role:**Status:** Added to SRS on 7/30/2013 1:03:26 PM**Changes:** Title, Short Title, Description**Comments:** Edited course description into official version; corrected title.**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 7/17/2013 9:24:31 AM**Changes:** Short Title**Comments:** Added a short title.**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/16/2013 3:11:53 PM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Meranze, Michael (MERANZE@HISTORY.UCLA.EDU) - 52671**Status:** Approved on 7/4/2013 11:13:22 AM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/3/2013 3:13:25 PM**Changes:** No Changes Made**Comments:** Routing to Michael Meranze for FEC approval.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 6/19/2013 2:33:08 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows Program**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 6/19/2013 2:32:24 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number English 98tb
Course Title Eating the Other: Cannibalism and the Politics of Representation

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis XXX
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
 With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
 With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course absolutely falls into the category of “Foundations of the Arts and Humanities” as it is a somewhat interdisciplinary study of different works of art.

It further meets the subgroup “Literary and Cultural Analysis” as students will be asked to analyze literature (and some films) and unpack the social and political ramifications of these aesthetic representations.

3. List faculty member(s) who will serve as instructor (give academic rank):

Julia K. Callander, Teaching Fellow (PhD student, third stage)

4. Indicate when do you anticipate teaching this course:

	2013-2014	Winter	_____	Spring	<u>XX</u>
GE Course Units	<u>5</u>	Enrollment	Enrollment	Enrollment	Enrollment

5. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge

This course is really an introduction to the fields of food studies and literary analysis, albeit with a more specific focus.

❑ Integrative Learning

Course will draw on literary studies, film, anthropology, and philosophy.

❑ Ethical Implications

Course directly addresses the political impact of aesthetic representations in questions of race, gender, and sexuality.

❑ Cultural Diversity

Again, course directly addresses the political impact of aesthetic representations in questions of race, gender, and sexuality.

❑ Critical Thinking

Course is focused on critical analysis of texts through active discussion skills, and the writing and revision process.

❑ Rhetorical Effectiveness

Again, course is focused on critical analysis of texts through active discussion skills, and the writing and revision process. As a literary analysis-focused course, it also aims to unpack the impact of specific word and language choices in the texts studied.

❑ Problem-solving

Through shorter response papers, students will formulate their own questions about texts and bring them to the class for discussion.

❑ Library & Information Literacy

Course will include a visit to the library for a workshop on library resources and research skills.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u> N/A </u>	(hours)
2. Discussion Section:	<u> 3 </u>	(hours)
3. Labs	<u> N/A </u>	(hours)
4. Experiential (service learning, internships, other):	<u> N/A </u>	(hours)
5. Field Trips:	<u> N/A </u>	(hours)

(A) TOTAL Student Contact Per Week

3 (HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u> .5 </u>	(hours)
2. Reading	<u> 6.5 </u>	(hours)
3. Group Projects:	<u> N/A </u>	(hours)
4. Preparation for Quizzes & Exams:	<u> N/A </u>	(hours)
5. Information Literacy Exercises:	<u> N/A </u>	(hours)
6. Written Assignments:	<u> 3 </u>	(hours)
7. Research Activity:	<u> 2 </u>	(hours)

(B) TOTAL Out-of-class time per week

12 (HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15 (HOURS)

English 98tb

Eating the Other: Cannibalism and the Politics of Representation

Spring 2014

MW 0:00-0:00 x.m., Humanities X
 Course Website: <http://ccle.ucla.edu>

Instructor: Julia K. Callander
Office: Humanities A86
Mailbox: Humanities 146

Email: jcallanderucla@gmail.com
Office Hours: Xdays 0-0 x.m. & by appointment

Required Texts (correct editions required)

- Daniel Defoe, *Robinson Crusoe*, Penguin (ISBN 0141439823)
- Charles Brockden Brown, *Edgar Huntly*, Hackett (ISBN 0872208532)
- Tennessee Williams, *Suddenly Last Summer*, Dramatists Play Service (ISBN 0822210940)
- Margaret Atwood, *The Edible Woman*, edition info forthcoming
- Portia de Rossi, *Unbearable Lightness: A Story of Loss and Gain*, Atria (ISBN 1439177791)
- Jeanette Winterson, *Gut Symmetries*, Vintage (ISBN 0679777423)
- Course reader, available at the Ackerman textbook store
- You will also be required to watch two films on reserve at Powell in advance of class discussion: Peter Greenaway's *The Cook, the Thief, His Wife and Her Lover* (1989) and Jonathan Demme's *The Silence of the Lambs* (1991)

Course Description

From *Silence of the Lambs* and *True Blood*, to *The Walking Dead* and the media buzz about bath salts and face-eating, contemporary culture is brimming with representations of humans being consumed by marginally human creatures. That these particular baddies have been the object of fascination for centuries suggests that they're more than just good scary fun. This course aims to unpack some of the cultural work of these representations: Where does one draw the boundary between a human and a monster? Between the self and another? How are anxieties about capitalism projected onto the body of the individual consumer? How do these representations affect the ways in which we understand gender, sexuality, and racial difference?

This seminar will focus on texts (journals, novels, stories, poems, plays, and films) from the past three centuries in North America and Western Europe. We will begin by reading several important Early Modern texts about cannibals, paired with the work of anthropologists, philosophers, and other critics, to provide a framework for our investigations of cannibalism. From there, the focus will turn first to ethnographic writings which use consumption to establish or deconstruct racial difference, and then to texts in which the consuming or consumed body is implicated in the construction of gender and/or sexuality. Ultimately, this course is designed to introduce you to the field of food studies through a more specific thematic focus on cannibalism and difference, and a methodological reliance on the close reading of literary texts. There are no prerequisites for this class, but university-level composition skills and a willingness to jump into new materials and approaches will be expected.

This class is capped at 16 students to facilitate active discussion and engagement with each other's work; it is a class which focuses on discussion and process rather than lecture and evaluation. In this class, through a variety of discussion and writing activities and assignments, you will learn how to develop insightful, argumentative interpretations of a variety of texts and then how to communicate these interpretations in a clear and compelling way. In fact, these two goals are inextricably related. You will find that these analytical and writing skills will be useful to you no matter what professional field you plan to enter.

Grading

Participation and In-Class Assignments: 15%
 Reader Responses: 20% (5% each)
 Paper 1 (2-3 pgs.): 15%
 Paper 2 (5 pgs.): 20% (5% for presentation; 15% for paper)
 Paper 3 (12-15 pgs.): 30%

In order to pass this class, you must complete all class requirements.

Participation and In-Class Assignments

If you are absent or late, you are responsible for finding out about assignments and turning them in on time.

You'll earn a daily participation grade between 0 (absent) and 10 (prepared, engaged) for each class meeting, which will reflect the degree to which you are regularly engaged with the material and with the ideas of your classmates. It is of course not just about the number of comments you make in a given class period or getting "the right answer." Answering questions is not the only way to participate; asking questions, respectfully disagreeing, pointing us to a new passage, or making connections with other texts are all forms of participation. Although I will have specific activities for us to do in class, at times I will want you to take the lead in using class discussion for the issues and problems that interest you. To this end, I expect you to **come to every class with at least one topic or question about the readings that you wish to discuss.** Your participation grade also reflects the work you do during the **peer review workshop** (see below). **In-class assignments** include writing assignments and quizzes which cannot be made up.

A Note About Technology: Discussion can be hard to follow if you are digitally distracted. For this reason, please keep laptops, tablets, e-readers, and phones out of sight in the classroom.

Reader Responses

Reader responses will be assigned at several times throughout the quarter. You will post these responses on the course website, the evening before class, by 10 p.m. You receive credit only for a thoughtful and on-time post which includes at least **one cited page number**.

Papers

Each of your three paper assignments in this course will be based on readings from the course, and will ask you to engage critically with those readings and advance a specific claim (or "thesis").

Paper #1 (2-3 pgs.) is a short but focused close reading of a single passage. It should advance one central claim about the text, but this claim can be a problem or a paradox.

Paper #2 has two parts: a) a **short in-class presentation** of your work in progress (5-7 minutes), and b) a **5-pg. write-up and expansion** of your presentation. In both the presentation and the paper, your reading of one or two primary texts should be focused around a central thesis or set of research questions. This paper will typically form the basis of your final project.

Paper #3 (12-15 pgs.) is the final product of this seminar. Though the paper will focus on close readings of one or two primary texts, it should also involve outside research. A **5-pg. draft** of this paper will be due in advance of the tenth-week **peer revision workshop**.

Paper Policies: Papers should be uploaded to **turnitin** (accessible only through my.ucla.edu). The final paper must also be submitted in hard copy to **Humanities 146**. Late papers will be marked down 1/3 of a grade for each day late, including weekends. Papers should have a title page that includes your name, UID number, my name, the class title and number, and date. Papers should be formatted in Times New Roman, size 12 font, and with 1 inch margins.

Policies

Email

Please feel free to contact me via email with questions or concerns throughout the quarter. I will respond to emails within twenty-four hours during the Monday-Friday work week, except in the 24-hour period before a paper is due.

Office Hours

Office hours are for your benefit. During these times, I am available for help, consultation, and discussion. If you are not available to meet during my normal office hours, I am happy to make alternate arrangements to meet with you.

Plagiarism

Presenting another author's words or ideas as your own, whether intentionally or not, is a serious offense, both in academia and in the professional world. The course can be verbal, textual, or electronic: taking material from a book or an article, your textbook, a class lecture or interview, the Internet, or any other source, and failing to attribute and document that source properly, constitutes plagiarism. Any paraphrase of another author's words or ideas also must be documented properly. UCLA takes plagiarism seriously: I am required to report any suspected case of plagiarism to the Office of the Dean of Students for investigation and possible disciplinary action. If you have any questions about when or how to document your sources, feel free to ask me at any time. For further information about plagiarism and how to avoid it, you can consult the Dean of Students' website: (<http://www.deanofstudents.ucla.edu/assets/documents/StudentCC.pdf>).

Additional Resources

Tutoring Resources

The Student Writing Center (Humanities A61) offers UCLA undergraduates one-on-one sessions that address individual writing issues. The Center is staffed by peer learning facilitators, undergraduates trained to help at any stage in the writing process and with writing assignments from across the curriculum. Students can walk in, but appointments are preferred. For more information please visit <http://www.wp.ucla.edu> and click on "Student Writing Center/Make an Appointment." Academic Advancement Program (AAP) students can also use AAP Tutorials (1114 Campbell Hall, 310.206.1581).

Students with Disabilities

If you wish to request an accommodation due to a disability, please contact the Office for Students with Disabilities as soon as possible at A255 Murphy Hall, 310.825.1501 (310.206.6083 for telephone device for the deaf). Website: <http://www.osd.ucla.edu>.

Schedule of Assignments

Readings listed as 'CR' can be found in our course reader.

UNIT ONE: Foundational Texts

Week 1

- T 1/3 Introduction; selections from Bible (CR); Mary Douglas, *Purity and Danger* (selections, CR)
 Th 1/5 François Rabelais, *Gargantua and Pantagruel* (selections, CR)

Week 2

- M etc. Reader response #1 due on ccle forum, 10 p.m.**
 T Michel de Montaigne, "Of Cannibals" (CR); Julia Kristeva, *Powers of Horror* (selections, CR)
 Th Jonathan Swift, *Gulliver's Travels*, Book 4 (CR)

Week 3

- T Daniel Defoe, *Robinson Crusoe* (all); John Locke, *Essay Concerning Human Understanding* (selections, CR)
 Th Library research workshop—**Meet outside Powell at 0:00 x.m.**—and *Crusoe* concluded
 F **Paper #1 due to turnitin, 5 p.m.**

UNIT TWO: Conceptions of Racial Difference

Week 4

- M Reader response #2 due on ccle forum, 10 p.m.**
 T James Boswell, *Journal of a Tour of the Hebrides* (selections, CR); bell hooks, "Eating the Other" (CR)
 Th Matthew Lewis, *Journal of a West India Proprietor* (selections, CR)

Week 5

- M Reader response #3 due on ccle forum, 10 p.m.**
 T Charles Brockden Brown, *Edgar Huntly*
 Th Charles Chesnutt, *The Conjure Woman and Other Conjure Tales* (selections, CR)

UNIT TWO/THREE

Week 6

- T Tennessee Williams, *Suddenly Last Summer* (all)
 Th *Suddenly Last Summer* concluded; **project presentations**

UNIT THREE: Gender and Sexuality

Week 7

- T Jonathan Swift, poems to Stella (CR); Susan Bordo, *Unbearable Weight* (selections, CR)
 Th Margaret Atwood, *The Edible Woman*; Carol Adams, *The Pornography of Meat* (selections, CR)
 F **Paper #2 due to turnitin, 5 p.m.**

Week 8

- T Portia Di Rossi, *Unbearable Lightness*
 Th Dorothy Allison, "A Lesbian Appetite" (CR); Elspeth Probyn, *Carnal Appetites* (selections, CR)

UNIT FOUR: Cannibalism in Contemporary Culture**Week 9**

- M** **Reader response #4 due on ccle forum, 10 p.m.**
T Jeanette Winterson, *Gut Symmetries*
Th Peter Greenaway, *The Cook, the Thief, His Wife & Her Lover* (on reserve in Powell—watch before class and take notes)
F **5 pages of final paper draft due to turnitin, 5 p.m.; drafts will be distributed to group members Friday evening**

Week 10

- T** Peer revision workshop—come to class with group members' drafts printed out; fill out revision sheet for each member's draft
Th Jonathan Demme, *The Silence of the Lambs* (on reserve in Powell—watch before class and take notes)

Finals Week

- W** **Final paper due to turnitin and also in hard copy to Humanities 149, 5 p.m.**



New Course Proposal

	English 98TB			
	Eating Others: Cannibalism and Politics of Representation			
Course Number	English 98TB			
Title	Eating Others: Cannibalism and Politics of Representation			
Short Title	CANNIBALISM-LIT			
Units	Fixed: 5			
Grading Basis	Letter grade only			
Instructional Format	Seminar - 3 hours per week			
TIE Code	SEMT - Seminar (Topical) [T]			
GE Requirement	Yes			
Major or Minor Requirement	No			
Requisites	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
Course Description	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of modern works of literature and film in which cannibalism plays important thematic or symbolic role, with focus on construction of race, gender, and sexuality in these texts, Letter grading.			
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
Syllabus	File English 98Tb syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
Supplemental Information	Helen Deutsch is the faculty mentor for this seminar.			
Grading Structure	participation and in-class assignments: 15% reader responses: 20% paper 1 - 15% paper 2 - 20% paper 3 - 30%			
Effective Date	Spring 2014			
Discontinue Date	Summer 1 2014			
Instructor	Name	Title		
	Julia Callander	Teaching Fellow		
Quarters Taught	Fall	Winter	Spring	Summer
Department	English			
Contact	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
Routing Help				

ROUTING STATUS

Role: Registrar's Office

Processing Completed

Status:**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 7/30/2013 1:21:54 PM**Changes:** Title, Description**Comments:** Edited course description into official version; corrected title.**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 7/17/2013 3:15:17 PM**Changes:** Course Number, Short Title**Comments:** Changed '98Tb' to '98TB' in catalog number. Added a short title.**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/16/2013 3:13:11 PM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796**Status:** Approved on 7/8/2013 2:33:56 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/3/2013 3:19:25 PM**Changes:** No Changes Made**Comments:** Routing to Christina Palmer for FEC approval.**Role:** Department/School Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 6/17/2013 10:42:04 AM**Changes:** Course Number**Comments:** approved with 98TB added on behalf of Professor Kathleen Komar, chair, CUTF Program Committee**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 6/14/2013 9:07:59 AM**Changes:** No Changes Made**Comments:** Routing back to Cathie Gentile.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 6/13/2013 1:56:15 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen Komar, chair, CUTF Faculty Advisory Committee**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 6/13/2013 1:54:09 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number Film and Television 98Ta
 Course Title Race and Gender in Sports Films

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis X

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This seminar is a discussion based course where students are tasked with critically analyzing sport films, engaging specifically with the contesting social and cultural identities represented on screen. Students will be given weekly readings that will help them explore issues of race and gender representation in society, sports, and film. Guided by the instructor, students will apply the work of critical race and gender theories and methodologies as they develop their critical thinking and writing skills. In addition, students will be encouraged to discuss their ideas on the films screened and the readings with the instructor and each other in this interactive and discussion based seminar.

3. List faculty member(s) who will serve as instructor (give academic rank):

Kathleen McHugh (Professor) & Allyson Nadia Field (Assistant Professor) and Samantha Sheppard, Teaching Fellow

4. Indicate when do you anticipate teaching this course:

	2013-2014	Winter	<u>X</u>	Spring	_____
GE Course Units	<u>5</u>	Enrollment		Enrollment	

5. Please present concise arguments for the GE principles applicable to this course.

General Knowledge

This course provides students with a fuller understanding of the humanities, specifically film studies and cultural studies. This course teaches students how to apply the work of critical race and gender theory and methodologies within cinema and media studies to illuminate the relationship between film, society, and the politics of representation.

Integrative Learning

This course is based on an interdisciplinary approach to cinema and media studies. The diverse theoretical frameworks employed in the seminar include: film theory, critical race studies, feminist theory, performance studies, sports studies, sports sociology, and sports history.

Ethical Implications

Cultural Diversity

Focusing on sports films, this course provides a unique opportunity for students to critically engage with issues of race and gender, discrimination, stereotypes, and social and cultural advancement. Students will learn how to articulate (in both their writing and verbal discussion) how sports films construct competing identities and discourses on race and gender.

Critical Thinking

This course will embolden and strengthen student’s critical thinking skills. Through analyzing sports films, students will develop their interpretive reasoning skills, grounding their analysis of the films screened with their weekly readings. Students will be supported by the instructor as they synthesize, challenge, and engage with the course materials (films and readings) through their written assignments and class discussions.

Rhetorical Effectiveness

This course will provide students with the skills necessary to both deliver and defend argumentation (both written and verbal) on issues of race and gender in sports films. Argumentation based on critical thinking, textual support, and contextual reasoning will be emphasized throughout the seminar. Students will be able to draw from the films and weekly readings to construct persuasive arguments on race and gender in sports films as well as tie their analysis to sporting and non-sporting historical, social, and or/political cultural contexts.

Problem-solving

Library & Information Literacy

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|----------|---------|
| 1. Lecture: | <u>5</u> | (hours) |
| 2. Discussion Section: | _____ | (hours) |
| 3. labs | _____ | (hours) |
| 4. Experiential (service learning, internships, other): | _____ | (hours) |
| 5. Field Trips: | _____ | (hours) |

(A) TOTAL Student Contact Per Week 5 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>2</u>	(hours)	
2. Reading	<u>4</u>	(hours)	
3. Group Projects:	<u>0</u>	(hours)	
4. Preparation for Quizzes & Exams:	<u>0</u>	(hours)	
5. Information Literacy Exercises:	<u> </u>	(hours)	
6. Written Assignments:	<u>3</u>	(hours)	
7. Research Activity:	<u>1</u>	(hours)	
(B) TOTAL Out-of-class time per week	<table border="1" style="width: 100px; height: 20px;"><tr><td style="text-align: center;">10</td></tr></table>	10	(HOURS)
10			
GRAND TOTAL (A) + (B) must equal at least 15 hours/week	<table border="1" style="width: 100px; height: 20px;"><tr><td style="text-align: center;">15</td></tr></table>	15	(HOURS)
15			

Race and Gender in Sports Films Theater, Film, TV, & Digital Media 98Ta

Instructor: Samantha Sheppard
Email: samshep@ucla.edu

Office Hours:
Mailbox: 103 East Melnitz

Required Texts:

Baker, Aaron. *Contesting Identities: Sports in American Film*. Urbana: University of Illinois Press, 2003.

Course reader available at

Optional Recommended Text:

Zirin, Dave. *A People's History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008.

Course Description:

One cannot deny the importance of sports to American society and popular culture, and this seminar will study sports films' vital significance in representing the intersection of sports and social identities. Therefore, this seminar looks to understand how the role of competition between individuals and teams in sports films relate to the competing discourses on race and gender in society at large? How are social issues in relation to race and gender understood in sporting terms and concepts, such as: the hero and the underdog; urban and rural; natural talent versus hard work; and the individual versus team identity? How do social identities and social issues play themselves out in sports films, and in what ways do the tensions and contradictions within sports films' contests signify broader ideological contestations? Through asking these questions, this seminar will invite students to consider the competing discourses presented by, around, and through sports films, where the interplay of history, power, and identity produces literal and ideological contestation on and off the playing field. This seminar will consider how sports films mobilize race and gender identities to both reinforce and challenge the construction and intersection of social identities and sports.

The course is organized around sports films' narrative tropes and themes. This framework recognizes and utilizes how prevalent sporting analogies are in everyday life and how these analogies are used in sports films to highlight broader, everyday life issues and experiences. By organizing the course around these tropes and themes, this class reinforces the centrality of sports to the construction of personal identities as well as popular culture at large.

Course Objectives:

After completing this seminar, student will have an enhanced knowledge and ability in:

- Understanding sports films engagement with contesting social identities, particularly race and gender issues
- Apply the work of critical race and gender theory and methodologies to analyses on sports films
- Effectively engage and verbally communicate in class discussions and presentations, using the readings to ground and challenge observations and conclusions made by authors

- Make important and critical connections between representations on screen and actual historical, social, cultural, and political contexts
- Develop writing skills and enhance skills in brainstorming, drafting, and polishing university-level essays
- Cultivate and refine research skills with a variety of sources and garner an understanding of creating one's own research methodology

Course Requirements:

Active Course Participation

Students are expected to come to class each week well prepared and ready to engage with the course materials. Students should come to each class having completed all of the assigned readings. Active and thoughtful participation in this course is required. The weekly class discussions are shaped by student involvement, and this seminar depends on you coming to class open to learn and express, respectfully and critically, your ideas and thoughts as well listen to the ideas and thoughts of your fellow students.

Course Readings and Screenings

Students are provided with readings that will enhance their knowledge as well as introduce them to key concepts in the studies of sports, cinema, gender, and race. Beyond the required text, Aaron Baker's *Contesting Identities: Sporting in American Film*, all other readings will be available in the form of a course reader. The course includes optional recommended reading from Dave Zirin's *A People's History of Sports in the United States: 250 Years of Politics, Protest, People, and Play*. While not required, students are highly encouraged to read the optional chapters as they provide a useful account of sports and socio-cultural history in America. All films, including the clips screened in class, will be available at the Media Collections and Services in Powell Library. Please note that many of these titles can also be found through such companies as Netflix, iTunes, and Amazon.

Short Response Paper and Presentation (3-5 Pages)

During Week 1, students will choose from a list of ESPN *30 for 30* and *Nine for IX* documentary films. A detailed paper prompt will be distributed at this time. Students will critically analyze how their chosen film depicts issues of race and gender difference, paying particular attention to how masculinity, femininity, and difference shape the film's analysis of sporting figures and sports history. The goal of this short response paper is to explore how film, specifically documentary films, center race and gender, accounting for how social identities help us understand how sports matter culturally, socially, and politically. Students will not only do critical textual analysis, they will also research the event/figure depicted in their selected film and consider how documentary film enhances or obscures the complex analyses of social identity and representation in the history of sports. This paper is due Week 4 and at that time students will give a 5-7 minute presentation on their paper.

Final Paper Abstract & Annotated Bibliography (300-words)

To prepare for your final paper, you are required to turn in a 300-word final paper abstract. The abstract is an outline of your proposed final paper, which includes a brief description of the topic and main argument of your paper. In this summary, please be specific about your essay's thesis

statement, putting the sentence(s) in bold. In addition to the abstract, please include an annotated bibliography of at least five potential sources (books, articles, and/or reviews). You may count up to three readings on the syllabus towards your three potential sources. A detailed prompt on how to write an abstract, construct a thesis statement, and annotate a bibliography will be distributed Week 2. This assignment is due Week 5.

Rough Draft of Final Paper (8-10 pages)

A rough draft of your final paper is due in Week 8. The rough draft needs to be at least eight to ten pages long. While you may not have all elements of your paper figured out, the rough draft is an important step in working through the overall structure and argumentation of your paper. Each student will meet with me to discuss their draft progress as well as receive written comments on the draft itself.

Presentation of Final Paper

Students will present the topics of their final paper during weeks 9 and 10. Depending on enrollment numbers, presentations will be 7-10 minutes long. Students will provide the class with a brief description and overview of their final paper's main argument and methodological approach as well as what potential conclusions they have drawn thus-far.

Final Paper (12-15 pages)

For the final paper, students will write a 12-15 page essay on a sports film of their choosing. Following the seminar's topic of race and/or gender analysis, students are expected to write an essay that is related to, engages with, or expands on the narrative themes and topics that we have discussed over the course of the quarter. Students may also choose to write on a film clip that was shown in seminar, but they are **not** allowed to write on films screened in their entirety in the seminar. Students are encouraged to tie their analysis to sporting and non-sporting historical, social, and/or political cultural contexts. The final paper is due Finals Week.

Formatting Requirements for Short Response Paper and Final Paper:

Please format the short response paper and final paper according to MLA format. If you do not have the MLA handbook, the book can be found in the library (Call Number: [LB2369 .G53 2009](#)). A useful online reference is: <http://owl.english.purdue.edu/owl/resource/747/01/>.

Policy on Late Work:

All assignments should be turned in on time. Late work, while accepted, will be penalized. Each day the paper is late, the assignment will be marked down 1/3 of a grade.

Office Hours:

I am invested in your success in this seminar. If you need to consult with me on class readings, screenings, or paper assignments, please feel free to attend my appointed office hours. If the office hours are unsuitable, we can set up an appointment for us to meet when both of our schedules permit.

Plagiarism:

UCLA expects and requires academic honesty and integrity. When writing papers, students are expected and required to properly cite all sources of information. Using another's ideas,

thoughts, or words without proper credit to the originating author constitutes plagiarism, which is a serious offense that will result in failure of this seminar. For more information about what plagiarism is and how to avoid it, please ask your instructor for guidance and visit UCLA's academic honesty and code regulations at: <http://www.deanofstudents.ucla.edu/conduct.htm>

Grade Breakdown:

Active Class Participation	25%
Short Response Paper and Presentation.....	15%
Final Paper Abstract with Annotated Bibliography.....	15%
Rough Draft of Final Paper.....	10%
Presentation of Final Paper.....	5%
Final Paper.....	30%

Assignments:

Due Week 4—Short Response Paper and Presentation (3- 5 pages)
 Due Week 5—Final Paper Abstract with Annotated Bibliography
 Due Week 8—Rough Draft of Final Paper (8-10 pages)
 Due Week 9 & 10—Presentation of Final Paper
 Due Final's Week—Final Paper (12-15pages)

Seminar Schedule and Assignments:

Week 1: *Sports (at the) Center*

In Class: Introductions and review of seminar syllabus. Students sign-up film for Short Response Paper from provided list of ESPN *30 for 30* and *Nine for IX* documentary films. Handout on Short Response Paper given.

Discussion Topics: What are sports films? How do sports films present competing discourses on race and gender? Why are sports films such a malleable genre that can address social, political, and cultural issues and differences? What is Baker's methodological approach to reading the significance of race and gender in *Any Given Sunday*?

Readings:

- Baker, Aaron. "Introduction: Sports Films and the Contest for Identity" in *Contesting Identities: Sports in American Film*. Urbana: University of Illinois Press, 2003. 1-6.
- Baker, Aaron, "Masculinity, Race, and Violence on *Any Given Sunday*." 26 pages. (provided courtesy of the author)
- Baker, Aaron "Sports Films, History and Identity." *Journal of Sport History* 25.2 (Summer 1998): 217-233.
- Jones, Glen. "In Praise of an 'Invisible Genre'? An Ambivalent Look at the Fictional Sports Feature Film." *Sport in Society* 11:2 (March 2008): 117-129.
- King, Richard C. and David J. Leonard. "Why Sports Films Matter; Or, Refusing a Happy Ending" in *Visual Economies of/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 227-238.

- Rowe, David. "If You Film It, Will They Come? Sports on Film." *Journal of Sports and Social Issues* 22.4 (1998): 350-359.

Screening: *Any Given Sunday* (Oliver Stone, 1999)

Optional Recommended Reading:

- Zirin, Dave. "Until the Twentieth Century" and "Rough Riding" in *A People's History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 1-48.

Week 2: *Field of (American) Dreams*

In Class: Students provided with detailed handout explaining how to write an abstract, construct a thesis statement, and annotate a bibliography.

Discussion Topics: How does history and nostalgia function in sports films? In what ways are concepts of the rural and pastoral tied to constructions of race, specifically whiteness? How are "fields" and "courts" structured as "urban" racial spaces? In what similar and different ways do baseball and football films construct masculinity and patriarchy? How is the "American Dream" idealized in sports films? How does Dyer explain whiteness in relation to racial imagery and embodiment? What is the role of racial difference in the construction of sporting spaces and sporting pasts?

Readings:

- Briley, Ron. "Basketball's Great White Hope and Ronald Reagan's America: *Hoosiers* (1986)." *Film & History* 35.1 (2005): 12-19.
- Dyer, Richard. "The Matter of Whiteness" in *White*. New York: Routledge, 1997. 1-40.
- Hunter, Latham. "What's Natural about It?: A Baseball Movie as Introduction to Key Concepts in Cultural Studies" in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: University Press of Kentucky, 2008. 86-102.
- Leonard, David J. "'Is This Heaven?' White Sporting Masculinities and the Hollywood Imagination" in *Visual Economies of/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 165-194.
- Paino, Troy D. "*Hoosiers* in a Different Light: Forces of Change Versus the Power of Nostalgia." *Journal of Sports History*. 28.2 (Spring 2001). 63-80.
-

Screening: *Field of Dreams* (Phil Alden Robinson, 1999)

In Class Clips: *The Natural* (Barry Levinson, 1984), *Hoosiers* (David Anspaugh, 1986)

Optional Recommended Reading:

- Zirin, Dave. "Sports and Leisure" in *A People's History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 49-62.

Week 3: *A Level Playing Field*

Discussion Topics: How is a “level playing field” constructed in sports films? Is there an inherent social critique in such portrayals? What happens with issues of racial differences are played out on the “field of dreams?” How do images of athletic heroes, such as Jackie Robinson, function as signs and signifiers of social, cultural, and political issues? How is heroism tied to social struggle?

Readings:

- Early, Gerald. “Why Baseball was the Black National Pastime,” in *Basketball Jones: American Above the Rim*. Eds. Todd Boyd and Kenneth L. Shropshire. New York: New York University Press, 2000. 27-50.
- McDaniels III, Pellom. “As American As... Filling in the Gaps and Recovering the Narratives of America’s Forgotten Heroes” in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: The University Press of Kentucky, 2008. 129-154.
- Raengo, Alessandra. “A Necessary Signifier: The Adaptation of Robinson’s Body-image in ‘The Jackie Robinson Story.’” *Adaptation* 1 (2008): 79-105
- Sobchack, Vivian. “Baseball in the Post-American Cinema, or Life in the Minor Leagues” in *Out of Bounds: Sports, Media, and the Politics of Identity*. Eds. Aaron Baker and Todd Boyd. Bloomington: Indiana University Press, 1997). 175-197.
- Tudor, Deborah K. “Introduction” and “Images of the Athletic Hero in Films,” in *Hollywood’s Vision of Team Sports: Heroes, Race, and Gender*. New York: Garland Publishing, 1997. xi- xxvi & 45-77.

Screening: *The Jackie Robinson Story* (Alfred E. Green, 1950)

In Class Clips: *Bingo Long Traveling All-Stars* (John Badham, 1976), *Soul of the Game* (Kevin Rodney Sullivan, 1996), *Sugar* (Anna Boden and Ryan Fleck, 2008)

Optional Recommended Reading:

- Zirin, Dave. “No Depression” in *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 63-90.

Week 4: *Fair Play*

In Class: Short Response Paper due at the beginning of class. Students give 5-7 minute presentations on their film/paper.

Discussion Topics: How does the concept of “fair play” in sports relate to race and gender representation in films screened? How do sports films place and displace social issues? Can “play” be used to solve and/or absolve racial and gender problems? How does *Remember the Titans* function as a civil-rights text? And is *Remember the Titans* a progressive or conservative reading of the Civil Rights movement? Is there a kind of “fairness” or social justice in individual and/or team triumph? How do men and not women in sports films dominate discussions of fairness and equality?

Readings:

- Farred, Grant. “When Kings Were (Anti-?)Colonials: Black Athletes in Film.” *Sport in Society* 11.2/3 (March 2008): 240-252.
- Sexton, Jared. “‘Life with no hoop’: Black *Pride*, State Power” in *Commodified and Criminalized: New Racism and African Americans in Contemporary Sports*. Eds. David J. Leonard and C. Richard King. New York: Rowan & Littlefield Publishers, Inc. 223-247.
- Shropshire, Kenneth L. “The Roots of Racism and Discrimination in Sports” in *Black & White: Race and Sports in America*. New York: New York University Press, 1998. 20-35.
- Tudor, Deborah K. “The Play of Race Within Sports Films” in *Hollywood’s Vision of Team Sports: Heroes, Race, and Gender*. New York: Garland Publishing, 1997. 123-180.

Screening: *Remember the Titans* (Boaz Yakin, 1950)

In Class Clips: *The Express* (Gary Felder, 2008), *Glory Road* (James Gartner, 2006), and *Pride* (Sunu Gonera, 2007)

Optional Recommended Reading:

- Zirin, Dave. “War and Its Discontents” in *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 63-90.

Week 5: *More Than a Game*

In Class: Final Paper Abstract and Annotated Bibliography due at the beginning of class.

Discussion Topics: How do sports films construct games as “more than” events? What are they exactly more than? What are some of the on-and-off the court stakes for Black and White men; how are they different and/or similar? How do concepts such as triumph and defeat take on double meaning in the films screened below? What allegories for social, political, and cultural issues are used in sports films? What are the politics of “losing” in *Friday Night Lights*?

Readings:

- Baker, Aaron. “From Second String to Solo Star: Hollywood and the Black Athlete” in *Contesting Identities: Sports in American Film*. Urbana: University of Illinois Press, 2003. 24-48.
- King, Richard C. “The Field of Fantasy and the Court of Appeal: On *Friday Night Lights* and *Coach Carter*” in *Visual Economies of/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 103-120.
- C. Richard King and Charles Fruehling Springwood. “Posting Up: Introductory Notes on Race, Spors, and Post-America” and “White Out: Erasures of Race in College Athletics” in *Beyond the Cheers: Race as Spectacle in College Sport*. Albany: State University of New York Press, 2001. 1-16. & 17-40.
- Early, Gerald. “Performance and Reality: Race, Sports and the Modern World.” *The Nation*. August 10 and 17, 1998. 11-20.

Screening: *Friday Night Lights* (Peter Berg, 2004)

In Class Clips: “Boobie Miles” (Music Video by Big *K.R.I.T.*), *Friday Night Lights* (NBC, 2006-2010), *Coach Carter* (Thomas Carter, 2005), *The Blind Side* (John Lee Hancock, 2009)

Optional Recommended Reading:

- Zirin, Dave. “Have We Gone Soft?” in *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 113-130.

Week 6: *Playing Like a Girl*

Discussion Topics: How do films represent “playing like a girl?” Do sports films perpetuate gender hierarchies and misogyny in their depictions of women playing sports? How are women racialized in sporting contests? If depictions of masculinity dominate sports films, what social, cultural, and political interventions are made when women are depicted as sporting agents? How is femininity constructed in sports films, specifically *Girlfight*, and how does race stabilize and destabilize such constructions?

Readings:

- Baker, Aaron. “From He Got Game to We Got Next: Gender in American Sports Films” in *Contesting Identities: Sports in American Film*. Urbana: University of Illinois Press, 2003. 49-99.
- Cahn, Susan. “No Freaks, No Amazons, No Boyish Bobs: The All-American Girls Baseball Leagues” in *Coming on Strong: Gender and Sexuality in 20th Century Women’s Sport*. New York: The Free Press. 140-163.
- Cahn, Susan K. and Jean O’Reilly. “Timeline: 125 Years of U.S. Women in Sports” in *Women and Sports in the United States: A Documentary Reader*. Eds. Jean O’Reilly and Susan K. Cahn. Boston: Northeastern University Press, 2007. xxiii-xxx.
- Caudwell, Jayne. “*Girlfight* and *Bend it Like Beckham*: Screening Women, Sport, and Sexuality.” *Journal of Lesbian Studies* 13.3. 255-271.
- Daniels, Danya. “You Throw Like a Girl: Sports and Misogyny on the Silver Screen” in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: The University Press of Kentucky, 2008. 105-128.
- Fojas, Camilla. “Sports of Spectatorship: Boxing Women of Color in *Girlfight* and Beyond.” *Cinema Journal* 49.1 (Fall 2009): 103-115.
- O’Reilly, Jean. “The Woman’s Sports as the New Melodrama” in *Women and Sports in the United States: A Documentary Reader*. Eds. Jean O’Reilly and Susan K. Cahn. Boston: Northeastern University Press, 2007. 283-297.

Screening: *Girlfight* (Karyn Kusama, 2000)

In Class Clips: *Bend it Like Beckham* (Gurinder Chadha, 2002), *A League of Their Own* (Penny Marshall, 1992), “Ali vs. Ali” (Adidas Commercial, 2004), “Michael vs. Mia” (Gatorade Commercial, 1997)

Optional Recommended Reading:

- Zirin, Dave. “Sports on the Edge of Panic” in *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 131-180.

Week 7: *White Men Can’t Jump?*

Discussion Topics: What are the problematic race and gender assumptions in the phrase “white men can’t jump?” How are white males constructed as “underdogs” in contemporary sports films? How do the authors below define “new cultural racism?” How is whiteness marked in the films screened as difference? How do contemporary sports films negotiate anxiety over white masculinity? How does *Miracle* construct white male accomplishment as a national symbol of white hegemony?

Readings:

- Birrell, Susan and Mary G. McDonald. “Reading Sport, Articulating Power Lines: An Introduction.” In *Reading Sport: Critical Essays on Power and Representation*. Eds. Susan Birrell and Mary G. McDonald. Boston: Northeastern University Press, 2000. 3-13.
- Bonilla-Silva, Eduardo. ““New Racism,” Color-Blind Racism, and the Future of Whiteness in America” in *White Out: The Continuing Significance of Racism*. Eds. Ashley W. Doane and Eduardo Bonilla-Silva. New York: Routledge, 2003. 271-284.
- Kusz, Kyle W. “*Dogtown and Z-Boys*: White Particularity and the New, New Cultural Racism” in *Visual Economies off/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 135-164.
- Kusz, Kyle W. “Remasculinizing American White Guys in/through New Millennium American Sport Films.” *Sport in Society* 11.2 (March 2008): 209 -226.
- Leonard, David J. “Do You Believe in Miracles? Whiteness, Hollywood, and a Post-9/11 Sports Imagination” in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: University Press of Kentucky, 2008. 219-236.

Screening: *Miracle* (Peter Berg, 2004),

In Class Clips: *Invincible* (Ericson Core, 2006), *Dogtown and Z-Boys* (Stacy Peralta, 2001), *White Men Can’t Jump* (Ron Shelton, 1992)

Optional Recommended Reading:

- Zirin, Dave. “The Flood Gates” in *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 131-180.

Week 8: *He Got Game!*

In Class: Rough Draft of Final Paper due at the beginning of class. Students sign-up for Final Paper Presentation order.

Discussion Topics: What does it mean for a player to “got game?” Does game mean more than skill, and can it be attributed to such things as power, place, and purpose? How is Black male identity associated with and constructed via basketball? How do the authors describe the relationships between social identity and economics? How is race and gender an aspect of commodity culture? How does *He Got Game* structure representations of Black exceptionalism within the framework that if one body wins there are countless other racialized bodies that, having historically have been the overall “losers” in the game of life, don’t win? How does the notion that “he” got game position women outside of the conversation of sports and sporting excellence?

Readings:

- Banet-Weiser, Sarah. “Hoop Dreams: Professional Basketball and the Politics of Race and Gender.” *Journal of Sport and Social Issues* 23 (November 1999): 403-420.
- Boyd, Todd. “The Day the Niggaz Took Over: Basketball, Commodity Culture, and Black Masculinity” in *Out of Bounds: Sports, Media, and the Politics of Identity*. Bloomington: Indiana University Press, 1997. 123-144.
- Dyson, Michael Eric. “Be Like Mike?: Michael Jordan and the Pedagogy of Desire” in *Michael Jordan, Inc.: Corporate Sport, Media Culture, and Late Modern America*. Ed. David. L. Andrews. Albany: State University of New York Press, 2001. 259-268.
- Giardina, Michael D. and Cameron McCarthy. “The Popular Racial Order of Urban America: Sport, Identity, and the Politics of Culture.” *Cultural Studies Critical Methodologies* 5.2 (2005): 145-173.
- Farred, Grant. “The Event of the Black Body at Rest: M  le in Motown.” *Cultural Critique* 66 (Spring 2007): 58-77.
- Lisa Guerrero, “One Nation under a Hoop: Race, Meritocracy, and Messiahs in the NBA” in *Commodified and Criminalized: New Racism and African Americans in Contemporary Sports*. New York: Rowman & Littlefield Publishers, Inc., 2011. 121-146.

Screening: *He Got Game* (Spike Lee, 1998)

In Class Clips: *Through the Fire* (Alistair Christopher and Jonathan Hock, 2005), *Above the Rim* (Jeff Polack, 1994)

Optional Recommended Reading:

- Zirin, Dave. “The 1980s: Welcome to Hell” in *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 131-180.

Week 9: *Bodies on the Line*

In Class: First-half of Presentations of Final Papers.

Discussion Topics: What does the term “bodies on the line” mean in relation to constructions of race and gender? How and why must women’s bodies celebrate or challenge popular notions of femininity? How are women’s bodies figured or displayed in sports films? What role does sexuality play in reading women’s sporting bodies as political? What does Judith Halberstam mean by “female masculinity?”

Readings:

- Chisholm, Ann. “Defending the Nation: National Bodies, U.S. Border, and the 1996 U.S. Olympic Women’s Gymnastics Team.” *Journal of Sport and Social Issues* (November 1999) 23. 126-139.
- Halberstam, Judith. “An Introduction to Female Masculinity: Masculinity without Men” in *Female Masculinity*. Durham: Duke University Press, 1998. 1-44.
- Holmlund, Christine. “Visible Difference and Flex Appeal: The Body, Sex, Sexuality, and Race in the ‘Pumping Iron’ Films,” *Cinema Journal* 28/4 (Summer 1989). 38-51.
- Williams, Linda. “Personal Best: Women in Love,” *Jump Cut* 27 (July 1982). 1-10.

Screening: *Personal Best* (Robert Towne, 1982)

In Class Clips: *Pumping Iron II: The Women* (George Butler, 1985), *Stick It* (Jennifer Bendinger, 2006), *This Is a Game, Ladies* (Peter Schnall, 2004)

Optional Recommended Reading:

- Zirin, Dave. “C.R.E.A.M.” in *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 131-180.

Week 10: *The Game of Life*

In Class: Second-half of Presentations of Final Papers.

Discussion Topics: How do sports documentary films depict “the game of life.” How does *Hoop Dreams* position the role of basketball in the creation/disillusion of a “future-self.” In the film, what does the NBA symbolize? What are the differences between documentary and fiction films depiction of basketball hopes and realities?

- Cole, C.L. and Samantha King. “Representing Black Masculinity and Urban Possibilities: Racism, Realism, and *Hoop Dreams*” in *Sport and Postmodern Times*. Albany: State University Press of New York, 1998. 49-86.
- hooks, bell “neo-colonial fantasies of conquest: *Hoop Dreams*,” in *Reel to Real: Race, Sex, and Class at the Movies*. New York: Routledge, 1996. 7-82.
- Maharaj, Gitanjali. “Talking Trash: Late Capitalism, Black (Re)Productivity, and Professional Basketball,” *Social Text* 50 (Spring 1997): 97-110.
- Robbins, Bruce. “Head Fake: Mentorship and Mobility in *Hoop Dreams*” *Social Text* 50 (Spring 1997): 111-120.
- Sperber, Murray. “*Hoop Dreams*, Hollywood dreams,” *Jump Cut: A Review of Contemporary Media* 40 (March 1996): 3-7.

Screening: *Hoop Dreams* (Steve James, 1994)

Optional Recommended Reading:

- Zirin, Dave. "More of the Same Versus Change" in *A People's History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008. 131-180.

Course Reading List

Baker, Aaron. *Contesting Identities: Sports in American Film*. Urbana: University of Illinois Press, 2003.

_____. "Masculinity, Race, and Violence on *Any Given Sunday*." 26 pages. (provided courtesy of the author)

_____. "Sports Films, History and Identity." *Journal of Sport History* 25.2 (Summer 1998): 217-233.

Banet-Weiser, Sarah. "Hoop Dreams: Professional Basketball and the Politics of Race and Gender." *Journal of Sport and Social Issues* 23 (November 1999): 403-420.

Birrell, Susan and Mary G. McDonald. "Reading Sport, Articulating Power Lines: An Introduction." In *Reading Sport: Critical Essays on Power and Representation*. Eds. Susan Birrell and Mary G. McDonald. Boston: Northeastern University Press, 2000. 3-13.

Bonilla-Silva, Eduardo. "New Racism," Color-Blind Racism, and the Future of Whiteness in America" in *White Out: The Continuing Significance of Racism*. Eds. Ashley W. Doane and Eduardo Bonilla-Silva. New York: Routledge, 2003. 271-284.

Boyd, Todd. "The Day the Niggaz Took Over: Basketball, Commodity Culture, and Black Masculinity" in *Out of Bounds: Sports, Media, and the Politics of Identity*. Bloomington: Indiana University Press, 1997. 123-144.

Briley, Ron. "Basketball's Great White Hope and Ronald Reagan's America: *Hoosiers* (1986)." *Film & History* 35.1 (2005): 12-19.

Cahn, Susan. "No Freaks, No Amazons, No Boyish Bobs: The All-American Girls Baseball Leagues" in *Coming on Strong: Gender and Sexuality in 20th Century Women's Sport*. New York: The Free Press. 140-163.

Cahn, Susan K. and Jean O'Reilly. "Timeline: 125 Years of U.S. Women in Sports" in *Women and Sports in the United States: A Documentary Reader*. Eds. Jean O'Reilly and Susan K. Cahn. Boston: Northeastern University Press, 2007. xxiii-xxx.

- Caudwell, Jayne. "Girlfight and Bend it Like Beckham: Screening Women, Sport, and Sexuality." *Journal of Lesbian Studies* 13.3: 255-271.
- Chisholm, Ann. "Defending the Nation: National Bodies, U.S. Border, and the 1996 U.S. Olympic Women's Gymnastics Team." *Journal of Sport and Social Issues* (November 1999) 23. 126-139.
- Cole, C.L. and Samantha King. "Representing Black Masculinity and Urban Possibilities: Racism, Realism, and *Hoop Dreams*" in *Sport and Postmodern Times*. Albany: State University Press of New York, 1998. 49-86.
- Daniels, Danya. "You Throw Like a Girl: Sports and Misogyny on the Silver Screen" in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: The University Press of Kentucky, 2008. 105-128.
- Dyer, Richard. "The Matter of Whiteness" in *White*. New York: Routledge, 1997. 1-40.
- Dyson, Michael Eric. "Be Like Mike?: Michael Jordan and the Pedagogy of Desire" in *Michael Jordan, Inc.: Corporate Sport, Media Culture, and Late Modern America*. Ed. David L. Andrews. Albany: State University of New York Press, 2001. 259-268.
- Early, Gerald. "Performance and Reality: Race, Sports and the Modern World." *The Nation*. August 10 and 17, 1998. 11-20.
- _____. "Why Baseball was the Black National Pastime," in *Basketball Jones: American Above the Rim*. Eds. Todd Boyd and Kenneth L. Shropshire. New York: New York University Press, 2000. 27-50.
- Farred, Grant. "The Event of the Black Body at Rest: M el e in Motown." *Cultural Critique* 66 (Spring 2007): 58-77.
- _____. "When Kings Were (Anti-?)Colonials: Black Athletes in Film." *Sport in Society* 11.2/3 (March 2008): 240-252.
- Fojas, Camilla. "Sports of Spectatorship: Boxing Women of Color in *Girlfight* and Beyond." *Cinema Journal* 49.1 (Fall 2009): 103-115.
- Giardina, Michael D. and Cameron McCarthy. "The Popular Racial Order of Urban America: Sport, Identity, and the Politics of Culture." *Cultural Studies Critical Methodologies* 5.2 (2005): 145-173.
- Guerrero, Lisa. "One Nation under a Hoop: Race, Meritocracy, and Messiahs in the NBA" in *Commodified and Criminalized: New Racism and African Americans in Contemporary Sports*. New York: Rowman & Littlefield Publishers, Inc., 2011. 121-146

- Halberstam, Judith. "An Introduction to Female Masculinity: Masculinity without Men" in *Female Masculinity*. Durham: Duke University Press, 1998. 1-44.
- Holmlund, Christine. "Visible Difference and Flex Appeal: The Body, Sex, Sexuality, and Race in the 'Pumping Iron' Films," *Cinema Journal* 28.4 (Summer 1989). 38-51.
- hooks, bell "neo-colonial fantasies of conquest: *Hoop Dreams*," in *Reel to Real: Race, Sex, and Class at the Movies*. New York: Routledge, 1996. 7-82.
- Hunter, Latham. "What's Natural about It?: A Baseball Movie as Introduction to Key Concepts in Cultural Studies" in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: University Press of Kentucky, 2008. 86-102.
- King, Richard C. "The Field of Fantasy and the Court of Appeal: On *Friday Night Lights* and *Coach Carter*" in *Visual Economies of/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 103-120.
- King, C. Richard and Charles Fruehling Springwood. "Posting Up: Introductory Notes on Race, Sports, and Post-America" and "White Out: Erasures of Race in College Athletics" in *Beyond the Cheers: Race as Spectacle in College Sport*. Albany: State University of New York Press, 2001. 1-16. & 17-40.
- King, Richard C. and David J. Leonard. "Why Sports Films Matter; Or, Refusing a Happy Ending" in *Visual Economies of/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 227-238.
- Kusz, Kyle W. "*Dogtown and Z-Boys*: White Particularity and the New, *New Cultural Racism*" in *Visual Economies of/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 135-164.
- _____. "Remasculinizing American White Guys in/through New Millennium American Sport Films." *Sport in Society* 11.2 (March 2008): 209 -226.
- Leonard, David J. "Do You Believe in Miracles? Whiteness, Hollywood, and a Post-9/11 Sports Imagination" in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: University Press of Kentucky, 2008. 219-236.
- _____. "Is This Heaven? White Sporting Masculinities and the Hollywood Imagination" in *Visual Economies of/in Motion: Sport and Film*. Eds. C. Richard King and David J. Leonard. New York: Peter Lang, 2006. 165-194.
- Maharaj, Gitanjali. "Talking Trash: Late Capitalism, Black (Re)Productivity, and Professional

- Basketball,” *Social Text* 50 (Spring 1997): 97-110.
- McDaniels III, Pellom. “As American As... Filling in the Gaps and Recovering the Narratives of America’s Forgotten Heroes” in *All-Stars & Movie Stars: Sports in Film & History*. Eds. Rob Briley, Michael K. Schoenecke, and Deborah A. Carmichael. Lexington: The University Press of Kentucky, 2008. 129-154.
- O’Reilly, Jean. “The Woman’s Sports as the New Melodrama” in *Women and Sports in the United States: A Documentary Reader*. Eds. Jean O’Reilly and Susan K. Cahn. Boston: Northeastern University Press, 2007. 283-297.
- Paino, Troy D. “*Hoosiers* in a Different Light: Forces of Change Versus the Power of Nostalgia.” *Journal of Sports History*. 28.2 (Spring 2001): 63-80.
- Raengo, Alessandra. “A Necessary Signifier: The Adaptation of Robinson’s Body-image in ‘The Jackie Robinson Story.’” *Adaptation* 1 (2008): 79-105.
- Robbins, Bruce. “Head Fake: Mentorship and Mobility in *Hoop Dreams*” *Social Text* 50 (Spring 1997): 111-120.
- Rowe, David. “If You Film It, Will They Come? Sports on Film.” *Journal of Sports and Social Issues* 22.4 (1998): 350-359.
- Sexton, Jared. “‘Life with no hoop’: Black *Pride*, State Power” in *Commodified and Criminalized: New Racism and African Americans in Contemporary Sports*. Eds. David J. Leonard and C. Richard King. New York: Rowan & Littlefield Publishers, Inc. 223-247
- Shropshire, Kenneth L. “The Roots of Racism and Discrimination in Sports” in *Black & White: Race and Sports in America*. New York: New York University Press, 1998. 20-35.
- Sobchack, Vivian. “Baseball in the Post-American Cinema, or Life in the Minor Leagues” in *Out of Bounds: Sports, Media, and the Politics of Identity*. Eds. Aaron Baker and Todd Boyd. Bloomington: Indiana University Press, 1997. 175-197.
- Sperber, Murray. “*Hoop Dreams*, Hollywood dreams,” *Jump Cut: A Review of Contemporary Media* 40 (March 1996): 3-7.
- Tudor, Deborah V. *Hollywood’s Vision of Team Sports: Heroes, Race, and Gender*. New York: Garland Publishing, 1997.
- Williams, Linda. “Personal Best: Women in Love,” *Jump Cut* 27 (July 1982): 1-10.
- Zirin, Dave. *A People’s History of Sports in the United States 250 Years of Politics, Protest, People, and Play*. New York: The New Press, 2008.

**UCLA Course Inventory Management System**[Main Menu](#)[Inventory](#)[Reports](#)[Help](#)[Exit](#)

New Course Proposal

Film and Television 98TA Race and Gender in Sports Films

Course Number Film and Television 98TA**Title** Race and Gender in Sports Films**Short Title** RACE&GNDR-SPRTS FLM**Units** Fixed: 5**Grading Basis** Letter grade only**Instructional Format** Seminar - 3 hours per week**TIE Code** SEMT - Seminar (Topical) [T]**GE Requirement** Yes**Major or Minor Requirement** No**Requisites** Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.**Course Description** Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Introduction to critical approaches, analyses, and research on representation of race and gender and construction of social identities in sports films. Letter grading.**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows.**Syllabus** File [Film_TV & Digital Media 98Ta syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.**Supplemental Information** Professor Stephen Mamber is the faculty mentor for this seminar**Grading Structure**
Active Class Participation - 25%
Short Response Paper and Presentation - 15%
Final Paper Abstract with Annotated Bibliography - 15%
Rough Draft of Final Paper - 10%
Presentation of Final Paper - 5%
Final Paper - 30%**Effective Date** Winter 2014**Discontinue Date** Summer 1 2014**Instructor**
Name Title
Samantha Sheppard Teaching Fellow**Quarters Taught** Fall Winter Spring Summer**Department** Film, Television, & Digital Media**Contact**
Name E-mail
CATHERINE GENTILE cgentile@oid.ucla.edu**Routing Help**

ROUTING STATUS

Role: Registrar's Office**Status:** Processing Completed

Role: Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Status: Added to SRS on 10/7/2013 9:33:58 AM

Changes: Title, Short Title

Comments: Corrected title per Cathy Gentile.

Role: Registrar's Scheduling Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Status: Added to SRS on 10/7/2013 9:32:58 AM

Changes: No Changes Made

Comments: To Leann.

Role: Registrar's Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Status: Returned for Additional Info on 10/7/2013 9:32:15 AM

Changes: No Changes Made

Comments: Reroute to Leann

Role: Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Status: Added to SRS on 8/29/2013 1:17:02 PM

Changes: Description

Comments: Edited course description into official version.

Role: Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441

Status: Added to SRS on 8/14/2013 2:27:46 PM

Changes: No Changes Made

Comments: No Comments

Role: Registrar's Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441

Status: Returned for Additional Info on 8/14/2013 2:27:29 PM

Changes: Short Title

Comments: No Comments

Role: Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHLOMEW@REGISTRAR.UCLA.EDU) - 51441

Status: Added to SRS on 8/14/2013 2:22:32 PM

Changes: Short Title

Comments: Added a short title.

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 8/6/2013 12:39:06 PM

Changes: No Changes Made

Comments: Routing to Doug Thomson in the Registrar's Office.

Role: FEC Chair or Designee - Meranze, Michael (MERANZE@HISTORY.UCLA.EDU) - 52671

Status: Approved on 8/5/2013 3:36:01 PM

Changes: No Changes Made

Comments: No Comments

Role: FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 8/5/2013 10:41:50 AM

Changes: No Changes Made

Comments: Routing to Michael Meranze for FEC approval.

Role: CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

Status: Approved on 8/2/2013 12:08:06 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen Komar, chair, CUTF Faculty Advisory Committee

Role: Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

Status: Submitted on 8/2/2013 12:07:14 PM

Comments: Initiated a New Course Proposal

[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number FTV 98TB
 Course Title American Genre Films and Domestic Trauma

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis X

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course engages with the ways in which films and popular culture engage with society at different points of history. The course will entail the analysis of films, literature, and social and historical contexts.

3. List faculty member(s) who will serve as instructor (give academic rank):

Kathleen McHugh, Professor; Benjamin Sher, teaching fellow

4. Indicate when do you anticipate teaching this course:

2013-2014 Winter _____ Spring X
 Enrollment Enrollment

GE Course Units 5

5. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge

The course will introduce core concepts of film theory, film history, and trauma studies. Students will be introduced to a wide variety of popular genre films, and learn how to critically analyze media texts in relation to historical and social contexts. Students will practice putting film texts and historical events in conversation with academic theory.

❑ Integrative Learning

Students will discuss the films we watch (and the social and historical events we discuss) through several theoretical lenses: film theory, trauma theory from various disciplines (including psychology and English literature), and theories of gender, sexuality, and race. Students will examine the social implications of a novel's transformation into a film, and consider how "true events" have been fictionalized using film language (raising the question, how can fiction films function as historical documents?). They will examine how films contribute to audiences' understandings of real social structures. This course may be of interest to students studying Film, English, Contemporary American History, Cultural Studies, Psychology, Gender Studies, African American Studies, and Social Work.

❑ Ethical Implications

Genre films that represent domestic trauma raise profound ethical questions. For example, do these films help to stop domestic traumas by raising awareness of them, or do they help to propagate the social structures that allow domestic trauma to happen? In what instances is it ethical to turn domestic trauma into popular entertainment? Are certain films ethical in their depictions of domestic trauma, while other films are not? Why or why not? How do films illuminate the ways in which trauma is purposefully made visible, or invisible, in American culture? I would argue that this course will raise fundamental questions about the ethics of American culture.

❑ Cultural Diversity

The films shown in my course represent a culturally diverse group of characters, including men and women, LGBT people and heterosexual people, and people of different races and ethnicities. The course will ask how issues like race, gender, sexuality, and ethnicity lead people to experience domestic trauma differently (and lead people's traumas to be represented in different ways). At the same time, these films demonstrate how trauma creates commonalities across social barriers, and even historical periods. The course will also examine what kinds of trauma survivors (based on class, race, gender, sexuality, and ethnicity) get to be represented by popular culture, which ones do not, and why.

❑ Critical Thinking

Students will read many academic and popular critical articles that will give them models of how people have thought critically about films, trauma, and American culture. These articles, and my facilitation of class discussions, will prepare them to do their own original critical thinking and analysis about the films and issues that we discuss in class verbally and in writing. One of the main purposes of this class is to encourage students to think critically about "entertainment," which people sometimes take for granted as something socially insignificant, to be enjoyed without analysis or "too much thought."

❑ Rhetorical Effectiveness

In journals and final papers, students will practice critical writing, and be encouraged to come up with their own original arguments about the materials discussed in class. In class, we will participate in workshops regarding how to formulate successful thesis statements and overall arguments when writing about the specific topics of our class.

□ Problem-solving

I consider writing a research paper to be one of the ultimate acts of problem solving! Students will be encouraged to ask themselves “What is the question I want to pursue, and how will I answer that question? What kinds of sources do I need to answer that question? Where can I get them? And how do I put them together to answer my question persuasively for a wide variety of readers?”

□ Library & Information Literacy

For their final paper, students will be required to gather primary (including newspaper articles and, possibly, Hollywood censorship files, to which I will introduce them in class) and secondary sources from the library. My department’s wonderful Arts Librarian, Diana King, will give a tutorial on how to optimally use the library to meet the specific requirements of our course.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|-------|---------|
| 1. Lecture (and screenings): | 3.5 | (hours) |
| 2. Discussion Section: | 2.5 | (hours) |
| 3. labs | _____ | (hours) |
| 4. Experiential (service learning, internships, other): | _____ | (hours) |
| 5. Field Trips: | _____ | (hours) |

(A) TOTAL Student Contact Per Week 6 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- | | | |
|-------------------------------------|-----|---------|
| 1. General Review & Preparation: | .5 | (hours) |
| 2. Reading | 4 | (hours) |
| 3. Group Projects: | N/A | (hours) |
| 4. Preparation for Quizzes & Exams: | .5 | (hours) |
| 5. Information Literacy Exercises: | N/A | (hours) |
| 6. Written Assignments: | 3 | (hours) |
| 7. Research Activity: | 1 | (hours) |

(B) TOTAL Out-of-class time per week 9 **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week 15 **(HOURS)**

**FILM, TV & DIGITAL MEDIA 98TB:
AMERICAN GENRE FILMS AND DOMESTIC TRAUMA
SPRING 2014**

Instructor: Ben Sher
Email: bensher@ucla.edu

This course will examine the ways in which popular genre films have represented domestic trauma. Scholars have argued that, in various ways, mainstream genre films make efforts to resolve cultural contradictions for a mass audience. At the same time, academic and popular commentators have described actual traumas that take place in the home, including abuse, abandonment, and neglect, as unspeakable or un-representable for those who experience them. This paradox -- between a mass cultural form that resolves contradiction, and a traumatic experience that exceeds the capacity of representation and narrative -- provides an ideal case study for understanding the role of popular genres in American culture. In doing so, this course will investigate how these films have spoken “the unspeakable,” represented “the un-representable,” and made efforts to resolve the “un-resolvable”.

Domestic trauma usually takes place away from public view, and its survivors often repress their experiences of trauma, leaving the traumas and/or post-traumatic affects to exist in their memory and consciousness only in indirect or symbolic ways. Film genres structure “real” events similarly by adding fantastic, melodramatic, surreal, symbolic, and otherwise cinematic elements to them. This course argues that genre films exemplify several important ways in which the traumatic and the cinematic similarly structure meaning. Like trauma, genre films problematize notions of “the real.” Thus, genre films are especially effective texts in which to examine representations of trauma. At the same time, by focusing on representations of trauma, this course will help students to understand the formal and cultural functions of different film genres in new ways.

Through readings, screenings, and lectures, this course will encourage undergraduate students to look at films’ generic codes and structures of meaning in order to assess how they represent trauma. We will study films from three genres that have repeatedly represented domestic trauma throughout American film history: melodrama, horror, and comedy. The course will be divided into three chronological units: Classical Hollywood Genres and the Production Code (1920-1950), Genres in Transformation (1950-1980), and Genre in Contemporary Cinema (1980-2013). As a result, the course will examine how films refer to American culture’s collective understandings of domestic trauma at different historical and industrial periods. We will consider how certain genres and genre conventions emphasize and allegorize such cultural understandings. At the same time, by interrogating how one relatively small subject has been repeatedly represented in films from highly disparate genres, we will look closely at the malleability of film genres.

Students will gain a deeper understanding of how film genres function formally and how filmmakers and audiences have used genre films to process social and cultural events. At the same time, they will examine how and why domestic trauma, though often swept under the rug by powerful institutions like the nuclear family, organized religion, and schools, nonetheless remains a constituent element of our mainstream culture.

Course objectives:

- Introduction to core concepts of American film theory (specifically genre theory), film history, and trauma studies.
- Exposure to a broad sampling of U.S. made, popular genre films representing domestic trauma from early Hollywood through the present.
- Understanding of shifts in cultural attitudes and media industry trends that have impacted both the evolution of film genres and the ways in which domestic trauma is perceived in American culture at large.
- Students will develop critical media analysis, interpretation, and argumentation skills through screenings, readings, class discussions, writing, and presentations.
- Students will hone their own critical writing and speaking skills, and do their own critical writing and speaking about the ways in which popular genre films have engaged with domestic trauma.

Readings and Screenings: All readings can be found on the course website, or in the course reader. All films, including those screened in class, will be available for viewing at the Media Collections and Services in Powell Library (some are also available through companies including iTunes, Amazon, and Netflix).

Class Participation:

Since everyone provides a useful perspective on each subject at hand, participation is essential and mandatory. In order to receive credit for participation, you must attend each meeting. I will take attendance at the beginning of each screening and seminar. In order to avoid being considered absent, please do not come late. If you are unable to attend a class, let me know in advance. If I do not hear from you before class with a legitimate explanation of your absence, you will lose participation credit for the day.

While doing course readings and watching films, please take notes and record any questions or comments that you would like to raise during seminar. Also think about how you would answer the discussion questions outlined on the syllabus.

Some of the readings on this syllabus can be difficult. Do not be intimidated! I view the classroom as an interactive space where, through open communication, we will learn together. My hope is that readings that may seem initially inscrutable will, after consideration of assigned research questions and engagement in seminar, come to seem dynamic and thought provoking. I am also happy to meet privately during my weekly office hours to discuss the readings, your papers, or anything else related to the course.

Class Presentations:

During Week 1, students will sign-up for one reading **and** one screening presentation. These presentations will be no more than 5 minutes. Students will identify a text's key arguments/film's main themes and suggest two discussion questions to initially start off our group discussion.

Reading and Screening Journal:

Your journal is meant to help you respond thoughtfully to readings and screenings. At the beginning of each week, you need to bring to class a one- to two-page response (typed, double-spaced) about one or more of the previous week's readings and screenings. In advance, I will give you questions to prompt your thinking. I will collect these responses on the day they are due, and I won't accept late responses. When evaluating your reading journal, I will look for signs of thoughtful insights and careful responses to the issues you discuss. While your writing does not need to be formal in style, it should be grammatically correct and proofread for mechanical errors and typos. You are allowed to miss one response without penalty.

Final paper (15-18 pages):

For the final paper, students will select two films from a single genre that represent domestic trauma, each from a different time period that we've discussed in class. Your paper will discuss how the films' representations of domestic trauma are informed by the evolutions in genre and cultural understandings of trauma that had taken place during each time period. Papers will be graded for argument, research, style, analysis, and clarity. I recommend that students meet with me multiple times during office hours to discuss their research and writing process. During class discussions, students will have ample opportunities to work through sample case studies as a way to prepare for their final projects. An 8-10 page rough draft of the final paper will be due on Week 8. Students should use my feedback on their draft to revise and write their final draft. During the last half of our final class, students will give a brief (5-7 minutes, depending on enrollment) presentation of their final paper. This presentation will not be graded. However, failure to be prepared for the presentation will affect your final paper grade.

Final Paper Prospectus With Annotated Bibliography (350 words):

Students will submit a paper prospectus and annotated bibliography in the fifth week of the quarter. I require that students meet with me during office hours in advance of the paper prospectus deadline to discuss your topic. The outline for the proposed final paper topic must include a 350-word description of the argument that the essay will make. It will contain the essay's main (possibly hypothetical) argument/thesis statement and a brief, but specific, summary of the main points that the paper will address. In addition (not included in the 350 word description), please include a list of the films you will be writing about and an annotated bibliography of **at least five potential print sources** (articles from academic journals and/or books) you plan to use. You may also include additional sources from newspapers, magazines, and internet sources. During Week 2, instructions for compiling an annotated bibliography will be covered, as well as how to use film and paper archives (at UCLA and the Margaret Herrick Library) and on-line databases such as ProQuest.

Grading Distribution:

Class Participation: 15%
 Class Presentations: 10% (both grades averaged)
 Reading journal: 15%
 Final Paper Prospectus with Annotated Bibliography: 15 %
 Final Paper Rough Draft: 10 %
 Final Paper: 35 %

Plagiarism:

Using another's thoughts, ideas, and/or language from printed or electronic sources without giving the proper credit constitutes plagiarism. I will report any suspected cases of plagiarism to the Dean of Students Office, and disciplinary action may include failing the assignment and/or expulsion from UCLA. For information on how to cite sources, consult Hacker, sections R1e and R2b, or feel free to talk to me. For further information on UCLA's plagiarism policy, see the Dean of Students' website: <http://www.deanofstudents.ucla.edu/integrity.html>

Office Hours:

Throughout the quarter, I encourage you to consult with me on your essay and/or any questions or concerns you might have regarding your progress in the class. If you can't make my office hours, please email me and I will be happy to schedule an appointment at a different time. I enjoy meeting with students to discuss their work, so please don't be shy.

Assignments:

Due at the beginning of each week: Journal entry (1-2 pages)
Due Week 5: Final Paper Prospectus with Annotated Bibliography
Due Week 9: Draft of Final Paper
Due Week 10: Brief Presentation of Final Paper
Due Week 11 (Finals Week): Final paper

SEMINAR SCHEDULE:

Please make sure to read the assigned selections before our class meeting on the corresponding day.

UNIT 1: Introduction**WEEK 1: Why discuss American genre films in relation to domestic trauma?**

Screening: *Mysterious Skin* (2005, Gregg Araki)

Readings:

Walker, Janet. *Trauma Cinema: Documenting Incest and the Holocaust*. Berkeley: UC Press, 2005. "Preface," pp. xv-3; "Chapter 1: Catastrophe, Representation, and the Vicissitudes of Memory," pp. 3-33.

Neale, Steve. *Genre and Hollywood*. London: Routledge, 2000. "Introduction," pp. 1-9; "Definitions of Genre," pp. 9-31; "Dimensions of Genre," pp. 31-49.

Discussion questions: In what genre might *Mysterious Skin* be categorized? How does *Mysterious Skin* represent some of the post-traumatic mental processes described by Walker? How do characters in *Mysterious Skin* engage with genre films as a way to process their experiences of trauma? Does *Mysterious Skin* draw comparisons between domestic trauma and genre films? Does *Mysterious Skin* fit into Janet Walker's definition of "trauma cinema"?

UNIT 2: 1920-1960 (Classical Hollywood Cinema and The Production Code)

WEEK 2: Melodrama

Screening: *King's Row* (1942, Sam Wood); clips of *Freud* (1962, John Houston)

Readings:

Walker, "The Excision of Incest from Classical Hollywood Cinema: *King's Row* and *Freud*," pp. 33-49.

Neale, "Genre and Hollywood: The Studio System," pp. 231-41; "Melodrama and the Woman's Film," pp. 179-205

Maltby, Richard. "The Production Code and the Hays Office." *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939*. Ed. Tino Balio. New York: Scribner's, 1993, p. 37-73.

Discussion questions: Melodrama has historically been one of the genres in which domestic trauma is represented most frequently. Why do you think that this is the case? How are the conventions of melodrama outlined by Steve Neale uniquely resonant with various elements of domestic trauma? What does Walker mean when she describes *King's Row* as "a disassociated film"? Is *King's Row* disassociated for the same reasons that people who have experienced domestic trauma disassociate? How is the social context that led to the censorship of *King's Row* similar to (and/or different from) the social context that leads to the repression/silencing of traumas in the film?

WEEK 3: Comedy

Screening: *Unfaithfully Yours* (1948, Preston Sturges); clips from *Finn and Hattie* (1931, Norman Z. McLeod and Norman Taurog)

Readings:

Sikov, Ed. *Screwball: Hollywood's Madcap Romantic Comedies*. New York: Crown, 1989.

"Introduction: Pitching Screwballs," pp. 15-32; "Chapter 3: Out for Blood: The Intimacy of Violence," pp. 64-78.

Neale, "Major Genres: Comedy," 65-71

Discussion questions: Sikov argues that, in screwball comedies, filmmakers replaced sex between the central couple (which could not be shown because of the Production Code Administration's censorship) with comical domestic violence. Do you feel that the domestic violence in *Unfaithfully Yours* stands in for sex? In what ways? Is it ethical to represent

domestic violence as comical? Does the screwball comedy's conflation of sex and violence resonate with the ways in which domestic abuse is discussed in contemporary culture?

WEEK 4: Horror

Screening: *Dracula* (1931, Tod Browning) and *Psycho* (1960, Alfred Hitchcock)

Readings:

Tudor, Andrew. *Monsters and Mad Scientists: A Cultural History of the Horror Movie*. Oxford: Basil Blackwell, 1991. "Genre History I: 1931-1960," pp. 27-48

Oates, Joyce Carol. "Dracula (Tod Browning, 1931): The Vampire's Secret." *Southwest Review* 76.4 (Autumn). Pp. 498-510

Discussion questions: Does *Dracula* represent domestic trauma? If so, what kinds of trauma? If not, why not? Oates writes that certain instances of domestic trauma that were described overtly in Bram Stoker's book (i.e. *Dracula*'s victim, Lucy, becomes a child predator), were censored and omitted in the film. Can we find traces of these "repressed" traumas in the film, as Janet Walker does in the censored film version of *King's Row*? How would you compare the sexual violence represented in *Psycho* to that in *Dracula*? Do the film's very different visual styles and settings make different statements about the ways in which domestic trauma functions in American culture and society?

UNIT 3: 1960-1980 (Genres in Transformation)

WEEK 5: Melodrama

DUE: FINAL PROSPECTUS AND ANNOTATED BIBLIOGRAPHY

Screening: *Sybil* (1976, Daniel Petrie; two hour theatrical version); clips from *Mommie Dearest* (1981, Frank Perry)

Readings:

Scheper-Hughes, Nancy and Howard F. Stein. "Child Abuse and the Unconscious in American Popular Culture." *The Children's Culture Reader*. Henry Jenkins, ed. New York: New York University P, 1998. Pp. 178-199.

Walker, "Incest on Television and the Burden of Proof: *Sybil*; *Shattered Trust: The Shari Karney Story*; *Liar, Liar*; and *Divided Memories*," pp. 49-82.

Discussion questions: What are some ways in which *Sybil* indicates an evolution in the depiction of domestic trauma in melodrama since the classical Hollywood period (and, in particular, *King's Row*)? How and why does *Sybil* draw upon the conventions of melodrama to tell a "true story"? Many have characterized the 1970s as a period during which genres were frequently blended. Does *Sybil* draw on conventions from genres other than melodrama? If so, to what effect? Do *Sybil*, and the other TV movies described by Walker, support or counteract Scheper-Hughes and Stein's arguments about the ways in which child abuse was represented in American popular culture in the 1960s and 1970s? Of course, they may support some parts of the argument and counteract others.

WEEK 6: Comedy

Screening: *Female Trouble* (1974, John Waters)

Readings:

Rosenbaum, Jonathan and J. Hoberman. "John Waters Presents 'The Filthiest People Alive'." *Midnight Movies*. New York: Harper & Rowe. Pp. 136-174.

Kane, Meddock Derek. "Trash Comes Home: Gender/Genre Subversion in the Films of John Waters." *Gender and Genres in Postwar Cinema*. Christine Gledhill, ed. Urbana: U of Illinois. Pp. 205-219.

Discussion Questions: Rosenbaum and Hoberman argue that John Waters films, and *Female Trouble* in particular, were part of an anti-establishment youth culture that gained increasing prominence in the 1970s (most famously, through punk music). Is *Female Trouble*'s depiction of domestic abuse aligned with this anti-establishment attitude? How might representing domestic abuse and sexual abuse make a film "anti-establishment," or against mainstream American norms and conventions? Does *Female Trouble* make fun of sexual abuse and domestic violence, thereby minimizing its seriousness to get a laugh? Or does it satirize sexual abuse and domestic violence, using comic conventions to raise awareness about and condemn it?

WEEK 7: Horror

Screening: *Carrie* (1976, Brian De Palma)

Readings:

Wood, Robin. "The American Nightmare: Horror in the 70s." *Hollywood from Vietnam to Reagan*. New York: Columbia UP, 1986. Pp. 63-85.

Stolorow, Robert D. *Trauma and Human Existence: Autobiographical, Psychoanalytic, and Philosophical Reflections*. New York: Taylor & Francis, 2007. "The Contextuality of Emotional Life," p. 1-7; "The Contextuality of Emotional Trauma," p. 7-13; "The Phenomenology of Trauma and the Absolutisms of Everyday Life," p. 13-17; "Trauma and Temporality," p. 17-23.

Stamp, Shelley Lindsay. "Horror, Femininity, and Carrie's Monstrous Puberty." *The Dread of Difference: Gender and the Horror Film*. Barry Keith Grant, ed. Austin: U of Texas P, 1996. Pp. 279-96.

Discussion Questions: How do *Carrie*'s screenwriter and director represent Carrie's subjective experiences of trauma (child abuse and vicious bullying) using the formal (cinematography, editing, music) and narrative conventions of the horror film? How do the film's depictions of Carrie's subjective experiences of trauma resonate with Stolorow's theories about how human beings experience life during and after traumas? Wood argues that monsters in horror films of the 1960s and 1970s represented the increasing visibility of real social anxieties that mainstream society tried to repress in the 1950s (including the breakdown of the nuclear family, women's dissatisfaction, and domestic violence). In what ways does this "return of the repressed" manifest itself in *Carrie*? Why tell Carrie's story as a horror film, rather than a melodrama?

UNIT 4: 1980-2013 (Contemporary Genres)**WEEK 8: Melodrama**

DUE: ROUGH DRAFT OF FINAL PAPER

Screening: *The Color Purple* (1985, Steven Spielberg)

Reading:

Walker, Alice. *The Color Purple*. London: Harcourt, 1982. 300 pages.

Bobo, Jacqueline. "Text and Subtext: *The Color Purple*." *Black Women as Cultural Readers*. Pp. 61-91.

Bobo, Jacqueline. "*The Color Purple*: Black Women as Cultural Readers." *Female Spectators: Looking At Film and Television*. E. Deidre Pribram, ed. London: Verso, 1988. Pp. 90-110.

Discussion questions: One film critic pejoratively described *The Color Purple* as "the first Disney movie about incest." What might he have meant by this? Do you agree with this assessment? Why or why not? *The Color Purple*'s film adaptation was altered substantially from Alice Walker's book in order to make it palatable for mainstream audiences, and to suit director Spielberg's style. One of these alterations was Spielberg's use of heightened film style to make Walker's gritty, straightforward story fit into the conventions of a big, bold Hollywood melodrama. How did these alterations effect the film's representations of domestic trauma? According to Bobo, how do black women "read" *The Color Purple*'s depictions of abuse in subversive ways? Do their readings change the meaning of the text itself?

WEEK 9: Comedy

Screening: *Madea's Family Reunion* (2006, Tyler Perry); clips from *The Oprah Winfrey Show* (Tyler Perry discloses his history of abuse; 200 men speak out about their experiences of sexual abuse).

Reading:

Cvetkovich, Ann. *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*. Durham: Duke UP, 2003. "Introduction," and "The Everyday Life of Queer Trauma." Pp. 1-49.

Discussion questions: How might *Madea's Family Reunion* be understood as "an archive of feelings," like those described by Cvetkovich? Critics often describe Perry's melding of madcap comedy and highly serious melodrama as uncomfortable and problematic. Why do you think he chooses to mix these genres in such jarring ways in order to depict domestic trauma? *Madea's Family Reunion* quotes directly from movies and television shows about domestic trauma, including *The Color Purple*. What are the purposes and effects of these quotations? Tyler Perry frequently discloses his own experiences of child abuse in interviews, and states that they inspire his plays and films. However, in his films, he only ever represents women being abused. Based on our readings and discussions throughout the quarter, what might be reasons for this trend in

his work? Is it problematic for a male director to process his own traumas by making films about abuse against women?

WEEK 10: Horror

DUE: BRIEF CLASS PRESENTATION

Screening: *Scream* (1996, Wes Craven)

Readings:

Tudor, Andrew. "From Paranoia to Postmodernism?: The Horror Movie in Late Modern Society." *Genre and Contemporary Hollywood*. Steve Neale, ed. London: BFI, 2002. Pp. 105-117.

Clover, Carol. "Her Body, Himself: Gender in the Slasher Film." *The Dread of Difference: Gender and the Horror Film*. Barry Keith Grant, ed. Austin: U of Texas P, 1996. Pp. 66-117.

Discussion questions: 54 years after the release of *King's Row* (the second film we watched in class), *Scream* tells a similar story of a seemingly perfect, all-American small town seething with secret traumas. Why, so many years later, is this story still relevant enough in American culture to be told through a mainstream blockbuster? How have social and cultural changes regarding perceptions of domestic trauma that took place between *King's Row* and *Scream* impact the ways in which the story is told (this time, as a horror film)? Clover's article and *Scream* both make arguments about how male and female film spectators use horror films in order to process traumas and difficult emotions. What are their arguments, and do you find one or another more persuasive? How does *Scream* suggest that domestic traumas, genre films, and film spectatorship have become connected in mainstream discourse about the relationships between violence in the media, young people, and criminal behavior?

FINAL PAPER IS DUE ON THE THURSDAY OF FINALS WEEK (WEEK 11). Please leave the paper in my office mailbox. Final papers will not be accepted over e-mail.

Reading List

- Bobo, Jacqueline. "Text and Subtext: *The Color Purple*." *Black Women as Cultural Readers*. Pp. 61-91.
- . "The Color Purple: Black Women as Cultural Readers." *Female Spectators: Looking At Film and Television*. E. Deidre Pribram, ed. London: Verso, 1988. Pp. 90-110.
- Clover, Carol. "Her Body, Himself: Gender in the Slasher Film." *The Dread of Difference: Gender and the Horror Film*. Barry Keith Grant, ed. Austin: U of Texas P, 1996. Pp. 66-117.
- Cvetkovich, Ann. *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*. Durham: Duke UP, 2003. "Introduction," and "The Everyday Life of Queer Trauma." Pp. 1-49.
- Kane, Meddock Derek. "Trash Comes Home: Gender/Genre Subversion in the Films of John Waters." *Gender and Genres in Postwar Cinema*. Christine Gledhill, ed. Urbana: U of Illinois. Pp. 205-219.
- Maltby, Richard. "The Production Code and the Hays Office." *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939*. Ed. Tino Balio. New York: Scribner's, 1993. Pp. 37-73.
- Neale, Steve. *Genre and Hollywood*. London: Routledge, 2000. "Introduction," pp. 1-9; "Definitions of Genre," pp. 9-31; "Dimensions of Genre," pp. 31-49; "Genre and Hollywood: The Studio System," pp. 231-41; "Melodrama and the Woman's Film," pp. 179-205; "Major Genres: Comedy," pp. 65-71.
- Oates, Joyce Carol. "Dracula (Tod Browning, 1931): The Vampire's Secret." *Southwest Review* 76.4 (Autumn). Pp. 498-510
- Rosenbaum, Jonathan and J. Hoberman. "John Waters Presents 'The Filthiest People Alive'." *Midnight Movies*. New York: Harper & Rowe. Pp. 136-174.
- Scheper-Hughes, Nancy and Howard F. Stein. "Child Abuse and the Unconscious in American Popular Culture." *The Children's Culture Reader*. Henry Jenkins, ed. New York: New York University P, 1998. Pp. 178-199.
- Sikov, Ed. *Screwball: Hollywood's Madcap Romantic Comedies*. New York: Crown, 1989. "Introduction: Pitching Screwballs," pp. 15-32; "Chapter 3: Out for Blood: The Intimacy of Violence," pp. 64-78.
- Stamp, Shelley Lindsay. "Horror, Femininity, and Carrie's Monstrous Puberty." *The Dread of Difference: Gender and the Horror Film*. Barry Keith Grant, ed. Austin: U of Texas P, 1996. Pp. 279-96.

Stolorow, Robert D. *Trauma and Human Existence: Autobiographical, Psychoanalytic, and Philosophical Reflections*. New York: Taylor & Francis, 2007. "The Contextuality of Emotional Life," p. 1-7; "The Contextuality of Emotional Trauma," p. 7-13; "The Phenomenology of Trauma and the Absolutisms of Everyday Life," p. 13-17; "Trauma and Temporality," p. 17-23.

Tudor, Andrew. *Monsters and Mad Scientists: A Cultural History of the Horror Movie*. Oxford: Basil Blackwell, 1991. "Genre History I: 1931-1960," pp. 27-48

---. "From Paranoia to Postmodernism?: The Horror Movie in Late Modern Society." *Genre and Contemporary Hollywood*. Steve Neale, ed. London: BFI, 2002. Pp. 105- 117.

Walker, Alice. *The Color Purple*. London: Harcourt, 1982. 300 pages.

Walker, Janet. *Trauma Cinema: Documenting Incest and the Holocaust*. Berkeley: UC Press, 2005. "Preface," pp. xv-3; "Chapter 1: Catastrophe, Representation, and the Vicissitudes of Memory," pp. 3-33; "Chapter 2: The Excision of Incest from Classical Hollywood Cinema: *King's Row* and *Freud*," pp. 33-49; "Chapter 3: Incest on Television and the Burden of Proof: *Sybil*; *Shattered Trust: The Sharey Karney Story*; *Liar, Liar*; and *Divided Memories*."

Wood, Robin. "The American Nightmare: Horror in the 70s." *Hollywood from Vietnam to Reagan*. New York: Columbia UP, 1986. Pp. 63-85.

**UCLA Course Inventory Management System**[Main Menu](#)[Inventory](#)[Reports](#)[Help](#)[Exit](#)

New Course Proposal

Film and Television 98TB American Genre Films and Domestic Trauma

Course Number Film and Television 98TB**Title** American Genre Films and Domestic Trauma**Short Title** AM FLM&DOMSTC TRAMA**Units** Fixed: 5**Grading Basis** Letter grade only**Instructional Format** Seminar - 3 hours per week**TIE Code** SEMT - Seminar (Topical) [T]**GE Requirement** Yes**Major or Minor Requirement** No**Requisites** Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.**Course Description** Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of how American genre films have represented domestic trauma (including abuse, abandonment, and bullying) during 20th century. Through readings, screenings, and writing, students think critically about genre films' engagement with American society and culture. Letter grading.**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows.**Syllabus** File [Film_TV & Digital Media 98Tb syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.**Supplemental Information** Professor Kathleen McHugh is the faculty mentor for the seminar.**Grading Structure** class participation: 15%; class presentations: 10%; reading journal: 15%; final paper prospectus with annotated bibliography - 15%; final paper rough draft: 10%; final paper: 35%**Effective Date** Spring 2014**Discontinue Date** Summer 1 2014

<u>Instructor</u>	Name	Title
	Benjamin Sher	Teaching Fellow

<u>Quarters Taught</u>	Fall	Winter	Spring	Summer

Department Film, Television, & Digital Media

<u>Contact</u>	Name	E-mail
	CATHERINE GENTILE	cgentile@oid.ucla.edu

Routing Help

ROUTING STATUS

Role: Registrar's Office**Status:** Processing Completed

Role: Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Status: Added to SRS on 8/29/2013 1:25:31 PM

Changes: Description

Comments: Edited course description into official version.

Role: Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441

Status: Added to SRS on 8/14/2013 2:33:21 PM

Changes: Short Title

Comments: Added a short title.

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 8/6/2013 12:39:32 PM

Changes: No Changes Made

Comments: Routing to Doug Thomson in the Registrar's Office.

Role: FEC Chair or Designee - Meranze, Michael (MERANZE@HISTORY.UCLA.EDU) - 52671

Status: Approved on 8/5/2013 3:37:36 PM

Changes: No Changes Made

Comments: No Comments

Role: FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 8/5/2013 12:09:17 PM

Changes: No Changes Made

Comments: Routing to Michael Meranze for FEC approval.

Role: CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

Status: Approved on 8/5/2013 11:15:49 AM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen Komar, chair, CUTF Faculty Advisory Committee

Role: Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

Status: Submitted on 8/5/2013 11:14:59 AM

Comments: Initiated a New Course Proposal

[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

5. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge

This course will increase students' awareness of the postcolonial history of Senegal, in the process discussing issues related to the broader colonial and postcolonial histories of Sub-Saharan Francophone Africa.

❑ Integrative Learning

We will be using literary texts as well as music, film and critical writing to approach the course's major themes. Students will be required to use a cross-genre and intermedial approach in their discussions and papers.

❑ Ethical Implications

Beyond sensitizing students to artistic works discussing the political and economic difficulties of this West African nation, students will also learn to think critically about ideas of nationhood that are often presented as natural phenomena, but are in fact constructs of political, historical, even literary or artistic discourse.

❑ Cultural Diversity

Our readings on nationalism will cover a broad range of perspectives from across the cultural spectrum. We will discuss, among other points, how positions on nationalism can vary depending on whether a thinker comes from a country that has been colonized.

❑ Critical Thinking

Students will be required to interpret literary, filmic and musical works closely in order to tease out the critical viewpoint specific to a given artist or thinker regarding ideas of nationalism in general or as they relate to the case of Senegal.

❑ Rhetorical Effectiveness

The course includes a large writing component and students will be expected to make an original, coherent argument through their writing, as well as in class discussions with their peers.

❑ Problem-solving

In this course, we will be seeing a wide range of diverging opinions and depictions of nationalist culture. Students will be expected to place these ideas into dialogue, seeking out common ground and differences among many different works.

❑ Library & Information Literacy

Our films will be held on reserve at Powell library. In the first weeks of the class, students will be encouraged to seek out information online to familiarize themselves with the colonial history of Senegal. We will also be using internet searches in the last weeks of class to learn about more contemporary, politically engaged rap movements in Senegal.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|-------------------|---------|
| 1. Lecture: | <u>3</u> | (hours) |
| 2. Discussion Section: | <u> </u> | (hours) |
| 3. labs | <u> </u> | (hours) |
| 4. Experiential (service learning, internships, other): | <u> </u> | (hours) |
| 5. Field Trips: | <u> </u> | (hours) |

(A) TOTAL Student Contact Per Week **3** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- | | | |
|-------------------------------------|-------------------|---------|
| 1. General Review & Preparation: | <u> </u> | (hours) |
| 2. Reading | <u>8</u> | (hours) |
| 3. Group Projects: | <u>1</u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u> </u> | (hours) |
| 5. Information Literacy Exercises: | <u> </u> | (hours) |

6. Written Assignments: 3 (hours)
7. Research Activity: _____ (hours)

(B) TOTAL Out-of-class time per week

12 (HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15 (HOURS)

French and Francophone Studies 98T
Performing the Nation: literature and nationalism in postcolonial Senegal

Instructor: Brian Quinn (PhD candidate, French and Francophone Studies)

Email: quinnbd@ucla.edu

Class meetings: T & Th 1-2:30

Office hours: Friday 10-12, and by apt.

Office: Royce Hall B12 (basement, below theater)



Overview

In 1882, French theorist Ernest Renan famously posed the question “What is a Nation?” in a lecture now published under the same title. Ever since, philosophers, artists, writers, filmmakers and musicians have asked us the same thing, and often through very different media forms and genres, usually discovering that the closer one examines the realities behind this commonly used term, the more elusive its actual meaning and parameters become. In this course, we will take up the ongoing discussion of nationalism, using ideas and insights from some of the most renowned theorists of the concept to address the specific context of one nation of considerable historical and cultural importance: postcolonial Senegal.

And what better way to approach the idea of nationhood than through the case study of a country whose political independence came as recently as 1960; a country whose cultural and linguistic diversity have led to the emergence of a multi-layered understanding of what it means to be part of the nation? The very borders of Senegal are themselves an evident socio-historical construct, having been drawn by European countries in order to accommodate their own mercantile and diplomatic needs at the height of the colonial period. How has such a past come to bear on the kind of nation that Senegal has since become and what are the common nationalist identifiers used to instill a sense of broader national unity, particularly in a country where the official language is that of the former European colonizer?

It remains that, despite the historical challenges it has had to face, the nation of Senegal is an important contributor to the cultural wealth of Francophone West Africa and the world at large. Its far-reaching diversity, its intellectual history and its prominence on the global stage all make for a complex and informative case study on the interplay of diverse nationalist impulses.

The historical specificities of this nation will also allow us to discuss some of the major issues one encounters in the artistic production and social thought of Francophone West Africa and the postcolonial world.

In this class, we will be approaching these questions through critical texts that will help us to address the elusive matter of nationalism as examined in some of the major political and cultural writings of past decades. Our theoretical texts will therefore serve as tools to uncover nationalist notions within a wide range of narrative works. We will be taking a multimedia approach to Senegalese cultural production, looking at poetry, novels, films and music, and putting each of these into dialogue in an attempt to provide some answers, tentative and explorative though they may be, to Renan's famous question, posed over a century ago.

Objectives

The objectives of this course are manifold:

1. Through literature, film and music, students will become acquainted with the historical circumstances and major cultural and intellectual works to come out of postcolonial Senegal, that is, since the nation's independence in 1960. This specific examination of the Senegalese context will also allow us to discuss some of the issues and specificities of the broader Francophone African region.
2. Students will hone their critical reading skills by teasing out and evaluating the central arguments and evidence of theoretical texts bearing on the idea of nationalism, focusing particularly on the challenges and assumptions inherent in the idea of nationhood. Reading guidelines and an introduction to central terms and ideas will be made available on the course website for each of our critical readings.
3. Students will develop their written literary, filmic, and musical analytical skills by articulating their ideas throughout the course of a structured writing process that includes one-on-one meetings with the instructor, first drafts, integrating instructor and peer feedback, and making re-writes.
4. Students will refine their oral argumentation skills through formal collaborative presentations, discussion and debate with peers, as well as a final research project presentation.

Requirements

Students are expected to come to class prepared and ready to discuss the readings assigned for that day. Discussion skills will also be an important focus, since students will be expected to engage not only with the material, but also with their classmates' comments.

This class includes a substantial writing component. Students must submit their work in class on the assigned due date. Extensions will only be granted in the case of an extenuating circumstance, and provided that the student notify me well in advance. Students will also be scheduling at least 2 one-on-one meetings with the instructor: one to discuss ideas for their abstract, and another to go over the comments on their first draft.

Presentations will be evaluated based on students' approach to the material, the relevance of their insights to the course's broader questions, as well as the level of preparedness and professionalism students bring to their intervention.

Students should feel free to see me at office hours or contact me by email at any point

should there be a question or concern regarding the course material or their own work.

There are no pre-requisites for this course. All readings are in English, and students are not expected to be familiar with any of the historical, theoretical or literary material we will be covering.

Readings

Students will be required to purchase the following texts online or at the bookstore:

1. Kane, Cheikh Hamidou. *Ambiguous Adventure*. Trans. Katherine Woods. Portsmouth, NH: Heinemann, 1972.
2. Bâ, Mariama. *So Long A Letter*. Trans. Madupe Bode-Thomas. Portsmouth, NH: Heinemann, 1988.
3. Fall, Aminata Sow. *The Beggars' Strike*. Trans. Dorothy S. Blair. Harlow, Essex: Longman, 1981.
4. Diome, Fatou. *The Belly of the Atlantic*. Trans. Lulu Norman and Ros Schwartz. London: Serpent's Tail. 2006.

All other readings – those followed by (CR) in the program below – are available in the Course Reader to be purchased at the UCLA bookstore.

Some of the films and musical clips we will be discussing are available online. The others will be made available through the video furnace of our course website and/or at the library.

Assignments:

Forum postings

We will be using an online moodle forum throughout the quarter to prepare for classroom discussions. You will post two comments/reflections per week:

1. The first post is due each Tuesday at noon and will be a response to one of a series of discussion questions I will be posting online the week prior. Questions will be on readings for the upcoming week. Your post will respond to the question you have chosen by referring to a specific passage or recurring theme in the reading.
2. The second post is due at the end of each week, before Friday, 5pm. Here you will offer a constructive response to one of your classmates' posts, perhaps elaborating on his or her comment in light of our classroom discussions of that week.

Presentations

Each student will work on 2, 10-minute presentations made in pairs, which I will assign. Together, you will address a topic or question in the reading (choose and cite specific passages) that you feel is relevant to the broader issues addressed in class. Tools of analysis may include literary terms from our literary terms worksheet or concepts taken from our theoretical readings. If you wish, you may consider the presentation a further elaboration on your forum post for that week, but you must work together with your partner to decide on a coherent presentation of your ideas, putting them into dialogue even (and especially) if you do not agree on certain points. Questions and insights raised in these presentations will serve as a starting point to our class discussion for that day.

Paper talks

These will take place during week 10. Students will have 10 minutes each to discuss their paper and topic. Here we will be focusing on the writing process. How has your original idea changed since you began working on the topic? What new insights has the writing process uncovered for you on material and questions covered throughout the quarter? Since at this point you will still be working on your final draft, this will also be an opportunity to discuss some of the difficulties you have encountered in the process of finalizing a draft. Your classmates will then have the opportunity to respond in a constructive and respectful manner.

Written assignments

Close reading (due on Week 3): In this short assignment (2-3 pages), you will pick a passage from one of our literary readings and do what we call a close reading. This means writing about specific literary elements of a text in order to examine closely one of the work's central themes. Class discussions leading up to week 3 will focus on how one might go about writing a short literary analysis to make an argument.

Critical analysis (due on Week 5): This slightly longer assignment (3-5 pages) will focus on the critical texts we will have looked at so far, namely those of Renan, Senghor and Sartre (students will also have the option of writing on Fanon if they wish). The goal is to answer the following questions, choosing 2 authors and providing evidence from the text: What is each writer's definition of the term 'nation'? How do these two visions differ? The focus here is no longer on literary concerns, but rather on understanding and summarizing sophisticated critical writing. Presentations and discussions leading up to week 5 will focus on ways that one might write such an analysis.

Abstract (due on Week 6): Your abstract will summarize the argument that you plan to make in your final paper, also naming the texts or movies that you plan to use to make your point. This in no way commits you to a single topic, text or film. It is a first step in your trying to formulate an original idea for a paper. Your written work will benefit from starting with a concrete idea, even if that idea changes or is modified over the course of the writing process. We will be scheduling one-on-one meetings leading up to the abstract due date to give you the opportunity to discuss your initial ideas with me.

First draft of final paper (due Week 8): This first draft (6-8 pages) will reflect further thought and work on your original idea, showing the beginnings of a well-developed argument. I will return these drafts by Tuesday of the following week and encourage you to meet with me sometime during Week 9 to discuss them. I will be holding extra office hours this week in order to facilitate one-on-one meetings.

Final paper (due Wednesday of finals week): The final paper (12-15 pages) is due Wednesday of finals week and will reflect the work put into the writing process from abstract to final product.

Grading

Grades will be determined according to the following percentages. Please see me with any concerns about how the grades are determined, or if you would like to know how you are doing in the class.

<i>Class participation + Forum posts =</i>	<i>20%</i>
<i>Close reading =</i>	<i>10%</i>
<i>Critical analysis =</i>	<i>10%</i>
<i>2 Presentations =</i>	<i>10%</i>
<i>Approach to writing process throughout the quarter (i.e.- 2 One-on-one meetings + Abstract + First draft + Paper Talk)</i>	<i>20%</i>
<i>Final paper</i>	<i>30%</i>

Breakdown of Quarter:

Week 1

Readings	<p><u>Tuesday</u> Renan, Ernst. "What is a nation?" 41-55 (CR)</p> <p><u>Thursday</u> Senghor, Léopold. "Negritude: a humanism of the Twentieth Century" 27-35 (CR)</p>
Film	<p><u>For Thursday</u> <i>Léopold Sédar Senghor</i> (documentary)</p>
Objectives	<ul style="list-style-type: none"> - <u>T</u>: To use Renan's text to begin our course-long discussion of what it means to call a certain population or region a nation; to use a news article of President Obama's recent visit to Senegal to introduce some basic historical context. - <u>Th</u>: To read Senghor's text in the light of Tuesday's discussion on national culture; to also introduce the literary impact of Senghor's Negritude movement by reading selected poems in class.
Assignments	Forum postings

Week 2

Readings	<p><u>Tuesday</u> Césaire, Aimé, <i>Notebook of a Return to the Native Land</i> (excerpts, CR)</p> <p>Sartre, Jean-Paul. "Black Orpheus" 13-52 (CR)</p> <p><u>Thursday</u> Sembène, Ousmane, "Niiwam" (CR)</p>
----------	--

Objectives	<ul style="list-style-type: none"> - <u>T</u>: To use the poetry of Césaire and Sartre's famous essay to discuss the international scope of the nation-building taking place in Senegal around the time of political independence; to use our literary readings to introduce some key terms in literary analysis. - <u>Th</u>: To explore, through the social realism of Sembène, a very different view of the nation, nonetheless contemporaneous to that of Senghor.
Assignments	<p>Forum postings Begin presentations in pairs, 1 presentation per class meeting</p>

Week 3

Film	<p><i>for Tuesday</i> <i>Mandabi</i> (feature)</p>
Readings	<p><i>Thursday</i> Kane, Cheikh Hamidou. <i>Ambiguous Adventure</i>. (6-68)</p>
Objectives	<ul style="list-style-type: none"> - <u>T</u>: To compare Senghor's image of a centralized state run by elite technocrats to that of Sembène in the film <i>Mandabi</i>; to employ the vocabulary of literary analysis in our filmic discussion of Sembène's feature. (<i>First writing assignment also due on this day.</i>) - <u>Th</u>: To tease out the societal complications involved in the political and intellectual elites' role in postcolonial society, as highlighted in Kane's novel.
Assignments	<p>Forum postings Hand in 2-3 page close reading of a passage</p>

Week 4

Readings	<p><i>Tuesday</i> Kane, Chiekh Hamidou. <i>Ambiguous Adventure</i>. (69-181) <i>Thursday</i> Fanon, Franz. "On National Culture" 36-52 (CR)</p>
Objectives	<ul style="list-style-type: none"> - <u>T</u>: To continue discussion of Kane's novel, especially the end, in order to examine his viewpoint on the feasibility of a hybrid postcolonial Senegalese nation. - <u>Th</u>: With Fanon, take a look at a highly critical indictment of nationalist movements such as those taking place in Senegal at the time.
Assignments	<p>Forum postings</p>

Week 5

Readings	<u>Tuesday</u> Bâ, Mariama. <i>So Long a Letter</i> . (1-41) <u>Thursday</u> Bâ, Mariama. <i>So Long a Letter</i> . (42-90)
Objectives	<ul style="list-style-type: none"> - <u>T&Th</u>: Take the week to analyze Bâ's important novel, discussing its implications for ideas of nationalism, and taking a close look at how Bâ integrates issues of writing and family politics to broaden understandings of what's at stake when one evokes the nation in the Senegalese context.
Assignments	Forum postings Hand in 4-6 page textual analysis Schedule first one-on-one meeting to discuss abstract

Week 6

Readings	<u>Tuesday</u> Fall, Aminata Sow. <i>The Beggars' Strike</i> (1-47) <u>Thursday</u> Fall, Aminata Sow. <i>The Beggars' Strike</i> (48-99)
Objectives	<ul style="list-style-type: none"> - <u>T</u>: Through the Fall novel, discuss imagery of the nation of Senegal under the light of contemporary urbanization problems. - <u>Th</u>: Find the ways in which Fall's depiction of urban life in contemporary Dakar affects her literary representation of the nation.
Assignments	Forum postings Hand in abstract for final paper idea

Week 7

Readings	<u>Tuesday</u> Diome, Fatou. <i>The Belly of the Atlantic</i> (1-102) <u>Thursday</u> Bhabha, Homi. "DissemiNation: time, narrative and the margins of the modern nation" 291-323 (CR)
----------	---

Objectives	<ul style="list-style-type: none"> - <u>T</u>: With Diome's more contemporary novel, explore immigrant and migrant narratives as they address the question of the Senegalese nation. - <u>Th</u>: Take the time to analyze this short but difficult text by Bhabha to address some of the complications of nationalist models in the context of the postcolonial world. Students will use some lead-in discussion questions and summary points to guide them in their reading of this text.
Assignments	Forum postings

Week 8

Readings	<p><u>Tuesday</u> Diome, Fatou. <i>The Belly of the Atlantic</i> (103-185)</p> <p><u>Thursday</u> Wa Thiong'o, Ngugi. "The Quest for Relevance" 87-111 (CR)</p>
Film	<p><u>For Thursday</u> <i>Market Imaginary</i> (documentary)</p>
Objectives	<ul style="list-style-type: none"> - <u>T</u>: Use Diome's novel to discuss some of the difficult decisions which members of the Senegalese nation are forced to make in the 21st century. - <u>Th</u>: Introduce more explicitly the problematic of language and the former colonizer with Ngugi wa Thiong'o's text; consider the role of the market in Senegalese society.
Assignments	<p>Forum postings</p> <p>Hand in 6-8 page first draft of final paper</p>

Week 9

Readings	<p><u>Tuesday</u> Clips from the "Il y'en a marre" rap and hip-hop movement, available online with English translations</p> <p><u>Thursday</u> Castaldi, Francesca. "Conclusion: Negritude Reconsidered" 197-205 (CR)</p>
Film	<p><u>For Thursday</u> <i>La Pirogue</i> (feature)</p>

Objectives	<ul style="list-style-type: none"> - <u>T</u>: Explore how nationhood might be explored through a medium like music and also discuss how we might analyze the texts of these musical pieces using the analytical tools discussed throughout the quarter. - <u>Th</u>: Put <i>La Pirogue</i> and <i>The Belly of the Atlantic</i> into dialogue in order to tease out some of the layers of national, or post-national identity of the characters depicted in these works. If there is time, we will also make the course's final appraisal of the Negritude question with the help of the Castaldi text. By this time students will have read sufficient material to discuss the questions raised by Castaldi's examination of the nation in the Senegalese context of the past 60 years.
Assignments	<p>Forum postings Second one-on-one meeting to discuss feedback for first draft</p>

Week 10

Readings	<i>None – work on final paper and paper talk</i>
Objectives	<ul style="list-style-type: none"> - Paper talks will give us an opportunity to respond constructively to classmates' topics and the questions they intend to pose. We will also use this time to discuss what we have learned or will continue to work on with regards to the writing process.
Assignments	Final paper due Wednesday of finals week



New Course Proposal

	French 98T			
	Performing Nation: Literature and Nationalism in Postcolonial Senegal			
<u>Course Number</u>	French 98T			
<u>Title</u>	Performing Nation: Literature and Nationalism in Postcolonial Senegal			
<u>Short Title</u>	POSTCOLNIAL SENEGAL			
<u>Units</u>	Fixed: 5			
<u>Grading Basis</u>	Letter grade only			
<u>Instructional Format</u>	Seminar - 3 hours per week			
<u>TIE Code</u>	SEMT - Seminar (Topical) [T]			
<u>GE Requirement</u>	Yes			
<u>Major or Minor Requirement</u>	No			
<u>Requisites</u>	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
<u>Course Description</u>	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Study of Senegalese nation in postcolonial context through poetry, novels, films, music, and critical texts, with focus on how different genres and forms of media are used to depict divergent visions of Senegalese nationhood. Letter grading.			
<u>Justification</u>	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
<u>Syllabus</u>	File French 98T syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
<u>Supplemental Information</u>	Professor Dominic Thomas is the faculty mentor for this seminar.			
<u>Grading Structure</u>	Class participation + Forum posts = 20% Close reading = 10% Critical analysis = 10% 2 Presentations = 10% Abstract = 20% Final paper = 30%			
<u>Effective Date</u>	Winter 2014			
<u>Discontinue Date</u>	Summer 1 2014			
<u>Instructor</u>	Name	Title		
	Brian Quinn	Teaching Fellow		
<u>Quarters Taught</u>	Fall	Winter	Spring	Summer
<u>Department</u>	French & Francophone Studies			
<u>Contact</u>	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
<u>Routing Help</u>				

ROUTING STATUS

Role: Registrar's Office**Status:** Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 9/18/2013 12:06:54 PM**Changes:** Title, Description**Comments:** Edited course description into official version; corrected title.**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 9/13/2013 1:47:39 PM**Changes:** Short Title**Comments:** Added a short title.**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 9/13/2013 11:01:07 AM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796**Status:** Approved on 9/12/2013 5:33:18 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 9/11/2013 10:34:11 AM**Changes:** Grading Structure**Comments:** Routing to Christina Palmer for FEC approval.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 9/11/2013 9:33:26 AM**Changes:** Title, Requisites, Grading Structure**Comments:** on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows Program**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 9/11/2013 9:31:13 AM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number Gender Studies 98T
Course Title Interrogating Microcredit: Poverty Reduction and Gender in South and Southeast Asia

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____ x
- Social Analysis _____ x

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course studies the socioeconomic and political impetus behind microcredit in countries like the Philippines and India. By centering the experiences and critiques of South and Southeast Asian women, this course further encourages students to develop nuanced and critical understandings of the gendered effects of market-based poverty reduction strategies.

3. List faculty member(s) who will serve as instructor (give academic rank):

Purnima Mankekar, Associate Professor, Dept. of Gender Studies and Dept. of Asian American Studies; Stephanie Santos, teaching fellow

4. Indicate when do you anticipate teaching this course:

	2013-2014	Winter	<u>x</u>	Spring	_____
GE Course Units	<u>5</u>	Enrollment		Enrollment	

5. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge	The seminar investigates the genealogy of microcredit in South/Southeast Asia in relation to neoliberalism and colonialism. We will draw largely from theoretical frameworks of Feminist Theory and Critical Development Studies.
❑ Integrative Learning	The seminar draws from a variety of humanistic and social science research disciplines such as Sociology, Gender Studies, and Literary Studies to study the consequences of market-based poverty alleviation programs for South and Southeast Asian women.
❑ Ethical Implications	A key goal of this seminar is to encourage students to think critically about microcredit, social entrepreneurship, and ethical consumerism as a means of effecting social change.
❑ Cultural Diversity	The seminar critiques and alternative models of poverty alleviation based on community-based epistemes of development and belonging prevalent in South and Southeast Asia.
❑ Critical Thinking	In this seminar, students will evaluate evidence presented in primary texts such as government papers and microcredit NGO annual reports; secondary material such as scholarly texts on microcredit; and literary/film analysis of visual material such as microcredit ad campaigns.
❑ Rhetorical Effectiveness	Students in this seminar are required to write weekly response papers and a well-reasoned research paper. They will also prepare peer reviews of their classmates' drafts. A team of students will also lead class discussions per week.
❑ Problem-solving	The latter part of this seminar builds upon South and Southeast Asian women's critiques of microcredit, encouraging students to formulate alternative and appropriate solutions to women's poverty in the region.
❑ Library & Information Literacy	This seminar will help students evaluate and critically assess information about microcredit drawn from a variety of popular and scholarly resources. Week 6 incorporates an in-class activity critically analyzing a variety of sources (e.g. websites, brochures, annual reports) of microcredit organizations based in South and Southeast Asia.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>n/a</u>	(hours)
3. labs	<u>n/a</u>	(hours)
4. Experiential (service learning, internships, other):	<u>n/a</u>	(hours)
5. Field Trips:	<u>n/a</u>	(hours)

(A) TOTAL Student Contact Per Week **3** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading	<u>7</u>	(hours)
3. Group Projects:	<u>1</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>n/a</u>	(hours)
5. Information Literacy Exercises:	<u>n/1</u>	(hours)
6. Written Assignments:	<u>2</u>	(hours)
7. Research Activity:	<u>1</u>	(hours)

(B) TOTAL Out-of-class time per week

12
15

(HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15

(HOURS)

Gender Studies 98T
Interrogating Microcredit:
Gender and Poverty Reduction Programs in Southeast Asia

Instructor: Stephanie D. Santos
 Mailbox: Department of Gender Studies
 Office: Rolfe Hall
 Office Hours: TBA

Microcredit gained traction in the mid-2000s as a tool for poverty alleviation. The United Nations designated 2005 as the International Year for Microcredit. The year after, Mohammad Yunus received the Nobel Peace Prize for his work with Grameen Bank. But by the end of the decade, disturbing reports of continued poverty, social stigmatization, and violence against loan defaulters began to emerge. Reports of microfinance-related suicides have led the Indian government to institute tighter state regulations on microcredit programs. These reports hint at darker tales of dispossession that, in Neferti Tadiar's words, "fall away" from dominant discourses of neoliberal development.

In this seminar, students will employ critical development and gender studies perspectives to examine microcredit and similar capacity-development strategies South and Southeast Asia. We will draw from gender studies and critical development studies theories to examine microcredit programs as a component of neoliberalism. What are the key debates about microcredit? How do microcredit programs challenge or uphold mainstream neoliberal development? In the last part of the class, we will consider alternative development strategies and models being articulated by local communities, such as urban poor groups and indigenous women in Southeast Asia.

Required Readings:

Lamia Karim, *Microfinance and Its Discontents: Women in Debt in Bangladesh* (Minneapolis: University of Minnesota Press, 2011)

Milford Bateman, *Why Doesn't Microfinance Work? The Destructive Rise of Local Neoliberalism* (London: Zed Books, 2010)

David Harvey, *A Brief History of Neoliberalism* (London: Oxford University Press, 2005)

All other required readings are available via the course website

Course Requirements

Participation: The thoughtful participation of all members is integral to the seminar. Please make sure you are prepared to engage with the readings and your peers in a rigorous and constructive manner throughout the class. Your participation is worth 15 percent of your grade.

Three Reading Responses: You will submit a total of three reading responses for your choice of weekly readings. These responses should be two to three double-spaced pages in length and should be submitted to the course website on the day before class. Your weekly responses are worth 15 percent of your grade.

Discussion Facilitation: You will work teams of two to facilitate a class session, starting week 2. As discussants, you will be responsible for preparing questions based on the themes of the readings and facilitating a participatory class discussion. You will record the conversation (e.g. on the board, on paper) and will post a detailed summary of the class discussion on the course website within one week of the class facilitation. The discussion facilitation is worth 20 percent of your grade.

Research paper: Your research paper is a 10-15 page, original piece of writing that engages the theoretical concepts of the class to think through an on-going project or area of interest. Your paper should incorporate texts from the seminar in your analysis. The breakdown for your paper grade is as follows:

- Abstract describing research question, methods, and annotated bibliography (due on week 5): 5 percent
- First draft (due in class on week 7): 5 percent
- Peer review of partner's work (in class exercise on week 7): 5 percent
- Final research paper (due via course website): 35 percent

In total, your final research paper is worth 50 percent of your seminar grade.

Note: Any instances of academic dishonesty or misconduct will be addressed according to UCLA policies and principles.

Weekly Schedule

Week One—Introduction.

Discussion: neoliberalism, development, microcredit and microfinance, and other key terms

Required Reading:

Bateman, *Why Doesn't Microfinance Work?* (introduction)

Neferti Tadiar, *Things Fall Away* (introduction)

David Harvey, *A Brief History of Neoliberalism*

Week Two—Indicators of Neoliberal Development: How do we measure poverty?

Discussion of Methodology: What do these neoliberal development indicators measure? What do they obscure or make invisible?

Required reading:

Arturo Escobar, *Encountering Development* (introduction and selected chapters)

United Nations. *Investing in Development: A Practical Plan to Achieve the Millennium Development Goals* (2005)

World Economic Forum, *The Global Gender Gap*

Lynn B. Milgram, "Operationalizing Microfinance: Women and Craftwork in Ifugao, Upland Philippines," *Human Organization* (2001)

Further Reading:

John and Jean Commeroff, Introduction to *Millennial Capitalism and the Culture of Neoliberalism*

Week Three— Trickle-down Development: Neoliberalism as Poverty Alleviation

Discussion: Neoliberalism and the persistence of poverty

Required Reading:

Aihwa Ong, *Neoliberalism as Exception* (introduction)

Bateman, *Why Doesn't Microfinance Work?* – chapters 1 and 2

Karim, *Microfinance and its Discontentents* – introduction and chapter 2

Akhil Gupta, "National Poverty, Global Poverty, and Neoliberalism"

Further Reading:

Jean Pyle and Kathryn Ward, "Recasting our Understanding of Gender and Work During Global Restructuring," *International Sociology* Vol 18, no. 3 (2003)

Week Four—A Genealogy of Microcredit

Discussion: Microcredit and the Gendered Economy

Required Reading:

Karim, *Microfinance and its Discontentents*, chapters 1 and 2

Bateman, *Why Doesn't Microfinance Work?*, chapters 2 and 5

Kalpana Wilson, "From Missionaries to Microcredit?: 'Race', gender and agency in neoliberal development," in Visvanathan, Nalini, Duggan, Lynn, Nisonoff, Laurie and Wieggersma, Nan, (eds.) *The Women, Gender and Development Reader* (Zed Books, 2011)

Further Reading:

Mohammed Yunus, *Banker to the Poor Micro-lending and the Battle against World Poverty*

Rajdeep Sengupta and Craig P. Aubuchon, "The Microfinance Revolution: An Overview," *Federal Reserve Bank of St. Louis Review* Vol. 90, no 1 (2008)

Week Five—Social Life of Microcredit

*Due this week: Abstract and annotated bibliography of final paper

Discussion: Microcredit and social citizenship

Required Reading:

Karim, *Microfinance and its Discontentents*, chapters 3 and 4

Bateman, *Why Doesn't Microfinance Work?*, chapters 6 and 8

Christine Keating, Claise Rasmussen, and Pooja Rishi, "The Rationality of Empowerment: Microcredit, Accumulation by Dispossession, and the Gendered Economy," *Signs* 36:1 (Autumn 2010), pp 153-176

Further reading:

Malcolm Harper and Sukhwinder Singh Arora, *Small Customers, Big Markets*

Week Six—Microcredit and Knowledge Production

Discussion: Technologies of gender

In-class experiential activity: Critical examination of website/material/literature of microcredit provider in Asia (e.g. Philippine Microfinance Foundation, Indonesia's Bank BRI, Bangladesh's Grameen Bank) for in-class close-reading and discussion

Required reading:

Karim, *Microfinance and its Discontents*, chapter 5 and 6

Gayatri Spivak, "The New Subaltern"

Katherine Rankin, "Governing development: neoliberalism, microcredit, and rational economic woman," in *Economy and Society* 30:1 (2001)

Further reading:

Lamia Karim, "Demystifying Credit: The Grameen Bank, NGOs, and Neoliberalism in Bangladesh," *Cultural Dynamics*, Vol. 20, No. 1, 5-29 (2008)

Week Seven—A Case for Microcredit?

Due this week: First draft of seminar paper

In-class experiential activity: Peer review of first draft

Discussion: Empowerment for whom?: Accumulation for some, disempowerment for others

Required Readings:

Sheila McLeod Arnopoulos, *Saris on Scooters: How Microcredit is Changing Village India*, introduction and chapter 1

S. Hashemi, Sidney Ruth Shuler, and Ann Riley, "Rural Credit Programs and Women's Empowerment in Bangladesh," *World Development* Vol. 24, no. 4 (1996)

Further Reading:

Phil Smith and Eric Thurman, *A Billion Bootstraps: Microcredit, Barefoot Banking and the Business Solution for ending Poverty*

Week Eight— Biopolitics and Necropolitics of Microcredit - 1

Discussion: Key terms – biopolitics, necropolitics, violence

Required reading:

Michel Foucault, "Governmentality," in *Power*. Vol. 3 of *Essential Works of Foucault*
Achille Mbembe, "Necropolitics," *Public Culture*

Week Nine— Biopolitics and Necropolitics of Microcredit - 2

Discussion: Microcredit's subalterns

Required reading:

Bateman, *Why Doesn't Microfinance Work?*, chapter 4

Lamia Karim, "Demystifying Credit: The Grameen Bank, NGOs, and Neoliberalism in Bangladesh," *Cultural Dynamics*, Vol. 20, No. 1, 5-29 (2008)

Valsala Kumari, "Microcredit and Violence: A Snapshot of Kerala, India" (course website)

Further reading:

Santos, Stephanie, "The Death of Eugenia Baja," *Amerasia Journal* (2009)

Week Ten—New Models of Regional Cooperation

Discussion: What is to be done? : Alternate/Parallel Epistemes of Development

Required reading:

Karim, *Microfinance and its Discontents*, concluding chapter

Bateman, *Why Doesn't Microfinance Work?*, chapters 7 and 8

Vicky Tauli Corpuz, *Engaging the UN special rapporteur on indigenous people: Opportunities and challenges* (course website)

Further reading:

Gita Sen and Caren Gowan, *Development, Crises and Alternative Visions: Third World Women's Perspectives*

Valentine Moghadam, *Globalizing Women: Transnational Feminist Networks*

Grewal, "On the New Global Feminism and the Family of Nations: Dilemmas of Transnational Feminist Practice"

Proposed Reading List:

Arnopoulus, Sheila McLeod, *Saris on Scooters: How Microcredit is Changing Village India* (Toronto: Dundurn, 2010)

Comeroff, John and Jean, Introduction to *Millennial Capitalism and the Culture of Neoliberalism* (Duke, 2001)

Escobar, Arturo, "Beyond the Third World: Imperial Globality, Global Coloniality, and Anti-Globalization Social Movements," *Third World Quarterly* (volume 25, 2004)

Escobar, Arturo, *Encountering Development* (Princeton: Princeton University Press, 1994)

Foucault, Michel, "Governmentality," in *Power*. Vol. 3 of *Essential Works of Foucault* (New Press, 2000)

Grewal, Inderpal, "On the New Global Feminism and the Family of Nations: Dilemmas of Transnational Feminist Practice," in Ella Shohat, ed., *Talking Visions: Multicultural Feminism in a Transnational Age* (Cambridge: MIT Press, 2001)

Gupta, Akhil, "National Poverty, Global Poverty, and Neoliberalism,"

Harvey, David, *A Brief History of Neoliberalism* (Oxford: Oxford University Press, 2007)

Karim, Lamia, "Demystifying Credit: The Grameen Bank, NGOs, and Neoliberalism in Bangladesh," *Cultural Dynamics*, Vol. 20, No. 1, 5-29 (2008)

Valsala Kumari, "Microcredit and Violence: A Snapshot of Kerala, India" in *Violence and Gender in the Globalized World* (Global Connections), Sanja Bahun-Radunovic and V.G. Julie Rajan, eds (Burlington: Ashgate Publishing, 2008)

Malcolm Harper and Sukhwinder Singh Arora, *Small Customers, Big Markets* (London: Practical Action, 2005)

Milgram, Lynn B., "Operationalizing microfinance: Women and craftwork in Ifugao, Upland Philippines," *Human Organization*, Vol. 60, No. 3 (2001)

Mbembe, Achille, "Necropolitics" *Public Cultures*

Moghadam, Valentine, *Globalizing Women: Transnational Feminist Networks* (Baltimore: Johns Hopkins University Press, 2005)

Ong, Aihwa, *Neoliberalism as Exception*

Pyle, Jean and Kathryn Ward, "Recasting our Understanding of Gender and Work During Global Restructuring," *International Sociology* Vol 18, no. 3 (2003)

Rankin, Katherine, "Governing development: neoliberalism, microcredit, and rational economic woman," in *Economy and Society* 30:1 (2001)

Santos, Stephanie, "The Death of Eugenia Baja," *Amerasia Journal* (2009)

Sengupta, Rajdeep and Craig P. Aubuchon, "The Microfinance Revolution: An Overview," *Federal Reserve Bank of St. Louis Review* Vol. 90, no 1 (2008)

Smith, Phil and Eric Thurman, *A Billion Bootsrap: Microcredit, Barefoot Banking and the Business Solution for ending Poverty* (New York: McGraw Hill, 2007)

Spivak, Gayatri Chakravorty, "The New Subaltern: A Silent Interview," in V. Chaturvedi, ed, *Mapping Subaltern Studies and the Postcolonial* (New York: Verso, 2000)

Tadiar, Neferti, *Things Fall Away: Philippine Historical Experience and the Makings of Globalization* (Durham: Duke University Press, 2009)

United Nations, *Investing in Development: A Practical Plan to Achieve the Millennium Development Goals* (2005)

Tauli Corpuz, V., *Engaging the UN special rapporteur on indigenous people : opportunities and challenges* (Baguio City: Tebtebba Indigenous Peoples' International Centre for Policy Research and Education, 2004)

Wilson, Kalpana, "From Missionaries to Microcredit?: 'Race', gender and agency in neoliberal development," in Visvanathan, Nalini, Duggan, Lynn, Nisonoff, Laurie and Wieggersma, Nan, (eds.) *The Women, Gender and Development Reader* (Zed Books, 2011)

World Economic Forum, *The Global Gender Gap* (2011)

Yunus, Mohammed, *Banker to the Poor Micro-lending and the Battle against World Poverty*



New Course Proposal

	Gender Studies 98T			
	Interrogating Microcredit: Gender and Poverty Reduction Programs in Southeast Asia			
<u>Course Number</u>	Gender Studies 98T			
<u>Title</u>	Interrogating Microcredit: Gender and Poverty Reduction Programs in Southeast Asia			
<u>Short Title</u>	MICROCREDIT			
<u>Units</u>	Fixed: 5			
<u>Grading Basis</u>	Letter grade only			
<u>Instructional Format</u>	Seminar - 3 hours per week			
<u>TIE Code</u>	SEMT - Seminar (Topical) [T]			
<u>GE Requirement</u>	Yes			
<u>Major or Minor Requirement</u>	No			
<u>Requisites</u>	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
<u>Course Description</u>	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of microcredit and similar economic development programs as poverty reduction strategies in South and Southeast Asia. Drawing from gender and critical development studies, study of effects of microcredit as economic tool for assisting poor. Letter grading.			
<u>Justification</u>	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
<u>Syllabus</u>	File Gender Studies 98T syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
<u>Supplemental Information</u>	Professor Purnima Mankekar is the faculty mentor for this seminar.			
<u>Grading Structure</u>	Participation - 15% three reading responses - 15% discussion facilitation - 20% abstract describing research question, methods, and annotated bibliography (due on week 5): 5 % first draft (due in class on week 7): 5 % peer review of partner's work (in class exercise on week 7): 5 % final research paper (due via course website): 35 %			
<u>Effective Date</u>	Winter 2014			
<u>Discontinue Date</u>	Summer 1 2014			
<u>Instructor</u>	Name	Title		
	Stephanie D. Santos	Teaching Fellow		
<u>Quarters Taught</u>	Fall	Winter	Spring	Summer
<u>Department</u>	Gender Studies			
<u>Contact</u>	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		

[Routing Help](#)**ROUTING STATUS****Role:** Registrar's Office**Status:** Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 9/18/2013 12:47:52 PM**Changes:** Title, Description**Comments:** Edited course description into official version; corrected title (per Cathie).**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 9/6/2013 11:06:56 AM**Changes:** Short Title**Comments:** Added a short title.**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 9/4/2013 3:28:02 PM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796**Status:** Approved on 9/4/2013 3:25:08 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 8/30/2013 12:21:56 PM**Changes:** Grading Structure**Comments:** Routing to Christina Palmer for FEC approval.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 8/30/2013 11:28:16 AM**Changes:** Instructor**Comments:** on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows Program**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 8/30/2013 11:27:11 AM**Comments:** Initiated a New Course Proposal[Back to Course List](#)[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

5. Please present concise arguments for the GE principles applicable to this course.

<p>□ General Knowledge</p>	<p>THE PROPOSED COURSE EXPOSES STUDENTS TO A DIVERSE BODY OF LITERATURE PERMEATING SEVERAL SUB-DISCIPLINES WITHIN GEOGRAPHY (ECONOMIC GEOGRAPHY, URBAN GEOGRAPHY, CULTURAL GEOGRAPHY, ETC.) RELATED TO ISSUES OF INEQUALITY, GROWTH AND DEVELOPMENT IN CHINA.</p>
<p>□ Integrative Learning</p>	<p>THE PROPOSED COURSE WILL TOUCH UPON THEORIES DEVELOPED IN ECONOMICS AND POLITICAL SCIENCE ALLOWING STUDENTS TO GAIN A BETTER UNDERSTANDING OF HOW SPATIAL CONCEPTS DEVELOPED IN GEOGRAPHY CAN ADVANCE OUR KNOWLEDGE OF SOCIAL PHENOMENA.</p>
<p>□ Ethical Implications</p>	<p>BASED ON LECTURES, STUDENTS WILL DISCUSS IN CLASS THE ETHICAL AND MORAL DIMENSIONS OF CONTEMPORARY ISSUES OF DEBATE WITHIN CHINA (E.G. MINORITY INEQUALITY, SEX TOURISM, SOCIAL MOVEMENTS).</p>
<p>□ Cultural Diversity</p>	<p>THE COURSE INTRODUCES STUDENTS TO MAJORITY-MINORITY INEQUALITY AND CONFLICT IN CHINA, AND CONTEXTUALIZES RACE RELATONS BETWEEN UYGHUR-HAN CHINESE WITHIN AN INTERDISCIPLINARY AND GLOBAL CONTEXT.</p>
<p>□ Critical Thinking</p>	<p>CLASS DISCUSSIONS WILL FOCUS ON A CRITICAL ANALYSIS OF THE REQUIRED READINGS. STUDENTS WILL BE CHALLENGED TO IDENTIFY BOTH THE MERITS AND SHORTCOMINGS OF THE READINGS' METHODOLOGICAL APPROACH AND RESEARCH FINDINGS.</p>
<p>□ Rhetorical Effectiveness</p>	<p>EACH STUDENT IS REQUIRED TO WRITE ONE 15-PAGE RESEARCH PAPER WITH INTRODUCTION, LITERATURE REVIEW, METHODOLOGY SECTION AND CONCLUSION. STUDENTS ARE ALSO REQUIRED TO GIVE A CONCISE 10-MINUTE PRESENTATION ON THEIR RESEARCH PAPER, AS WELL AS GIVE ONE 5-MINUTE PRESENTATION ON A REQUIRED COURSE READING.</p>
<p>□ Problem-solving</p>	<p>STUDENTS WILL BE TAUGHT HOW TO CARRY OUT BASIC DATA ANALYSIS USING DESCRIPTIVE STATISTICS IN ORDER TO GAIN INSIGHT INTO GROWTH AND DEVELOPMENT TRENDS IN CHINA. BASED ON THE DATA ANALYSIS, STUDENTS WILL BE ABLE TO POSE TESTABLE QUESTIONS AND SEEK OUT THE ANSWER BASED ON THEIR OWN EMPIRICAL WORK.</p>
<p>□ Library & Information Literacy</p>	<p>STUDENTS WILL BE ENROLLED IN A ONE-TIME LIBRARY INSTRUCTION SESSION OFFERED BY DIANE MIZRACHI TO TEACH STUDENTES HOW TO USE THE LIBRARY CATALOG AND DISTINGUISH BETWEEN POPULAR AND SCHOLARLY SOURCES.</p>

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>2.75</u>	(hours)
2. Discussion Section:	<u>N/A</u>	(hours)
3. labs	<u>.25</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>NA</u>	(hours)

(A) TOTAL Student Contact Per Week 3 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading	<u>3</u>	(hours)
3. Group Projects:	<u>1</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>2</u>	(hours)
5. Information Literacy Exercises:	<u>.5</u>	(hours)
6. Written Assignments:	<u>2.5</u>	(hours)
7. Research Activity:	<u>2</u>	(hours)

(B) TOTAL Out-of-class time per week 12 **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week 15 **(HOURS)**

Course Syllabus: Geography 98T

DOES THE 21ST CENTURY BELONG TO CHINA? GEOGRAPHICAL PERSPECTIVES ON
CHINESE INEQUALITY, GROWTH AND REGIONAL DEVELOPMENT

Instructor: Anthony Howell
E-mail: tonyjames@ucla.edu

Course Information

Course Prerequisite: None

Units: 4

Class Meets: A*** Bunche Hall

Monday and Wednesday, 2:00-4:05pm

Office Hours: M: after class; T: 1-3pm

Course Description

Students will learn the general themes of Human Geography conventionally taught in an undergraduate course, in conjunction with a strong regional focus on China. Combining themes from class, students will carry out a small empirical-based research project related to Chinese inequality, development or economic expansion in the 21st century. This class will emphasize the ability to convert abstract ideas and theories discussed in the course into researchable questions that are both relevant and timely, and can in turn be used to guide the research process. This facility to link the abstract to the empirical is one of the most important, yet under-emphasized skills that link academic work to policy research. At the end of this class, students will not only improve their knowledge about Human Geography and Asia, but will also improve their analytical, writing and research skills.

Human Geography is the study of human cultures found throughout the world, how they relate to the spaces and places where they originate and how they evolve as people continually move across various areas. Human geographers investigate various social, political and economic phenomena, including feminist geography, tourism studies, urban geography, the geography of sexuality and space, political geography and economic geography. Some of the main social phenomena studied in Human Geography include religion, power, different economic and governmental structures, identity, minority communities and diaspora, and other socio-cultural aspects that explain how and/or why people function as they do in the areas in which they live. Each line of inquiry has developed to further aid in the study of cultural practices and human activities as they relate spatially to the world. In this course, we will focus on issues of globalization, political geography and economic geography as they relate to China's expansion in Asia and beyond.

Course Objectives

To become familiar with Human Geography's sub-disciplines (i.e. urban geography, economic geography, geopolitics and cultural geography) and be able to identify their corresponding theoretical and methodological approaches.

To understand and apply key geographic themes, such as location, place, region, movement, landscape and human-environment interaction.

To understand how to carry out a professional research project and develop the skill of writing a course research paper.

Reading Texts

The required texts for this course are:

Wasserstrom, J. (2010). "China in the 21st Century: What Everyone Needs to Know," Oxford University Press, p.1-157.

Oakes, T. and Price, P. (2008). Cultural Geography Reader, **Routledge**.

Booth, W., Colomb, G., and Williams, J. (2008). The Craft of Research, 3rd Edition, **University of Chicago Press**

Assignments and Grading

<u>Assignment</u>	<u>Points Possible</u>	<u>% of Total Grade</u>	<u>Grading Scale</u>
Quizzes (8) & Participation	105	25%	450-500 pts (90% plus) A
Individual Presentations (2)	50	10%	400-449 pts (80-89.9%) B
Final Presentation	75	15%	350-399 pts (70-79.9%) C
Research Paper	270	50%	300-349 pts (60-69.9%) D
Total	500	100%	<300 pts (<50.0%) F

Explanation of Assignments

Quizzes: **Quiz 1** - Map Quiz of Asia; **Quizzes 2-7** are based on the same day's Topic and student presentation (2-3 open-note questions); **Participation grade** - based on class involvement.

Individual Presentation: Everyone will lead one 5-minute discussions from readings. Sign-up sheet will be passed around in class

Research Paper: In order to link theoretical ideas developed in the course to an empirical reality, the course research project will examine the cultural expansion of China, a topic that coincides with recent literature discussing Asian regional integration and the ‘Rise of China.’ We will examine cultural, political and economic spheres of Chinese influence expanding across Chinese minority populations in Western China, as well as across small, yet geopolitically significant neighboring countries in Central and Southeast Asia. The main project will be broken into three parts: A 5-page introduction section; a 3-page data analysis section; and finally 3) a 5-page literature review that adapts one of the main concepts discussed in class (Diaspora, Tourism, Border studies, or Cultural cities) to China’s rise. More details will be given in class.

Final Presentation: Each person will give an 8-10 minute presentation on their selected topic, data collection process and conclusions. More details will be given in class.

A Note on the Research Project Rationale

The skillset derived from carrying out research projects helps to prepare students for post-graduation jobs and graduate school, a competence that is often neglected at the undergraduate level. Whether you go on to graduate school and become researchers or work in business, government or non-profit arenas, the ability to carry out quality research and draft a research report is critical to capitalizing on a successful career. A college degree should certify that the graduate knows how to carry out in-depth quality research within a short time-period and on a topic that may be unfamiliar to the researcher.

Unfortunately, examinations and most final class papers at the undergraduate level do not offer students the possibility to revise and resubmit their work, which is a critical component of developing and improving one’s writing and analytical skills. Moreover, class papers usually consist of only the literature review portion of a conventional research project, neglecting other key parts of the research process, including data collection and analysis. Because, students are usually only given the chance to spend one week to write a 10-20 page class paper, and are not given the chance to revise and re-submit, class papers are often hurried and are of sub-par quality. This process does not prepare students to understand the full scope of carrying out quality research and robs them of the tools that they should possess upon graduation. To address this shortcoming, the structure of this class is somewhat inverted, so that the literature review portion of the class paper will be due earlier on in the course. This will allow students to revise their work after receiving comments from the instructor and re-submit, as well as continue on with other parts of the research process, in this case, data collection and analysis.

CLASS SCHEDULE (TENTATIVE)

Date	Topic	Homework
<u>Week 1</u>	<ul style="list-style-type: none"> – Overview of Class & Review Syllabus – Overview on Cultural Geography and China 	1. Readings
<u>Week 2</u>	<ul style="list-style-type: none"> – Cultural Geography Concepts And China's Cultural Expansion – Research Guide I: Google Drive, Reference Manager and Annotation – Map Quiz: Asia 	1. Readings 2. Choose Research Topic and Write Annotated Summaries (Five 1-page sources): Due Week 3
<u>Week 3</u>	<ul style="list-style-type: none"> – Population Geography – Research Guide II: Research Writing – Reading Quiz 	1. Readings 2. Part 1: Literature review (5-pages): Due Week 5
<u>Week 4</u>	<ul style="list-style-type: none"> – Social Geography – Reading Quiz 	1. Readings 2. Student mini-presentations
<u>Week 5</u>	<ul style="list-style-type: none"> – <u>Economic Geography I</u> – Research Guide III: Methodology – Student mini-presentations 	1. Readings 2. Part 2: Results - Collect data and/or news media & Write results section (3-pages): DUE: Week 7
<u>Week 6</u>	<ul style="list-style-type: none"> – Economic Geography II – Reading Quiz 	1. Readings
<u>Week 7</u>	<ul style="list-style-type: none"> – Urban Geography I – Reading Quiz – Student mini-presentations 	1. Readings 2. Part 3: Write Introduction/Conclusion Section (5-pages) DUE: Week 8
<u>Week 8</u>	<ul style="list-style-type: none"> – Urban Geography II – Reading Quiz 	1. Readings
<u>Week 9</u>	<ul style="list-style-type: none"> – Political Geography I – Reading Quiz – Student mini-presentations 	1. Readings 2. Make Revisions based on my feedback for all three parts of the Research Paper 15-page Final Paper Due: Week 11
<u>Weeks 10</u>	<ul style="list-style-type: none"> – Political Geography II – Reading Quiz 	1. Readings
<u>Week 11:</u>	<ul style="list-style-type: none"> – Final Presentations on Course Paper – 10 minutes 	

Note: Student Presentations correspond to weekly readings below.

Weekly Topics and Assigned Readings (Tentative)

Week 1: Overview

Topic: Overview on Cultural Geography and China

Assigned Readings

1. Wasserstrom - Chapters 1, 2, & 3.
2. Oakes and Price – Chapters 1 & 2

Week 2: Traditional Cultural Geography and China's Cultural Expansion

Topic: Cultural Geography Concepts And China's Cultural Expansion

Assigned Readings

1. Wasserstrom - Chapters 4, 5 & 6
2. Oakes and Price – Chapters 3

Week 3: Population Geography

Topic: Migration, Diaspora and Refugee Populations

Assigned Readings (All assigned readings are available on the Course Website)

1. Liang, Z. and White, M. (1996) "Internal Migration in China, 1950-1988," *Demography* 33(3):375-384.
2. Poston, D., & Yu, M.-Y. (1990). The Distribution of the Overseas Chinese in the Contemporary World. *International Migration Review*, 24(3), 480-508.
3. Yeung, H. W.-C. (1999). The internationalization of ethnic Chinese business firms from Southeast Asia: strategies, processes and competitive advantage. *International Journal of Urban and Regional Research*, 23(1), 88-102.
4. Sampson, R., & Gifford, S. M. (2010). Place-making, settlement and well-being: the therapeutic landscapes of recently arrived youth with refugee backgrounds. *Health & place*, 16(1), 116-31. Elsevier

Week 4: Social Geography

Topic: Tourism

Assigned Readings

1. Yang, L., Wall, G., & Smith, S. L. J. (2008). Ethnic Tourism Development: Chinese Government Perspectives. *Annals of Tourism Research*, 35(3), 751-771.
2. Berghe, P. L. V. D. (1992). Tourism and the Ethnic Division of Labor. *Annals of Tourism Research*, 19, 234-249.
3. Jamison, D. (1999). Tourism and Ethnicity: The Brotherhood of Coconuts. *Annals of Tourism Research*, 26(4), 944-967.
4. Loukaitou-Sideris, A., & Soureli, K. (2011). Cultural Tourism as an Economic Development Strategy for Ethnic Neighborhoods. *Economic Development Quarterly*, 26(1), 50-72.

Week 5: Economic Geography I**Topic:** Creative/Cultural Clusters**Assigned Readings:**

1. Pratt, A. C. (2008). Creative Cities: The Cultural Industries and the Creative Class. *Geografiska Annaler: Series B, Human Geography*, 90(2), 107-117.
2. Keane, M. (2004), "Brave new world: understanding China's creative vision" *International Journal of Cultural Policy* 10, 3: 265-279
3. Scott, A. J. (1997). The Cultural Economy of Cities. *International Journal of Urban and Regional Research*, 21(2), 323-339.
4. Cunningham, S. (2002). From Cultural to Creative Industries: Theory, Industry, and Policy Implications. *Quarterly Journal of Media Research and Resources*, 54-65.

Week 6: Economic Geography II**Topic:** Regional Growth and Inequality**Assigned Readings:**

1. Fan, C. Cindy, & Sun, M. (2008). Regional Inequality in China, 1978-2006. *Eurasian Geography and Economics*, 49(1), 1-18.
2. Gao, T. (2004). Regional industrial growth: evidence from Chinese industries. *Regional Science and Urban Economics*, 34(1), 101-124.
3. Jian, T., Sachs, J. D., & Warner, A. M. (1996). Trends in regional inequality in China. *China Economic Review*, 7(1), 1-21.
4. Wan, G. (2007). Understanding Regional Poverty and Inequality Trends in China: Methodological Issues and Empirical Findings. *Review of Income and Wealth*, (1), 25-35.
5. Wei, D. (2001). Decentralization, Marketization, and Globalization: The Triple Process Underlying Regional Development in China. *Asian Geographer*, 20(1), 7-23.

Week 7: Urban Geography**Topic:** Urban Labor Market Stratification and Income Inequality**Assigned Readings:**

1. Fichtenbaum, R., and Gyimah-Brempong, K. and Paulette, O. (1994) "New Evidence on the Labor Market Segmentation Hypothesis," *Review of Social Economy* 52(1):20-39.
2. Bauder, H. (2001) "Culture in the labor market: segmentation theory and perspective of place," *Progress in Human Geography* 25(1):37-52.
3. Fan, C.C. (2002) "The Elite, the Natives, and the Outsiders: Migration and Labor Market Segmentation in Urban China," *Annals of the Association of American Geographers* 92(1):103-124
4. Hannum, E., and Yu X. (1998) "Ethnic Stratification in Northwest China: Occupational Differences between Han Chinese and National Minorities in Xinjiang, 1982-1990," *Demography* 35(3):323-333.

Week 8: Urban Geography II

Topic: Ethnic Minorities, Females and Migrants: Discrimination and Inequality

Assigned Readings:

1. Fan, C. (2003) "Rural-Urban Migration and gender Division of Labor in Transitional China," *International Journal of Urban and Regional Research* 27(1):24-47.
2. Gordon, I. (2008) "Migration in a Segmented Labor Market," *Transactions of the Institute of British Geographers* 20(2):139-155.
3. Gustafsson, Bjorn and Shi Li, "The Ethnic Minority –Majority Income Gap during Transition" *Economics Development and Cultural Change* 51 (2003): 805-822.
4. Nee, Victor, "Social Inequalities in Reforming State Socialism: between redistribution and markets in China" *American Sociology Review* 56 (1991):267-82.

Week 9: Political Geography I

Topic: Borders, Identity and Space

Assigned Readings:

1. Anderson, J., & Dowd, L. O. (1999). Borders, Border Regions and Territoriality: Contradictory Meanings, Changing Significance. *Regional Studies*, 33(7), 593-604.
2. Poncet, S. (2006). Provincial migration dynamics in China: Borders, costs and economic motivations, *Regional Science and the Urban Economics*, 36(3):385-398.
3. Ewing, K. P. (1998). Crossing Borders and Transgressing Boundaries: Metaphors for Negotiating Multiple Identities. *Ethos*, 26(2), 262-267.

Weeks 10: Political Geography II

Topic: Social movements, Contested space and conflict

Assigned Readings

1. Hersiikovitz, L. (1993). Tiananmen Square and the politics of place. *Political Geography*, 12(5).
2. He, B.(2012). Social protests, village democracy and state building in China: how do rural social protests promote village democracy? in *Social Movements in China and Hong Kong: The Expansion of Space*. (Provided on Course Website).
3. Escobar, A. (2001). Culture sits in places: reflections on globalism and subaltern strategies of localization. *Political Geography*, 20(2), 139-174.
4. Knight, J. (2012). The Economic Causes and Consequences of Social Instability in China, CGC Discussion Paper Series, No. 15.

Week 11:**Final Presentations**



New Course Proposal

	Geography 98T Does 21st Century Belong to China? Geographical Perspectives on Chinese Inequality, Growth, and Regional Development			
Course Number	Geography 98T			
Title	Does 21st Century Belong to China? Geographical Perspectives on Chinese Inequality, Growth, and Regional Development			
Short Title	21ST CENT & CHINA			
Units	Fixed: 5			
Grading Basis	Letter grade only			
Instructional Format	Seminar - 3 hours per week			
TIE Code	SEMT - Seminar (Topical) [T]			
GE Requirement	Yes			
Major or Minor Requirement	No			
Requisites	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
Course Description	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. General themes of human geography conventionally taught, with strong focus on China. Small research project related to Chinese inequality, development, or economic expansion in 21st century to be carried out. Focus on issues of globalization and political and economic geography as they relate to China's expansion in Asia and beyond. Emphasis on ability to convert abstract ideas and theories discussed in course into researchable questions that are both relevant and timely, and can be used to guide research process. Letter grading.			
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
Syllabus	File GEOG 98T Syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
Supplemental Information	Professor Cindy Fan is the faculty mentor for this seminar.			
Grading Structure	quizzes (8) & participation - 25% individual presentations (2) - 10% final presentation - 15% research paper - 50%			
Effective Date	Winter 2014			
Discontinue Date	Summer 1 2014			
Instructor	Name	Title		
	Anthony J. Howell	Teaching Fellow		
Quarters Taught	Fall	Winter	Spring	Summer
Department	Geography			
Contact	Name	E-mail		

[Routing Help](#)

CATHERINE GENTILE

cgentile@oid.ucla.edu

ROUTING STATUS**Role:** Registrar's Office**Status:** Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 8/29/2013 1:44:06 PM**Changes:** Title, Description**Comments:** Edited course description into official version; corrected title.**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 8/14/2013 2:51:53 PM**Changes:** Short Title**Comments:** Added a short title.**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/25/2013 4:27:36 PM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796**Status:** Approved on 7/23/2013 8:45:31 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/19/2013 11:00:04 AM**Changes:** Grading Structure**Comments:** Routing to Christina Palmer for FEC approval.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 7/18/2013 11:44:05 AM**Changes:** No Changes Made**Comments:** approved on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows Faculty Committee**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 7/18/2013 11:43:12 AM**Comments:** Initiated a New Course Proposal[Back to Course List](#)[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number History 98T
 Course Title *Crusaders, Merchants,
 Pilgrims and Explorers: Travelers and
 Traveling in the Late Medieval World,
 1000-1450 CE*

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis X
- Social Analysis x

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

As a seminar in history, this course's emphasis is on a historical question (how did travel between different cultures of the late medieval world shape and reflect their approaches to one another?) that intersects with issues of societal organization and cultural perception in the past.

3. List faculty member(s) who will serve as instructor (give academic rank):

Teofilo Ruiz, Distinguished Professor of History; Kate Craig, teaching fellow

4. Indicate when do you anticipate teaching this course:

	2013-2014	Winter	<u>X</u>	Spring	
GE Course Units	<u>5</u>	Enrollment	16	Enrollment	_____

5. Please present concise arguments for the GE principles applicable to this course.

<input type="checkbox"/> General Knowledge	This course introduces students to factual information about the history of late medieval Europe, but also to the practices and methods of primary-source historical research.
<input type="checkbox"/> Integrative Learning	The emphasis on historical travel and travel literature will enable students to make connections with courses in geography, language and area studies, and to critically evaluate their own experiences with travel and multicultural contact.
<input type="checkbox"/> Ethical Implications	Engagement with historical texts that describe the challenges and choices of the past will help students critically evaluate their own decisions and their impact.
<input type="checkbox"/> Cultural Diversity	This course focuses on cultural contacts made through travel in late medieval Europe, which will give students a sense of historical depth to the perspectives (on crusade and Muslim-Christian-Jewish relations, for example) that they encounter in the modern Western world.
<input type="checkbox"/> Critical Thinking	The foundation of this course is critical engagement with historical texts; students will be required to analyze this evidence in-depth in both their reading and in seminar discussions and use it to create thoughtful arguments.
<input type="checkbox"/> Rhetorical Effectiveness	Students will be graded on discussion participation and an oral presentation of their research, as well as a written research paper.
<input type="checkbox"/> Problem-solving	Students will be responsible for planning their own research, including critical selection of a research question and historical sources they will use to answer it.
<input type="checkbox"/> Library & Information Literacy	A visit to the UCLA research library and the experience of writing their own research paper will give students the ability to select and use library resources.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u> N/A </u>	(hours)
2. Discussion Section:	<u> 3 </u>	(hours)
3. labs	<u> N/A </u>	(hours)
4. Experiential (service learning, internships, other):	<u> N/A </u>	(hours)
5. Field Trips:	<u> N/A </u>	(hours)

(A) TOTAL Student Contact Per Week 3 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u> 1 </u>	(hours)
2. Reading	<u> 6 </u>	(hours)
3. Group Projects:	<u> N/A </u>	(hours)
4. Preparation for Quizzes & Exams:	<u> N/A </u>	(hours)
5. Information Literacy Exercises:	<u> N/A </u>	(hours)
6. Written Assignments:	<u> 2 </u>	(hours)
7. Research Activity:	<u> 3 </u>	(hours)

(B) TOTAL Out-of-class time per week 12 **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

(HOURS)

History 98T: Crusaders, Merchants, Pilgrims and Explorers:
Travelers and Traveling in the Late Medieval World, 1000-1450 CE

Kate Craig, Ph. D. Candidate, History Department
Draft Syllabus, Collegium of Teaching Fellows, 2013-2014

Course Description:

Medieval travel was a dangerous enterprise: the world of the Middle Ages was filled with strange and often hostile people and places. Yet, the experience of a journey (and writing about it) reflected and shaped the way people thought about themselves and the world they lived in. This course examines the role of travel and travel writing in defining the interactions between the cultures and territories of the medieval West.

We will read many different types of primary sources written from 1000-1450: accounts of pilgrimage, crusade, mission, diplomacy, exile, and exploration. Through them, we will try to understand how the individuals and cultures of the medieval world encountered one another, and what implications these encounters had for later developments in European and world history.

In this course students will learn:

- about the history and cultures of late medieval Europe
- about the goals and scholarly tools of historians
- how to critically read primary and secondary sources
- how to choose a research topic and select appropriate sources
- how to construct an annotated bibliography
- how to write a substantial historical research paper based on primary and secondary source material

Course Requirements:

- 1) Active participation in weekly discussions of primary and secondary sources
- 2) A one-page (double-spaced) reaction paper to each week's primary source readings, due in hard copy at the beginning of each seminar
- 3) A 12-15 page research paper, based on primary sources and demonstrating an understanding of the construction of a historical question and argument. Successful completion of this requirement includes:
 - A) Selection of a historical question and appropriate primary sources
 - B) Creation of an annotated bibliography
 - C) Submission of a first draft for peer/instructor review
 - D) Presentation of your research to the seminar
 - E) Submission of a final draft, complete with footnotes and bibliography

Assessment:

Participation: 20%
Weekly Responses: 30%
Research Paper: 50%

Required Books:

The travels of Marco Polo, trans. Ronald Latham (New York: Penguin Books, c.1958).
The travels of Ibn Battutah, trans. H.A.R. Gibb, abridged Tim Mackintosh-Smith (London: Picador, 2003).

All other readings will be available as scans on the website or as links to online documents.

Week One: Introduction to the Course

What is history, and how is it done?

Why study history through the lens of travel and travel writing?

Practical problems: how to define a historical question, find primary/secondary sources, take good notes and cite correctly

Introduction: the world of the year 1000

Readings:

Michel de Certeau, "Walking in the City" and "Spatial Stories", in *The Practice of Everyday Life* (University of California Press: Berkeley and Los Angeles, 1984).

Week Two: 11th -12th c. Pilgrimage

UCLA Library Visit

What defined a pilgrimage in the medieval West?

Who went on pilgrimage, where did they go, why did they go?

What did the practice of pilgrimage mean for the individual? What did it mean for society?

Readings:

Selected Texts, *Pilgrimage in the Middle Ages*, ed. Brett Whalen (Toronto: University of Toronto Press, 2011).

33. The Miracles of Saint Foy (excerpt from Pamela Sheingorn's translation)

34. A Penitent Pilgrim in Irons (excerpt from Miracles of St. Mansuetus)

51. Miracles at the Shrine of Thomas Becket

54. *The Pilgrim's Guide to St-James of Compostela*

55. Liturgy for Pilgrims and Crusaders

"The Relic Journey of St. Ursmar", trans. Geoffrey Koziol, in *Medieval Hagiography: An Anthology*, ed. Thomas Head (New York: Garland Pub., 2000).

"Introduction: Pilgrimage as a Liminoid Phenomenon", Victor Turner and Edith Turner, *Image and Pilgrimage in Christian Culture* (New York: Columbia University Press, 1978).

Week Three: Crusade and Crusaders: "Armed Pilgrimage"?

What inspired or concerned those in the medieval West about the call to travel on crusade?

How did the First Crusade draw on themes of pilgrimage?

Who went on crusade, and what challenges and opportunities faced them on the road?

How did different groups of people (Franks, Jews, Muslims, Christians, Greeks) interpret the motivations and actions of the crusaders?

Due: Selection of historical question and primary source(s) for final research paper

Readings:

Selected Texts, *Pilgrimage in the Middle Ages*, ed. Brett Whalen (Toronto: University of Toronto Press, 2011).

40. Peter the Hermit's Pilgrimage

43. Monastic Criticisms of Crusading and Pilgrimage

[Urban II's Speech to the Council of Clermont](#) (Internet Medieval Sourcebook)

Four Accounts of the First Crusade (Fulcher of Chartres, Solomon bar Simson, Ibn al-Athir, Anna Comnena), in *Readings in Medieval History*, ed. Patrick J. Geary (Toronto: University of Toronto Press, 2010), pp. 394-429.

Excerpts from *Chronicles of the First Crusade*, ed. Christopher Tyerman (New York: Penguin, 2012)

Week Four: Ideals of the Wandering Life in the 12th c.: Knights and Students

How did travel fit into the idealized life of a knight or a student?

What were the goals, challenges, and opportunities facing a wandering knight or scholar?

How might the image of the ideal knight have affected the choices of a “fighter” of the 11th/12th c.?

Readings:

Erec and Enide, Chretien de Troyes, trans. Carleton W. Carroll in *Arthurian Romances* (London; New York: Penguin Books, 2004).

Selected Poems, *Wine, Women, and Song: Students' Songs of the Middle Ages*, trans. John Addington Symonds (Mineola, N.Y.: Dover Publications, 2001).

“On the Order of Wandering Students”

“On the Decay of the Order”

“A Wandering Student's Petition”

“A Song of the Open Road”

“The Confession of Goliath”

Week Five: Benjamin of Tudela: A Jewish Perspective on Medieval Travel (1130-1173)

How did Benjamin of Tudela describe the world he traveled through?

What interested him in his travels, and what did he ignore?

How do his descriptions, particularly of Jerusalem, compare to other accounts?

Due: Annotated bibliography for research paper (5-7 sources, both primary and secondary)

Readings:

The Itinerary of Benjamin of Tudela, trans. A. Asher (New York: Hakesheth).

Week Six: Wandering, Begging, and Preaching: Franciscans, Dominicans, and Heretics

What role did travel play in the desire to lead an “apostolic life”?

How did itinerant preaching become a liability for the heretics, but an asset for the new “mendicant” orders (the Franciscans and the Dominicans)?

What connections existed between poverty, travel, and preaching?

How did Franciscans become diplomats/missionaries, and what perspectives did they bring to it?

Readings:

Selected Texts, *Francis of Assisi: Early Documents*, ed. Regis J. Armstrong, J.A. Wayne Hellmann, William J. Short (New York: New City Press, 1999) Vol. I: The Saint.

Book I of *The Life of Saint Francis* by Thomas of Celano (1228-1229), pp. 182-257.

The Later Rule (1223), pp. 99-106

Selected Texts, *Heresy and authority in medieval Europe: documents in translation*, ed. Edward Peters (Philadelphia: University of Pennsylvania Press, 1980).

23 Etienne de Bourbon: The Waldensians

24 Walter Map: On the Waldensians, 1179

27 The Passau Anonymous: On the Origins of Heresy and the Sect of the Waldensians

32 Burchard of Ursperg: On the New Orders

[The Journey to the Eastern Parts of the World of Friar William of Rubruk, 1253](#). trans. William Rockhill (London: Bedford, 1900). Access through Google Books.

Week Seven: A Venetian Goes East: Marco Polo (1254- 1324)

How did Marco Polo describe the world he traveled through?
 What does he admire, and what does he criticize?
 What connections might be made between Marco Polo's account and the mercantile activities of the late medieval Italian cities?
 What elements of this account might have interested Marco Polo's contemporaries?

Readings:

The travels of Marco Polo, trans. Ronald Latham (New York: Penguin Books, c.1958).

Selected Texts, *Medieval Trade in the Mediterranean World*, trans. Robert Lopez and Irving W. Raymond (New York: Norton and Company, 1967).

'Mediterranean Merchants at International Fairs', pp. 79-84

'War Spoils and New Types of Traders' pp. 87-89

'The Increasing Importance of the Itinerant Merchant' pp. 89-92

'Chartering Contracts' pp. 239-245

Week Eight: 13th – 15th c. Pilgrimage (and Parody)

What changed/did not change in pilgrimage accounts during the late medieval crisis?
 What do *The Book of Margery Kempe* and the prologue to the *Canterbury Tales* suggest about how pilgrimage was performed and viewed during this period?

Due: First draft of research paper for peer/instructor review

Readings:

The Book of Margery Kempe, trans. Barry Windeatt (London; New York: Penguin Books, c1994).

Prologue, *Canterbury Tales*, Geoffrey Chaucer

Selected Texts, *Pilgrimage in the Middle Ages*, ed. Brett Whalen (Toronto: University of Toronto Press, 2011).

56. Medieval *Exempla* and Pilgrimage

57. Jewish Host Desecration and Christian Veneration

65. The Jubilee Year of 1300

Week Nine: The Muslim World of the 14th c.: Ibn Battuta (1304-1369)

How did Ibn Battuta describe the world he traveled through?
 How did his personal background and expectations color his experiences?
 What comparisons can be made between the *Travels* and the other accounts we have read?

Due: Peer reviews for first drafts are returned and discussed

Readings:

The travels of Ibn Battutah, trans. H.A.R. Gibb, abridged Tim Mackintosh-Smith (London: Picador, 2003).

Week Ten: Research Presentations, Conclusion of the Course

Due: 10 minute research presentation to the seminar, explaining the historical background of your topic, your research question, your sources, and your arguments. Come prepared to ask questions about your classmates' work, and answer questions about your own.

Finals Week:

Due: Final Paper



New Course Proposal

	History 98T			
	Crusaders, Merchants, Pilgrims, and Explorers: Travelers and Traveling in Late Medieval World, 1000 to 1450 C.E.			
Course Number	History 98T			
Title	Crusaders, Merchants, Pilgrims, and Explorers: Travelers and Traveling in Late Medieval World, 1000 to 1450 C.E.			
Short Title	TRAVELNG-LT MEDIEVL			
Units	Fixed: 5			
Grading Basis	Letter grade only			
Instructional Format	Seminar - 3 hours per week			
TIE Code	SEMT - Seminar (Topical) [T]			
GE Requirement	Yes			
Major or Minor Requirement	No			
Requisites	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
Course Description	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of different genres of travel writing in late medieval Europe. History and significance of medieval cross-cultural encounters, perceptions of boundaries, space, and borders, relationships between religion and travel, and evolution of European perceptions of difference. Letter grading.			
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
Syllabus	File History 98T syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
Supplemental Information	Teofilo Ruiz is the faculty mentor for this seminar.			
Grading Structure	participation: 20% weekly responses: 30% research paper: 50%			
Effective Date	Winter 2014			
Discontinue Date	Summer 1 2014			
Instructor	Name	Title		
	Kate Melissa Craig	Teaching Fellow		
Quarters Taught	Fall	Winter	Spring	Summer
Department	History			
Contact	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
Routing Help				

ROUTING STATUS

Role: Registrar's Office**Status:** Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 7/30/2013 1:57:31 PM**Changes:** Title, Description**Comments:** Edited course description into official version; corrected title.**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 7/17/2013 9:33:12 AM**Changes:** Short Title**Comments:** Added a short title.**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/16/2013 3:12:22 PM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796**Status:** Approved on 7/8/2013 2:26:58 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/3/2013 3:13:53 PM**Changes:** No Changes Made**Comments:** Routing to Christina Palmer for FEC approval.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 6/19/2013 11:46:52 AM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen Komar, chair, CUTF Program**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 6/19/2013 11:45:55 AM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045



DEPARTMENT OF ASIAN LANGUAGES & CULTURES
 290 ROYCE HALL
 Box 951540
 LOS ANGELES, CA 90095-1540

October 7, 2013

To: Joseph Nagy, Chair,
 General Education Governance Committee

Attention: Myrna Dee F. Castillo, Program Representative

From: Professor William M. Bodiford, Chair
 Department of Asian Languages and Cultures

A handwritten signature in black ink, appearing to read "William M. Bodiford".

Re: KOREAN M60, "Introduction to Korean Religions"

Dear Professor Nagy,

The Department of Asian Languages and Cultures proposes an existing course to be designated as meeting the criteria as a General Education offering. The course in question, "Introduction to Korean Religions" (Korea M60), has been offered for several years as a lower division course complementing China M60 "Introduction to Chinese Religions," which is a GE course. Korea M60 has served and will serve students in the East Asian studies, Religious Studies, and all other majors, who are interested in Korean religions, East Asian religions, and Korea in general.

The course surveys major religions in Korea—shamanism, Buddhism, Confucianism, Christianity, new religions, and Islam, historically, topically, and comparatively. By reading some basic primary sources and academic papers, discussing them, writing some reflective papers, and watching documentary films, it aims to understand histories, doctrines, rituals, and practices of Korean religions and their impacts on Korean identity, society, politics, and culture.

The course focuses on the "transformation of Korea" by these religions and "Korean transformation" of these religions in the past millennium. At the same time, it asks why and how religions are important in the rapidly-changing contemporary Korean society and culture. The course will give students a deep appreciation of diverse religious traditions in Korea through which they can understand many religious groups comparatively and major religious issues critically.

As such, this course would seem a very good fit for the General Education designation, and hope that it is accepted for the program. Thank you for your consideration of this proposal.

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number ALC Korea 60 (M 60)
 Course Title Introduction to Korean Religions
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis v
- Philosophic and Linguistic Analysis v
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis v
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

The course covers basic texts, tenants, and rituals of Korean religions-Buddhism, Confucianism, shamanism, Christianity, and new religions—their historical development, and contemporary issues.

3. "List faculty member(s) who will serve as instructor (give academic rank):
Sung-Deuk Oak, Associate Professor of Korean Christianity

Do you intend to use graduate student instructors (TAs) in this course? Yes v No _____
 If yes, please indicate the number of TAs 1-2

4. Indicate when do you anticipate teaching this course over the next three years:

2013-2014	Fall	_____	Winter	_____	Spring	<u>v</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>50</u>
2014-2015	Fall	_____	Winter	_____	Spring	<u>v</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>60</u>
2015-2016	Fall	_____	Winter	_____	Spring	<u>v</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>70</u>

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes V No _____
 If yes, provide a brief explanation of what has changed. It was created as a GE course initially, but not made as a GE course yet.

Present Number of Units: M60 Proposed Number of Units: 5

Please present concise arguments for the GE principles applicable to this course.

- General Knowledge
A general history of Korean religions, their basic doctrines and practices, and their roles in Korean society and culture
- Integrative Learning
A survey of religions in Korean society includes a general study on Korean history, Korean literature and film, and contemporary Korean society in general with historical, philosophical, religious, and sociological perspectives.
- Ethical Implications
A goal of the course is to enhance students' sense of balance between conviction and tolerance or put differently, identity and relevance in religious issues.
- Cultural Diversity
The course aims to provide students with a wider and academic understanding of Korean religions, which help them overcome a one-sided parochial view and understand diverse religious groups.
- Critical Thinking
Historical and comparative study will enhance students' critical approach to Korean religions and religions in general
- Rhetorical Effectiveness
Understanding other religions' vocabularies, doctrines, ideas, rituals, and history, namely religious literacy is essential for today's intellectual and spiritual life.
- Problem-solving
Writing a weekly reflection/review paper after reading different scholars' articles will help students understand the main arguments on the topics.
- Library & Information Literacy
Reading academic articles on Korean religions and watching recent movies related to the topic will develop.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	3	(hours)
2. Discussion Section:	1	(hours)
3. Labs:	N/A	(hours)
4. Experiential (service learning, internships, other):	N/A	(hours)
5. Field Trips:	N/A	(hours)

(A) TOTAL Student Contact Per Week 4 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	1	(hours)
2. Reading	5	(hours)
3. Group Projects:	1	(hours)
4. Preparation for Quizzes & Exams:	1	(hours)
5. Information Literacy Exercises:	N/A	(hours)
6. Written Assignments:	4	(hours)
7. Research Activity:	1	(hours)

(B) TOTAL Out-of-class time per week 13 **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week 17 **(HOURS)**

Korea M60: Introduction to Korean Religions

Classroom:

Class hours: Lecture: T/R 2:00- 3:15 pm

Discussion: M 10:00-10:50 am or 11:00-11:50 am

Class webpage: <https://ccle.ucla.edu/course/view/14W-KOREAM60-1>

Instructor: Dr. Sung-Deuk Oak

Office: Royce 234A

E-mail: oak@humnet.ucla.edu

Webpage: <http://koreanchristianity.humnet.ucla.edu/>

Office Hours: TR 3:20-4:10 pm & by appointment

TA: A doctoral Student

E-mail:

Office:

Office Hours: M 12:00-12:50 am and R 12:40-1:40 pm

Course Description: 5 units GE Course

This course is a general survey of major religions in modern Korea—shamanism, Buddhism, Confucianism, Christianity, Islam, and some new religions. By reading academic papers and watching films, it aims to understand histories, doctrines, rituals, and practices of Korean religions and their impacts on Korean identity, society, and culture.

Class Procedure:

Lecture Sessions : Lecture 50 minutes + Q & A 25 minutes on T/R 2:00- 3:15 pm

Discussion Sessions: Discussion 50 minutes on Mondays 10-10:50 am. 11:00-11:50 am

Textbook:

Buswell, Robert E. ed. *Religions of Korea in Practice*. Princeton U. Press, 2006.

Recommended Books:

Baker, Donald. *Korean Spirituality*. Honolulu: University of Hawaii P., 2008.

Buswell, Robert E. & Timothy Lee eds. *Christianity in Korea*. Honolulu: U. of Hawaii P., 2005.

Choi Joon-sik, *Folk-religion: The Customs in Korea*. Seoul: Ewha Woman's U. Press, 2005.

Chung David. *Syncretism*. NY: State U. of New York Press, 2001.

Deuchler, Martina. *The Confucian Transformation of Korea*. Cambridge: Harvard U. Press, 1993.

Grayson, James Huntley. *Korea: A Religious History*, revised edition. London: Routledge, 2002.

Lee Peter H. ed. *Sourcebook of Korean Civilization*, 2 vols. New York: Columbia U. Press, 1996.

Korean National Commission for UNESCO, ed. *Korean Philosophy: Its Tradition and Modern Transformation*. Elizabeth, NJ: Hollym, 2004.

Park Jin Young ed., *Makers of Modern Korean Buddhism*. Albany: SUNY Press, 2010.

Shim Jae-ryong. *Korean Buddhist Tradition and Transformation*. Seoul: Jibmoondang, 1998.

Evaluation and Grading:

Class Attendance (15%) + Discussion (15%) + Reflection Papers (40%) + Exams (30%)

1. Class Attendance and Participation 15 points
 Before coming to the class, read the required readings
 From the second absence, one absence = -2 points. More than 6 absences = F.
2. Participation in discussion sessions and write a short DSP (review essay) 15 points
 Read the assigned chapters of the textbook and
 Write its summary with 1-2 critical questions (Length: **500-600 words**)
 You need to write six Discussion Session Papers.
 Submit it to the TA at the end of each discussion session.
 6 papers (6 x 1 = 6 points) + attendance and active participation (9 x 1 = 9 points)
3. Four Reflection Papers: 40 points
 You should submit **4 RPs** (4 x 10= 40 points) on the class readings.
 You can find reading materials at the course webpage.
 The first RP on Shamanism by January 23;
 2nd RP on Buddhism by February 9
 3rd RP on Confucianism by February 22
 4th RP on Christianity by March 9.
 Write a critical review essay with **1,200-1,400 words** on the topic by using at least two papers. Summarize the contents, cover major issues, and raise your own questions. A half of the RP should be your own opinion and criticism of the articles and chapters. Submit both a soft copy (by email) and a hard copy to TA.
 Grading: Introduction (1.5) + Summary (3) + Reflection (4) + Conclusion (1.5)
5. Final Exam: Open-book test 30 points
 3 critical essay questions (3 x 10 pts each)
 It will be taken on
 They cover all lectures, readings, films, and discussions.
6. Grading:
 A+, A°, A- : 90~100; B+, B°, B-: 80~89; C+, C°, C-: 70~79; D+, D°, D-: 60~69,
 F (under 59 & more than 6 absences)
7. Plagiarism and Cheating:
 Academic honesty is required.
 Plagiarism and cheating will be reported to the dean's office.

Reading Articles:

Most readings are posted on the class webpage.

You can find more at the library or library article databases

see <http://www.jstor.org> and <http://www.ekoreajournal.net/index.jsp>

Course Schedule

Introduction (1 class) - shamanism (4 cs) - Buddhism (5 cs) - Confucianism (3 cs) - Christianity (5 cs) - New Religions (1) - Conclusion (1 c)

WEEK 1

Class 1 INTRODUCTION

Home Readings:

- Keel Hee Sung. "What Does It Mean to Study Korean Religion(s)?" *JKR* 1 (Sept. 2010): 11-22.
 Kim Chongsuh, "The Concept of 'Korean Religion' and Religious Studies in Korea," *JKR* 1 (Sept. 2010): 23-41.

WEEK 2

Discussion 1 Introduction

- Buswell, *Religions of Korea in Practice*, pp.1-31.
 Grayson, *Korea: A Religious History*, pp. 1-10, 230-241.
-

Class 2 SHAMANISM 1: Tan'gun Myth and Theism

- Oak, Sung-Deuk. "North American Missionaries' Understanding of the Tan'gun and Kija Myths of Korea, 1884-1934." *Acta Koreana* 5:1 (Jan., 2002): 51-73.
 Baker, Don. "Hananim, Hanunim, Hanullim, and Hanollim: The construction of Terminology for Korean Monotheism." *RKS* 5:1 (June 2002): 105-131.@
 Buswell, *Religions of Korea in Practice*, pp. 464-475.

Class 3 SHAMANISM 2: Rural Mudang and Healing

- Kim Dong-kyu, "Reconfiguration of Korean Shamanic Ritual: Negotiating Practices among Shamans, Clients, and Multiple Ideologies," *JKR* 3-2 (October 2012): 11-37.
 Documentary film, "Youngmae" (Mudang: Spiritual Medium)

WEEK3

Discussion 2 Shamanism 1

- Buswell, *Religions of Korea in Practice*, pp. 244-283.

Class 4 SHAMANISM 3: Urban Mudang and Capitalism

- Kendall, Laurel. "Korean Shamans and the Spirits of Capitalism," *American Anthropologist* 98-3 (Sept. 1996): 512-527.
 Park Jun Hwan, "Money is the Filial Child. But, at the same time, it is also the Enemy!": Korean Shamanic Rituals for Luck and Fortune," *JKR* 3-2 (October 2012): 39-72.

Class 5 SHAMANISM 4: Materialism

- Laurel Kendall, "On the Problem of Material Religion and Its Prospects for the Study of Korean Religion," *JKR* 1 (Sept. 2010): 93-116.

WEEK4

Discussion 3 Shamanism 2

- Buswell, *Religions of Korea in Practice*, pp. 325-352.
 Submit your first RP on Shamanism to TA
-

Class 6 BUDDHISM 1: "Korean" Buddhism

Robert E. Buswell Jr. "Thinking about "Korean Buddhism": A Continental Perspective,"
JKR 1 (Sept. 2010): 43-55.

Video clips on three main temples and Documentary film: "The Tripitaka Koreana"

Class 7 BUDDHISM 2: Reformed Buddhism

Robert Buswell, "Buddhist Reform Movements in Korea during the Japanese Colonial Period: Precepts and the Challenge of Modernity." In Charles Wei-hsun Fu and Sandra A. Wawrytko, eds. *Buddhist Behavioral Codes and the Modern World*: Westport, CT: Greenwood Press, 1994.

WEEK 5

Discussion 4 Buddhism 1

Buswell, *Religions of Korea in Practice*, pp. 51-75.

Class 8 BUDDHISM 3: Sōn [Zen] Buddhism

Bernard Senécal, "A Critical Reflection on the Chogye Order's Campaign for the Worldwide Propagation of Kanhwa Sōn 看話禪," *JKR* 2-1 (2011): 33-73.

Henrik H. Sørensen, "Mirror of Emptiness: The Life and Times of the Sōn Master Kyōnghō Sōngu," in *Makers of Modern Korean Buddhism* (2010), 131-156.

Class 9 BUDDHISM 4: Buddhism and Women

HR: Park Jin Young, "Gendered Response to Modernity: Kim Iryöp and Buddhism," *Korea Journal* 41:1 (Spring 2005):114-141.

http://www.fmzo.org/uploads/9/4/0/3/9403823/makers_of_modern_korean_buddhism.pdf

WEEK 6

Discussion 5 Buddhism 2

Buswell, *Religions of Korea in Practice*, pp. 76-129.

Submit your second RP on Buddhism

Class 10 CONFUCIANISM 1: Confucian Transformation of Korea

Haboush, JaHyun Kim. "The Confucianization of Korean Society." In Gilbert Rozman, ed. *The East Asian Region: Confucian Heritage and Its Modern Adaptation*. Princeton, NJ: Princeton University Press, 1991.

Documentary film "A Day in the Palace"

Class 11 CONFUCIANISM 2: Koreanization of Confucianism

Chung, Edward Y. J. "Yi T'öegye on Self-transcendence: Neo-Confucian and Interreligious Dialogue," *Acta Koreana* (Dec. 2010): 31-46.

Hong, Jung Geun. "Is the Morality of Human Beings Superior to the Morality of Non-Human Beings?: Debate over Human versus Animal Nature in the Joseon Period," *KJ* (Spring 2011). 72-96.

WEEK 7

Discussion 6 Confucianism 1

Buswell, *Religions of Korea in Practice*, pp. 163-176, 205-222.

Class 12 CONFUCIANISM 3: Korean Politics

Duncan, John. "The Uses of Confucianism in Modern Korea." In Benjamin A. Elman, John B. Duncan, and Herman Ooms, eds. *Rethinking Confucianism: Past and Present in China, Japan, Korea, and Vietnam*. Los Angeles: Asia Institute, UCLA, 2002.

Class 13 CONFUCIANISM 4: Confucian Capitalism

Cha, Seong Hwan, "Myth and Reality in the Discourse of Confucian Capitalism in Korea," *Asian Survey* 43-3 (May-Jun., 2003): 485-506.

Lee Seung-hwan, "Asian Values and the Future of the Confucian Culture," IEAS 12-1(Spring 2000)

WEEK 8

Discussion 7 Confucianism 2

Fukuyama, Francis. "Asian Values in the Wake of the Asian Crisis," *RKS* 2 (1999): 5-22.

Submit your third RP on Confucianism

Class 14 CHRISTIANITY 1: Roman Catholicism

Park, Moon-Su, "Urgent Issues Facing Modern Korean Catholicism and Their Subtext," *Korea Journal* 52-3 (Autumn 2012): 91-118.

Moon, Youngseok, "Sociological Implications of the Roman Catholic Conversion Boom in Korea," *Korea Journal* (Spring 2011): 143-175.

Class 15 (Nov. 15) CHRISTIANITY 2: Protestantism 1

Oak, Sung-Deuk, "Chinese Tracts and Early Korean Protestantism," in Buswell, *Christianity in Korea*, 72-93.

Lew, Young Ick. "Late Nineteenth-Century Korean Reformers' Receptivity to Protestantism: The Cases of Six Leaders of the 1880s and 1890s Reform Movements." *Ashia munhwa [Asian Culture]* 4 (1988): 153-193.

WEEK 9

Discussion 8 (Nov. 14) Christianity 1

Buswell, *Religions of Korea in Practice*, pp. 355-375. 393-408.

Class 16 (Nov. 17) CHRISTIANITY 3: Protestantism 2

Kim, Jibum et als., "Trends of religious identification in Korea: Changes and continuities." *Journal for the Scientific Study of Religion* 48-4 (2009): 789-793.

Kim, Young-il. "High Religiosity and Low Confidence in Religious Institutions: A Case of South Korea" mss.

Class 17 CHRISTIANITY 4: Recent Developments

Kim, Sung Gun, "Korean Protestant Christianity in the midst of Globalization: Neoliberalism and the Pentecostalization of Korean Churches," *Korea Journal* 47:4 (Winter 2007): 147-170.

Documentary Film and a Video Clip: "Han Kyong-jik" and "Paul Yonggi Cho"

WEEK 10

Discussion 9 Christianity 2

Buswell, *Religions of Korea in Practice*, pp. 421-445.

Submit your 4th RP on Christianity

Class 18 NEW RELIGIONS: Tonghak and Ch'öndogyo

Ro, Kil-myung. "New Religions and Social Change in Modern Korean History." *RKS* 5:1 (June 2002): 31-62.

Kristen Bell, "Cheondogyo and the Donghak Revolution: The (Un)Making of a Religion," *KJ* 44 (Summer 2004): 123-148.

WEEK 11

Discussion 10 (Nov. 28) New Religions

Buswell, *Religions of Korea in Practice*, pp. 476-496, 508-513.

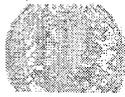
Class 19 OTHER NEW RELIGIONS AND ISLAM

Yun, Sa-sun. "Won Buddhism and Practical Learning (The Influence of Practical Learning on Salvation Consciousness)." *KJ* 24:6 (June 1984): 40-49. @

Baker, Donald. *Korean Spirituality*, 78-93.

Class 20 Wrapping-UP

Final Exam.



UCLA Course Inventory Management System

[Main Menu](#)
[Inventory](#)
[Reports](#)
[Help](#)
[Exit](#)

Course Revision Proposal

Korean M60

Introduction to Korean Religions

Requested revisions that apply:

Renumbering Title Format Requisites Units Grading Description

Multiple Listing: Add New Change Number Delete

Concurrent Listing: Add New Change Number Delete

CURRENT

PROPOSED

<u>Course Number</u>	Korean 60	Korean M60
<u>Multiple Listed With</u>		Study of Religion M60C
<u>Title</u>	Introduction to Korean Religions	Introduction to Korean Religions
<u>Short Title</u>	INTR-KOREAN RELIGNS	INTR-KOREAN RELIGNS
<u>Units</u>	Fixed: 5	Fixed: 5
<u>Grading Basis</u>	Letter grade or Passed/Not Passed	Letter grade or Passed/Not Passed
<u>Instructional Format</u>	Primary Format Lecture	Primary Format Lecture - 3 hours per week
	Secondary Format Discussion	Secondary Format Discussion - 1 hours per week
<u>TIE Code</u>	LECS - Lecture (Plus Supplementary Activity) [T]	LECS - Lecture (Plus Supplementary Activity) [T]
<u>GE</u>	No	No
<u>Requisites</u>	None	None
<u>Description</u>	Lecture, three hours; discussion, one hour. Knowledge of Asian languages not required. General survey of history of religions in Korea - Shamanism, Buddhism, Confucianism, Daoism, Christianity, Tonghak, and some new religions -- with focus on religious doctrines, practices, Korean characteristics, and social impacts. P/NP or letter grading.	(Formerly numbered 60.) (Same as Religion M60C.) Lecture, three hours; discussion, one hour. Knowledge of Asian languages not required. General survey of history of religions in Korea -- Shamanism, Buddhism, Confucianism, Daoism, Christianity, Tonghak, and some new religions -- with focus on religious doctrines, practices, Korean characteristics, and social impacts. P/NP or letter grading.
<u>Justification</u>		This course is essential to both the Asian Languages and Study of Religion Departments.
<u>Syllabus</u>		
<u>Supplemental Information</u>		
<u>Effective Date</u>	Fall 2008	Fall 2011
<u>Department</u>	Asian Languages and Cultures	Asian Languages and Cultures

General Education Course Information Sheet*Please submit this sheet for each proposed course*

Department & Course Number Molecular, Cell & Developmental Biology (MCD BIO) 90
 Course Title Human Stem Cells in Medicine
 Indicate if Seminar and/or Writing II course N/A

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science X _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

In this class, the students will learn about a biological product (human stem cells) and their use in the life Sciences (applications to medicine). The students will be introduced to the different types of stem cell therapies available today and the scientific justification (or not) for using stem cells. This course will not provide historical or political analysis related to the outcomes of stem cells in medicine.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Lecturer _____

Do you intend to use graduate student instructors (TAs) in this course? Yes X No _____

If yes, please indicate the number of TAs 1:60

4. Indicate when do you anticipate teaching this course over the next three years: **Summers Only**

2013-2014	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2014-2015	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2015-2016	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes ___ No X

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____

Proposed Number of Units: 5.0

6. Please present concise arguments for the GE principles applicable to this course.

 General Knowledge

Stem cells have critical implications for human health, yet the general public does not know the difference between different types of stem cells, and they can not judge good quality scientific investigation leading to the safe use of stem cells in humans, versus scientific justification that is purely speculative and could cause human harm. The course aims to increase the student's general knowledge of stem cells and also to teach the fundamental principles on how a scientist judges the effectiveness of stem cells before use in human medicine.

 Integrative Learning

Students will learn about stem cell ethics, stem cell biology and federal and state regulations for stem cell use in medicine. Furthermore, students will be introduced to how stem cell science progresses from bench to bedside including how scientists formulate a hypothesis, perform a stem cell experiment and interpret results. Students will also be exposed generally to the types of experiments that lead to in-human stem cell trials overseen by the Food and Drug administration.

 Ethical Implications

Ethics is not the focus of this course. The Department of MCDB has an entire course focused on stem cell ethics called MCD BIO 50. This new GE does not require MCD BIO 50 as a pre-requisite and the ethical questions are slightly different than the ones addressed in MCD BIO50, which focuses more on the ethics of the using human embryos, human cloning and egg donation for stem cell research. The Ethical implications of the proposed new course will cover the ethics and responsibilities of scientists to accurately present and interpret stem cell data to the general public, the ethics of doctors who experimentally administer stem cell therapies for-profit and the ethics of patient advocates who are often not scientist and will lobby for funding and research into specific sub-specialties of stem cell science.

 Cultural Diversity

The course exhibits cultural diversity in presenting diverse International perspectives on the use of stem cells in medicine, and the different viewpoints of countries as to the required scientific justification before a treatment is used to treat human suffering and well being. We will also be discussing the concept of tissue banking for future medical use and the challenges associated with banking and identifying stem cell types for treating an ethnically diverse population.

 Critical Thinking

The students will be asked to think critically about scientific research that has lead to stem cell therapies in human medicine, and whether in specific examples there is sufficient scientific justification for stem cell use in humans. The students will be asked to understand personal biases in critical thinking that may preclude the ability to seek the truth in a problem.

 Rhetorical Effectiveness

In the discussion sections, students will develop arguments for or against the feasibility of various stem cell therapies. They will debate in-class whether specific stem cell treatments have sufficient scientific evidence to justify use in the medical profession. Students will also develop written press releases intended to persuade their target audience towards the dangers or advantages of specific stem cell therapies in medicine.

 Problem-solving

Quizzes will be held weekly to determine students understanding of human stem cell therapies, and based upon the knowledge gained in this course will be asked to come up with real-world solutions to prevent the misuse of stem cells in society in the future.

-
- Library & Information Literacy

The reading list is structured as a mix of books, newspaper articles, and primary journal articles. For their written assignments, students will need to demonstrate a familiarity with these literary sources and use the library and Internet to identify additional sources from the appropriate fields. Students will be required to familiarize themselves with the Food and Drug Administration (FDA) clinical trial database and be competent to understand the stem cell type being used in specific clinical trials.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>3.5</u>	(hours)
2. Discussion Section:	<u>1.5</u>	(hours)
3. Labs:	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(hours)

(A) TOTAL Student Contact Per Week **5.0** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading	<u>6</u>	(hours)
3. Group Projects:	<u>1</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>1</u>	(hours)
5. Information Literacy Exercises:	<u>N/A</u>	(hours)
6. Written Assignments:	<u>1</u>	(hours)
7. Research Activity:	<u>N/A</u>	(hours)

(B) TOTAL Out-of-class time per week **10.0** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **15.0** **(HOURS)**

MCD BIO 90 - Human Stem Cells and Medicine Summer 2014

Course Description

Stem cells have the potential to revolutionize the way medicine is practiced today. Some stem cell therapies are already used successfully to treat thousands of people worldwide. Other stem cell therapies are considered experimental therefore treatments must be monitored by the Food and Drug Administration to ensure safety and efficacy. Finally, some stem cell therapies are offered with minimal scientific justification relying on hope and hype rather than scientific fact. The goal of this course is to explore the use of stem cells in modern medicine and to take a close look at the science behind some of today's most famous and infamous stem cell medical applications.

Reading list:

Reading assignments for this course will come from one textbook, as well as internet searches, newspapers, magazines, and blogs. Additionally, the students will be required to watch and discuss a video segment from the CBS television program "60 Minutes."

Specifically reading and reference sources for this class will be;

- 1) Text book: *Stem Cells for Dummies*. Lawrence S.B. Goldstein and Meg Schneider
- 2) Reference material from the International Society for Stem Cell Research (ISSCR) www.isscr.org web site. Specifically, at this site students will be reviewing information from the following:
 - ISSCR Patient Handbook on Stem Cell Therapies
 - A Closer Look at Stem Cell Treatments
 - How Science becomes Medicine
- 3) View CBS' 60 Minutes (U.S.) 2010 segment, "[*21st Century Snake Oil*](#)," Parts 1, 2, as well as two Extras – *The Promise of Stem Cell Treatment* and *A Warning About Stem Cell Fraud*
- 4) Identifying different types of stem cell trials registered by the U.S. Food and Drug administration (www.fda.gov)
- 5) Award winning stem cell blogger 'Paul Knoepfler at the site www.ipscell.com

Grading:

Midterm 35%

Final 50%

Quizzes in each Discussion Session 10%

Participation in Discussion Session 5%

Lecture and Discussion Schedule

Week 1

Lecture 1: Why are scientists and doctors excited about stem cells?

Lecture 2: Introduction to the controversies in stem cell science

Discussion session: “All a-twitter” social media and stem cells in medicine

Week 2

Lecture 3: Regulation and the role of the US Food and Drug Administration (FDA)

Lecture 4: Stem Cell Tourism

Discussion session: Sale of cord blood stem cells from Global Laboratories, why was the FDA and the Federal Bureau of Investigations involved?

Week 3

MIDTERM

Lecture 5: Patient advocates for stem cell science and medicine

Discussion session: What is the evidence that cord blood stem cells work?

Week 4

Lecture 7: Creating a stem cell match for a sibling

Lecture 8: Blood Stem Cells in the bone marrow and treating blood diseases

Discussion session: Interpreting a scientific paper, how much evidence is needed before using human stem cells to treat patients?

Week 5

Lecture 9: Mending a broken heart

Lecture 10: Embryonic Stem Cells and treating eye disease

Discussion session: A class ethics debate. Who should pay for stem cell therapy?

Week 6

Lecture 11: Stem cell treatments in athletes

Lecture 12: Interview with a stem cell scientist

Discussion session: Stem cells in cosmetics and beauty.

**UCLA Course Inventory Management System**[Main Menu](#)[Inventory](#)[Reports](#)[Help](#)[Exit](#)

Approve or Deny a New Course Proposal

Required fields are marked with a red letter **R**.

Molecular, Cell, & Developmental Biology 90 Human Stem Cells and Medicine	
<u>Department</u> R	Enter 7-character code <input type="text"/> Browse for name <input type="button" value="Browse"/> <p>or <input type="text"/> Molecular, Cell, & Developmental Biology</p>
<u>Requested Course Number</u> R	Enter 7-character code <input type="text"/> Subject Area - Browse for code <input type="button" value="Browse"/> Course Number <input type="text"/> <p>or <input type="text"/> Molecular, Cell, & Developmental Biology</p> <p><u>Check if Multiple Listed</u> <input type="checkbox"/> Multiple Listed Course <u>Check if Concurrent</u> <input type="checkbox"/> Concurrent Course</p> <p>prefixnumbersuffix</p>
<u>Course Catalog Title</u> R	
<u>Short Title</u>	<input type="text"/> (19 character limit)
<u>Units</u> R	Fixed: <input type="text"/> Variable: Minimum <input type="text"/> Maximum <input type="text"/> Alternate: <input type="text"/> or <input type="text"/>
<u>Grading Basis</u> R	Letter grade or Passed/Not Passed <input type="text"/>
<u>Instructional Format</u> R	Primary Format <input type="text"/> Hours per week <input type="text"/> Lecture Secondary Format <input type="text"/> Hours per week <input type="text"/> Discussion <input type="text"/> Next
<u>TIE Code</u> R	LECS - Lecture (Plus Supplementary Activity) [T] <input type="text"/>
<u>GE Requirement</u> R	Yes <input type="checkbox"/> No <input type="checkbox"/> If yes, submit a proposal to the GE Governance Committee.
<u>Major or Minor Requirement</u>	Yes <input type="checkbox"/> No <input type="checkbox"/> If yes, submit program change memo to College or School Faculty Executive Committee.
<u>Requisites</u>	Include enforcement level (enforcement, warning, none). <input type="text"/>
<u>Course Description</u> R	<input type="text"/> characters remaining
<u>Justification</u> R	Justify the need and state the objectives for this new course. Identify effects on other courses in your department or on courses or curriculum in other departments. List departments and chairs consulted and summarize responses.

	characters remaining			
Syllabus	<p>R A syllabus and/or reading list is required for new courses. File MCD BIO 90 Syllabus - Summer 2014.pdf was previously uploaded. You may view the file by clicking on the file name.</p> <p>no file selected</p> <p>Upload syllabus file. Read the upload instructions for help.</p>			
Supplemental Information				
Grading Structure	<p>R Include midterm and final examination information.</p> <p>characters remaining</p>			
Effective Date	Summer 1	2014		
Discontinue Date	Select Term	Select Year		
Instructor	R Name		Title	
			Professor Next	
Quarters Taught	Fall	Winter	Spring	Summer
Contact	Name		E-mail	
Routing Help	CONSTANCE FIRESTONE		cfire@mcdcb.ucla.edu	

ROUTING STATUS

Role: FEC School Coordinator - Castillo, Myrna Dee Figuracion (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Pending Action

Role: Department Chair or Designee - Firestone, Constance Louise (CFIRE@MCDB.UCLA.EDU) - 57109

Status: Returned for Additional Info on 10/17/2013 3:47:53 PM

Changes: No Changes Made

Comments: See Chair's approval from designee Pamela Hurley.

Role: Department Chair or Designee - Hurley, Pamela S (PAMELAH@MCDB.UCLA.EDU) - 44256

Status: Approved on 10/17/2013 2:01:04 PM

Changes: No Changes Made

Comments: Pamela Hurley, Ed.D. is acting on behalf of Professor Utpal Banerjee, MCDB Department Chair.

Role: Initiator/Submitter - Firestone, Constance Louise (CFIRE@MCDB.UCLA.EDU) - 57109

Status: Submitted on 10/17/2013 1:11:30 PM

Comments: Initiated a New Course Proposal

REVIEWER'S ACTION

For help with an element, click on its label link.

Action [Approved](#) [Re-routed](#) [Denied](#)

Required: If you are a staff member acting as designee for a chair or faculty coordinator, note the name and role of the person you are representing in the comment box.

Comment

characters remaining

[Route Form Now](#)[Back to Course List](#)[Main Menu](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

UNIVERSITY OF CALIFORNIA, LOS ANGELES

UCLA

BERKELEY · DAVIS · IRVINE · LOS ANGELES · MERCED · RIVERSIDE · SAN DIEGO · SAN FRANCISCO



SANTA BARBARA · SANTA CRUZ

DEPARTMENT OF PHILOSOPHY
DODD 321
P.O. BOX 951451
LOS ANGELES, CALIFORNIA 90095-1451
(310) 825-4641
FAX (310) 825-6040

June 14, 2013

Scott Chandler, Chair
General Education Governance Committee
A265 Murphy Hall
157101
Attention: Myrna Dee F. Castillo, Program Representative

Dear Professor Chandler:

Philosophy 21 had been a GE course for very many years, and was delisted as a GE course when it was not changed from 4 to 5 units. We have now completed the change from 4 to 5 units, as of 2012 Winter. There has never been a question as to whether its subject matter is suitable for the General Education requirement.

Philosophy 21 ("Skepticism and Rationality") explores arguments intended to challenge our knowledge of the world (especially, our knowledge of the existence of an external world), along with various responses that have been offered to those arguments. The course pursues these issues through consideration of the works of major historical figures (especially, Descartes) and contemporary reflection on them. It helps students to begin to think critically about their position as knowers in the world.

If you have further questions about the content or the aim of this course, please let me know.

Sincerely,

Gavin Lawrence
Chair & Professor
Department of Philosophy

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Philosophy 21
 Course Title Skepticism and Rationality
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis X
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course is on radical skepticism and the challenges it poses, a paradigm philosophical topic. The investigation uses all the tools of philosophical and linguistic analysis.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Andrew Hsu, Continuing Lecturer

Do you intend to use graduate student instructors (TAs) in this course? Yes X No _____

If yes, please indicate the number of TAs 4

4. Indicate when do you anticipate teaching this course over the next three years:

	2013-2014	Fall	_____	Winter	<u>X</u>	Spring	_____
		Enrollment	_____	Enrollment	<u>160</u>	Enrollment	_____
	2014-2015	Fall	_____	Winter	<u>X</u>	Spring	_____
		Enrollment	_____	Enrollment	<u>160</u>	Enrollment	_____
	2015-2016	Fall	_____	Winter	<u>X</u>	Spring	_____
		Enrollment	_____	Enrollment	<u>160</u>	Enrollment	_____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes _____ No X

If yes, provide a brief explanation of what has changed. Philosophy 21 was a GE course

for many years. It was delisted as a GE course when it was not changed from 4 to 5 units. In fact,

It has always been taught if it as a 5 unit course; the change was officially made in 2012 Winter.

Present Number of Units: 5 Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

- | | |
|--|--|
| <input type="checkbox"/> General Knowledge | The course uses a historically important text—Descartes’ Meditations—and the philosophy of the early modern period as a springboard. It gives students a look at a culturally significant intellectual movement. |
|--|--|

- | | |
|---|--|
| <input type="checkbox"/> Integrative Learning | The skeptical problems studied arose in tandem with the development of the modern system of the sciences. It invites students to think about the epistemic status of the sciences. |
|---|--|

- | | |
|---|----------|
| <input type="checkbox"/> Ethical Implications |

 |
|---|----------|

- | | |
|---|---|
| <input type="checkbox"/> Cultural Diversity | The seventeenth century texts with which the course begins help make students aware of the presuppositions of their own thinking and show them an alternative and quite different framework for thinking about the world. |
|---|---|

- | | |
|--|---|
| <input type="checkbox"/> Critical Thinking | The course proceeds by examining arguments and objections. It introduces students to elementary logical concepts. |
|--|---|

- | | |
|---|--|
| <input type="checkbox"/> Rhetorical Effectiveness | Students are asked to write clear, critical and analytic essays. |
|---|--|

- | | |
|--|--|
| <input type="checkbox"/> Problem-solving | Students are invited to construct their own arguments and objections and learn to clarify their own thinking about difficult topics. |
|--|--|

- | | |
|---|---|
| <input type="checkbox"/> Library & Information Literacy | Students learn the skills of close reading from studying both historical texts and contemporary professional, philosophical literature. |
|---|---|

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|-----------|---------|
| 1. Lecture: | 4 | (hours) |
| 2. Discussion Section: | 1 | (hours) |
| 3. Labs: | NA | (hours) |
| 4. Experiential (service learning, internships, other): | NA | (hours) |
| 5. Field Trips: | NA | (hours) |

(A) TOTAL Student Contact Per Week **5** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- | | | |
|-------------------------------------|-----------|---------|
| 1. General Review & Preparation: | 2 | (hours) |
| 2. Reading | 4 | (hours) |
| 3. Group Projects: | NA | (hours) |
| 4. Preparation for Quizzes & Exams: | 1 | (hours) |
| 5. Information Literacy Exercises: | 1 | (hours) |
| 6. Written Assignments: | 2 | (hours) |
| 7. Research Activity: | | (hours) |

(B) TOTAL Out-of-class time per week **10** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **15** **(HOURS)**

Skepticism and Rationality

Instructor: Andrew Hsu
hsu@humnet.ucla.edu (Please put *Philosophy 21* in the subject line.)
Dodd 359
5-6047
Office hours W3-4, F1-2

Assistants: Michael Hansen
Antti Hiltunen
Peter Murray
Lauren Schaeffer

Description: We'll study some problems in epistemology or theory of knowledge. We'll focus on some *radical* forms of skepticism according to which it is impossible to have, e.g., knowledge. Although few if any philosophers embrace radical skepticism, many find it fascinating.

We'll begin the quarter by studying some *arguments* for skepticism. Our principal source for such arguments will be a seventeenth century work that influenced—and continues to influence—much reflection on skepticism, *Meditations on First Philosophy* by the French philosopher Rene Descartes. Later on we'll look at how Descartes himself responded to those skeptical arguments. We'll finish the term by considering some modern responses to skepticism.

Although this approach will give you some sense of the history of an important philosophical problem, our principal goal is not historical or scholarly. Our principal goal will be to get a sense of some distinctively philosophical problems and ways of thinking about them. The course is intended to introduce students to the *practice* of philosophy, that is, to doing it in contrast to hearing about it. We'll spend much of our time formulating arguments, considering objections and replies and drawing conceptual distinctions; in short, we'll actually do the sort of work required for philosophical understanding.

Text: There is only one book required for this course:

Rene Descartes, *Meditations on First Philosophy*, translated and edited by John Cottingham.
Cambridge: Cambridge University Press, 1986.

Other readings will be made available on the course web page.¹

Course work: There will be two midterms and a final exam. The exams will consist of short essays on set topics. The second midterm will be done in class; the other exams will be take-home. Each exam will each count for 1/3 of the course grade—but see the next item for a qualification. *Note:* Written work must be submitted to turnitin.com.

Discussion section: Sections are an important part of this course. Your TA may adjust the grade based on written work by up to one third of a letter grade (e.g., from B to B+) in view of *excellent* contributions to discussion in section.

¹ You will need a university IP address to access some of the readings. To set up a UCLA proxy server, see <http://www.bol.ucla.edu/services/proxy/>

Readings

Here is a tentative list of readings for the term.

First reading: Descartes, Meditation I, pp. 12-15 and Objections and Replies, pp. 63-67; “Reading Meditation I” (notes on course website); Michael Shermer, “A Skeptical Manifesto”; Colin McGinn, *Shakespeare’s Philosophy* (selections on the course website)

Although the volume of reading is not great, you may find it hard going. You should plan on doing the readings at least a couple of times: once on your own before lecture and again after discussion in lecture.

Second reading: O. K. Bouwsma, “Descartes’ Evil Genius”

Third reading: Charles Sanders Peirce, “The Scientific Attitude and Fallibilism” in *Philosophical Writings of Peirce*, O. K. Bouwsma, “Descartes’ Evil Genius”

Fourth reading: Barry Stroud, *The Significance of Philosophical Scepticism* (selections)

Fifth reading: David Armstrong, *Belief, Truth and Knowledge* selection; Lawrence Bonjour, *The Structure of Empirical Knowledge*.

Sixth reading: Meditation II, pp. 16-19; (Optional: the rest of Meditation II.); Objections and Replies², pp. 68-77; Synopsis, pp. 9-10; Preface, p. 7, second full paragraph; “Reading Meditation II”

Seventh reading: Meditation III, pp. 24-27; Meditation III, pp. 27-31; (Optional: the rest of Meditation III); Objections and Replies, pp. 78-89; Preface, pp. 7-8; Synopsis, pp. 10-11; “Reading Meditations III-VI”

Eighth reading: Putnam, *Reason, Truth and History*; “Reading Putnam”.

Other readings (optional): John Cottingham, the editor and translator of our edition of the *Meditations*, has provided a historical overview of Descartes life and works in the General Introduction (pp. xviii-xxxviii) And the distinguished philosopher Bernard Williams gives an interpretation of Descartes’ project in the *Meditations* in his Introductory Essay (pp. vii-xvii).

Cottingham and Williams have written extensively on Descartes. Cottingham’s *Descartes* [Oxford: Basil Blackwell, 1986] is a readable, historical overview of Descartes’ work that relates it to 17th century philosophy and science. William’s *Descartes: the Project of Pure Inquiry* (Hammondsworth: Penguin Books, 1978) gives an interesting and provocative interpretation of Descartes’ methodological skepticism.

² Descartes sent the manuscript of the *Meditations* to philosophers and theologians for their comments, questions and criticisms. He published their remarks and his responses under the heading “Objections and Replies” together with the *Meditations*. Selections from the “Objections and Replies” appear on pp. 63ff in your edition. They are often illuminating and interesting. Be sure to keep track of whether you are reading an objection or one of Descartes’ replies!

Descartes prepared a brief Synopsis which is printed on pp. 9-11 in your edition. It gives you a sense what Descartes thought he was doing in each of the *Meditations*. His Preface is also useful in this way.

The following articles in the *Stanford Encyclopedia of Philosophy* online may also be useful, although they are not easy to read:

Kurt Smith, “Descartes’ Life and Works” contains biographical and historical background: <http://plato.stanford.edu/entries/descartes-works/>

Lex Newman, “Descartes’ Epistemology” gives a brief overview of Descartes’ epistemology: <http://plato.stanford.edu/entries/descartes-epistemology/>

Peter Klein, “Skepticism” gives a broad treatment of skepticism from a contemporary point of view: <http://plato.stanford.edu/entries/skepticism/>

Finally (perhaps best for later in the term), you might find the following survey article about contemporary literature on skepticism interesting:

Duncan Pritchard, “Recent Work on Radical Skepticism”
<http://www.jstor.org/stable/20010072>



Course Revision Proposal

Philosophy 21 Skepticism and Rationality	
Requested revisions that apply:	
Renumbering	Title Format Requisites Units Grading Description
Multiple Listing:	Add New Change Number Delete
Concurrent Listing:	Add New Change Number Delete
CURRENT	PROPOSED
<u>Course Number</u>	Philosophy 21
<u>Title</u>	Skepticism and Rationality
<u>Short Title</u>	SKEPTICSM&RATNALTY
<u>Units</u>	Fixed: 4
<u>Grading Basis</u>	Letter grade or Passed/Not Passed
<u>Instructional Format</u>	Primary Format Lecture
	Secondary Format Discussion
<u>TIE Code</u>	LECS - Lecture (Plus Supplementary Activity) [T]
<u>GE</u>	No
<u>Requisites</u>	None
<u>Description</u>	Lecture, three hours; discussion, one hour. Can we know anything with certainty? How can we justify any of our beliefs? Introduction to study of these and related questions through works of some great philosophers of modern period, such as Descartes, Hume, Leibniz, or Berkeley. P/NP or letter grading.
<u>Justification</u>	Lecture, four hours; discussion, one hour. Can we know anything with certainty? How can we justify any of our beliefs? Introduction to study of these and related questions through works of some great philosophers of modern period, such as Descartes, Hume, Leibniz, or Berkeley. P/NP or letter grading.
<u>Syllabus</u>	Per department chairs John Carriero and Barbara Herman the unit number should increase so students can take this course toward the five unit Philosophic and Linguistic Analysis GE requirement for The College.
<u>Supplemental Information</u>	File Phil 21 Syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.
<u>Effective Date</u>	Fall 1973
<u>Department</u>	Philosophy
<u>Contact</u>	Name

Routing Help	KRISTIN OLSON
	E-mail kolson@humnet.ucla.edu

ROUTING STATUS

Role:	Registrar's Office
Status:	Processing Completed
Role:	Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704
Status:	Added to SRS on 8/29/2011 3:15:36 PM
Changes:	TIE Code, Description
Comments:	Edited course description into official version.
Role:	Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441
Status:	Added to SRS on 8/10/2011 8:46:01 AM
Changes:	TIE Code
Comments:	No Comments
Role:	FEC School Coordinator - Soh, Michael Young () - 3107945040
Status:	Returned for Additional Info on 8/5/2011 12:17:20 PM
Changes:	TIE Code
Comments:	Routing to Registrar's Office
Role:	FEC Chair or Designee - McClendon, Muriel C (MCCLENDO@HISTORY.UCLA.EDU) - 53918
Status:	Approved on 8/4/2011 2:57:06 PM
Changes:	TIE Code
Comments:	No Comments
Role:	L&S FEC Coordinator - Soh, Michael Young () - 3107945040
Status:	Returned for Additional Info on 8/4/2011 2:50:49 PM
Changes:	TIE Code
Comments:	Routing to Vice Chair Muriel McClendon for FEC approval
Role:	Registrar's Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704
Status:	Returned for Additional Info on 7/19/2011 3:14:48 PM
Changes:	TIE Code
Comments:	Reroute to Michael!
Role:	Department/School Coordinator - Olson, Kristin Anne (KRISTIN@MATH.UCLA.EDU) - 3102061356
Status:	Returned for Additional Info on 7/19/2011 12:20:04 PM
Changes:	TIE Code, GE
Comments:	Per Michael Soh's request--this course is routed to Prof. Scott Chandler for GE consideration.
Role:	L&S FEC Coordinator - Soh, Michael Young () - 3107945040
Status:	Returned for Additional Info on 7/5/2011 2:39:11 PM
Changes:	TIE Code, Effective Date
Comments:	Per email, routing back to dept

Role:	Department Chair or Designee - Carriero, John P. (CARRIERO@HUMNET.UCLA.EDU) - 63475, 54641
Status:	Approved on 6/24/2011 4:24:44 PM
Changes:	TIE Code
Comments:	No Comments

Role:	Department/School Coordinator - Olson, Kristin Anne (KRISTIN@MATH.UCLA.EDU) - 3102061356
Status:	Returned for Additional Info on 6/24/2011 4:07:58 PM
Changes:	TIE Code
Comments:	Hi John--here is the initial request I sent a few days ago for Phil 21--please feel free to add anything and potentially route it back to me or directly to Judi Smith (as we chatted about)--please let me know how I can help--thanks! K

Role:	FEC School Coordinator - Soh, Michael Young () - 3107945040
Status:	Returned for Additional Info on 6/24/2011 3:54:50 PM
Changes:	TIE Code
Comments:	Kristin - changes to unit cannot be made once the schedule has been released since students have either already enrolled or mapped out their study lists. Also, GE credit would not be granted until after Fall 2011 (after the first GE Governance meeting). Would you like to change effective term to Winter 2012?

Role:	Initiator/Submitter - Olson, Kristin Anne (KRISTIN@MATH.UCLA.EDU) - 3102061356
Status:	Submitted on 6/23/2011 1:52:54 PM
Comments:	Initiated a Course Revision Proposal

[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Psychology 98T
 Course Title Psychology of Time, Emotion, and Memory

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science x _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

In this course, students will learn about theories, research findings, and the development of
experiments within the field of psychology and time perception.

3. List faculty member(s) who will serve as instructor (give academic rank):

Laura Johnson (Teaching Fellow), Don MacKay (Professor)

4. Indicate when do you anticipate teaching this course:

2013-2014 Winter _____ Spring x
 Enrollment Enrollment

GE Course Units 5

5. Please present concise arguments for the GE principles applicable to this course.

<input type="checkbox"/> General Knowledge	The course will inform students about theories and research findings related to the psychology of time perception, as well as provide numerous examples of the scientific method as applied to psychological research.
<input type="checkbox"/> Integrative Learning	
<input type="checkbox"/> Ethical Implications	
<input type="checkbox"/> Cultural Diversity	
<input type="checkbox"/> Critical Thinking	Students will gain experience in critically evaluating scientific research articles.
<input type="checkbox"/> Rhetorical Effectiveness	Students will develop and present the rationale for a proposed experiment, both in writing and in an oral presentation.
<input type="checkbox"/> Problem-solving	Students will identify a problem within the field of psychology of time perception, and will propose an experiment to help solve it.
<input type="checkbox"/> Library & Information Literacy	Students will independently search for, select, and read scientific articles related to a topic discussed in the course.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>0</u>	(hours)
2. Discussion Section:	<u>3</u>	(hours)
3. labs	<u>0</u>	(hours)
4. Experiential (service learning, internships, other):	<u>0</u>	(hours)
5. Field Trips:	<u>0</u>	(hours)

(A) TOTAL Student Contact Per Week	<u>3</u>	(HOURS)
---	----------	----------------

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)
--

1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading	<u>4</u>	(hours)
3. Group Projects:	<u>1</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>0</u>	(hours)
5. Information Literacy Exercises:	<u>0</u>	(hours)
6. Written Assignments:	<u>4</u>	(hours)
7. Research Activity:	<u>2</u>	(hours)

(B) TOTAL Out-of-class time per week	<u>12</u>	(HOURS)
---	-----------	----------------

GRAND TOTAL (A) + (B) must equal at least 15 hours/week	<u>15</u>	(HOURS)
--	-----------	----------------

Psychology 98T: Psychology of Time, Emotion, and Memory

Spring Quarter 2014

Instructor: Laura Johnson, M.A., C.Phil.

Email: laurajohnson@ucla.edu

Office hours: TBA

Course website: ccle.ucla.edu

Course Overview

Have you ever wondered why time flies when you're having fun, but everything seems to move in slow motion when you fear for your life? Have you ever looked up at clock and momentarily thought it was stopped? Why does time seem to go by so much faster now that you're an adult than when you were a kid?

This seminar course will address these questions and many more from a psychological perspective. Many topics related to psychology and time will be covered in class, although the emphasis will be on the effects of emotion and memory. You will also have the opportunity to independently investigate your own topic of interest that relates to these general issues. This will involve writing a literature review, proposing a new experiment, and presenting your ideas to the class.

Goals

This course has several goals:

1. To inform you about the theories and research findings related to psychology and time
2. To provide examples of the use of the scientific method in psychological research
3. To help you apply the scientific method in order to investigate your own research questions
4. To practice your ability critically read scientific literature
5. To improve your writing skills by writing a literature review and experiment proposal
6. To improve your communication and public speaking skills

Required Readings

The readings for this include a mixture of scientific review articles and experimental research papers. They are available for download from the course website.

Assignments

Your grade will be determined based on a number of different assignments. There will be no exams or quizzes in this course. Instead, your grade will be based on your ability to thoughtfully and thoroughly communicate about the course material, both verbally and in writing.

Participation. Because this is a seminar course, your daily participation is extremely important. The majority of our class time will be spent discussing the weekly readings, so it is essential that you arrive on time and prepared to contribute. Participation will be worth 10% of your grade.

Discussion facilitation. In pairs or small groups, you will be responsible for leading the discussion of the assigned readings during one of our class meetings. Your job will be to facilitate the discussion in an interactive manner, directing the conversation toward the important issues addressed in the readings. Keep in mind that your goal should not be to lecture to the class, but to involve everyone in an interesting and informative discussion. You will sign up for a discussion topic during week 1. Facilitating the discussion will be worth 15% of your grade.

Weekly questions. In order to help the discussion leaders prepare, as well as get you thinking critically about the material, you will be asked to write three questions each week. These questions should be based on the readings and posted to the discussion forum on the course website at least 24 hours before the next class meeting. These questions will be graded based on depth and creativity, and will be worth 10% of your grade.

Paper. The biggest portion of your grade will be based on the final paper. In this paper, which should be approximately 12 pages long, you will write a literature review on a topic related to time and psychology, and then propose an experiment to explore it further. The literature review should cite at least five scholarly articles, and should be used to introduce the scientific question that your experiment will attempt to answer. You won't actually be carrying out the experiment, so feel free to be creative. However, it is important that your proposed experiment be a well-designed and controlled scientific study, and you should use it to test a specific and well-developed hypothesis. Your paper should end with a description of predicted results for your experiment.

There will be three written assignments related to the paper:

1. *Outline.* A general description of your paper topic, along with a brief outline, will be due during week 5. I strongly recommend that you meet with me during office hours before turning in your outline. I'd be happy to discuss your ideas and help you narrow down a topic. The outline will be worth 5% of your grade.
2. *Rough draft.* A complete rough draft of your paper will be due during week 8. I will return it to you during week 9 with extensive comments and suggestions for possible revisions. The rough draft will be worth 20% of your grade.
3. *Final draft.* The final draft of your paper will be due at the end of week 10. It will be worth 35% of your grade.

Final presentation. During our last class meeting, you will give a presentation about your final paper and proposed experiment. In order to allow time for everyone to present, you will have a maximum of 10 minutes. By now you will put a great deal of work into developing what will almost certainly be interesting ideas, so why not share them with the class? It will also be a

great opportunity to get some last-minute feedback. The presentation will be worth 10% of your grade.

Grading

Participation	10%
Discussion facilitation	15%
Weekly questions	10%
Paper	
Outline	5%
Rough draft	15%
Final draft	35%
Final presentation	10%

Late policy. Written assignments will be deducted 10% per day for each day they are late. Weekly discussion questions submitted less than 24 hours before class will be eligible to receive up to half credit. They will not be accepted after class.

Course Schedule

Week	Topic	Readings	Assignments Due
1	Introduction	Callender (2010) Zakay & Block (1997)	
2	Time Perception and Emotional Pictures, Sounds, and Words	Angrilli et al. (1997) Droit-Volet & Gil (2009) Tipples (2010)	
3	Time Perception and Danger	Langer et al. (1961) Stetson et al. (2007) Campbell & Bryant (2007)	
4	Effects of Perception of Time on Emotional States	Rudd et al. (2012) Sackett et al. (2010)	
5	Temporal Illusions	Eagleman (2008) Hodinott-Hill et al. (2002) Yarrow (2010)	Outline for final paper
6	Time and the Brain	Buhusi & Meck (2005) Buonomano (2007) Damasio (2002)	
7	Effects of Drugs and Mood Disorders on the Perception of Time	Bar-Haim et al. (2010) Gil & Droit-Volet (2009) Wittman et al. (2007)	
8	Time and Memory	Friedman (1993) Hicks et al. (1976)	Rough draft
9	Time Perception Across the Lifespan	Carrasco et al. (2001) Friedman (2005)	
10	Final Presentations		Final paper due Friday of Week 10

Reading List

Week 1: Introduction

Callender, C. (2010). Is time an illusion? *Scientific American*, 302(3), 1–11.

Zakay, D., & Block, R. A. (1997). Temporal cognition. *Current Directions in Psychological Science*, 6(1), 12–16. doi:10.1111/1467-8721.ep11512604

Week 2: Time Perception and Emotional Pictures, Sounds, and Words

Angrilli, A., Cherubini, P., Pavese, A., & Mantredini, S. (1997). The influence of affective factors on time perception. *Perception & Psychophysics*, 59(6), 972–982. doi:10.3758/BF03205512

Droit-Volet, S., & Gil, S. (2009). The time-emotion paradox. *Philosophical Transactions of the Royal Society B: Biological Sciences*. doi:10.1098/rstb.2009.0013

Tipples, J. (2010). Time flies when we read taboo words. *Psychonomic Bulletin & Review*, 17(4), 563–568. doi:10.3758/PBR.17.4.563

Week 3: Time Perception and Danger

Campbell, L. A., & Bryant, R. A. (2007). How time flies: A study of novice skydivers. *Behaviour Research and Therapy*, 45, 1389–1392. doi:10.1016/j.brat.2006.05.011

Langer, J., Wapner, S., & Werner, H. (1961). The effect of danger upon the experience of time. *The American Journal of Psychology*, 74(1), 94–97. doi:10.2307/1419830

Stetson, C., Fiesta, M. P., & Eagleman, D. M. (2007). Does time really slow down during a frightening event? *PloS ONE*, 2(12), e1295. doi:10.1371/journal.pone.0001295

Week 4: Effects of Perception of Time on Emotional States

Rudd, M., Vohs, K. D., & Aaker, J. (2012). Awe expands people's perception of time, alters decision making, and enhances well-being. *Psychological Science*, 23(10), 1130–1136. doi:10.1177/0956797612438731

Sackett, A. M., Meyvis, T., Nelson, L. D., Converse, B. A., & Sackett, A. L. (2010). You're having fun when time flies: The hedonic consequences of subjective time progression. *Psychological Science*, 21(1), 111–117. doi:10.1177/0956797609354832

Week 5: Temporal Illusions

- Eagleman, D. M. (2008). Human time perception and its illusions. *Current Opinion in Neurobiology*, *18*, 131–136. doi:10.1016/j.conb.2008.06.002
- Hodinott-Hill, I., Thilo, K. V, Cowey, A., & Walsh, V. (2002). Auditory chronostasis: Hanging on the telephone. *Current biology : CB*, *12*(20), 1779–1781. doi:10.1016/S0960-9822(02)01219-8
- Yarrow, K. (2010). Temporal dilation: The chronostasis illusion and spatial attention. In A. C. Nobre & J. T. Coull (Eds.), *Attention and time* (pp. 163–175). Oxford, UK: Oxford Univ Press.

Week 6: Time and the Brain

- Buhusi, C. V, & Meck, W. H. (2005). What makes us tick? Functional and neural mechanisms of interval timing. *Nature Reviews Neuroscience*, *6*(10), 755–765. doi:10.1038/nrn1764
- Buonomano, D. V. (2007). The biology of time across different scales. *Nature Chemical Biology*, *3*(10), 594–597.
- Damasio, A. R. (2002). Remembering when. *Scientific American*, *3*(287), 66–73.

Week 7: Effects of Drugs and Mood Disorders on Perception of Time

- Bar-Haim, Y., Kerem, A., Lamy, D., & Zakay, D. (2010). When time slows down: The influence of threat on time perception in anxiety. *Cognition & Emotion*, *24*(2), 255–263. doi:10.1080/02699930903387603
- Gil, S., & Droit-Volet, S. (2009). Time perception, depression and sadness. *Behavioural Processes*, *80*, 169–176. doi:10.1016/j.beproc.2008.11.012
- Wittmann, M., Leland, D. S., Churan, J., & Paulus, M. P. (2007). Impaired time perception and motor timing in stimulant-dependent subjects. *Drug and Alcohol Dependence*, *90*, 183–192. doi:10.1016/j.drugalcdep.2007.03.005

Week 8: Time and Memory

- Friedman, W. J. (1993). Memory for the time of past events. *Psychological Bulletin*, *113*(1), 44–66. doi:10.1037//0033-2909.113.1.44
- Hicks, R. E., Miller, G. W., & Kinsbourne, M. (1976). Prospective and retrospective judgments of time as a function of amount of information processed. *The American Journal of Psychology*, *89*(4), 719–730. doi:10.2307/142146

Week 9: Time Perception Across the Lifespan

Carrasco, M. C., Bernal, M. C., & Redolat, R. (2001). Time estimation and aging: A comparison between young and elderly adults. *International Journal of Aging & Human Development*, 52(2), 91–101. Retrieved from <http://www.ncbi.nlm.nih.gov/pubmed/11352201>

Friedman, W. J. (2005). Developmental and cognitive perspectives on humans' sense of the times of past and future events. *Learning and Motivation*, 36(2), 145–158. doi:10.1016/j.lmot.2005.02.005



UCLA Course Inventory Management System

[Main Menu](#)
[Inventory](#)
[Reports](#)
[Help](#)
[Exit](#)

New Course Proposal

	Psychology 98T			
	Psychology of Time, Emotion, and Memory			
Course Number	Psychology 98T			
Title	Psychology of Time, Emotion, and Memory			
Short Title	TIME,EMOTION,MEMORY			
Units	Fixed: 5			
Grading Basis	Letter grade only			
Instructional Format	Seminar - 3 hours per week			
TIE Code	SEMT - Seminar (Topical) [T]			
GE Requirement	Yes			
Requisites	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
Course Description	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Exploration of psychology of time perception. Topics include neural mechanisms, temporal illusions, and effects of emotion and memory. Independent investigation of related topic by each student. Letter grading.			
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
Syllabus	File Psychology 98T Syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
Supplemental Information	Donald G. MacKay is the faculty mentor for this seminar.			
Grading Structure	Participation - 10%; Discussion facilitation - 15%; Weekly questions - 10%; Paper Outline - 5%; Rough draft - 15%; Final draft - 35%; Final presentation - 10%			
Effective Date	Spring 2014			
Discontinue Date	Summer 1 2014			
Instructor	Name	Title		
	Laura W. Johnson	Teaching Fellow		
Quarters Taught	Fall	Winter	Spring	Summer
Department	Psychology			
Contact	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
Routing Help				

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Status: Added to SRS on 8/6/2013 2:04:34 PM

Changes:	Description
Comments:	Edited course description into official version.
Role:	Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441
Status:	Added to SRS on 7/17/2013 3:23:32 PM
Changes:	Short Title
Comments:	Added a short title.
Role:	L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040
Status:	Returned for Additional Info on 7/16/2013 3:13:28 PM
Changes:	No Changes Made
Comments:	Routing to Doug Thomson in the Registrar's Office.
Role:	FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796
Status:	Approved on 7/8/2013 2:35:46 PM
Changes:	No Changes Made
Comments:	No Comments
Role:	FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040
Status:	Returned for Additional Info on 7/3/2013 3:20:19 PM
Changes:	No Changes Made
Comments:	Routing to Christina Palmer for FEC approval.
Role:	CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998
Status:	Approved on 6/19/2013 5:26:41 PM
Changes:	No Changes Made
Comments:	on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows
Role:	Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998
Status:	Submitted on 6/19/2013 5:25:50 PM
Comments:	Initiated a New Course Proposal

[Back to Course List](#)

[Main Menu](#)
[Inventory](#)
[Reports](#)
[Help](#)
[Exit](#)
[Registrar's Office](#)
[MyUCLA](#)
[SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045



SCANDINAVIAN SECTION
212 ROYCE HALL
BOX 951537
LOS ANGELES, CALIFORNIA 90095-1537

TEL: (310) 825-6828
FAX: (310) 825-9754

www.scandinavian.ucla.edu

May 14, 2013

Scott Chandler, Chair
General Education Governance Committee
A265 Murphy Hall
157101

Attn: Myrna Dee F. Castillo, Program Representative

Dear Prof. Chandler,

We are pleased to submit a new course, **Scandinavian 40W: Heroic Journey in Northern Myth, Legend and Epic**, taught by Prof. Tim Tangherlini, for two general education foundations: Foundations of the Arts and Humanities and/or Foundations of Society and Culture. In this course students will encounter the medieval epics of the northern European countries in Modern English translation (including "Nibelungenlied," "Volsunga saga," "Eddas," and "Beowulf") and consider them both as literature and as a source for information about the culture in which they originated.

Sincerely,

A handwritten signature in black ink, appearing to read "Tim Tangherlini".

Tim Tangherlini, Chair
Scandinavian Section

6. Please present concise arguments for the GE principles applicable to this course.

□ General Knowledge	The course is a broad overview of the subject material, which includes some of the foundational literature of its region (such as the Eddas, Beowulf, the Nibelungenlied, and Volsunga Saga).
□ Integrative Learning	Students will consider the texts discussed in this class from different theoretical perspectives, rooted in philology and archaeology as well as literary study.
□ Ethical Implications	The texts discussed in this class were composed by, and about, people in a society with different explicit ethical standards, which students will confront and consider.
□ Cultural Diversity	The culture which produced the texts discussed in this class is little-known; despite the superficial popularity of “vikings” in popular culture, few individuals encounter more than a stereotyped and inaccurate depiction of medieval Scandinavians. To read texts which originate in that culture (and related cultures) will expose students to a culture both surprisingly different and surprisingly similar to their own contemporary culture.
□ Critical Thinking	Students will confront complex texts which will sometimes require a great deal of critical thought in order to piece apart. They will need to consider carefully their own reactions to these texts and their originating culture.
□ Rhetorical Effectiveness	The requirement to produce three papers will sharpen students’ writing abilities.
□ Problem-solving	Students will be confronted with the problems of the characters in these texts and have an opportunity to consider how they would react to them in their own moral framework.
□ Library & Information Literacy	Students will have to find sources for their papers in websites and sections of the library they have likely not encountered before.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>1</u>	(hours)
3. Labs:	<u>n/a</u>	(hours)
4. Experiential (service learning, internships, other):	<u>n/a</u>	(hours)
5. Field Trips:	<u>n/a</u>	(hours)

(A) TOTAL Student Contact Per Week **4** **(HOURS)****(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

1. General Review & Preparation:	<u>2</u>	(hours)
2. Reading	<u>3</u>	(hours)
3. Group Projects:	<u> </u>	(hours)
4. Preparation for Quizzes & Exams:	<u>1</u>	(hours)
5. Information Literacy Exercises:	<u> </u>	(hours)
6. Written Assignments:	<u>3</u>	(hours)
7. Research Activity:	<u>2</u>	(hours)

(B) TOTAL Out-of-class time per week

11	(HOURS)
15	(HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

Scandinavian 40W: Heroic Journey in Northern Myth, Legend, and Epic
Fall quarter 2013-2014

Course Description: All readings in English. Comparison of journeys of heroes. Readings in mythology, legend, folktale, and epic, including "Nibelungenlied," "Volsunga saga," "Eddas," and "Beowulf." Cultural and historic backgrounds to texts. Satisfies Writing II requirement. Letter grading.

Grades will be based on the following:

Quizzes (up to 8, 3% each):	24%
Paper 1:	25%
Paper 2:	25%
Paper 3:	26%

Texts:

- Edwards, Cyril. *The Nibelungenlied*. Oxford: Oxford University Press, 2010.
 Edwards, Paul, and Hermann Pálsson, trans. *Gautrek's Saga and other medieval tales*. New York: New York University Press, 1968.
 Finch, R. G., ed. and trans. *Vǫlsunga saga: The Saga of the Volsungs*. London: Nelson, 1965.
 Haymes, Edward R., trans. *The Saga of Thidrek of Bern*. New York: Garland, 1988.
 Larrington, Carolyne. *The Poetic Edda*. Oxford: Oxford University Press, 2009.
 Ringler, Dick, trans. *Beowulf*. Cambridge, Massachusetts: Hackett, 2007.

Other readings to be made available at the course website on CCLE.

Schedule

This schedule may be subject to minor adjustments as the quarter proceeds.

Week	Subjects
Week 1	<i>Introduction to the Heroic Sagas; The Eddic Poems and the Heroic Sagas</i> <u>Readings:</u> <i>Beowulf</i> , <i>Volsunga saga</i> ch. 1-12
Week 2	<i>Characteristics of the Heroic Sagas; Dating the Sagas</i> <u>Readings:</u> <i>Volsunga saga</i> , ch. 13-33
Week 3	<i>The Interface of Orality and Literacy vis-a-vis the Heroic Sagas</i> <u>Readings:</u> <i>Volsunga saga</i> , ch. 34-44
Week 4	<i>The Eddic Poems and the Heroic Sagas</i> <u>Readings:</u> <i>Ragnars saga loðbrókar</i> , selected poems from <i>The Poetic Edda</i> (<i>Frá dauða Sinfjǫtla - Atlakviða</i>)
Week 5	<i>Riddles and Gods in the Heroic Sagas</i> <u>Readings:</u> <i>The Nibelungenlied</i>

- Week 6 *Monsters, Magic and the Fantastic in the Heroic Sagas*
Readings: *The Nibelungenlied* (cont.), *Gautreks saga*
- Week 7 *Monsters, Magic and the Fantastic in the Heroic Sagas* (continued)
Readings: *Egils saga einhenda*
- Week 8 *The Interface of Fantasy and History in the Heroic Sagas*
Readings: *Piðreks saga af Bern*, ch. 1-146
- Week 9 *The Interface of Fantasy and History in the Heroic Sagas* (continued)
Readings: *Piðreks saga af Bern*, ch. 147-292
- Week 10 *Modern influences; concluding remarks*
Readings: *Piðreks saga af Bern*, ch. 292-

Bibliography (Icelanders are alphabetized by first name, as is standard):

- Clover, Carol J. and John Lindow, ed. *Old Norse-Icelandic Literature: A Critical Guide. Islandica 45.* Ithaca: Cornell University Press, 1985.
- Clunies Ross, Margaret, ed. *Old Icelandic Literature and Society.* Cambridge: Cambridge University Press, 2000.
- Edwards, Paul, and Hermann Pálsson, trans. *Gautreks Saga and other medieval tales.* New York: New York University Press, 1968.
- Faulkes, Anthony, ed. *Edda. Prologue and Gylfaginning.* Oxford: Clarendon Press, 1982.
- Finch, R. G., ed. and trans. *Vǫlsunga saga: The Saga of the Volsungs.* London: Nelson, 1965.
- Finnur Jónsson, ed. *Den norsk-islandske skjaldedigtning.* Vols. 1B-2B (rettet tekst). Copenhagen: Gyldendal, 1912-1915.
- Halldór Hermannsson, *Bibliography of the Mythical-Heroic Sagas. Islandica 5.* Ithaca: Cornell University Press, 1912.
- Haymes, Edward R., trans. *The Saga of Thidrek of Bern.* New York: Garland, 1988.
- Jónas Kristjánsson. *Eddas and Sagas: Iceland's Medieval Literature.* Reykjavík: Hið íslenska fornritafélag, 1997.
- Neckel, Gustav, ed. *Edda: Die Lieder des Codex Regius nebst verwandten Denmälern.* Heidelberg: C. Winter, 1914-1927.
- Tolkien, Christopher, ed. and trans. *Hervarar saga ok Heiðreks.* London: Viking Society for Northern Research, 1956.
- Turville-Petre, E. O. G. *Myth and Religion of the North.* Westport: Greenwood Press, 1975.

**UCLA Course Inventory Management System**

Main Menu

Inventory

Reports

Help

Exit

New Course Proposal**Scandinavian 40W****Heroic Journey in Northern Myth, Legend, and Epic****Course Number** Scandinavian 40W**Title** Heroic Journey In Northern Myth, Legend, and Epic**Short Title****Units** Fixed: 5**Grading Basis** Letter grade only**Instructional Format** Lecture - 3 hours per week
Discussion - 1 hours per week**TIE Code** LECS - Lecture (Plus Supplementary Activity) [T]**GE Requirement** Yes**Major or Minor Requirement** No**Requisites** enforced: English Composition 3 or 3H or English as a Second Language 36**Course Description** All readings in English. Comparison of journeys of heroes. Lecture, 3 hours; discussion, 1 hour. Enforced requisite: English Composition 3 or 3H or English as a Second Language 36. Not open for credit to students with credit for course 40. Readings in mythology, legend, folktale, and epic, including "Nibelungenlied," "Volsunga saga," "Eddas," and "Beowulf." Cultural and historic backgrounds to texts. Satisfies Writing II requirement. Letter grading.**Justification** We are adding a writing component to an existing class to create another writing II class. We are also submitting this class for GE consideration.**Syllabus** File [Scandinavian 40W.docx](#) was previously uploaded. You may view the file by clicking on the file name.**Supplemental Information****Grading Structure** Quizzes (up to 8, 3% each): 24%
Paper 1: 25%
Paper 2: 25%
Paper 3: 26%**Effective Date** Fall 2013**Instructor**
Name: Tim Tangherlini
Title: Professor**Quarters Taught** Fall Winter Spring Summer**Department** Scandinavian Section**Contact**
Name: KERRY ALLEN
E-mail: allen@humnet.ucla.edu**Routing Help****ROUTING STATUS****Role:** FEC School Coordinator - Castillo, Myrna Dee Figuracion (mcastillo@college.ucla.edu) - 45040**Status:** Pending Action**Role:** FEC Chair or Designee - Meranze, Michael (meranze@history.ucla.edu) - 52671**Status:** Approved on 5/14/2013 10:45:20 AM**Changes:** No Changes Made**Comments:** No Comments**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 5/14/2013 8:53:56 AM

Changes: No Changes Made

Comments: Routing to Michael Meranze for FEC approval.

Role: Dean College/School or Designee - Schaberg, David C (dschaberg@college.ucla.edu) - 54856, 50259

Status: Approved on 5/9/2013 10:14:32 PM

Changes: No Changes Made

Comments: No Comments

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 5/9/2013 4:09:25 PM

Changes: No Changes Made

Comments: Routing to Dean Schaberg for Humanities approval.

Role: Department Chair or Designee - Allen, Kerry Anne C (allen@humnet.ucla.edu) - 51147

Status: Returned for Additional Info on 5/3/2013 10:53:57 AM

Changes: No Changes Made

Comments: reroute to Myrna Castillo, sent to self by mistake

Role: Department Chair or Designee - Allen, Kerry Anne C (allen@humnet.ucla.edu) - 51147

Status: Approved on 5/3/2013 10:52:50 AM

Changes: Instructor

Comments: approved as designee Tim Tangherlini, chair.

Role: Initiator/Submitter - Allen, Kerry Anne C (allen@humnet.ucla.edu) - 51147

Status: Submitted on 5/3/2013 9:43:14 AM

Comments: Initiated a New Course Proposal

[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number Sociology 98T
Course Title Inequalities in Families: Analyzing Differences Within and
Between Families in the U.S.

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____ **X**
- Social Analysis _____ **X**

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course examines inequalities in families based on differences in race-ethnicity, social class, gender, sexual orientation, etc. We will explore the history of these inequalities in order to understand how social, economic, structural, and cultural processes create differences between and within families. We will also take a critical look at *how* we know what we know about families.

3. List faculty member(s) who will serve as instructor (give academic rank):

Megan Sweeney, Professor

4. Indicate when do you anticipate teaching this course:

	2013-2014	Winter	<u> X </u>	Spring	_____
		Enrollment		Enrollment	
GE Course Units	<u> 5 </u>				

5. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge

This course provides students with knowledge of US history and the ways in which social and economic changes have influenced the ways people organize their lives. Students will learn how we know what we know about family processes, including theories and methodologies for understanding inequality in the US and in families.

❑ Integrative Learning

Understanding inequalities in families is a topic that is rich for demonstrating to students the ways in which different theories (e.g., social exchange theory vs. interactionist theory for understanding household division of labor) and disciplines (sociology vs. psychology) try to explain social processes.

❑ Ethical Implications

As social scientists, we typically cannot assign people into experimental vs. control groups (e.g., assigning children to divorced parents vs. non-divorced parents). In learning about various methodologies used to conduct research in the social sciences, the course will discuss ethical implications of different methodologies and of research in general. This will be especially relevant as students create their own research proposals.

❑ Cultural Diversity

This course is built around understanding inequalities in families based on differences in race-ethnicity, social class, gender, sexual orientation, etc. As such, students will learn about social, structural, economic and cultural processes that influence the ways in which people form families.

❑ Critical Thinking

Students will sharpen their critical thinking skills through evaluation of past and present studies of the family—considering, for example, the soundness of methodology or the validity of findings. In this way, they will learn how to assess the strength of research as graduate students do.

❑ Rhetorical Effectiveness

Students will have the opportunity to develop their rhetorical skills through weekly analytic memos on assigned readings, leading class discussion on course material, and the development of a research proposal.

❑ Problem-solving

Students will develop a research proposal, through which they will identify a gap in the existing literature and construct a plan for how they would go about studying this topic, including a justification of why this gap should be filled and the methodology that provides the best approach to answering their research questions.

❑ Library & Information Literacy

Through the research proposal assignment, students will engage with library research materials. During the quarter, I will arrange for UCLA library staff to present to the class on strategies for conducting research in the library—to locate physical books as well as digital resources (academic journals, newspapers, etc.)

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>1.5</u>	(hours)
2. Discussion Section:	<u>1.5</u>	(hours)
3. labs	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(hours)

(A) TOTAL Student Contact Per Week

3 (HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>1-4</u>	(hours)
2. Reading	<u>6</u>	(hours)
3. Group Projects:	<u>N/A</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>N/A</u>	(hours)
5. Information Literacy Exercises:	<u>1</u>	(hours)
6. Written Assignments:	<u>2</u>	(hours)

7. Research Activity:

2-5 (hours)

(B) TOTAL Out-of-class time per week

12-18 (HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15-21 (HOURS)

Sociology 98T
Inequalities in Families:
Analyzing Differences Within and Between Families in the U.S.
(Proposed CUTF syllabus for Winter or Spring 2014)
(Last updated: June 15, 2013)

Instructor: Danielle Wondra
Email: dwondra@ucla.edu
Office Hours: TBD, Haines A55

Course Description

This course explores inequalities that exist between families as well as within families in the U.S. We will survey foundational theoretical perspectives on the family (i.e., functionalist theories of the family), but will prioritize “decentering” approaches such as intersectionality theory, which highlights the interconnected experience of identities such as race, class, gender, and sexuality. In addition to discussing what we know about inequalities in families, we will think critically about *how* we know what we know. As such, the readings will expose students to a wide range of research methods, including ethnography, interviews, and large-scale survey data. Throughout the course, we will discuss the strengths and limitations of the research, paying special attention to the ways in which different methodological approaches can result in different types of knowledge. Finally, this course will distinguish understandings of family that are based on social theory and sociological knowledge from those based on personal experiences and ideologies.

In accomplishing these objectives, I hope to give students a glimpse of the graduate school experience. Therefore, students will engage in graduate-level activities and assignments. For example, students will take turns presenting weekly material and leading class discussion, and will engage with the material through weekly analytic memos. Students will also present their own research ideas to the class. By the end of the quarter, students will produce research proposals that critically evaluate the sociological literature on families and put forward new ways to fill gaps in the literature on inequalities in families.

We will approach the topic of inequalities in families by examining the ways in which individuals’ identities—in particular, social class, gender, race-ethnicity, and sexuality— influence their experiences within families. Additionally, we will consider the unique contexts of stages of the life course, namely childhood, emerging adulthood, and later life/ intergenerational experiences. It is important to note that this course only scratches the surface of the wide range of material available on sociology of the family.

Assignments and Evaluation

Students will be evaluated in the following ways:

1. Class participation – 15%

This course is organized as a seminar, and I expect everyone to have completed the readings assigned for the day *before* coming to class and to be prepared to actively participate. To be fully prepared, you must give yourself time to carefully read and consider the material. To do this, it is most helpful if you take notes as you read. We will discuss reading and analysis strategies that will help you better digest and reflect on the readings. Please bring the readings and your notes with you to each class.

2. Leading a class discussion – 15%

Each week, a student or pair of students will be responsible for leading discussion for a portion of the class time. This will include a short presentation (5-10 minutes) of the readings, including main arguments, methodology, and findings. Student leader(s) will then lead a discussion, which may draw on their classmates' analytic memos (below) or may tie class readings to current events or stage an in-class debate. You are welcome to be creative. Please feel free to consult with me if you have questions on how to construct an effective presentation. This portion of the grade will be based on the quality of the presentation, discussion questions, and facilitation of discussion.

3. Analytic memos (5 in total) on assigned readings – 25% (5% for each memo)

During weeks when you are not presenting, you will post on the class website a memo that engages critically with the assigned readings. An effective memo will provide a brief summary of the reading, but more importantly, will provide a critical analysis of the readings. The goal is for these memos to be a starting point for our weekly in-class discussions. You are welcome to engage in controversial topics that may form a basis for debate. **However, you must be respectful of others.** Analyzing material with a critical mind entails questioning ideas and how they were produced. However, it does not grant you license to be unfairly critical of others.

Each memo should be approximately 2 pages single-spaced in length, and must be posted on the class website discussion board by noon 2 days before class. There are 8 weeks (Week 2 through Week 9) available from which you may choose to write 5 memos, keeping in mind that you may not submit a memo during the week you are a discussion leader.

4. Final project: prospectus, research proposal, and in-class presentation – 45%

This portion of the grade is divided into four parts:

- Paper prospectus – 5%
- First draft – 10%
- Presentation of project – 5%
- Final research proposal – 25%

The final project schedule is as follows:

Week 4: Paper prospectus due. This should include the student's chosen research topic, an annotated bibliography with the 7-10 most important sources the student expects to use in his/her paper, and a brief outline of the proposed research plan.

Week 6: First draft of paper due. I will make brief comments on the content and structure of your paper to ensure you are heading in the right direction. I will return this to you the following week (Week 7) so you have time to incorporate my suggestions into your final paper.

Weeks 9 and 10: Project presentations. Each student will present a 10-minute synopsis of your paper to the class. We will then discuss the strengths and weaknesses of the project as a group. This workshop format is designed to simulate the types of workshops held by graduate students in the sociology department. This will also allow you to get feedback from your classmates that you can incorporate into your final paper.

Finals Week: Final paper due. The final paper should be at least 15 pages in length, double-spaced. Students will select a particular topic from the class and critically engage with the literature on that subject. To construct your literature review, you will need to explore the literature over time to understand how the knowledge of the field has changed. What advancements have been made on this topic? What gaps remain? You will then develop a research proposal that offers a plan to explore one of these gaps in the literature. You will not conduct the actual research, but will develop a methodology plan for how you would investigate this topic if you were going to research it. We will discuss strategies and tips for producing the research proposal throughout the quarter.

If you decide you would like to pursue this research project, I can discuss with you the option of participating in the Sociology Honors Thesis Program, a four-quarter research seminar through which students conduct independent research (and graduate with Honors!).

5. Extra Credit – up to 2%

For extra credit, you may attend *one* of the presentations of the Sociology Department's Family Working Group. This is an opportunity for you to learn about the research of distinguished guest speakers and to see first-hand the format of academic presentations. You must sign in at the presentation to get credit. Following the presentation, write a 2-page single-spaced paper describing the presentation (field of research, methodology, main findings) and comment on the speaker's project (strengths and weaknesses). Also include a discussion of the types of questions that were asked by audience members. Finally, briefly discuss the ways in which the speaker's project relates to the course material. Please submit to me the extra credit memo within 3 days of the presentation. You may only submit one of these extra credit memos during the quarter, and you can earn up to 2 percentage points to be added to your final course grade.

Tentative Course Schedule

Please note: All readings are available through the course website or online through the UCLA Library's electronic database.

Week 1: Introduction to Sociology of the Family; Social Class and the Intergenerational Transmission of Inequality

Definitions of family

Demographic trends in the U.S., changes in family over time

Family structure and social class, parenting styles

Intergenerational transmission of inequality

Required readings:

- Cherlin, A.J. (2010). "Demographic Trends in the United States: A Review of Research in the 2000s." *Journal of Marriage and Family* 72, pps. 403-419.
- McLanahan, S. & Percheski, C. 2008. "Family Structure and the Reproduction of Inequalities". *Annual Review of Sociology* 34: 257-74
- Reed, J. M, and K. Edin. 2005. "Why don't they just get married? Barriers to marriage among the disadvantaged." *The Future of Children* 15(2):117-137.
- Furstenberg, Frank F. 2010. "Diverging Development: The Not-So-Invisible Hand of Social Class in the United States." Pp. 276-298 in *Families as they really are*, edited by B. J. Risman. New York: WW Norton.

Optional reading:

- Lareau, Annette. 2003. *Unequal Childhoods: Class, Race, and Family Life*. Berkeley: University of California Press. (selection)

Week 2: Gender and Family

Theories of sex and gender

Gender in families, particularly in romantic unions (marriage, cohabiting unions)

Theories of household division of labor: functionalist, social exchange, interactionist

Practices of household division of labor

Required readings:

- Lorber, Judith. 1994. *Paradoxes of Gender*. New Haven: Yale University Press. Chapter 1: "Night to His Day": The Social Construction of Gender, pp. 13-36.
- Hochschild, Arlie. *The Second Shift*. Chapters 4, 5
- Kamo, Yoshimori and Ellen L. Cohen. 1998. "Division of Household Work between Partners: A Comparison of Black and White Couples." *Journal of Comparative Family Studies* 29(1):131-45.
- Blair-Loy, M. 2001. "Cultural Constructions of Family Schemas." *Gender & Society* 15(5):687-709.

Optional reading:

- West, Candace, and Don H. Zimmerman. 1987. "Doing Gender." *Gender & Society* 1(2):125–151.

Week 3: Race-Ethnicity and Families

Race-ethnicity and differences between families

Intersectional approaches to understanding race within the context of class, gender, etc.

Required readings:

- Collins, Patricia Hill. "Get Your Freak On: Sex, Babies, and Images of Black Femininity," and "Booty Call: Sex, Violence, and Images of Black Masculinity," chapters 4 and 5 in *Black Sexual Politics*.
- Hondagneu-Sotelo, Pierrette. 1994. *Gendered transitions: Mexican experiences of immigration*. Berkeley Calif.: University of California Press. (selection)
- Espiritu, Yen Le and Diane Wolf. 2001. "The Paradox of Assimilation: Children of Filipino Immigrants in San Diego." in *Ethnicities*, edited by R. a. A. P. Rumbaut. Berkeley, CA: University of California Press.
- Zinn, Maxine Baca. 2005. "Feminist Rethinking from Racial-Ethnic Families." *Shifting the Center: Understanding Contemporary Families*. Ferguson, Susan J. (Ed.) Chapter 2. pp.18-27. McGraw-Hill: New York.

Optional readings:

- Crenshaw, Kimberle. 1991. "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color." *Stanford Law Review* 43(6):1241–1299.
- Pyke, Karen. 2005. "'Generational Deserters and 'Black Sheep'": Acculturative Differences among Siblings in Asian Immigrant Families." *Journal of Family Issues* 26(4):491-517.

In-class film: "Is Inequality Making Us Sick?" (discusses persistent effects of race on health of babies even when mothers have attained middle or upper-class status)

Week 4: Men in Families

How men have been marginalized in family research

Debates on role of fathers; debates on "family decline" as a result of absent fathers

Intersectional approaches: how race and class affect men's experiences in families

Required readings:

- Gavanas, Anna. 2004a. *Fatherhood Politics in the United States: Masculinity, Sexuality, Race and Marriage*. Urbana: University of Illinois Press. (selection)
- Hofferth, Sandra L., Joseph Pleck, Jeffrey L. Stueve, Suzanne Bianchi, and Linda Sayer. 2002. "The Demography of Fathers: What Fathers Do." Pp. 63-90 in *Handbook of Father Involvement: Multidisciplinary Perspectives*, edited by Catherine S. Tamis-LeMonda and

- Natasha Cabrera. Mahwah, NJ: Lawrence Erlbaum Associates Publishers.
- Popenoe, David. 1996. *Life Without Father: Compelling New Evidence That Fatherhood and Marriage Are Indispensable for the Good of Children and Society*. New York: Martin Kessler Books. (selection)
 - Wilkinson, Deanna L, Amanda Magora, Marie Garcia, and Atika Khurana. 2009. "Fathering at the Margins of Society." *Journal of Family Issues* 30(7):945-967.

Week 5: Same-Sex Unions

Same-sex unions and effect on child well-being
Household division of labor in absence of sex differences
Particular attention to quality of research on same-sex couples

Required readings:

- Biblarz, Timothy J., and Judith Stacey. 2010. "How Does the Gender of Parents Matter?" *Journal of Marriage and Family* 72(1):3-22.
- Sullivan, Maureen. 2004. *The Family of Woman: Lesbian Mothers, Their Children, and the Undoing of Gender*. Berkeley: University of California Press. Ch 4, 6
- Moore, Mignon R. 2008. "Gendered Power Relations among Women: A Study of Household Decision Making in Black, Lesbian Stepfamilies." *American Sociological Review* 73(2):335-356.
- Carrington, Christopher. 1999. *No Place Like Home: Relationships and Family Life Among Lesbians and Gay Men*. Chicago, Ill: University of Chicago Press. Intro, 1, 3, 5, Appendices

Week 6: Children and Childcare

Differential experiences of childhood
Children's power or lack thereof in families
Adultification of children
Caring for children, interactions between childcare workers and families

Required readings:

- Burton, Linda. "Childhood Adultification in Economically Disadvantaged Families: A Conceptual Model" *Family Relations* 56: 329-345.
- Hondagneu-Sotelo, Pierrette. *Domestica: Immigrant Workers*. Preface and ch 1, 6, 7
- Twine, France Winddance. 1996. "Brown-Skinned White Girls: Class, Culture and the Construction of White Identity in Suburban Communities," *Gender, Place and Culture* 3, 2: 205-224.
- Dodson, L. and Dickert, J. 2004. "Girls Family Labor in Low-Income Households: A Decade of Qualitative Research," *Journal of Marriage and Family* 66: 318-332.

Week 7: Emerging Adulthood & Young Adulthood

New life course stage: emerging adulthood
Relationships in young adulthood (including college)
Race-ethnic differences in transition to adulthood and marriage

Required readings:

- Hamilton, Laura, and Elizabeth A. Armstrong. 2009. "Gendered Sexuality in Young Adulthood Double Binds and Flawed Options." *Gender & Society* 23(5):589–616.
- Buchmann, Claudia and Tom DiPrete. 2006. "The Growing Female Advantage in College Completion: The Role of Family Background and Academic Achievement." *American Sociological Review* 71: 515 – 541.
- Crowder, Kyle D., and Stewart E. Tolnay. 2000. "A New Marriage Squeeze for Black Women: The Role of Racial Intermarriage by Black Men." *Journal of Marriage and Family* 62(3):792–807.
- Rosenfeld, Michael J., and Byung-Soo Kim. 2005. "The Independence of Young Adults and the Rise of Interracial and Same-Sex Unions." *American Sociological Review* 70(4):541–562.

Week 8: Relationship Dissolution and Re-formation

Divorce and remarriage: inequalities in the process of relationship dissolution and re-formation
Stepfamilies: same-sex and different-sex couples, cohabiting and married
Effects on child well-being

Required readings:

- Smock, Pamela J., Wendy D. Manning, and Sanjiv Gupta. 1999. "The Effect of Marriage and Divorce on Women's Economic Well-Being," *ASR* 64(6): 794-812.
- Hequembourg, A. 2004. "Unscripted motherhood: Lesbian mothers negotiating incompletely institutionalized family relationships." *Journal of Social and Personal Relationships* 21(6):739–762.
- Bianchi, S. M., Subaiya, L., & Kahn, J. R. (1999). The gender gap in the economic well-being of nonresident fathers and custodial mothers. *Demography*, 36, 195–203.
- Sweeney, Megan M. 2007. "Stepfather Families and the Emotional Well-Being of Adolescents." *Journal of Health and Social Behavior* 48(1): 33-49.

Week 9: Intergenerational Relationships

Multigenerational households
Inequalities and conflicts between generations
Immigrant family experiences

Required readings:

- Tsai-Chae, Amy H. and Donna K. Nagata. 2008. “Asian Values and Perceptions of Intergenerational Family Conflict Among Asian American Students.” *Cultural Diversity and Ethnic Minority Psychology* Vol. 14, No. 3, 205–214
- Dietz, Tracy L. 1995. “Patterns of Intergenerational Assistance within the Mexican American Family: ‘Is the Family Taking Care of the Older Generation’s Needs?’” *Journal of Family Issues* 16(3): 344-356.
- Dunifon, Rachel and Lori Kowaleski-Jones. 2007. “The Influence of Grandparents in Single-Mother Families.” *Journal of Marriage and Family* 69: 465-481.

Optional reading:

- Foner, Nancy and Joanna Dreby. 2011. “Relations Between the Generations in Immigrant Families.” *Annual Review of Sociology*. Vol.37, pp.545-564.

In-class activity: Begin student presentations

Week 10: Where do we go from here?

Conclusions & Discussion

Public policy and opportunities for change

In-class activity: Continue student presentations



New Course Proposal

	Sociology 98T			
	Inequalities in Families: Analyzing Differences within and between Families in U.S.			
<u>Course Number</u>	Sociology 98T			
<u>Title</u>	Inequalities in Families: Analyzing Differences within and between Families in U.S.			
<u>Short Title</u>	INEQUALITIES-FAMILY			
<u>Units</u>	Fixed: 5			
<u>Grading Basis</u>	Letter grade only			
<u>Instructional Format</u>	Seminar - 3 hours per week			
<u>TIE Code</u>	SEMT - Seminar (Topical) [T]			
<u>GE Requirement</u>	Yes			
<u>Major or Minor Requirement</u>	No			
<u>Requisites</u>	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
<u>Course Description</u>	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Exploration of inequalities that exist within and between families in U.S. Survey of foundational theoretical perspectives on family. Critical thinking about how we know what we know about families, considering strengths and limitations of different sociological research approaches. Letter grading.			
<u>Justification</u>	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
<u>Syllabus</u>	File Sociology 98T syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
<u>Supplemental Information</u>	Megan Sweeney is the faculty mentor for this seminar.			
<u>Grading Structure</u>	class participation - 15%; leading a class discussion - 15%; analytic memos (5 in total) on assigned reading - 25%; final project: prospectus, research proposal, and in-class presentation - 45%			
<u>Effective Date</u>	Winter 2014			
<u>Discontinue Date</u>	Summer 1 2014			
<u>Instructor</u>	Name	Title		
	Danielle Wondra	Teaching Fellow		
<u>Quarters Taught</u>	Fall	Winter	Spring	Summer
<u>Department</u>	Sociology			
<u>Contact</u>	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
<u>Routing Help</u>				

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 8/6/2013 4:38:47 PM**Changes:** Title, Description**Comments:** Edited course description into official version.**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 7/17/2013 2:23:09 PM**Changes:** Short Title**Comments:** Created a short title.**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/16/2013 3:12:55 PM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796**Status:** Approved on 7/8/2013 2:30:06 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/3/2013 3:15:10 PM**Changes:** No Changes Made**Comments:** Routing to Christina Palmer for FEC approval.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 6/19/2013 5:05:01 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 6/19/2013 5:04:07 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet*Please submit this sheet for each proposed course*

Department & Course Number UG-Law/Political Science M98Ta
 Course Title Forced Migration and Refugee Law: 21st Century Challenges to a 20th Century Framework

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis √
- Social Analysis √

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course looks at the historic roots (from WWII) of the refugee definition in the 1951 Refugee Convention, which is the foundation for domestic asylum and refugee law in countries around the

globe today. It then addresses ways that social and political phenomena have changed since, with many forcibly displaced people today not fitting the paradigm of displacement from WWII. The

course thus analyzes both the history of the law and the interplay between social phenomena and the law as it is applied today, demonstrating that law both responds to and shapes society and politics.

3. List faculty member(s) who will serve as instructor (give academic rank):

Professor Asli Bali, faculty mentor; Jessica Eby, teaching fellow.

4. Indicate when do you anticipate teaching this course:

	2013-2014	Winter	<u>√</u>	Spring	_____
GE Course Units	<u>5</u>	Enrollment		Enrollment	

5. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge	Students will gain knowledge not only about the theory and practice of refugee law, but will be exposed to the Socratic method in the study of law and also the case study method.
❑ Integrative Learning	This course incorporates elements of the disciplines of political science, anthropology, and law, in terms of how to understand socio-political problems and how to find and apply solutions.
❑ Ethical Implications	Students must consider the human impact of the various policy approaches to forced migration and grapple with the moral implications of whatever solution they propose to the problem identified in their final 12-15 page graded paper.
❑ Cultural Diversity	Through the case studies of a variety of different displacement contexts, students will explore how race, ethnicity, gender, religion, political opinion, social group and culture affect peoples' experiences of forced displacement.
❑ Critical Thinking	Students must use critical thinking in order to evaluate often diverging claims made by a variety of actors – such as governments, NGOs and displaced persons – with different interests at stake on forced migration. Students must also critically evaluate policy options related to forced displacement and their potential impact on displaced persons, host countries and countries of origin.
❑ Rhetorical Effectiveness	Students must communicate their understanding of a problem and articulate a viable solution to it in writing in the form of a 12-15 page final graded paper.
❑ Problem-solving	Students will identify a problem / gap in protection for forcibly displaced people and propose a solution. In order to do so effectively, students must investigate the problem in-depth, understand how people are affected by it, understand the interests of the actors involved, and understand the nuanced differences between law and policy in theory and in practice in that context.
❑ Library & Information Literacy	Students must conduct research – including using online databases and library resources – in order to investigate a problem in depth and propose a viable solution.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>N/A</u>	(hours)
3. Labs	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(hours)

(A) TOTAL Student Contact Per Week

3 (HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>2</u>	(hours)
2. Reading	<u>4</u>	(hours)
3. Group Projects:	<u>2</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>N/A</u>	(hours)
5. Information Literacy Exercises:	<u>1</u>	(hours)
6. Written Assignments:	<u>1</u>	(hours)
7. Research Activity:	<u>2</u>	(hours)

(B) TOTAL Out-of-class time per week

12	(HOURS)
-----------	----------------

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

	(HOURS)
--	----------------

SYLLABUS – UG-Law/Political Science M98Ta
Forced Migration and Refugee Law:
21st Century Challenges to a 20th Century Framework

I. Introduction

The drafters of the 1951 Refugee Convention had the experience of WWII refugees in Europe in mind as they crafted the refugee definition and defined states' responsibilities to persons who seek protection within their borders. The footprint of the 1951 Refugee Convention is visible in the laws currently in force in nations across the world today.

Yet the WWII paradigm is arguably out of step with the modern reality of forced displacement. The majority of refugees and forcibly displaced persons today are located in the global south, not the global north. The number of internally displaced people (IDPs) has far surpassed the number of refugees. And many of the causes of forced displacement – generalized violence, the acts of non-state actors, and natural disasters – do not fit within the definition of persecution required for refugee status under the 1951 Refugee Convention, or the national laws that resulted from it.

This course seeks to expose students to the international legal framework for responding to forced displacement. We will look at including international law and institutions, as well as domestic legal systems. A case study model will allow us to highlight the current realities of forced displacement and identify the legal gaps that prevent effective protection of forcibly displaced persons. The course will also give students an overview of the various actors – UN agencies, non-governmental organizations (NGOs), community-based organizations (CBOs), governments, and migrants themselves – who play a role in responding to forced migration.

Students should note that we will be discussing sensitive topics in this class, including persecution related to gender, sexual identity, race, ethnicity, religion, culture, national origin, and more. We all have a role to play in creating a classroom space where students feel comfortable expressing their views. This means that students will be expected to do so in a way that is respectful of those who differ from them.

II. Grading

Grades will be based on the following criteria:

- 5% = Participation.
- 10% = In-class presentation of paper topic, due Week 4.
- 20% = First draft of paper, due Week 6.
- 25% = Eight one-page response papers, due Week 1 – Week 10 (not due on weeks that students are responsible for presenting the readings).
- 40% = Final paper, due Week 11.

Participation: In-class participation will be evaluated weekly by the instructor. Grades will be based on students' voluntary engagement with discussion, preparedness when called on, and on their presentations of materials the two weeks they are assigned. 2-3 students will be responsible for presenting on the reading materials each week, with each student assigned a total of 2 weeks.

Final paper: Students will write a 12-15 page final paper for this course, on a topic of their choice related to forced migration and refugee law. The paper should identify a current problem, challenge or gap in the law – whether as written or applied – and propose a policy or programmatic solution that is appropriate for the context in which that problem occurs. The timeline and grading for the paper is as follows:

- **Week 2:** Students choose a paper topic and get approval from the instructor.
- **Week 4 (10% of the grade):** Students make in-class presentations on their paper topic, including (1) who is affected by this issue, (2) why it is of importance, and (3) what the student might propose as a solution to the problem identified.
- **Week 6 (20% of the grade):** First draft of paper due to the instructor, with at least 5 pages of written text, and the remainder in detailed outline format. Bibliography with at least 10 sources. Instructor will return drafts to students by week 8.
- **Week 11 (40% of the grade):** Final draft of paper due. Minimum 12 pages – double-spaced, 1-inch margins, 12-point Times New Roman – but no longer than 15 pages. The final bibliography should include at least 20 sources. More guidance will be given on the structure and content of the paper throughout the semester.

Weekly one-page response papers: Students are expected to write one-page response papers to the week's reading, which are due in hard copy to the instructor at the beginning of every class. Response papers are not due the two weeks that students are assigned to prepare a presentation of the readings. Response papers should be at least one page long – double-spaced, 1-inch margins, 12-point Times New Roman – but no longer than two pages.

The weekly response papers must include the following two sections: (I) Response & Reflection on the Readings, and (II) Questions for Discussion. Section (I) may discuss any aspect of the readings the student wishes to comment on. Section (II) should pose questions for discussion or questions seeking to clarify understanding of the content of the readings.

III. Class Time

Most people are at their highest mental functioning in bursts of 90-minute intervals. Yet our class must work within a 3-hour format. Students also employ a variety of different learning styles: there are visual learners, audio learners, and experiential learners, among others. I will attempt to present the material and conduct class in a way that appeals to all of these.

Class time will be structured in the following manner:

- *First Hour: Discussion*

The first 60 minutes will be devoted to discussion of the readings, through the use of the Socratic method (questioning students to think critically about content and meaning) and Power Point presentations (summarizing key points and presenting helpful visual aids). This will also include presentations by students on the readings, which can be made in any format the students find expressive of the content.

- *Second Hour: Activity*

The second 60 minutes will often involve an experiential activity that requires students to work in groups to apply what they have learned to a hypothetical situation. We will end the activity period with a discussion of the take-away points of the activity. Activities include:

- *Week 3:* Students work in groups of 3 to represent the three-judge panels that review denials of asylum claims in the U.S. Each panel is presented with a hypothetical case of an asylum-seeker and asked to debate and vote on the case.
- *Week 4:* Each student is assigned to represent the interests of a particular country within the European Union. The class will then attempt to negotiate a regional policy on refugees that addresses issues with the current policy.
- *Week 8:* Students participate in a ‘power walk’ where they are assigned a ‘character’ and asked to move around the room according to how their character would respond to a series of hypothetical situations read by the instructor. Students consider how their character’s gender, ethnicity/race, religion, class, geographic location, etc. affect their experience of displacement.

We may have two guest speakers during this portion of class time: a representative from the International Rescue Committee, and a resettled refugee from greater Los Angeles.

- *Third Hour: Discussion / Debate*

The third and final 60 minutes will be devoted to structured discussion and debate amongst students. This time may be needed for further discussion of the readings and review of key concepts. Or students may occasionally be divided into two groups and asked to represent the points of view of two different authors or the interests of two actors on a policy issue.

IV. Syllabus & Reading Assignments

Part I. Refugee Law and the (20th Century) International System

Week 1: WWII Origins and Antecedents

- PHILIP ALSTON & RYAN GOODMAN, INTERNATIONAL HUMAN RIGHTS (2012), pp. 90-93 and 113-129 re: the law of state responsibility, comment on treaties, and the Nuremberg trials and judgment.
- 1948 Universal Declaration of Human Rights
- 1951 Refugee Convention

Week 2: Who is a refugee?

Case Study: United States

- 1968 Implementing Protocol for the 1951 Refugee Convention
- 1980 Refugee Act (selected excerpts).
- T. Alexander Aleinikoff, David A. Martin, Hiroshi Motomura & Maryellen Fullerton, Immigration and Citizenship: Process and Policy 797-826 (West 7th ed. 2012). Excerpts from Chapter Eight: Asylum and the Convention Against Torture.

Week 3: Domestic Applications of Refugee Law

Case Study: United States

- T. Alexander Aleinikoff, David A. Martin, Hiroshi Motomura & Maryellen Fullerton, Immigration and Citizenship: Process and Policy 860-888 (West 7th ed. 2012). Including excerpts from the following cases:
 - *Matter of S-E-G*, 24 I & N Dec. 579 (BIA 2008) (discussing membership in a particular social group as applied to gang activity in El Salvador).
 - *Gatimi v. Holder*, 578 F.3d 611, 614-616 (7th Cir. 2009) (discussing membership in a particular social group as applied to Mungiki in Kenya).
 - *Fatin v. INS*, 12 F.3d 1233 (3d Cir. 1993) (discussing gender as a basis for persecution and the nexus to particular social group).
 - *Matter of Kasinga*, 21 I & N Dec. 357 (BIA 1996) (discussing female genital mutilation as persecution and the nexus to particular social group).

Part II: (21st Century) Challenges & Trends in Forced Migration

Week 4: Global South / Global North Migration Dynamics

Case Study: European Union

- UNCHR, State of the World's Refugees (2012), available at <http://www.unhcr.org/4fc5ceca9.html>.
- UNHCR, DUBLIN II REGULATION, DISCUSSION PAPER (2006), available at <http://www.unhcr.org/refworld/pdfid/4445fe344.pdf>.

- Human Rights Watch, *EU: Put Rights at Heart of Migration Policy* (June 20, 2011), available at <http://www.hrw.org/news/2011/06/20/eu-put-rights-heart-migration-policy>.

Week 5: Non-State Actors and Generalized Violence

Case Study: Somali refugees

- 1969 Convention Governing the Specific Aspects of Refugee Problems in Africa
- Refugees International, *Somali Refugees: Ongoing Crisis, New Realities* (2012), available at http://www.refintl.org/sites/default/files/032012_Somali_Refugees%20letterhead.pdf (selected excerpts).
- Human Rights Watch, *World Report: Somalia* (2012), available at http://www.hrw.org/sites/default/files/related_material/somalia_2012.pdf (excerpts).
- U.S. DEPARTMENT OF STATE, HUMAN RIGHTS REPORT: SOMALIA (2012), available at <http://www.state.gov/documents/organization/186453.pdf> (selected excerpts).

Week 6: Internally Displaced Persons (IDPs)

Case Study: Colombian IDPs (and refugees)

- 1984 Cartagena Declaration on Refugees
- *Guiding Principles on Internal Displacement*, OCHA (2nd Ed. 2004), available at <http://www.idpguidingprinciples.org/>.
- Colombian Constitutional Court Decision T-025 (2004) (selected excerpts).
- BROOKINGS INSTITUTION, JUDICIAL PROTECTION OF INTERNALLY DISPLACED PERSONS: THE COLOMBIAN EXPERIENCE (2009), available at http://www.brookings.edu/~media/research/files/papers/2009/11/judicial%20protection%20arango/11_judicial_protection_arango.pdf (selected excerpts).

Week 7: Refugee Women & Children

Case Study: Afghan IDPs and refugees

- Judy A. Benjamin & Khadija Fancy, *The Gender Dimensions of Internal Displacement: Concept Paper and Annotated Bibliography*, UNICEF & THE WOMEN'S COMMISSION FOR REFUGEE WOMEN AND CHILDREN (Nov. 1998), available at http://www.forcedmigration.org/sphere/pdf/watsan/WCRWC/unicef_idpgender_1998.pdf (selected excerpts).
- SUSAN FORBES MARTIN, *REFUGEE WOMEN* (2nd Ed. 2004) (selected excerpts).
- *Afghanistan's Humanitarian Crisis: Is Enough Aid Reaching Afghanistan?* Hearings before the Subcommittee on Near Eastern and South Asian Affairs and the Subcommittee on International Operations and Terrorism of the Committee on Foreign Relations, United States Senate, One Hundred Seventh Congress, first session, October 10, 2001 and November 15, 2001. (Selected excerpts).

Week 8: Urban Refugees*Case Study: Kenya*

- UNHCR, *Challenges for Persons of Concern to UNHCR in Urban Settings*, UNHCR/DPC/2009/Doc. 02/Rev.1 (Dec. 4, 2009), available at <http://www.unhcr.org/4b0ea8f89.html>.
- Sara Pavanello et al., *Hidden and Exposed: Urban Refugees in Nairobi, Kenya*, HPG WORKING PAPERS (Mar. 2010), available at <http://www.odi.org.uk/sites/odi.org.uk/files/odi-assets/publications-opinion-files/5858.pdf>.
- MediaServe International & International Rescue Committee, *Hidden Voices: Urban Refugees in Nairobi, Kenya* (accessed Feb. 22, 2013), available at <http://www.rescue.org/kenyafilm> (a short 12-minute film).

Week 9: Mixed Migration Flows*Case Study: Italy & Thailand*

- Katharine Derderian & Liesbeth Schockaert, *Responding to “Mixed” Migration Flows: A Humanitarian Perspective*, 6 SUR INT’L J. HUM. RIGHTS 104 (2009), available at http://socialsciences.scielo.org/pdf/s_sur/v4nse/scs_a13.pdf.
- Human Rights Watch, *Turned Away: Summary Returns of Unaccompanied Migrant Children and Adult Asylum Seekers from Italy to Greece* 1-5, 11-16, 25-28 (Jan. 2013), available at http://www.hrw.org/sites/default/files/reports/italy0113ForUpload_0.pdf.
- Human Rights Watch, *Thailand: Don’t Deport Rohingya ‘Boat People’* (Jan. 2, 2013), available at <http://www.hrw.org/news/2013/01/02/thailand-don-t-deport-rohingya-boat-people>.

Week 10: Statelessness and Climate / Natural Disaster Forced Migration*Case Study: Haitian migrants*

- 1961 Convention on the Reduction of Statelessness
- Ezequiel Abiel Lopez, *‘Stateless’ Haitians Gain Legal Foothold in Dominican Republic*, HUFFINGTON POST (Jan. 16, 2013), available at http://www.huffingtonpost.com/2013/01/17/stateless-haitians-dominican-republic_n_2497033.html.
- Michael Nash, *Climate Refugees – Trailer* (uploaded Nov. 15, 2010), available at <http://www.youtube.com/watch?v=OSpDsP58udM>.
- Davina Wadley, *There’s No Such Thing as a “Climate Refugee,”* REFUGEES INTERNATIONAL (Jan. 24, 2013), available at <http://refugeesinternational.org/blog/theres-no-such-thing-climate-refugee>.

- Michelle McSweeney, *Haiti and the Dominican Republic: Shared Island, Same Tropical Storms, Similar Consequences?* <http://clas.uiowa.edu/files/clas/international-studies/Michelle%20McSweeney.pdf>.
- Randal C. Archibold, *As Refugees from Haiti Linger, Dominicans' Good Will Fades*, N.Y. TIMES (Aug. 30, 2011), available at http://www.nytimes.com/2011/08/31/world/americas/31haitians.html?pagewanted=all&_r=0.
- *Sale v. Haitian Centers Council*, 509 U.S. 155 (1993).



New Course Proposal

Law Undergraduate M98TA Forced Migration and Refugee Law: 21st-Century Challenges to 20th-Century Framework

Course Number	Law Undergraduate M98TA			
Multiple Listed With	Political Science M98TA			
Title	Forced Migration and Refugee Law: 21st-Century Challenges to 20th-Century Framework			
Short Title	MIGRATN&REFUGEE LAW			
Units	Fixed: 5			
Grading Basis	Letter grade only			
Instructional Format	Seminar - 3 hours per week			
TIE Code	SEMT - Seminar (Topical) [T]			
GE Requirement	Yes			
Major or Minor Requirement	No			
Requisites	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
Course Description	(Same as Political Science M98TA.) Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Internally displaced persons, nonstate agents of persecution, urban refugees, and other trends in forced displacement challenges refugee paradigm under 1951 Refugee Convention. Exploration of international refugee law and current challenges to its domestic application around world. Letter grading.			
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
Syllabus	File Law 98Ta syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
Supplemental Information	Asli U. Bali is the faculty mentor for this seminar.			
Grading Structure	5% - participation; 10% - in-class presentation of paper topic; 20% - first draft of paper; 25% - eight one-page response papers; 40% - final paper			
Effective Date	Winter 2014			
Discontinue Date	Summer 1 2014			
Instructor	Name	Title		
	Jessica Eby	Teaching Fellow		
Quarters Taught	Fall	Winter	Spring	Summer
Department	Law			
Contact	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
Routing Help				

ROUTING STATUS

Role: Registrar's Office**Status:** Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 10/9/2013 11:54:12 AM**Changes:** Course Number, Multiple List, Description**Comments:** Added Poli Sci M98TA to this UG-LAW course.**Role:** Registrar's Scheduling Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 10/9/2013 11:52:22 AM**Changes:** No Changes Made**Comments:** Reroute to Leann**Role:** Registrar's Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Returned for Additional Info on 10/9/2013 11:51:24 AM**Changes:** No Changes Made**Comments:** Reroute to Leann to fix.**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 8/5/2013 10:18:25 AM**Changes:** No Changes Made**Comments:** Cathie put this under LAW originally -- I moved it to UG-LAW!**Role:** Registrar's Scheduling Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 8/5/2013 10:17:36 AM**Changes:** No Changes Made**Comments:** To Leann**Role:** Registrar's Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Returned for Additional Info on 8/5/2013 10:16:50 AM**Changes:** Subject Area**Comments:** Route to Leann to fix subject area.**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 8/5/2013 10:06:55 AM**Changes:** Title, Description**Comments:** Edited course description into official version; corrected title.**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 7/17/2013 2:14:33 PM**Changes:** Short Title**Comments:** Added a short title.**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/16/2013 3:12:39 PM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Meranze, Michael (MERANZE@HISTORY.UCLA.EDU) - 52671**Status:** Approved on 7/4/2013 11:14:51 AM

Changes: No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 7/3/2013 3:14:33 PM**Changes:** No Changes Made**Comments:** Routing to Michael Meranze for FEC approval.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 6/24/2013 3:17:08 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen Komar, chair, CUTF Program**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 6/24/2013 3:16:29 PM**Comments:** Initiated a New Course ProposalA blue, rounded rectangular button with the text "Back to Course List" in white.

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet*Please submit this sheet for each proposed course*

Department & Course Number UG LawPhilosophy M98Tb
 Course Title The International Criminal Court
and the Legitimacy of Global Governance

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis x
- Visual and Performance Arts Analysis and Practice _____

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course is interdisciplinary, drawing on both law and philosophy, as well as discussing
historical events in detail. As such, it could fall into a number of the above categories. However,
since my training is primarily in philosophy, it seems best to list this as a philosophy course.

3. List faculty member(s) who will serve as instructor (give academic rank):

Maximo Langer, faculty mentor; Brian Hutler, teaching fellow

4. Indicate when do you anticipate teaching this course:

2013-2014 Winter x Spring _____
 Enrollment Enrollment

GE Course Units 5

5. Please present concise arguments for the GE principles applicable to this course.

❑ General Knowledge	This course will provide an introduction to the basic sorts of texts found in the practice of law; historical background of events such as the Nuremberg trials; introduction to current institutions such as the International Criminal Court.
❑ Integrative Learning	Students will be taught how to see the normative implications of law and policy, as well as the legal and political implications of normative theories.
❑ Ethical Implications	This course will explicitly investigate the normative legitimacy of the international (or global) governance system.
❑ Cultural Diversity	The course will cover events from around the world and throughout history including the Eichmann trial in Israel and the Tadic case involving events in the former Yugoslavia.
❑ Critical Thinking	Class lecture and discussion will involve critical evaluation of past court decisions and governmental policies, as well as attempts to create solutions to pressing contemporary problems.
❑ Rhetorical Effectiveness	Students will be expected to craft convincing arguments advancing philosophical theses.
❑ Problem-solving	Students will work together to reconstruct the court's reasoning when reading cases, and to come up with their own arguments for certain conclusions.
❑ Library & Information Literacy	Students will be taught the basics of how to cite and look up legal and philosophical texts.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>4</u>	(hours)
2. Discussion Section:	_____	(hours)
3. labs	_____	(hours)
4. Experiential (service learning, internships, other):	_____	(hours)
5. Field Trips:	_____	(hours)

(A) TOTAL Student Contact Per Week **4** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	_____	(hours)
2. Reading	<u>8</u>	(hours)
3. Group Projects:	_____	(hours)
4. Preparation for Quizzes & Exams:	_____	(hours)
5. Information Literacy Exercises:	_____	(hours)
6. Written Assignments:	<u>3</u>	(hours)
7. Research Activity:	_____	(hours)

(B) TOTAL Out-of-class time per week **11** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week 15 **(HOURS)**

The International Criminal Court and the Legitimacy of Global Governance

UG-Law 98Tb

Instructor : Brian Hutler

Office : 375 Dodd Hall

Office hours : TBD

brianhutler@ucla.edu

Overview

International criminal law is a very new body of law. It is, at most, only as old as the International Military Tribunal at Nuremberg, the court created by the Allies to try Nazi war criminals after World War II. And the first permanent institution—the International Criminal Court (or “ICC”)—is much younger still: it came into existence in 2002. Moreover, international criminal law is a unique body of law. Its sources are primarily found in treaties and international custom, which are typically binding only on nation states. Yet the subjects bound by international criminal law are individuals: people (not states) have been sentenced, punished, and in some cases executed under the legal authority of international criminal law.

Because international criminal law is so new and so unique, we need to ask what makes it a legitimate body of law. Is international criminal law really law even though no legislature enacted it? More specifically we need to ask whether the ICC has the authority to punish offenders of international criminal law. After all there is no global state with citizens in the name of whom the ICC conducts prosecutions. In light of these questions, this seminar will have two overlapping aims: First, we will investigate whether the punishment meted out by the ICC can be justified: is the ICC doing the right thing? And second, we will apply the example of the ICC to our theories of legitimate global governance: does the ICC imply that there is a global political institution? And is it legitimate?

We will be delving into abstract philosophical ideas and applying specific legal doctrines to concrete historical events. But no background knowledge of these disciplines or subject matters will be expected or presupposed. Rather, this course will serve as an introduction to both philosophical and legal reasoning. But be warned! Both styles of reasoning require lots of classroom discussion and participation. We'll need everyone's help, so you might get called upon to help.

Expectations

This course is worth 5 credits, so you should expect to do a little more work than average for this course. You should plan on spending about 12 hours per week outside of class working on the course. These are university guidelines. Students are expected to complete all of the weekly readings and submit the weekly writing assignments on time. Because of the seminar style, students are also expected to participate actively in classroom discussions.

Grading

Participation: 10%
Four short writing assignments : 40%
(10% each)
Final paper : 50%

Writing Assignments

A short, 500-word writing assignment will be due before class in Weeks 3, 4, 5, and 6. Topics will be assigned a week in advance, and will include analysis of philosophical or legal argument, applying law to hypothetical fact patterns, and defending your own proposed theory. There will be four total short writing assignments. Each will be worth 10% of your grade, for a total of 40%.

Final Paper

The final paper consists of three assignments, although only the last one—the final paper itself—will be graded. Before class in Week 7, a **500-word proposal** for your final paper will be due. This proposal will not be independently graded. Instead, I'll meet with each of you individually to discuss how to develop your proposed topic into a successful paper. Next, a **2000-word rough draft** of your final paper will be due before class in Week 9. Again, this draft will not be graded. You may meet with me to discuss your rough draft at your discretion. The point of the draft is to keep you on a writing schedule. It's fine if the draft is very rough, but you have to produce something! We will discuss writing strategies for rough drafts in class. Finally, your **4000-word final paper** will be due during finals week. (Date TBD.)

Academic Honesty

Plagiarism is prohibited by university policy. When caught, it must be reported to the dean, who has the power to suspend, place on academic probation, or expel.

Plagiarism is presenting someone else's work as if it were your own. It's okay to use someone else's ideas and even words in your own work. But when you do, you have to tell your reader that the ideas or words are not your own, whose they are, and where you got them from. In class, we will discuss the proper methods of attribution and citation.

Course Schedule and Reading List

Week 1 Reading : Nuremberg

- Telford Taylor
 selections from *The Anatomy of the Nuremberg Trials* (1992)
- Selected text from the judgment of the tribunal

Week 2 Reading : The ICC

- William A. Schabas
 selections from *An Introduction to the International Criminal Court* (2011)
- Selections from the Rome Statute
- Selections from the *Lubanga* decision

Week 3 Writing : applying Rome Statute to facts

Week 3 Reading : Theories of punishment

- Jeremy Bentham
 “Of the Ends of Punishment”
 from *The Principles of Penal Law* (1838)
- Immanuel Kant
 “On the Right to Punish”
 from *The Metaphysics of Morals* (1797)
 Mary Gregor trans.
- Joel Feinberg
 “*The Expressive Function of Punishment*”
 The Monist (1965)

Week 4 Writing : What theory of punishment best justifies the ICC?

Week 4 Reading : Punishment and Political Authority

- Cesare Beccaria
selections from *On Crimes and Punishments* (1764)
Richard Davies trans.
- John-Jacque Rousseau
selections from *Of the Social Contract* (1762)
Victor Gourevitch trans.

Week 5 Writing : Who (i.e., what kind of institution) has a right to punish?

Week 5 Reading : The Trial of Eichmann

- Hannah Arendt
selections from *Eichmann in Jerusalem* (1963)
- Selected text from the Israeli Supreme Court
- Karl Jaspers
“Who Should Have Tried Eichmann?”
Der Monat (1961)
reprinted *Journal of International Criminal Justice* (2006)
A. Cassese trans.
- Selections from *Hannah Arendt Karl Jaspers Correspondence* (1985)
Robert and Rita Kimber trans.

Week 6 Writing : Who (do you think) should have tried Eichmann?

Week 6 Reading : Legitimacy of the ICC

- Máximo Langer
“The Archipelago and the Hub”
(forthcoming)

Week 7 Writing : 500-word essay proposal

Week 7 Reading : Ideal Global Political Institutions

- Immanuel Kant
“Toward Perpetual Peace” (1795)
Mary Gregor trans.

Week 8 Reading : Actual Global Political Institutions

- Jürgen Habermas
“The Constitutionalization of International Law and the Legitimation
Problems of a Constitution for World Society”
Constellations (2008)

Week 9 Writing : 2000-word rough draft

Week 9 : Methodology

- Ronald Dworkin
“Interpretive Concepts”
from *Law's Empire* (1986)

Week 10 : Review

- no new material; discussion of final papers



UCLA Course Inventory Management System

[Main Menu](#)
[Inventory](#)
[Reports](#)
[Help](#)
[Exit](#)

New Course Proposal

Law Undergraduate M98TB International Criminal Court and Legitimacy of Global Governance

Course Number Law Undergraduate M98TB

Multiple Listed With Philosophy M98TB

Title International Criminal Court and Legitimacy of Global Governance

Short Title INTERNTL CRIM COURT

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description (Same as Philosophy M98TB.) Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Investigation of establishment and legitimacy of International Criminal Court from historical, legal, and philosophical perspectives, with focus especially on court's implications for theories of legitimate punishment and governance. Letter grading.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows.

Syllabus File [UG Law Philosophy M98Tb syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Professor Maximo Langer is the faculty mentor for this course.

Grading Structure participation - 10%; seven weekly writing assignment - 35%; final paper - 55%

Effective Date Winter 2014

Discontinue Date Summer 1 2014

Instructor	Name	Title
	Brian Hutler	Teaching Fellow

Quarters Taught	Fall	Winter	Spring	Summer
------------------------	------	--------	--------	--------

Department Law

Contact	Name	E-mail
	CATHERINE GENTILE	cgentile@oid.ucla.edu

Routing Help

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 9/23/2013 10:26:43 AM**Changes:** Title, Description**Comments:** Edited course description into official version; corrected title.**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 9/6/2013 11:24:19 AM**Changes:** Title, Short Title**Comments:** Removed 'The' from the full title.

Added a short title.

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 9/4/2013 3:28:57 PM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796**Status:** Approved on 9/4/2013 3:27:26 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 9/4/2013 3:19:47 PM**Changes:** No Changes Made**Comments:** Routing to Christina Palmer for FEC approval.**Role:** Department/School Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 9/4/2013 9:12:32 AM**Changes:** No Changes Made**Comments:** per CUTF Coordinator inserted correct syllabus**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 9/3/2013 10:00:57 AM**Changes:** No Changes Made**Comments:** Routing to Cathie. Please attach course syllabus. The GE info sheet is currently attached.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 8/30/2013 3:23:32 PM**Changes:** No Changes Made**Comments:** no changes**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 8/30/2013 3:21:25 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

5. Please present concise arguments for the GE principles applicable to this course.

<input type="checkbox"/> General Knowledge	This course introduces students to interdisciplinary concepts such as society, ideology, and cultural relativism through the study of popular expressive forms: folklore and film. Students will explore how social categories such as "race" and "gender" are constantly produced, patrolled, and resisted in everyday life.
<input type="checkbox"/> Integrative Learning	This course brings together theory and primary texts from the diverse fields of Folklore/Anthropology, Literature, and Film. Students will engage with ideas through vigorous class discussions, CCLE forums, film screenings, and critical writing activities.
<input type="checkbox"/> Ethical Implications	Students will explore many ethical issues related to cultural appropriation and representation, focusing on the history of representing oppressed groups of people and co-opting their lore, but also exploring issues such as corporate dominance of the media and the ethics of appropriating folklore for the purposes of propaganda.
<input type="checkbox"/> Cultural Diversity	This course emphasizes the ways categories of race, ethnicity, class, gender, and sexuality are stereotyped in popular media, and explores the implications and ramifications of such pervasive stereotypes off-screen.
<input type="checkbox"/> Critical Thinking	Students are encouraged to "read against the grain" of many of our primary films and texts, as they are exposed to feminist, Marxian, and critical race discourse in our weekly readings. The weekly response gives them an opportunity to think more critically about an idea that came up in the course that week, or to take it in an alternative direction.
<input type="checkbox"/> Rhetorical Effectiveness	In both their weekly written responses and their final papers students will write persuasive arguments, justifying their assertions in language that is clear, concise, and scholarly. They will also give an oral presentation on their individual research project.
<input type="checkbox"/> Problem-solving	In their final oral presentations, students will identify a problem they have come across in their research (be it content-based or methodological) and work with the class to devise a potential solution.
<input type="checkbox"/> Library & Information Literacy	Students will spend the quarter developing a research project which will culminate in their final paper. Throughout the quarter they will be introduced to various research methodologies, including online academic databases, library and archival resources.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u> N/A </u>	(hours)
2. Discussion Section:	<u> 3 </u>	(hours)
3. Film Screening:	<u> 2 </u>	(hours)
4. Experiential (service learning, internships, other):	<u> N/A </u>	(hours)
5. Field Trips:	<u> N/A </u>	(hours)

(A) TOTAL Student Contact Per Week 5 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u> 2 </u>	(hours)
2. Reading	<u> 4 </u>	(hours)
3. Group Projects:	<u> N/A </u>	(hours)
4. Preparation for Quizzes & Exams:	<u> N/A </u>	(hours)
5. Information Literacy Exercises:	<u> 1 </u>	(hours)
6. Written Assignments:	<u> 2 </u>	(hours)
7. Research Activity:	<u> 3 </u>	(hours)

(B) TOTAL Out-of-class time per week 12 **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week 16 **(HOURS)**

Anna B. Creagh

WAC/Dance 98Ta

Folklore and Film

Course Description:

Folklore and film are both powerful mechanisms of cultural production that shape social identities and notions of community. Drawing on a variety of critical approaches to the study of folklore and film, this course considers whether popular films reflect folklore or create it -- or both. According to Juwen Zhang, "Filmic folklore imposes or reinforces certain stereotypes (ideologies), and signifies certain meanings identified and consumed (as 'the truth') by a certain group of people. The folklore in filmic folklore may appear as a scene, an action, an event, or a storyline (plot), and in *verbal or non-verbal* form" (2005, 267). Taking Zhang's premise as a departure point, course discussions will emphasize content studies and discourse analysis as we investigate the complex relationship between contemporary forms of folklore and popular films -- how they interact, the ways they shape communication and creativity, and such issues as ideology, corporate dominance of the media, and representations of race, ethnicity, gender, sexuality, class and nationality. Thus, the course explores critical multiculturalism in the United States by thinking about how understandings and practices of race and racism, gender and sexism, sexuality and homophobia, nation and nationalism are produced, patrolled, and resisted in folklore and film.

Each week's readings and discussions build on those from the week before, opening up new questions and concerns as we explore the multivalent functions of folklore and film. We begin with questions regarding the nature of folklore, exploring the history of the discipline and its relationship to film studies. In week two we consider the complex relationships between ethnography, literature, and film as we undertake a close analysis of Joel Chandler Harris' "Uncle Remus" stories and Walt Disney's 1946 adaptation of that work. Through these texts we explore the dynamics of stereotyping and representation while discussing ethical concerns such as appropriation, authorship, and the circulation and censorship of *Song of the South*. We continue to discuss the ethics of cultural appropriation in week three as we read *The Ramayana* and view *Sita Sings the Blues*, a controversial film that prompts consideration of myth and social roles, oral and filmic storytelling dynamics, cross-cultural representation, and issues of copyright and distribution. In weeks four and five we delve deeper into the ideology of folk narrative and the politics of circulation, examining the history of the Grimms' *Märchen* in folklore and literature, their demarcation of social roles and hierarchies, and their global dissemination through missionary projects and popular media. We explore issues of capitalism and the commoditization of folklore as we discuss the trickle-down nature of ideology, with particular attention to the construction of women in folktales, Disney variations, and the internalization of gender roles by young children. From there we turn to psychoanalytic readings of folklore and film, considering how extra-narrative aspects of cinema encode the ideology of the filmmakers. Focusing on horror films such as *Carrie* and *Candyman* in weeks six and seven, we consider how filmic monsters express deeply ingrained socio-psychological fears related to gender, race, class, and sexuality. In week nine we investigate the class-consciousness and criticism underpinning tales of the undead, and consider the power of folk-heroes such as Guy Fawkes as we watch *V for Vendetta* and discuss its influence on the Occupy Wall Street movement. Finally, we examine queer appropriations of popular film and

television, considering how film might enable folk communities to resist dominant ideology by inspiring the creation of new forms of folklore.

Course Topics:

1. The Ethics of Appropriation (weeks 1-3)
2. Ethnocentrism and the Functions of Stereotype (weeks 2-4)
3. Folk Narrative and Ideology (weeks 4-7)
4. Horror Genres and Social Inequalities (weeks 6-8)
5. Resistance to Hegemonic Ideology through New Folkloric Forms (weeks 8-10)

Course Objectives:

1. Understand the structural and paradigmatic relationships between folklore and film
2. Understand the concept of ideology and its transmission in contemporary folklore and popular film
3. Be able to use folklore theory to analyze various cinematic productions
4. Understand how extra-narrative aspects of cinema contribute to ideological meanings/messages
5. Analyze the ways folklore and film reify and/or resist dominant ideology
6. Produce an original research paper using theories and methods discussed in the course

Requirements and Grades

Active Participation

Due to the nature of this course, students are expected to be present and prepared at every class meeting. Coming prepared means you have read the required assignments for the day and are ready to discuss them with the group. You should have written down any questions you have or topics you wish to discuss ahead of time. Active participation means you that you contribute to the discussion at every class meeting.

Presentation of one "Recommended Text"

Students will present a "recommended text" to the class at least once during the quarter. After studying the syllabus, you will sign up for a recommended reading on the first day of class. On the day of your presentation, you will give a critical overview of the reading itself, keeping in mind that fellow classmates may not have read it. Successful presentations will not only summarize the author's main arguments, but connect the reading to the themes of the seminar and the required readings for the day. Presenters will then facilitate a discussion of both the required and recommended readings, posing questions to the class designed to encourage conversation. Students are encouraged to meet with the instructor ahead of time to prepare.

Reading Responses

At the end of every week students will submit a response to their assigned readings. Each response should be a minimum of one page and include reactions, concerns, and/or questions regarding the course materials for that week. The response may deal with readings discretely or compare them, and may or may not include individual responses to seminar discussions of the readings. The process of writing the response will help students process both readings and seminar discussions, and will ensure that students are actively engaged and thinking critically about course topics. Responses will be submitted to the CCLE no later than Friday at 10pm.

Research Project

Students will develop a major research paper over the course of the quarter, which will analyze a film of their choosing using theories and methods discussed in the course. Guidelines for the project will be discussed in week

two. **Students are required to meet with the instructor in week three or four** to identify their topic and to discuss potential research strategies (films listed on the syllabus cannot be the subjects of individual research projects). By the end of week five, students will submit a proposal of their research project including research questions, hypotheses, and methodologies (one page maximum). A preliminary bibliography of 4-7 sources will be due week seven, followed by a full draft (8-10 pages) at the beginning of week nine. In week ten students will give a 10 minute presentation of their research to the class, using PowerPoint or other presentation software. The presentation will be followed by a brief discussion, wherein the presenter will get feedback on their work from classmates. The final draft should reflect consideration of comments made by the instructor and classmates during the draft/presentation process. The final research paper (12-15 pages) is due on the last day of finals week.

Grade Breakdown

Active Participation 10%

Active discussion at each class meeting

Presentation 10%

Presentation of one recommended reading and facilitation of class discussion on that day

Reading Responses 30%

Due weekly. Submit to CCLE forum by 10pm on Friday.

Research Project 50%

Meet to discuss topic/ submit prospectus by week five (5%)

Bibliography due week six (5%)

Full draft due week nine (10%)

In-class presentation week ten (10%)

Final Paper due on last day of exams (20%)

Grading Scale

97-100	A+	87-89	B+	77-79	C+	67-69	D+	0-59	F
94-96	A	84- 86	B	74-76	C	64-66	D		
90-93	A-	80-83	B-	70-73	C-	60-63	D-		

Course Policies:

* *Individual meetings:* You will each meet with me during office hours at least twice, once at the beginning of the quarter, and once towards the end, to discuss your research project. However, I encourage you to come to my office hours to “check in” regularly throughout the quarter.

* *Late Assignments and Re-Grade Requests:* Unless you have a serious, documented issue you must turn in all assignments on time. If you are worried about not finishing on time, please see me privately.

* *Special Accommodations:* If you require special accommodations, please let me know as soon as possible. This applies to students with OSD letters, student athletes, students with children, and transfer students. I don’t expect you to share personal information. However, if there are circumstances affecting your ability to attend, participate, or keep up with the class, I need to know.

* *Academic Dishonesty:* There is never a good excuse for plagiarism. All work you turn in must be your own. “Borrowing” ideas or wording from the internet or anywhere else is plagiarism. When you do use another person’s work you **must** cite them properly. Usually when students cheat it is because they feel forced to, whether due to stress, time constraints, or other personal issues. If you come to me before you reach that point of desperation, I can help you. I

will never fail a student who is *honestly* trying. Once you cross the line, however, it will be too late. If I discover that you have cheated, you will receive an F for the course and could be expelled from the University.

Week One: Folklore in Film, Film as Folklore

Day 1: "What is Folklore?" American Folklore Society website: <http://www.afsnet.org/?page=WhatIsFolklore>

Shohat, Ella and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. New York: Routledge, 1994. Introduction and Chapter One: "From Eurocentrism to Polycentrism," pp. 1-11; 18-25.

SCREENING: *Beasts of the Southern Wild* (2012)

Day 2: Koven, Mikel. *Film, Folklore, and Urban Legends*. Lanham: Scarecrow Press, 2008. Chapter One: "Folklore and Film," pp. 3-23

Lidz, Franz. "How Behn Zeitlin Made *Beasts of the Southern Wild*." Smithsonian Magazine: <http://www.smithsonianmag.com/arts-culture/How-Behn-Zeitlin-Made-Beasts-of-the-Southern-Wild-179986201.html?c=y&page=1>

Recommended: Sherman, Sharon. "An Expanded View of Film and Folklore." *Western Folklore*, Vol. 64, No. 3/4, Film and Folklore (Summer - Fall, 2005), pp. 157-161

Week Two: Ethnography and Fiction: Folk and Lore on the Silver Screen

Day 1: Harris, Joel Chandler. *Uncle Remus His Songs and His Sayings*. New York: Grosset & Dunlap, 1921. Introduction (xii-xviii) and Selections.

Shohat, Ella and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. Chapter Three: "The Imperial Imaginary," pp. 100-14 and Chapter Four: "The Tropes of Empire," pp. 137-41.

Recommended: Light, Kathleen. "Uncle Remus and the Folklorists." *The Southern Literary Journal*, Vol. 7, No. 2 (Spring 1975), pp. 88-104.

SCREENING: *Song of the South* (1946)

Day 2: Turner, Darwin T. "Daddy Joel Harris and His Old-Time Darkies." *The Southern Literary Journal*, Vol. 1, No. 1 (Autumn, 1968), pp. 20-41.

Shohat, Ella and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. Chapter Five: "Stereotype, Realism, and the Struggle Over Representation," pp. 178-84; 194-204.

Recommended: Russo, Peggy A. "Uncle Walt's Uncle Remus: Disney's Distortion of Harris's Hero." *The Southern Literary Journal*, Vol. 25, No. 1 (Fall 1992), pp. 19-32.

Week Three: The Ethics of Cultural Appropriation

Day 1: Sherman, Sharon and Mikel Koven. *Folklore/Cinema: Popular Film as Vernacular Culture*. Chapter Five, "From Jinn to Genies: Intertextuality, Media, and the Making of Global Folklore," pp. 93-108.

The Ramayana. Valmiki. Translation and selections TBD.

Recommended: Samuel, Kameelah Martin. "Disney's Tia Dalma: A Critical Interrogation of an "Imagineered" Priestess." *Black Women, Gender & Families* 6.1 (2012).

SCREENING: *Sita Sings the Blues* (2005)

Day 2: Visit <http://www.sitasingingtheblues.com/> to learn more about Nina Paley and the (many) controversies surrounding this film.

Kohn, Eric. "A Filmmakers 'Blues' Prompts Traditionalists to See Red." *The Jewish Daily Forward*: <http://webcache.googleusercontent.com/search?q=cache:VuNDM4ovSkJ:forward.com/articles/13468/a-filmmaker-s-blues-prompts-traditionalist-/+&cd=7&hl=en&ct=clnk&gl=us>

Recommended: *The Ramayana*. Valmiki. Translation and selections TBD.

Week Four: Ideology and the Politics of Circulation (How to Read a Folktale)

Day 1: Zipes, Jack. *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales*. Lexington: University Press of Kentucky, [1979] 2002. Chapter One: "Once There Was a Time: An Introduction to the History and Ideology of Folk and Fairy Tales," pp. 1-22.

Propp, Vladimir. *The Morphology of the Folktale*. Austin: University of Texas Press. [1968] 2009. Selections.

Recommended: Dégh, Linda. "What Did the Grimm Brothers Give to and Take from the Folk?" in McGlathery, James M., ed. *The Brothers Grimm and Folktale*. University of Illinois Press, 1991. pp. 66-86

SCREENING: *Britannica Presents: Cinderella and Other Tales (Tales Around The World Series)*, selected Looney Toons, Merrie Melodies, and Disney animated shorts.

Day 2: Orenstein, Catherine. *Little Red Riding Hood Uncloaked: Sex, Morality, and the Evolution of a Fairy Tale*. New York: Basic Books, 2002. Introduction: "Cloaking the Heroine," pp.1-15.

Recommended: *Little Red Riding Hood Uncloaked*: Chapter One: "To Be Chaste -- or Chased?" 15-38; Chapter Five: "Red Hot Riding Hood," 107-130; Chapter Seven: "The Company of Wolves," pp. 155-76; Chapter Eight, "Red Riding Hood Redux," pp. 177-204; Chapter Ten: "*Freeway*: A Ride in the Hood," pp. 219-38.

Week Five: Identity and the Culture Industry

Day 1: Zipes, Jack. *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales*. Chapter Four: "The Instrumentalization of Fantasy: Fairy Tales, the Culture Industry, and Mass Media," pp. 104-45.

Recommended: Storey, John. *Inventing Popular Culture: From Folklore to Globalization*. London: Blackwell Publishing, 2003. Chapter One: "Popular Culture as Folk Culture," pp. 1-16.

SCREENING: *ABC's Once Upon a Time* (select episodes)

Day 2: Stone, Kay. "Things Walt Disney Never Told Us." *The Journal of American Folklore*, Vol. 88, No. 347, Women and Folklore (Jan. - Mar., 1975), pp. 42-50.

Wohlwend, Karen E. "Damsels in Discourse: Girls consuming and producing identity texts through Disney princess play." *Reading Research Quarterly* 44.1 (2009): 57-83.

Recommended: Zipes, Jack. *Fairy Tale as Myth, Myth as Fairy Tale*. Lexington: University Press of Kentucky, 1993. Chapter Three: "Breaking the Disney Spell," pp. 72-95.

DUE: Research Proposal (submit to CCLE by Friday midnight)

Week Six: Imag(in)ing Women (How to Read a Film)

Day 1: Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16 (1975): 6-18.

View on CCLE: clips from *Gentlemen Prefer Blondes* (1954) and *Sex and the City* (2008, 2010)

Recommended: Naomi Wolf. *The Beauty Myth: How Images of Beauty are Used Against Women*. New York: Harper Collins, [1991] 2002. (Selections).

SCREENING: *Carrie* (1976)

Day 2: Clover, Carol J. *Men, Women, and Chain Saws: Gender in the modern horror film*. Princeton University Press, 1993. Introduction: "Carrie and the Boys," pp. 3-21.

Koven, Mikel. *Film, Folklore, and Urban Legends*. Chapter Eight: "The Slasher Film as Folkloristic Social Script," pp. 113-34.

Recommended: Clover, Carol J. *Men, Women, and Chain Saws: Gender in the modern horror film*. Princeton University Press, 1993. Chapter One: "Her Body, Himself," pp. 22-64.

Week Seven: Constructing The Monster (and its Revenge)

Day 1: Creed, Barbara. "The Monstrous Feminine: Film, Feminism, Psychoanalysis." New York: Routledge, 1993. Introduction, and Chapter Eight: "The *Vagina Dentata* and Freudian Theory" (pp. 1-7, 105-8). Optional: View *Teeth* (2007) on CCLE.

Newitz, Annalee. *Pretend We're Dead: Capitalist Monsters in American Pop Culture*. Durham: Duke University Press, 2006. Chapter Three: "The Undead: A Haunted Whiteness," pp. 89-122.

SCREENING: *Candyman* (1992)

Day 2: Koven, Mikel. *Film, Folklore, and Urban Legends*. Chapter Nine: "Film and Ostension: The Case of *Candyman*," pp. 137-52.

Continue discussion of "The Undead: A Haunted Whiteness"

DUE: Preliminary Bibliography (4-7 sources with working title. Submit to CCLE by Friday midnight)

Week Eight: Capitalism and Counter-Hegemony

Day 1: Newitz, Annalee. *Pretend We're Dead: Capitalist Monsters in American Pop Culture*. Durham: Duke University Press, 2006. Introduction: "Capitalist Monsters," pp. 1-12.

Bassil-Morozow, Helena. *The Trickster in Contemporary Film*. New York: Routledge, 2012. Chapter Three: "The Trickster and the Economic System," pp. 86-120.

SCREENING: *V For Vendetta* (2005)

Day 2: Call, Lewis. "A is for Anarchy, V is for Vendetta: Images of Guy Fawkes and the Creation of Postmodern Anarchism." *Anarchist Studies*, Volume 16, Issue 2, January 1, 2008, pages 154-172.

Ott, Brian L. "The Visceral Politics of *V For Vendetta*: On Political Affect in Cinema." *Critical Studies in Media Communication*, Volume 27, Issue 1, March 3, 2010, pages 39-53.

Week Nine: Queer(ing) Folklore: Resistance and Genesis

Day 1: Falzone, P. J. "The Final Frontier is Queer: Aberrancy, Archetype and Audience Generated Folklore in K/S Slashfiction." *Western Folklore*, Vol. 64, No. 3/4, Film and Folklore (Summer-Fall, 2005), pp. 243-61.

Locke, Liz. "Don't Dream It, Be It: Cultural Performance and Communitas at *The Rocky Horror Picture Show*." *New Directions in Folklore*, No. 3 (1999). Reprinted in *Reading Rocky Horror: The Rocky Horror Picture Show and Popular Culture*. Ed. Jeffrey Weinstock. New York: Palgrave MacMillan, 2008, pp. 141-56.

Recommended: Savoy, Eric. "The Signifying Rabbit." *Narrative* Vo. 3, No. 2 (May, 1995), pp. 188-209.

SCREENING: *Frankie Fans: Rocky Horror Lives On* (2000)

Day 2: Shohat, Ella and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. Chapter Nine: "The Politics of Multiculturalism in the Postmodern Age," pp. 337-360.

Due: Full Draft of Research Paper (8-10 pages)

Optional: Midnight showing of *The Rocky Horror Picture Show* on Saturday at the NuArt Theatre, Los Angeles.

Week Ten: Student Presentations of Research

Finals Week:

Due: Final Paper (12-15 pages)



UCLA Course Inventory Management System

[Main Menu](#)
[Inventory](#)
[Reports](#)
[Help](#)
[Exit](#)

New Course Proposal

	World Arts and Cultures 98TA			
	Folklore and Film: Ideologies of Race, Gender, and Class			
Course Number	World Arts and Cultures 98TA			
Title	Folklore and Film: Ideologies of Race, Gender, and Class			
Short Title	FOLKLR,FILM&IDEOLGY			
Units	Fixed: 5			
Grading Basis	Letter grade only			
Instructional Format	Seminar - 3 hours per week			
TIE Code	SEMT - Seminar (Topical) [T]			
GE Requirement	Yes			
Major or Minor Requirement	No			
Requisites	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
Course Description	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Investigation of relationship between folklore and film in terms of ideology, exploring critical multiculturalism in U.S. by examining how understandings of race, gender, sexuality, and class are produced, patrolled, and resisted in folklore and popular culture. Letter grading.			
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
Syllabus	File WAC Dance 98Ta syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
Supplemental Information	Professor Aparna Sharma is the faculty mentor for this seminar.			
Grading Structure	Active Participation - 10%; Presentation - 10%; Reading Responses - 30%; Research Project - 50%			
Effective Date	Winter 2014			
Discontinue Date	Summer 1 2014			
Instructor	Name	Title		
	Anna B. Creagh	Teaching Fellow		
Quarters Taught	Fall	Winter	Spring	Summer
Department	World Arts and Cultures/Dance			
Contact	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		
Routing Help				

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

Status: Added to SRS on 9/5/2013 10:09:03 AM

Changes: Title, Description

Comments: Edited course description into official version; corrected title.

Role: Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441

Status: Added to SRS on 8/27/2013 2:42:18 PM

Changes: Short Title

Comments: Created a short title.

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 8/27/2013 9:57:28 AM

Changes: No Changes Made

Comments: Routing to Doug Thomson in the Registrar's Office.

Role: FEC Chair or Designee - Meranze, Michael (MERANZE@HISTORY.UCLA.EDU) - 52671

Status: Approved on 8/27/2013 9:01:58 AM

Changes: No Changes Made

Comments: No Comments

Role: FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 8/26/2013 1:29:07 PM

Changes: Requisites

Comments: Routing to Michael Meranze for FEC approval.

Role: CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

Status: Approved on 8/26/2013 12:07:42 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows Faculty Advisory Committee

Role: Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

Status: Submitted on 8/26/2013 12:06:54 PM

Comments: Initiated a New Course Proposal

[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number WAC 98Tb
Course Title Dancing Diaspora: African American Identity in Dance, Performance, and Literature

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This class fulfills the subgroup of “Visual and Performance Arts Analysis and Practice” within the foundation area of the Arts and Humanities. Through various literary sources (non-fiction, novels and poetry), diverse performance media (films, live performances, social dance venues), and a dance/movement practice (Lindy Hop and Tap Dance), we will explore African American culture and Diaspora, analyzing both how culture produces literature and art and how literature and art shape culture. This course also satisfies the subgroup of “Social Analysis” within the foundation area of Society and Culture. We will be addressing the various ways in which American society has shaped African American identity from the Middle Passage to the present. This course makes the relationship between race and identity a primary concern. For example, in one unit, we will be examining the ways in which the institution of minstrelsy has flourished in America and continues to permeate mainstream American media.

3. List faculty member(s) who will serve as instructor (give academic rank):

Instructor: Brynn Shiovitz (Teaching Associate) Faculty Mentor: Susan Leigh Foster (Professor)

4. Indicate when do you anticipate teaching this course:

	2013-2014	Winter	_____	Spring	<u>X</u>
		Enrollment		Enrollment	
GE Course Units	<u>5</u>				

5. Please present concise arguments for the GE principles applicable to this course.

□ General Knowledge	This course will introduce students to broad topics like society, culture, and race, through embodied practice as well as through diverse performance and literary media.
□ Integrative Learning	Students will learn how to engage with and synthesize various sources (literature, live performance, film, and embodied practice) and ideas through class discussion, Moodle forum, and a rigorous writing practice.
□ Ethical Implications	Students will explore the ethics of representation as they relate to race and American culture.
□ Cultural Diversity	This course makes an analysis of the relationship between race and identity a primary concern.
□ Critical Thinking	Students will engage critically with literature, films, dance practice, and live performance through a combination of class discussion, Moodle forum, and writing/research assignments.
□ Rhetorical Effectiveness	We will spend time each class fine-tuning the art of sensitive and articulate writing and speaking.
□ Problem-solving	Students will develop the research skills necessary to write a “successful” research paper.
□ Library & Information Literacy	This class will allow students to engage with a variety of sources and teach them how to adapt and synthesize the knowledge gained.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>N/A</u>	(hours)
3. labs	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(hours)

(A) TOTAL Student Contact Per Week **3** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>3</u>	(hours)
2. Reading	<u>5</u>	(hours)
3. Group Projects:	<u>1</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>N/A</u>	(hours)
5. Information Literacy Exercises:	<u>N/A</u>	(hours)
6. Written Assignments:	<u>2</u>	(hours)
7. Research Activity:	<u>1</u>	(hours)

(B) TOTAL Out-of-class time per week **12** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **15** **(HOURS)**

WAC 98Tb Dancing Diaspora:
African American Identity in Dance, Performance, and Literature

Course Description

This course examines the role that dance and embodied practice play in African diaspora and identity. One can trace the power of dance for African diaspora as far back as the Middle Passage, as bound slaves rely on such embodied practice for physical and spiritual vitality. Dance as a form of rejuvenation within the plantation setting continues, but the slaves' dances mutate. The new dances become a combination of satire and comportment (as was taught on the plantation), demonstrate a series of West African movements that survive the Middle Passage, and manifest the body's kinesthetic memory of bound movements on board the slave ship. These three dimensions make up the structural relationship between African diaspora and African American dance practice from the early 17th through the 20th centuries.

While African Americans retain a sense of self and spirit through their dances and embodied practices, their styles and performances shape American identity on the whole. This influence can be seen in everything from the rage of the Cakewalk at the end of the 19th through the early 20th centuries, to countless social dance crazes from the 1920's through the 1960's, to the popularity of tap dance on the Broadway stage and in Hollywood film and television from the 1920's through the present. At the same time however, America seeks to keep the black dancing body in a place of inferiority. Despite the positive influence that African American culture and performance have on the American nation as a whole, practices such as blackface minstrelsy, derogatory imitation, and an overall attitude of covering up the "Africanist" presence in vernacular and concert dance practices, have flourished on American soil for hundreds of years. Both white folk and black folk engage in this game of disavowal, and consequently shape individual African American notions of self as well as national perceptions of the black body.

In this seminar we will interrogate four key relationships between African diaspora, identity, and embodied practice: (i) West African aesthetics and African American dance; (ii) slave life and African American dance; (iii) satire, mimicry, and African American dance; and (iv) imitation, minstrelsy, and American culture. In each category we will consider how migration and diaspora lend themselves to dance, how embodied practice and performance shape identity, how African American culture and American culture shape one another simultaneously, and how we might read this history in light of contemporary African American identity, dance practice, and American pop culture. Using a combination of black Atlantic literature, film, dance history, and African American derived dance forms like tap dance and lindy hop, students will engage with the relationship between diaspora and dance both theoretically and practically.

Course Requirements

Participation (60%)

Students will be expected to come to class having performed a close reading of the texts and video viewings that were assigned. A weekly prompt will guide the practice of close reading and viewing. Based on the prompt for each week, students will **submit one response** (to the prompt) **and one question** (from the reading) via the course Moodle **24 hours in advance** of the class meeting for which the material was assigned. This ongoing process of close reading/viewing and then response will allow students to engage with the material more deeply and will make for more focused and fruitful class discussions. Thirty **Moodle postings** over the course of the term will account for **15%** of the final grade. The instructor will hand back these individual Moodle postings with feedback at the end of each week.

All students will be expected to **actively participate** in class discussions, and their success at doing so will be reflected in their grade. Participation and verbal engagement in each class discussion will account for another **20%** of the final grade.

Studio classes will be an opportunity for experiential learning in a non-judgmental environment. Lindy hop and tap dance instruction will be geared for beginning level students who have little to no previous dance training. The emphasis will be on gaining an understanding of how movement practice is shaped by the diaspora culture and history we have been discussing in class, and moreover, how such movement has shaped American values and is embedded in American popular culture. At the end of each movement practice (occurring weeks five and nine), students will be required to submit a **three-page critical reflection on their physical experience in the studio** and its **relationship** to at least **one of the texts** we have covered in the class. The **sum of both** response **papers** will constitute **25%** of the final grade. Additionally, attendance at one of the two proposed field trip opportunities **is strongly encouraged, but not required**. Field trips will be an opportunity for students to engage with class material in a fun and social atmosphere but will have no impact (good or bad) on the final grade. Students are required to wear loose clothing for all studio classes and venue-appropriate clothing for the field trips.

Research Project (40%)

Students will write a major research paper for which they can choose one novel and three-five theoretical texts we have covered in class to answer the following questions: (i) What is the relationship between African diaspora and dance? (ii) What is the relationship between African American identity and dance and/or embodied practice? (iii) Based on the novel you have chosen, how does the novel's protagonist (Avey Johnson, Elvis, or Bert Williams) figure these relationships? That is, how does the lead character view the relationship between African diaspora and dance *and* how is his/her own identity tied to diasporic dance forms? (iv) None of these novels follow a strict Africa to America migration process. How does this complicate (if at all) the relationships we have been covering in class? The student will be expected to compare and contrast the theoretical texts, dance practices, films, and poems, in light of the chosen protagonist's own process of identity formation. Students are required to meet with the instructor during week four to identify project topics. By week six students must submit a one page written overview of their project and a preliminary bibliography of between four and ten texts. Two copies (one for the instructor and one for a peer) of a first draft of the paper (5-6 pages minimum) will be due during week 8, on which both the instructor and a classmate will return feedback to the writer by the beginning of week 9. Final papers, 10-12 pages in length, will be due during finals week.

Grading Breakdown

Participation	60%
Studio class reports (2 total)	25%
Weekly Moodle postings (2 per week)	15%
Participation in discussion	20%
Research project	40%
Project Proposal and bibliography (due week 6)	10%
Draft of paper (due week 8)	5%
Final paper (due finals week)	25%

Please note: late assignments will not be accepted without a doctor's note.

Grading Scale

97-100 A+	87-89 B+	77-79 C+	67-69 D+	59-below F
94-96 A	84-86 B	74-76 C	64-66 D	
90-93 A-	80-83 B-	70-73 C-	60-63 D-	

Required Texts:

Course Reader

Abani, Christopher. *Graceland*. New York: Farrar, Straus, and Giroux, 2004.

Gottschild, Brenda D. *Digging the Africanist Presence in American Performance: Dance and Other Contexts*. Westport, Conn: Praeger, 1998.

Marshall, Paule. *Praisesong for the Widow*. New York: Putnam's, 1983.

Phillips, Caryl. *Dancing in the Dark*. New York: Knopf, 2005.

Weekly Overview**Weeks 1 and 2: Theorizing Diaspora**

Tracing Dance from West Africa through the Middle Passage and Early Slave Plantations

Week 1: Intro to African Diaspora-A History

Week 2: Africanist Aesthetics Through the Black Atlantic

Due: Four sets of Moodle postings (uploaded 24 hours in advance of discussion) that respond to the assigned readings. Students will be required to adapt their responses based on the instructor's feedback (verbal and written), and apply necessary changes before the end of the quarter.

General Readings:

Gottschild, Brenda D. *Digging the Africanist Presence in American Performance: Dance and Other Contexts*. Westport, Conn: Praeger, 1998.

Excerpts from:

Daniel, Yvonne. *Caribbean and Atlantic Diaspora Dance: Igniting Citizenship*. Urbana, Ill: University of Illinois Press, 2011.

Du, Bois W. E. B. *The Souls of Black Folk*. New York: Bantam Books, 1989.

Malone, Jacqui. *Steppin' on the Blues: The Visible Rhythms of African American Dance*. Urbana: University of Illinois Press, 1996.

Welsh-Asante, Kariamu. *African Dance: An Artistic, Historical, and Philosophical Inquiry*. Trenton, NJ: Africa World Press, 1996.

Selected Poetry from:

Locke, Alain L. R. *The New Negro*. New York, N.Y: Simon & Schuster, 1997.

Films:

Comedy Cake Walk © May 1903, American Mutoscope and Biograph Company (courtesy of NYPL Digital Library).

Weeks 3 and 4: From Jivin' in Jook Joints to Swingin' at the Savoy

The Aesthetics of 20th Century African American Dance and its influence on the American Vernacular

Week 3: The Africanist Influence in American Culture

Week 4: Dance, Migration; Identity, Dance

Due: Four sets of Moodle postings (uploaded 24 hours in advance of discussion) that respond to the assigned readings and film clips. Students will be required to adapt their responses based on the instructor's feedback (verbal and written), and apply necessary changes before the end of the quarter.

General Readings:

Marshall, Paule. *Praisesong for the Widow*. New York: Putnam's, 1983.

Excerpts from:

Gottschild, Brenda D. *The Black Dancing Body: A Geography from Coon to Cool*. New York: Palgrave Macmillan, 2003.

Hazzard-Gordon, Katrina. *Jookin': The Rise of Social Dance Formations in African-American Culture*. Philadelphia: Temple University Press, 1990.

Malnig, Julie. *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*. Urbana: University of Illinois Press, 2009.

Stearns, Marshall W. *Jazz Dance: The Story of American Vernacular Dance*. New York: Da Capo Press, 1994.

Film Excerpts:

Charleston instructional videos from the 1920's

A Day at the Races (1937)

Hellzapoppin (1941)

Groovie Movie (1944)

Twist Around the Clock (1961)

Week 5: Social Dance Practice

Lindy Hop in the Studio with guest teacher + Thursday night field trip to Lindy Groove

Due: Two sets of Moodle postings (uploaded 24 hours in advance of discussion) that respond to the assigned readings. Students will be required to adapt their responses based on the instructor's feedback (verbal and written), and apply necessary changes before the end of the quarter.

Reading excerpts from:

Malnig, Julie. *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*. Urbana: University of Illinois Press, 2009.

Stearns, Marshall W. *Jazz Dance: The Story of American Vernacular Dance*. New York: Da Capo Press, 1994.

Week 6: “Love and Theft”

An Introduction to Minstrelsy and Imitation in American Performance

Due: Student project overview and proposed bibliography.

Due: Three-page reflection on Lindy Hop Practice

Due: Two sets of Moodle postings (uploaded 24 hours in advance of discussion) that respond to the assigned readings and films. Students will be required to adapt their responses based on the instructor’s feedback (verbal and written), and apply necessary changes before the end of the quarter.

General Readings:

Phillips, Caryl. *Dancing in the Dark*. New York: Knopf, 2005.

Introduction from Bean, Annemarie, James V. Hatch, and Brooks McNamara. *Inside the Minstrel Mask*. Hanover N.H.: Wesleyan University Press, 1996.

Excerpts from:

Chude-Sokei, Louis O. *The Last "darky": Bert Williams, Black-on-Black Minstrelsy, and the African Diaspora*. Durham, N.C: Duke University Press, 2005.

Manning, Susan. *Modern Dance, Negro Dance: Race in Motion*. Minneapolis: University of Minnesota Press, 2004.

Films Excerpts:

Bamboozled (2000)

Weeks 7 and 8: From the Slums to the Stage

Tap Dance and Identity Politics for the Black Body and the White Nation

Week 7: Nation Building and Identity Politics

Week 8: Tap Dance History

Due: Two copies (one for the instructor and one for a peer) of research paper first draft (5-6 pages minimum) during week 8.

Due: Four sets of Moodle postings (uploaded 24 hours in advance of discussion) that respond to the assigned readings and films. Students will be required to adapt their responses based on the instructor’s feedback (verbal and written), and apply necessary changes before the end of the quarter.

Readings:

Gottschild, Brenda D. "Images Painted with Heart and Feet—Savion Glover" in *The Black Dancing Body: A Geography from Coon to Cool*. New York: Palgrave Macmillan, 2003.

Hill, Constance V. "Stepping, Stealing, Sharing, and Daring: Improvisation and the Tap Dance Challenge" in *Taken by Surprise: A Dance Improvisation Reader*. Ed. Albright, Ann C, and David Gere. Middletown, Conn: Wesleyan University Press, 2003.

Excerpts from:

Hill, Constance V. *Tap Dancing America: A Cultural History*. New York, N.Y: Oxford University Press, 2010.

Stearns, Marshall W. *Jazz Dance: The Story of American Vernacular Dance*. New York: Da Capo Press, 1994.

Film Excerpts:

The Little Colonel (1935)

Stormy Weather (1943)

No Maps on My Taps (1979)

The Cotton Club (1984)

TAP! (1989)

Nu York (1998)

Week 9: Tap Dance Practice (Coincides with National Tap Dance Day)

Tap Dance in the Studio + Guest speaker Arthur Duncan (in addition to class)

Due: Two sets of Moodle postings (uploaded 24 hours in advance of discussion) that respond to the assigned readings and films. Students will be required to adapt their responses based on the instructor's feedback (verbal and written), and apply necessary changes before the end of the quarter.

Reading Excerpts from:

Hill, Constance V. *Tap Dancing America: A Cultural History*. New York, N.Y: Oxford University Press, 2010.

Stearns, Marshall W. *Jazz Dance: The Story of American Vernacular Dance*. New York: Da Capo Press, 1994.

Film Excerpts:

Selections from The Lawrence Welk Show (to be watched at home)

Week 10: Dancing Diaspora Today

Figuring African American Identity in Hip Hop Dance and Pop Culture

Due: Three-page reflection on Tap Dance Practice

Due: Two sets of Moodle postings (uploaded 24 hours in advance of discussion) that respond to the assigned readings and films. Students will be required to adapt their responses based on the instructor's feedback (verbal and written), and apply necessary changes before the end of the quarter.

Readings:

Abani, Christopher. *Graceland*. New York: Farrar, Straus, and Giroux, 2004.

DeFrantz, Thomas. "The Black Beat Made Visible" in *Of the Presence of the Body: Essays on Dance and Performance Theory*. Ed. André Lepecki. Middletown, Conn: Wesleyan University Press, 2004.

Finals Week

Final papers due one week after the last class meeting

Bibliography

Abani, Christopher. *Graceland*. New York: Farrar, Straus, and Giroux, 2004.

Bean, Annemarie, James V. Hatch, and Brooks McNamara. *Inside the Minstrel Mask*. Hanover N.H.: Wesleyan University Press, 1996.

Chude-Sokei, Louis O. *The Last "darky": Bert Williams, Black-on-Black Minstrelsy, and the African Diaspora*. Durham, N.C: Duke University Press, 2005.

Daniel, Yvonne. *Caribbean and Atlantic Diaspora Dance: Igniting Citizenship*. Urbana, Ill: University of Illinois Press, 2011.

DeFrantz, Thomas. "The Black Beat Made Visible" in *Of the Presence of the Body: Essays on Dance and Performance Theory*. Ed. André Lepecki. Middletown, Conn: Wesleyan University Press, 2004.

Du, Bois W. E. B. *The Souls of Black Folk*. New York: Bantam Books, 1989.

Gottschild, Brenda D. *Digging the Africanist Presence in American Performance: Dance and Other Contexts*. Westport, Conn: Praeger, 1998.

Gottschild, Brenda D. *The Black Dancing Body: A Geography from Coon to Cool*. New York: Palgrave Macmillan, 2003.

Hazzard-Gordon, Katrina. *Jookin': The Rise of Social Dance Formations in African-American Culture*. Philadelphia: Temple University Press, 1990.

Hill, Constance V. "Stepping, Stealing, Sharing, and Daring: Improvisation and the Tap Dance Challenge" in *Taken by Surprise: A Dance Improvisation Reader*. Ed. Albright, Ann C, and David Gere. Middletown, Conn: Wesleyan University Press, 2003.

Hill, Constance V. *Tap Dancing America: A Cultural History*. New York, N.Y: Oxford University Press, 2010.

Locke, Alain L. R. *The New Negro*. New York, N.Y: Simon & Schuster, 1997.

Malone, Jacqui. *Steppin' on the Blues: The Visible Rhythms of African American Dance*. Urbana: University of Illinois Press, 1996.

Malnig, Julie. *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*. Urbana: University of Illinois Press, 2009.

Manning, Susan. 2004. *Modern dance, Negro dance : race in motion*. Minneapolis: University of Minnesota Press

Marshall, Paule. *Praisesong for the Widow*. New York: Putnam's, 1983.

Phillips, Caryl. *Dancing in the Dark*. New York: Knopf, 2005.

Stearns, Marshall W. *Jazz Dance: The Story of American Vernacular Dance*. New York: Da Capo Press, 1994.

Welsh-Asante, Kariamu. *African Dance: An Artistic, Historical, and Philosophical Inquiry*. Trenton, NJ: Africa World Press, 1996.

Filmography

Butler, David, William Conselman, Shirley Temple, Lionel Barrymore, Bill Robinson, and Annie F. Johnston. *The Little Colonel*. Beverly Hills, CA: Twentieth Century Fox Home

- Entertainment, 2005.
- Castle, Nick, Gregory Hines, Suzanne Douglass, Savion Glover, Joe Morton, and Sammy Davis. *Tap*. Burbank, CA: Sony Pictures Home Entertainment, 2006.
- Comedy Cake Walk* © May 1903, American Mutoscope and Biograph Company (courtesy of NYPL Digital Library)
- Gable, Jim, Savion Glover, Kirk Franklin, Stevie Wonder. *Nu York*. TV 1998.
- Gordon, James B, Sam Katzman, Oscar Rudolph, Chubby Checker, Dion, Vicky Spencer, and Clay Cole. *Twist Around the Clock*. Culver City, Calif: Sony Pictures Home Entertainment, 2006.
- Groovie Movie*. United States: Loew's, 1996.
- Horne, Lena, Bill Robinson, Cab Calloway, Jerry Horwin, Frederick Jackson, Ted Koehler, William LeBaron, and Andrew L. Stone. *Stormy Weather*. Beverly Hills, Calif: Twentieth Century Fox Home Entertainment, 2005.
- Kennedy, William, Francis F. Coppola, Mario Puzo, Robert Evans, Richard Gere, Gregory Hines, Diane Lane, Lonette McKee, Bob Hoskins, Nicolas Cage, Fred Gwynne, and James Haskins. *The Cotton Club*. Los Angeles, CA: Embassy Home Entertainment, 1985.
- Lee, Spike, Jon Kilik, Damon Wayans, Savion Glover, Jada P. Smith, Tommy Davidson, Michael Rapaport, and Terence Blanchard. *Bamboozled*. California: New Line Home Entertainment, 2001.
- Nierenberg, George T, and Lynn Rogoff. *No Maps on My Taps*. Los Angeles, Calif: Direct Cinema Ltd, 1979.
- Potter, H C, Nat Perrin, Sammy Fain, Martha Raye, Chic Johnson, and Ole Olsen. *Hellzapoppin*. Paris: Swift éd., distrib., 2007.
- Wood, Sam. *A Day at the Races*. United States: Loew's, 2004.

Students with Disabilities

If you wish to request an accommodation due to a suspected or documented disability, please inform your instructor and contact the Office for Students with Disabilities as soon as possible at A255 Murphy Hall, 310.825.1501, 310.206-6083 (telephone device for the deaf). Website: www.osd.ucla.edu

HEALTH/SAFETY

General info on prevention and care of injuries

1. **Health Screening.** Dance is physically demanding activity, if you have an injury or other medical condition which could be worsened by exercise:
 - a. see a doctor at the Student Health Center or a private medical facility of your choice, and
 - b. provide me with a note from this physician regarding any recommended exercise limitations.
2. **Health Insurance.** Find out about your medical coverage at the beginning of the quarter. If an injury occurs, you will know where to go, what will be covered, and anything else necessary for treatment.
3. **First Aid Supplies.** First aid supplies are not available through the department. You will have to go to Student Health Services or another medical center of you choice if such supplies are needed. You are encouraged to carry in your dance/exercise bag any supplies you might need or regularly use such as: band-aids, antibiotic ointment, blister care supplies, coach tape, elastic bandage, disposable ice bags, and appropriate medications.
4. **Injury Procedures.** One very important measure for preventing injuries is an adequate warm-up. Please avoid being late for class and missing this important element of class. If you are late, check with your instructor regarding appropriate procedures for warming up.

If an injury should occur during class, please let your instructor know immediately.

RICE: Rest – Ice – Compression – Elevation – these are key principles to know regarding immediate response to an injury. However, if it is serious and you are not able to move, stay calm and still until the appropriate medical personnel arrives to attend to you.



New Course Proposal

	World Arts and Cultures 98TB			
	Dancing Diaspora: African American Identity in Dance, Performance, and Literature			
Course Number	World Arts and Cultures 98TB			
Title	Dancing Diaspora: African American Identity in Dance, Performance, and Literature			
Short Title	DANCE-AFRC DIASPORA			
Units	Fixed: 5			
Grading Basis	Letter grade only			
Instructional Format	Seminar - 3 hours per week			
TIE Code	SEMT - Seminar (Topical) [T]			
GE Requirement	Yes			
Major or Minor Requirement	No			
Requisites	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.			
Course Description	Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of role that dance and embodied practice play in African diaspora. Students engage with dance both theoretically and practically through black Atlantic literature, film, dance history, and African American-derived dance forms like tap dance and lindy hop. Letter grading.			
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.			
Syllabus	File WAC 98Tb Syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.			
Supplemental Information	Professor Susan Foster is the faculty mentor for this seminar.			
Grading Structure	<p>Participation: 60% (outlined below)</p> <p>Studio class reports (2 total) 25%</p> <p>Weekly Moodle postings (2 per week) 15%</p> <p>Participation in discussion 20%</p> <p>Research project: 40% (outlined below)</p> <p>Project Proposal and bibliography 10%</p> <p>Draft of paper 5%</p> <p>Final paper 25%</p>			
Effective Date	Spring 2014			
Discontinue Date	Summer 1 2014			
Instructor	Name	Title		
	Brynn Wein Shiovitz	Teaching Fellow		
Quarters Taught	Fall	Winter	Spring	Summer
Department	World Arts and Cultures/Dance			
Contact	Name	E-mail		
	CATHERINE GENTILE	cgentile@oid.ucla.edu		

[Routing Help](#)**ROUTING STATUS****Role:** Registrar's Office**Status:** Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 9/23/2013 2:26:29 PM**Changes:** Description**Comments:** Edited course description into official version.**Role:** Registrar's Scheduling Office - Bartholomew, Janet Gosser (JBARTHOLOMEW@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 9/6/2013 1:34:41 PM**Changes:** Short Title**Comments:** Added a short title.**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 8/30/2013 10:57:01 AM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Palmer, Christina (CPALMER@MEDNET.UCLA.EDU) - 44796**Status:** Approved on 8/30/2013 10:55:29 AM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 8/30/2013 10:08:25 AM**Changes:** Grading Structure**Comments:** Routing to Christina Palmer for FEC approval.**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 8/29/2013 4:43:37 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen Komar, chair, Collegium of University Teaching Fellows Faculty Advisory Committee**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 8/29/2013 4:42:09 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045