This course offers a sociological and historical exploration of Japan's minorities: the Ainu, Okinawans, Burakumin, and Zainichi Koreans who are often excluded from narratives of Japanese history. Exclusion of the minority issue not only overlooks the existence of minority populations in Japan but also contributes to misconceptions of Japan as a homogeneous country. The course objective is to challenge the conventional master narrative of racial and cultural homogeneity. We shed light on Japan's minorities, their historical experiences, current struggles, and future challenges. This course is taught at the 300 and 600-levels with additional assignments required at the 600-level.
<table>
<thead>
<tr>
<th>Rationale for Course Proposal</th>
</tr>
</thead>
<tbody>
<tr>
<td>This course, offered by CEAS faculty, has attracted considerable enrollment as a topics class. Prof. Mizumura will continue to teach so we would like to give it its own number. Prof. Mizumura has endorsed this course.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Course Reviewer Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karen Ledom (kjh) (10/30/15 5:36 pm):</td>
</tr>
<tr>
<td>Karen Ledom (kjh) (04/05/16 2:10 pm):</td>
</tr>
<tr>
<td>Karen Ledom (kjh) (04/17/16 1:15 pm):</td>
</tr>
<tr>
<td>Karen Ledom (kjh) (04/30/16 8:07 pm):</td>
</tr>
<tr>
<td>Karen Ledom (kjh) (04/30/16 8:13 pm):</td>
</tr>
</tbody>
</table>
New Course Proposal

Viewing: EALC 610: Minorities in Japan
Also listed as: CEAS 610

Last edit: 05/02/16 12:44 pm
Changes proposed by: mgchilds

Title: Minorities in Japan
Transcript Title: Minorities in Japan
Effective Term: Spring 2016

Catalog Description:
This course offers a sociological and historical exploration of Japan's minorities: the Ainu, Okinawans, Burakumin, and Zainichi Koreans who are often excluded from narratives of Japanese history. Exclusion of the minority issue not only overlooks the existence of minority populations in Japan but also contributes to misconceptions of Japan as a homogeneous country. The course objective is to challenge the conventional master narrative of racial and cultural homogeneity. We shed light on Japan's minorities, their historical experiences, current struggles, and future challenges. This course is taught at the 300 and 600-levels, with additional assignments required at the 600-level. (Same as CEAS 610)

Prerequisites:
An introductory East Asian Studies course or consent of the instructor.

Cross Listed Courses:
<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CEAS 610</td>
<td>Minorities in Japan</td>
</tr>
</tbody>
</table>

Credits: 3
Course Type: Lecture (Regularly scheduled academic course)-(LEC-)
Grading Basis: A-D(+/-)FI

Approval Pat
1. 08/19/16 2:59!
   Rachel Schw (rschwien):
   Approved for CLAS Undergrad Program and Course Coordinator
2. CUSA Subcommit
3. CUSA Commr
4. CAC
5. CLAS Final Approval
6. Registrar
7. PeopleSoft

In Workflow
1. CLAS Undergrad Program and Course Coordinator

Will this course be required for a degree, major, minor, certificate, or concentration?

No
<table>
<thead>
<tr>
<th>Rationale for Course Proposal</th>
<th>CEAS 610 already exists. We are proposing cross-listing it. CEAS has endorsed this cross-listing.</th>
</tr>
</thead>
</table>

### Course Reviewer Comments

<table>
<thead>
<tr>
<th>Karen Ledom (kjh) (10/30/15 5:35 pm)</th>
<th>need CC for CEAS 610</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karen Ledom (kjh) (11/15/15 12:13 pm)</td>
<td>needs prerequisite.</td>
</tr>
</tbody>
</table>

Karen Ledom (kjh) (01/16/16 4:38 pm): emailed dept again 1/16. Still need a change to existing course - CEAS 610 to add the cross-listing and the prerequisite.

phh (01/31/16 6:41 am): Rollback: needs edit

Karen Ledom (kjh) (04/17/16 1:27 pm): Per Courseleaf CEAS "should" automatically be updated to: 1. cross-list with EALC 610, and 2. add a prerequisite CEAS 610 that matches EALC 610, since CEAS didn't have one previously.

Karen Ledom (kjh) (04/17/16 1:28 pm): prerequisite is there after all for CEAS 610. What is not is the reference to courses taught at the 300 and 600 levl

Karen Ledom (kjh) (04/17/16 1:42 pm): need to change career to UG; need to add a 300-level version of CEAS to the EALC 325 version of this course, c change wording that refers to both levels. See email from 4/17 also.

Karen Ledom (kjh) (04/17/16 1:42 pm): Rollback: Please see comments and separate email regarding cross-listing issues and the academic career.
Course Inventory Change Request

New Course Proposal

Date Submitted: 06/09/16 11:28 am

Viewing: **GEOL 122** : Life Through Time: DNA to Dinosaurs Laboratory

Last edit: 08/19/16 4:01 pm

Changes proposed by: olcott

<table>
<thead>
<tr>
<th>Academic Career</th>
<th>Undergraduate, Lawrence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject Code</td>
<td>GEOL</td>
</tr>
<tr>
<td>Course Number</td>
<td>122</td>
</tr>
<tr>
<td>Academic Unit</td>
<td>Department</td>
</tr>
<tr>
<td></td>
<td>Geology (GEOL)</td>
</tr>
<tr>
<td>School/College</td>
<td>College of Lib Arts &amp; Sciences</td>
</tr>
<tr>
<td>Locations</td>
<td>Lawrence</td>
</tr>
</tbody>
</table>

Do you intend to offer any portion of this course online?
Yes

**Please Explain**
This laboratory will be an online class to complement an in-person lecture class, Geol 121. Students will work through the material a week at a time, so all students will be doing the same thing every week. Additionally, to take this class they will have to be in Geol 121 as well, so they will see the instructor of this laboratory 2x a week, as it will be the same instructor.

<table>
<thead>
<tr>
<th>Title</th>
<th>Life Through Time: DNA to Dinosaurs Laboratory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transcript Title</td>
<td>Life Through Time Lab</td>
</tr>
<tr>
<td>Effective Term</td>
<td>Summer 2017</td>
</tr>
</tbody>
</table>

**Catalog Description**
This online companion to GEOL 121 allows students a hands-on exploration of the principles and practices of paleontology research. Students will be guided through an individual term-length research project–from shaping a research question to collecting and analyzing data to drawing conclusions to presenting in front of an audience. This lab will not only allow students to explore the fossil record but it will bring them into the scientific conversation.

**Prerequisites**
corequisite: Students must be concurrently enrolled in Geol 121

**Cross Listed Courses:**

<table>
<thead>
<tr>
<th>Credits</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Type</td>
<td>Laboratory Main (Laboratory that is a main component) (LAB)</td>
</tr>
<tr>
<td>Grading Basis</td>
<td>A-D(+-)FI</td>
</tr>
<tr>
<td>Is this course part of the University Honors Program?</td>
<td>No</td>
</tr>
<tr>
<td>Are you proposing this course for KU Core?</td>
<td>No</td>
</tr>
<tr>
<td>Typically Offered</td>
<td>Once a Year, Usually Fall</td>
</tr>
<tr>
<td>Repeatable for credit?</td>
<td>No</td>
</tr>
</tbody>
</table>

**Principal Course Designator**
N - Natural Sciences

**Are you proposing that the course count towards the CLAS BA degree specific requirements?**
Yes

**Justification for counting this course towards the CLAS BA**
This course provides an authentic research experience; students will be using authentic paleontological data from an online database (The Paleobiology Database) to shape and answer their own research question. Not all paleontology occurs in the field, so like this lab, involves examining patterns of fossils across time and space, thus the students will get real hands-on experience in doing paleontology. This laboratory was developed with a team of librarians here at KU, to ensure that the students will also gain informational literacy, database management experience, and research skills.

**How does this course meet the CLAS BA requirements?**

**Lab and Field Experiences (LFE)**

**Rationale for Course Proposal**

Currently, students in Geol 121 can take Geol 103 but that course is not linked to the course content in Geol 121. Additionally, Geol 121 has been completely transformed to meet the KU Core requirements, and I want to provide students with an equally effective laboratory experience. Attached is a list of course topics and learning goals.

**Supporting Documents**

[Geol122CourseTopics.pdf](#)

**Course Reviewer Comments**

No
Course Inventory Change Request

New Course Proposal

Date Submitted: 04/04/16 9:59 am

Viewing: POLS 662-: Gender and Politics in Africa
Also listed as: WGSS 662, AAAS 662

Last edit: 04/04/16 9:59 am
Changes proposed by: bjmiller

Academic Career: Undergraduate, Lawrence
Subject Code: POLS Course Number: 662
Academic Unit: Department Political Science
School/College: College of Lib Arts & Sciences
Locations: Lawrence

Do you intend to offer any portion of this course online?

No

Title: Gender and Politics in Africa
Transcript Title: Gender and Politics in Africa
Effective Term: Spring 2017

Catalog Description:
This course is designed to explore the field of gender and African politics. We begin by paying particular attention to African women's political roles during the pre-colonial and colonial society. Next, we examine the impetus, methods, and path of liberation struggles and how gender roles were shaped, shifted, and changed during these struggles. The majority of the class focuses on current issues in African politics, including gender and development, HIV/AIDS and women's health, gender and militarism. We also explore women's roles in political institutions, civil society organizations, trade and labor unions, and transnational movements. We also examine contemporary constructions of masculinity and femininity in African st and explore how these constructions affect social policy and national political agendas. LEC.

Sophomore level or consent of instructor

Cross Listed Courses:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGSS 662</td>
<td>Gender and Politics in Africa</td>
</tr>
<tr>
<td>AAAS 662</td>
<td>Gender and Politics in Africa</td>
</tr>
</tbody>
</table>

Credits: 3.0

Course Type: Lecture (Regularly scheduled academic course)-(LEC-)

Grading Basis: A-D(+/-)FI

Is this course part of the University Honors Program?

No

Are you proposing this course for KU Core?

No

Typically Offered: Once a Year, Usually Spring

Repeatable for credit?

No

Principal Course Designator

Course Designator: S- Social Sciences

Are you proposing that the course count towards the CLAS BA degree specific requirements?

No

Approval Path:
1. 08/26/16 11:04 am
Rachel Schwien: Approved for CLAS Undergraduate Program and Course Coordinator
2. CUSA
Subcommittee
3. CUSA Committee
4. CAC
5. CLAS Final Approval
6. Registrar
7. PeopleSoft Approval Path
Will this course be required for a degree, major, minor, certificate, or concentration?

No

Rationale for Course Proposal

This is a course I teach regularly that serves the departments of African and African American Studies; Women, Gender, and Sexuality Studies; and Political Science. When I originally submitted this course, I was discouraged from triple listing the course across three departments, but I have realized that this course serves POLS students directly and they often populate the course.

Course Reviewer Comments

Karen Ledom (kjh) (04/03/16 12:58 pm): Rollback: All courses numbered 500 or above must have a prerequisite. Please add and submit. Thank you. Also, please confirm in the rationale section that the cross-listed departments have given permission to create their courses also.

Karen Ledom (kjh) (04/17/16 2:23 pm): Prerequisite added and course re-submitted but no confirmation that other departments agree to cross-list with POLS or to add a prerequisite to their courses. Emailed dept. 4/16.

Karen Ledom (kjh) (04/30/16 7:34 pm): Received confirmation from WGSS but not AAAS as of 4/30. At this point must roll forward to the 2016-2017 committee pending response from AAAS.
# Program Change Request

**Date Submitted:** 03/14/16 2:14 pm

**Viewing:** POLS-MIN : Public Policy in the United States, Minor

**Last approved:** 02/13/16 2:57 pm

**Last edit:** 04/30/16 6:48 pm

Changes proposed by: bjmiller

### Catalog Pages

<table>
<thead>
<tr>
<th>Program Name</th>
<th>Course Coordinator</th>
<th>Approval Path</th>
<th>History</th>
</tr>
</thead>
</table>

### Degree Requirements

**Requirements for the Public Policy in the U.S. Minor**

The Public Policy in the U.S. minor involves course work focused on domestic U.S. public policy and the political environment surrounding the making and implementation of policy.

*NOTE - Students in more than one minor offered through the political science department cannot overlap more than one course between two minors.

**Public Policy in U.S. Minor Core**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>POLS 110</td>
<td>Introduction to U.S. Politics</td>
<td>3</td>
</tr>
<tr>
<td>POLS 320</td>
<td>Introduction to Public Policy</td>
<td>3</td>
</tr>
</tbody>
</table>

Public Policy in U.S. Minor Electives (85-90)

At least 12 hours of POLS courses from approved list:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>POLS 493</td>
<td>Directed Readings</td>
<td>1-3</td>
</tr>
<tr>
<td>POLS 528</td>
<td>Environmental Justice and Public Policy</td>
<td>3</td>
</tr>
<tr>
<td>POLS 553</td>
<td>Comparative Environmental Politics</td>
<td>3</td>
</tr>
<tr>
<td>POLS 563</td>
<td>Comparative Political Economy</td>
<td>3</td>
</tr>
<tr>
<td>POLS 566</td>
<td>Social Welfare, Taxation, and the Citizen</td>
<td>3</td>
</tr>
<tr>
<td>POLS 613</td>
<td>Comparative U.S. State Politics</td>
<td>3</td>
</tr>
</tbody>
</table>

**Last approved:** 02/13/16 2:57 pm

by Betty Jo Ross (bjmiller)

**Last edit:** 04/30/16 6:48 pm

by Steven Grenus (s226g812)

https://next.catalog.ku.edu/courseleaf/approve/
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>POLS 614</td>
<td>Urban Politics</td>
<td>3</td>
</tr>
<tr>
<td>POLS 620</td>
<td>Formulation of Public Policy</td>
<td>3</td>
</tr>
<tr>
<td>POLS 621</td>
<td>Public Policy Analysis</td>
<td>3</td>
</tr>
<tr>
<td>POLS 622</td>
<td>Government and the Economy</td>
<td>3</td>
</tr>
<tr>
<td>POLS 623</td>
<td>The Politics of Social Policy</td>
<td>3</td>
</tr>
<tr>
<td>POLS 624</td>
<td>Environmental Politics and Policy</td>
<td>3</td>
</tr>
<tr>
<td>POLS 625</td>
<td>Extremist Groups and Government Response</td>
<td>3</td>
</tr>
<tr>
<td>POLS 628</td>
<td>The Politics of Public Health</td>
<td>3</td>
</tr>
<tr>
<td>POLS 629</td>
<td>Topics in Public Policy: ___</td>
<td>1-3</td>
</tr>
<tr>
<td>POLS 630</td>
<td>Politics of Identity</td>
<td>3</td>
</tr>
<tr>
<td>POLS 634</td>
<td>Bureaucratic Politics</td>
<td>3</td>
</tr>
<tr>
<td>POLS 640</td>
<td>Politics of Reproductive Policy</td>
<td>3</td>
</tr>
<tr>
<td>POLS 644</td>
<td>Justice and Public Policy in Democratic Societies</td>
<td>3</td>
</tr>
<tr>
<td>POLS 669</td>
<td>Topics in Comparative Politics: ___</td>
<td>2-3</td>
</tr>
<tr>
<td>POLS 670</td>
<td>United States Foreign Policy</td>
<td>3</td>
</tr>
<tr>
<td>POLS 672</td>
<td>International Political Economy</td>
<td>3</td>
</tr>
<tr>
<td>POLS 673</td>
<td>International Organization</td>
<td>3</td>
</tr>
<tr>
<td>POLS 675</td>
<td>Russian Foreign Policy</td>
<td>3</td>
</tr>
<tr>
<td>POLS 677</td>
<td>U.S. National Security Policy</td>
<td>3</td>
</tr>
<tr>
<td>POLS 720</td>
<td>The Scope of Public Policy (graduate level)</td>
<td>3</td>
</tr>
</tbody>
</table>

### Minor Hours & Minor GPA

While completing all required courses, minors must also meet each of the following hour and GPA minimum standards:

**Minor Hours**
Satisfied by 18 hours of minor courses.

**Minor Junior/Senior Hours in Residence**
Satisfied by a minimum of 12 hours of KU resident credit in the minor.

**Minor Junior/Senior Hours**
Satisfied by a minimum of 12 hours from junior/senior courses (300+) in the minor.

**Minor Junior/Senior Graduation GPA**
Satisfied by a minimum of a 2.0 KU GPA in all departmental courses (300+) in the minor. GPA calculations include all junior/senior courses in the field of study including F's and repeated courses. See the [Semester/Cumulative GPA Calculator](https://next.catalog.ku.edu/courseleaf/approve/).

---

**Rationale for proposal**
I need to add an additional course (POLS 675 Russian Foreign Policy) to this list of elective courses for the Political Science Public Policy in the U.S. Minor.

**Additional Information**

**POLS 675. Russian Foreign Policy. 3 Hours. AE42 / S/W.**

Examination of the history of Soviet and Russian foreign policy and current issues of foreign policy in the Post-Soviet era. Analysis of foreign policy making in Russia and the other Post-Soviet states. Emphasis on the changed nature of international security problems after the cold war and on the role of foreign policy in economic development. Prerequisite: Junior level or consent of instructor. LEC.

---

**Program Reviewer Comments**

Karen Ledom (kjh) (04/03/16 1:07 pm): This proposal appears to have something wrong with it? Emailed Steve Grenus 4/3/16.

Betty Jo Ross (bjmiller) (04/19/16 3:11 pm): I need to add: "Students in more than one political science minor cannot overlap more than one course between two minors" to the program description, but do not have access to add it.

Karen Ledom (kjh) (04/30/16 6:49 pm): I have added the course and the overlap restriction language. I am waiting for the new POLS minor proposal to be edited with the same language and re-sent.
Program Change Request

New Program Proposal

<table>
<thead>
<tr>
<th>Academic Career</th>
<th>Undergraduate, Lawrence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Type</td>
<td>Minor</td>
</tr>
<tr>
<td>Department/Program</td>
<td>Political Science (POLS)</td>
</tr>
<tr>
<td>School/College</td>
<td>College of Lib Arts &amp; Sciences</td>
</tr>
<tr>
<td>Consulting School(s)/College(s)</td>
<td></td>
</tr>
<tr>
<td>Consulting Department(s)</td>
<td></td>
</tr>
<tr>
<td>Program Name</td>
<td>Political Science Minor</td>
</tr>
<tr>
<td>Do you intend to offer a track(s)?</td>
<td>No</td>
</tr>
</tbody>
</table>
| Location(s) of Instruction | Edwards  
Lawrence |
| Do you intend for this program to be offered online? | No                     |
| Effective Catalog     | 2017 - 2018             |

Program Description

The minor is a general political science minor that allows students to take coursework across the different subfields in political science. This provides options to students beyond the major to broaden student learning and understanding in an important discipline that will impact their lives beyond college. Students in more than one minor offered through the political science department cannot overlap more than one course between two minors.

Demand/Need for the Program

Students have been requesting a general political science minor for several years; the demand is largely from majors in the social

Approval Path

A. 05/10/16 7:33 pm
Karen Ledom (kjh): Approved for CLAS Dean or Associate Dean

B. 05/11/16 10:47 am
Aileen Ball (aball): Approved for Provost's Office

C. 08/31/16 2:42 pm
Rachel Schwien (rschwien): Approved for CLAS Undergraduate Program and Course Coordinator
Students have been requesting a general political science minor for several years; the demand is largely from majors in the social sciences and humanities. As a public university, we have a responsibility to address civic issues to develop well-educated, skilled and engaged citizens. This minor provides a key step in the direction of developing that engagement.

Comparative/Locational Advantage

Given that student requests are coming from the Lawrence campus, this location is the best location for the minor.

Admission Requirements

To declare a Political Science minor, you must fill out a minor declaration form in conjunction with the Undergraduate Director.

Degree Requirements

The proposed minor consists of 18 credit hours of coursework, at least 12 hours of POLS courses at the Junior/Senior level from the list of political science courses offered in the department. Nine hours of the Junior/Senior level courses must be taken in residence at KU. Students in more than one minor offered through the political science department cannot overlap more than one course between two minors.

Faculty Profile

<table>
<thead>
<tr>
<th>Name of Faculty and Rank</th>
<th>Highest Degree</th>
<th>Number of Faculty FTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bejarano, Christina - Associate Professor</td>
<td>PhD</td>
<td>.10</td>
</tr>
<tr>
<td>Haider-Markel, Don - Professor</td>
<td>PhD</td>
<td>.10</td>
</tr>
<tr>
<td>Kennedy, John - Associate Professor</td>
<td>PhD</td>
<td>.10</td>
</tr>
</tbody>
</table>

Student Profile

Anticipated student enrollment

<table>
<thead>
<tr>
<th></th>
<th>Full Time</th>
<th>Part Time</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1</td>
<td>30</td>
<td>5</td>
<td>35</td>
</tr>
<tr>
<td>Year 2</td>
<td>40</td>
<td>5</td>
<td>45</td>
</tr>
<tr>
<td>Year 3</td>
<td>45</td>
<td>5</td>
<td>50</td>
</tr>
</tbody>
</table>

Anticipated number of program graduates

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>After 5 Years</td>
<td>80</td>
</tr>
<tr>
<td>After 7 Years</td>
<td>100</td>
</tr>
</tbody>
</table>

Academic Support

The minor is based on existing faculty and courses, so no new faculty or equipment is needed.

Facilities and Equipment

The minor is based on existing faculty and courses, so no new faculty or equipment is needed.

Program Review, Assessment, Accreditation

Assessment will follow course assessment for relevant courses, especially courses in the KU core.

Costs, Financing

<table>
<thead>
<tr>
<th></th>
<th>Salaries</th>
<th>OOE</th>
<th>Equipment</th>
<th>Other</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Year 2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Year 3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

What is the source of the new funds?

No new funds needed; regular faculty teaching allocation will be used for this minor.

Rationale for proposal

The minor is a general political science minor that allows students to take coursework across the different subfields in political science. This provides options to students beyond the major to broaden student learning and understanding in an important discipline that will impact their lives beyond college. The minor complements the strategic initiative: building communities, expanding opportunities. As articulated in the initiative, community-building depends upon a broad understanding of cu.

Additional Information

Supporting Documents

Program
<table>
<thead>
<tr>
<th>Program</th>
<th>Reviewer</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>POLS-MIN: Political Science Minor</td>
<td>Karen Ledom (kjh) (04/19/16 11:56 am):</td>
<td>Rollback: The subcommittee supports the proposal but requests that language is added to both minors that indicates no course overlap is allowed between the two minors. As an alternative they would consider one course overlap per the College policy. Please see chemistry/biochemistry and COMS/leadership studies as examples. Thank you.</td>
</tr>
<tr>
<td></td>
<td>Karen Ledom (kjh) (04/30/16 5:24 pm):</td>
<td>Rollback: see comments</td>
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<td>Karen Ledom (kjh) (05/10/16 7:32 pm):</td>
<td>After initial review the subcommittee requested that the department consider the two POLS minors as one minor with two tracks. The department declined but agreed to add specific language to both minors indicating only one course overlap was allowed.</td>
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<td>Aileen Ball (aball) (05/11/16 10:47 am):</td>
<td>Pushing through from Provost Office to allow subcommittee to review again.</td>
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<td></td>
<td>Karen Ledom (kjh) (08/31/16 1:30 pm):</td>
<td>Clarification - appropriate initial Provost review occurred and approval was given to proceed 3/29/16.</td>
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Key: 482
Course Inventory Change Request

Viewing: FMS 100: Introduction to Film and Media

An introduction to analyzing and thinking critically about film and other media, as a visual art. Students will learn to read and interpret the basic signs, syntaxes, and structures of cinematic language. Through direct analysis of selected films, television, students will evaluate and new media, students will evaluate construct arguments, evidence, and construct evidentiary arguments conclusions about the aesthetic strategies creators use of the filmmaker to make create meaning for audiences. In addition, this course will familiarize students with the historical and industrial dimensions of film and media, as well as the influence technology has on their development into the twenty-first century.

<table>
<thead>
<tr>
<th>Catalog Pages referencing this course</th>
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<tbody>
<tr>
<td>BA in Film &amp; Media Studies</td>
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<tr>
<td>BGS in Film &amp; Media Studies</td>
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<tr>
<td>Bachelor of Arts and Bachelor of General Studies in Film and Media Studies</td>
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<td>College of Liberal Arts &amp; Sciences</td>
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<tr>
<td>Subject Code</td>
<td>FMS</td>
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<tr>
<td>Academic Unit</td>
<td>Department Film and Media Studies (FMS)</td>
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<tr>
<td>School/College</td>
<td>School of the Arts, CLAS</td>
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| Do you intend to offer any portion of this course online? | No |

<table>
<thead>
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<th>Title</th>
<th>Introduction to Film and Media</th>
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<tr>
<td>Transcript Title</td>
<td>Introduction to Film and Media</td>
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<tr>
<td>Effective Term</td>
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| Catalog Description   | An introduction to analyzing and thinking critically about film and other media, as a visual art. Students will learn to read and interpret the basic signs, syntaxes, and structures of cinematic language. Through direct analysis of selected films, television, students will evaluate and new media, students will evaluate construct arguments, evidence, and construct evidentiary arguments conclusions about the aesthetic strategies creators use of the filmmaker to make create meaning for audiences. In addition, this course will familiarize students with the historical and industrial dimensions of film and media, as well as the influence technology has on their development into the twenty-first century. |

| Prerequisites          | None |

| Credits                | 3 |

| Course Type            | Lecture (Regularly scheduled academic course) (LEC) |

| Associated Components (Optional) | Discussion – Mandatory discussion associated with a main component |

| Grading Basis          | A-D(+-)FI |

| Is this course part of the University Honors Program? | No |

| Are you proposing this course for KU Core? | Yes-No |

| Typically Offered      | Typically Every Semester |

| Repeatable for credit? | No |

| Will this course be required for a degree, major, minor, certificate, or concentration? | Yes |

| Which Program(s)? | Program Code - Name |

https://next.catalog.ku.edu/courseleaf/approve/
The proposed changes reflect a change in description only. The course currently serves as an introduction to the discipline, and will continue to do so with the above changes. The proposed changes do not alter how this course fits in the FMS major and minor programs.

Rationale for Course Proposal
Revisions to basic course information as part of KU Core nomination process.

KU Core Information
Has the department approved the nomination of this course to KU Core?
Yes

Name of person giving departmental approval
Joshua Miner
Date of Departmental Approval
5/9/16

Selected Goal(s)
Do all instructors of this course agree to include content that enables students to meet KU Core learning outcome(s)?
Yes

Do all instructors of this course agree to develop and save direct evidence that students have met the learning outcomes(s)?
Yes

Provide an abstract (1000 characters maximum) that summarizes how this course meets the learning outcome.
This course provides an introduction to the critical analysis of film, television, and new media. By first introducing the core principles of film and media form, this course presents a series of scaffolded lessons, activities, and assignments that teach students to critically assess the elements of cinematic and media texts according to diverse theoretical approaches. Students learn to select and employ appropriate interpretive concepts and methods in order to synthesize a critical understanding of film and media aesthetics, history, industry, and technology. This course establishes a foundation for students taking upper-division courses in Film & Media Studies, emphasizing a fluency in the critical vocabulary of film and media analysis as they learn to evaluate and construct evidentiary arguments. Additionally, students will create projects that synthesize the formal aspects of film creation with the social and theoretical components of reading film as text.

Selected Learning Outcome(s):

Goal 1, Learning Outcome 1
State what assignments, readings, class discussion, and/or lecture topics instruct students how to analyze and evaluate assumptions, claims, evidence, arguments, and forms of expression; select and apply appropriate interpretive tools. (Please limit responses to 1000 characters).

The readings and lectures over the first half of the course cover the principle elements of cinematic form (e.g. mise-en-scène, cinematography, editing, sound, narrative, genre, performance). In-class discussion and activities are designed to teach students about film and media as text, where different models of critical interpretation may make an intervention in our understanding of how media texts create social and cultural meaning in the world. The first major assignment of the course, the Argument Analysis, presents students with a critical article in film studies and instructs them in methods for evaluating and then constructing a critical interpretation of a film based on a synthesis of these sources of information. Subsequent assignments in the course series, such as the Film Analysis and Media Analysis, are designed to activate these learned critical skills, as students replicate the process by developing their own original critical interpretations of film/media texts.
List and discuss the assignments, projects and/or tests that will require students to form judgments about the assumptions or claims presented, analyze and synthesize information, and make evidence-based arguments to support conclusions. (Please limit responses to 1000 characters.) *

The four major course assignments—Argument Analysis, Film Review, Media Review, and the Production Folder—teach students to evaluate and construct ever more complex interpretive arguments by synthesizing additional types of evidence on the basis of film or media aesthetics, history, industry, and technology. The fourth and final assignment in the series, the Production Folder, leads students to analyze the production, distribution, and reception of a feature film, moving beyond the aesthetic interpretation of a film as text to its socioeconomic, industrial, and technological elements of film production. As these writing assignments increase in length, they require increasing evaluation and synthesis of arguments from other critical sources. Screening quizzes each week link content to specific interpretive concepts developed in lecture that week. Finally, the midterm and final exams require students to synthesize critical skills learned through the quizzes and major assignments.

Indicate the weight of the evidence (e.g., exams, projects, assignments) that will be used to document student performance in these tasks and how this evidence will determine a supermajority (greater than or equal to 60%) of the final grade. *

The course will document student performance in critical thinking and the analysis and synthesis of information about film and media toward the construction of critically interpretive claims and arguments. The weight of the evidence for this performance constitutes, at minimum, 83% of the total course grade. The course’s point-based grading system (with a total of 600) breaks down as follows (see syllabus for more specific information): The midterm and final exams constitute 30% of the final course grade. The four major analysis assignments—Argument Analysis, Film Analysis, Media Analysis, and Production Folder—together comprise 33% of the final course grade. Weekly quizzes on critical readings constitute 20% of the final grade. In-class activities and discussion make up the remainder...
**Course Description**

This course offers an introduction to analyzing and thinking critically about film and other visual media. Students will begin by learning to read and interpret the basic signs, syntaxes, and structures of cinematic language. Through direct analysis of selected films, television, and new media, students will evaluate and construct evidentiary arguments in order to draw conclusions about the strategies creators use to make meaning for audiences.

This course seeks to synthesize and unify the comprehension of film and media through four separate but equally important paradigms, or “lenses”: the lens of aesthetics, technology, industry, and history. We will unpack how each of these paradigms can better assist us not only in the act of consuming and appreciating film, but in learning to read films from a diverse, critical, and intellectually rigorous viewpoint. The principles and analytic skills learned in this class will greatly assist you in looking at motion pictures intelligently and perceptively throughout your life, whether in a classroom, a movie theater, or perhaps a director’s chair. They will also prepare you to succeed in more advanced FMS courses.

Each Tuesday evening, all sections of FMS 100 will meet to watch a feature-length film. We will emphasize films and concepts that demonstrate a diversity of narrative and aesthetic components (in terms of style, theme, and historical time and place). Then, you will return here for lecture and discussion, where the readings and film or media screened can be explored in a more intimate and earnest environment.

**In this course, students will:**

- Contextualize film not only as a form of entertainment but also as a rich and complex visual medium combining aesthetics, technology, industry, and history.
- Identify, define, and employ concepts and vocabulary critical to the understanding of these four dimensions of film and media.
- Analyze and critically evaluate filmic and media texts from a wide diversity of geographic regions, social and cultural backgrounds, historical eras, and points of view.
- Evaluate and construct evidentiary arguments on the basis of interpretive methods in film and media studies.
- Create projects that synthesize the formal aspects of film creation with the social and theoretical components of reading film as text.

**Required Text** (available at the KU Bookstore)

All other required readings will be made available to you via Blackboard.
Grading (out of 600 points)

Unit Exams 180 points
Midterm Exam (80 points) on October 13 and Final Exam (100 points) TBA.

Assignment 1: Argument Analysis 50 points
Reading and reviewing a film essay and identifying/evaluating its argument and evidence. Due September 22.

Assignment 2: Film Analysis 50 points
Analyzing and appraising a film viewed outside of class using concepts and vocabulary from class. Due October 27.

Assignment 3: Media Analysis 50 points
Analyzing and appraising a media text viewed outside of class using concepts and vocabulary from class. Due December 1.

Assignment 4: Production Folder 50 points (per person)
Group project completed in cohorts. Analyzing the production, distribution, and reception of a feature film. Due December 8.

In-Class Activities and Discussion 100 points
Can be made up outside of class only in the event of an excused absence.

Online Quizzes 120 points
To be taken online via Blackboard each week. Quizzes will cover each week’s assigned reading and must be completed by midnight Monday prior to lecture. Each quiz is worth 10 points, unless otherwise noted.

Grading Scale (in percentages)

<table>
<thead>
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<th>Score</th>
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<tr>
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<tr>
<td>90-92</td>
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<td>D-</td>
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<td>0-59</td>
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Extra Credit and Late Work
Extra credit opportunities will be announced in class and posted to Blackboard. Late projects will be accepted (with point deduction) until one week after the assigned due date. Speak with me to make arrangements.

Exams can only be made up in the case of advance arrangements or documented emergencies. There are no make-ups for in-class activities except in the case of university-sponsored events (arranged at least a week in advance) or documented medical emergency.

Course Technology
This course makes use of Blackboard (Bb) to post required assignments, materials, and announcements, to record grades, and for students to submit work. You are responsible for ensuring that your browser is optimized to access Bb, and for checking the email associated with Bb regularly for course announcements and updates. If you have issues with Bb, you should contact support. For login issues, contact the KU IT Customer Service Center at 785-864-8080. For other Bb questions or assistance, contact blackboardsupport@ku.edu or 785-864-2600. Please note that, aside from documented bugs or outages with Bb, technology issues do not constitute emergencies or grounds for extensions.
**Academic Integrity**
By enrolling in this course, you agree to abide by the university's regulations on Academic Integrity (found at [http://studentaffairs.ku.edu/academic-integrity](http://studentaffairs.ku.edu/academic-integrity)), which includes rules regarding plagiarism among other issues. This course has a zero tolerance policy for all plagiarism for both written and creative works. Prohibited behavior includes, but is not limited to, submitting work that is not your own; quoting or paraphrasing external sources without appropriate citation; submitting work completed for another course; collaboration on individual assignments; and receiving unattributed external help. If you plagiarize or cheat, the minimum penalty is an “F” on the assignment; other penalties could include an F for the course, suspension, and/or expulsion. All instances of academic dishonesty will be reported. If you have questions or concerns, please contact me prior to submission. All work must be entirely your own, original for this class.

**Attendance and Classroom Behavior**
Attendance is required at all lectures and discussion sections. **Arriving to class late or leaving class early (without prior approval) will result in an unexcused absence.** Even if you have seen the film screened during lecture, you are still expected to remain in class until dismissed. There will be an automatic 10-point deduction per each unexcused absence, and more than five unexcused absences will result in an automatic “F” grade. In addition, students are expected to show respect for each other. Inappropriate behavior includes:

- Talking and whispering during lectures and film screenings.
- Disruptive and/or excessive entering and exiting of the room (there will be a break, but please be strategic with bathroom/water use).
- Use of cell phones and laptops during lectures and screenings unless otherwise told.

**Upsetting or Offensive Content**
Due to the nature of film, some material covered in class may be violent, sexual, or disturbing in nature and, like any other art form, it may upset or offend you. Nevertheless, the texts have been carefully selected for their artistic, cultural, historical, and/or political significance. We expect you to approach all content with a serious and considerate attitude. If you believe that certain course content may be a problem for you, please contact me in advance.

**Cohort Groups**
Each week, you are expected to sit next to, and complete activities with, a cohort of 4-5 other students enrolled in your section. The composition of each cohort will be determined by me by Week 2. Cohorts will complete group work together inside and out of class, as well as work collaboratively on **Assignment 3: Production Folders.** I reserve the right to change the composition of cohort groups at any time during the course of the semester.

**Course Schedule** (Screenings will be announced on the evening of the class)

**Week 1: Aug 23 & 25** – Introduction to Class; What Does “Film” Mean in the 21st Century?

*Screening: Casablanca* (Michael Curtiz, 1942)

**Week 2: Aug 30 & Sept 1** – Film as Text and the Principles of Film Form

*Assigned reading: Chapters 1 & 2, Looking at Movies (pp. 1-66)*

*Quiz 1 due midnight, August 29 via Blackboard.*
**Week 3: Sep 6 & 8** – Mise-en-scene
   Assigned reading: Chapter 5, Looking at Movies (pp. 163-210)
   Quiz 2 due midnight, September 5, via Blackboard.

**Week 4: Sep 13 & 15** – Cinematography
   Assigned reading: Chapter 6, Looking at Movies (pp. 211-270)
   Quiz 3 due midnight, September 12, via Blackboard.

**Week 5: Sep 20 & 22** – Editing
   Assigned reading: Chapter 8, Looking at Movies (pp. 317-362)
   Quiz 4 due midnight, September 19, via Blackboard.
   Assignment 1: Argument Analysis Due

**Week 6: Sep 27 & 29** – Sound
   Assigned reading: Chapter 9, Looking at Movies (pp. 363-404)
   Quiz 5 (worth 5 points) due midnight, September 26, via Blackboard.

**Week 7: Oct 4 & 6** – Elements of Narrative
   Assigned reading: Chapter 4, Looking at Movies (pp. 121-163)
   Quiz 6 due midnight, October 3, via Blackboard.

**Week 8: Oct 13** – MIDTERM EXAM

**Week 9: Oct 18 & 20** – Genres and Conventions
   Assigned reading: Chapter 3, Looking at Movies (pp. 67-120)
   Quiz 7 due midnight, October 17, via Blackboard.

**Week 10: Oct 25 & 27** – How the Movies Are Made
   Assigned reading: Chapter 11, Looking at Movies (pp. 457-492)
   Quiz 8 due midnight, October 24, via Blackboard.
   Assignment 2: Film Analysis Due

**Week 11: Nov 1 & 3** – Film History and Acting
   Assigned readings: Chapter 7, Looking at Movies (pp. 271-316)
   Optional reading: Chapter 10, Looking at Movies (pp. 405-456)
   Quiz 9 (worth 5 points) due midnight, October 31, via Blackboard.

**Week 12: Nov 8 & 10** – Documentary & Experimental Film
   Assigned Reading: Bordwell and Thompson, Film Art.
   Quiz 10 due midnight, November 7, via Blackboard.

**Week 13: Nov 15 & 17** – Animation
   Assigned Reading: TBA
   Quiz 11 due midnight, November 14, via Blackboard.

**Week 14: Nov 22** – Television
   Assigned Reading: TBA
   Quiz 12 due midnight, November 21, via Blackboard.

**Week 15: Nov 29 & Dec 1** – The Digital Revolution
Assigned reading: TBA
Assignment 3: Media Analysis Due

**Week 16: Dec 6 & 8 – New Media**
Assigned reading: TBA
Assignment 4: Production Folder Due

**Week 17: FINAL EXAM (TBA)**
FMS 100 Assignment #1: Argument Analysis

This assignment emphasizes the importance of close reading – both in the act of reading an essay as well as watching a film. It also demonstrates how structure and mechanics can assist in constructing a successful and compelling argumentative essay. This assignment must be completed in three parts:

PART ONE: CLOSE READING
You will select one of five possible essays (see the next page for a full list of available essays, all of which are available online via Blackboard). Each of these essays consists of a critical argument regarding Casablanca. Rather than summarizing or evaluating the film, the authors look at specific components (thematic, formal, or social/historical) and draw from evidence both inside and outside of the film in order to persuade the reader to agree with their stated position. You must print out a physical copy of the essay and have a writing utensil handy.

PART TWO: IDENTIFICATION
While reading the essay you select, you must identify five components which help contribute to constructing a successful argumentative essay. Each component is listed below, along with questions to ask yourself while reading. You will identify each component by underlining or highlighting it on the physical copy of the essay. Feel free to use color-coding, shorthand or another method, so long that it is clear what component you have identified.

1. **Introduction**: What is the purpose of the introduction? In what ways does the author provide clues for what the essay will be arguing? What is the reader expected to know about the film (or anything else) in order to understand the essay?

2. **Thesis Statement**: What (and where) is the thesis statement? Does the thesis have a broad or narrow scope? In constructing the thesis, what is the author specifically responding to?

3. **Argument**: Where are places within the essay that the author introduces his or her argument(s)? Is there one argument contained within the body of essay, or are there multiple arguments? Does each argument have a clear relationship to the thesis?

4. **Evidence from the film**: What specific evidence from the film does the author use to support his or her claims? Consider what form this evidence takes (dialogue, camera movement, sound, etc.) Does this evidence effectively support the thesis, or is it insufficient?

5. **Evidence from outside the film**: What evidence does the author draw from outside the film? Once again, consider what form this evidence takes (essay, book, historical/archival record, newspaper, etc.) Does the outside evidence come from reliable sources, and if so, how do we know?

PART THREE: RESPONSE PAPER
Finally, you will write a 750 word response paper providing an overview of the essay you selected. Be as clear and concise as possible, and you are encouraged to reference (but not copy & paste) specific passages from the essay. The purpose of this assignment is for you to recognize how casual observations about film can transform into innovative and sophisticated arguments when the writer has uses effective structure and mechanics. Therefore, in addition to what you identified as components #1-5, consider the following areas in your response:

6. **Language and Clarity**: Based on the language used by the author, are you able to identify the essay’s target audience (and who/what is it?) Does the author use vocabulary or concepts which require further clarification or definition? If so, look up these terms and see if you are able to better understand the essay.

7. **Tone and Voice**: Does the author insert him or herself into the analysis? Is the tone detached and objective, or are there instances when the author’s personal, subjective voice is evident? How does the essay’s tone help (or detract from) the argument?

8. **Structure**: How has the author arranged the presentation of evidence supporting his or her argument? How are paragraphs (or sections) organized and separated – is it smooth and seamless, or abrupt and incomplete? How does structure affect readability?

9. **Effectiveness of Argument**: Paraphrase the author’s main argument. After having read the essay in full, do you personally agree with the argument? Why or why not? What are some possible oversights of the author? What are potential ways in which the analysis might be criticized or rebuked?

**ESSAYS FOR CLOSE READING (Available on Blackboard)**


**DUE DATE: Your response paper and highlighted copy of the essay are due in your discussion section Thursday-Friday, September 22-23. This assignment is worth 50 points.**
FMS 100 Assignment #2: Film Analysis

In this course, you have been introduced to the vocabulary, concepts, and structures used to analyze film as an aesthetic medium. For this assignment, you will construct an argument about a film’s meaning or significance, synthesizing your own analysis with evaluations from outside sources.

Select a film (feature-length, fiction, and not one screened or discussed in detail in lecture or discussion). After screening the film in its entirety, select a sequence or scene from the film that, as it connects to the film as a whole, exemplifies its use of aesthetic techniques and filmmaking strategies. Build an argument that focuses on your selected sequence, analyzing how the film creates meaning.

Consider the essays you read for your previous assignment, on *Casablanca*. What kind of argument was made in the essay, and what was used as evidence? How did the essay’s author synthesize visual analysis with outside sources? This is the model you should attempt to follow for your own analysis.

Note: Your analysis should evaluate the formal (i.e. mise-en-scene, editing, cinematography, sound, etc.) and thematic connections between the sequence/scene and the film as a whole. This is not a question of plot or narrative, so be sure that your argument extends beyond “this scene is important because that’s when Luke finds out who is father is!”

Parameters:
- Paper should be 750 words, not including bibliography.
- Your paper should include two-three outside sources on your film or relevant topic. These cannot be from Wikipedia, IMDb, the dictionary, etc., but must be from reputable, thoughtful sources. If you have questions about suitability, consult me.
- The film cannot be one screened in class.

**DUE DATE: Your analysis paper is due on Blackboard on Thursday, October 27. This assignment is worth 50 points.**
FMS 100 Assignment #3: Media Analysis

In this course, you have been introduced to the vocabulary, concepts, and structures used to analyze film as an aesthetic medium. For this assignment, you will construct an argument instead about a different kind of media text and its meaning or significance, synthesizing your own analysis with evaluations from outside sources.

Select a television episode, video art piece, or some new media text—not one shown or discussed in lecture. After screening it in its entirety, select a sequence, scene, image or other formal element that, as it connects to the media text as a whole, exemplifies the creator’s use of aesthetic techniques and filmmaking strategies. Build an argument that focuses on your selected element, analyzing how the media creates meaning.

Consider the essays you read for your previous assignments. What kind of arguments have you learned to make, and what kind of evidence have learned to gather and put to use? How have you synthesized film/media analysis with outside sources? This is the model you should continue to follow for your third assignment.

Note: Your analysis should evaluate the formal (i.e. mise-en-scene, editing, cinematography, sound, narrative, etc.) and thematic connections between the sequence/scene and the media text as a whole. This is not a question of plot or narrative, so be sure that your argument extends beyond “this scene is important because that’s when Luke finds out who is father is!”

Parameters:

- Paper should be 750 words, not including bibliography.
- Your paper should include two-three outside sources on your text or relevant topic. These cannot be from Wikipedia, IMDb, the dictionary, etc., but must be from reputable, thoughtful sources. If you have questions about suitability, consult me.
- The media text cannot be one screened in class.

DUE DATE: Your analysis paper is due on Blackboard on Thursday, December 1. This assignment is worth 50 points.
**FMS 100 Assignment #4: Production Folder**

For the final project of the semester, you will be collaborating with the other members of your cohort group (4-6 people per group) to create a single document – a production folder – that will be submitted together. Grading will consist of two parts: (A) Each individual person’s contribution to the production folder, and (B) An overall grade for the entire document based on how well each section builds upon information and arguments from each group member’s contribution.

There are three steps to completing this assignment:

1. **Read *Six Approaches to Writing About Film* by Timothy Corrigan (available on Blackboard).** This chapter introduces six major methods that scholars use to frame a critical reading/analysis of a specific film. The six methods are:
   
   a. **Film History:** Organization and investigation of a film according to its place within a historical context and in light of historical developments (Pg. 88).
   
   b. **National Cinemas:** Ways of seeing and portraying the world in movies differ for each country and culture, and it is necessary to understand the cultural conditions that surround a movie if we are to understand what it is about (Pg. 90).
   
   c. **Genres:** Identifies a set of similar themes, characters, narrative structures, and camera techniques that link movies together (Pg. 92).
   
   d. **Auteurs:** Identifies and examines a movie by associating it with a director or occasionally with another dominant figure, such as a star or producer (Pg. 94).
   
   e. **Formalism:** How matters of style and structure are organized in particular ways within a specific movie (Pg. 96).
   
   f. **Ideology:** Movies are never innocent visions of the world and the social and personal values that seem so natural in them need to be analyzed (Pg. 98).

   As you read about each, consider the approach(es) that most appeal to you (i.e. which aspects of film most interest and engage you both as a viewer and scholar).

2. **As a group, decide on one film that your production folder will focus on.** It will be important that the film you select has enough flexibility, popularity, and accessibility that it can be analyzed using each one of the six approaches introduced by Corrigan. The film cannot have been screened in class, nor written about in previous assignments. Every person in the group must watch the film, and you will need your GTA to approve of the film no later than April 22.

3. **Each group member will write an essay using one of the approaches laid out by Corrigan.** The final production folder will consist of your group’s 4-6 essays, each using a different approach, combined into a single document. While each individual essay should be clearly labeled and differentiated from one another, your document should be organized and read in a fluid and unified manner – not simply a random assortment of separate essays. The production folder must not exceed 20 pages in length. For each individual essay, at least three outside sources must be used.
Keep in mind that this assignment is collaborative. It is as important that you individually construct a well-argued, detailed, and relevant essay as it is that your partner(s) do so as well. You should look over drafts of each other’s work, provide advice and feedback, and make sure that your essays avoid redundancy, contradictory information, and inconsistent tone/voice. It may be unavoidable that two or three approaches contain occasional overlaps (such film history and ideology, or national cinemas and auteurs), but editing and peer review should keep these minimal. Your task is to ensure your final document is comprehensive in the analysis of the film your group has selected, as well as adhering to the key tenets of the approach that you as an individual have chosen. You will also submit a self-evaluation.

DUE: Friday, May 13, no later than 5pm. Production Folders must be submitted electronically through Blackboard, but if you wish to turn in an additional paper copy to your discussion section leader, you can arrange a time to do so.
**FMS 100 Final Exam**

*Section 1: Multiple Choice. Select the answer that best fits the question asked (2 points each)*

1. At the end of *A Separation*, who does Termeh choose to live with?
   a. Nader (her father)  
   b. Simin (her mother)  
   c. Her grandfather  
   d. The film never reveals the answer

2. The inciting incident occurs at what point during the three-act structure?
   a. During Act I  
   b. In between Act I and Act II  
   c. During Act II  
   d. In between Act II and Act III

3. *The Treasure of the Sierra Madre* features the desert, Mexican bandits, horses, and treasure. These are all examples of ______ components of the western genre.
   a. Semantic  
   b. Syntactic  
   c. Revisionist  
   d. Aesthetic

4. Which of the following statements about method acting is false?
   a. It was closely derived from Stanislavsky’s system of stage acting.  
   b. It requires intense concentration; performances often exhibit an edginess suggesting dissatisfaction and alienation.  
   c. It requires strict adherence to the shooting script, with little room for improvisation or personalization.  
   d. Beginning in the 1950s, it brought new levels of subtlety and realism to American cinema.

5. *Fahrenheit 9/11* and *Fahrenhype 9/11* contained contrasting interpretations of what event?
   b. George W. Bush reacting to news of the September 11 attacks while visiting a first grade classroom.  
   c. The Bush Administration announcing that Saddam Hussain had acquired weapons of mass destruction with the intent of harming the United States.  
   d. Michael Moore publically declaring George W. Bush a liar and criminal.

6. The events depicted in *Kramer vs. Kramer* take place over a span of roughly a year and a half. Therefore, the film’s relationship between screen duration and plot duration should be characterized as:
   a. Summary Relationship  
   b. Stretch Relationship  
   c. Real Time Relationship  
   d. Implied Relationship
7. What does the Auteur Theory argue?
a. When novels are adapted into films, the author of the novel should play an important role in developing the screenplay.
b. The most important figure in the creation and execution of a film is its director.
c. The most effective films are the ones which observe real life and abandon the artificiality of theatrical drama.
d. Films do not belong to a single creator or author; instead, they are the product of complex collaboration at many different levels of production.

8. The audience sees Nader push Razieh out of his apartment, but each of the characters have different interpretations of the same event. This is an example of:
a. Fabula and syuzhet  
b. Rashomon Effect  
c. Omniscent Narration  
d. Breaking the fourth wall

9. In the study of genres, revisionism can consist of each of the following, except:
a. Questions the ideals and style of the established genre. 
b. Tends to be more realistic than romantic, emphasizing moral ambiguity. 
c. Refuses to include the same visual icons, motifs, and settings of the genre. 
d. Draws attention to underrepresented characters and historical events.

10. What popular subgenre did the success of *Sweet Sweetback’s Baadasssss Song* help launch in the 1970s?
a. X-rated films  
b. Ghetto Western  
c. Race movies  
d. Blaxploitation

11. Because *It Follows* contains multiple ________, the audience is never quite sure whether what we are looking at is real or imagined.
a. Narrators  
b. Protagonists  
c. Focalizers  
d. Inciting Incidents

12. What is the major underlying principle of star studies?
a. Stars are commodities constructed by the studio system through publicity and promotion. 
b. Stars rely on complex and mysterious acting techniques, such as the Stanislavsky system and the method, in order to generate good performances. 
c. There are four types of stars – persona, anti-persona, chameleon, and nonprofessional. 
d. Stars connect with audiences through their onscreen performances, but their real-life identities and personalities are of little interest.

13. Escapist and glossy “White Telephone” films were popular in what country prior to World War II?
a. Japan  
b. Italy  
c. Iran  
d. Germany
14. Which popular feature of documentary filmmaking is featured in *Watermark*?
   a. Voice of God  
   b. Director Participation  
   c. Interviews with Social Actors  
   d. Propaganda

15. Which of the following statements about the Studio System era is true?
   a. Blacks and other minorities historically had high levels of representation.
   b. Although filmmakers had relatively little creative freedom, they could occasionally demonstrate high artistic skill in genre films.
   c. It ended in the 1980s, with the rise of satellite television, cable, and videocassette recorders.
   d. Actors adjusted to the invention of sound easily and without any major difficulties or differences in performing styles.
Section 2: Short Answer. Answer the following questions in a few sentences (5 points each)

16. What are round characters and what are flat characters? Then, think of two characters from films this semester – one that is round and one that is flat – and explain why they are round or flat.

17. Select one of Bill Nichols’ six modes of documentary filmmaking. Describe the key tenets of this mode, and what a documentary using this mode looks like. Finally, think of a hypothetical documentary subject that could be filmed and edited using this mode, and explain why this mode would work best.

18. What are the major differences between story and plot? Select a film we have screened this semester and give 1-2 examples of how this difference plays a significant role in how we comprehend the film’s narrative.

19. What are the three phases of moviemaking? Describe the major components of what goes into each phase, and approximate generally how long each phase takes.

20. Think of one thing you learned about this semester (it can be a concept, person, event, or movement). Describe what you learned about it in detail, and why you feel it is important to have knowledge of it when studying film.

21. Rank your five favorite films from this semester that we screened in class. Write a few sentences per film explaining what you admired or found significant in the film.
Section 3: Essays. You must answer Essay 1 (20 points). You can choose to answer either Essay 2 or Essay 3 (each worth 20 points). Essays should be 3-4 paragraphs, and should draw from evidence from the films and readings, as well as the terms and concepts addressed in lectures and in-class activities. (40 points total)

Essay 1: What historical film movement discussed this semester is *Wendy and Lucy* an example of? Explain the significant ways the film reflects the central aims of this film movement, and examples of ways it may differ (use specific scenes, dialogue, and characters to strengthen your analysis). As you answer this question, be sure to consider formal cinematic properties (mise-en-scene, cinematography, editing, sound) that you observe in the film, as well as components of narrative, acting, and genre. Finally, offer an explanation for why films of this movement, such as *Wendy and Lucy*, are still being produced and seen by audiences today.

Select one of the following essays to answer:

Essay 2a: You are in charge of teaching an introductory college course on film. In designing the course, you must choose the films you wish to screen in class. How would you use the Bechdel test in determining which films to include on the syllabus? Be sure to explain what the Bechdel test is, what it is responding to and designed to do, and its strengths and weaknesses as a model. Give an example of one film which passes the Bechdel test, and one that does not. Determine in what ways you would use it (or would not use it) as an instructor, and if there are any alternative ways of achieving what the test is striving to accomplish.

Essay 2b: Select one of the six major American genres. What are the major semantic and syntactic features of this genre? Explain what the differences are between semantic and syntactic, and consider the ways in which the genre has evolved over time. In what ways has the genre transformed to include subgenres, revisionism, and parody? You are not required to cite examples of specific films; instead, think more broadly about the ways in which the genre has become instantly recognizable to audiences, both visually and narratively. Why would this genre be popular with filmmakers and audiences today?
FMS 100 Mid-Term Exam

Section 1: Multiple Choice and True/False. Select the answer that best fits the question asked (1 point each)

1. “By surrendering the letters of transit, Rick sacrifices his romance with Ilsa in order to enable her and Laszlo to leave Casablanca.” The following statement is an example of:
   a. Cinematic language
   b. Cultural invisibility
   c. Implicit meaning
   d. Explicit meaning

2. Lighting with bright tones with little contrast between darks and lights is known as ______.
   a. High-key
   b. Low-key
   c. Chiaroscuro
   d. Backlighting

3. According to Walter Murch’s “Rule of Six,” what is the most important component to maintain in determining how to edit two consecutive shots?
   a. Story
   b. Emotion
   c. 3D space in a 2D frame
   d. Rhythm

4. What happens at the end of Being There?
   a. Chauncey Gardner's true identity is revealed.
   b. Chauncey Gardner becomes a front-runner for the next U.S. President.
   c. Chauncey Gardner dies and is mourned by the entire nation.
   d. Chauncey Gardner resumes gardening work.

5. No matter how straightforward the ______ of the camera may seem, it always involves careful selection and manipulation of what audiences are able to see.
   a. Verisimilitude
   b. Antirealism
   c. Mediation
   d. Phi phenomenon

6. ______ refers to the purposeful arrangement of elements within the frame.
   a. Mise-en-scène
   b. Spatial relations
   c. Graphic matching
   d. Kinesis

7. In City of God, how is Rocket able to avoid being murdered by Li’l Zé?
   a. He pledges allegiance to Li’l Zé’s gang over Carrot and Knockout Ned.
   b. His photographs of Li’l Zé and his gang turn them into celebrities.
   c. He does Li’l Zé a favor by agreeing to take command of The Runts.
   d. He blackmails Angélica into leaving Benny for Li’l Zé.

8. Which of the following is not a mode of film sound?
   a. Realism
   b. Hyperrealism
   c. Asynchronous
   d. Surrealism

9. Which of the following is the best example of closed frame?
a. In *Raging Bull*, when Jake LaMotta refuses to leave until Tommy admits to sleeping with his wife.

b. In *Far From Heaven*, when Cathy and Raymond cannot be seen in public together due to prejudice and gossip.

c. In *Sunrise*, when The Husband must kill The Wife on the boat in order to appease The Woman from The City.

d. In *The Lives of Others*, when Georg Dreyman is imprisoned by the Stasi for his public defamation of the GDR.

10. “*Sunrise* tells the story of a husband and wife rekindling their romance.” “*Sunrise* is filmed in black-and-white with no dialogue.” The differences between these two statements reflect the relationship between:
   a. Content and Form     b. Realism and Antirealism  
c. Continuity and Discontinuity   d. Onscreen and Offscreen

11. Which of the following statements is false?
   a. The early films of the Lumière Brothers were only seconds long.
   b. The Lumière Brothers hired professional actors and entertainers for their films.
   c. The Lumière Brothers set the precedent for realism in future cinema.
   d. The Lumière Brothers were French.

12. *Avatar* takes place in a fantastical, futuristic world on another planet; however, because the characters move, talk, and behave in believable ways, the film maintains:
   a. Point of View (POV)     b. Eyeline Match  
c. Realism   d. Verisimilitude

13. A typical lighting setup consists of how many lighting units (points)?
   a. 2        b. 3  
c. 4        d. 5

14. In *Casablanca*, the song “As Time Goes By” is played during romantic scenes between Rick and Ilsa. Therefore, it is an example of:
   a. Foley sound     b. Sound motif  
c. Temporal relationship   d. Montage

15. The juxtaposition between two separate shots in order to form a different, or “third,” meaning is known as:
   a. Shot/Reverse Shot     b. Discontinuity  
c. Soviet montage   d. Hollywood montage

16. Wipes, freeze-frames, and fade-outs are all examples of what?
   a. Editing transitions     b. Camera movements  
c. Elements of design   d. Mise-en-scène

17. In *The Lives of Others*, who informs Georg Dreyman that his apartment has been wired for Stasi surveillance?
   a. Gerd Wiesler
b. Crista-Maria Siegler  
c. Minister Hempf  
d. Dreyman finds out when he reads his files at the Stasi archives.

18. German Expressionism was an aesthetic movement characterized by all of the following, EXCEPT:  
a. Extreme depth of field  
b. Chiaroscuro lighting  
c. Distorted mise-en-scène  
d. Hyperreal sound

19. ______ guides us where to look and how to read the image, along with cues for interpreting relationships between the characters. It has less to do with what we see as much as how we see it.  
a. Composition  
b. Editing  
c. Verisimilitude  
d. Long takes

20. The image below represents which of the following?  

![Image of a family dinner scene]

a. 180 degree rule  
b. Offscreen Space  
c. Eyeline match  
d. A and C

21. TRUE OR FALSE: The 180 degree rule refers to rotating the camera on a horizontal axis by 180 degrees.

22. TRUE OR FALSE: The two most common types of nondiegetic sounds are narration and music.

23. TRUE OR FALSE: Cinematic language refers to the tools and techniques filmmakers use to convey meaning and mood.

24. TRUE OR FALSE: In the silent era, audiences at movie theaters heard no sounds.

25. TRUE OR FALSE: After movies were able to project sound, average shot lengths (ASL) briefly got longer, then steadily declined over time.
Section 2: Short Answer. Answer the following questions in a few sentences (5 points each)

26. What is the Kuleshov Effect? Describe the background of the experiment, what it proved, and what area(s) of film study it relates to.

27. A shot begins from long distance away from the main character, but slowly moves in to eventually form a close-up of the character’s face. Explain two different methods of camera movement that could make this shot possible.
28. What are the different sound stems? Provide brief examples from *Blue Ruin* where each stem is used.

29. Describe three different elements of design, and how each makes a significant contribution to the mise-en-scène of a film we have screened in class this semester.
30. Describe all of the major cinematographic components you can identify in the image below. Consider depth, angles, distance, brightness, and overall composition.
Section 3: Essays. You must answer Essay 1 (15 points). You can choose to answer either Essay 2 or Essay 3 (each worth 15 points). Essays should be 3-4 paragraphs, and should draw from evidence from the films and readings, as well as the terms and concepts addressed in lectures and in-class activities. (30 points total)

Essay 1: So far this semester, we have studied the formal elements of film (mise-en-scène, cinematography, editing, and sound). In this essay, you will consider how one of these formal elements plays a significant role in Blue Ruin. Drawing from specific scenes, characters, dialogue, and cinematic language from the film, select one of the formal elements and construct an argumentative essay about why this formal element, more so than any of the others, is significant in conveying the mood and meaning of the film. Your argumentative essay should include a thesis statement, body paragraphs, and conclusion. Include concepts and vocabulary from lectures and the readings in order to strengthen your overall argument about Blue Ruin.

Select one of the following essays to answer:

Essay 2a: What are key differences between continuity editing and discontinuity editing? Consider the historical roots of each form – where (geographically) and when was each type of editing practiced most? Explain one important principle from each and draw from examples seen in class where it is clearly visible. Finally, think of two films (actual or hypothetical), one of which would be best suited for continuity editing, the other of which would be better served by discontinuity, and explain why.

Essay 2b: Define the traditions of realism and antirealism (formalism) in film. In what ways are they similar, and in what ways do they contrast? Include the historical roots of each tradition in early cinema, and discuss some key ways in which technology and technique impacted each. Is realism “realistic” and antirealism “unrealistic”? Finally, discuss some specific examples of realism and antirealism in the films we have screened so far this semester.
Course Inventory Change Request

Date Submitted: 08/11/16 1:59 pm

Viewing: GEOL 302: Oceanography

Last edit: 08/12/16 8:08 am

Changes proposed by: glmac

Catalog Pages referring to this course

Programs

Department of Geology

GEOL-BA: Geology, B.A.

Academic Career

Undergraduate, Lawrence

Subject Code

GEOL

Course Number

302

Academic Unit

Department

Geology (GEOL)

School/College

College of Lib Arts & Sciences

Do you intend to offer any portion of this course online?

Yes

Please Explain

This course is offered as a lecture course in the Fall semester and as an online course in the Spring semester. If offered in the summer, it is offered as an online course.

Title

Oceanography

Transcript Title

Oceanography

Effective Term

Fall 2016

Catalog Description

Basic description of oceanography: description and discussion of the ocean as a dynamic system. An introduction to Relationships between and dependence upon the origin, nature, and dynamics interactions of the world’s oceans, including aspects of geology, submarine topography, water chemistry, biology, physics, wave action, and meteorology that are involved in understanding the ocean processes. Review of part that humanity plays in perturbing the natural oceanic environment. The relations between Discussions of estuarine problems as related to the oceans, sea, cultural activities, and humans in the past, present, and future, and instruction in scientific reasoning as it applies to oceanography.

Laboratory exercises in critical thinking about oceanography. Course is normally offered in lecture format one semester and online format the other semester.

Prerequisites

An introductory science course.

Cross Listed Courses:

Credits

4.3

Course Type

Lecture (Regularly scheduled academic course) (LEC)

Associated Components

Laboratory - Associated with a main component.

Grading Basis

A-D(+/-)FI

Is this course part of the University Honors Program?

No

Are you proposing this course for KU Core?

Yes

Typically Offered

2

Repeatable for credit?

No
GEOL 302: Oceanography

8/22/2016

Are you proposing that the course count towards the CLAS BA degree specific requirements?

Yes

Justification for counting this course towards the CLAS BA

This course requires students to make observations, think critically, and use analytical reasoning to understand processes. The focus is on understanding, rather than short-term memorization. The course includes an online lab component, for which the 10-12 laboratory exercises reinforce the reading and lecture material, and use novel approaches to make the scientific information accessible to non-science majors and relates oceanography to current issues (e.g., the effect of Arctic melting on ocean navigation, how earthquake distribution relates to creation and destruction of ocean basins, how sea-level rise affects islands and shorelines).

How does this course meet the CLAS BA requirements?

Lab and Field Experiences (LFE)-
Quantitative Reasoning (QR)-

Will this course be required for a degree, major, minor, certificate, or concentration?

No

Rationale for Course Proposal

As a science course open to all, GEOL 302 requires use of observational skills, critical thinking, and analytical reasoning to understand ocean processes, rather than forcing (short-term) memorization. The current offering (lecture in the fall, online in the spring) will benefit from adding an online (virtual) lab (fall) and more assignments/exercises (spring, where online lab is currently used).

KU Core Information

Has the department approved the nomination of this course to KU Core?

Yes

Name of person giving departmental approval
Luis A. Gonzalez

Date of Departmental Approval
4 August 2016

Selected Goal(s)

Do all instructors of this course agree to include content that enables students to meet KU Core learning outcome(s)?

Yes

Do all instructors of this course agree to develop and save direct evidence that students have met the learning outcomes(s)?

Yes

Provide an abstract (1000 characters maximum) that summarizes how this course meets the learning outcome.

GEOL 302, Oceanography, is an upper division course that can be taken by non-geology majors. To make the subject meaningful to the students for the long term and not a course in (short-term) memorization, the instructors require students to use critical thinking and analytical reasoning in making observations, linking ideas, forming and testing hypotheses, and formulating data-based interpretations. There is heavy emphasis on exercises or assignments (25% of the grade) and laboratory exercises (25% of the grade) that require advanced thinking and analysis, many of which lead students to insight about abstract concepts (e.g., the steepness of the continental slope) by comparing them to relatable items (e.g., a street segment in Lawrence). The exercises or assignments and labs reveal the importance of oceanography to students' lives, no matter their major, by having students investigate processes such as ocean acidification, tsunami and strong storms, coastal erosion, and sea-level rise.

Selected Learning Outcome(s):
GEOL 302: Oceanography

Goal 1, Learning Outcome 1
State what assignments, readings, class discussion, and/or lecture topics instruct students how to analyze and evaluate assumptions, claims, evidence, arguments, and forms of expression; select and apply appropriate interpretive tools. (Please limit responses to 1000 characters.)

As an upper-level science class for non-science majors, an important theme addressed through the course is the notion of “how science works.” Fundamental to this concept is guiding students through the critical thinking process, from observations to interpretation, while making them conscious of assumptions and logical argument. A majority of content early in the class centers on examining the historical development of concepts in Oceanography – how they arise, were tested, and were accepted (or falsified)…are ignored until they are ultimately accepted. Specific case studies illustrate how science concepts have advanced, the role of individuals and the community, the importance of assumptions, the importance of testing concepts with data, and how paradigms have evolved. Short readings supplement interactive content on several topics, and form the basis for exercises, which focus on challenging students to question assumptions, collect data, and summarize arguments and data.

State what course assignments, readings, class discussions, and lectures will synthesize the development over time of the principles and analytical methods of the discipline(s). (Please limit responses to 1000 characters.)

As an upper-level science class for non-science majors, an important theme addressed through the course is the notion of “how science works,” explored in part by examining the historical development of concepts in Oceanography – how they arise, are tested, and are accepted (or falsified)…or are ignored until they are ultimately accepted. Lectures and exercises focus on guiding students through the critical thinking process, and how it develops, tests, and applies oceanographic concepts. Short readings supplement short instructor-led content on several historical topics (plate tectonics theory, evolution) and form the basis for in-class (or on-line) small-group discussions. These specific case studies and several labs illustrate how science concepts have advanced, the role of individuals and the community, the importance of assumptions, the importance of testing concepts with data, and, collectively, how paradigms have evolved with changing technology and methods.

List and discuss the assignments, projects and/or tests that will require students to form judgments about the assumptions or claims presented, analyze and synthesize information, and make evidence-based arguments to support conclusions. (Please limit responses to 1000 characters.)

Most of the exercises and exams require students to critically assess assumptions or claims, collect data, then analyze and synthesize the data to make an interpretation. The course includes a laboratory component that includes numerous Google-Earth based exercises. For these, students explore a topic, make observations, then analyze and synthesize their data to test hypotheses. For example, students examine the distribution and intensity of earthquakes in space and in depth, plot these data in spreadsheets to synthesize the data, then interpret their data in a plate-tectonic context. Other projects explore the role of humans on oceanographic systems, from coastal processes to ocean acidification, by testing claims with evidence. On each exam, questions require students to evaluate data, synthesize observations, and derive oceanographically reasonable interpretations based on those data.

Indicate the weight of the evidence (e.g., exams, projects, assignments) that will be used to document student performance in these tasks and how this evidence will determine a supermajority (greater than or equal to 60%) of the final grade. *

Course grades in Geology 302 will be calculated as follows. Exams and projects (35%) – synthesis, evaluation, and analysis; logical and evidence-based reasoning; summarizing arguments. Discussion (15%) – critical evaluation of current events in oceanography. Lectures (25%) – testing hypotheses, collecting data, critical evaluation, expressing the results. Assignments/Exercises (25%) - exploring alternative scenarios in the context of assumptions and data. Each of the labs and exercises (total 50%) of the course require critical thinking skills. The discussions (15%) require critical thinking and analysis of information. Of the exams, at least half of the questions (total at least 20% of the course grade) will mandate that students use or apply critical thinking skills. Hence, at least 85% of the course grade will be determined by use or application of critical thinking skills.

Goal 3 - Natural Sciences
State how your course or educational experience will use assignments, readings, projects, or lectures to move students from their current knowledge to a deeper understanding of specific concepts fundamental to the area(s) in question. (Please limit responses to 1000 characters.)

GEOL 302 captures the spectrum of oceanographic disciplines, from geological, physical, chemical, and biological. Lectures and readings provide a fundamental framework of concepts and data. These tools are supplemented by assignments and exams which focus on facilitating students using this framework, collecting their own data (discovery), interpreting the results and applying their findings. Similarly, discussions (on-line or in person) center on exploring the claims, assumptions, data, and arguments for topical issues in the news. Collectively, these mechanisms provide a framework that lead students to insight from abstract oceanographic concepts (increased CO2 in the atmosphere and oceans) and to direct fundamental applied concepts (impact on reefs, fisheries, sea level, and island nations). In the process they learn the language of oceanography and gain a fundamental understanding of the world’s oceans, their similarities and differences.

State what course assignments, readings, class discussions, and lectures will synthesize the development over time of the principles and analytical methods of the discipline(s). (Please limit responses to 1000 characters.)
State what learning activities will integrate the analysis of contemporary issues with principles, theories, and analytical methods appropriate to the area in question. (Please limit responses to 1000 characters.)

Oceanography is always in the news, be it related to climate change, tsunamis, hurricanes, oil spills, tension in the South China Sea or shark attacks. In many of these news items, there are underlying issues related to topics we cover in GEOL 302 (e.g., What drives climate change? What is the appropriate response to hurricanes that devastate low-lying areas? Why are conflicts in the South China Sea and Arctic Ocean, but not the Caribbean?). For many of these, there is a spectrum of possible solutions or outcomes, but the debate always has a science component. Specific labs and exercises require analysis of oceanographic data to explore issues such as impact of waves and tides on shoreline type, impact of hurricanes on coastal change, impact of overfishing, and impact of climate change on ocean chemistry and biology. These activities require students to use critically integrate data using principles, theories and analytical methods of oceanographers.

State what course assignments, projects, quizzes, examinations, etc. will be used to evaluate whether students have a functional understanding of the development of these concepts, and can demonstrate their capability to analyze contemporary issues using the principles, theories, and analytical methods in the academic area. (Please limit responses to 1000 characters.)

Course grades in Geology 302 include: Exams and projects (35%) – synthesis, evaluation, and analysis; logical and evidence-based reasoning; summarizing arguments. Discussion (15%) – critical evaluation of current events in oceanography. Labs (25%) - testing hypotheses, collecting data, critical evaluation, expressing the results – many on current issues. Assignments/Exercises (25%) - exploring alternative scenarios in the context of assumptions and data. Each of the labs and exercises (total 50%) of the course require data and critical thinking skills. The discussions (15%) require critical thinking and analysis of information. Of the exams, at least half the questions (total at least 20% of the course grade) will mandate that students use oceanographic knowledge, applying critical thinking skills to analyze issues. Hence, more than 50% of the course grade will require students to use critically integrate data using principles, theories and analytical methods of oceanographers.
GEOLOGY 302: OCEANOGRAPHY

Fall 2016

Instructor:
Dr. Gene Rankey
2 Lindley
4-6028
grankey@ku.edu

Teaching Assistant:
TBA

COURSE LEARNING OBJECTIVES

This course will focus on examining the origin, nature and dynamics of the world’s oceans. Due to the diverse array of processes, our study will cross many traditional fields, including geology, chemistry and biology, and will explore their interfaces. This course is taught at a basic level, appropriate for an advanced undergraduate student with an interest in science, but who is not a science major.

Upon completion of this course, you should be able to describe:

- geological, chemical, physical, and biological processes that impact, or are impacted by, the world’s oceans;
- the important relationships among these processes;
- changes occurring in today’s oceans, including their possible causes and effects;
- the relations between the oceans and humans, in the past, present, and future; and
- underlying all of these, how science works. This aspect includes developing skills to evaluate assumptions, observations, interpretations, arguments, and presentation of science.

Throughout this semester, I expect you to:

- Attend and be respectful in class. This expectation includes not talking or using cell phones while class is in session. Failure to follow this basic maxim will lead to removal from the class. If you miss a class, YOU are responsible for making up for the missed materials or assignments. It is not the job of the TAs or instructors to “inform” you.
- Want to learn and are willing to work in order to learn. Learning at the college level requires focused reading, daily review of lecture notes, and assimilation of the material covered. Students who want to learn and are willing to work will do well in the course.
- Read the chapters before the class in which they will be discussed;
- Follow the University code of conduct (more below).
Students should expect to spend an average of 9 to 10 hours per week on this course outside of class. This should be enough time to:

- Read assigned materials and answer study-guide questions in the textbook.
- Log on to Blackboard and participate in any online discussions.
- Complete lab exercises.
- Prepare for the required quizzes and exam

**COURSE STRUCTURE**

The course will include four general parts, each building upon the previous; 1) the history of oceanography, including some of the great ocean explorers. 2) the origin and geology of the oceans; 3) physical and chemical properties and processes of water and the oceans; 4) biological aspects of the oceans. For each part, lectures will both review the materials in the book and provide additional materials – both will be included on the exams.

**Textbook:** *Fundamentals of Oceanography*, by Sverdrup, Duxbury, and Duxbury. The older versions are very similar to the new ones; you can get any edition and you will be fine.

**LECTURES**

This course covers a diverse suite of topics, relating to origin, nature, and dynamics of the oceans. It covers a sweeping breadth of materials, with only an overview of each topic.

The objectives of the lectures are:

- To provide an overview of some of the important aspects of oceanography;
- To assist in conveying information provided in the textbook;
- To offer additional perspectives, exploring some aspects of each topic in more detail, and to discover their relevance to humanity; and
- To provide the framework of information and background you need to think critically about these topics.

The following is a tentative schedule. **It will change in detail**, dates are only approximate guides, but the dates of the exams are fixed:

<table>
<thead>
<tr>
<th>Week of…</th>
<th>Topic</th>
<th>Readings</th>
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<tbody>
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<td>History of Oceanography</td>
<td>Chapter 1</td>
</tr>
<tr>
<td>8/29/2016</td>
<td>History/Introduction to the Earth</td>
<td>Chapter 2</td>
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<tr>
<td>9/5/2016</td>
<td>Plate Tectonics</td>
<td>Chapter 3</td>
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<td>Chapter 4</td>
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<tr>
<td>9/19/2016</td>
<td><strong>EXAM 1. (Ch 1-3)</strong></td>
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<tr>
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<tr>
<td>10/17/2016</td>
<td>Ocean Circulation and Currents</td>
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Timing, except for exams, should be considered approximate at best. We will maintain a certain amount of flexibility so that we may take advantage of opportunities as they arise, or explore questions of topical interest. There will be several lectures that are not directly related to chapters in the book. It is the duty of the students to keep track of where we are in the syllabus and have readings done before meetings.

**Exam dates are fixed.** If you know of a schedule conflict, inform me by the end of the second week via email concerning the possibility of alternative arrangements. Otherwise, make-up exams, given only at the discretion of the instructor, may be essay exams of ONE question MUCH more difficult than the original exam.

PLEASE NOTE: Students who show up for exams more than 10 minutes after the scheduled start of class will not be permitted to take the exam.

**Grading**

- Quizzes, Exams (25%) – synthesis, evaluation, and analysis; logical and evidence-based reasoning; summarizing arguments;
- Discussion (15%) – focusing on critical evaluation of current events in oceanography
- Labs (25%) - testing hypotheses, collecting data, critical evaluation, expressing the results
- Assignments/Exercises (25%) - exploring alternative scenarios in the context of assumptions and data

Exams and Quizzes might include multiple-guess, short answer, and/or essay questions. More details to follow. The final is not cumulative.

**Discussions:** Discussions are intended to allow communication with one another (despite the large class size). Some questions will review previous material or ask you to draw conclusions based on the previous activity. Other questions will simply ask your opinions. An important portion will require that you examine real data, and critically evaluate the data to derive a conclusion. These will commonly be related to a current event in oceanography.
We will use TopHat technology as well to help some of the discussions, which will be graded for participation only (if you answer the questions wrong, you will still receive credit for trying!). Each TopHat day will be worth 1 point. At the end of the semester, I will drop 10% of the TopHat points, so if you miss a class for any reason or forget your clicker, do not ask to “make up” the questions, borrow a TopHat, or try to give me a written answer to the question(s).

Labs: Lab materials include an **online** laboratory component that includes numerous Google Earth-based exercises. For these, you will explore a topic, make observations, then analyze and synthesize their data to test hypotheses. We will use Google Earth for a portion of these projects, which will allow us to explore our planet through satellite imagery and other datasets. If you are not familiar with Google Earth, download it to your laptop or other device as soon as possible, and begin to explore its capabilities for yourself (**http://earth.google.com**).

Assignments and Exercises will be a mix of opportunities. I am doing some different things this year based on student feedback, so more details will follow.

An important point that students suggested I emphasize in the syllabus is that I will announce homework in class, and it will be posted on Blackboard and an email will be sent (if not announced in class). As an “adult,” YOU are responsible for being aware of assignments; if you miss the class in which an assignment is given, it is not my job to go out of my way inform you. Many assignments will be due within 24-48 hours of their announcement in class or on Blackboard, and a failure to turn in an assignment in that time will result in a “zero” grade.

Letter grades will be assigned as follows: A (90-100); B (80-89); C (70-79); D (60-69); F (less than 60); upper “third” in each category (e.g., 86.6-89.9) will receive a “+”; lower third (e.g., 80-83.3) will receive a “-“.

There will be no curve. But, no one is perfect (well, other than Dolly Parton). But given that she is not enrolled, there will be several opportunities for extra credit, so you can display learning outside of that explored on the exams. These will be discussed in class, but in the past have included student presentations, short essays, or work sheets. These can help you in your final grade.

**OTHER POLICIES**

You are to examine and understand the University policies for conduct:

- **https://documents.ku.edu/policies/governance/USRR.htm#art2sect6**

Let me know if you have any questions or there is anything you do not understand **before the start of the second class.** You will be bound to this code of conduct throughout the
semester. Absence of questions will indicate that you have read, understand, and agree to be bound by the code.

Accommodations for students with learning disabilities: The Academic Achievement & Access Center (AAAC) coordinates accommodations and services for all KU students who are eligible. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible. Their office is located in 22 Strong Hall; their phone number is 785-864-4064 (V/TTY).

Information about their services can be found at http://disability.ku.edu. Please contact me privately in regard to your needs in this course.

Students with learning disabilities must inform the professor of measures needed to account for those disabilities by the end of the third class meeting. Students for whom the University provides a note-taker are reminded that note-takers are required to not deliver notes for any lecture that the disabled student does not attend without an excuse of illness or death in family.

Student Athletes: Students wishing that their course grades be released to advisors in the athletics program must give the professor a signed and dated letter indicating that wish and indicating the name and address of the person to whom the grades should be sent. Any other arrangements should be discussed with me and your advisor by the end of the second week of classes.

Issues. Should issues arise regarding the class, please first bring them up with the TA, who will do her best to address them. Should they not be addressed sufficiently, please then bring them to my attention. After doing so, if the issue still remains, then you should approach the Geology Department Chair.

Note taking villains. Pursuant to the University of Kansas’ Policy on Commercial Note-Taking Ventures, commercial note-taking is not permitted in GEOL302. Lecture notes and course materials may be taken for personal use, for the purpose of mastering the course material, and may not be sold or exchanged with any person or entity in any form. Any student engaged in or contributing to the commercial exchange of notes or course materials will be subject to discipline, including academic misconduct charges, in accordance with University policy. Please note: note-taking provided by a student volunteer for a student with a disability, as a reasonable accommodation under the ADA, is not the same as commercial note-taking and is not covered under this policy.

OFFICE HOURS

Whenever my door is unlocked; usually at least 8 am - 3:00 pm. Please knock and wait for an answer. Officially, my office hours are Thursdays 9:30 - 10:30 am and Mondays 10 - 11, however.
TA office hours go HERE.
GEOL 302, Online Lab Exercise #1

**Goals:**
- Learn to use Google Earth to find distances.
- Understand the importance to trade of the melting of the polar ice caps.
- Learn to calculate distance from speed and time, and learn to compare results by calculating percent difference.

**Instructions**
Here are instructions for Part 1 (Part 2 instructions are below, within the questions in Part 2.)

In answering the questions below, you will use Google Earth to find the distance from London, England to Shanghai, China, by two different routes through the oceans, as if you were an ocean liner or cargo ship:

**Southern Sea Route:** Arctic Ocean is ice-bound and impassible.

**Northern Sea Route:** Arctic Ocean is ice-free.

To prepare, enter London, United Kingdom into Google Earth. Once located, use the “Add Placemark” function to mark the location. Next, locate and label (“Add Placemark”) Shanghai, China.

Now click Show Ruler and select the Path tool. Use the path tool to find the distance in kilometers from London, United Kingdom to Shanghai, China (staying on the water!) for both an ice-bound Arctic Ocean and for an ice-free Arctic Ocean. The questions will also ask you to convert the distance from kilometers to miles and also to nautical miles.

Total Questions 11
Total Points 23

1. Calculated Numeric: Southern Route (ice-bound Arctic) Distance, km

   Points: 2

   **Question**
   What is the total distance of the southern route, which is followed when the Arctic is ice-bound, in kilometers (km)?
Follow a route that starts in London, United Kingdom and goes through the following passages, water bodies, or is close to the listed city:

Strait of Gibraltar, Mediterranean Sea, Suez Canal, Red Sea, Indian Ocean, Singapore, Shanghai.

IMPORTANT: Do not put a comma in the answer. Do not write the units in the answer. DO USE a decimal point in the answer, even if it is something .0.

Answer 20,276.7
Answer range +/- 4,200
Correct Feedback
Great job!

Incorrect Feedback
Make sure you aren’t using a comma. Did you follow the correct route? Are you using distance units of kilometers? Use the exercise hints (on this Blackboard site) if you are having trouble using Google Earth. If you are still having trouble, ask for assistance from the TA or instructor.

2. Calculated Numeric: Convert units for ice-bound Arctic (km to miles)

Points: 2

Question
What is the total distance of the same southern route (ice-bound Arctic) in miles? (Convert the km to miles.)

IMPORTANT: Do not put a comma in the answer. Do not write the units in the answer. Do put a decimal point in the answer.

Answer 12,602.1
Answer range +/- 2,500
Correct Feedback
Excellent!

Incorrect Feedback
Make sure you followed the instructions for appropriately entering your answer: no comma or units! Make sure you use the appropriate conversion of 1.609 km per mile.

3. Calculated Numeric: Convert units for ice-bound Arctic (km to nautical miles):

Points: 2

Question
What is the total distance of same southern route (ice-bound Arctic) in nautical miles?

IMPORTANT: Do not put a comma in the answer. Do not write the units in the answer. Do put a decimal point into the answer.

Answer 10,948.5
Answer range +/- 2,200
Correct Feedback
Awesome!

Incorrect Feedback
Make sure you followed the instructions for appropriately entering your answer: no comma or units! Make sure you use the appropriate conversion of 1.852 km per nautical mile.

4. Calculated Numeric: Northern Route (ice-free) distance, km

Points: 2

Question
Now follow the Northern (ice-free Arctic) Route on Google Earth:

Starting point: London. Go through the North Sea into the Arctic Ocean. Enter the Bering Sea. Go past the Kamchatka Peninsula and Japan. End in Shanghai, China.

What is the total distance of the northern route (ice-free Arctic) in kilometers (km)?

IMPORTANT: Do not put a comma in the answer. Do not write the units in the answer. Do put a decimal point in the answer.

Answer 14,874.2
Answer range +/- 3,000

Correct Feedback
Good work!

Incorrect Feedback
Make sure you use the correct route on Google Earth. Use the exercise hints (on this Blackboard site) if you are having trouble using Google Earth. If you are still having trouble, ask for assistance from the TA or instructor.

5. Calculated Numeric: Convert units for northern route, ice-free Arctic (km to miles)
Points: 2

Question
What is the total distance of the northern route (ice-free Arctic) in miles (convert km to miles)?

IMPORTANT: Do not put a comma in the answer. Do not write the units in the answer. Do put a decimal point in the answer.

Answer 9,242.4
Answer range +/- 1,800

Correct Feedback
Great!

Incorrect Feedback
Make sure you followed the instructions for appropriately entering your answer: no comma or units! Make sure you use the appropriate conversion of 1.609 km per mile.

6. Calculated Numeric: Convert units for northern route, ice-free Arctic (km to nautical miles)

Points: 2

Question
What is the total distance of the northern route (ice-free Arctic) in nautical miles (convert km or miles to nautical miles)?

IMPORTANT: Do not put a comma in the answer. Do not write the units in the answer. Do put a decimal point in the answer.

Answer 8,031.4
Answer range +/- 1,600

Correct Feedback
Good work!

Incorrect Feedback
Now, check out this website (http://nsidc.org/data/google_earth/) and download the KMZ of the size of the Arctic ice sheet through time. Think about how the melting of Arctic ice is affecting ocean commence—do you think the items you are buying that were made overseas should be more expensive or less expensive because of the melting ice?
Make sure you followed the instructions for appropriately entering your answer: no comma or units! Make sure you use the appropriate conversion of 1.852 km per mile.

Now, check out this website (http://nsidc.org/data/google_earth/) and download the KMZ of the size of the Arctic ice sheet through time. Think about how the melting of Arctic ice is affecting ocean commence—do you think the items you are buying that were made overseas should be more expensive or less expensive because of the melting ice?

7. Calculated Numeric: Part 2-Speed and averages

Points: 2

Question
Here are Instructions for Part 2:

Using Google Earth, take a virtual ocean voyage from Jacksonville Cruise Terminal or Jacksonville Port Authority to the natural harbor at Hamilton, Bermuda. Begin by finding the latitude and longitude of both locations. The easiest way to do this is to locate each place (use the Search box) and right click to find the properties. Latitude and longitude will be given under the description.

First question in Part 2 is numbered question 7 in this lab exercise: Imagine you are cruising at a speed of 20 knots or 37.04 km per hour for 43 continuous hours. Calculate the distance (formula provided below) between the Jacksonville Cruise Terminal and Hamilton, Bermuda.

Distance1 = D1 = Speed x Time

Note: Calculate answer in Kilometers. Do not put a comma in the answer. Do not write the units in the answer. DO PUT a decimal point in the answer.

Answer 1,592.7
Answer range +/- 10

Correct Feedback
That’s correct!

Incorrect Feedback
Check to make sure there is no comma or units in your answer, and you do need a decimal. To simplify your unit conversion, use the velocity in km per hour provided in the instructions.

8. Calculated Numeric: Distance measurement
Question

Next, use the Path tool (see instructions in Part 1 if you don't remember where to find this tool) to measure the DISTANCE between Jacksonville Cruise Terminal and Hamilton Harbor, Bermuda. The distance units should be in kilometers. We will call this distance "D2". (We will use it and "D1" from the previous question in the next question.)

Do not put a comma in the answer. Do not put the units in the answer. Do put a decimal point in the answer.
Answer 1,608.3
Answer range +/- 320
Correct Feedback
Correct!!

Incorrect Feedback
Be sure you have formatted the answer according to the instructions. Try using the Path tool a couple of times and averaging the distances that you get. Remember, you are on a boat on the water, so the distance is on the water, and never on or across land.

9. Calculated Numeric: Average distance

Points: 2

Question

What is the average (Da) of the two distances you just calculated?

Da = average distance in km.

Calculate Da by adding D1 and D2, and then dividing that sum by 2.

Answer is in kms (but don't write the units in the answer box). Do not put a comma in the answer. Do put a decimal point in the answer.

Answer 1,608.3
Answer range +/- 100

Correct Feedback
Great job!

Incorrect Feedback
Make sure you didn't add a comma or units, and make sure there is a decimal. The math is easy: just add the correct answers from question 7 and 8 together and then divide that sum by 2.
10. Calculated Numeric: Compare the Distances

Points: 2

Question
Compare the two distances by taking the difference in the distances and dividing by the average of the distance, then multiplying by 100 to get a per cent difference (% difference).

\[
\frac{(D1 - D2)}{Da} \times 100 = \% \text{ Difference}
\]

D1: distance calculated using the cruising speed and the time of travel.

D2: distance determined using the Path function in Google Earth.

Da: average of D1 and D2

Calculate the answer and then enter it, below. It must be formatted correctly. For this answer, enter the answer as a percent, but do not enter % symbol; the number field can only handle numbers. Do enter a decimal point and add two places to the right of the decimal point.

Answer 0.97
Answer range +/- 2

Correct Feedback
That's correct!!

Incorrect Feedback
Make sure the only symbol you entered is a decimal. Your answer must include a decimal with two digits to the right of it.

11. Multiple Choice: How far is that, really?

Points: 3

Question
The straight-line distance (not the distance by road) between Lawrence, Kansas, and which of these U.S. state capitol cities is closest to the distance between Jacksonville, FL, and Bermuda, that you calculated above?

Answer
a. Denver, Colorado
   Selected
b. Salt Lake City, Utah

c. Carson City, Nevada

d. Sacramento, California

e. Salem, Oregon

Correct Feedback
Good work!

Incorrect Feedback
Use the line tool in Google Earth to draw a straight line extending from Lawrence to the cities listed, and find the one that is closest to the distances you found in the previous question, about the boat trip (question 7, 8, and 9). The distance that is needed is the straight-line distance, not a distance calculated with MapQuest or GoogleMaps, where the route is calculated over roads.
NAME___________________________________________

Objectives:

- Introduce you to use of Google Earth
- Review the bathymetry and tectonics of the oceans
- Evaluate the relation between bathymetry and tectonics

Google Earth is a powerful (and fun) tool that we will use this semester in Oceanography, to allow you to explore far, far-away places (nd hopefully learn something as well). In this first exercise, we will explore the bathymetry of the world’s oceans, oceanic earthquakes, and how the bathymetric and earthquake variability relates to tectonic setting. For this exercise, you can use your book, the internet, lectures, or any other resources.

Your assignment is due **Wednesday, 23 September, at noon**, and should be submitted through Blackboard. Please rename the file “Lastname_Firstname_GE1.docx” where “lastname” is YOUR last name, “firstname” is YOUR first name. So, if I were submitting this, the filename would be "Rankey_Gene_GE1.docx"

**Pre-Exercise Prep:**

To do this exercise, you will need Google Earth. You should have downloaded the program already (see the syllabus for instructions). Click on this link for a short video to learn Google Earth Navigation: [https://www.youtube.com/watch?v=R0_K0Wp1rSU](https://www.youtube.com/watch?v=R0_K0Wp1rSU)

The exercise includes a series of questions that you should answer as requested. In some instances, doing so may involve taking a screen capture of the GoogleEarth window, and pasting it into another file for editing or annotation, and then pasting it into this document. I don’t have a clue how Macs work, but if you have a PC, you can capture a screen by using the “Snipping Tool” ([http://windows.microsoft.com/en-us/windows/use-snipping-tool-capture-screen-shots#1TC=windows-7](http://windows.microsoft.com/en-us/windows/use-snipping-tool-capture-screen-shots#1TC=windows-7)).

Editing (e.g. adding an arrow or some text) can be done in Powerpoint, then brought to Word.

- Edit your image
- Select all of the image, arrows, and text
- Copy
- Open this file
- Paste -> Paste Special -> Picture (JPG)

I ask you to make an X-Y plot in Excel. If you don’t know how to do this, this tutorial may help. [https://www.youtube.com/watch?v=rdccasSXE-w](https://www.youtube.com/watch?v=rdccasSXE-w)
And Wallah...it should magically appear. Please resize the image if it extends beyond the page width.

**Zoom in to Lawrence.** Try to find KU on the images. Check the “streetview” box under “Gallery” and then click on a camera icon to view from street level. What can you see that identifies how old the image is, or when the image was taken?

Zoom in to the Lindley Hall parking lot. What is our latitude and elevation?

I drive a yellow jeep. You can see it in the Lindley parking lot (yellow hood, black topped, and I back in) in at least two of the images. Based on these, tell me AT LEAST how long I have worked here at KU. [Also – tell me the dates that you examined]

**Earthquakes.** In the Gallery section, turn on “Earthquakes.” This layer shows recent earthquakes. Zoom in until you see a small orange seismogram icon for each epicenter. You can click on each icon for more information about each earthquake. Click on the icons to see the date, time, and depth of each earthquake.

**Mid-Atlantic Ridge.** Enter “23N, 45W” into the search. This location is very near the Mid-Atlantic ridge.

What is the water depth here?

Zoom out until you can see the “Kane Fracture Zone” north of the area, and the out to an “eye altitude” of ~500 miles. Noting that this feature offsets the ridge, tell me what this feature represents.

Then, measure the water depths as you move away from the pin to the east (Hint: Use the “ruler” tool on the toolbar at the top to measure this distance). Think about the general patterns of changes in bathymetry away from the ridge. Make an Excel spreadsheet of observations from at least 20 points, 10 on each side (ten to the east and ten to the west) of the pin, up to 150 km on both sides. Be sure to sample a range of distances. On this spreadsheet, make the following columns: Depth (use NEGATIVE, as these are depths), and Distance from the pin (note – use the ruler tool up at the top of the screen to measure distances; make distances to the west negative numbers, east positive numbers. Zero will be the pin itself). In Excel, make an X-Y cross plot: 1) distance on the X axis, depth on the Y
axis. Do not connect the points, and be sure to label each axis, including units. Copy and paste the plot here:

Describe the pattern of earthquake locations (e.g., follow a narrow line, in a wide swath, randomly dispersed, etc).

At what specific parts of the mid-ocean ridge system do most of the earthquakes occur?

What is the magnitude of most of the earthquakes here? Give a range of depths at which most of these earthquakes occur (not the depth of the seafloor above earthquakes).

Make a screen capture of this area (from eye altitude ~540 mi), and indicate the relative motions of both sides of the ridge by large arrows (e.g., annotate the image in PowerPoint). Then paste that image here:

Given all of this information, name the type of plate boundary that occurs here.

**Tonga.** The Tonga trench lies just to the east of Tonga. How deep do the water depths reach there (in the areas that appear darkest)?

Now go to Tonga and look at the spatial patterns of where earthquakes occur between Tonga and Fiji (and the ocean just south of Fiji). Describe the pattern (e.g., follow a narrow line, in a wide swath, randomly dispersed, etc).
Are the earthquake magnitude ranges and depths more, or less, uniform than at the Mid-Atlantic Ridge?

Make an Excel spreadsheet of observations from at least 20 points between Tonga and Fiji. On this spreadsheet, make the following columns: Date, Magnitude, Depth (in km), and Distance (in km) from the trench (note – use the ruler tool up at the top of the screen). Be sure to sample the range of distances. In Excel, make three X-Y cross plots: 1) distance on the X axis, magnitude on the Y axis; 2) distance on the X axis, depth on the Y axis; and 3) magnitude on the X axis, depth on the Y axis. Do not connect the points, and be sure to label each axis, including units. Copy and paste those plots here:

Note any systematic changes, or relations among the different parameters. Suggest a plate-tectonic reason for the pattern(s) (Hint: How and why is it different from the Mid-Atlantic Ridge?).

Why are there volcanic islands to the west/northwest of the trench (Nuka-alofa is the capital)? (What geological activity causes volcanoes there?)
GIST 314: Globalization: History and Theory

Prerequisites: None

Catalog Description: Explores the rise of global capitalism in the 19th and 20th centuries, contemporary debates about 21st century globalization, and the role of globalization in our everyday lives. Questions considered include: Is globalization an incremental process that has been going on for centuries, or is it a dramatic new force reshaping the post-Cold War world? Is it a cultural and social process or an economic and political one? Or is it all of these things? Not open to students who have completed HIST 315.
This course will fulfill both the category 1 or 2 requirement for the History major and minor.

The Department of History is proposing HIST 314 for the KU Core Goal 3.

KU Core Information

Has the department approved the nomination of this course to KU Core?

Yes

Name of person giving departmental approval: Eric Rath

Date of Departmental Approval: 5/24/16

Selected Goal(s)

Do all instructors of this course agree to include content that enables students to meet KU Core learning outcome(s)?

Yes

Do all instructors of this course agree to develop and save direct evidence that students have met the learning outcomes(s)?

Yes

Provide an abstract (1000 characters maximum) that summarizes how this course meets the learning outcome.

This course introduces students to a breadth of ideas about globalization and asks them to integrate those ideas to 1) define globalization; 2) periodize globalization; and, 3) understand how globalization has shaped politics, economics, and society in different regions of the globe in the 20th and early 21st centuries. HIST314 introduces students to texts across a range of social science disciplines, providing them with basic tools of literacy in reading texts from sociology, anthropology, political science, history, and economics. In the first 6 weeks of the course, I introduce students to major concepts in sociology, economics, and political science. Students then use those concepts by reading and debating major texts in contemporary social theory. We also study representations of globalization in academic and popular literature, which allow students to explore the anthropological dimensions of global, regional, and local culture.

Selected Learning Outcome(s):

Goal 3 - Social Sciences

State how your course or educational experience will use assignments, readings, projects, or lectures to move students from their current knowledge to a deeper understanding of specific concepts fundamental to the area(s) in question. (Please limit responses to 1000 characters.)

HIST314 moves students from what they might learn about commodity flows in a survey of world history to serious consideration of the history of global capitalism in its economic, cultural, political, and sociological dimensions. Through lectures, students develop a literacy in economic and political terms, and learn the narrative of the rise of global capitalism. Assignments move students from cursory awareness of globalization to deeper understanding of how globalization actually works from multiple perspectives. Readings/viewings give students the knowledge to debate major questions about globalization in guided discussions. Assignments present ideas from a variety of national, cultural, class, and gender perspectives that build on the narrative lectures present. To practice the analytical skill:
have modeled for students, they research and write the history of a single commodity in a scaffolded paper assignment, acquiring fluency in skills and even deeper content knowledge.

State what course assignments, readings, class discussions, and lectures will synthesize the development over time of the principle theories, and analytical methods of the discipline(s). (Please limit responses to 1000 characters.)
Because the largest context of the course is historical, each concept we consider is framed as one that is changing over time. Lectures, in particular, provide students with a vocabulary of concepts relating to globalization and then chart the ways in which those concepts change (and, in some cases, remain constant) over time. History provides a unique viewpoint on the development of the very ideas that might seem natural to us in the present moment but are, in reality, products themselves of complex processes of social, political, ideological, and cultural change. The scaffolded research paper assignment also gives students an opportunity to practice the thinking skills my lectures have modeled, as students work to research and contextualize the history of a commodity.

State what learning activities will integrate the analysis of contemporary issues with principles, theories, and analytical methods appropriate to the area in question. (Please limit responses to 1000 characters.)
I designed this course to be fundamentally “presentist” in that we are considering contemporary social, political, economic, and environmental problems in every assignment. The seminar-style “debates” that anchor the middle two thirds of the class integrate analysis of contemporary issues with the historical narrative students have acquired in lectures. Students have to contend with major theories in sociology, economics, political science, and anthropology and then see if those theories hold up to historical reality. Because so much of our reading is interdisciplinary, students learn both the boundaries and gray areas between disciplines when it comes to thinking about transnational and global phenomena like migration, imperialism, and climate change.

State what course assignments, projects, quizzes, examinations, etc. will be used to evaluate whether students have a functional understanding of the development of these concepts, and can demonstrate their capability to analyze contemporary issues using the principles, theories, and analytical methods in the academic area. (Please limit responses to 1000 characters.)
In addition to the scaffolded research assignment, which tests students ability to research and synthesize information about a specific commodity within the context of the material we have surveyed in class, I use quizzes, discussions, and a midterm exam to evaluate student understanding of relevant concepts. I use rubrics (attached) to provide feedback to students on individual assignments and I also require students to engage in self-reflection on several assignments to help them assess their own engagement with the course material.
We know that we are living in an age of “globalization,” but do we really know what that means? Is globalization an incremental process that has been going on for centuries or is it a dramatic new force re-shaping the post-Cold War world? Is globalization a process or an ideology?

This course will pursue answers to these questions by historicizing the concept of globalization itself, investigating it from a variety of diverse perspectives, and seeking to identify the multitude of visible and invisible ways in which our daily lives bring us into contact with the rest of the globe. In short, we will seek to determine how globalization has produced--and continues to produce--the world in which we live.

**Course Objectives**

Conceptually, this course seeks to help us 1) define globalization; 2) periodize globalization; and, 3) understand the ways in which globalization has shaped the 20th and early 21st centuries. The course also serves as a gateway to the field of International History for majors and non-majors alike, while providing all students with an opportunity to develop the basic skills of historical thinking. These skills include learning how to 1) read primary and secondary sources critically; 2) develop a research agenda for a given topic; and, 3) write a piece of original historical scholarship.

**Prerequisites**

There are no official academic prerequisites for this course, although a basic familiarity with macroeconomics and international relations is useful. What is essential, however, is that you possess genuine interest in the subject. We will be discussing relevant, and, indeed, urgent political, economic, and social issues in this class. We will be doing some heavy intellectual lifting that will require you to work through difficult and sometimes obtuse material. Your enthusiasm and curiosity for the questions we raise in this course must serve as fuel for your effort.
Expectations and Grading

Reading and Discussion (35% Total):

*Class Participation (20%)*

Because intellectual discussion and informed debate are vital to the historical method and because learning how to discuss and debate *productively* are essential skills for you to develop in college, reading the weekly assignments *thoroughly* and *actively* engaging in class discussion represents a very large part of your grade for the semester. We will discuss the hallmarks of good participation in class.

*Quizzes (15%):*

In lieu of midterm and final exams, you will be expected to take six in-class quizzes during the reading portion of our class. These quizzes will cover the contents of the readings/films assigned for that week. The quizzes will consist of 5 short answer questions that either ask you to identify a source, contextualize a quotation, or compare and/or synthesize assigned readings. When tabulating your final grade for the semester, we will drop your lowest score.

Written Work (65% Total):

*Midterm Exam (10%)*

At the conclusion of the lecture portion of the class, you will take a midterm exam. The exam will consist of 10 identifications and one short essay question.

*Research Paper Bibliography (2.5%):*

List at least 5 secondary sources you expect to use for your paper.

*Primary Source Proposal (2.5%):*

List 2-3 primary sources that you plan on using in your final paper. Explain in a couple of sentences how you envision using these sources.

*Primary Source Paper (7.5%):*

This paper is one of the most important building blocks of your final draft. In this paper, you are expected to analyze two primary sources. Why and how do they relate to your topic? Who wrote them? How do they differ from one another?

*Research Paper Thesis Statement and List of Sources (2.5%):*
Write a coherent thesis statement and make a bibliography that includes at least 2 primary sources and 5 secondary sources. The list of secondary sources should not include textbooks, encyclopedias, or online reference material. Check with me if you are unsure about how to classify your sources.

**Rough Draft: (15%)**

You will write a rough draft (no shorter than 8 pages) for review by me and your peers. We’ll discuss this assignment in greater detail in class.

**Peer Review (5%)**:

Learning how to read and constructively critique historical scholarship is an essential tool for learning how to write it. Therefore, peer review is an opportunity to build those critical reading skills. You will be broken up into groups and asked to engage in a meaningful peer review of first drafts. The level of engagement that you demonstrate with this assignment will be graded.

**Final Paper (20%)**

As we shall discuss in class, the history of commodities provide a fascinating window onto the process of globalization. For this reason, your research topic will be limited to a commodity. You can either propose your own topic or choose from a list of commodities that I will circulate in class. Your research paper will rely on no fewer than 2 primary sources and 5 secondary sources and must have a clear and coherent thesis statement. You will write a rough draft (no shorter than 8 pages) for review by me and your peers and you will present your research and your thesis to the class towards the end of the semester. Your grade for the research paper will be an average of your grade for the presentation, and rough and final drafts.

**Policies**

**Attendance**

Participation requires regular attendance and participation is a required element of your work in this course. Life, however, happens. So, to that end, you begin the semester with a “bank account” of three days. You choose how and when to spend those days. If you’re not feeling well, if you have to travel, if you have to study for another class, or if you just want to sleep late, you have three days to use at your discretion over the course of the semester, no questions asked. Above and beyond three absences, however,
you will need to furnish documentation of serious illness or other emergency. If you exceed your three bank holidays without providing documentation of illness or other emergency, you will receive a failing grade for the course.

Assignments

Your written assignments must be turned in on time. No exceptions will be granted except under the direst circumstances (incapacitating illness or injury, family emergency, etc.). In this case, you must inform me or your GTA as soon as possible that you will not be turning in an assignment on time. You must also furnish documentation of your emergency. In the absence of such an emergency, late assignments will be docked one full letter grade (from an A to a B, for example) for every calendar day (24 hours) the paper is late.

Accessibility

This course welcomes anyone who is interested in the subject matter and wants to learn. If you need any assistance navigating the assignments or need classroom support (in this or any other class), please contact the Office of Disability Resources, located in 22 Strong Hall. Call 785/864-2620. For more information about resources available to help you succeed in this and other classes, visit http://disability.ku.edu.

Academic Integrity

History, like all academic disciplines, is of no use to us without confidence in the integrity of its authors. Our own work builds upon that of those who have gone before and, as such, precise and rigorous citation of documents and sources is absolutely necessary. Proper citation is not a technicality—it is the technique by which we make a concrete contribution to the field and build upon an existing body of knowledge. Your citations may be a future historian’s roadmap. On the course website, you will find a guide to citing sources correctly and we will discuss citation formats in class. On the subject of plagiarism, in this and every other respect, you will be expected to meet—and exceed—the standards for academic honesty found below. The line between plagiarism and using material as background can, in the moment, seem blurry, but there are clear rules that absolutely must be followed. If you have questions about these rules, do not hesitate to ask me. Failure to follow these rules will result in a failing grade for the course and appropriate recourse through the Dean’s Office—this may include censure, dismissal, and/or expulsion. In this digital age, it is as easy to detect impro-
propriety as it is to perpetrate it. Incidents of plagiarism are subject to severe sanctions. The Writing Center website offers suggested ways to avoid plagiarism. For further clarification, a copy of the University policy on plagiarism, including definitions and methods of avoidance, is available at the following websites:

www.writing.ku.edu/instructors/docs/ku_handbook.html
http://www.writing.ku.edu/students/docs/integrity.shtml

Of course, academic misconduct is not limited to plagiarism. It also includes forgery, cheating and disruptive or disrespectful behavior. The History Department’s policy and procedures regarding academic misconduct are available at:

http://www.history.ku.edu/undergraduate/.

Classroom Comportment:

Multi-Tasking:

Everyone thinks that they are geniuses at multitasking but abundant cognitive research proves that, without a shadow of a doubt, the human brain is very poorly suited to concentrating on more than one thing at a time. In fact, test upon test demonstrates that we can do long-term damage to the part of our brain that solves problems by repeatedly flooding it with multiple problems to solve at once. So, if you plan to come to class or read the course material to actually learn something and build your brain’s capacity for intellectual problem-solving, you should think carefully about how you are spending your in-class time. Surfing the internet, texting, and talking are just a few of the things that will diminish your ability to pay attention to material we’ll be covering in class. They will also distract me and your classmates and force us to multi-task too. For this reason, students are not permitted to use laptops or tablets in class. The only exception to this rule will be referring to e-books in our discussions. Also, please turn your mobile phones and other digital distractions off before class starts and put them in your bag. Please be forewarned that the failure to put digital communications devices away will result in you being asked to leave the classroom, which will effect your ability to participate in class, thereby ding your participation grade. And, please, really, don’t come in and do crossword puzzles, read the sports column, surreptitiously watch last night’s game highlights on your iPad, etc. If you aren’t interested in paying attention, stay home or, better yet, sign up for a class that engages you more effectively.

Civility:
This class will cover a variety of very pressing political issues and larger debates about political and economic philosophy. We will engage directly with a series of controversial and difficult questions that have real bearing on our daily lives. This is not going to be “dead” history. And, many of us, no doubt, come to this material with strong beliefs. That is as it should be. A college classroom is a space in which serious, often contentious, issues should and must be discussed. But, discussing difficult questions demands that we all govern ourselves by the same rule: we must respect one another. Learning how to debate productively will be part of your mandate in this course, but we must all begin from the starting point of mutual respect.

Required Texts & Films

I have endeavored to make this course as affordable for you as possible. As such, I expect you to obtain the readings and, on the day we’re scheduled to discuss them, to bring them into class with you. There are four very inexpensive books for sale at the KU Bookstore (also available on Amazon.com, etc.) that, purchased new and in print form, should cost no more than $45. You may choose to buy electronic versions of these texts, but please be aware that you MUST bring a physical copy of the readings to class with you on the day we are scheduled to discuss them so whatever format you purchase them in. Please note that failure to bring a physical copy of the readings assigned for that session into class with you will result in you being registered as absent for that class session. In addition to these texts, you will be required to purchase a reading packet at Jayhawk Ink. This should retail no more than $25. Please also expect to spend about $6 on renting two feature films. The class should cost you no more than $75 total.

Course Schedule

Part I: Putting “Globalization” in Its Place

Week 1: Introductions

26 August Introductions/Syllabus Review
28 August Lecture: Kansas...and the World

Week 2: The Big Picture

2 September Discussion: Globalization in Context
**BRING GLOBALIZATION DIARY INTO CLASS TODAY**
4 September: Discussion: Thinking about Capitalism
READ: John Lanchester, “Money Talks,” *The New Yorker* (Handout)

Part II: Global Capitalism in Historical Perspective

Week 3: A “Golden” Age of Globalism, 1875-1918
9 September: Lecture: The Rise of Global Capitalism
11 September: Lecture: Imperialism and “The West”

Week 4: “De-Globalization,” 1918-1945
16 September: Lecture: The Banker’s War?
18 September: Lecture: The World in Depression
**Research Paper Bibliography Due**

Week 5: Building a World Order, 1945-1968
23 September: Lecture: The Postwar Moment
25 September: Lecture: A Global Age of Affluence
**Primary Source Proposal Due**

Week 6: Revolution, 1968-1979
30 September: Lecture: Stagnation and Its Discontents
2 October: Lecture: “Shocks” to the System
**Primary Source Paper Due**

Week 7: Neoliberalism Victorious, 1979-2011
7 October: Lecture: The Triumph of Capitalism?
9 October: Lecture: “Economapocalypse”
**Thesis Statement and List of Sources Due**

Week 8: **FALL BREAK**
14 October: NO CLASS
16 October: Midterm Exam
Part III: Debating Globalization

Week 9:  
*Is Globalization Happening or Not?*

21 October  
**WATCH:** Niall Ferguson, “Civilization: Competition”

23 October  
**Class Debate**

READ FOR THURSDAY:


Week 10:  
*Who Benefits from Globalization?*

28 October  
**WATCH:** Thomas Friedman, “The World is Flat”

30 October  
**Class Debate**

READ FOR THURSDAY:


Week 11:  
*Is Globalization Undermining the Nation-State?*

4 November  
**WATCH:** *IS WAL-MART GOOD FOR AMERICA?*

6 November  
**Class Debate**

READ FOR THURSDAY:


Week 12:  
*Are We Becoming a Global Culture?*

11 November  
**WATCH:** *YOUNG AND RESTLESS IN CHINA*
13 November  Class Debate

READ FOR THURSDAY:

Part III:  “Imagining” Globalization

Week 13:  Globalization Onscreen

**Note that films are available for instant streaming on Amazon.com. The total cost of viewing both films should be no more that $10. Consider viewing in groups too to cut costs!**
**Please also note that these films include adult content so don’t watch with children or elderly relatives unless you want to risk some awkward conversations!**

18 November  The Global Experience

WATCH FOR TUESDAY:

20 November  Visions of a Global Future

WATCH FOR THURSDAY:

Week 14:  THANKSGIVING

25 November  NO CLASS — ROUGH DRAFTS DUE
27 November  NO CLASS — *Enjoy your “National” Holiday!*

Week 15  Writing Globalization

2 December  Narratives of Globalization

READ FOR TUESDAY:

4 December Reporting Globalization

**READ FOR THURSDAY:**


**Week 16 Final Thoughts**

9 December Thinking About Capitalism For the Rest of Your Life

**Peer Reviews Due IN CLASS**

11 December “Living in the End Times?”

16 December **FINAL DRAFT OF RESEARCH PAPER DUE ON BB**
Midterm Exam:

Identifications (55 minutes; 5 points each; 65% of grade)

Write a very short identification for each of these terms. They should take you no more than 3-4 minutes each. Remember to address the significance of the term to the subject matter of the course. Ask yourself: why is this person/event/institution important to the subject of global capitalism?

1. Mercantilism
2. The Great Depression
3. The Gold Standard
4. John Maynard Keynes
5. The Bretton Woods System
6. Corn Laws
7. Atlantic Charter
8. The New Imperialism
9. JP Morgan
10. Globalization
11. Modernization Theory
12. The Great Exhibition
13. Multi-national corporations
14. Capitalism
15. Wilson’s Fourteen Points

Short Essay Question (20 minutes; 35% of grade)

Write 3-4 paragraphs answering the question. Try to make an argument and use evidence from the lectures to support your assertions. Use specific examples where possible.

Question: What were the some (2-3) of the most important economic and political factors that made broad-based prosperity possible after WWII and why were they so important? (Include a brief mention of some of the other factors in your answer).
Research Paper Rubric

Expectations & Evaluation

This class provides you with an opportunity to produce a piece of original historical scholarship on a commodity of your choice. As we have discussed in class and as is noted on the syllabus, this capstone assignment requires you to: 1) demonstrate fluency in techniques of historical research; 2) demonstrate your writing skills; 3) demonstrate your critical thinking skills.

Essential Components:

To be considered as fulfilling the assignment in any way, shape, or form, each paper MUST include the following components and MUST be submitted to the Blackboard site by the time specified by the professor in class. LATE PAPERS WILL NOT BE ACCEPTED WITHOUT PRIOR APPROVAL OR DOCUMENTED MEDICAL EMERGENCY.

☐ An Introduction and a Conclusion.
☐ Substantive pages that include PRIMARY source analysis.
☐ An HISTORICAL argument. You cannot write a paper about public policy or any other exclusively presentist topic and succeed in this assignment.
☐ An argument/thesis that serves as the backbone of the essay and which is based on your interpretation of primary sources.
☐ You must use at least 2 primary sources
☐ You must use at least 5 secondary sources
☐ Proper footnotes and a Bibliography that follows appropriate Chicago Manual of Style citation format. Papers with parenthetical citations will not be accepted.
☐ Papers must be no shorter than 8 pages and no longer than 11 pages. (12 point font, 1 inch margins, double-spaced).
☐ Papers must have a title, your name, the date of the final submission, the class title and number and the professor’s last name.
Grading:
In general, your paper, which accounts for 20% of your total grade, will receive a grade based on the following distribution:

Depth of Historical Research: 30%  
Strength of Argumentation: 40%  
Quality of Writing: 30%

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<td>Depth of Historical Research</td>
<td>The quality of the research is excellent. Students endeavored to use scholarly sources exclusively and it is clearly evident that the material listed in the bibliography was read, understood, and considered. The research process involved the acquisition and use of <em>multiple</em> kinds of primary sources online or at an archive. Neither of the main primary sources was a descriptive newspaper article from an online database. Students demonstrated tenacity and creativity in their research. All sources are cited using Chicago style citation method.</td>
<td>The quality of the research is very good. Students used scholarly secondary sources but also relied to some extent on textbooks, encyclopedias, or other tertiary sources. Students obtained primary sources from online or physical archives and have included those sources in their papers. Students mainly relied on one type of primary source (for instance, textual documents) instead of using a variety of sources. Sources are cited but there are small flaws in the bibliography.</td>
<td>The research did not rely exclusively on scholarly sources but derives from texts that were not written by historians or other scholars. Research process was unimaginative: student only used descriptive newspaper articles from online databases, for instance. Students have included information obtained from websites or relied very heavily on textbooks. The basic information, however, is still factually accurate. Sources are cited although there may be more than a few small mistakes with the citations and bibliography.</td>
<td>The research is flawed and the information provided is inaccurate. There are references to things that are unverifiable; some of the information provided misconstrues the information in the scholarly texts. The students relied heavily on texts that were not written by scholars. Most of the material came from Online, non-academic sources. Sources are cited with little regard for the standard conventions. Research shows minimal effort beyond a hasty Google search or two.</td>
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<td>Strength of Argumentation</td>
<td>Students engage in rigorous historical interpretation and make an argument based on their analysis of primary sources. Students have a solid thesis that they prosecute throughout the paper. Students demonstrate a solid knowledge of the historical context of the subject. Student frames relevance of paper with present-day examples but otherwise rigorously avoids editorializing, or otherwise going on diversions.</td>
<td>Students engage in limited historical interpretation. Remarks on the present-day are limited to conclusion and introduction. Their thesis may be derivative of secondary sources but still rests on some interpretation of primary sources. Students prosecute argument throughout most of the paper with the occasional tangent. (1-2).</td>
<td>Students provide information but do not engage in meaningful historical interpretation. They use primary sources solely as factual evidence. They describe more than analyze sources. Student does not make a clear argument about historical change or continuity. Student spends more time talking about the present or future than about the past.</td>
<td>Students do not write coherent essays with any evidence of analysis. They describe events or topic without any effort to analyze sources. Student relies heavily on secondary sources. Student quotes heavily from secondary sources.</td>
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<td>Quality of Writing</td>
<td>Students convey their analysis in clear, elegant prose. The text is well-written and well-edited. The paper contains an introduction that summarizes the main argument and a conclusion that emphasizes the argument and the larger significance of the paper. Thoughts flow from one paragraph to the next, addressing interrelated but also independent themes. Topic sentences are strong and effective at carrying the argument forward. They argue rather than describe. The writer minimizes the passive voice. The language is sophisticated. Proper syntax is used. Limited or no use of colloquialisms.</td>
<td>Students convey some analysis in generally clear prose. There may be small grammatical or spelling mistakes, but, by and large, the text is written with care and is well-edited. The student may use the passive voice too often and rely on too “to be” verbs. There may be occasional problems with usage, but the student’s ideas are generally clear. Ideas may not flow smoothly from paragraph to paragraph, with clear transitions, but are generally expressed well enough to be understood. Paragraph and sentence length is only occasionally varied. Occasional colloquialisms.</td>
<td>There was little evident effort expended in composing the essay. The information is listed; not analyzed. The text reads like a report, not a research paper. Ideas do not flow clearly and there appears to be little effort to create one overarching narrative. The text contains grammatical, spelling, and punctuation mistakes. The prose is often awkward. Topic sentences are flat or solely descriptive. Paragraph and/or sentence lengths vary wildly. Many colloquialisms.</td>
<td>Student lists information. The text demonstrates a lack of attention to composition (i.e., does NONE of the the things that mark an A paper). It is replete with grammatical and spelling errors. The vocabulary is rudimentary. Topic sentences are nonexistent. Paragraphs are either too short or too long. Sentences do not flow together. In short, the written text does not make sense. Student writes in casual, careless manner, as if IM-ing with friend.</td>
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## Participation Rubric

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<td>Evidence of student preparation for class discussion. (50% of participation grade)</td>
<td>Student is well-prepared, has clearly read the material <em>carefully</em>, and spent <em>considerable</em> time thinking about the way it fits into the theme of the class. Student often cites from readings in discussion; uses readings to support points. Student poses thoughtful questions. Student can identify the key points of the reading, including the author’s argument, the major evidence they use in making their argument. Student has tried to evaluate that argument in light of information presented in the class. Student does not go on tangents but makes connections between broader themes of multiple readings/lectures/films. Student demonstrates intellectual engagement with the readings.</td>
<td>Student is fairly well-prepared and has clearly read the assignment. Student has solid sense of the major points of the readings and has tried to identify the major pieces of evidence used to make those points. Student reliably refers to readings and sometimes uses readings to support points made in class. Student occasionally raises questions that synthesize class assignments in discussion. Students sometimes ask factual questions. Students may make a comment that is less than central to the reading but tries to connect it to the main questions of the class. Student demonstrates some effort to analyze readings in relation to other class work.</td>
<td>Student demonstrates only moderate preparation for class. Student may attempt to read assignment in class (It is totally obvious to the professor when you do this, by the way). Student cannot use readings to support points and cannot answer questions about the major points of the readings with any degree of specificity or certainty. Student has not endeavored to understand the reading’s major argument or the relationship of assignment to the other material presented in the class. Student often relies on platitudes and generalizations. Student focuses on marginal/tangential issues without addressing main questions raised by reading and/or class discussion.</td>
<td>Student seems largely unfamiliar with reading. Student is unprepared to answer questions posed by the instructor and is not able to engage with comments made by other students except at the most abstract level. Student demonstrates no intellectual engagement with assignment.</td>
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<td>Level of interaction/participation in class discussions. (50% of participation grade)</td>
<td>Student has perfect attendance for discussion sessions or does make-up assignments as indicated by the Professor. Student is a willing participant, responds frequently to questions; routinely volunteers an <em>educated</em> point of view. Student listens carefully to peers and engages with points/questions raised by others. Student comes to class alert and ready to engage in lively discussion.</td>
<td>Student has near-perfect attendance or does make-up assignments as indicated by the Professor. Student is often a willing participant, responds occasionally to questions; Occasionally volunteers point of view. Student demonstrates respectful attention and intellectual engagement with other students and Professor.</td>
<td>Student has missed two discussions without permission or make-up work. Student rarely volunteers to speak in class and almost always speaks only when asked a question directly. Student’s demeanor often conveys a lack of engagement. Student spends more time looking at screen than at other students or Professor.</td>
<td>Student never volunteered a substantive point and seemed completely uninterested in everything and everybody else in the room. Student was disrespectful of others as evidenced by the fact that they did not look at peers who were speaking, carried on side-conversations, stared at their computer screens instead of their fellow human beings, and other totally unacceptable behavior that even a robot would know not to engage in during a conversation.</td>
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**Participation Self-Evaluation:**
*(COMPLETE AT END OF SEMESTER)*

Based on your reading of the participation rubric, please assess your level of participation below. Give yourself a grade and explain--briefly--why you believe you deserve this grade based on the rubric.

GRADE: _____A _____B _____C _____D/F
Primary Source Papers:

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<td>☐</td>
<td>The quality of analysis of the primary source is excellent. Student presented a coherent interpretation of the source based on all three components outlined in class and in the primary source worksheet: Background, Analysis, and Evaluation. Student read the source carefully and attempted to make connections to the larger context of their topic. Essay was written clearly and with attention to presentation. Student used proper citation format.</td>
<td>☐</td>
<td>The quality of analysis of the primary source is good but does not necessarily include all three components outlined in the primary source worksheet. The level of analysis, in particular, is somewhat shallow. The essay may contain more description than analysis and evaluation. Essay is written in a comprehensible fashion. but may not have been carefully proof-read. Student attempted to use correct citation format.</td>
<td>☐</td>
<td>The quality of analysis is poor. Student focused on describing source instead of analyzing or evaluating it. Student did not appear to use primary source worksheet as a tool to complete this assignment. Essay demonstrates little attention to writing and presentation. The essay appears to have been written hastily, with many grammatical, spelling, and punctuation errors. Citation format was impressionistic.</td>
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Comments:
Research Paper Handout I

The centerpiece of your work for this course is a 10 page research paper built around the history of a commodity (a raw material that is traded in the global market) or a branded product as it relates to the theme of the course: globalization. You are free to choose a topic of your own (provided you receive approval from the instructor) or to choose one from the list below. As we will discuss in class, you are free to take any number of historical approaches to the study of your topic from an examination of its cultural significance to the economics of its trade. You can choose to focus on a single brand (a few iconic brands appear on the list below) or to write more broadly about the generic commodity. You can explore the history of the commodity from a particular perspective; ie, advertising, production, consumption. You can also choose to focus on the brand/commodity in a given time and/or place (i.e., a Harley Davidson in France). But, in all cases, you must show some kind of change over time and make an interpretive argument about the history of your commodity using primary evidence. We’ll talk more about this in class and you can, of course, email with any questions.

Possible Topics:

Things that go or things that feed the things that go...

Horses/other animal power
Cars
Motorcycles
Bicycles
Planes/Aircraft
Trains
Ethanol
Crude oil
Whale oil
Coal

Things that entertain/communicate...

Mobile phones
Computers
MP3 Players
Record players
Sony Walkman
VCR
DVD player
RCA Television
The Polaroid camera
Movies (broadly construed as cinema, cinematic styles, etc.)
Television shows
Cartoon characters
Disney
Video games

**Things you wear...**

Cotton
Silk
Wool
Nike shoes
T-Shirts
Levi Jeans
Diamonds
Gold
Silver
Louis Vuitton brand
Burberry brand
Chanel No. 5
Puma shoes
Flip-flops
Ray-Bans
Disposable diapers (ok, hopefully YOU don’t wear these...)
*Ambergris* (look it up...so...gross)
Hair/wigs

**Things you eat and drink...**

Soybeans
Coffee
Sugar
McDonald’s Hamburger
Fish
Sushi
Bananas or other fruit (oranges, blueberries, apples)
Gin
Corn
Wheat
Beef
Peanuts
Salsa
Cocoa/Chocolate
Tomatoes
Rum
Vodka
Pizza
Bagels
Potatoes
Pistachio Nuts
Coca-Cola
Saffron, ginger, or other spices
Avocados
Gum Arabic (really, you eat this stuff all the time)
Carmine (also gross...also, a thing you have eaten in your life)

**Some other things...**

Fresh or cut flowers
Wood
Rubber
Copper
Aluminum
One of the central goals of this course is to gain some understanding of how globalization has changed and is changing human experience. Although we can consume historical accounts of globalization, social theory about the dynamics of globalization, and documentaries that convey individual experiences, it is hard to get our hands around the ways in which these vast economic, political, and social changes have altered the means by which human beings make sense of the world. To do that, we're going to explore representations of globalization in literature and cinema. Why? Because stories provide us with a way to make meaning out of our lives and experiences; how does globalization as a socio-political force influence the stories we tell and the meaning we make? Getting to the bottom of that question is your mission in this assignment.

To help you do this, find below some things to keep in mind as you read a novel. For those of you who are experienced in reading fictional texts, many of these terms and concepts will be familiar intellectual tools. For those of you who haven't taken literature or film courses, but do read novels and go to the movies, these concepts may not yet have names but you probably already know how to “do” them. Try to make notes before our discussion about the various concepts/questions below in Ghostwritten. And, as you read, keep a pen or pencil handy and make notes in the margins about passages of the book that move you, confuse you, or that you can't understand. We'll work through them together in class.

1. Point of view and narrative technique

One useful way to approach a novel involves asking yourself as you read, "Who is telling the story?" Is it some unidentified person or voice, who always uses the grammatical third person — "he," "she," "they" — or is it a first-person narrative in which the identified speaker relates everything from his or her point of view? Or does the novel unfold as an unusual hybrid, in which a character tells part of the story and an all-knowing narrator tells the rest? Mitchell's story incorporates 9 narratives, so beware that the answer to this question might change within the novel.

Once you've determined that the novel seems to be told by either a first- or third-person narrator, next evaluate the narrator. Decide if this narrator knows
absolutely *everything* about the story and its characters or only some of the things we readers want (and need) to know. Is the narrator, in other words, an omniscient or a limited narrator? One characteristic of an omniscient narrator is that such a story-teller, unlike any human being who has ever lived, knows what's going on *inside* the minds of other people (or at least other characters).

Readers almost always identify with the fictional character who relates stories in the first person, but how can you tell whether this speaker is reliable or not?

Some first person narrators clearly do *not* represent the author's views and may even be the butt of satire or other forms of criticism. How can you tell?

### 2. Plot and narrative structure

**Plot** is what happens in a story, and **structure** is the order in which the novel presents the plot.

Plot and structure converge almost completely in novels that start at the chronological beginning and progress to the end. In epics like *The Iliad* and novels like *Absalom! Absalom!*, which begin *in medias res* [in the middle of things] and then use flashbacks to explain what is happening, plot and structure diverge a great deal. Do they converge in *Ghostwritten*?

Every plot and every story has an end as well as a beginning. What effects does the ending have on the way we read a novel or other story?

*Ghostwritten* plays with more conventional modes of plot and structure. How? Why?

### 3. Setting

*Where* does the action take place? In reading a novel, one almost always learns pretty quickly in what *time* and *place* the story unfolds — in other words, where in time and space the story "is set."

**Chronological setting**: What *time* is it? *When* is the story taking place? What does setting a novel several decades earlier or later than the time of its writing and publication imply? How is setting a story three or four decades ago different from setting it three or five centuries earlier? How about setting a novel in the future? What might the author be trying to tell us?
Place: Although placement in time is obviously very important, many discussions of setting tend to focus on techniques, such as description and allusion to verifiable facts (reality), that create setting. As you read a work of fiction consider if the author informs us that the action happens in a specific real place (Manchester), a fictional one (Milton), or merely a general place (an industrial city in the north). Does the novel describe landscape, cities, and interiors in great detail? What does each approach imply about the writer's attitude toward reality (or "the world")? What is the relation of a particular setting to a novel's main characters, and can you imagine them in a different setting? This is especially important to pay attention to in a story like Mitchell's, in which he is trying to represent multiple settings. Why is he doing that? What does each setting tell us?

4. Characterization

When you think of it, one of the strangest things about fiction is that authors can make us react to a bunch of words as if they were a real person. These assemblages of language can make us laugh or cry, make us angry or indignant, and even occasionally make us treat them as more important to us than people we know. Fictional stories make us feel. The various techniques that create this powerful illusion of a person make up what we call characterization. Here are some of the more important of these literary devices:

- physical description — telling us what the character looks like
- dialogue — what the character says
- physical actions — what the character does (particularly in relation to what he or she says or thinks.)
- thoughts, or mental actions — the character's inner life, what the character thinks
- judgment by others — what other characters say and think about this fictional person
- the narrator's judgement — what narrator tells us about the character
- the author's judgement — what the author thinks of the character (sometimes difficult to determine until late in the narrative)
Course Inventory Change Request

Viewing: HIST 379: Europe in Crisis: Empire, Extremism, and War, 1890-1945

Last approved: 02/06/16 4:30 am
Last edit: 07/08/16 1:37 pm

Changes proposed by: acon

Academic Career: Undergraduate, Lawrence
Subject Code: HIST
Course Number: 379
Academic Unit: Department History (HIST)
School/College: College of Lib Arts & Sciences

Do you intend to offer any portion of this course online?
No

Title: Europe in Crisis: Empire, Extremism, and War, 1890-1945
Transcript Title: Europe in Crisis: 1890-1945
Effective Term: Fall 2016

Catalog Description:
This course examines the sense of crisis that defined European life in the first half of the twentieth century, an era defined by economic spasms, cultural revolts, extreme political ideologies, and two massively destructive world wars. We will examine the period between 1890 and 1945 as a violent, at times apocalyptic, clash between three competing ideologies - communism, fascism, and liberal democracy -demonstrating how extremism both fed upon and created a sense of crisis.

Prerequisites:
None

Cross Listed Courses:

Credits: 3
Course Type: Lecture (Regularly scheduled academic course) (LEC)

Associated Components (Optional):
Discussion – Mandatory discussion associated with a main component.

Grading Basis: A-D(+/-)FI

Is this course part of the University Honors Program?
No

Are you proposing this course for KU Core?
Yes

Typically Offered: Typically Once a Year
Repeatable for credit?
No

Principal Course Designator
Course Designator: H - Humanities

Are you proposing that the course count towards the CLAS BA degree specific requirements?
No

Will this course be required for a degree, major, minor, certificate, or concentration?
Yes

Approval Path
1. 08/26/16 10:34 am
Rachel Schwien (rschwien): Approved for CLAS Undergraduate Program and Course Coordinator
2. CUSA Subcommittee
3. CUSA Committee
4. CAC
5. CLAS Final Approval
6. Registrar
7. PeopleSoft
8. UCCC CIM Support
9. UCCC Preliminary Vote
10. UCCC Voting Outcome
11. SIS KU Core Contact
12. Registrar
13. PeopleSoft Approval Path

History
1. Feb 6, 2016 l Amanda Contreras (acon)
Program Code - Name
(HIST-BA/BGS) History, B.A./B.G.S.
(HIST-MIN) History, Minor

Describe how: This course will count toward the Category 1 requirement for the History Major and Minor.

Rationale for Course Proposal
We are submitting this existing course to fulfill KU Core Goal 4.2.

Supporting Documents
Rationale for HIST 379.docx

KU Core Information
Has the department approved the nomination of this course to KU Core?
Yes

Name of person giving departmental approval Eve Levin
Date of Departmental Approval 4/20/16

Selected Goal(s)
Do all instructors of this course agree to include content that enables students to meet KU Core learning outcome(s)?
Yes

Do all instructors of this course agree to develop and save direct evidence that students have met the learning outcomes(s)?
Yes

Provide an abstract (1000 characters maximum) that summarizes how this course meets the learning outcome.
By examining the history of Europe in a time of immense political, economic, and cultural crisis, students will explore competing visions of utopia and thus gain a greater sense of changing global currents and phenomena. This course demonstrates how destructive ideologies such as fascism and communism were not attempts to brainwash and enslave the masses, but rather coherent worldviews that sought to solve the seemingly intractable problems of the modern world. In the process, it takes seriously cultural diversity and contextualizes the popularity of political extremism in the early twentieth century, while also demonstrating the constructed and tenuous nature of liberal ideals and democratic institutions. As a result, students will understand various worldviews and will become familiar with various ways to organize modern societies. We have included a sample writing assignment and evaluation rubric.

Selected Learning Outcome(s):

Goal 4, Learning Outcome 2
State what assignments, readings, class discussions, and lectures will devote a majority of your course or educational experience to raising student awareness of, engagement with, and analysis of various elements of other-cultural understanding of communities outside the United States. (Please limit responses to 1000 characters.)
The entirety of this course examines peoples and states located in Europe. Readings include a Russian work of science fiction that imagines a future communist dystopia, a historian’s narrative of the massacre of Polish Jews by their ethnic Polish neighbors during Holocaust, and a Czech citizen’s experience of the shift from Nazi occupation to Stalinist rule in the 1940s. Class discussions of these readings require students to explore how, why, and under what circumstances communism, fascism, and liberal democracy seemed solutions to modern problems, and how concepts ranging from mass democracy to genocide and ethnic cleansing seemed reasonable and productive solutions to modern problems. Writing assignments that constitute 60% of the course grade challenge students to place themselves in the shoes of historical actors in other cultures to understand experiences of immense historical change and possible responses to create stability and security.

Explain how your course or educational experience will develop the ability of students to discuss, debate, and analyze non-US cultures in relation to the students own value assumptions. (Please limit responses to 1000 characters.)
This course challenges students to recognize that their own capitalist, liberal democratic society is neither natural nor timeless. By examining a variety of European states in this age of crisis, students will come to recognize the potential for political extremism within modern societies. In-class discussions and debates (measured via student participation grade - 20%) challenge students to realize the appeal of collectivist, authoritarian ideologies in times of crisis. Students will be encouraged to recognize how appeals to national unity, the demonization of immigrants and minorities, and accusations of corruption made against leaders have been used in the past (and the contemporary context of the global refugee crisis) to justify the creation of totalitarian governments and the removal of ethnic or class enemies. In the process, they will recognize similar tendencies in our own society and better understand ideas of community and belonging, both in the US and globally.

Detail how your course or educational experience will sensitize students to various cultural beliefs, behaviors, and practices through other-cultural readings and academic research on cultural competency so that students may be better prepared to negotiate cross-cultural situations. (Please limit responses to 1000 characters.)

The core theme of this course is the way that various European cultures negotiated common challenges: the rise of mass society, industrialization, urbanization, total war, and technological change. Readings in this course place students in the shoes of diverse historical subjects, ranging from a Czech Holocaust survivor who finds her hopes of communist unity dashed at the hands of Stalinist thugs in the postwar age to a fictional Russian many centuries in the future whose fear of his own free will leads him to volunteer for lobotomy. By examining how individuals from a variety of cultures experienced rapid change, students will come to understand their place in a contemporary, globalized world marked by countervailing trends of globalization and particularism.

State what assignments, readings, class discussion, and lectures will be used to evaluate students’ work that documents and measures their grasp of global cultures and value systems through reflective written or oral analysis. (Please limit responses to 100 characters.)

By highlighting historical and cultural contexts, discussions will encourage students to better understand the experiences and choices made by past individuals, rendering them less foreign and thus better understood. Course assignments (take home exams and essays) will lead students to reflect on lectures, course readings, and discussions, challenging them to synthesize various primary and secondary sources while understanding the diverse contexts and value systems that defined this era of crisis. In developing a nuanced understanding of varied European cultures, students will learn to distinguish contemporary American cultural patterns and to respond respectfully and flexibly to multiple worldviews emanating from diverse cultures.

KU Core Documents

HIST 379 sample assignment and rubric.pdf
HIST 379 syllabus.pdf

Course Reviewer Comments

Ronda Morgison (rondaball) (07/08/16 1:39 pm): Added secondary component of Discussion to course per email request from the Department. 7/8/2016 Ronda
Essay #2: One historian has argued that the area of East-Central Europe between Nazi Germany and the
Soviet Union should be understood in the 1930s and 1940s as the “Bloodlands.”¹ Based on Jan Gross’s
Neighbors, why was this era so brutally violent in East-Central Europe?

I will assess this essay using the Core Goal 4 Sample Evaluation Rubric located
at http://kucore.ku.edu/sites/kucore.drupal.ku.edu/files/docs/G4_Rubric.pdf

¹ Timothy Snyder, Bloodlands: Europe between Hitler and Stalin (New York: Basic Books, 2010).
I. Course Description
Europe’s twentieth century is marked by tragedy and triumph, collapse and (re)construction. Perhaps more than any other historical era, the history of twentieth-century Europe is written as a morality tale: the struggle between good and evil, the allure of immense power, and the eventual victory of progressive ideals over tyranny in the latter half of the century. In the first half of the century, the tale we tell is one of hubris, collapse, and destruction. This semester, we will explore how destructive ideologies such as Nazism, fascism, and Soviet communism were more than mere ideological experiments or aberrations from Europe’s “natural” path. As we will see, the eventual emergence of liberal democracy as the ideology of choice across Europe (in most of Western Europe after 1945, in most of Eastern Europe after 1989) was by no means a foregone conclusion. We will examine the history of Europe between 1890 and 1945 as a clash between three competing ideologies - communism, fascism, and liberal democracy - for hegemony in Europe. In doing so, we will seek to understand why fascism and communism were both successful and popular in particular contexts, and how each claimed to address deficiencies in liberal democracy. Although liberal democracy appears to carry the day after 1989, we should not assume that events had to turn out this way, or that the reason for this “victory” was the innate superiority of the ideology. As we will see, democracy and liberalism appeared to many in the first half of the twentieth century as a relic of a bygone era.

Topics to be discussed in this course include the political, socioeconomic, and cultural foundations of the fin de siècle, the conduct and meaning of the First World War, the Russian Revolution and the construction of the Soviet state, the interwar period and the rise of fascism, the popularity of eugenic thought, the events leading to the Second World War and its culmination in the Holocaust, and the Cold War division of Europe.

II. Course Objectives
This course has both general and specific objectives. In specific terms, it is expected that you will become familiar with the narrative of European history from 1890-1945, the significant actors and events that shaped European history in this era, and the debates among historians about this age of crisis. By the end of the term, you should be able to develop and defend an interpretation of the course of European history from 1890-1945 that is supported by evidence drawn from primary and secondary sources.

In general terms, you will examine a variety of cultural and political perspectives, allowing you to better distinguish your own cultural patterns and beliefs. As a result, it is expected that you will learn to respect and respond flexibly to multiple worldviews. You will be challenged to think critically, to conduct research in primary and secondary sources, and to hone your analytical and writing skills. To do so, you will be asked to engage with a variety of sources, including novels, political treatises, diaries, autobiographies, advertisements, maps, and the work of professional historians. In discussions and written assignments, we will seek to place these sources into their historical context and to understand the experience of the past, and you will be asked to formulate and support historical arguments that assess the meaning and significance of European history from 1890-1945. You will also learn how to locate and properly cite a wide variety of historical sources.
III. Assignments

**Participation**  20%
A significant part of your grade is based on **class participation**. We will discuss historical sources in each lecture and tutorial session. In order for our sessions to function smoothly, you must read these sources before class and arrive prepared to discuss them. Lecture attendance is vital to your success in this course - please attend and be ready to participate. Discussion attendance is mandatory, and absences will negatively impact your participation grade. On the other hand, attendance and participation are not the same thing - be active!

**Essays**  40%
You will compose two traditional historical essays this term. Each will be worth 20% of your overall course grade.

Both essays should be 5-8 pages in length, double-spaced, using a standard 12-point font (such as Times New Roman or Helvetica) with one-inch margins. Sources should be cited with footnotes or endnotes in the University of Chicago style (see [http://www.chicagomanualofstyle.org/tools_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)).

For each essay, you should examine and cite evidence from the source referenced in the prompt. You should also reference and discuss at least one primary source and one secondary source beyond that listed in the prompt. The primary source may be drawn from the assigned sourcebook. You may also, if you prefer, seek out your own primary source. The following website maintains a nice list of primary source databases: [http://www.lib.washington.edu/subject/History/tm/europe.html](http://www.lib.washington.edu/subject/History/tm/europe.html). Other good sources for tracking down primary sources include:

- [http://www.soviethistory.org](http://www.soviethistory.org)
- [http://germanhistorydocs.ghi-dc.org/home.cfm](http://germanhistorydocs.ghi-dc.org/home.cfm)

Your secondary source should be found using library resources or an article database (such as JSTOR - on how to use JSTOR, see [http://youtu.be/OzINvzEBczU](http://youtu.be/OzINvzEBczU)). Find one historical book or article (i.e., a secondary source) that will help you add context to your response. The point is not to summarize the author’s argument or to merely parrot her/his argument, but rather to add some depth to your analysis by discussing the research of another historian and evaluating how her/his argument relates to the one you are making (does it support your analysis? does your analysis of the readings call into question the historian’s argument? etc...). I am happy to help you locate a suitable source during office hours.

*Essay 1 Prompt*
Due Wednesday, February 12

Yevgeny Zamyatin wrote his science fiction novel, *We*, in 1920-21. Based on the development of the Bolshevik Revolution to this point, why was he concerned that it would devolve into the dystopian future of the “One State”?
Essay 2 Prompt
Due Monday, March 24

One historian has argued that the area of East-Central Europe between Nazi Germany and the Soviet Union should be understood in the 1930s and 1940s as the “Bloodlands.” Based on Jan Gross’s Neighbors, why was this era so brutally violent in East-Central Europe?

Exams
The midterm and final exams will both be take-home essay exams (each worth 20% of the overall grade) in which you respond to a single prompt in an essay of 5-8 pages.

IV. Late Papers, Plagiarism, etc.
Things happen in your life. For this reason I will accept late assignments. That being said, it is not fair to your classmates who complete their work and turn it in on time if there are not penalties for missing deadlines. Papers are due in lecture on the date listed in the syllabus and will be considered late thereafter. Late papers will no longer be accepted at the end of the fourth day after the paper is due (i.e., if the paper is due on Wednesday, it will no longer be accepted after Sunday at 11:59 pm). Feel free to email me your late paper so that you stop accruing penalties, but we’ll still need a paper copy for grading purposes. Late papers will be penalized 5% for each day that they are late.

Plagiarism is the usage of an author’s idea, or his/her way of expressing that idea, without proper attribution. Plagiarized work is considered cheating and will be dealt with as such; in confirmed cases of plagiarism, you will receive a zero on the assignment.

If you use another author’s exact phrasing, you must place those words in quotation marks and properly cite your source in a footnote. If you paraphrase/summarize the words of another author, you must cite your source. If you use the ideas of another author (analysis, concept, summary, explanation), but change the wording, you must cite your source. If you copy and paste anything from the internet without placing it in quotation marks and citing it, you are committing plagiarism.

When in doubt, cite!

V. Readings and Preparing for Class

Modris Eksteins, Rites of Spring: The Great War and the Birth of the Modern Age
Yevgeny Zamyatin, We
Robert O. Paxton, The Anatomy of Fascism
Jan T. Gross, Neighbors: The Destruction of the Jewish Community in Jedwabne, Poland
Heda Kovaly, Under a Cruel Star: A Life in Prague, 1941-1968

There is no traditional textbook for this course. You may wish to refer to a textbook to provide context to lectures and your written assignments. To this end, I have placed two textbooks on two-hour reserve at the library, or you may purchase one for your own reference:
Eric Dorn Brose, A History of Europe in the Twentieth Century
Felix Gilbert and David Clay Large, The End of the European Era, 1890 to Present, Sixth Edition

1 Timothy Snyder, Bloodlands: Europe between Hitler and Stalin (New York: Basic Books, 2010).
In discussions, we will engage in deep readings of longer, more complex primary and secondary sources. In preparing for your weekly tutorial session, look to highlight the argument(s) presented by the author, the evidence s/he uses to support that argument, the way the source influences our understanding of European history, and connections to the points raised in lecture and in other readings.

For sources of any type, look to answer the following questions: (1) *What?* What is happening in the source? What context(s) does it relate to? How does it interrelate with other sources we’ve examined? (2) *Why?* Why does the author make his/her argument? What assumptions/biases/beliefs influence this argument? (3) *So what?* Why should we, as historians, care? What does it tell us about our daily/weekly/quarterly topics of study?

**VI. Grading**

<table>
<thead>
<tr>
<th>Grade</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>A+</td>
<td>97-100</td>
<td>73-76</td>
</tr>
<tr>
<td>A</td>
<td>93-96</td>
<td>70-72</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
<td>67-69</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
<td>63-66</td>
</tr>
<tr>
<td>B</td>
<td>83-86</td>
<td>60-62</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
<td>0-59</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
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</tbody>
</table>

Students often wonder how their papers will be evaluated and what constitutes the difference between A, B, C, and D papers. On the following page, please see the rubric that I will use as I grade your written work:
<table>
<thead>
<tr>
<th>Grade</th>
<th>Argument</th>
<th>Evidence/Analysis</th>
<th>Mechanics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent</td>
<td>A clear, original, persuasive, and sophisticated argument with a provocative thesis which takes on a clearly defined set of debates relating to the topic</td>
<td>Makes excellent use of evidence and background material; interprets and uses evidence with sensitivity to the nature of the text(s) and of historical contexts.</td>
<td>Well-written, elegant and clear with appropriate documentation and other scholarly apparatus.</td>
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<tr>
<td>A to A+</td>
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<tr>
<td>Very Good</td>
<td>Well-organized, with a clear and coherent thesis statement and argument, demonstrating real understanding of the historical issues at stake; may need to be encouraged to ask more difficult questions.</td>
<td>Very good use of evidence (where relevant, from a range of sources), with clear understanding of the nature of the evidence and its historical context.</td>
<td>Well-written on the whole, though there may be some passages that are unclear or require further explication; good use of citations, etc.</td>
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<tr>
<td>B+ to A-</td>
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<tr>
<td>Good</td>
<td>A clear thesis and argument, though not necessarily a particularly original or creative one; some attempt to synthesize or draw conclusions.</td>
<td>Good use of evidence, clear understanding of the basic elements of the texts under discussion and their uses; meets minimum in terms of research done; no major problems of interpretation.</td>
<td>Some problems of spelling, grammar, word choice or style, though not sufficient to entirely obscure the points being made; basic scholarly apparatus intact.</td>
</tr>
<tr>
<td>B- to B</td>
<td></td>
<td></td>
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<tr>
<td>Fair</td>
<td>Some effort to develop a basic argument, though it may be unevenly or inadequately developed; banal approach/ question (or one that simply restates discussions we have had in class).</td>
<td>Some use of evidence; only just meets basic minimum in terms of research done; some problems of understanding or interpretation.</td>
<td>Confusing or vague, requiring a real effort on the part of the reader to guess at the arguments being made or their implications; problems with spelling, grammar, word choice and style.</td>
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<tr>
<td>C- to C+</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Poor</td>
<td>No clear thesis or argument/ purely descriptive; argument is a historical and polemical with no real attention to questions posed in the assignment.</td>
<td>Fails to use evidence from the text adequately or competently; inappropriate or misunderstood examples; significant problems of understanding or interpretation.</td>
<td>Poorly written, significant problems with grammar and word choice, difficult to understand or follow basic claims; failure to properly identify or cite passages quoted.</td>
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<tr>
<td>D or Fail</td>
<td></td>
<td></td>
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</tbody>
</table>

Courtesy of Professor Eagle Glassheim
VII. Schedule of Lectures and Discussions

Week 1
January 6 - Course Introduction

January 8 - Cultural Revolution in the Fin de siècle
Sourcebook 1.6

NO TUTORIALS

Week 2
January 13 - Politics and Society in the Fin de siècle
Sourcebook 1.1-1.2

January 15 - Identity and Geopolitics in the Fin de siècle
Sourcebook 1.3-1.5

Tutorial
Modris Eksteins, *Rites of Spring*, Chapter 1
Filippo Tomaso Marinetti, “The Founding and Manifesto of Futurism,”
http://vserver1.cscs.lsa.umich.edu/~crshalizi/T4PM/futurist-manifesto.html

Week 3
January 20 - The Descent to War
Sourcebook 2.1-2.3

January 22 - Total War
Sourcebook 2.4-2.5

Tutorial
Eksteins, Chapters 2-7

Week 4
January 27 - Peace and Resentment
Sourcebook 2.7-2.8

January 29 - Stability and Upheaval in the ‘20s
Sourcebook 4.2-4.3

Tutorial
Eksteins, Chapters 8-10

Week 5
February 3 - The Russian Struggle for Modernity
Sourcebook 3.1, 3.3-3.4

February 5 - From Imperial Russia to the Soviet Union
Sourcebook 3.5-3.6

Tutorial
Yevgeny Zamyatin, *We*

**Week 6**  
February 10 - **NO CLASS**

February 12 - Stalin’s Consolidation of Power  
*Sourcebook 3.7-3.8, 3.10*  
*Essay 1 Due*

**NO TUTORIALS**

**Week 7**  
**Midterm Break - NO CLASSES**

**Week 8**  
February 24 - Mussolini’s Italy  
*Sourcebook 4.1*

February 26 - National Socialism  
*Sourcebook 4.4-4.5*  
*Midterm Exam due*

**Tutorial**  
Robert O. Paxton, *The Anatomy of Fascism*, 3-118

**Week 9**  
March 3 - Building Totalitarianism in the 1930s  
*Sourcebook 4.6*

March 5 - Race and Eugenics in Interwar Europe  
*Sourcebook 4.7*

**Tutorial**  
Paxton, 119-220

**Week 10**  
March 10 - The Descent to War  
*Sourcebook 5.1-5.2, 5.5*

March 12 - World War II and the Construction of German Empire  
*Sourcebook 5.6-5.8*

**Tutorial**  
Jan T. Gross, *Neighbors: The Destruction of the Jewish Community in Jedwabne, Poland*

**Week 11**  
March 17 - War of Annihilation  
*Sourcebook 5.9-5.10*

March 19 - The Holocaust
Week 12
March 24 - Ending the War, Making Peace
Sourcebook 5.14, 6.1-6.2
Essay 2 due

March 26 - The Cold War
Sourcebook 6.4

Tutorial
Heda Kovaly, Under a Cruel Star: A Life in Prague, 1941-1968, 1-74

Week 13
March 31 - The West in 1950
Sourcebook 6.3

April 2 - The East in 1950
Sourcebook 7.1-7.2

Tutorial
Kovaly, 75-192

Week 14
April 7 - Course Review

FINAL EXAM DUE WEDNESDAY APRIL 23, NOON
Sushi, now served at Midwestern supermarkets and university cafeterias, reveals the transformation of an ancient Japanese dish into a global phenomenon. This course takes familiar Japanese dishes like sushi and ramen as starting points to ask how food accrues or sheds national characteristics in an age of globalization. To learn the origin of sushi and ramen, the class traces the evolution of the diet in the context of the development of Japanese civilization. Using the methodology of food history, course assignments include short research papers on Japanese foodstuffs; analyses of primary sources from statistics to comic books to movies; and short essays drawing from participant observation of Japanese foods now available locally.
Rationale for Course Proposal
We are proposing this course to count toward KU Core Goal 1.1 in addition to the Goal 4.2 that it has already been approved for.

KU Core Information
Has the department approved the nomination of this course to KU Core?
Yes

Name of person giving departmental approval: Eve Levin  
Date of Departmental Approval: 10/23/15

Selected Goal(s)
Do all instructors of this course agree to include content that enables students to meet KU Core learning outcome(s)?
Yes

Do all instructors of this course agree to develop and save direct evidence that students have met the learning outcomes(s)?
Yes

Provide an abstract (1000 characters maximum) that summarizes how this course meets the learning outcome.
“History of Sushi” has 4 main outcomes that align with goals 1.1 and 4.2: 1) To understand the history of Japanese food in the context of the story of Japanese civilization; 2) To gain an introduction to the approaches used in food history and food studies; 3) to develop skills used in historical research including the analysis of primary sources; and 4) to make improvements in academic writing. Outcome 1 is for students to understand how certain foods are the product of specific historical contexts. Outcome 2 provides tools from the disciplines of history and food studies for students to grasp how to undertake the academic study of food to learn how we eat helps determine identification with nations, geographic regions, racial, ethnic, and social groups, and gender. Outcome 3 focuses on the application of that knowledge in online discussions and in students’ analyses of primary sources to create clear, evidence-based conclusions, the aim of outcome 4.

Selected Learning Outcome(s):

Goal 1, Learning Outcome 1
State what assignments, readings, class discussion, and/or lecture topics instruct students how to analyze and evaluate assumptions, claims, evidence, arguments, and forms of expression; select and apply appropriate interpretive tools. (Please limit responses to 1000 characters.)
The course, “History of Sushi” introduces students to the methodology of historical analysis and food studies through lectures and assigned readings, the latter include secondary scholarship on Japanese food history and food studies. Students gain familiarity and practice with these concepts in the context of the cultural setting of Japan through 8 online discussions, 5 short writing assignments, and a final project. The writing assignments task students to apply ideas from history and food studies to analyze primary sources from material culture, digital and print. Students explore questions such as how globalization and nationalism affect how and what people eat. Having completed the course, the students will be able to engage in ideas drawn from the secondary scholarship on food and history, apply these ideas to the original analysis of primary sources to query their veracity and form their own conclusions, develop their skills in synthesizing and presenting information.

List and discuss the assignments, projects and/or tests that will require students to form judgments about the assumptions or claims presented, analyze and synthesize information, and make evidence-based arguments to support conclusions. (Please limit responses to 1000 characters.)
The course grade is a combination of the completion of the minimum standards for the cumulative review quizzes (CRQs) and the average grade earned on the other assignments. The former consists of 6 online quizzes on course material that students can take multiple times the week they are assigned until earning a passing grade of 90%. The other assignments, apart from a map quiz, are directed to guide students to gain mastery of academic approaches to the study of food in evaluating evidence and synthesizing.
information to draw original conclusions in the analysis of primary sources. Online discussions provide a forum for conversations about course content and approaches. Students undertake 5 writing assignments and a final project providing opportunities to evaluate the utility of different concepts in regards to the study of Japanese food culture, improving their skills in academic writing. The attached syllabus details all the assignments.

Indicate the weight of the evidence (e.g., exams, projects, assignments) that will be used to document student performance in these tasks and how this evidence will determine a supermajority (greater than or equal to 60%) of the final grade. * 

The course grade is a combination of the completion of the minimum standards for the cumulative review quizzes (CRQs) and the average grade earned on the other assignments. For the former, the grade levels for passing CRQs are: passing 6 = A; 5= B; 4 = C; D; ≤4 = F. The the latter assignments consist of a map quiz (5%), two discussion grades comprising 4 online discussions each (20%) writing assignments (12% x 5 = 60%) and a final assignment (15%). In sum, 95% of the course grade is dedicated to assignments aligned with KU Core goal 1.1 and 100% with goal 4.2.

Goal 4, Learning Outcome 2
State what assignments, readings, class discussions, and lectures will devote a majority of your course or educational experience to raising student awareness of, engagement with, and analysis of various elements of other-cultural understanding of communities outside the United States. (Please limit responses to 1000 characters.)

The focus of the course is on Japanese dietary cultures and all of the writing assignments charge students to analyze primary sources pertaining to Japanese food history. Online quizzes test students’ knowledge of course material including Japan’s historical and cultural background.

Explain how your course or educational experience will develop the ability of students to discuss, debate, and analyze non-US cultures in relation to the students own value assumptions. (Please limit responses to 1000 characters.)

The course begins by having students explore the Japanese foodstuffs and dishes available in Kansas and the United States, which engages their own value assumptions about them. Through lectures, writing assignments, and class discussions, students will gain a deeper understanding of Japanese dietary culture and culinary history. Later assignments in the course require that they apply this knowledge to study the historical and contemporary food scene in Japan.

Detail how your course or educational experience will sensitize students to various cultural beliefs, behaviors, and practices through other-cultural readings and academic research on cultural competency so that students may be better prepared to negotiate cross-cultural situations. (Please limit responses to 1000 characters.)

Since what we eat becomes us, food is an ideal way for studying the construction of identity cross culturally and historically. Students may not learn to like sushi after taking this course, but they will understand its history, how it has become a global product, and how sushi is often cited as a metaphor for Japanese (dietary) culture.

State what assignments, readings, class discussion, and lectures will be used to evaluate students’ work that documents and measures their grasp of global cultures and value systems through reflective written or oral analysis. (Please limit responses to 100 characters.)

The course focuses heavily on writing assignments which are the best ways to ascertain student understanding of Japanese cultural and historical methodology. Copies of the assignments are included in the syllabus.
History of Sushi (History 395)
Tues & Thurs 11:00-12:15, Summerfield 506

Professor Rath
Office: 3624 Wescoe
erath@ku.edu

Office Hours:
Tue & Thur 1:00-2:30
(and by appointment)

Course Description

Sushi, now served at Midwestern supermarkets and university cafeterias, reveals the transformation of an ancient Japanese dish into a global phenomenon. This course takes familiar Japanese dishes like sushi and ramen as starting points to ask how food accrues or sheds national characteristics in an age of globalization. To learn the origin of sushi and ramen, the class traces the evolution of the diet in the context of the development of Japanese civilization. Drawing on the methodology of food studies, course assignments include short research papers on Japanese foodstuffs; analyses of primary sources from statistics to comic books to movies; and short essays drawing from participant observation of Japanese foods now available locally.

The course begins with a thematic overview of key issues in food studies with reference to the context of Japan. After the break, the class undertakes a brisk overview of Japanese culinary history.

Course Goals and Expected Outcomes
1. To understand the history of Japanese food in the context of the story of Japanese civilization.
2. To gain an introduction to the approaches used in food history and food studies.
3. To develop skills used in historical research including the analysis of primary sources.
4. To make improvements in academic writing.

• Fulfills KU Core Goal 4.2 (culture and diversity) and is awaiting approval for Goal 1.1 (critical thinking)

This Syllabus is a Learning Contract

By remaining enrolled in this course, students acknowledge that they have read and understand this syllabus (“learning contract”), and agree to adhere to its terms. While this syllabus might seem too formal and long, it represents the instructor’s attempt to communicate his expectations of students enrolled in this course to facilitate their learning experience and enable them to succeed in the class. Students can expect the instructor to apply the terms of this contract in managing this course.

I. EXPECTATIONS

How hard is this course? Article 5, Section 1.1 of the Faculty Senate Rules and Regulations stipulates that students spend at least two hours of outside study and preparation for every hour of class time. This means you should expect to study at least five hours a week for this class. However, doing the minimal amount of work does not guarantee a high grade in this class. One reason for this misconception is the problem of grade inflation, which gives the false impression that minimal student effort should yield satisfactory or exemplary results. KU has been better than other universities at combating this problem, but grade inflation is still a problem here (see Gradeinflation.com). The instructor does not grade on a curve, and he would be happy to see all of the students earn As, but that has not happened yet. Even earning a C in this course requires effort. Moreover, since this is an East Asian history course, it will require an additional investment of time and energy to learn new names and terms depending on your previous knowledge of Japan. Students without prior background in Japanese history or culture should read the assigned texts closely, take notes on these, and meet with the instructor if they have any questions about the course material. Taking a passive attitude toward learning will yield poor results.

The instructor expects that all students maintain an open and mature outlook toward the material studied and the contributions of other people in the class. Students must arrive for class on time, remain attentive, stay for the entire class period, and conduct themselves in a manner conducive for creating an environment suitable for learning. (Students who need to leave class early should inform the instructor beforehand). Repeat offenders will be counted as absent, incurring the penalties described below.
Students can expect the instructor to arrive on time and prepared for class. They can expect to be able to meet with the instructor during his office hours or at a mutually agreed upon time, and to have his assistance in meeting the goals for the course.

Communication between students and the instructor is the basis for learning and it is essential for the success of this and any class. The instructor will do his best to specify his expectations, but students must also communicate with the instructor and listen. It is the student’s responsibility to ask if they have any questions or concerns about the course. When emailing the instructor, please use the formal forms of address that you would use in a business context. Messages that begins with “hey,” “sup?,” or similar casual salutations may be deleted as junk mail.

Students should promptly inform the instructor privately if there are any issues that may affect their performance in this class. It is especially important for students to contact the instructor early if they have a physical challenge, a special need, or if a personal crisis arises that will affect their class work. According to university policy, accommodations for physical disabilities require documentation from the Office of Student Access Services. If you are eligible for their services, please contact DR early in the semester in their office located in 22 Strong Hall or by phone: 785-864-4064 or 785-864-2620 (V/TTY). For information about their resources, see http://access.ku.edu. The instructor will provide accommodations, but he needs to be informed in a timely manner of any required.

II. CLASS CONDUCT

The use of computers, phones, and other gadgets is forbidden in this class. Turn off and put away all of these devices before class begins – i.e., before the instructor starts talking. Students who have these devices out in class will be asked to leave the room and will be counted as absent. Save the instructor from wasting his time and yours by putting your phones or computers away promptly before class begins.

Reading newspapers, working puzzles, and doing course work for other classes are forms of academic misbehavior that pollute the learning environment, disturbing the instructor and other students. The instructor can see what goes on in class. Students who engage in these activities will be asked to leave the room and will be counted as absent. It is the instructor’s view that students who waste his time and theirs by engaging in these activities do not belong in class and should drop the course.

Audio and video recordings of classes are prohibited. In special circumstances, the instructor will grant permission for a student to make audio recordings of the lectures provided that these are for that student’s personal use as a study aid and that they will be deleted after the course is completed. The instructor retains the copyright of all the materials presented in class including the lectures, handouts, and course website. These are for the exclusive use of students enrolled in the course, and students are prohibited from making commercial use of these materials.

Objective academic discussions and the lively exchange of ideas are important goals for this class. However, the instructor reserves the right to limit the scope and duration of class discussions and other verbal exchanges in order to keep the class on schedule. Students who disrupt the boundaries set by the instructor regarding inappropriate talking or physical actions are disturbing the classroom atmosphere and are subject to sanction according to provisions governing academic and non-academic misconduct described in the Code of Student Rights and Responsibilities and the University Senate Rules and Regulations. Offenders will be asked to leave the class and drop the course.

Plagiarism -- copying someone else’s words or ideas without citation -- is unethical, illegal, and prohibited. Evidence of plagiarism, such as turning in a paper similar to one handed in by another student in this course, will result in a failing grade for the class and academic sanctions according to university policies. Since this is an upper level history course, there is only one penalty for plagiarism -- a failing course grade and a potential notation on your transcript that will make it much more difficult for you to enter graduate school or your chosen profession. The instructor is glad to assist students to make sure that they cite all their sources properly, however it is the student’s responsibility to ensure that their work is the result of their own independent effort. Students who plan to download their papers from the internet are advised to drop out of college and obtain their degrees from the same source. All papers will be submitted in paper and electronically through Blackboard so that they can be scanned for plagiarism using Safe Assign. Safe Assign automatically measures submitted papers against its database of papers turned in at KU and other institutions and materials available on websites to determine potential plagiarism.

The instructor expects students to adhere to KU’s code of academic conduct, which can be found at http://www.writing.ku.edu/academic-misconduct
III. ATTENDANCE

In Japan and other East Asian countries, it was long believed that the most profound knowledge was conveyed only by speech because the highest truths could not be learned simply by reading books, which themselves would be misunderstood without oral guidance. The instructor does not take such a rigid view toward information about Japanese history, but mandatory class attendance is a principle of his teaching philosophy. In the future, all education might take the form of distance learning and the instructor might be replaced by recorded lectures or by an automaton. Such a future has yet to arrive fully at KU. Therefore, we should take advantage of the opportunity for meeting together in person to explore the answers history offers us to questions of why and how people lived and thought the ways they did. Such experiences, if we are open to them, might just cause us to look at our own lives differently, and should be the reason why we are studying in a university rather than taking classes by mail or simply remaining ignorant. By missing class you will miss out on these experiences, making it a waste of time for you and the instructor for you to be in this course. Consequently, students who cannot commit to attending all of the class sessions should not take this course. Even if one’s reason for attending college is simply to gain a higher paying job after graduation, it still makes sense to work hard while in school to be able to prove that a company should hire you and not someone else who worked harder.

The instructor will take attendance every class. Attendance has its own rewards, but students with perfect or excellent attendance will also earn extra credit toward their final grade. Students who make a habit of missing class will suffer the consequences including the following penalties:

- 0 Absences = +5 points on the final assignment
- 1 Absence = +3 points on the final assignment
- 2 Absences = no additional points
- 3 Absences = one letter grade off of the final assignment
- 4 Absences = two letter grades off of the final assignment
- 5 Absences = minus one course grade
- 6 Absences = F for the course grade

The instructor will assume that absences are unexcused unless a student provides written documentation from an authoritative third party (e.g., a licensed physician) that explains their absence. All documentation for absences and all pending course work except for the final assignment is due in class on the last day of class, Thursday May 5, and it will not be accepted after that deadline. The instructor reserves the right to determine if an absence is excused. The attendance policy is enforced irrespective of a student’s grades in the course: just because a student is earning a B or better in their course work does not mean that he or she will not fail due to excessive absences. Unfortunately, that happens all too frequently.

Students are responsible for keeping track of their number of absences, but the instructor will also post the number of absences on Blackboard. The instructor usually sends academic warnings to students about their attendance and progress in class, but failure to receive a warning does not absolve a student from their unexcused absences or other responsibilities in this class.

Attending class means more than ensuring that your body is in the correct room at the right time. Attendance also means that you bring and use your mind especially the parts responsible for attention and higher reasoning. It is pointless to simply attend class and not take notes. Since the CRQ quizzes draw heavily on the content of the lectures, it is essential to take good class notes. The instructor has witnessed students who have excellent attendance fail to take notes and thereby fail or do poorly in the course.

The last day to withdraw from any course this semester is 11/16.

IV. HOW GRADES ARE CALCULATED

The course grade is a combination of the completion of the minimum standards for the cumulative review quizzes (CRQs) for each grade and the average grade earned on the other assignments. For example, to earn a B in the class, a student must fulfill the minimum standards to earn a B for the cumulative review quizzes and earn an average grade of at least B on the other assignments. Grades for the assignments will be posted on Blackboard including the running total for the course, but the final course grades will only be available on Enroll and Pay.
**Cumulative Review Quizzes and the Course Grade**

Final letter grades for the course have these minimum requirements:

- **A** = passing 6 Cumulative Review Quizzes
- **B** = passing 5 Cumulative Review Quizzes
- **C** = passing 4 Cumulative Review Quizzes
- **D** = passing 3 Cumulative Review Quizzes

Once a student reaches the threshold for their grade level, they will receive an additional 2 points added to their course grade for each CRQ they pass.

**Assignments (deadlines and percentage of course grade)**

- **Online Map Quiz (due 9/4)**: 5%
- **Paper 1 (due 9/8)**: 12%
- **Paper 2 (due 9/22)**: 12%
- **Paper 3 (due 10/6)**: 12%
- **Paper 4 (due 10/20)**: 12%
- **Paper 5 (due 11/17)**: 12%
- **Final Assignment (due noon 12/16)**: 15%

**Online Discussions**

- **First Discussion Grade**: 10%
- **Second Discussion Grade**: 10%

**Map Quiz (due 9/4)**

You will need to be able to locate the following places on a map of Japan: four main islands, Kantō region, Kansai region, Kyoto, Nara, Kamakura, Edo (Tokyo), Osaka, Kamakura, Yokohama, Nagoya, Kobe, Sea of Japan, Inland Sea, and Lake Biwa. Passing requires answering all 15 questions correctly. You can take the quiz as many times as you like from until 11:00 PM on 9/4.

**Cumulative Review Quizzes (C.R.Q.)**

The Cumulative Review Quizzes (CRQ) are online quizzes on course material up to and including the lectures presented that week. Thus, you will need to finish the week’s work before you can take the CRQ. The Cumulative Review Quizzes are available on Blackboard from Monday 8:00 AM to Sunday 11:00 PM the week they are assigned. Students can take the quizzes multiple times during the week until earning a passing grade of 90%. The aim of the quizzes is to assist students in mastering the course material.

**Online Discussions**

Discussion forums are available from Monday 8:00 AM to Sunday 11:00 PM each week. Students can earn between 0-5 points each week based on their posts and replies to what other students have written. (The weekly score applies to the grades for online assignments as described below). Discussion contributions are graded for quality and level of participation as follows:

**Quality of Post:**
- 0 points: short post before forum closes; no evidence used
- 1 point: thoughtful response to the topic referencing the week’s work
- 2 points: reference to the course material and readings by page number

**Participation:**
- 0 points: disparaging remarks about other posts or participants; rants.
- 1 point: replying to one other post thoughtfully
- 2 points: substantive replies to at least two points and continued involvement in the discussion
Extra Credit:

Posts before Wednesday will earn extra credit up to the 5 points allowed for the assignment. Students can earn additional points for their posts or replies at discretion of the instructor.

The letter grades for Discussions I and II are derived from the points earned in the weekly online discussions (4 discussions worth 5 points each for a possible total of 20 points):  A = 17 points; B = 15 points; C = 13 points; D =11 points.

General Requirements for the Writing Assignments

Papers must be typed and they are due in class at the start of class. Papers that are faxed or emailed will not be accepted in lieu of a paper copy. See the attached Writing Check List for further information about style. In addition to the paper copies used for grading, electronic versions of the papers must be submitted through Blackboard by the assignment deadline. Both versions are required.

Chose any style of citation that you like for the papers. One easy method is simply to include the name of the author and the date and page number in parentheses at the end of the sentence, thus: (Cwiertka 2006: 45). Many of the assignments require web sources, which should be cited to include the date you visited (accessed) the site, omitting the www or http prefix as indicated below. Regardless of the style of citation that you employ, you need to include full bibliographic information about your sources somewhere in your paper.

In fairness to students who turn their assignments in on time, anyone failing to turn in either version of the paper without a legitimate prior excuse (i.e., illness or dire family crises) will be penalized one letter grade per day that the paper is late including weekends. Papers turned in on the same day after class will receive a half letter grade deduction. If you must turn in a paper later, email a copy to the instructor so that he will know when you completed the assignment. An electronic version still needs to be uploaded to Blackboard and a paper copy is still due and must be handed in by the next class period.

The instructor can meet with you to answer questions about the paper assignments, discuss outlines, drafts, and comments on graded papers. He can answer questions by email on upcoming assignments up to 48 hours before an assignment is due. He also encourages you to visit the writing centers on campus and to have a friend read your paper before you turn it in. Writing is hard work and usually takes longer than one might expect. Taking shortcuts actually adds time and leads to a weaker result. Take notes as you read. Write a detailed outline. Spend time revising.

Rubric for the Evaluation of Papers

The purpose of the paper assignments is to focus your study and interpretation of primary sources and secondary texts. Papers cannot simply recapitulate the lectures or summarize the readings, and the instructor is not looking for the “right answers.” He is more interested in how students interpret the texts. All papers are different, but in general there are three levels of quality that determine the grade earned. The most critical factors in a successful paper are a clear thesis statement, which indicates what the paper is about and what the author will conclude, and specific citations from sources to support the argument.

A mediocre response lacks a coherent thesis statement, does not address the topic in full, does not utilize all of the required texts, and does not engage the texts seriously. It might parrot the lectures or make sweeping statements based upon limited information such as drawing broad contrasts between Japanese and American culture, or simply string together a series of long quotes without much explanation. This sort of response defeats the purpose of the assignment. The reader’s sense is that the respondent simply wants to hand something in and that most of their creative energies are exhibited in their awkward spacing and font choice to meet the page requirements, which are not that rigid. These responses earn a C or below.

A middle-level response does evaluate all of the texts, presents a response to the assignment in a thesis statement, and meets the basic requirements for the assignment, but it does so in a perfunctory and formulaic way. Typically, the respondent has their mind made up about the “right answers,” and they just fish in the texts for enough “evidence” to support their preconceived views, which usually differ little from the ideas presented in class. The author either tries to make the evidence carry too much weight and they over generalize, or s/he fails to show adequately how cited passages support their argument, which may not be fully articulated in the thesis. These papers tend to summarize texts instead of analyzing them and have weak thesis statements. Papers in this category usually earn a grade between a C+ to B.
A superior response offers a sense of genuine discovery in the materials and the respondent provides a clear framework for these observations beginning with the thesis statement. The response conveys that the student has read through the materials and has thought about them. The student understands that anything within the texts and other sources might become “evidence,” but the student turns a citation into evidence by interpreting the cited passage to illustrate the argument introduced in a clear thesis statement. These responses earn between a B+ and A.

Generally, the quality of the paper depends on the amount of time put into the assignment. (Writing takes a lot of effort). If a student does the assigned work according to the class schedule, takes notes from the readings and other sources, allows sufficient time to write the assignment, and consults the instructor if any clarification is needed, then a superior response is within the grasp of any KU student.

Writing Assignments
Additional clarification about the following assignments will be provided in class. The page numbers indicated are the required minimum, not including references. It is fine to exceed the page requirements within reason. In writing your papers follow Japanese custom and write a person’s family name first and use family names, rather than personal names.

Citing Websites:
Several of the writing assignments require referencing websites, cite them as follows:
Name, address, date you accessed the site. For example:

Paper 1: Is There Real Japanese food in Kansas? (3 pages)
Many foods are marketed in America as Japanese or Asian. Visit a local supermarket and identify one or two foods sold as Japanese or Asian, take a photo of these food products (or find one on the internet), and consider what qualifies these foods to be described in this way answering one of the following questions in reference to the chapter 2 in Food and Identity and Ku’s Dubious Gastronomy:

1) Are these foods evidence of “cultural pluralism,” “corporatization,” “Americanization,” or the “homogenization of cultural differences?”
2) If the foods are advertised as “authentic” what are the problems of using that term as identified by Ku and in Food and Identity?

In answering either question conclude by considering how the food is labeled affects how it is consumed.

Paper 2: Restaurant Portraits (3 pages)
This assignment requires reference to chapter 3 of Food and Society. Find one or more websites of Japanese restaurants outside of Japan. Consider how these restaurants introduce their food in light of one of the following questions:

1) Does the food in these restaurants qualify as “food porn”? Explain why or why not.
2) How does the restaurant website describe the “spectacle” of dining?

In answering either question, compare the restaurant’s message with online and published reviews. With your KU ID, you can access restaurant reviews from newspapers such as the New York Times or Chicago Tribune through KU’s library database: lib.ku.edu/databases-by-subject/newspapers.

Paper 3: The (Male?) Food Expert (3 pages)
As Amy E. Gupta, et al write in Food and Society, “Gender differences are also reinforced and sometimes transversed through foodways” (p. 19). Following up on that idea, Tim Holden in his article, “The Overcooked and Underdone,” observes that men on Japanese food television shows tend to embody, “a hegemonic discourse of authority, power, and possession” (p. 128). Does the culinary journalist Yamaoka Shirō in Tetsu Kariya’s graphic novel Oishinbo have the same masculine traits as they pertain to his expertise in Japanese food? How would you characterize the gender roles in Oishinbo?

Paper 4: What the Food Makers Say (3 pages)
With reference to chapter 4 of Food and Society and chapter 4 of Japan’s Dietary Transition, consider the claims of Japanese food producers about the actual health benefits of Japanese foods.
Examine as at least two Japanese food or beverage companies. The following companies all have English-language websites:

Ajinomoto, Fujimitsu, Glico, Gyu-Kaku, House Foods, Itokuemon, Kagome, Kikkoman, Maruchan, Maruha Nichiro, Marukawa Confectionery, Meidi-ya, Meiji, Mizkan, Morinaga, Nihon Shokken, Nippon Flour Mills, Nippon Ham, Nissui, Nissin, Royce Chocolate, Snow Brand Milk, Toraya, Vie de France, Yamasa, Yamazaki Baking

What do these websites tell consumers about the health claims of their products or their connection to traditional Japanese dietary cultures? How are these claims substantiated? Do you believe them? Pick approximately three points to write about in your paper, referencing the aforementioned secondary readings.

Paper 5: Prefectural Profile: “Local Food” in Japan (3 pages)

In America we eat “Japanese food,” but there are many thriving local cuisines in Japan. For this assignment, profile one prefecture and write about its specialty dishes and local food products, answering the question “are the foods associated with certain prefectures arbitrary; if not, what is the rationale for them?” The Japanese National Tourism Organization (www.jnto.go.jp) provides an overview of some traditional dishes in different locales. Current demographic and consumption information organized by prefecture can be found at Statistics Japan Prefecture Comparisons (stats-japan.com). Most prefectures also have government and tourism websites in English. Include references from at least three websites in your paper.

Final Assignment (7-8 pages)

You have been charged by the Japanese Travel Bureau to update the following pamphlet: Katsumata Senkichiro, Notes on Japanese Cuisine, Tokyo: Japan Travel Bureau, 1946. Although published in 1946, most of the information in this pamphlet seems to date from before World War II. For the purpose of this assignment, imagine that you are just beginning to revise this pamphlet and you need to convince the Japanese Tourism Bureau of three to five areas that need to be changed or expanded (beyond simply updating information like restaurant listings and adding new photos). Would you include any information about how Japanese foods are sourced? How should the pamphlet be adapted so that it is more informative for visitors or general readers interested in an introduction to Japanese food? The Japanese Travel Bureau will not be convinced by your argument unless you present sufficient data from both print and online sources to make your case. Demonstrate how you have understood and synthesized the knowledge and approaches to studying Japanese food that you gained in this course.

Additional Notes about Grades

• No incompletes will be granted.
• The instructor reserves the right to change the grading structure and course content.

V. READING ASSIGNMENTS

Begin reading the assigned texts anytime but complete them by the date of class that they are assigned since the day’s lecture is premised on your familiarity with the readings. The instructor recommends that you take notes as you read since this will help you master the material and prepare for the quizzes and papers.

Required Texts

Purchase all of the books listed below. Books sell out quickly, and unsold books are returned by the bookstores early in the semester. So, buy all the books as soon as possible. It is your responsibility to order any books that become unavailable. The instructor does not have any extra copies to lend.


• Other readings and media indicated below are all available on Blackboard.

VI. COURSE CALENDAR

I. Course Introduction: Toward a History of (Japanese) Food

Participate in the Online Discussion

8/23 Course Introduction
Review the syllabus and course Blackboard site

8/25 Lecture: “What is Japanese Food and How Can We Study it?”
Read: Food and Society, chapter 1; Japan’s Dietary Transition, preface and chapter 1

II. Is there “Real” Japanese Food Outside of Japan?

Participate in the Online Discussion
Take the Online Map Quiz by 11:00 PM Sunday 9/4

8/30 Lecture: “Japan’s Geography”

9/1 Lecture: “Ingredients in Japan”
Read: Japanese Dietary Transition, chapter 2

III. Dreaming and Dining on Sushi: Film: Jiro Dreams of Sushi

9/6 Read: Food and Society, chapter 3

9/8 Paper 1 Due

IV. Behind the Cutting Board: Japanese Restaurants

Participate in the Online Discussion
Take the Cumulative Review Quiz (CRQ1)

9/13 Lecture: “Japanese Restaurants”

9/15 Lecture: “Writing the World of the Modern Chef: Food Reviews and Restaurant Manga”
V. The Travels of the Iron Chef

9/20 Lecture: “Japanese Food TV Shows”
Read: Tetsu Kariya, *Oishinbo* (all)

9/22 Lecture: “Working in a Japanese Kitchen”
**Paper 2 due**

VI. Boxing a Healthy Lunch

**Participate in the Online Discussion**
**Take CRQ 2**

9/27 Lecture: “Obentō”

9/29 Lecture: “Marketing Health”
Read: *Food and Society*, chapter 4; *Japanese Dietary Transition*, chapter 4

VII. Branding Japanese Food

10/4 Lecture: “Food and Soft Power: Japanese Traditional Dietary Cultures (Washoku)”
Watch: *Washoku: Beyond Sushi*
*Food and Society*, chapter 5

10/6 Finish Watching: *Washoku: Beyond Sushi*
**Paper 3 due**

VIII. Sourcing Modern Japanese Food

**Take CRQ 3**

10/11 Fall Break

10/13 Video: *Sushi, the Global Catch*
Read: *Food and Society*, chapters 6-7; *Japanese Dietary Transition*, chapter 5

IX. Surplus and Scarcity

10/18 Lecture: “Hunger in Japanese (Pre-)History”
Read: *Japanese Dietary Transition*, chapter 3

10/20 Lecture: “Food in Ancient Japan”
Read: *Food and Society*, chapter 8
**Paper 4 due**
X. Meanings for Food in Late Medieval and Early Modern Culture

Participate in the Online Discussion
Take CRQ 4

10/25 Lecture: “What did Food Signify in Medieval Japan?”

10/27 Lecture: “Food in Early Modern Japan”

XI. Food in Modern Japan

Participate in the Online Discussion

11/1 Lecture: “Western Influences on the Diet”
Read: Modern Japanese Cuisine, through Chapter 2

11/3 Lecture: “Food Culture in the 1920s”

XII. The Rise of Japanese Cuisine

Participate in the Online Discussion
Take CRQ 5

11/8 Lecture: “Food in World War II”
Read: Modern Japanese Cuisine, chapters 3-

11/10 Lecture: “Food in Postwar Japan”
Read: Modern Japanese Cuisine, chapter 5

XIII. Food and Social Values

11/15 Lecture: “The Rise of Local Food”

Paper 5 Due

XIV. Noodle Cultures in Japan

11/22 Lecture: “From Soba to Ramen”
Read: Modern Japanese Cuisine, Chapters 6
Watch the video about the invention of instant ramen:
www.youtube.com/watch?v=fqseyLw2Flg
11/24 Thanksgiving

XV. The Future of Japanese Food
Participate in the Online Discussion
Take CRQ 6

11/29 Lecture: “Japanese Confectionery”
Read: Modern Japanese Cuisine, chapter 7

12/1 Lecture: “The Lost Generation and the Future of Japanese Food”
Read: Modern Japanese Cuisine conclusion and postscript; Japanese Dietary Transition, chapter 6

XVI. Film: Tampopo


12/8 Work on final assignment
Note: All documentation for absences due in class.

Final Assignment Due by Noon
12/16 Friday

Submit the assignment on Blackboard and deliver a paper copy to my office in 3624 Wescoe by noon.