

New Course Proposal

- AD 340 Furniture Development—**Approved Pending Changes**
- ENGL 367 Mystery & Detective Fiction—**Approved**
- ENGL 399 Beyond English—**Approved**
- HIST 30305 Kitchens, Cooking & Food in Modern America—**Approved**
- HIST 31405 Technology and Gender in American History—**Approved**
- HIST 31905 Christianity in the Global Age—**Approved**
- HIST 48005 Madness and the Asylum in the U.S. —**Approved**
- Latin 315 Latin Paleography I—**Approved**
- PHIL 201 Ethics for Technology, Engineering and Design—**Approved**

Revision of Existing Course

- **AD 331 Digital Video Production and Aesthetics—Approved Pending Changes**
Dropping prerequisites AD117, AD119, AD267 and AD269
- **AD 363 Documentary Photography—Approved Pending Changes**
Dropping prerequisites AD117, AD119, AD267 and AD269
- **AD 381 Fine Art Photography and Artist’s Book—Approved Pending Changes**
Dropping prerequisites AD117, AD119, AD267 and AD269
- **AD 430 Interior Design—Approved**
Change from 6 Studio to 5 Studio and 1 Lecture.
- **ANTH 201 Introduction to Archaeology and World Prehistory—Approved**
Change from two-50 minute lectures; one- 50 minute rec to two- 75 minute lectures.
- **DANC 130 Introduction to Modern Dance—Approved**
Change to DANC 100.
- **DANC 230 Biomechanics of Ballet—Approved**
Biomechanics of Ballet title change to: Biomechanics of Dance, Movement and Strength
- **Dance Minor—Approved**
DANC 13000 Course number change; DANC 13000 Section change; DANC 23000 Title change; 23000 Description change
- **GS100 American Language and Culture for International Students I—Approved**
Course number change to ENGL 110
- **GS100 American Language and Culture for International Students II—Approved**
Course number change to ENGL 111
- **Industrial Design Major—Approved**
Adding course AD 340, moving AD 535 from C Supportive Requirement back to area D Selectives.

Approved New Courses:

- **COM 378- Introduction to Health Communication**
- **COM 478- Health Communications Campaigns**
- **Minor in French Cultural Studies**

Approved Existing Courses:

- **AD11700 Photography I: Black and White Processes:** Change course title to: AD11700 Black and White Photography
- **AD11900 Photography II: Color Imaging and Studio Practice:** Change course title to: AD11900 Introduction to Digital Color Imaging
- **AD31400 Illustrative Drawing:** Change course title to: AD31400 Experimental Drawing
- **AD33100 Digital Video Production And Aesthetics:** remove prerequisites
- **AD363 Documentary Photography:** remove prerequisites
- **AD381 Fine Art Photographic Printmaking And Artist's Book:** remove prerequisites
- **GREK 101** Elimination of "permission from department required"
- **ITAL 101** Elimination of "permission from department required"
- **LATN 101** Elimination of "permission from department required"

- **Integrated Studio Arts:** Professional Program, BFA

Deletion of Courses:

1. AD32200 Computer Modeling & Animation (area B and area E)
2. AD42200 Advanced Studies in Photography II (area E)
3. AD32400/22400 Textiles for Interiors (area F)

Change of Course Titles:

1. AD11700 *Photography I: Black and White Processes* to: AD11700 *Black and White Photography*
2. AD11900 *Photography II: Color Imaging and Studio Practice* to: AD11900 *Intro to Digital Color Imaging*
3. AD31400 *Illustrative Drawing* –to: AD31400 *Experimental Drawing*.

- **Studio Arts & Technology: Program Revision**

Deletion of Courses:

1. AD11700 Photography I: Black and White Processes and Aesthetics
2. AD32200 Computer Modeling & Animation
3. AD42600 Robotic Art.

Addition of Courses:

1. AD11900 Photography II: Color Imaging and Studio Practice
2. AD21300 Life Drawing
3. AD23600 Lighting Fundamentals for Photography
4. AD38100 Fine Arts Photography and Artist's Book
5. AD42100 Advanced Studio Practices in Photography

Other Changes (describe):

- Merging of areas Electronic and Time-Based Art and Photography and Related Media in sections C and E of the bingo sheet to a new area titled: Art, Culture and Technology.
- Dividing the Fine Arts area in sections C and E into 2 areas: 2D Extended Media and Craft/Material Studies.
- Replacing AD33100 with AD36300 in Section C of the bingo sheet.
- Addition of AD33400 to Section E of the bingo sheet to replace AD42600.
- Change of course titles for AD11700, AD11900 and AD31400

New Course

[ENGL 229: Creole Languages and Cultures](#)

This course introduces the concept of pidgin and creole languages across the world, with a focus on English-based pidgins and creoles. It addresses their geographical distribution and some of their cultural manifestations such as music, food and literature on both sides of the Atlantic. The course presents a general view of the historical events that led to the formation of creole languages and to the development of the African diaspora.

[English in a Global Context- new major/ concentration](#)

A new undergraduate major in English Language in a Global Context will draw on Purdue's strength as a university with a strong international profile and offer exciting possibilities for cross-disciplinary collaborations when combined with a minor or double major from another department.

[New concentration in English Lit \(revision of current English plan of study\)](#)

[New Concentration in English Ed \(revision of current English plan of study\)](#)

[ENGL 344 Environmental Ethics](#)

Environmental Ethics, Policy, and Sustainability is an interdisciplinary course designed to open new pathways into ethical and ecocritical inquiry in the anthropocene age. It is part of the Certificate in Environmental and Sustainability Studies (CESS) Program.

[SCLA 101 Transformative Texts: Critical Thinking & Communication I: Antiquity to Modernity](#)

The primary goal of the course is to provide students with a foundational knowledge of transformative literature from around the world as well as fundamental reading, writing, speaking and analytical skills. This first course in the sequence introduces students to great texts from antiquity to the birth of the modern era. Its goal is to create life-long learners, open to the world, and sensitive to other points of view. It exposes students from across the university to the ideas, skill-set, and inspiration that animates from the liberal arts, and it also introduces them to liberal arts faculty. Additionally, this course is the perfect environment for faculty-student mentorship.

[SCLA 102 Transformative Texts: Critical Thinking & Communication II: Modern World](#)

The primary goal of the course is to provide students with a foundational knowledge of transformative literature from around the world as well as fundamental reading, writing, speaking and analytical skills. This second course in the sequence introduces students to great texts of the modern era. Its goal is to create life-long learners, open to the world, and sensitive to other points of view. It exposes students from across the university to the ideas, skill-set, and inspiration that animates from the liberal arts, and it also introduces them to

liberal arts faculty. Additionally, this course is the perfect environment for faculty-student mentorship.

[New Spanish Minor](#)

This new minor is designed to complement our existing minor by providing a program that will allow students to tailor their language education towards specific professional needs, helping them to graduate better prepared for the job market. The Hispanic population continues to grow in Indiana and around the country, and there is a pressing need for professionals to communicate effectively in both English and Spanish.

[ANTH 326 Environmental and Sustainability Studies](#)

This course is the lynchpin of the undergraduate Certificate in Environmental and Sustainability Studies. It is designed from the ground up to be an interdisciplinary course, and to match the transdisciplinary spirit of the CESS program. CESS 300 explores three main fields of interdisciplinary approaches to analyzing and tackling environmental programs: 1) the humanities and social sciences, 2) engineering, and 3) environmental sciences. This team taught course will present a series of case studies, core concepts, and problem questions that integrate the following three academic approaches in mind: 1) Human Dimensions and Environment/Sustainability, 2) Engineering and Environment/Sustainability, 3) Environmental/Sustainability Sciences. The course team-taught by three faculty members, one from each of the three aforementioned fields.

[ENGL 223- Literature and Technology](#)

This course uses literature to explore how technological innovation both enables and constrains creativity. It introduces students to the basics of narrative theory, remediation, and historical and contemporary forms of interactive textual media, from the physical to the digital. The class might, for instance, follow a literary classic through its various textual manifestations—manuscript, book, chapbook, films, comic books, video games, iPad apps, etc.

[ENGL 343- Labor and Literature](#)

This course will examine labor taken in its broadest sense, from the labor of self-fashioning to the labor of industries; the labor of life and the labor of destruction--and the implications of the laboring body from market creation to market collapse.

[ENGL 223- Literature and Technology](#)

This course uses literature to explore how technological innovation both enables and constrains creativity. It introduces students to the basics of narrative theory, remediation, and historical and contemporary forms of interactive textual media, from the physical to the digital. The class might, for instance, follow a literary classic through its various textual manifestations—manuscript, book, chapbook, films, comic books, video games, iPad apps,

etc.

ENGL 217- Figures of Myth and Legend 1: Monsters

This course traces specific monster case studies—e.g., dragons, wercreatures, sea monsters—across a variety of genres and media from the ancient to the modern period, beginning in epic and popular balladry and concluding with modern fantasy and gaming titles. Monsters help us define and police the boundaries of what it means to be human, and provide a common language for crystallizing specific social, ethnic, and national practices.

ENGL 202- Engaging English

This theme-based course provides an introduction to the field of English Studies. It explores the history and future of the field with an eye toward developing students' identities within the major or minor, but it also provides the foundational liberal arts skills students need to thrive in any field they choose.

ENGL 226- Narrative Medicine

This course introduces undergraduates to the field of narrative medicine, which is increasingly becoming an essential component in pre-med and medical programs around the country. In its emphasis on medical narratives, the course is designed to attract students interested in literature involving real-world medical encounters. It will be an option for the Integrated Liberal Core currently under development in CLA.

ENGL 228- Language and Social Identity

This course introduces linguistic diversity in its many forms and explores the role of language in supporting various types of social identity (e.g. age, gender, social class, race, ethnicity) and in supporting power structures that enable discrimination against less powerful groups. We will consider various types of linguistic diversity, including regional, cultural, and stylistic variation within a single language, code-switching in bilingual communities, and the role and status of colonial languages, immigrant languages, Creole languages, indigenous languages, and sign languages.

ENGL 342- Legal Fictions

This course explores depictions of legal conflict in key works of literature. It uses the narratives created by the cat-and mouse of procedural dramas, emotionally charged trial scenes, and dramatic courtroom struggles, to introduce students to decisions made by those with social and legal governing power. Themes and topics might include: the importance of narrative and storytelling in, and emotional responses to, legal conflicts; the relationship between the jurisprudential memoir and other genres of writing (gothic, suspense, historical, or journalistic narratives); the relation of individual rights to collective authority; traditional jurisprudence; critical legal studies and critical race theory (how institutions govern in relation to different groups or classes of people); feminist legal criticism (women and the law); and more.

[ENGL 322- Word, Image, Media](#)

Ours is a predominantly visual culture. With the visualization of knowledge more and more integral to the functioning of all advanced professional societies, the visual has been increasingly seen as the key to solving imperatives of speed and efficiency in “The Information Age” and images have become central to how humans connect to technology and to one another. Yet, most students enter and exit Purdue without even the most basic knowledge of the images that have come to play such a vital part of their daily experience.

[HIST 35205- Death, Disease, And Medicine in the 20th Century American History](#)

In this course, we will investigate the role of illness and dying on twentieth-century American culture and society. From polio to Zika, ideas about risk, contagion, health, and death have been intricately linked to politics, race, gender, class, and ethnicity.

[ENGL 393- Environmental and Sustainability Studies](#)

This course is the lynchpin of the undergraduate Certificate in Environmental and Sustainability Studies. It is designed from the ground up to be an interdisciplinary course, and to match the transdisciplinary spirit of the CESS program. CESS 300 explores three main fields of interdisciplinary approaches to analyzing and tackling environmental programs: 1) the humanities and social sciences, 2) engineering, and 3) environmental sciences. This team taught course will present a series of case studies, core concepts, and problem questions that integrate the following three academic approaches in mind: 1) Human Dimensions and Environment/Sustainability, 2) Engineering and Environment/Sustainability, 3) Environmental/Sustainability Sciences. The course team-taught by three faculty members, one from each of the three aforementioned fields.

[POL 335- China and the Challenges of Globalization](#)

This course will focus on the most salient challenges: integration into the global economy, pollution, urbanization cultural and national identity, democratization, and international relations. Through lectures, readings, videos, and discussions, students will gain fundamental knowledge about China. Taking a global perspective on China and global issues, the course helps them form an objective perception about China.

Existing

Expiration of ENGL 401

Title change for ENGL 402

Major revision for Creative Writing

New minor for Professional Writing

Minor revision for ENGL

Art History Program revision

Art History Minor Program revision

Deletion of AD 494

Deletion of AD 493

AD 382 change in course title from 19th Century Art: A Global Perspective to A Global History of Art, 18th-19th Centuries

Change AD 45100 to AD 34600

Change AD 45200 to AD 34300

AD 327 change in course description “An overview of art theories from the Renaissance to the present, and of the challenges facing the discipline in today’s global and digital world, as well as a presentation of different tools and methods used to research, discuss, and display art.

AD 31200 change in course title from Roman Art to Ancient Roman Art

AD 320 change in instruction type

FR 101 Change prerequisite from “Permission from Department Required” to “Permission of Advisor Required”

GREK 101 Elimination of “permission from department required”

GER 101 Change prerequisite from “Permission from Department Required” to “Permission of Advisor Required”

SPAN 401 Remove restrictions “Spanish Major” or “Spanish Secondary Teaching Major”

Approved

New Course:

SCLA 390 and SCLA 490- This course number is for assignment of credits in studies in Liberal Arts earned while enrolled at a foreign university on a Study Abroad program which cannot be appropriately accommodated under an established

Existing Course:

ANTH 30500- change of prerequisites from ANTH 20500 *and* SOC 10000 to ANTH 20500 *or* SOC 10000

ANTH 42500- Course title change from Anthropological Archaeology to Archaeological Method and Theory

THTR 163- change in requisites (must be enrolled in one of the following Majors: *Integrated Studio Arts*)

THTR 263- change in requisites (must be enrolled in one of the following Majors)

THSP Sound for the Performing Arts- revision of major requirements

Pending additional information

Cornerstone Program- Cornerstone is a 15-credit-hour certificate program, designed for all Purdue undergraduates, set to launch in the Fall of 2017. The mission of this liberal-arts-based program is to significantly enhance the educational experience of all students: bridging the College of Liberal Arts (CLA) with other units across campus; introducing and integrating students to the worlds of engineering, technology, science, medicine, business, public policy, and agriculture; and providing them with the communication skills and edification of a humanities education.

CESS Certificate- The Certificate in Environmental and Sustainability Studies (CESS) will give students working in multiple disciplines across Purdue a broad exposure to how environmental and sustainability challenges and solutions are conceived, represented, and researched in the Humanities, Social Sciences, Agriculture, and STEM disciplines. The CESS program will introduce students to a wide range of environmental issues from diverse perspectives so that they may more thoroughly comprehend and critically evaluate today's environmental and sustainability challenges.

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT College of Liberal Arts Int'l Programs EFFECTIVE SESSION Spring 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|---|
| <input checked="" type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input type="checkbox"/> 4. Change in course number | <input type="checkbox"/> 10. Change in course requisites |
| <input type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

PROPOSED:		EXISTING:		TERMS OFFERED Check All That Apply:		
Subject Abbreviation	<u>SCLA</u>	Subject Abbreviation		<input checked="" type="checkbox"/> Summer	<input checked="" type="checkbox"/> Fall	<input checked="" type="checkbox"/> Spring
Course Number	<u>390</u>	Course Number		CAMPUS(ES) INVOLVED		
Long Title	<u>Special Credit for Study Abroad in Liberal Arts</u>			<input type="checkbox"/> Calumet	<input type="checkbox"/> N. Central	
Short Title	<u>Study Abroad in Liberal Arts</u>			<input type="checkbox"/> Cont Ed	<input type="checkbox"/> Tech Statewide	
Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)				<input type="checkbox"/> Ft. Wayne	<input checked="" type="checkbox"/> W. Lafayette	
				<input type="checkbox"/> Indianapolis		

CREDIT TYPE		COURSE ATTRIBUTES: Check All That Apply			
1. Fixed Credit: Cr. Hrs.	<u> </u>	1. Pass/Not Pass Only	<input type="checkbox"/>	6 Registration Approval Type	<input type="checkbox"/>
2. Variable Credit Range:	<u>1-4</u>	2. Satisfactory/Unsatisfactory Only	<input type="checkbox"/>	Department	<input checked="" type="checkbox"/>
Minimum Cr. Hrs	<u>1</u>	3. Repeatable	<input checked="" type="checkbox"/>	Instructor	<input type="checkbox"/>
(Check One) To	<input checked="" type="checkbox"/>	Maximum Repeatable Credit:	<u> </u>	7 Variable Title	<input type="checkbox"/>
Or	<input type="checkbox"/>	4. Credit by Examination	<input type="checkbox"/>	8 Honors	<input type="checkbox"/>
Maximum Cr. Hrs	<u> </u>	5. Fees <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request		9 Full Time Privilege	<input type="checkbox"/>
3. Equivalent Credit: Yes	<input type="checkbox"/>	Include comment to explain fee		10 Off Campus Experience	<input type="checkbox"/>
No	<input type="checkbox"/>				

Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	Cross-Listed Courses
Lecture					
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):
 This course number is for assignment of credits in studies in Liberal Arts earned while enrolled at a foreign university on a Study Abroad program which cannot be appropriately accommodated under an established Purdue course number. It is not for use for courses offered at or conducted by Purdue. Typically offered Summer Fall Spring.
 1.000 TO 4.000 Credit hours

***COURSE LEARNING OUTCOMES**

Calumet Department Head	Date	Calumet School Dean	Date		
Fort Wayne Department Head	Date	Fort Wayne School Dean	Date		
Indianapolis Department Head	Date	Indianapolis School Dean	Date		
North Central Faculty Senate Chair	Date	Vice Chancellor for Academic Affairs	Date		
West Lafayette Department Head	Date	West Lafayette College/School Dean	Date	West Lafayette Registrar	Date

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT College of Liberal Arts Int'l Programs EFFECTIVE SESSION Spring 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|---|
| <input checked="" type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input type="checkbox"/> 4. Change in course number | <input type="checkbox"/> 10. Change in course requisites |
| <input type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

PROPOSED:		EXISTING:		TERMS OFFERED Check All That Apply:		
Subject Abbreviation	<u>SCLA</u>	Subject Abbreviation		<input checked="" type="checkbox"/> Summer	<input checked="" type="checkbox"/> Fall	<input checked="" type="checkbox"/> Spring
Course Number	<u>490</u>	Course Number		CAMPUS(ES) INVOLVED		
Long Title	<u>Special Credit for Study Abroad in Liberal Arts</u>			<input type="checkbox"/> Calumet	<input type="checkbox"/> N. Central	
Short Title	<u>Study Abroad in Liberal Arts</u>			<input type="checkbox"/> Cont Ed	<input type="checkbox"/> Tech Statewide	
Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)				<input type="checkbox"/> Ft. Wayne	<input checked="" type="checkbox"/> W. Lafayette	
				<input type="checkbox"/> Indianapolis		

CREDIT TYPE		COURSE ATTRIBUTES: Check All That Apply			
1. Fixed Credit: Cr. Hrs.	<u> </u>	1. Pass/Not Pass Only	<input type="checkbox"/>	6 Registration Approval Type	<input type="checkbox"/>
2. Variable Credit Range:	<u>1-4</u>	2. Satisfactory/Unsatisfactory Only	<input type="checkbox"/>	Department	<input checked="" type="checkbox"/>
Minimum Cr. Hrs	<u>1</u>	3. Repeatable	<input checked="" type="checkbox"/>	Instructor	<input type="checkbox"/>
(Check One) To	<input checked="" type="checkbox"/>	Maximum Repeatable Credit:	<u> </u>	7 Variable Title	<input type="checkbox"/>
Or	<input type="checkbox"/>	4. Credit by Examination	<input type="checkbox"/>	8 Honors	<input type="checkbox"/>
Maximum Cr. Hrs	<u> </u>	5. Fees <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request		9 Full Time Privilege	<input type="checkbox"/>
3. Equivalent Credit: Yes	<input type="checkbox"/>	Include comment to explain fee		10 Off Campus Experience	<input type="checkbox"/>
No	<input type="checkbox"/>				

Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	Cross-Listed Courses
Lecture					
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):
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 1.000 TO 4.000 Credit hours

***COURSE LEARNING OUTCOMES**

Calumet Department Head	Date	Calumet School Dean	Date		
Fort Wayne Department Head	Date	Fort Wayne School Dean	Date		
Indianapolis Department Head	Date	Indianapolis School Dean	Date		
North Central Faculty Senate Chair	Date	Vice Chancellor for Academic Affairs	Date		
West Lafayette Department Head	Date	West Lafayette College/School Dean	Date	West Lafayette Registrar	Date

**COLLEGE OF LIBERAL ARTS CURRICULUM COMMITTEE COURSE
PROPOSAL SUMMARY SHEET**

 New Course
(Complete I & II)

 X **Revision of Existing Course**
(Complete I & II)

 Deletion of Existing Course
(Complete I only)

I. COURSE NUMBER AND TITLE (existing for revisions and deletions; proposed for new courses):

ANTH 30500: Ethnographic Methods

Contact for questions about this submission (name, phone): Ian Lindsay (ilindsay@purdue.edu)

Other submissions (if any) that this one should be linked with:

Will approval of this submission result in a change to any departmental program (Bingo Sheet)? Yes X No
(If “yes,” submit a program revision as well.)

List supporting documentation attached, if any:

1/4/2017

Department Head or Curriculum Chair signature

Date

II. COURSE SPECIFICATIONS/SUMMARY OF CHANGES

For new courses, enter all applicable items. Use “proposed” column/lines for course revisions and enter only those items that will undergo a change as a result of the proposed revision.)

	EXISTING	PROPOSED
Course Number.....	ANTH 30500	ANTH 40500
Credits		
Prerequisite(s).....	ANTH 20500 and SOC 10000...	ANTH 20500 or SOC 10000...
Consent(s) to enroll		
Contact Hours & Type.....		
Variable Title (Y/N)		
Repeatable for Credit (Y/N)		
Pass/Not Pass Only (Y/N)		
Effective Date.....		

Course Title

(existing) _____
(proposed) _____

Catalog Description

(existing) _____
(proposed) _____

Other (describe) Prerequisites

(existing) Undergraduate level ANTH 20500 Minimum Grade of D- **and** (Undergraduate level SOC 10000 Minimum Grade of D- or Undergraduate level SOC R1000 Minimum Grade of D- or Undergraduate level SOC S1610 Minimum Grade of D-)

(proposed) Undergraduate level ANTH 20500 Minimum Grade of D- **or** (Undergraduate level SOC 10000 Minimum Grade of D- or Undergraduate level SOC R1000 Minimum Grade of D- or Undergraduate level SOC S1610 Minimum Grade of D-)

PURDUE UNIVERSITY
 REQUEST FOR ADDITION, EXPIRATION,
 OR REVISION OF AN UNDERGRADUATE COURSE
 (10000-40000 LEVEL)

Office of the Registrar
 FORM 40 REV. 5/11

DEPARTMENT Anthropology

EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|---|
| <input type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input checked="" type="checkbox"/> 4. Change in course number | <input checked="" type="checkbox"/> 10. Change in course requisites |
| <input type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

PROPOSED:

EXISTING:

Subject Abbreviation ANTH

Subject Abbreviation ANTH

Course Number 40500

Course Number 30500

Long Title _____

Short Title _____

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

TERMS OFFERED

Check All That Apply:

Fall Spring Summer

CAMPUS(ES) INVOLVED

Calumet N. Central
 Cont Ed Tech Statewide
 Ft. Wayne W. Lafayette
 Indianapolis

CREDIT TYPE

1. Fixed Credit: Cr. Hrs.
2. Variable Credit Range: to
 Minimum Cr. Hrs. to
 (Check One) To Or
 Maximum Cr. Hrs.
3. Equivalent Credit: Yes No

COURSE ATTRIBUTES: Check All That Apply

1. Pass/Not Pass Only
2. Satisfactory/Unsatisfactory Only
3. Repeatable
 Maximum Repeatable Credit:
4. Credit by Examination
5. Fees: Coop Lab Rate Request
 Include comment to explain fee _____
6. Registration Approval Type Department Instructor
7. Variable Title
8. Honors
9. Full Time Privilege
10. Off Campus Experience

ScheduleType	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated
Lecture	_____	_____	_____	_____
Recitation	_____	_____	_____	_____
Presentation	_____	_____	_____	_____
Laboratory	_____	_____	_____	_____
Lab Prep	_____	_____	_____	_____
Studio	_____	_____	_____	_____
Distance	_____	_____	_____	_____
Clinic	_____	_____	_____	_____
Experiential	_____	_____	_____	_____
Research	_____	_____	_____	_____
Ind. Study	_____	_____	_____	_____
Pract/Observ	_____	_____	_____	_____

Cross-Listed Courses

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

Current pre-reqs: Undergraduate level ANTH 20500 Minimum Grade of D- and (Undergraduate level SOC 10000 Minimum Grade of D- or Undergraduate level SOC R1000 Minimum Grade of D- or Undergraduate level SOC S1610 Minimum Grade of D-)
 Proposed pre-reqs: Undergraduate level ANTH 20500 Minimum Grade of D- OR (Undergraduate level SOC 10000 Minimum Grade of D- or Undergraduate level SOC R1000 Minimum Grade of D- or Undergraduate level SOC S1610 Minimum Grade of D-)

***COURSE LEARNING OUTCOMES:**

See attached Justification sheet

_____	Date	_____	Date
Calumet Department Head		Calumet School Dean	
_____	Date	_____	Date
Fort Wayne Department Head		Fort Wayne School Dean	
_____	Date	_____	Date
Indianapolis Department Head		Indianapolis School Dean	
_____	Date	_____	Date
North Central Faculty Senate Chair		Vice Chancellor for Academic Affairs	
_____	Date	_____	Date
West Lafayette Department Head		West Lafayette College/School Dean	
_____	Date	_____	Date
_____	Date	_____	Date
West Lafayette Registrar		_____	Date

Justification:

There was an inadvertent error in the pre-requisites listed in the catalog mandating TWO ANTH and SOC courses as pre-reqs, rather than choosing either of two possible ANTH and SOC courses. We are simply proposing a wording change from “and” to “or” to correct this error.

In addition, we are proposing a number change from 305 to 405 to maintain better consistency in our curriculum, since our other undergraduate methods courses are at the 400 level.

Full learning outcomes wording:

By the end of the course, students will be able to:

- identify and synthesize key theoretical and methodological approaches to ethnographic field work in the following broad domains: 1) research ethics, 2) data collection (field notes, participant observation, interviewing, visual and digital methods), 3) data management, and 4) communication of research results.
- demonstrate scientific and scholarly literacy through critical discussion, production of scholarly reports, and public dissemination of research efforts.
- develop qualitative competence and problem solving skills in an active learning environment through practical data collection and processing exercises.

This course helps satisfy the following embedded outcomes:

1. Critical Thinking
2. Ethical Reasoning
3. Global Citizenship and Social Responsibility
4. Qualitative Reasoning

**COLLEGE OF LIBERAL ARTS CURRICULUM COMMITTEE COURSE
PROPOSAL SUMMARY SHEET**

 New Course
(Complete I & II)

 X **Revision of Existing Course**
(Complete I & II)

 Deletion of Existing Course
(Complete I only)

I. COURSE NUMBER AND TITLE (existing for revisions and deletions; proposed for new courses):

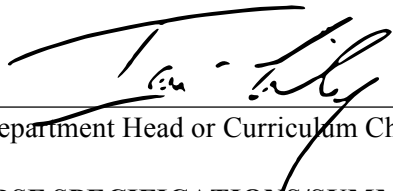
ANTH 42500: Anthropological Archaeology

Contact for questions about this submission (name, phone): Ian Lindsay (ilindsay@purdue.edu)

Other submissions (if any) that this one should be linked with: _____

Will approval of this submission result in a change to any departmental program (Bingo Sheet)? Yes X No
(If “yes,” submit a program revision as well.)

List supporting documentation attached, if any: _____



Department Head or Curriculum Chair signature

1/2/2017

Date

II. COURSE SPECIFICATIONS/SUMMARY OF CHANGES

For new courses, enter all applicable items. Use “proposed” column/lines for course revisions and enter only those items that will undergo a change as a result of the proposed revision.)

	EXISTING	PROPOSED
Course Number.....		
Credits		
Prerequisite(s).....		
Consent(s) to enroll		
Contact Hours & Type.....		
Variable Title (Y/N)		
Repeatable for Credit (Y/N)		
Pass/Not Pass Only (Y/N)		
Effective Date.....		

Course Title

(existing) Anthropological Archaeology

(proposed) Archaeological Method and Theory

Catalog Description

(existing) _____

(proposed) _____

Other (describe)

(existing) _____

(proposed) _____

PURDUE UNIVERSITY
 REQUEST FOR ADDITION, EXPIRATION,
 OR REVISION OF AN UNDERGRADUATE COURSE
 (10000-40000 LEVEL)

Office of the Registrar
 FORM 40 REV. 5/11

DEPARTMENT Anthropology

EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|---|
| <input type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input type="checkbox"/> 4. Change in course number | <input type="checkbox"/> 10. Change in course requisites |
| <input checked="" type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

PROPOSED:

EXISTING:

Subject Abbreviation _____ Subject Abbreviation ANTH
 Course Number _____ Course Number 42500
 Long Title Archaeological Method and Theory Anthropological Archaeology
 Short Title Archaeo Method & Theory

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

TERMS OFFERED

Check All That Apply:

Fall Spring Summer

CAMPUS(ES) INVOLVED

Calumet N. Central
 Cont Ed Tech Statewide
 Ft. Wayne W. Lafayette
 Indianapolis

CREDIT TYPE

1. Fixed Credit: Cr. Hrs.
 2. Variable Credit Range:
 Minimum Cr. Hrs.
 (Check One) To Or
 Maximum Cr. Hrs.
 3. Equivalent Credit: Yes No

COURSE ATTRIBUTES: Check All That Apply

1. Pass/Not Pass Only
 2. Satisfactory/Unsatisfactory Only
 3. Repeatable
 Maximum Repeatable Credit:
 4. Credit by Examination
 5. Fees: Coop Lab Rate Request
 Include comment to explain fee
 6. Registration Approval Type Department Instructor
 7. Variable Title
 8. Honors
 9. Full Time Privilege
 10. Off Campus Experience

ScheduleType	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated
Lecture	_____	_____	_____	_____
Recitation	_____	_____	_____	_____
Presentation	_____	_____	_____	_____
Laboratory	_____	_____	_____	_____
Lab Prep	_____	_____	_____	_____
Studio	_____	_____	_____	_____
Distance	_____	_____	_____	_____
Clinic	_____	_____	_____	_____
Experiential	_____	_____	_____	_____
Research	_____	_____	_____	_____
Ind. Study	_____	_____	_____	_____
Pract/Observ	_____	_____	_____	_____

Cross-Listed Courses

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

***COURSE LEARNING OUTCOMES:**

see attachment

_____	Date	_____	Date
Calumet Department Head		Calumet School Dean	
_____	Date	_____	Date
Fort Wayne Department Head		Fort Wayne School Dean	
_____	Date	_____	Date
Indianapolis Department Head		Indianapolis School Dean	
_____	Date	_____	Date
North Central Faculty Senate Chair		Vice Chancellor for Academic Affairs	
_____	Date	_____	Date
West Lafayette Department Head		West Lafayette College/School Dean	

_____ Date
 West Lafayette Registrar

Justification:

The proposed course title change is a better descriptor of the course content, and will therefore be clearer to prospective students.

Learning Objectives:

By the end of the course, students will be able to:

1. summarize the history of archaeology and theoretical frameworks used in interpreting the past
2. discuss field and laboratory techniques that archaeologists use to analyze material remains from the archaeological record and reconstruct past human behavior
3. describe prehistoric cultural practices including diet and subsistence, migrations, social and political organization
4. identify the contributions of archaeology to today's society through various professions inside and outside academic settings.

Justification for Changes to THTR 163

Justification:

We need to provide the experience of this class to our Integrated Studio Arts students.

**COLLEGE OF LIBERAL ARTS CURRICULUM COMMITTEE COURSE
PROPOSAL SUMMARY SHEET**

 New Course
(Complete I & II)

 X **Revision of Existing Course**
(Complete I & II)

 Deletion of Existing Course
(Complete I only)

I. COURSE NUMBER AND TITLE (existing for revisions and deletions; proposed for new courses):

THTR 163 Introduction to Sound Design and Technology

Contact for questions about this submission (name, phone): Rick Thomas (494-8150) _

Other submissions (if any) that this one should be linked with: THTR 263, THSP

Will approval of this submission result in a change to any departmental program (Bingo Sheet)? Yes X No
(If “yes,” submit a program revision as well.)

List supporting documentation attached, if any: _____



Department Head or Curriculum Chair Signature

11/28/2016

Date

II. COURSE SPECIFICATIONS/SUMMARY OF CHANGES

For new courses, enter all applicable items. Use “proposed” column/lines for course revisions and enter only those items that will undergo a change as a result of the proposed revision.)

	EXISTING	PROPOSED
Course Number.....		
Credits		
Prerequisite(s).....		
Consent(s) to enroll		
Contact Hours & Type.....		
Variable Title (Y/N)		
Repeatable for Credit (Y/N)		
Pass/Not Pass Only (Y/N)		
Effective Date.....		

Course Title

(existing) _____

(proposed) _____

Catalog Description

(existing) Credit Hours: 2.00. Introduction to theatre sound design and technology for general theatre students.

Involvement in Department of Theatre production program.

Must be enrolled in one of the following Majors:

Computer Graphics Tech, Electrical Engr Technology, Interdisc Film/Video, Interdisciplnry Engr Study, Multidisciplinary Engineering, Theatre Acting, Theatre Design & Production, Theatre Design & Technology, Theatre Concentration, Sound for the Performing Arts

(proposed) Credit Hours: 2.00. Introduction to theatre sound design and technology for general theatre students. Involvement in Department of Theatre production program.

Must be enrolled in one of the following Majors:

Computer Graphics Tech, Electrical Engr Technology, Interdisc Film/Video, Interdisciplnry Engr Study, Integrated Studio Arts, Multidisciplinary Engineering, Theatre Acting, Theatre Design & Production, Theatre Design & Technology, Theatre Concentration, Sound for the Performing Arts.

Other (describe)

(existing) _____

(proposed) _____

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

Print Form

DEPARTMENT Patti & Rusty Rueff School of Visual and Performing Arts EFFECTIVE SESSION 201810

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|---|
| <input type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input type="checkbox"/> 4. Change in course number | <input checked="" type="checkbox"/> 10. Change in course requisites |
| <input type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

PROPOSED:

EXISTING:

Subject Abbreviation _____ Subject Abbreviation THTR _____
 Course Number _____ Course Number 16300 _____
 Long Title _____
 Short Title _____

TERMS OFFERED

Check All That Apply:

Fall Spring Summer

CAMPUS(ES) INVOLVED

Calumet N. Central
 Cont Ed Tech Statewide
 Ft. Wayne W. Lafayette
 Indianapolis

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

CREDIT TYPE

1. Fixed Credit: Cr. Hrs.
 2. Variable Credit Range:
 Minimum Cr. Hrs.
 (Check One) To Or
 Maximum Cr. Hrs.
 3. Equivalent Credit: Yes No

COURSE ATTRIBUTES: Check All That Apply

1. Pass/Not Pass Only
 2. Satisfactory/Unsatisfactory Only
 3. Repeatable
 Maximum Repeatable Credit:
 4. Credit by Examination
 5. Fees: Coop Lab Rate Request
 Include comment to explain fee
 6. Registration Approval Type Department Instructor
 7. Variable Title
 8. Honors
 9. Full Time Privilege
 10. Off Campus Experience

ScheduleType	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated
Lecture	_____	_____	_____	_____
Recitation	_____	_____	_____	_____
Presentation	_____	_____	_____	_____
Laboratory	_____	_____	_____	_____
Lab Prep	_____	_____	_____	_____
Studio	_____	_____	_____	_____
Distance	_____	_____	_____	_____
Clinic	_____	_____	_____	_____
Experiential	_____	_____	_____	_____
Research	_____	_____	_____	_____
Ind. Study	_____	_____	_____	_____
Pract/Observ	_____	_____	_____	_____

Cross-Listed Courses

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

Credit Hours: 2.00. Introduction to theatre sound design and technology for general theatre students. Involvement in Division of Theatre production program. Must be enrolled in one of the following Majors:
 Computer Graphics Tech, Electrical Engr Technology, Interdisc Film/Video, Interdisciplinary Engr Study, Integrated Studio Arts, Multidisciplinary Engineering, Theatre Acting, Theatre Design & Production, Theatre Design & Technology, Theatre Concentration, Sound For the Performing Arts

***COURSE LEARNING OUTCOMES:**

Calumet Department Head _____ Date _____	Calumet School Dean _____ Date _____
Fort Wayne Department Head _____ Date _____	Fort Wayne School Dean _____ Date _____
Indianapolis Department Head _____ Date _____	Indianapolis School Dean _____ Date _____
North Central Faculty Senate Chair _____ Date _____	Vice Chancellor for Academic Affairs _____ Date _____
<i>Harry Balow</i> _____ Date <u>11/28/2016</u>	West Lafayette College/School Dean _____ Date _____
West Lafayette Department Head _____ Date _____	West Lafayette Registrar _____ Date _____

Justification for Changes to THTR 263

Justification:

We need to provide the experience of this class to our Integrated Studio Arts students.

**COLLEGE OF LIBERAL ARTS CURRICULUM COMMITTEE COURSE
PROPOSAL SUMMARY SHEET**

 New Course
(Complete I & II)

 X **Revision of Existing Course**
(Complete I & II)

 Deletion of Existing Course
(Complete I only)

I. COURSE NUMBER AND TITLE (existing for revisions and deletions; proposed for new courses):

THTR 263 Introduction to Sound Studios

Contact for questions about this submission (name, phone): Rick Thomas (494-8150) _

Other submissions (if any) that this one should be linked with: THTR 163, THSP

Will approval of this submission result in a change to any departmental program (Bingo Sheet)? Yes X No
(If “yes,” submit a program revision as well.)

List supporting documentation attached, if any: _____



Department Head or Curriculum Chair Signature

11/28/2016
Date

II. COURSE SPECIFICATIONS/SUMMARY OF CHANGES

For new courses, enter all applicable items. Use “proposed” column/lines for course revisions and enter only those items that will undergo a change as a result of the proposed revision.)

	EXISTING	PROPOSED
Course Number.....		
Credits		
Prerequisite(s).....		
Consent(s) to enroll		
Contact Hours & Type.....		
Variable Title (Y/N)		
Repeatable for Credit (Y/N)		
Pass/Not Pass Only (Y/N)		
Effective Date.....		

Course Title

(existing) _____

(proposed) _____

Catalog Description

(existing) _____

Credit Hours: 3.00. An introduction to theories and techniques of audio production. Typically offered Fall Spring.

0.000 OR 3.000 Credit hours

Must be enrolled in one of the following Majors:

Film/Video & Thtr Production

Interdisc Film/Video

Theatre Acting
Theatre Design & Production
Sound for the Performing Arts
Theatre Concentration

(proposed) Credit Hours: 3.00. An introduction to theories and techniques of audio production. Typically offered Spring.

Must be enrolled in one of the following Majors:

Computer Graphics Tech, Electrical Engr Technology, Interdisc Film/Video, Interdisciplnry Engr Study, Integrated Studio Arts, Multidisciplinary Engineering, Theatre Acting, Theatre Design & Production, Theatre Design & Technology, Theatre Concentration, Sound For the Performing Arts

Other (describe: Course Learning Outcomes)

(existing) NONE

(proposed) By the end of this course, students will be able to identify fundamental functions of a sound system, explain their operations and demonstrate a basic ability to manipulate their characteristics in simple audio productions; they will be able to produce music and audio recordings that demonstrate an ability to meet basic audio technical and production standards.

PURDUE UNIVERSITY
 REQUEST FOR ADDITION, EXPIRATION,
 OR REVISION OF AN UNDERGRADUATE COURSE
 (10000-40000 LEVEL)

Office of the Registrar
 FORM 40 REV. 5/11

Print Form

DEPARTMENT Patti & Rusty Rueff School of Visual and Performing Arts EFFECTIVE SESSION 201810

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|---|
| <input type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input type="checkbox"/> 4. Change in course number | <input checked="" type="checkbox"/> 10. Change in course requisites |
| <input type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

PROPOSED:

EXISTING:

Subject Abbreviation _____ Subject Abbreviation THTR _____
 Course Number _____ Course Number 26300 _____
 Long Title _____
 Short Title _____

TERMS OFFERED

Check All That Apply:

Fall Spring Summer

CAMPUS(ES) INVOLVED

Calumet N. Central
 Cont Ed Tech Statewide
 Ft. Wayne W. Lafayette
 Indianapolis

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

CREDIT TYPE

1. Fixed Credit: Cr. Hrs.
 2. Variable Credit Range:
 Minimum Cr. Hrs.
 (Check One) To Or
 Maximum Cr. Hrs.
 3. Equivalent Credit: Yes No

COURSE ATTRIBUTES: Check All That Apply

1. Pass/Not Pass Only
 2. Satisfactory/Unsatisfactory Only
 3. Repeatable
 Maximum Repeatable Credit:
 4. Credit by Examination
 5. Fees: Coop Lab Rate Request
 Include comment to explain fee
 6. Registration Approval Type Department Instructor
 7. Variable Title
 8. Honors
 9. Full Time Privilege
 10. Off Campus Experience

ScheduleType	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated
Lecture	_____	_____	_____	_____
Recitation	_____	_____	_____	_____
Presentation	_____	_____	_____	_____
Laboratory	_____	_____	_____	_____
Lab Prep	_____	_____	_____	_____
Studio	_____	_____	_____	_____
Distance	_____	_____	_____	_____
Clinic	_____	_____	_____	_____
Experiential	_____	_____	_____	_____
Research	_____	_____	_____	_____
Ind. Study	_____	_____	_____	_____
Pract/Observ	_____	_____	_____	_____

Cross-Listed Courses

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

Credit Hours: 3.00. An introduction to theories and techniques of audio production. Typically offered Spring.
 Must be enrolled in one of the following Majors:
 Computer Graphics Tech, Electrical Engr Technology, Interdisc Film/Video, Interdisciplinary Engr Study, Integrated Studio Arts, Multidisciplinary Engineering, Theatre Acting, Theatre Design & Production, Theatre Design & Technology, Theatre Concentration, Sound For the Performing Arts

***COURSE LEARNING OUTCOMES:**

By the end of this course, students will be able to identify fundamental functions of a sound system, explain their operations and demonstrate a basic ability to manipulate their characteristics in simple audio productions; they will be able to produce music and audio recordings that demonstrate an ability to meet basic audio technical and production standards.

Calumet Department Head _____ Date _____	Calumet School Dean _____ Date _____
Fort Wayne Department Head _____ Date _____	Fort Wayne School Dean _____ Date _____
Indianapolis Department Head _____ Date _____	Indianapolis School Dean _____ Date _____
North Central Faculty Senate Chair _____ Date _____	Vice Chancellor for Academic Affairs _____ Date _____
<i>Harvey Bullock</i> _____ Date <u>11/28/2016</u>	West Lafayette College/School Dean _____ Date _____

West Lafayette Registrar _____ Date _____

**COLLEGE OF LIBERAL ARTS CURRICULUM COMMITTEE
PROGRAM PROPOSAL SUMMARY SHEET**

New Program

(Complete I & II)

Revision of Existing Program

(Complete I, II, & III)

Deletion of Existing Program

(Complete I only)

I. PROGRAM TYPE AND NAME

Effective Date: 201810

Program type: Major

Program name (existing for revisions or deletions, proposed for new programs): Sound for the Performing Arts

Department name: Patti & Rusty Rueff School of Visual and Performing Arts

Contact for questions about this submission (name, phone): Rick Thomas

Other submissions (if any) that this one should be linked with:

List supporting documentation attached, if any:



11/28/2016

Department Head or Curriculum Chair signature

Date

II. PROGRAM SPECIFICATIONS (as proposed or revised)

Total credits required: 45

IF a Major, is a Minor required with this Major? Yes No

Prerequisite(s) and/or qualifying requirements, if any: None

List CLA Core Courses which are also included in (can be counted towards) this program.

SPECIFICALLY REQUIRED of all students in the program: THTR 201

INCLUDIBLE AS CHOICES, but not specifically required: _____

III. SUMMARY OF CHANGES FROM EXISTING PROGRAM (revised programs only)

Enter only those items that will undergo a change as a result of the proposed revision.

	<u>EXISTING</u>	<u>PROPOSED</u>
Credits	42-48	42-45
Prerequisite(s).....		

- Add THTR 201 to A. Foundation Studies;
Justification: We had previously required THTR 201 as a Prerequisite course for entering the program but have subsequently discovered that this is not allowed. Now we are including the course in the degree.
- DANC 368: changed from must be repeated one time to must be repeated two times;
Justification: lower division students have oft expressed a desire for more actual opportunities to create sound in our curriculum at the lower division level. DANC 368 continues to be one of the most popular options that provides substantial opportunities for students to produce sound at a level commensurate with their abilities in realized productions.
- Adjusted totals in A. Foundation Studies to reflect changes in number 1 above.
- Added requirement in Section B: THTR 569 must be repeated two times for a total of nine credits.
Justification: special topics in theatre sound has turned out to be one of the most valuable advanced classes we offer to students that provides them with a diverse liberal arts type of experience in various disciplines of sound including theatre sound design, audio for video post, and sound studio recording techniques.
- Added requirement in Section B: THTR 597 must be repeated during senior year.
Justification: We have discovered that students have been completing the 597 requirements without taking on

**COLLEGE OF LIBERAL ARTS CURRICULUM COMMITTEE
PROGRAM PROPOSAL SUMMARY SHEET**

a capstone type of project in their senior year. We feel that such a project is essential to their eventual success in our industry.

6. Revised wording to make it clear how often THTR 368, DANC 368, THTR 569 and THTR 597 must be repeated.
7. Changed Category C from being free electives in the major to recommended Liberal Arts electives outside the major.
Justification: The courses in Category C were not really courses directly within the sound discipline. We want to include as many courses in the major that are directly related to the major as possible. At the same time, we can do students a service by pointing out elective courses that we think will help them advance in their careers.
8. Updated “Bingo Sheet” to reflect changes above, and to more precisely outline typical plan of study for majors.
9. Updated list of approved required majors to THTR 163 and 263. Corrected THTR 263 to be offered in Spring semester only.

THSP Existing Major Requirements, Approved for Fall, 2016

Departmental/Program Major Courses (42 - 48 Credits)

Students must successfully audition & exhibit their portfolio each semester to remain in the program.

Students should include **THTR 20100 - Theatre Appreciation** as a choice in fulfilling the CLA core Requirements.

Requirements for the Major

A. Foundation Studies (18-21 credits)

1. The following courses in THTR (10-12 credits)

- THTR 15001 - Introduction To Drafting
- THTR 15002 - Introduction To Scenery Construction Tools And Techniques
- THTR 15003 - Introduction To Rigging For Theatre
- THTR 26300 - Introduction To Sound Studios
- THTR 36800 - Theatre Production II (1-2 credits each; Course is repeatable for credit; Must be in Sound area)
- THTR 16300 - Introduction To Sound Design And Technology

2. One of the following courses in Music (3 credits)

- MUS 26100 - Fundamentals Of Music ³
- MUS 36100 - Music Theory I
- MUS 36200 - Music Theory II

Note

³ Equivalent Proficiencies in this course may allow this requirement to be waived

3. The following course in DANC (2-3 credits)

- DANC 36800 - Dance Sound Design (course is repeatable for credit)

4. The following course in ECET (3 credits)

- ECET 22400 - Electronic Systems *** (prior # ECET 21400)

B. Sound in the Visual & Performing Arts (18 credits)

The following courses in THTR

- THTR 35300 - Theater Audio Techniques I
- THTR 36300 - Sound Design
- THTR 56300 - Advanced Sound Design
- THTR 56900 - Special Problems In Audio Production
- THTR 59700 - Production And Design Seminar (3 credits each; repeatable for credit)

C. Electives: (6-9 credits)

- AD 23300 - Electronic Media Studio
- AD 30400 - Video Art
- AD 33400 - New Media Culture
- AD 41700 - Variable Topics In Electronic And Time-Based Art
- ECE 40020 - Sound Reinforcement System Design
- MUS 25000 - Music Appreciation
- MUS 36300 - Music Theory III
- MUS 37800 - Jazz History
- MUS 38100 - Music History I: Antiquity To Mozart
- MUS 38200 - Music History II: Beethoven To The Present
- THTR 13300 - Survey Of Acting
- THTR 21300 - Voice For The Actor
- THTR 44000 - Directing: Page To Stage
- THTR 55300 - Theatre Audio Technology II
- THTR 56800 - Advanced Problems In Design
- THTR 56900 - Special Problems In Audio Production

Program Requirements

Fall 1st Year

- ENGL 10600 - First-Year Composition or
- ENGL 10800 - Accelerated First-Year Composition
-
- SLC 10100 - Credit Hours: 3.00
- THTR 16300 - Introduction To Sound Design And Technology ◆
- MATH - Credit Hours: 3.00
- THTR 20100 - Theatre Appreciation (Aesth Aware) ◆
- THTR 15001 - Introduction To Drafting ◆
- THTR 15002 - Introduction To Scenery Construction Tools And Techniques ◆
- THTR 15003 - Introduction To Rigging For Theatre ◆

17 Credits

Spring 1st Year

- COM 11400 - Fundamentals Of Speech Communication
- SLC 10200 - Credit Hours: 3.00
- THTR 26300 - Introduction To Sound Studios ◆
- STAT - Credit Hours: 3.00
- Western Heritage - Credit Hours: 3.00

15 Credits

Fall 2nd Year

- THTR REQ A2 (MUS 26100, MUS 36100, MUS 36200) - Credit Hours: 3.00
- Individual & Society - Credit Hours: 3.00
- THTR 36800 - Theatre Production II ♦
- SLC 20100 - Credit Hours: 3.00
- Elective - Credit Hours: 3.00

14 Credits

Spring 2nd Year

- ECET 22400 - Electronic Systems
- Natural Science - Credit Hours: 3.00
- THTR 36800 - Theatre Production II
- SLC 20200 - Credit Hours: 3.00
- Elective - Credit Hours: 3.00

15 Credits

Fall 3rd Year

- THTR 35300 - Theater Audio Techniques I
- Req C - Credit Hours: 3.00
- Gender Issues - Credit Hours: 3.00
- Global Perspectives - Credit Hours: 3.00
- Elective - Credit Hours: 3.00

15 Credits

Spring 3rd Year

- THTR 36300 - Sound Design
- Req C - Credit Hours: 3.00
- US Traditions - Credit Hours: 3.00
- Natural Science Lab - Credit Hours: 3.00
- Elective - Credit Hours: 3.00

15 Credits

Fall 4th Year

- THTR 56300 - Advanced Sound Design
- THTR 59700 - Production And Design Seminar
- Req C - Credit Hours: 3.00

- Other Cultures - Credit Hours: 3.00
- Elective - Credit Hours: 3.00

15 Credits

Spring 4th Year

- THTR 59700 - Production And Design Seminar
- THTR 56900 - Special Problems In Audio Production
- Social Ethics - Credit Hours: 3.00
- Racial & Ethnic Diversity - Credit Hours: 3.00
- Elective - Credit Hours: 3.00

15 Credits

Note

A minimum Grade of "C-" or better is required for a Theatre course to be counted towards the major.

120 semester credits required for Bachelor of Arts degree.

2.0 Graduation GPA required for Bachelor of Arts degree.

32 credit hours at 30000 level or higher required for Bachelor of Arts degree.

Degree Requirements

The student is ultimately responsible for knowing and completing all degree requirements. Degree Works is knowledge source for specific requirements and completion

THSP Existing Major Requirements, Approved for Fall, 2017~~6~~

Departmental/Program Major Courses (42 - ~~45-48~~ Credits)

Students must successfully audition & exhibit their portfolio each semester to remain in the program.

~~Students should include THTR 20100 – Theatre Appreciation as a choice in fulfilling the CLA core Requirements.~~

Requirements for the Major

A. Foundation Studies (~~19-21~~22-24 credits)

1. The following courses in THTR (~~14-12-16~~ credits)

- THTR 15001 - Introduction To Drafting
- THTR 15002 - Introduction To Scenery Construction Tools And Techniques
- THTR 15003 - Introduction To Rigging For Theatre
- THTR 16300 - Introduction To Sound Design And Technology
- THTR 20100 – Theatre Appreciation
- THTR 26300 - Introduction To Sound Studios
- THTR 36800 - Theatre Production II (1-2 credits each; Course is repeatable for credit, must be repeated one time; Must be in Sound area)

2. One of the following courses in Music (3 credits)

- MUS 26100 - Fundamentals Of Music ³
- MUS 36100 - Music Theory I
- MUS 36200 - Music Theory II

Note

³Equivalent Proficiencies in this course may allow this requirement to be waived

3. The following course in DANC (~~2-3~~ credits)

- DANC 36800 - Dance Sound Design (course is repeatable for credit, course must be repeated two times)

4. The following course in ECET (3 credits)

- ECET 22400 - Electronic Systems *** (prior # ECET 21400)

B. Sound in the Visual & Performing Arts (~~18-21~~ credits)

The following courses in THTR

- THTR 35300 - Theater Audio Techniques I
- THTR 36300 - Sound Design
- THTR 56300 - Advanced Sound Design

- THTR 56900 - Special Problems In Audio Production (course is repeatable for credit, must be repeated one time)
- THTR 59700 - Production And Design Seminar (3 credits each; repeatable for credit, must be repeated one time, at least one repetition must be during senior year)

C. Recommended Free Electives: (6-9 credits)

- AD 23300 - Electronic Media Studio
- AD 30400 - Video Art
- AD 33400 - New Media Culture
- AD 41700 - Variable Topics In Electronic And Time-Based Art
- ECE 40020 - Sound Reinforcement System Design
- MUS 25000 - Music Appreciation
- MUS 36300 - Music Theory III
- MUS 37800 - Jazz History
- MUS 38100 - Music History I: Antiquity To Mozart
- MUS 38200 - Music History II: Beethoven To The Present
- THTR 13300 - Survey Of Acting
- THTR 21300 - Voice For The Actor
- THTR 38000 – Theatre History I
- THTR 38000 – Theatre History II
- THTR 44000 - Directing: Page To Stage
- THTR 55300 - Theatre Audio Technology II
- THTR 56800 - Advanced Problems In Design
- THTR 56900 - Special Problems In Audio Production
- THTR 59700 - Production and Design Seminar

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Program Requirements

Fall 1st Year

- ENGL 10600 - First-Year Composition or
- ENGL 10800 - Accelerated First-Year Composition
-
- SLC 10100 - Credit Hours: 3.00
- THTR 16300 - Introduction To Sound Design And Technology ♦
- THTR 20100 - Theatre Appreciation (Aesth Aware) ♦
- THTR 15001 - Introduction To Drafting ♦
- THTR 15002 - Introduction To Scenery Construction Tools And Techniques ♦
- THTR 15003 - Introduction To Rigging For Theatre ♦

14 Credits

Spring 1st Year

- COM 11400 - Fundamentals Of Speech Communication
- SLC 10200 - Credit Hours: 3.00
- THTR 26300 - Introduction To Sound Studios ♦
- MATH - Credit Hours: 3.00
- Western Heritage - Credit Hours: 3.00

15 Credits

Fall 2nd Year

- THTR REQ A2 (MUS 26100, MUS 36100, MUS 36200) - Credit Hours: 3.00
- Individual & Society - Credit Hours: 3.00
- THTR 363 – Sound Design (If offered) or Elective - Credit Hours: 3.00
- THTR 36800 - Theatre Production II ♦
- SLC 20100 - Credit Hours: 3.00
- STAT - Credit Hours: 3.00

16-17 Credits

Spring 2nd Year

- ECET 22400 - Electronic Systems
- Natural Science - Credit Hours: 3.00
- THTR 36800 - Theatre Production II
- DANC 36800 – Dance Sound Design
- SLC 20200 - Credit Hours: 3.00
- Elective - Credit Hours: 3.00

14-15 Credits

Fall 3rd Year

- THTR 35300 - Theater Audio Techniques I
- DANC 36800 – Dance Sound Design
- THTR 36300 - Sound Design or THTR 56300 – Advanced Sound Design ~~Elective – Credit Hours: 3.00~~
- ~~Req C – Credit Hours: 3.00~~
- Gender Issues - Credit Hours: 3.00
- Global Perspectives - Credit Hours: 3.00
- Elective - Credit Hours: 3.00

16 Credits

Spring 3rd Year

- THTR 56900 - Special Problems In Audio Production
- THTR 59700 - Production And Design Seminar (and/or spring semester)
- ~~Req C - Credit Hours: 3.00~~
- ~~US Traditions - Credit Hours: 3.00~~
- Natural Science Lab - Credit Hours: 3.00
- US Traditions - Credit Hours: 3.00
- Elective - Credit Hours: 3.00 (Recommend ECE 400)

15 Credits

Fall 4th Year

- THTR 56300 - Advanced Sound Design or Elective - Credit Hours: 3.00
- THTR 59700 - Production And Design Seminar (and/or spring semester)
- ~~Req C - Credit Hours: 3.00~~
- Other Cultures - Credit Hours: 3.00
- Elective - Credit Hours: 3.00

12 Credits

Spring 4th Year

- ~~THTR 59700 - Production And Design Seminar~~
- THTR 56900 - Special Problems In Audio Production
- Social Ethics - Credit Hours: 3.00
- Racial & Ethnic Diversity - Credit Hours: 3.00
- Elective - Credit Hours: 3.00

12 Credits

Note

A minimum Grade of "C-" or better is required for a Theatre course to be counted towards the major.

120 semester credits required for Bachelor of Arts degree.

2.0 Graduation GPA required for Bachelor of Arts degree.

32 credit hours at 30000 level or higher required for Bachelor of Arts degree.

Degree Requirements

The student is ultimately responsible for knowing and completing all degree requirements.

Degree Works is knowledge source for specific requirements and completion

Curriculum Committee Report
Feb. 21, 2017
Summary on pages 1 & 2
Supporting documentation pages 3-58

ANTH 20500: Human Cultural Diversity
Change in course description

Current Course Description:

Using concepts and models of cultural anthropology, this course will survey the principal cultural types of the world and their distribution, and will undertake a detailed analysis of society's representative of each type.

Proposed Course Description:

This course introduces students to the core concepts, themes, methods, and ethical concerns that guide cultural anthropological sensibilities, research and analysis. Students will learn how to identify and interpret the complexities of human culture—what makes cultures different, and in what ways are they more alike than we might assume? Students explore a variety of topics, including: race and racism; ethnicity and nationalism; gender; sexuality; food ways; rights; kinship, family, and marriage; class and inequality; global economy; politics and power; arts and performance; digital worlds; religion, health and illness.

Anthropology- Program Revision (See attached documents)

COM 30301: Mentored Intercultural Communication Experience
New Course

This class is intended as a companion to a study abroad or international internship experience. Through a series of guided assignments that integrate experiential activities embedded in the host community with reflective writing that solicits feedback from both peers and an intercultural mentor, students will be challenged to develop intercultural competences while living in a different culture.

ENGL 34500: Games and World Building
New Course

Every game designer and gamer knows that there is more to narrative than just words on a page and more to world building than images on a screen. This course looks at the ways that narrative worlds get built in games. We will begin by looking at the narrative elements in analog games that have been the foundation of many digital games and move on to look at the elements in digital games that come together to form the worlds.

ENGL 433: Writing Proposals and Grants
New Course

Writing Proposals and Grants is a professional writing workshop that teaches students how to write workplace proposals and grants in for-profit and not-for-profit companies and organizations. Students will also learn how to write business plans, a specialized form of proposal.

Integrated Studio Arts Program Revision (See attached documents)

ITAL 281: The Italian Renaissance And Its Impact On Western Civilization

Change in course title

JPNS 101, 102, 201, 202- added learning outcomes

PTGS 101- added learning outcomes

SPAN 101- added learning outcomes

PHIL 32200: Philosophy of Technology

New Course

The philosophy of technology is a large topic that touches on numerous other fields. The following is a sample course outline; different instructors will pursue different trajectories through the topic.

ANTH 20500 Human Cultural Diversity

Course Description Change

Justification:

The proposed changes to the course description more accurately reflect the content and themes of the course, bringing it up to speed with changes in the discipline.

Current Course Description:

Using concepts and models of cultural anthropology, this course will survey the principal cultural types of the world and their distribution, and will undertake a detailed analysis of society's representative of each type.

Proposed Course Description:

This course introduces students to the core concepts, themes, methods, and ethical concerns that guide cultural anthropological sensibilities, research and analysis. Students will learn how to identify and interpret the complexities of human culture—what makes cultures different, and in what ways are they more alike than we might assume? Students explore a variety of topics, including: race and racism; ethnicity and nationalism; gender; sexuality; food ways; rights; kinship, family, and marriage; class and inequality; global economy; politics and power; arts and performance; digital worlds; religion, health and illness.

Learning Objectives:

By the end of this course, students will be able to:

- Define cultural anthropology as one of anthropology's four subfields and situate its history within the discipline.
- Display an understanding of anthropological use of 'culture' as analytical concept by giving examples of how cultures differ in social practices, and how cultures are learned, negotiated, and transformed over time.
- Demonstrate proficient knowledge of key themes in classic and contemporary cultural anthropological texts, such as race and racism; ethnicity and nationalism; gender; sexuality; kinship, family, and marriage; class and inequality; global economy; politics and power; religion, health and illness, through question posing, thoughtful discussion, short and long form writing, oral presentations, and in-class exams.
- Demonstrate command of the methods for conducting anthropological fieldwork, and apply these methods towards completion of two mini-ethnographic projects.
- Display professional skills in research, analysis, and presentation, as well as constructively commenting on peer work products.
- Discuss the importance of anthropology in the study of contemporary life.

Anthropology Program Revision (for Fall 2017)

Justification

The Department of Anthropology proposes adding a new category of courses to our program called "Methods," which will be populated with existing courses that focus on anthropological data collection and research methods. The enclosed Bingo Sheets (one marked up, and one 'clean' copy) illustrate how the department proposed to transfer our existing methods courses currently residing in sub-disciplinary categories into the new Methods category. Majors will be required to take at least one Methods course to graduate, though this will not add to their current total credit hours to degree. This revision is timely with the increased emphasis on methods training within the College of Liberal Arts, manifested most concretely in the new CLA Advanced Methods Cluster.

Smaller, cosmetic updates to the Bingo Sheet are also reflected in the marked-up file (e.g., course name and number changes) that have taken place over the past couple of years.

No additional courses, hours to degree, or personnel are required for this revision.

Anthropology majors must earn a “C” or better in any course used to fulfill a major requirement

REQUIREMENTS FOR THE MAJOR:

Cr.Hrs.

- A. The following courses in ANTHROPOLOGY15
- 3 __ 20100 An Introduction to Archaeology and World Prehistory
 - 3 __ 20400 An Introduction to Biological Anthropology & Human Evolution
 - 3 __ 20500 Human Cultural Diversity
 - 3 __ 30700 The Development of Contemporary Anthropological Theory
 - 3 __ 41001 Senior Capstone

- B. Seven (7) courses from the following list in ANTHROPOLOGY21
At least one (1) course must be chosen from each of the first four five fields.

1. Sociocultural Anthropology (minimum one course)

- | | |
|--|---|
| 3 __ 23000 Gender Across Cultures | 3 __ 37000 Ethnicity and Culture |
| 3 __ 28200 Introduction to LGBT Studies | 3 __ 37300 Anthropology of Religion |
| 3 __ 30500 Ethnographic Methods | 3 __ 38000 Using Anthropology in the World |
| 3 __ 32600 Intro to Env & Sustainability Studies | 3 __ 40400 Comparative Social Organization |
| 3 __ 32700 Environment and Culture | 3 __ 41800 Field Methods in Cultural Anthropology* |
| 3 __ 34100 Culture and Personality | 3 __ 48200 Sexual Diversity in Global Perspective |
| 3 __ 35200 Drugs, Culture, and Society | 3 __ 50500 Culture and Society |
| 3 __ 35800 African Cultures | 3 __ 54100 Psychological Anthropology |

2. Archaeology (minimum one course)

- | | |
|---|---|
| 3 __ 31100 Archaeology of the Ancient Andes | 3 __ 42500 Anthropological Archaeology |
| 3 __ 31200 Archaeology of Ancient Egypt & Near East | 3 __ 42800 Field Methods in Archaeology* |
| 3 __ 31300 Archaeology of North America | 3 __ 50400 Problems in Prehistory |
| 3 __ 32000 Evolution of Prehistoric Civilizations | 3 __ 58900 Archaeology & Materials Science |
| 3 __ 37800 Archaeology & Cultural Anth of Mesoamerica | |

3. Biological Anthropology Subfield (minimum one course)

- | | |
|--|---|
| 3 __ 23500 The Great Apes | 3 __ 43800 Field Methods in Biological Anthropology* |
| 3 __ 33500 Primate Behavior | 3 __ 53400 Human Osteology |
| 3 __ 33600 Human Variation | 3 __ 53500 Foundations of Biological Anthropology |
| 3 __ 33700 Human Diet: Origins and Evolution | 3 __ 53600 Primate Ecology & Conservation |
| 3 __ 43600 Human Evolution | |

4. Linguistic Anthropology (minimum one course)

- | | |
|--|--|
| 3 __ LING 20100 Elements of Linguistics | 3 __ 41400 Language and Culture |
| 3 __ 36800 SocioLing Stdy of African American Engl | 3 __ 51400 Anthropological Linguistics |

5. Methods courses (minimum one course)

- | | |
|--|---|
| 3 __ 30600 Quantative Methods for Anthro. Research | 3 __ 53400 Human Osteology |
| 3 __ 38400 Designing for People | 3 __ 58900 Archaeology & Materials Science |
| 3 __ 38500 Community Engagement | 3 __ 39000, 59000 Individual Research Problems
<i>(e.g., methods-based internship)</i> |
| 3 __ 40500 Ethnographic Methods | 3 __ 39200, 59200 Selected Topics in Anth
<i>(e.g., methods-based variable title course)</i> |
| 3 __ 41800 Field Methods in Cultural Anthropology* | |
| 3 __ 42500 Archaeological Method & Theory | |
| 3 __ 42800 Field Methods in Archaeology* | |
| 3 __ 43800 Field Methods in Biological Anthropology* | |

5. 6. Cross Disciplinary Courses and Selected Topics

- | | |
|---|--|
| 3 __ 20300 Biol Bases of Human Social Behavior | 3 __ 34000 Global Perspectives on Health |
| 3 __ 21000 Technology and Culture | 3 __ 37700 Anth of Hunter-Gatherer Societies |
| 3 __ 21200 Culture, Food and Health | 3 __ 37900 Native American Cultures |
| 3 __ 31000 Mortuary Practices across Cultures | 3 __ 38500 Community Engagement |
| 3 __ 33700 Human Diet: Origins and Evolution | 3 __ 50600 Development of Modern Anthropology |

3__50700 History of Theory in Anthropology

3__39000, ~~49000~~, 59000 Individual Research Problems

3__51900 Introduction to Semiotics

3__39200, ~~49200~~, 59200 Selected Topics in Anth

***Often achieved via transfer credit from external field course. Only 6 hrs. of ANTH 41800, 42800, or 43800 may be used toward area B requirements**

Total required for the Major36

Fall 2017

Anthropology majors must earn a “C” or better in any course used to fulfill a major requirement

REQUIREMENTS FOR THE MAJOR: Cr.Hrs.

- A. The following courses in ANTHROPOLOGY15
- 3__20100 An Introduction to Archaeology and World Prehistory
 - 3__20400 An Introduction to Biological Anthropology & Human Evolution
 - 3__20500 Human Cultural Diversity
 - 3__30700 The Development of Contemporary Anthropological Theory
 - 3__41001 Senior Capstone

- B. Seven (7) courses from the following list in ANTHROPOLOGY21

At least one (1) course must be chosen from each of the first five fields.

1. Sociocultural Anthropology (minimum one course)

- | | |
|--|---|
| 3__23000 Gender Across Cultures | 3__35800 African Cultures |
| 3__28200 Introduction to LGBT Studies | 3__37000 Ethnicity and Culture |
| 3__32600 Intro to Env & Sustainability Studies | 3__37300 Anthropology of Religion |
| 3__32700 Environment and Culture | 3__38000 Using Anthropology in the World |
| 3__34100 Culture and Personality | 3__48200 Sexual Diversity in Global Perspective |
| 3__35200 Drugs, Culture, and Society | 3__50500 Culture and Society |

2. Archaeology (minimum one course)

- | | |
|---|---|
| 3__31100 Archaeology of the Ancient Andes | 3__32000 Evolution of Prehistoric Civilizations |
| 3__31200 Archaeology of Ancient Egypt & Near East | 3__37800 Archaeology & Cultural Anth of Mesoamerica |
| 3__31300 Archaeology of North America | 3__50400 Problems in Prehistory |

3. Biological Anthropology Subfield (minimum one course)

- | | |
|--|---|
| 3__23500 The Great Apes | 3__43600 Human Evolution |
| 3__33500 Primate Behavior | 3__53500 Foundations of Biological Anthropology |
| 3__33600 Human Variation | 3__53600 Primate Ecology & Conservation |
| 3__33700 Human Diet: Origins and Evolution | |

4. Linguistic Anthropology (minimum one course)

- | | |
|--|--------------------------------------|
| 3__LING 20100 Elements of Linguistics | 3__41400 Language and Culture |
| 3__36800 SocioLing Stdy of African American Engl | 3__51400 Anthropological Linguistics |

5. Methods (minimum one course)

- | | |
|--|---|
| 3__30600 Quantative Methods for Anthro. Research | 3__53400 Human Osteology |
| 3__38400 Designing for People | 3__58900 Archaeology & Materials Science |
| 3__38500 Community Engagement | 3__39000, 59000 Individual Research Problems
<i>(e.g., methods-based internship)</i> |
| 3__40500 Ethnographic Methods | |
| 3__41800 Field Methods in Cultural Anthropology* | 3__39200, 59200 Selected Topics in Anth
<i>(e.g., methods-based variable title course)</i> |
| 3__42500 Archaeological Method & Theory | |
| 3__42800 Field Methods in Archaeology* | |
| 3__43800 Field Methods in Biological Anthropology* | |

6. Cross Disciplinary Courses and Selected Topics

- | | |
|--|--|
| 3__20300 Biol Bases of Human Social Behavior | 3__37900 Native American Cultures |
| 3__21000 Technology and Culture | 3__50700 History of Theory in Anthropology |
| 3__21200 Culture, Food and Health | 3__51900 Introduction to Semiotics |
| 3__31000 Mortuary Practices across Cultures | 3__39000, 59000 Individual Research Problems |
| 3__34000 Global Perspectives on Health | 3__39200, 59200 Selected Topics in Anth |
| 3__37700 Anth of Hunter-Gatherer Societies | |

***Often achieved via transfer credit from external field course. only 6 hrs. of ANTH 41800, 42800, or 43800 may be used toward area B requirements**

Total required for the Major36

Fall 2017

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT Communication EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|---|
| <input checked="" type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input type="checkbox"/> 4. Change in course number | <input type="checkbox"/> 10. Change in course requisites |
| <input type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

PROPOSED:

Subject Abbreviation COM

Course Number 30301

Long Title Mentored Intercultural Communication Experience

Short Title Ment Intercult Comm Exp

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

EXISTING:

Subject Abbreviation _____

Course Number _____

TERMS OFFERED

Check All That Apply:

Summer Fall Spring

CAMPUS(ES) INVOLVED

- | | |
|---------------------------------------|--|
| <input type="checkbox"/> Calumet | <input type="checkbox"/> N. Central |
| <input type="checkbox"/> Cont Ed | <input type="checkbox"/> Tech Statewide |
| <input type="checkbox"/> Ft. Wayne | <input checked="" type="checkbox"/> W. Lafayette |
| <input type="checkbox"/> Indianapolis | |

CREDIT TYPE

1. Fixed Credit: Cr. Hrs. 1

2. Variable Credit Range: _____

Minimum Cr. Hrs _____
(Check One) To Or

Maximum Cr. Hrs _____

3. Equivalent Credit: Yes No

COURSE ATTRIBUTES: Check All That Apply

- | | | | |
|--|-------------------------------------|---|-------------------------------------|
| <input type="checkbox"/> 1. Pass/Not Pass Only | <input checked="" type="checkbox"/> | <input type="checkbox"/> 6 Registration Approval Type | |
| <input type="checkbox"/> 2. Satisfactory/Unsatisfactory Only | <input type="checkbox"/> | Department <input type="checkbox"/> | Instructor <input type="checkbox"/> |
| <input type="checkbox"/> 3. Repeatable | <input checked="" type="checkbox"/> | <input type="checkbox"/> 7 Variable Title | <input type="checkbox"/> |
| Maximum Repeatable Credit: <u>3</u> | | <input type="checkbox"/> 8 Honors | <input type="checkbox"/> |
| <input type="checkbox"/> 4. Credit by Examination | <input type="checkbox"/> | <input type="checkbox"/> 9 Full Time Privilege | <input type="checkbox"/> |
| 5. Fees <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request | | <input type="checkbox"/> 10 Off Campus Experience | <input type="checkbox"/> |
| Include comment to explain fee | | | |

Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated
Lecture				
Recitation				
Presentation				
Laboratory				
Lab Prep				
Studio				
Distance	50	1	16	100
Clinic				
Experiential				
Research				
Ind. Study				
Pract/Observ				

Cross-Listed Courses

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

This class is intended as a companion to a study abroad or international internship experience. Through a series of guided assignments that integrate experiential activities embedded in the host community with reflective writing that solicits feedback from both peers and an intercultural mentor, students will be challenged to develop intercultural competencies while living in a different culture.

***COURSE LEARNING OUTCOMES**

See sample syllabus for 4 learning outcomes

Calumet Department Head _____ Date _____ Calumet School Dean _____ Date _____

Fort Wayne Department Head _____ Date _____ Fort Wayne School Dean _____ Date _____

Indianapolis Department Head _____ Date _____ Indianapolis School Dean _____ Date _____

North Central Faculty Senate Chair _____ Date _____ Vice Chancellor for Academic Affairs _____ Date _____

West Lafayette Department Head _____ Date _____ West Lafayette College/School Dean _____ Date _____

West Lafayette Registrar _____ Date _____

Marilyn Pitts 12/17

**COLLEGE OF LIBERAL ARTS CURRICULUM COMMITTEE COURSE
PROPOSAL SUMMARY SHEET**

New Course
(Complete I & II)

Revision of Existing Course
(Complete I & II)

Deletion of Existing Course
(Complete I only)

I. COURSE NUMBER AND TITLE (existing for revisions and deletions; proposed for new courses):

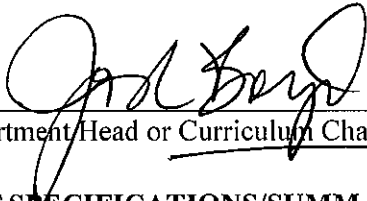
COM 30301 Mentored Intercultural Communication Experience

Contact for questions about this submission (name, phone): Josh Boyd, 43333

Other submissions (if any) that this one should be linked with: _____

Will approval of this submission result in a change to any departmental program (Bingo Sheet)? Yes No
(If "yes," submit a program revision as well.)

List supporting documentation attached, if any: _____



Department/Head or Curriculum Chair signature

1/26/2017

Date

II. COURSE SPECIFICATIONS/SUMMARY OF CHANGES

For new courses, enter all applicable items. Use "proposed" column/lines for course revisions and enter only those items that will undergo a change as a result of the proposed revision.)

	EXISTING	PROPOSED
Course Number.....		COM 30301
Credits		1
Prerequisite(s).....		
Consent(s) to enroll		
Contact Hours & Type.....		1/week, online
Variable Title (Y/N)		N
Repeatable for Credit (Y/N)		v
Pass/Not Pass Only (Y/N)		Y
Effective Date.....		Fall 2017

Course Title

(existing) _____

(proposed) Mentored Intercultural Communication Experience

Catalog Description

(existing) _____

(proposed) This class is intended as a companion to a study abroad or international internship. Through a series of guided assignments and reflections, it challenges students to actually engage in intercultural learning while living in a different culture, leading to greater cultural self-awareness and an ability to work effectively with people from other cultures.

JUSTIFICATION FOR COM 30301: MENTORED INTERCULTURAL COMMUNICATION EXPERIENCE

Studying abroad does not automatically result in intercultural learning. It is possible for students to stay in an American cocoon even as they study or intern in a different culture. The purpose of this course is to help students engage in actual intercultural learning in order to make the most of their study abroad or international internship experience. This 1-credit pass/no pass online course can be added to any student's study abroad slate of courses to help encourage the student to actually engage with the local culture and reflect on his or her native cultural perspectives in comparison with the ones he or she observes on the study abroad experience.

STATEMENT ABOUT STAFFING

No new faculty will be required for this class.

BIBLIOGRAPHY FOR COM 30301 (*=held by Purdue Libraries)

- *Althen, G. (1994). *Learning Across Cultures*. Washington, DC: NAFSA
- Baumgarte, R. (2013). *Friends Beyond Borders: Cultural Variations in Close Friendship*. Charleston, NC: CreateSpace Publishing.
- *Bowe, H. & Martin, K. (2007). *Communication Across Cultures: Mutual Understanding in a Global World*. New York: Cambridge University Press.
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- British Council, Ipsos Public Affairs, & Booz Allen Hamilton (2013). *Culture at work: The value of intercultural skills in the workplace*. Online at: <http://www.britishcouncil.org/sites/britishcouncil.uk2/files/culture-at-work-report.pdf>.
- *Brown, S. & Larsen-Hall, J. (2012). *Second Language Acquisition Myths*. Ann Arbor: University of Michigan Press.
- *Bryson, B. (1999). *I'm a Stranger Here Myself: Notes on Returning to America After 20 Years Away*. New York: Broadway Books.
- *Deardorff, D. (2009). *The Sage Handbook of Intercultural Competence*. Thousand Oaks: Sage.
- Deutscher, G. (2010) *Does Language Shape How You Think?* New York Times (Aug. 26). Available online at http://www.nytimes.com/2010/08/29/magazine/29language.html.pagewanted=all&_r=1&#
- *Downey, G. & Beddoes, K. (2011). *What is Global Engineering Education For? The Making of International Educators*. San Rafael, CA: Morgan and Claypool.
- *Gannon, Martin J. and Pillai, Rajnandini (2010) *Understanding Global Cultures: A Metaphorical Journey through 29 Nations*. Thousand Oaks, CA: Sage.
- *Gudykunst, W. & Kim, Y. (2003). *Communicating with Strangers: An Approach to Intercultural Communication*. Boston: McGraw-Hill.
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- *House, R. (2014). *Strategic Leadership Across Cultures: the GLOBE Study of CEO Leadership and Effectiveness in 24 Countries*. Thousand Oaks, CA: Sage.
- Javdian, M. et al (2006). *In the Eye of the Beholder: Cross Cultural Lessons in Leadership from Project GLOBE*, Academy of Management Perspectives, Feb. 1, Vol.1, pp. 67-90.
- Kim, E. Y. (2001). *The Yin and Yang of American Culture: A Paradox*. Yarmouth, ME: Intercultural Press.
- *Kochman, T. (1983). *Black and White Styles in Conflict*. Chicago: University of Chicago Press.

- Lanier, S. (2000). *Foreign to Familiar*. Hagerstown: McDougal Publishing.
- *Lewis, Richard D. (2005) *When Cultures Collide: Leading Across Cultures*. Boston: Nicholas Brealey.
- *Martin, J. N. & Nakayama, T. K. (2010). *Intercultural communication in contexts*, (5th ed). Boston: McGraw-Hill.
- Miner, H. (1956) *Body Ritual among the Nacirema*, *American Anthropologist* 58(3): 503-507.
- *Moodian, M. A. (2009) *Contemporary Leadership & Intercultural Competence*. Los Angeles: Sage.
- Molinsky, A. (2013). *Global Dexterity*. Boston: Harvard Business Review Press.
- *Moua, M. (2010). *Culturally Intelligent Leadership: Leading Through Intercultural Interactions*. New York: Business Expert Press.
- Paige, R. Michael, et al. (2006) *Maximizing Study Abroad: A Student's Guide to Language and Culture Learning*. \$12 plus handling and shipping; <http://www.carla.umn.edu/resources/working-papers/index.html> .
- Shaules, J. (2015). *The Intercultural Mind: Connecting Culture, Cognition and Global Living*. Boston: Nicholas Brealey.
- Shaules, J. (2010). *A beginner's guide to the deep culture experience*. Boston: Nicholas Brealey.
- *Spencer-Oatey, H. & Franklin, P. (2009). *Intercultural Interaction*. New York : Palgrave-Macmillan.
- *Smith, C. (1996). *Strangers at Home : Essays on the Effects of Living Overseas and Coming "home" to a Strange Land*. Bayside, NY : Aletheia Publications.
- *Steele, C. (2010). *Whistling Vivaldi and Other Clues to How Stereotypes Affect Us*. New York: W.W. Norton.
- *Stewart, E.C. & Bennett, M. (1991). *American Cultural Patterns: A Cross-Cultural Perspective*. Yarmouth, ME: Intercultural Press.
- *Storti, C. (1999). *Figuring Foreigners Out: A Practical Guide*. Boston: Intercultural Press.
- *Trompenaars, F. & Hampden-Turner, C. (1998). *Riding the Waves of Culture: Understanding Diversity in Global Business*. New York: McGraw-Hill.
- *Vande Berg, M., Paige, R. M., & Hemming Lou, K. (Eds.). (2012). *What Our Students Are Learning, What They're Not, and What We Can Do About It*. Sterling: Stylus.
- *Watts, R. (2003). *Politeness*. New York: Cambridge University Press.

COM30301—Mentored Intercultural Communication Experience

Lead Intercultural Mentors:

Dr. Kris Acheson-Clair (kacheson@purdue.edu), (765) 494-2478

Annette Benson (annetteb@purdue.edu), (765) 494-0614

Katherine Yngve (kyngve@purdue.edu), (765) 496-3076

Overview

This one-credit course is open to all students participating in study abroad or an international internship. Students will complete brief supplemental readings, guided experiential learning activities, and reflective writing assignments, which will document their intercultural learning and build a portfolio of individual skill acquisition. This process of engaging with another culture and then reflecting on that experience will guide students to greater cultural self-awareness and an ability to work effectively with people from other cultures.

Students will work with an Intercultural Learning Mentor and a cohort of current study abroad students in order to increase learning opportunities through personalized feedback. Experiential activities, reflective assignments, and feedback from peers and mentors will encourage students to connect with their host culture and to understand better the similarities and differences between their host culture and home country, particularly as regards teamwork and professional practice in their chosen career field. In so doing, students will become better able to articulate and demonstrate the component leadership skills of “interpersonal and intercultural effectiveness” as defined in the Purdue Undergraduate Core Curriculum. The learning outcomes of each assignment are linked explicitly to and assessed with the American Association of Colleges and Universities’ rubrics for

*Intercultural Knowledge and Competence

*Problem Solving

*Critical Thinking

*Teamwork

While this course may be taken as a companion to COM 30300 (Intercultural Communication), it can also be taken without simultaneously being enrolled in COM 30300.

Learning Outcomes

At the end of this learning experience, students will be able to:

1. Demonstrate awareness of their own cultural rules and biases by explicitly articulating in reflections and discussions how their experiences have shaped their attitudes and behaviors.
2. Exhibit understanding of cultural differences in verbal and nonverbal communication by successfully completing tasks with team members from other cultural and linguistic backgrounds.
3. Interpret experiences from more than one perspective by seeking out answers to questions about another culture, suspending judgment about another system of values and norms for behavior, and expressing empathy for another point of view.

4. Present effective arguments about their development of intercultural competencies during their study abroad by setting and assessing the achievement of intercultural learning goals and constructing a narrative that illustrates their new skills to prospective employers.

Course Format

Each week, students will be assigned an activity and/or given a set of readings, all of which are linked to developing one or more of the above outcomes. As directed in the week's assignment specifics, the student will then submit a reflective response to his or her assigned intercultural mentor, who will provide personalized feedback such as country-specific contextual information and how the student might make further progress towards intercultural skill-building.

Workload

One credit in undergraduate courses is defined as an average of three hours of learning effort per week over a full 16-week semester. Since this is an online course, and since we want students to get out into the culture and learn, a lot of that learning time is in students' hands. There are weekly assignment due dates, some of which require more time than others.

Contact

For questions about enrollment or departmental policies, or general questions or concerns, please contact the Intercultural Learning Specialists, Kathering Yngve (kyngve@purdue.edu) or Kris Acheson-Clair (kacheson@purdue.edu). For specific questions on any day-to-day aspects of class, contact your intercultural learning mentor.

Assessment and Grading

This course is assessed on a pass/no pass basis. Each assignment is scored according to the point values indicated on assignment sheets. In order to receive a grade of "pass" for this course, you must (a) complete all assignments and (b) receive 70% of total points possible for the course (i.e., 700/1000 points).

Schedule and Late Assignment Policy

The calendar dates of the course will vary depending on each student's arrival date in the host country. Therefore, the specific due dates for assignments will be set up accordingly and will be negotiated by the individual student with the intercultural learning mentor at the beginning of the semester.

Each student will receive a link to an Excel spreadsheet schedule shared via his or her student OneDrive accounts. This schedule will maintain due dates for each assignment. This will allow for real-time updates for any changes that need to be made. Students **may request up to 3 extensions** on weekly assignments with the understanding that this will not affect the following assignment's due date. To avoid having to use up your extensions, please **communicate dates for any semester breaks and/or lengthy trips** you may be planning to take while abroad as a part of your negotiated schedule. (You may need to consult your hosting university's semester calendar.).

Late assignments (posted or emailed after midnight on Sunday in the host country) will lose 8 points, plus 2 points for each additional day late, except in cases of hospitalization or verifiable national emergency. Students in locations where Internet coverage is unreliable or restricted or who are traveling will need to plan ahead.

Assignment	Competency area	Points
Syllabus Acknowledgment Assignment	Course Management	40
1. IC Autobiography & SMART Goals	Strategic Planning	80
2. Amazing Race & Interviews	Curiosity & Openness	80
3. Pragmatics Observation	Verbal & Non-Verbal Communication	80
4. Changing Stereotypes Activity	Openness	80
5. Identity & Cultural Values	Self-Awareness	80
6. Reflect & Revise SMART Goals	Critical Thinking	80
7. Core Qualities of a Successful Professional	Intercultural Empathy	80
8. Professions in the Public Eye	Worldview Frameworks & Curiosity	80
9. Education and Careers Interview	Professional Context & Leadership	80
10. Intercultural Communication in Teams	Teamwork: Group Communication	80
11. Spinning Career Gold	Integrative Learning	80
12. Capstone Reflection Assignment	Analysis & Synthesis	80
Optional bonus: Course Testimonial + 40 points	TOTAL POINTS POSSIBLE:	1000

Textbook/References

Required texts for individual assignments will be supplied by the coaches.

Suggested readings:

Gannon, M. J., & Pillai, R. (2010). *Understanding global cultures: A metaphorical journey through 29 nations*. Available as an e-book at Purdue Libraries.

Hess, D. (1994). *Whole world guide to culture learning*.

Lewis, R. D. (2005). *When cultures collide: Leading across cultures*. Available as a downloadable e-book at Purdue Libraries website.

Paige, R. M., et al. (2006). *Maximizing study abroad: A student's guide to language and culture learning*. (\$12 plus shipping at <http://www.carla.umn.edu/resources/working-papers/index.html>)

Academic Integrity

Purdue prohibits “dishonesty in connection with any University activity. Cheating, plagiarism, or knowingly furnishing false information to the University are examples of dishonesty” [Part 5, Section III-B-2-a, University Regulations]. Furthermore, the University Senate has stipulated that “the commitment of acts of cheating, lying, and deceit in any of their diverse forms (such as the use of substitutes for taking examinations, the use of illegal cribs, plagiarism, and copying during examinations) is dishonest and must not be tolerated. Moreover, knowingly to aid and abet, directly or indirectly, other parties in committing dishonest acts is in itself dishonest” [University Senate Document 72-18, December 15, 1972].

All work submitted for this class must be entirely your own work completed for this course during this semester. Students may not receive any help from others on any work for credit in this course unless instructed otherwise.

Any student who cheats, copies work, commits plagiarism, or submits work that is otherwise not their own may be subject to punitive grading up to and including receiving a failing grade for the assignment or for the course grade. Cases of academic dishonesty may be reported to the Office of the Dean of Students for record-keeping and possible further penalties. See sections II and III of the Purdue University Regulations for more details.

FERPA and ADA

Students are respectfully reminded that instructors are unable to discuss specific grade information by email to protect students’ educational records in compliance with FERPA regulations. In accordance with the ADA, all qualified students enrolled in this course are entitled to “reasonable accommodations.” Any students with disabilities which could affect class performance should schedule an appointment to speak privately with the instructor before the end of the second week of classes.

Civility Statement

Purdue University is committed to fostering diversity and inclusion and welcomes individuals of all ages, religions, sex, sexual orientations, races, nationalities, languages, military experience, disabilities, family statuses, gender identities and expressions, political views, and socioeconomic statuses. Please respect the different experiences, beliefs, and values expressed by everyone in this course. Behaviors that threaten, harass, discriminate, or are disrespectful of others will not be tolerated. Inappropriate behaviors will be addressed with disciplinary action, which may include being referred to the Office of the Dean of Students.

Please review Purdue’s Nondiscrimination policy for more information:

http://www.purdue.edu/purdue/ea_eou_statement.html

Emergency Situations

In the event of a campus or medical emergency, course requirements, deadlines, and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances beyond the instructor’s control. In such an event, monitor your @purdue

email address, your course's Blackboard page, and Purdue University's website for further information.

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

Print Form

DEPARTMENT English

EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|---|
| <input checked="" type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input type="checkbox"/> 4. Change in course number | <input type="checkbox"/> 10. Change in course requisites |
| <input type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

PROPOSED:	EXISTING:
Subject Abbreviation <u>ENGL</u>	Subject Abbreviation _____
Course Number <u>34500</u>	Course Number _____
Long Title <u>Games and World Building</u>	_____
Short Title <u>Games and World Building</u>	_____

TERMS OFFERED
Check All That Apply:

Fall Spring Summer

CAMPUS(ES) INVOLVED

<input type="checkbox"/> Calumet	<input type="checkbox"/> N. Central
<input type="checkbox"/> Cont Ed	<input type="checkbox"/> Tech Statewide
<input type="checkbox"/> Ft. Wayne	<input checked="" type="checkbox"/> W. Lafayette
<input type="checkbox"/> Indianapolis	

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

CREDIT TYPE	COURSE ATTRIBUTES: Check All That Apply
1. Fixed Credit: Cr. Hrs. <u>3</u>	1. Pass/Not Pass Only <input type="checkbox"/>
2. Variable Credit Range: Minimum Cr. Hrs _____ (Check One) To <input type="checkbox"/> Or <input type="checkbox"/> Maximum Cr. Hrs. _____	2. Satisfactory/Unsatisfactory Only <input type="checkbox"/>
3. Equivalent Credit: Yes <input type="checkbox"/> No <input type="checkbox"/>	3. Repeatable <input type="checkbox"/>
	Maximum Repeatable Credit: <input type="checkbox"/>
	4. Credit by Examination <input type="checkbox"/>
	5. Fees: <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request <input type="checkbox"/>
	6. Registration Approval Type Department <input type="checkbox"/> Instructor <input type="checkbox"/>
	7. Variable Title <input type="checkbox"/>
	8. Honors <input type="checkbox"/>
	9. Full Time Privilege <input type="checkbox"/>
	10. Off Campus Experience <input type="checkbox"/>

Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated
Lecture	50	3	16	100
Recitation				
Presentation				
Laboratory				
Lab Prep				
Studio				
Distance				
Clinic				
Experiential				
Research				
Ind. Study				
Pract/Observ				

Cross-Listed Courses

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):
Every game designer and gamer knows that there is more to narrative than just words on a page and more to worldbuilding than images on a screen. This course looks at the ways that narrative worlds get built in games. We will begin by looking at the narrative elements in analog games that have been the foundation of many digital games and move on to look at the elements in digital games that come together to form the worlds.

***COURSE LEARNING OUTCOMES:**
• At the end of ENGL 345, students will be able to:
1. Comprehend theoretical texts about game design and world building and demonstrate this by discussing them in class and with written assignments. 2. Analyze digital and analog games for specific world building techniques and strategies and demonstrate this via class discussion and written assignments. 3. Synthesize what they have learned about world building from theoretical texts and gameplay and demonstrate this by applying it to a final project in which they design their own game worlds.

Calumet Department Head _____	Date _____	Calumet School Dean _____	Date _____
Fort Wayne Department Head _____	Date _____	Fort Wayne School Dean _____	Date _____
Indianapolis Department Head _____	Date _____	Indianapolis School Dean _____	Date _____
North Central Faculty Senate Chair <i>Krista Ratcliff</i>	Date <u>1/25/2017</u>	Vice Chancellor for Academic Affairs _____	Date _____
West Lafayette Department Head _____	Date _____	West Lafayette College/School Dean _____	Date _____

West Lafayette Registrar _____ Date _____

Proposal for English 34500 (new course number): Games and World Building

Course Description

Every game designer and gamer knows that there is more to narrative than just words on a page and more to world building than images on a screen. This course looks at the ways that narrative worlds get built in games. We will begin by looking at the narrative elements in analog games that have been the foundation of many digital games and move on to look at the elements in digital games that come together to form the worlds.

We will engage with a variety of texts from literature (such as *Snow Crash*, *Ready Player One*, *Wolf in White Van*), gaming manuals (*Dungeons and Dragons* and play guides), theory (*First Person*, *Well Played*, *Literary Gaming*), and games themselves (both digital and analog). You will be required to play games as a part of this class. Some will be done during class time and some will be done outside of class. You do not have to be a "gamer" to take this course, but you will need to be open to playing games of various kinds.

Students will be required to write weekly responses to reading/playing, do presentations, and complete a final project.

Justification: This course is an existing course that has been taught regularly under the variable title course number 396 and is now being designated as a static numbered/titled course in order to fit into the Game Design major in Computer Graphics Technology. No new faculty are required to teach the required sections of this course.

Bibliography (holdings available in Purdue Libraries in bold):

Domsch, Sebastian, *Storyplaying : Agency and Narrative in Video Games*
Fencott, Clive, *Game Invaders The Theory and Understanding of Computer Games*
Green, Garo, *Video Games and Creativity*
Koster, Raph, *A Theory of Fun for Game Design*
McGonigal, Jane, *Reality is Broken*
Mortensen, Torill Elvira, *Dark Side of Game Play Controversial Issues in Playful Environments*
Rowlands, Timothy, *Video Game Worlds Working at Play in the Culture of Everquest*
Sicart, Miguel: *Beyond Choices: The Design of Ethical Gameplay*
Thabet, Tamer. *Video Game Narrative and Criticism : Playing the Story*
Wolf, Mark J. P., *The Video Game Theory Reader*

Learning Outcomes

- At the end of ENGL 345, students will be able to comprehend theoretical texts about game design and world building and will demonstrate this by discussing them in class and written assignments.
- At the end of ENGL 345, students will be able to analyze digital and analog games for specific world building techniques and strategies and will be able to demonstrate this via class discussion and written assignments.
- At the end of ENGL 345, students will be able to synthesize what they have learned about world building from theoretical texts and gameplay and will be able to demonstrate this by applying it to a final project in which they design their own game worlds.

Course Format: 1 lecture (75 minutes) and 1 discussion/lab (75 minutes) per week.

ENGL 34500: Games and Worldbuilding

Course Policies

Course Expectations: In order to accomplish the course goals, you must come to each class prepared. This means coming to class on time, as well as completing your readings and outside assignments. Active and informed participation in class discussions and collaborative work is also crucial. In terms of writing assignments, you will be required to complete two presentations (ten points each (20)), response papers (forty points (40)), and one semester project (forty points (40)). Late assignments will only be accepted with the prior specific permission of the instructor and will be penalized 10% for every calendar day late.

Grading Scale: The grading scale for this course is straightforward with no curve.

100-90 A

89-80 B

79-70 C

69-60 D

59-below F

Note about Incompletes: The mark of 'I' is inappropriate if, in the instructor's judgment, it will be necessary for the student regularly to attend subsequent sessions of the class. I will give an Incomplete only in cases of extreme emergency.

Class Participation & Assignments: This is one of the most important components to the success of the course. All reading and outside assignments are to be completed prior to class. This means reading carefully and critically, bringing materials to class, and coming prepared to engage with the ideas and your class. Each student is required to prepare a 15-20 minute presentation based upon one of the texts twice in the semester. This presentation can be a response based upon what is covered in the course or course texts and specific areas of interest .

Attendance: Attendance is welcomed, expected, and mandatory. To best utilize our time, come to class on time. You are considered absent if 1) you are more than 15 minutes late and/or 2) you are unprepared for class. There will be regular in-class work to record your attendance and preparation for class. You may miss two (2) sessions without penalty. For every class after the these two, I will lower your final grade by five points. After two absences you must attend a conference

with me to discuss whether you should continue in this course. Four absences constitute automatic failure of the course.

Conferences and Contact: I am open to discussing matters pertaining to the course, readings, and your writing; please feel free to contact me via email or phone as well as in person. I hope you will also take advantage of my office hours and email.

Academic Dishonesty:

Cheating: All written work submitted for a grade in this course must be the product of your own composition. Ideas generated due to reading and group discussion may provide the inspiration for your work, but should not be the sole ideas represented. With collaborative projects, of course, ideas should be representative of the group's work.

Plagiarism is the act of presenting as your own work another individual's ideas, words, data, or research material. The concept applies equally to written, spoken, or electronic texts, published or unpublished. All ideas and quotations that you borrow from any source must be acknowledged: at a minimum, you should give the name of your author, the title of the text cited, and the page number(s) of the citation. The only exceptions to this requirement would involve what is familiar and commonly held (e.g. the fact that the earth is round). You should know that penalties for plagiarism are severe and can entail suspension from the University. Students are responsible for reading and understanding the University policy on Cheating and Plagiarism set forth in Purdue University's Academic Integrity: A Guide for Students available

at <http://www.purdue.edu/odos/admin/bacinteg.htm>.

Classroom Behavior: I am sure that at this level this goes without saying, but here goes. Insults, slurs, or attacks of any kind will not be allowed in my class. Any student who engages in this type of behavior in the classroom will be permanently removed from the class. In other words, forced to drop the course, in addition to other possible punishment given by Purdue University (See the Purdue University Student Code of Conduct Available at <http://www.purdue.edu/odos/admin/ccode.htm>). In order to have an effective teaching and learning environment we must practice both respect and tolerance, without question.

Course Materials

Cline, Ernest Ready Player One (This book must be purchased)
 Davidson, Drew Well Played (v. 1-3) Available for free download via ETC Press
 Domsch, Sebastian, Storyplaying : Agency and Narrative in Video Games (Digital Download Available through Purdue Library) [Intro-7]
 Frasca, Gonzalo "Ludology Meets Narratology" (PDF)
 Jenkins, Henry. "Game Design as Narrative Architecture" (PDF "FP-ch4")
 Murray, Janet "The Last Word on Ludology" <http://inventingthemedium.com/2013/06/28/the-last-word-on-ludology-v-nar...>
 Murray, Janet. Hamlet on the Holodeck (Chapters 1-3)
 Simons, Jan "Narrative, Games, and Theory" <http://gamestudies.org/07010701/articles/simons>

I have worked hard to keep the alphanumeric texts that you are required to purchase to a minimum as you will need to have access to a number of video games throughout the semester. Many of the games that you choose to play you may already own, but I also suggest signing up for a video game rental service like Gamefly (or your local video store/Redbox) or relying on the kindness of friends. During the course of the semester you will need some kind of device to play games on. These can include full sized consoles, handhelds, tablets, computers, etc. I have consoles that we will use in class and during (some) office hours, but they are not available for check out. If you foresee a problem with this please come and talk with me ASAP to see if we can come up with a workable solution.

Course Schedule

Week 1	T: Intros TH: Playtesting
Week 2	T: Frasco and Murray ("Last Word") TH: Playtesting
Week 3	T: Simons and Jenkins TH: Playtesting

Week 4	T: Murray (Chapters Intro-3) TH: Playtesting
Week 5	T: Domsch (Chapters 1-3) TH: Playtesting
Week 6	T: Domsch (4-7) TH: Playtesting
Week 7	T: Novel TH: Playtesting
Week 8	T: Novel TH: Playtesting
Week 9	T: Well Played 1&2 (Grim Fandango & Secret of Money Island) TH: Playtesting
Week 10	Spring Break No Classes
Week 11	T: Well Played 3 (Limbo, Limbo & P.B. Winterbottom) TH: Playtesting
Week 12	T: Well Played 3 (Heavy Rain & Mass Effect) TH: Playtesting
Week 13	Workshop Building Final Projects
Week 14	Workshop Building Final Projects
Week 15	Workshop Building Final Projects
Week 16	Presentations

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

Print Form

DEPARTMENT English

EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|---|
| <input checked="" type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input type="checkbox"/> 4. Change in course number | <input type="checkbox"/> 10. Change in course requisites |
| <input type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

PROPOSED:

EXISTING:

Subject Abbreviation ENGL
Course Number 43300
Long Title Writing Proposals and Grants
Short Title Proposals and Grants

Subject Abbreviation _____
Course Number _____

TERMS OFFERED

Check All That Apply:

Fall Spring Summer

CAMPUS(ES) INVOLVED

Calumet N. Central
 Cont Ed Tech Statewide
 Ft. Wayne W. Lafayette
 Indianapolis

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

CREDIT TYPE

1. Fixed Credit: Cr. Hrs. 3
2. Variable Credit Range:
Minimum Cr. Hrs. _____
(Check One) To Or
Maximum Cr. Hrs. _____
3. Equivalent Credit: Yes No

COURSE ATTRIBUTES: Check All That Apply

1. Pass/Not Pass Only
2. Satisfactory/Unsatisfactory Only
3. Repeatable
Maximum Repeatable Credit: _____
4. Credit by Examination
5. Fees: Coop Lab Rate Request
Include comment to explain fee _____
6. Registration Approval Type Department Instructor
7. Variable Title
8. Honors
9. Full Time Privilege
10. Off Campus Experience

ScheduleType	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated
Lecture	50	3	16	100
Recitation	_____	_____	_____	_____
Presentation	_____	_____	_____	_____
Laboratory	_____	_____	_____	_____
Lab Prep	_____	_____	_____	_____
Studio	_____	_____	_____	_____
Distance	_____	_____	_____	_____
Clinic	_____	_____	_____	_____
Experiential	_____	_____	_____	_____
Research	_____	_____	_____	_____
Ind. Study	_____	_____	_____	_____
Pract/Observ	_____	_____	_____	_____

Cross-Listed Courses

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

Writing Proposals and Grants is a professional writing workshop that teaches students how to write workplace proposals and grants in for-profit and not-for-profit companies and organizations. Students will also learn how to write business plans, a specialized form of proposal.

***COURSE LEARNING OUTCOMES:**

Analyze rhetorical situations to determine needs of readers and contexts. Generate new ideas for businesses, products, and services. Organize proposals and grants using various proposal genres. Write in a plain and persuasive style that is appropriate to readers. Design documents in ways that make information accessible. Edit and revise proposals and grants. Work with authors, customers, and funding agencies to sharpen the message of a proposal or grant.

Calumet Department Head _____ Date _____	Calumet School Dean _____ Date _____
Fort Wayne Department Head _____ Date _____	Fort Wayne School Dean _____ Date _____
Indianapolis Department Head _____ Date _____	Indianapolis School Dean _____ Date _____
North Central Faculty Senate Chair _____ Date _____	North Central School Dean _____ Date _____
<i>Krista Ratcliffe</i> _____ Date January 30, 2017	North Central Registrar for Academic Affairs _____ Date _____
West Lafayette Department Head _____ Date _____	West Lafayette College/School Dean _____ Date _____

West Lafayette Registrar _____ Date _____

Justification for ENGL 43300

Writing Proposals and Grants has been taught multiple times as a Professional Writing variable title course. Giving it a permanent number and means it can be added to the rotation of courses and helps the students. No new faculty are required to be able to offer this course.

ENGLISH 43300: WRITING PROPOSALS AND GRANTS

Professor Richard Johnson-Sheehan
Office: Heavilon 302A
Phone: 496-2205
e-mail: rjohnso@purdue.edu
Office Hours: TR: 12:30-2:00

Welcome to English 433, Writing Proposals and Grants. In this course, you will learn how to write proposals and grants for corporate and non-profit purposes. The ability to write proposals and grants is a vital skill in just about any professional environment. And, if you are planning to pursue a career in professional writing, the skills you learn in this course will go a long way toward making you an invaluable member of the organization.

Often, what determines whether or not your company wins a new client or your project receives funding is a clear explanation of what you want to do, why you want to do it, and how much the project will cost. Indeed, many worthy projects are rejected merely because the proposal or grant was poorly written, poorly designed, or not completely thought through. A little more consideration of the “capture strategy” or a better understanding of the readers often makes the difference between winning a new client or grant—or losing the opportunity altogether.

Fortunately, many of the things you already know about writing and readers’ motives can be used to improve your proposal writing skills. The purpose of this course is to help you tap into your existing skills and then focus them within the proposal writing process. First, we will study the logic and psychology of proposal writing. I will show you how to interpret rhetorical situations, anticipate the needs of a client or funding agency, and create an appropriate strategy for winning the client or grant. Then, we will look closely at the different features of a proposal or grant, strengthening your ability to clearly describe situations, objectives, and solutions. Finally, we will compose real-world proposals and grants that you can actually submit to a client or funding source.

I'm looking forward to a challenging semester. At the 500-level, I assume you are already employed or thinking about your impending employment. This course should make you more competitive in whatever career you are pursuing.

Course Texts

You can find the following textbook at Von’s, Follett’s, or University Book Store. You might also look on Amazon for new and used copies.

Freed, R., J. Romano & S. Freed. *Writing Winning Business Proposals*, 3rd ed. McGraw-Hill, 2010. ISBN-13: 978-0071742320

Karsh, E. & A. Fox, *The Only Grant Writing Book You'll Ever Need*, 4th ed. Basic Books, 2014. ISBN-13: 978-0465058938

Optional: You can also look for the following book, which will reflect the content of this course.

Richard Johnson-Sheehan, *Writing Proposals*, 2nd ed. Pearson Longman, 2008. ISBN: 0-205-58314-8.

Assignments

In this course, you will write two major proposals. The first will be a “realistic” proposal that tries to solve a campus-based or local problem. The second proposal will be for a real client or for a project of your own.

Below are listed the assignments for the course. The first two assignments, the RFP Interpretation and the Proposal Analysis, are smaller projects designed to help you warm up. The Situation Description, the Solution Description, and the First Proposal are all part of the first larger proposal. The remainder of the assignments involve the Final Project. Here is the weight on each assignment, adding up to the final grade:

Practice Proposal

- Proposal Analysis 5 percent
- Situation Section 7 percent
- Plan Section 8 percent
- First Proposal 20 percent
- Elevator Pitch 5 percent

Final Project

- RFP Interpretation 5 percent
- Pre-Proposal Letter 10 percent
- Final Proposal 25 percent
- Elevator Pitch 5 percent

Quizzes 10 percent

Your documents should be professionally designed. That means your proposal or grant should not look like double-spaced college papers, unless the client or funding source asks for that format.

At the end of these policies, I have included a description of each grade and what it takes to receive that grade on an assignment. If you are a person who wants or *needs* a particular grade in this course, start working toward that grade right now. Don't wait until the end (or even the middle) of the semester to decide that you need a B or an A.

You are welcome to revise the Proposal Analysis, First Proposal, and Pre-Proposal Letter for a grade that replaces the original. You have up to a week after you receive the first graded version to submit a revision.

Attendance, Late Work, and Late Arrivals

Interestingly, I find these three items—attendance, late work, and late arrival to class—to be strongly related. Once in a great while, it is fine to miss class, hand in late work, or show up a bit late. Life puts unexpected obstacles in our way. However, since this class is designed to help you

be more competitive in the workplace, I will expect you to be consistently in class, on time, with your work finished. As most of you know, employers expect nothing less from you.

If you need to be late or absent to class, please send me an e-mail telling me you are going to be late or absent. If you need to hand work in late, please send me an e-mail or write me a short memo that tells me 1) the work will be late and 2) when you will have it completed. Late work will be assessed a 5 percent penalty each day its late.

Now, there are some people who are chronically late to class or absent. If you are one of those people, I invite you to see this class as an opportunity to add some discipline to your life (better here than at your job). Do it for yourself, not for me. You will be pleasantly surprised to see how many of life's annoyances evaporate when you are consistently present and on time.

Nevertheless, for those people who can't get to class or arrive on time, here are some guidelines I follow in these matters. Since this is a twice a week course, your fifth absence will cost you a whole letter grade for the course (e.g. A becomes B, C+ becomes D+). Your seventh absence will mean a "no pass" for the course. I hope you will drop the course before we reach that point.

Your fourth late arrival to class will be marked as one absence. Afterward, every other late arrival will count as another absence.

No whining, no bickering please. I will try to tell you when you have reached four absences, but I can't promise you will receive a warning.

Grammar

Let's hope you have mastered grammar by now. If you know you have a grammar problem or are weak in some area (like commas) go find a grammar handbook and get familiar with it.

Typically, funding agencies and potential clients won't turn down a proposal or grant merely because they found a couple grammar mistakes. However, if they find several grammar mistakes, they begin to question whether you and your organization understand the importance of quality. Just as grammar mistakes will significantly lower the chances that your proposal will be accepted, they will also lower the grade you earn on written work. Here's a hint: Run the spellchecker on your computer.

Equal Access

I will make any reasonable accommodations if you have special needs. If you have a disability that might affect your performance in this course, please tell me about it during the first couple weeks of class. Your disability must be registered with Disability Resource Center through the Dean of Students for me to make accommodations.

Professionalism

Please turn off and stow your mobile phone and any other electronic beeping menaces before you come to class. We will be using laptops in class for research, so please bring one. Please refrain from checking e-mail, monitoring Facebook, blogging, or reading websites that are not related to the class.

Also, if history is our guide, I expect us to have some passionate discussions in the class. Be mindful of situations where you might cross over into harassment or verbal abuse. Go out of your way to be courteous and respectful of the ideas and views of others.

Grading

Personally, I'm not fond of grading. In my mind, a good grade is not a judgment about whether you are a good person or whether you are smart. It is merely a rating of your work in comparison to the work of others in the class. If you want a good grade in a course, work as hard as you can—grades have a way of taking care of themselves.

At all costs, I try to be fair when I put a grade on a paper. I don't even look at your name on a paper until I'm completely finished reviewing it. So, whether I "like" you personally or not doesn't factor into my decision on a grade. Nevertheless, if you think I have misjudged or misinterpreted your work, don't get angry. Come to my office and talk to me about it. I will not talk to you about a grade in the classroom, but I don't mind if you come to my office and talk to me about your paper.

Here's the meaning behind the numbers I put on your work (you can use these statements as clues about how you might work toward a higher grade):

90-100 (A- to A)—You did what the assignment asked for at a high quality level, *and your work shows originality and creativity*. Work in this range shows all the qualities listed above for a B; but it also demonstrates that the author took extra steps to be original or creative in developing content, solving a problem, or developing a verbal or visual style.

80 to 89 (B- to B+)—You did what the assignment asked of you at a high quality level. Work in this range needs little revision, is complete in content, is organized well, and shows special attention to style and visual design.

70 to 79 (C- to C+)—You did what the assignment asked of you. Work in this range tends to need some revision, but it is complete in content and the organization is logical. The style, verbal and visual, is straightforward but unremarkable.

60-69 (D to D+)—You did what the assignment asked for at a low quality level. Work in this range tends to need significant revision. The content is often incomplete and the organization is hard to discern. Verbal and visual style is often non-existent or chaotic.

Below 60 (F)—Don't go here. I usually reserve the F for people who don't show up or don't do the work. If you give an assignment an honest try, I doubt you would receive an F. If you feel you put in your best effort and still received an F, you might consider dropping from the class.

Academic Integrity and Plagiarism

You will be responsible for producing original work in this course. If you hand in work that is not your own, you will be failed for the assignment and/or the course and reported to the Dean of Students. Here is the Dean of Students' definition of plagiarism:

Plagiarism is a special kind of academic dishonesty in which one person steals another person's ideas or words and falsely presents them as the plagiarist's own product. This is most likely to occur in the following ways:

- using the exact language of someone else without the use of quotation marks and without giving proper credit to the author
- presenting the sequence of ideas or arranging the material of someone else even though such is expressed in one's own words, without giving appropriate acknowledgment
- submitting a document written by someone else but representing it as one's own.

Source: <http://www.purdue.edu/ODOS/osrr/integrity.htm>

PROPOSALS AND GRANTS

Week	Subject	Assignment
Week One Jan. 12 & 14	Introduction to course Interpreting RFPs	Read Chapter 1 and 2 Assigned: RFP Interpretation Assigned: Final Proposal
Week Two Jan. 19 & 21	Interpreting Situations Importance of Genre and Context	Read Chapter 3 Due: RFP Interpretation Assigned: Proposal Analysis
Week Three Jan. 26 & 28	Describing the Situation Analyzing Audiences	Read Chapter 4 Due: Proposal Analysis with 2 copies of proposal Assigned: Situation Section
Week Four Feb. 2 & 4	Using Plain Style	First half of Chapter 9
Week Five Feb. 9 & 11	Developing a Plan	Read Chapter 5 Due: Situation Section Assigned: Plan Section
Week Six Feb. 16 & 18	Writing a Plan Using Persuasive Style	Second half of Chapter 9
Week Seven Feb. 23 & 25	Writing the Qualifications Section	Read Chapter 6 Due: Plan Section Assigned: First Proposal
Week Eight Mar. 2 & 4	Writing Introductions and Benefits Sections	Read Chapter 7
Week Nine Mar. 9 & 11	Starting Over Writing Pre-Proposals	Re-assigned: Final Proposal Project Due: First Proposal
Week Ten	Spring Break	
Week Eleven Mar. 23 & 25	Writing Process Writing Budgets	Read Chapter 8
Week Twelve Mar. 30 & April 1	Writing Situation and Plan Sections	Due: Pre-Proposal and Elevator Pitch
Week Thirteen Apr. 6 & 8	Designing Proposals and Using Graphics	Chapter 10 and 11
Week Fourteen Apr. 13 & 15	Conferences	
Week Fifteen Apr. 20 & 22	Putting Proposals Together	Chapter 12 Bring Rough Draft of Final Proposal
Week Sixteen Apr. 27 & 29	Presentations	Final Proposal is due on May 3.
Finals Week	No Meeting	

Writing Proposals and Grants: Sources in Purdue Library

- Brock, S.L. (1992). Writing business proposals and reports strategies for success. Los Altos, Calif. : Crisp Publications (Online access).
- Burke, J. (2000). I'll grant you that : a step-by-step guide to finding funds, designing winning projects, and writing powerful grant proposals. Portsmouth, NH : Heinemann. ISBN0325001979. (658.15224 B917i 2000)
- Carlson, M. (1995). Writing grants step-by-step. San Francisco : Jossey-Bass Publishers ISBN0787901180;ISBN9780787901189 (658.15224 C197w 1995)
- Chambers, K. Dennis (2008). The entrepreneur's guide to writing business plans and proposals. (Online access)
- Chasen-Taber, L. (2014). Writing dissertation and grant proposals in epidemiology, preventative medicine and biostatistics. (Online access)
- Frances, J.C. (2000) Writing proposals. BioScience, 2000, Vol. 50(11), pp.1023-1024 (808.06665 F875w 2003)
- Freed, R.C., Freed, S, & Romano, J.D. (2003) Writing winning business proposals : your guide to landing the client, making the sale, persuading the boss. New York : McGrawHill. ISBN007139687X (808.06665 F875w 2003)
- Friedland, A. (2009). Writing successful science proposals. New Haven : Yale University Press (Online access).
- Funk, S. & Tornquist, E.M. Writing winning proposals for nurses and health care professionals. (Online access).
- Hall, M.S. & Howlett, S. (2003) Getting funded : the complete guide to writing grant proposals. Portland, Or. : Portland State University, Extended Studies, Continuing Education Press. ISBN0876780710 (361.0502 H145g 2003)
- Helgeson, D. (1985) Handbook for writing technical proposals that win contracts. (808.066658 H367h).
- Hofmann, A.H. (2010). Scientific writing and communication: Papers, proposals, and presentations. New York : Oxford University Press. ISBN9780195390056 (Q223 .H63 2010).
- Jackowski, M.B. & Leggett, T. (2015) Writing research proposals. Radiologic Technology, Nov-Dec, 2015, Vol.87(2), p.236(3). (Online access).
- Johnson-Sheehan, R. (2002). Writing proposals. New York : Longman. ISBN0205326897 (658.15224 J639w 2002).

- Mullins, C.J. (1980) *The complete writing guide to preparing reports, proposals, memos, etc.* Englewood Cliffs, N.J. : Prentice-Hall. ISBN0131646656 (808.0666021 M917c)
- O'Neal-McElrath, T. & Carlson, M. (2013) *Winning grants step by step the complete workbook for planning, developing, and writing successful proposals.* San Francisco : Jossey-Bass. (Online access)
- Sant, T. (1992) *Persuasive business proposals: Writing to win customers, clients, and contracts.* New York : AMACOM (808.066658 Sa59p 1992)
- Sternberg, R.J., ed. (2014). *Writing successful grant proposals from the top down and bottom up.* Los Angeles : Sage. ISBN9781412999281 (Q180.55.P7 B85 2014).
- Waller, P.L. (1988). *The role of ethos in the writing of proposals and manuals.* Thesis (Ph. D.)--Texas Tech University, 1988. (808.0666 W156r 1988a).
- Watson, B.C. (2012). Great apps for client visits, writing proposals and getting paid. *Arbor Age*, April, 2012, Vol.32(3), p.18(2)
- Wisdom, P., Riley, J. Halley, P. & Myers, P. (2015) *Recommendations for Writing Successful Grant Proposals: An Information Synthesis Academic Medicine*, 2015, Vol.90(12), p.1720-1725 (Online access)

Integrated Studio Arts

Professional Program, BFA

Justification for proposed curriculum changes:

The proposed changes affect **Area C (Art History and Cultural Context)** of the ISA Bingo sheet. They reflect more adequately the courses taught in a regular rotation in the Art History area in the Department of Art and Design. Furthermore, the addition of these courses allows students a wider choice of classes in this section.

We propose to add the following courses:

- AD 31100 *Ancient Greek Art*
- AD 31200 *Ancient Roman Art*
- AD 33900 *Women Artists in the 20th Century*
(Replacing AD 49300 *Women Artists in the 20th Century*)
- AD 34300 *Northern Renaissance Art*
- AD 34600 *Italian Renaissance Art*
- AD 34800 *History of Islamic Art*
- AD 35900 *Medieval European Art*
- AD 38000 *Baroque Art*
- AD 38200 *A Global History of Art, 18th -19th Centuries*
- AD 39600 *Art Museum Practices*

We propose to remove the following courses from the Bingo sheet:

- AD 39100 *History of Chinese Art*
(Art and Design does not have a faculty member to teach this class in a regular rotation.)
- AD 45400 *Modern Architecture*
(This class has not been offered in a regular rotation in the last years.)
- AD 49300 *Women Artists in the 20th Century*
(This course was replaced with AD 33900 *Women Artists in the 20th Century*.)

We also need to remove courses from Area C and Area F in order to avoid duplicate listings:

- Remove AD 22700 *History of Art Since 1400* from Area C since it is already listed as a requirement in Area A.
- Remove AD 31100 *Greek Art*, AD 31200 *Roman Art*, AD 34800 *Islamic Art* AD 35900 *Medieval Art* from Area F to avoid duplication. These courses are now already listed in Area C and - by the wording of Area F - can be used as a selective in Area F.

We also need to change course titles based on course title changes proposed by the area of Art History:

AD 31100 *Greek Art* changes to: AD 31100 **Ancient** *Greek Art*

AD 31200 *Roman Art* changes to: AD 31200 **Ancient** *Roman Art*

AD 35900 *Medieval Art* changes to: AD 35900 *Medieval* **European** *Art*

AD 38200 *19th-Century Art: A Global Perspective* changes to: AD 38200 **A Global History of Art, 18th -19th Centuries**

AD 45200 *Northern Renaissance Art* changes to: AD **34300** *Northern Renaissance Art*

AD 45100 *Italian Renaissance Art* changes to: AD **34600** *Italian Renaissance Art*

AD 49300 *Women Artists in the 20th Century* changes to: **AD33900** *Women Artists in the 20th Century*

Finally we also introduce an identification system (*) or (**) to indicate the rotation in which courses in this area are offered.

These proposed curriculum changes are to be submitted together with the curriculum changes proposed by the area of Art History in the Department of Art and Design.

No additional faculty lines are required to implement them.

Programs other than the Department of Art and Design at Purdue's West Lafayette campus are not affected by these changes. Bingo sheets of Art and Design programs that are affected by these proposed changes have been included in this submission.

For questions please contact: Fabian Winkler, Associate Professor of Visual and Performing Arts, fwinkler@purdue.edu, phone: 4-0160.

Integrated Studio Arts Major Requirements (78 credits)

A. ART & DESIGN CORE (15)

- | | |
|---------------------------|---------------------------------------|
| 3__AD 10500 Design I | 3__AD 22700 History of Art Since 1400 |
| 3__AD 10600 Design II | 3__AD 23300 Electronic Media Studio |
| 3__AD 11300 Basic Drawing | |

B. INTEGRATED STUDIO ARTS CORE (18)

Select two courses from each of these three areas

2D Extended Media

- 3__AD 11400 Drawing II or
- AD 21300 Life Drawing I or
- AD 31400 Experimental Drawing
- 3__AD 20000 Beginning Painting
- 3__AD 26500 Relief Printmaking or
- AD 26600 Silkscreen Printmaking

Craft/Material Studies

- 3__AD 24200 Ceramics I
- 3__AD 26200 Jewelry & Metalwork I
- 3__AD 27000 Constructed Textiles or
- AD 27100 Dyed Textiles
- 3__AD 27500 Beginning Sculpture

Art, Culture & Technology

- 3__AD 11700 Black and White
- Photography or
- AD 11900 Introduction to Digital
- Color Imaging
- 3__AD 22000 Computers in Art
- 3__AD 30400 Video Art or
- AD 32600 Physical Computing

C. ART HISTORY AND CULTURAL CONTEXT (12)

Select one of the following two courses

- 3__AD 38300 Modern Art
- 3__AD 38400 Contemporary Art

Select any three additional courses:

- | | |
|--|---|
| 3__AD 22600 History of Art to 1400 | 3__AD 38400 Contemporary Art |
| 3__AD 22700 History of Art Since 1400 | 3__AD 39100 History of Chinese Art |
| 3__AD 25100 History of Photography I | 3__AD 39500 History of Design |
| 3__AD 30701 History of Contemporary Photography | 3__AD 45400 Modern Architecture |
| 3__AD 33400 New Media Culture | 3__AD 49300 Women Artists in the 20 th Century |
| 3__AD 34400 Latin American Art in the 20 th Century | 3__AMST 30100 Perspectives on America |
| 3__AD 38300 Modern Art | |

D. INTEGRATED STUDIO ARTS SOPHOMORE PORTFOLIO REVIEW (REQUIRED, NO CREDIT)

Students interested in the Interdisciplinary Studio Focus must present a proposed plan of study to the review committee. The proposal must be approved by a faculty mentor no later than the end of the sophomore year.

E. INTEGRATED STUDIO ARTS FOCUS (21)

Select seven additional courses in one of four focus areas: **2D Extended Media; Craft & Material Studies; Art, Culture & Technology; or Interdisciplinary Studio** (must have approved 7 course plan). * Asterisked courses are repeatable for credit.

2D Extended Media

- | | |
|------------------------------------|---|
| 3__AD 20000 Beginning Painting | 3__AD 33300 Photo Silkscreen |
| 3__AD 21300 Life Drawing I | 3__AD 36500 Intermediate Painting |
| 3__AD 26500 Relief Printmaking | 3__AD 36800 Etching & Intaglio Printmaking* |
| 3__AD 26600 Silkscreen Printmaking | 3__AD 36900 Lithographic Printmaking * |
| 3__AD 30000 Life Drawing II* | 3__AD 40000 Advanced Painting* |
| 3__AD 31400 Experimental Drawing* | 3__AD 46800 Printmaking III |

Craft & Material Studies

- | | |
|--|--------------------------------------|
| 3__AD 24200 Ceramics I | 3__AD 36200 Jewelry & Metalwork II* |
| 3__AD 26200 Jewelry & Metalwork I | 3__AD 37000 Woven Textiles |
| 3__AD 27000 Constructed Textiles | 3__AD 40400 Moldmaking* |
| 3__AD 27100 Surface Design in Textiles | 3__AD 44200 Ceramics III* |
| 3__AD 27500 Beginning Sculpture* | 3__AD 46200 Metalsmithing* |
| 3__AD 34200 Ceramics II | 3__AD 47000 Adv Studies in Textiles* |

Art, Culture, & Technology

3__AD 11700 Black and White Photography	3__AD 33100 Digital Video Production & Aesthetics
3__AD 11900 Introduction to Digital Color Imaging	3__AD 33700 Commercial & Prof Practice in Photo
3__AD 22000 Computers in Art	3__AD 36300 Documentary Photography
3__AD 23600 Lighting Fundamentals for Photography	3__AD 38100 Photographic Printmaking & Artist's Book
3__AD 26700 Digital Media I: Photo & Digital Imaging	3__AD 41700 Variable Topics in ETB*
3__AD 30400 Video Art	3__AD 42100 Adv Studies in Photography I
3__AD 32600 Physical Computing	

Interdisciplinary Studio Focus

Seven (7) courses from APPROVED Plan of Study (POS)

F. INTEGRATED STUDIO ARTS SELECTIVES (9)

Three additional courses selected from Areas C and E above and from courses listed below
(or other classes related to student's focus of work from APPROVED plan of study)

3__AD 11400 Drawing II	3__AD 34800 Islamic Art
3__AD 31100 Greek Art	3__AD 35900 Medieval Art
3__AD 31200 Roman Art	3__ENG 596000 Toward the Posthuman

G. BFA Exhibition

3__AD 49900 Integrated Studio Arts Professional Practice/Senior Exhibition

Integrated Studio Arts Major Requirements (78 credits)

A. ART & DESIGN CORE (15)

- | | |
|---------------------------|---------------------------------------|
| 3__AD 10500 Design I | 3__AD 22700 History of Art Since 1400 |
| 3__AD 10600 Design II | 3__AD 23300 Electronic Media Studio |
| 3__AD 11300 Basic Drawing | |

B. INTEGRATED STUDIO ARTS CORE (18)

Select two courses from each of these three areas

2D Extended Media

- 3__AD 11400 Drawing II or
- AD 21300 Life Drawing I or
- AD 31400 Experimental Drawing
- 3__AD 20000 Beginning Painting
- 3__AD 26500 Relief Printmaking or
- AD 26600 Silkscreen Printmaking

Craft/Material Studies

- 3__AD 24200 Ceramics I
- 3__AD 26200 Jewelry & Metalwork I
- 3__AD 27000 Constructed Textiles or
- AD 27100 Dyed Textiles
- 3__AD 27500 Beginning Sculpture

Art, Culture & Technology

- 3__AD 11700 Black and White
- Photography or
- AD 11900 Introduction to Digital
- Color Imaging
- 3__AD 22000 Computers in Art
- 3__AD 30400 Video Art or
- AD 32600 Physical Computing

C. ART HISTORY AND CULTURAL CONTEXT (12)

Select one of the following two courses

- 3__AD 38300 Modern Art
- 3__AD 38400 Contemporary Art

Select any three additional courses, **a few of which are offered every academic year (*), while all others are offered every two years on a regular rotation (**):**

- | | |
|---|---|
| 3__AD 22600 History of Art to 1400* | 3__AD 35900 Medieval European Art** |
| 3__AD 22700 History of Art Since 1400 | 3__AD 38000 Baroque Art** |
| 3__AD 25100 History of Photography I** | 3__AD 38200 A Global History of Art, 18th-19th Centuries** |
| 3__AD 30701 History of Contemporary Photography | 3__AD 38300 Modern Art |
| 3__AD 31100 Ancient Greek Art** | 3__AD 38400 Contemporary Art |
| 3__AD 31200 Ancient Roman Art** | 3__AD 39100 History of Chinese Art |
| 3__AD 33400 New Media Culture** | 3__AD 39500 History of Design* |
| 3__AD 33900 Women Artists in the 20th Century** | 3__AD 39600 Art Museum Practices** |
| 3__AD 34300 Northern Renaissance Art ** | 3__AD 45400 Modern Architecture |
| 3__AD 34400 Latin American Art In The 20th Century** | 3__AD 49300 Women Artists in the 20th Century |
| 3__AD 34600 Italian Renaissance Art ** | 3__AMST 30100 Perspectives on America |
| 3__AD 34800 History of Islamic Art** | |

D. INTEGRATED STUDIO ARTS SOPHOMORE PORTFOLIO REVIEW (REQUIRED, NO CREDIT)

Students interested in the Interdisciplinary Studio Focus must present a proposed plan of study to the review committee. The proposal must be approved by a faculty mentor no later than the end of the sophomore year.

E. INTEGRATED STUDIO ARTS FOCUS (21)

Select seven additional courses in one of four focus areas: **2D Extended Media; Craft & Material Studies; Art, Culture & Technology; or Interdisciplinary Studio** (must have approved 7 course plan). * Asterisked courses are repeatable for credit.

2D Extended Media

- | | |
|------------------------------------|---|
| 3__AD 20000 Beginning Painting | 3__AD 33300 Photo Silkscreen |
| 3__AD 21300 Life Drawing I | 3__AD 36500 Intermediate Painting |
| 3__AD 26500 Relief Printmaking | 3__AD 36800 Etching & Intaglio Printmaking* |
| 3__AD 26600 Silkscreen Printmaking | 3__AD 36900 Lithographic Printmaking * |
| 3__AD 30000 Life Drawing II* | 3__AD 40000 Advanced Painting* |
| 3__AD 31400 Experimental Drawing* | 3__AD 46800 Printmaking III |

Craft & Material Studies

3__AD 24200 Ceramics I	3__AD 36200 Jewelry & Metalwork II*
3__AD 26200 Jewelry & Metalwork I	3__AD 37000 Woven Textiles
3__AD 27000 Constructed Textiles	3__AD 40400 Moldmaking*
3__AD 27100 Surface Design in Textiles	3__AD 44200 Ceramics III*
3__AD 27500 Beginning Sculpture*	3__AD 46200 Metalsmithing*
3__AD 34200 Ceramics II	3__AD 47000 Adv Studies in Textiles*

Art, Culture, & Technology

3__AD 11700 Black and White Photography	3__AD 33100 Digital Video Production & Aesthetics
3__AD 11900 Introduction to Digital Color Imaging	3__AD 33700 Commercial & Prof Practice in Photo
3__AD 22000 Computers in Art	3__AD 36300 Documentary Photography
3__AD 23600 Lighting Fundamentals for Photography	3__AD 38100 Photographic Printmaking & Artist's Book
3__AD 26700 Digital Media I: Photo & Digital Imaging	3__AD 41700 Variable Topics in ETB*
3__AD 30400 Video Art	3__AD 42100 Adv Studies in Photography I
3__AD 32600 Physical Computing	

Interdisciplinary Studio Focus

Seven (7) courses from APPROVED Plan of Study (POS)

F. INTEGRATED STUDIO ARTS SELECTIVES (9)

Three additional courses selected from Areas C and E above and from courses listed below
(or other classes related to student's focus of work from APPROVED plan of study)

3__AD 11400 Drawing II	3__AD 34800 Islamic Art
3__AD 31100 Greek Art	3__AD 35900 Medieval Art
3__AD 31200 Roman Art	3__ENG 596000 Toward the Posthuman

G. BFA Exhibition

3__AD 49900 Integrated Studio Arts Professional Practice/Senior Exhibition

PURDUE UNIVERSITY

**REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)**

Print Form

Office of the Registrar
FORM 40 REV. 5/11

DEPARTMENT SLC

EFFECTIVE SESSION FALL 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|--|--|
| 1. New course with supporting documents | 7. Change in course attributes (department head signature only) |
| 2. Add existing course offered at another campus | 8. Change in instructional hours |
| 3. Expiration of a course | X 9. Change in course description |
| 4. Change in course number | 10. Change in course requisites |
| X 5. Change in course title | 11. Change in semesters offered (department head signature only) |
| 6. Change in course credit/type | 12. Transfer from one department to another |

PROPOSED:

Subject Abbreviation

Course Number

Long Title The Italian Renaissance and Its Scientific and Cultural Impact On Western Civilization

Short Title

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

EXISTING:

Subject Abbreviation ITAL

Course Number 281

TERMS OFFERED

Check All That Apply:

Fall Spring Summer

CAMPUS(ES) INVOLVED

Calumet	N. Central
Cont Ed	Tech Statewide
Ft. Wayne	W. Lafayette
Indianapolis	

CREDIT TYPE

1. Fixed Credit: Cr. Hrs.
2. Variable Credit Range:
Minimum Cr. Hrs. _____ To _____ Or _____
(Check One)
- Maximum Cr. Hrs. _____
3. Equivalent Credit: Yes _____ No _____

COURSE ATTRIBUTES: Check All That Apply

- | | | | |
|---|-------------------------------|------------------|------------------|
| 1. Pass/Not Pass Only | 6. Registration Approval Type | Department _____ | Instructor _____ |
| 2. Satisfactory/Unsatisfactory Only | 7. Variable Title | | |
| 3. Repeatable | 8. Honors | | |
| Maximum Repeatable Credit: _____ | 9. Full Time Privilege | | |
| 4. Credit by Examination | 10. Off Campus Experience | | |
| 5. Fees: <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request | | | |
| Include comment to explain fee | | | |

ScheduleType	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated
Lecture				
Recitation				
Presentation				
Laboratory				
Lab Prep				
Studio				
Distance				
Clinic				
Experiential				
Research				
Ind. Study				
Prac/Observ				

Cross-Listed Courses

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

This course introduces students to the most important cultural and scientific writings of the Italian Renaissance, and shows the pivotal influence of the Renaissance on the development of Western civilization as a whole. Classes and readings entirely in English; no knowledge of Italian is needed. Typically offered Fall Spring Summer.

***COURSE LEARNING OUTCOMES:**

Calumet Department Head _____	Date _____	Calumet School Dean _____	Date _____
Fort Wayne Department Head _____	Date _____	Fort Wayne School Dean _____	Date _____
Indianapolis Department Head _____	Date _____	Indianapolis School Dean _____	Date _____
North Central Faculty Senate Chair _____	Date _____	Vice Chancellor for Academic Affairs _____	Date _____
<i>Gonsoo Kim</i> West Lafayette Department Head _____	Date _____	West Lafayette College/School Dean _____	Date _____

West Lafayette Registrar _____ Date _____

OFFICE OF THE REGISTRAR

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

Print Form

DEPARTMENT School of Languages and Cultures

EFFECTIVE SESSION Spring 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|--|--|
| <ul style="list-style-type: none"> 1. New course with supporting documents 2. Add existing course offered at another campus <input checked="" type="checkbox"/> 3. Expiration of a course 4. Change in course number 5. Change in course title 6. Change in course credit/type | <ul style="list-style-type: none"> 7. Change in course attributes (department head signature only) 8. Change in instructional hours 9. Change in course description 10. Change in course requisites 11. Change in semesters offered (department head signature only) 12. Transfer from one department to another |
|--|--|

PROPOSED: Subject Abbreviation Course Number Long Title Japanese Level I Short Title	EXISTING: Subject Abbreviation JPNS Course Number 10100	TERMS OFFERED Check All That Apply: Fall Spring Summer CAMPUS(ES) INVOLVED Calumet N. Central Cont Ed Tech Statewide Ft. Wayne <input checked="" type="checkbox"/> W. Lafayette Indianapolis
Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)		

CREDIT TYPE 1. Fixed Credit: Cr. Hrs. 2. Variable Credit Range: Minimum Cr. Hrs To Or Maximum Cr. Hrs. (Check One) Yes No 3. Equivalent Credit:	COURSE ATTRIBUTES: Check All That Apply 1. Pass/Not Pass Only 2. Satisfactory/Unsatisfactory Only 3. Repeatable Maximum Repeatable Credit: 4. Credit by Examination 5. Fees: <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request Include comment to explain fee 6. Registration Approval Type Department Instructor 7. Variable Title 8. Honors 9. Full Time Privilege 10. Off Campus Experience
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Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	
Lecture	50	4	15	100	Cross-Listed Courses
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):
 Permission from Department

***COURSE LEARNING OUTCOMES:**
 At the end of JPNS 101, students will be able to: (1) distinguish and pronounce sounds in Japanese; (2) read and write hiragana, katakana, and 45 kanji; (3) exchange greetings, introduce and talk about themselves; (4) tell time; (5) describe daily routines and leisure activities; (6) ask about places and indicate locations and distance; (7) recognize basic cultural aspects of social interaction.

Calumet Department Head	Date	Calumet School Dean	Date	
Fort Wayne Department Head	Date	Fort Wayne School Dean	Date	
Indianapolis Department Head	Date	Indianapolis School Dean	Date	
North Central Faculty Senate Chair	Date	Vice Chancellor for Academic Affairs	Date	
<i>Jonasa Kim</i> West Lafayette Department Head	Date	West Lafayette College/School Dean	Date	West Lafayette Registrar Date

PURDUE UNIVERSITY

REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

Print Form

Office of the Registrar
FORM 40 REV. 5/11

DEPARTMENT School of Languages and Cultures

EFFECTIVE SESSION Spring 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | | |
|--|-------------------------------------|--|
| 1. New course with supporting documents | | 7. Change in course attributes (department head signature only) |
| 2. Add existing course offered at another campus | <input checked="" type="checkbox"/> | 8. Change in instructional hours |
| 3. Expiration of a course | | 9. Change in course description |
| 4. Change in course number | | 10. Change in course requisites |
| 5. Change in course title | | 11. Change in semesters offered (department head signature only) |
| 6. Change in course credit/type | | 12. Transfer from one department to another |

PROPOSED:

EXISTING:

Subject Abbreviation _____ Subject Abbreviation JPNS
Course Number _____ Course Number 10200
Long Title Japanese Level II
Short Title _____

TERMS OFFERED

Check All That Apply:

Fall _____ Spring _____ Summer _____

CAMPUS(ES) INVOLVED

Calumet _____ N. Central _____
Cont Ed _____ Tech Statewide _____
Ft. Wayne _____ W. Lafayette _____
Indianapolis _____

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

CREDIT TYPE

1. Fixed Credit: Cr. Hrs.
2. Variable Credit Range:
Minimum Cr. Hrs _____ To _____ Or _____
(Check One) Maximum Cr. Hrs. _____
3. Equivalent Credit: Yes _____ No _____

COURSE ATTRIBUTES: Check All That Apply

- | | |
|---|-----------------------------------|
| 1. Pass/Not Pass Only | 6. Registration Approval Type |
| 2. Satisfactory/Unsatisfactory Only | Department _____ Instructor _____ |
| 3. Repeatable | 7. Variable Title _____ |
| Maximum Repeatable Credit: _____ | 8. Honors _____ |
| 4. Credit by Examination | 9. Full Time Privilege _____ |
| 5. Fees: <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request | 10. Off Campus Experience _____ |
| Include comment to explain fee | |

Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated
Lecture	50	4	15	100
Recitation				
Presentation				
Laboratory				
Lab Prep				
Studio				
Distance				
Clinic				
Experiential				
Research				
Ind. Study				
Pract/Observ				

Cross-Listed Courses

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

Permission from Department _____

*COURSE LEARNING OUTCOMES:

At the end of JPNS 102, students will be able to: (1) express their preferences; (2) make requests; (3) express quantities and talk about prices; (4) extend invitations and order food at restaurants; (5) describe people and address family members; (6) describe weather, seasonal holidays and annual events; (7) read and write a total of 130 kanji; (8) compose simple letters in Japanese on familiar topics.

Calumet Department Head _____	Date _____	Calumet School Dean _____	Date _____
Fort Wayne Department Head _____	Date _____	Fort Wayne School Dean _____	Date _____
Indianapolis Department Head _____	Date _____	Indianapolis School Dean _____	Date _____
North Central Faculty Senate Chair _____	Date _____	Vice Chancellor for Academic Affairs _____	Date _____
<i>Gonsoo Kim</i> West Lafayette Department Head _____	Date _____	West Lafayette College/School Dean _____	Date _____

West Lafayette Registrar _____ Date _____

OFFICE OF THE REGISTRAR

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

Print Form

DEPARTMENT School of Languages and Cultures

EFFECTIVE SESSION Spring 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

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| <ul style="list-style-type: none"> 1. New course with supporting documents 2. Add existing course offered at another campus <input checked="" type="checkbox"/> 3. Expiration of a course 4. Change in course number 5. Change in course title 6. Change in course credit/type | <ul style="list-style-type: none"> 7. Change in course attributes (department head signature only) 8. Change in instructional hours 9. Change in course description 10. Change in course requisites 11. Change in semesters offered (department head signature only) 12. Transfer from one department to another |
|--|--|

PROPOSED: Subject Abbreviation Course Number Long Title Japanese Level III Short Title	EXISTING: Subject Abbreviation JPNS Course Number 20100	TERMS OFFERED Check All That Apply: Fall Spring Summer CAMPUS(ES) INVOLVED Calumet N. Central Cont Ed Tech Statewide Ft. Wayne <input checked="" type="checkbox"/> W. Lafayette Indianapolis
Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)		

CREDIT TYPE 1. Fixed Credit: Cr. Hrs. 2. Variable Credit Range: Minimum Cr. Hrs (Check One) To Or To Maximum Cr. Hrs. 3. Equivalent Credit: Yes No	COURSE ATTRIBUTES: Check All That Apply 1. Pass/Not Pass Only 2. Satisfactory/Unsatisfactory Only 3. Repeatable Maximum Repeatable Credit: 4. Credit by Examination 5. Fees: <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request Include comment to explain fee 6. Registration Approval Type Department Instructor 7. Variable Title 8. Honors 9. Full Time Privilege 10. Off Campus Experience
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Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	
Lecture	50	4	15	100	Cross-Listed Courses
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

***COURSE LEARNING OUTCOMES:**

At the end of JPNS 201, students will be able to: (1) express physical conditions, ask for help, and give suggestions; (2) make and describe travel plans and work plans; (3) express future plans and what to do to achieve future objectives; (4) ask for favors and offer help; (5) ask for and give directions; (6) make polite requests; (7) read and write a total of 250 kanji.

Calumet Department Head	Date	Calumet School Dean	Date
Fort Wayne Department Head	Date	Fort Wayne School Dean	Date
Indianapolis Department Head	Date	Indianapolis School Dean	Date
North Central Faculty Senate Chair	Date	Vice Chancellor for Academic Affairs	Date
<i>Gonao Kim</i>			
West Lafayette Department Head	Date	West Lafayette College/School Dean	Date
		West Lafayette Registrar	Date

PURDUE UNIVERSITY

REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

Print Form

Office of the Registrar
FORM 40 REV. 5/11

DEPARTMENT School of Languages and Cultures

EFFECTIVE SESSION Spring 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | | |
|--|---|--|
| 1. New course with supporting documents | | 7. Change in course attributes (department head signature only) |
| 2. Add existing course offered at another campus | X | 8. Change in instructional hours |
| 3. Expiration of a course | | 9. Change in course description |
| 4. Change in course number | | 10. Change in course requisites |
| 5. Change in course title | | 11. Change in semesters offered (department head signature only) |
| 6. Change in course credit/type | | 12. Transfer from one department to another |

PROPOSED: Subject Abbreviation Course Number Long Title Japanese Level IV Short Title Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)	EXISTING: Subject Abbreviation JPNS Course Number 20200	TERMS OFFERED Check All That Apply: Fall Spring Summer
		CAMPUS(ES) INVOLVED Calumet Cont Ed Ft. Wayne Indianapolis N. Central Tech Statewide X W. Lafayette

CREDIT TYPE 1. Fixed Credit: Cr. Hrs. 2. Variable Credit Range: Minimum Cr. Hrs (Check One) To Or Maximum Cr. Hrs. 3. Equivalent Credit: Yes No	COURSE ATTRIBUTES: Check All That Apply 1. Pass/Not Pass Only 2. Satisfactory/Unsatisfactory Only 3. Repeatable Maximum Repeatable Credit: 4. Credit by Examination 5. Fees: <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request Include comment to explain fee	6. Registration Approval Type Department Instructor 7. Variable Title 8. Honors 9. Full Time Privilege 10. Off Campus Experience
--	--	--

ScheduleType	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	Cross-Listed Courses
Lecture	50	4	15	100	
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

*COURSE LEARNING OUTCOMES:
 At the end of JPNS 202, students will be able to: (1) describe experiences of gift giving and receiving; (2) express preferences and selections; (3) explain procedures and important points; (4) describe events, make small talk, and express one's conjectures and opinions; (5) describe customs, regulation and express appreciation, and ask for permission to do something; (6) express complaints, request change of behavior, express apologies; (7) express respect to social superiors; (8) read and write a total of 350 kanji.

Calumet Department Head	Date	Calumet School Dean	Date
Fort Wayne Department Head	Date	Fort Wayne School Dean	Date
Indianapolis Department Head	Date	Indianapolis School Dean	Date
North Central Faculty Senate Chair	Date	Vice Chancellor for Academic Affairs	Date
<i>Gonsoo Kim</i> West Lafayette Department Head	Date	West Lafayette College/School Dean	Date
		West Lafayette Registrar	Date

PURDUE UNIVERSITY
 REQUEST FOR ADDITION, EXPIRATION,
 OR REVISION OF AN UNDERGRADUATE COURSE
 (10000-40000 LEVEL)

Print Form

Office of the Registrar
 FORM 40 REV. 5/11

DEPARTMENT Philosophy

EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|---|
| <input checked="" type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input type="checkbox"/> 4. Change in course number | <input type="checkbox"/> 10. Change in course requisites |
| <input type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

PROPOSED:

EXISTING:

TERMS OFFERED
 Check All That Apply:

Subject Abbreviation Phil

Subject Abbreviation _____

Fall Spring Summer

Course Number 32200

Course Number _____

CAMPUS(ES) INVOLVED

Long Title _____

Calumet N. Central
 Cont Ed Tech Statewide
 Ft. Wayne W. Lafayette
 Indianapolis

Short Title _____

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

CREDIT TYPE

COURSE ATTRIBUTES: Check All That Apply

1. Fixed Credit: Cr. Hrs. 3
2. Variable Credit Range:
 Minimum Cr. Hrs _____
 (Check One) To Or
 Maximum Cr. Hrs. _____
3. Equivalent Credit: Yes No

1. Pass/Not Pass Only
2. Satisfactory/Unsatisfactory Only
3. Repeatable
 Maximum Repeatable Credit: _____
4. Credit by Examination
5. Fees: Coop Lab Rate Request
 Include comment to explain fee _____
6. Registration Approval Type
 Department Instructor
7. Variable Title
8. Honors
9. Full Time Privilege
10. Off Campus Experience

Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated
Lecture	75	2	16	100
Recitation	_____	_____	_____	_____
Presentation	_____	_____	_____	_____
Laboratory	_____	_____	_____	_____
Lab Prep	_____	_____	_____	_____
Studio	_____	_____	_____	_____
Distance	_____	_____	_____	_____
Clinic	_____	_____	_____	_____
Experiential	_____	_____	_____	_____
Research	_____	_____	_____	_____
Ind. Study	_____	_____	_____	_____
Pract/Observ	_____	_____	_____	_____

Cross-Listed Courses

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

A philosophical examination of the nature and history of technology, as well as its complex impact on humans and the world. No prerequisites.

***COURSE LEARNING OUTCOMES:**

Upon successful completion of PHIL 32200, students will be able to: (1) critically evaluate the impact technology has upon our lives and the world; (2) analyze and interpret a significant body of primary works in philosophy of technology; (3) develop their ability to read, analyze, and write about complex texts; (4) demonstrate their familiarity of the major questions and traditions in the philosophy of technology; (5) reflect on the socially responsible creation and use of technology; (6) critically scrutinize the nature, value, and challenges to technology as an intellectual and cultural institution; (7) pose critical questions about the future directions of technology and explore whether any ethical vision guide.

Calumet Department Head _____ Date _____	Calumet School Dean _____ Date _____
Fort Wayne Department Head _____ Date _____	Fort Wayne School Dean _____ Date _____
Indianapolis Department Head _____ Date _____	Indianapolis School Dean _____ Date _____
North Central Faculty Senate Chair _____ Date _____	Vice Chancellor for Academic Affairs _____ Date _____
West Lafayette Department Head _____ Date _____	West Lafayette College/School Dean _____ Date _____

West Lafayette Registrar _____ Date _____

OFFICE OF THE REGISTRAR

PHIL 32200: Philosophy of Technology
Proposal for CLA Curriculum Committee

1. Course Justification

We received an “Innovate” grant from the CLA Dean’s Office to develop this course.

There are three main reasons that “PHIL 322: Philosophy of Technology” will be a valuable addition to the list of Philosophy course offerings at Purdue University:

1. Departmentally, philosophy of technology is a recognized area of research in the field of philosophy, and this course will fill a long-standing lacuna in our course offerings.
2. More generally, technology is a fact of our quotidian life, and it is becoming an increasingly challenging and often problematic one. A course offering a set of philosophical reflections on the nature of technology has long been needed at a university like Purdue, with its emphasis on STEM research. Indeed, for the past two years, Purdue has been hosting a “Dawn or Doom” conference assessing the impact of new technologies.
3. Finally, with regard to College of Liberal Arts, it is our hope and expectation that the course will attract a wide range of students from outside the College. We have been consulting with colleagues in the Polytechnic Institute, who are instituting requirements for their students to take more courses in the humanities. It is partly at their suggestion that we have made this a 300-level course with no prerequisites, since it is only in their third year that Polytechnic students can take elective courses. We expect similar interest from other schools in the university.

2. Staffing

PHIL 32200 will be offered, at minimum, every other year, in either the fall or spring semester. The primary instructor for the course will be Prof. Daniel W. Smith, and no additional staffing will be required. Several philosophy faculty have indicated an interest in teaching the course in the future.

3. Sample Syllabus

The philosophy of technology is a large topic that touches on numerous other fields. The following is a sample course outline; different instructors will pursue different trajectories through the topic.

- | | |
|--------------|---|
| Week 1: | Introduction to the Philosophy of Technology |
| Weeks 2-3: | Technology as a Biological Phenomenon |
| Weeks 4-6: | Technology and Thought: Externalizations of the Intellect |
| Weeks 7-9: | Techniques of the Body and of the Self |
| Weeks 10-12: | Instrumentation and Measurement: Science and Technology |
| Weeks 13-14: | Political Implications of Technological Change |
| Weeks 15-16: | The Information Age: On the Future of Technology |

4. Learning Outcomes

Upon successful completion of PHIL 32200, students will be able to:

1. Critically evaluate the impact technology has upon our lives and the world.
2. Analyze and interpret a significant body of primary works in philosophy of technology.
3. Develop their ability to read, analyze, and write about complex texts.

4. Demonstrate their familiarity of the major questions and traditions in the philosophy of technology.
5. Reflect on the socially responsible creation and use of technology.
6. Critically scrutinize the nature, value, and challenges to technology as an intellectual and cultural institution.
7. Pose critical questions about the future directions of technology and explore whether any ethical vision guides the development of technology

5. Course Format

Two lectures/week (75 minutes/lecture)

6. Possible Textbooks

Scharff, Robert C., and Dusek, Val, eds., *Philosophy of Technology: The Technological Condition*. An Anthology (2d edition), Wiley-Blackwell, 2003.

Dusek, Val. *Philosophy of Technology: An Introduction*. Oxford: Wiley-Blackwell, 2006.

Berg Olsen, Jan K., Stig Andur Pedersen, and Vincent Hendricks. *A Companion to the Philosophy of Technology*. Chichester, UK, and Malden, MA: Wiley-Blackwell, 2009.

Kaplan, David M. *Readings in the Philosophy of Technology*. 2d ed. Lanham, MD: Rowman and Littlefield, 2009.

7. Course Requirements and Grading

Two in-class examinations (25% each) and two short analytic papers (25% each) will determine the course grade.

8. Supporting Bibliography

There is a vast literature on the philosophy of technology, and the following is merely a sampling of the books and journals most relevant to the sample syllabus outlined above. All the texts listed here are available in the Purdue libraries either in print form or online.

Classic Texts

Ellul, Jacques, *The Technological Society*

Gille, Bertrand, *History of Techniques*

Heidegger, Martin, *The Question Concerning Technology*

Ihde, Don. *Technology and the Lifeworld: From Garden to Earth*

Ihde, Don. *Philosophy of Technology: An Introduction*

Kelly, Kevin, *What Technology Wants*

Mumford, Lewis, *Technics and Civilization*

Petoski, Henry, *The Evolution of Useful Things*

Mitcham, Carl. *Thinking Through Technology: The Path between Engineering and Philosophy*

Rothenberg, David, *Hand's End: Technology and the Limits of Nature*

Technology as a Biological Phenomenon

Kurzweil, Ray, *The Singularity is Near: When Humans Transcend Biology*

Leroi-Gourhan, André, *Gesture and Speech*

Ruyer, Raymond, *Neo-Finalism*

Simondon, Gilbert, *On the Mode of Existence of Technical Objects*

Steigler, Bernard, *Technics and Time*

Technology, Anthropology and Sociology

Haraway, Donna, *Simians, Cyborgs, and Women: The Reinvention of Nature*

Latour, Bruno, *We Have Never Been Modern*

Lemonnier, Pierre, *Elements for an Anthropology of Technology*

Mauss, Marcel, *Techniques, Technology, and Civilization*

Technology of Measurement

Crease, Robert, P, *World in the Balance: The Historic Quest for an Absolute System of Measurement*

Crosby, Alfred W., *The Measure of Reality: Quantification and Western Society, 1250-1600*

Ferguson, Kitty, *Measuring the Universe: The Historical Quest to Quantify Space*

Galison, Peter, *Einstein's Clocks, Poincare's Maps*

Macdougall, Doug, *Nature's Clocks: How Scientists Measure the Age of Almost Everything*

Technology and Critical Theory

Borgmann, Albert, *Technology and the Character of Contemporary Life*

Feenberg, Andrew, *Critical Theory of Technology*

Feenberg, Andrew, *Questioning Technology*

Tenner, Edward, *Why Things Bite Back: Technology and the Revenge of Unintended Consequences*

Verbeek, Peter-Paul, *What Things Do*

Virilio, Paul, *Speed and Politics*

Winner, Langdon, *The Whale and the Reactor: A Search for Limits in an Age of High Technology*

Technology of Media and Information

Dreyfus, Hubert, *On the Internet*

Floridi, Luciano, *The Fourth Revolution: How the Infosphere is Reshaping Human Reality*

Kittler, Friedrich, *Gramophone, Film, Typewriter*

McLuhan, Marshall, *Understanding Media: The Extensions of Man*

Ong, Walter, *Orality and Literacy*

Selected Journals

Philosophy and Technology (Springer)

Techné: Research in Philosophy and Technology (Society for Philosophy and Technology)

Technology and Culture (Wayne State University Press)

Tekhnema: Journal of Philosophy and Technology (online)

PHIL 322: Philosophy of Technology
Purdue University
Department of Philosophy
Spring 2017
[Sample Syllabus]

Course Instructor: Daniel W. Smith
Office: BRNG 7131, 4-4284
Office Hours: TTh, 10:30-11:30, and by appointment

Course Time and Location

TTh 12:00-1:15pm
BRNG 1230

Catalog Description of Course

A philosophical examination of the nature and history of technology, as well as its complex impact on humans and the world. No prerequisites.

Textbooks

Scharff, Robert C., and Dusek, Val, eds., *Philosophy of Technology: The Technological Condition*. An Anthology (2d edition), Wiley-Blackwell, 2003.

Dusek, Val. *Philosophy of Technology: An Introduction*. Oxford: Wiley-Blackwell, 2006.

Berg Olsen, Jan K., Stig Andur Pedersen, and Vincent Hendricks. *A Companion to the Philosophy of Technology*. Chichester, UK, and Malden, MA: Wiley-Blackwell, 2009.

Kaplan, David M. *Readings in the Philosophy of Technology*. 2d ed. Lanham, MD: Rowman and Littlefield, 2009.

Course Requirements

1. Class Participation (10%). You are expected to attend every class and to participate in discussions. Students will be penalized for excessive absences. Unannounced quizzes may be given at any time, and will be factored into your class participation grade.
2. Two Papers (25% each). You will be required to write two papers (approx. 5-7 pages) that examine in further detail one of the issues or problems discussed in the course.
3. Exams. There will be two exams during the course, each worth 20%. The exams will be comprehensive and will consist of a combination of multiple choice, true/false, short answer, and essay questions.

Final letter grades will be assigned on the basis of the following scale: A 93-100%, B 85-92%, C 78-84%, D 70-77%, F below 70%.

Learning Outcomes

Upon successful completion of PHIL 32200, students will be able to:

1. Critically evaluate the impact technology has upon our lives and the world.
2. Analyze and interpret a significant body of primary works in philosophy of technology.
3. Develop their ability to read, analyze, and write about complex texts.
4. Demonstrate their familiarity of the major questions and traditions in the philosophy of technology.
5. Reflect on the socially responsible creation and use of technology.
6. Critically scrutinize the nature, value, and challenges to technology as an intellectual and cultural institution.
7. Pose critical questions about the future directions of technology and explore whether any ethical vision guides the development of technology.

Academic Integrity

Purdue prohibits “dishonesty in connection with any University activity. Cheating, plagiarism, or knowingly furnishing false information to the University are examples of dishonesty.” [Part 5, Section III-B-2-a, of University Regulations] Furthermore the university Senate has stipulated that “the commitment of acts of cheating, lying, and deceit in any of their diverse forms (such as the use of substitutes for taking examinations, the use of illegal crib, plagiarism, and copying during examinations) is dishonest and must not be tolerated. Moreover, knowingly to aid and abet, directly or indirectly, other parties in committing dishonest acts is in itself dishonest.” [University Senate Document 72-18, December 15, 1972] The Office of the Dean of Students will investigate instances of reported plagiarism and take appropriate actions. See the Dean of Students web page for descriptions of plagiarism and university plagiarism policies: <http://www.purdue.edu/univregs/studentconduct/regulations.html>. All acts of plagiarism are violations of the University Academic Dishonesty Policy and will be dealt with according to procedures established by the university.

Incidents of academic misconduct in this course will be addressed by the course instructor and referred to the Office of Student Rights and Responsibilities (OSRR) for review at the university level. Any violation of course policies as it relates to academic integrity will result minimally in a failing or zero grade for that particular assignment, and at the instructor’s discretion may result in a failing grade for the course. In addition, all incidents of academic misconduct will be forwarded to OSRR, where university penalties, including removal from the university, may be considered.

In addition, students should be made aware that they can report issues of academic integrity that they observe, either through the Office of the Dean of Students (purdue.edu/odos), call 765-494-8778 or email integrity@purdue.edu.

Emergency Preparedness

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances beyond the instructor’s control. For further information, see the Emergency Preparedness website: http://www.purdue.edu/ehps/emergency_preparedness/index.html.

Course Outline

The philosophy of technology is a large topic that touches on numerous other fields. The following is a sample course outline; different instructors will pursue different trajectories through the topic.

Week 1:	Introduction to the Philosophy of Technology
Weeks 2-3:	Technology as a Biological Phenomenon
Weeks 4-6:	Technology and Thought: Externalizations of the Intellect
Weeks 7-9:	Techniques of the Body and of the Self
Weeks 10-12:	Instrumentation and Measurement: Science and Technology
Weeks 13-14:	Political Implications of Technological Change
Weeks 15-16:	The Information Age: On the Future of Technology

**COLLEGE OF LIBERAL ARTS CURRICULUM COMMITTEE
COURSE PROPOSAL SUMMARY SHEET**

- New Course** **Revision of Existing Course** **Deletion of Existing Course**
(Complete I & II) *(Complete I & II)* *(Complete I only)*

I. COURSE NUMBER AND TITLE (existing for revisions and deletions; proposed for new courses):

Philosophy of Technology

Contact for questions about this submission (name, phone): **Daniel W. Smith, 494-4284**

Other submissions (if any) that this one should be linked with: **None**

Will approval of this submission result in a change to any departmental program (Bingo Sheet)? **Yes** **No**
 (If “yes,” submit a program revision as well.)

List supporting documentation attached, if any: Justification, Syllabus, and Bibliography: **see attached**

Department Head or Curriculum Chair signature Date

II. COURSE SPECIFICATIONS/SUMMARY OF CHANGES

For new courses, enter all applicable items. Use “proposed” column/lines for course revisions and enter only those items that will undergo a change as a result of the proposed revision.)

	<u>EXISTING</u>	<u>PROPOSED</u>
Course Number.....		PHIL 32200
Credits		3
Prerequisite(s).....		none
Consent(s) to enroll		none
Contact Hours & Type.....		lecture
Variable Title (Y/N)		no
Repeatable for Credit (Y/N)		no
Pass/Not Pass Only (Y/N)		no
Effective Date.....		Fall 2017

Course Title (*proposed*)

Philosophy of Technology

Catalog Description: **A philosophical examination of the nature and history of technology, as well as its complex impact on humans and the world. No prerequisites.**

Learning Outcomes: **Upon successful completion of PHIL 32200, students will be able to: (1) critically evaluate the impact technology has upon our lives and the world; (2) analyze and interpret a significant body of primary works in philosophy of technology; (3) develop their ability to read, analyze, and write about complex texts; (4) demonstrate their familiarity of the major questions and traditions in the philosophy of technology; (5) reflect on the socially responsible creation and use of technology; (6) critically scrutinize the nature, value, and challenges to technology as an intellectual and cultural institution; (7) pose critical questions about the future directions of technology and explore whether any ethical vision guides the development of technology.**

March/ April 2017, Curriculum Submissions

AD 451 TO AD 346 *From December**

AD45100 Italian Renaissance Art

AD 45200 TO AD 34300* From December**

AD 45200: Northern Renaissance Art

Revision- CMEH- Medical Humanities Certificate

Remove PSY 22000, add Humanities: CLCS 23400, CLCS 38400, DANC 14400, ENGL 22600, ENGL 43900, HIS 36305/ Social Sciences HDFS 33000.

New Course: ENGL 433 Writing Proposals and Grants * revision from February**

The ability to write proposals and grants is a vital skill in just about any professional environment. And, if you are planning to pursue a career in professional writing, the skills you learn in this course will go a long way toward making you an invaluable member of the organization.

New Course- ENGL 21800 Figures of Myth and Legends 2: Heroes and Villains

This class offers in-depth explorations of the larger-than-life leaders (on the side of good, and sometimes evil, too) who have become models for how we think of heroism, charisma, and what it means to seek and wield power over others. From the chivalric Knights of the Round Table to the frightening energy of the Viking comitatus bands, it will show that no models of mythic leadership come without their complications--or admirable qualities.

New Course- ENGL 21900 Figures of Myth and Legend 3: Magic and Marvels

This course surveys stories of elves, fairies, wizards, witches, etc., and explores the allure of all things marvelous, strange, and magical. It considers how language itself constitutes a kind of magic; examines magic as technology and vice versa, since, as Arthur C. Clarke famously declared: "Any sufficiently advanced technology is indistinguishable from magic"; and seeks to understand how people across history have used stories of magic to reinforce (mystify) or upend (defamiliarize) the status quo.

New Course- ENGL 24900 Great British Books

Why are British books so compelling? This course explores the dynamic history of British literature across time and space. It will examine how literature by both canonical and contemporary authors shaped and reshaped the cultural landscape of Britain, the British Empire, and the world. We will read across genres such as satire, the gothic, courtship, adventure, historical romance, graphic novels, children's literature, mystery, fantasy, and science fiction. Along the way, this class will raise a variety of questions including: What does it mean to be British? What is the role of narrator and narrative in the rise and fall of empire? What is the connection between technology and genre? How do revolutions in race, class, gender, and empire define modern Britain?

New Course- ENGL 28000 Games, Narrative, and Culture

This is an introduction to the field of game studies, and to games as narrative and cultural media. We will look at the stories games tell; the way their narrative elements or plot devices intersect with the culture around the games and gaming itself; and how all these things come together to affect game design, meaning, and play.

New Course- ENGL 33000 Games and Diversity

This course looks critically at diversity in games, game development, and in the larger mainstream games community. Students will analyze and play games that relate to women, minorities, members of the LGBTQ community, and/or those who lack access because of disability.

New Course- ENGL 33200: Games & UX

This course connects gamers and their experiences with games by developing ways to harvest gaming experiences for the improvement of games. We aim to prepare you to better understand gaming experiences, use those understandings to improve games in development, and be able to think and write critically about those experiences.

New Course- ENGL 37400: Studies in British Literary History

This class focuses on one of several important British literary-historical periods, ranging from medieval English to modern British literature. In it, students will examine individual authors and texts while also gaining a wider understanding of their historical context. Students will also engage with a variety of genres and practice numerous critical approaches to literature.

New Course- ENGL 37800: Studies in American Literary History

This class focuses on one of several important American literary-historical periods: colonial, nineteenth-, or twentieth- and twenty-first-century literature. In it, students examine individual authors and texts while also gaining a wider understanding of their historical context. Students will also engage with a variety of genres and practice numerous critical approaches to literature.

New Course- ENGL 43200 Editing and Publishing

Editing and Publishing has been taught multiple times as a Professional Writing variable title course. Giving it a permanent number and means it can be added to the rotation of courses and helps the students. No new faculty are required to be able to offer this course.

New Course- ENGL 43400 Science and Medical Writing

Welcome to English 434, Science and Medical Writing. In this course, we will explore the overlapping fields of science writing and medical writing, as well as the places where these two areas of professional writing intersect. You will learn how to write feature articles, news releases, profiles, white papers, grants, and other scientific texts. You will also learn editing skills that will help you succeed in scientific and medical

workplaces. We will read and discuss classic and contemporary works in science writing and nature writing.

HIST 31405- Technology and Gender in American History

Course was approved by the CLA Curriculum Committee and the CLA Senate in fall 2016. The registrar's office has entered the course into the academic catalog and Sharra will teach the course for the first time in spring 2018. Sharra is now having second thoughts about the course title and description and would like slightly to change them in the hopes of attracting as many students as possible. Sharra wants to make the following changes in particular to attract the attention of students in engineering and the sciences as well as in PPI. By tweaking the title and the catalog description, she hopes to expand the audience for the course.

HURS- Bingo Sheet Revision

The revisions to the HURS bingo sheet include the substitution of POL43801 for POL430 to Area B, "Structure of Human Rights." The course content is the same but POL430 needed a unique number. In addition, several POL courses are added to Area D that were not included when the program was initiated. Two courses are dropped because they are no longer staffed (Constitutional Law I and II). A C- minimum GPA requirement is added to bring the requirements in line with POL, PHIL, and HIST department requirements.

New Course POL 43801- International Human Rights

POL430 is listed as part of the Human Rights Studies (HURS) minor, and for that reason the course requires a unique course number, since in the future POL will likely teach other courses under variable topics that do not fit the HURS minor.

PURDUE UNIVERSITY
 REQUEST FOR ADDITION, EXPIRATION,
 OR REVISION OF AN UNDERGRADUATE COURSE
 (10000-40000 LEVEL)

Office of the Registrar
 FORM 40 REV. 5/11

Print Form

DEPARTMENT _____ EFFECTIVE SESSION _____

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|---|
| <input type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input checked="" type="checkbox"/> 4. Change in course number | <input type="checkbox"/> 10. Change in course requisites |
| <input type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

PROPOSED:

EXISTING:

Subject Abbreviation _____ Subject Abbreviation AD _____
 Course Number 34600 Course Number 45100
 Long Title Italian Renaissance Art
 Short Title _____

TERMS OFFERED

Check All That Apply:

Fall Spring Summer

CAMPUS(ES) INVOLVED

Calumet N. Central
 Cont Ed Tech Statewide
 Ft. Wayne W. Lafayette
 Indianapolis

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

CREDIT TYPE

1. Fixed Credit: Cr. Hrs.
 2. Variable Credit Range:
 Minimum Cr. Hrs.
 (Check One) To Or
 Maximum Cr. Hrs.
 3. Equivalent Credit: Yes No

COURSE ATTRIBUTES: Check All That Apply

1. Pass/Not Pass Only
 2. Satisfactory/Unsatisfactory Only
 3. Repeatable
 Maximum Repeatable Credit:
 4. Credit by Examination
 5. Fees: Coop Lab Rate Request
 Include comment to explain fee
 6. Registration Approval Type Department Instructor
 7. Variable Title
 8. Honors
 9. Full Time Privilege
 10. Off Campus Experience

ScheduleType	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated
Lecture	_____	_____	_____	_____
Recitation	_____	_____	_____	_____
Presentation	_____	_____	_____	_____
Laboratory	_____	_____	_____	_____
Lab Prep	_____	_____	_____	_____
Studio	_____	_____	_____	_____
Distance	_____	_____	_____	_____
Clinic	_____	_____	_____	_____
Experiential	_____	_____	_____	_____
Research	_____	_____	_____	_____
Ind. Study	_____	_____	_____	_____
Pract/Observ	_____	_____	_____	_____

Cross-Listed Courses

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

A study of the development of the major and minor themes and forms in Italy from 1300 A.D. until 1525 A.D., emphasizing the achievements of masters and analyzing the theories of contemporaries. Typically offered Fall.

***COURSE LEARNING OUTCOMES:**

At the end of AD346, the student will be able to:
 1.) identify paintings, sculptures and other artworks made in Italy between the 14th and 16th centuries. The student will be able to recognize specific works, supplying details of artist's names, subject matter, dates, materials used, stylistic periods and major influences. The student will be familiar with the major artists, the main art centers and the production methods and technology of the time. The student will also be able to place artworks within the proper historical context, explaining the connection between the objects and the social and cultural environment in which they were created. The student will understand the influence of the religious and political

Calumet Department Head _____ Date _____	Calumet School Dean _____ Date _____
Fort Wayne Department Head _____ Date _____	Fort Wayne School Dean _____ Date _____
Indianapolis Department Head _____ Date _____	Indianapolis School Dean _____ Date _____
North Central Faculty Senate Chair _____ Date _____	Vice Chancellor for Academic Affairs _____ Date _____
West Lafayette Department Head _____ Date _____	West Lafayette College/School Dean _____ Date _____
	West Lafayette Registrar _____ Date _____

AD 34600 Italian Renaissance Art

Justification:

We are lowering the course number of this course from a 400 level to a 300 level in order to better represent the level of complexity of the course as it is currently taught, as well as its place in the art history plan of study.

We are not sure why this course was originally granted a 400 level instead of a 300 level, since it does not have any pre-requisites and all our other upper division surveys are on a 300 level. It creates an unwarranted distinction between this course and our other courses, which confuses students unnecessarily.

We believe the new course number will help us clarify our plan of study and thereby makes it easier for students to plan ahead.

(See attached syllabus for a detailed description of the course)

No additional faculty lines are required to implement these changes.

Programs other than the Department of Art and Design at Purdue's West Lafayette campus are not affected by these changes.

Bingo sheets of Art and Design programs that are affected by these proposed changes have been included in this submission.

For questions please contact: Catherine Dossin, Associate Professor of Art History, cdossin@purdue.edu

Learning Outcomes AD 346 Italian Renaissance Art

At the end of AD346, the student will be able to:

- 1.) identify paintings, sculptures and other artworks made in Italy between the 14th and 16th centuries. The student will be able to recognize specific works, supplying details of artist's names, subject matter, dates, materials used, stylistic periods and major influences. The student will be familiar with the major artists, the main art centers and the production methods and technology of the time. The student will also be able to place artworks within the proper historical context, explaining the connection between the objects and the social and cultural environment in which they were created. The student will understand the influence of the religious and political movements of the period and be able to discuss the impact of historical events on the art of the Italian Renaissance.
- 2.) refine his or her ability to look carefully and observe the similarities and differences between works of art and between artistic styles, and be able to explain them in a coherent manner to a larger group.
- 3.) write a coherent argument on an assigned topic. The student will develop writing skills with the production of an extensive research paper. This paper will be an analysis of a work of art, relating it to a specific historical theme. This will include learning the process of finding material in libraries and databases, organizing, outlining, correctly citing, and synthesizing information in correct format. The student will demonstrate the ability to follow instructions and pay attention to detail in the production of an annotated bibliography as well as a formal paper.

ITALIAN RENAISSANCE ART -AD 34600-001

Linda M. Martin

Fall 2018

Class Meeting Time: **T, TH 12:00-1:15**

Room: **PAO 1197**

Email: lmartin@purdue.edu

Website:

Office: PAO 3169

Phone: 494-9121

Office Hours: T,TH
1:30-2:30

Textbooks:

Art in Renaissance Italy, by John T. Paoletti and Gary M. Radke, Prentice Hall, any edition.

Italian Art 1250-1550: The Relation of Renaissance Art to Life and Society, by Bruce Cole, Harper and Row, 1987

Course Description

This course deals with the art of Italy from the late 13th century to the mid 16th century. We will view and discuss images of paintings, sculpture and architecture produced in this era. We will also relate these works to the history and culture of the Italian Renaissance – to the religion, politics, economics and domestic life of the period. The classes will consist of lectures with slides and discussions. Class participation in these discussions will be important and will count toward the final grade. You will be required to keep up with reading assignments and should be prepared to make contributions during class.

AD 451 is an upper level art history course. I am expecting students in this class to have already taken AD226 and AD227, the introductory art history sequence. I will have a copy of the introductory textbook, *Gardner's Art through the Ages*, put on reserve. Any student who has not had the introductory sequence should do background reading in this book to prepare for Italian Renaissance Art.

Identification of styles of individual artists, iconography and meaning of subject matter, and techniques of artistic production will be important for this class. However, a major focus will be the relationship of the art of the period to its history and context. How does a work of art shed light on the world that existed in the time and place where it was made? With this in mind, a set of topics will be used as a

focus for relating the art work to its original environment. One of these topics will also be the focus of each student's research paper:

1. Artistic production methods, studio practice and guilds
2. Patronage and politics, war and the military
3. Trade, commerce banking and the art market
4. Civic life, class structure, poverty, law and punishment
5. Religion and the role of the Church
6. Education and the study of Classic literature
7. Health and death, hospitals, medical practices
8. Technology and science, engineering
9. Women, children and the family
10. Domestic life, the house and its objects
11. Music, theater and fashion

Learning Outcomes

At the end of AD346, the student will be able to:

- 1.) identify paintings, sculptures and other artworks made in Italy between the 14th and 16th centuries. The student will be able to recognize specific works, supplying details of artist's names, subject matter, dates, materials used, stylistic periods and major influences. The student will be familiar with the major artists, the main art centers and the production methods and technology of the time. The student will also be able to place artworks within the proper historical context, explaining the connection between the objects and the social and cultural environment in which they were created. The student will understand the influence of the religious and political movements of the period and be able to discuss the impact of historical events on the art of the Italian Renaissance.
- 2.) refine his or her ability to look carefully and observe the similarities and differences between works of art and between artistic styles, and be able to explain them in a coherent manner to a larger group.
- 3.) write a coherent argument on an assigned topic. The student will develop writing skills with the production of an extensive research paper. This paper will be an analysis of a work of art, relating it to a specific historical theme.

This will include learning the process of finding material in libraries and databases, organizing, outlining, correctly citing, and synthesizing information in correct format. The student will demonstrate the ability to follow instructions and pay attention to detail in the production of an annotated bibliography as well as a formal paper.

Office Hours: Tuesdays and Thursdays 1:30-2:30

I will be available for individual discussions with students about any aspect of the course during office hours or at another time by appointment. I enjoy talking to you – please see me if you have any questions. My office is on the 3rd floor of Pao Hall at the end of the back corridor in Room 3169.

Resources on the Web:

Sources of images and information:

Purdue Libraries- Grove Art Online:

http://www.oxfordartonline.com.ezproxy.lib.purdue.edu/subscriber/book/oao_gao

Web Gallery of Art: <http://www.wga.hu/index1.html>

Olga's Gallery: <http://www.abcgallery.com>

Mark Harden's Artchive: http://www.artchive.com/ftp_site.htm

Artcyclopedia: <http://www.artcyclopedia.com/>

The Metropolitan Museum of Art, Timeline: <http://www.metmuseum.org/toah>

The National Gallery of Art, Washington: <http://www.nga.gov>

The Art Institute of Chicago: <http://www.artic.edu/aic/collections>

The National Gallery, London: <http://www.nationalgallery.org.uk>

The Prado Museum, Madrid: <http://www.museodelprado.es/en/thecollection>

The Louvre: <http://www.louvre.fr/en>

Smarthistory: <http://smarthistory.khanacademy.org.html>

http://www.vatican.va/various/cappelle/index_sistina_en.htm

http://www.vatican.va/various/basiliche/san_pietro/vr_tour/index-en.html

Course Requirements

Three exams– each 18% of final grade = 54%

Class participation – 6%

Research paper –

Annotated bibliography -	10%
Presentation-	5%
Final paper-	25%

Extra credit -museum visit written report

Exams will consist of:

1. Identifications of “unknowns” – slides not shown in class, but works by artists we have studied, requiring a good guess, with justification.
2. “Compare and contrast” questions –identification of two images shown side-by-side followed by a short essay about what they have in common or what themes they illustrate as opposites, etc. The essay will be written in a Blue Book . This means that I must be able to read your handwriting, so please write legibly.
3. Short essay on a question related to the readings.

Class participation- Class discussion will be an important part of this course. Students will be expected to contribute ideas and answer questions during class. This requires that students read the chapters in the texts and other readings BEFORE the class meets. I will keep a record of participation by each student during each class meeting.

Please feel free to ask questions during class. This counts as class participation! I would prefer to discuss issues of general interest during the class period rather than individually by email. (Also, I do not check my email during weekends or in the middle of the night.)

Why discussion?

1. Class is less boring when more than one person is speaking, the class gets to hear more than one opinion, and students get to know one another.
2. Students retain more information when they read about something and then explain it to others.
3. Discussion give the opportunity to do some critical thinking beyond just memorizing data by adding ideas to each other’s thoughts.
4. Students develop verbal skills when they have to think on their feet, express opinions, defend positions, etc. These skills can be important in the real world after college.

The research paper will be centered on one work of art. You will be expected to become an “expert” on your assigned artist and work. You will read everything you can find about your work of art and the particular aspect of it related to an historical theme. During the semester, a research proposal, an annotated bibliography, and a first draft will be submitted in preparation for the final paper. I will meet individually with each student to discuss the research proposal and the first draft.

Each student will make a presentation of the paper to the class at the end of the term.

The research paper will be 10 to 12 pages long and include footnotes, an extensive bibliography, and illustrations. Detailed instructions and a timetable for the research paper will be provided separately. The research paper is an integral part of this course. Any student who does not submit a research paper will earn an F for this class.

Extra credit – Up to 2 % of the final grade: There will be opportunities during the semester to attend art-related events on campus or visit museums. Extra credit will be given for attending and writing a 2-page report about this experience. The reports will be due within 2 weeks of the event.

Grading:

Five levels of learning skills are possible in this course, with corresponding grades earned:

Failure to complete any level of understanding of the course **(F)**

Lack of knowledge-showing no understanding of basic facts or ideas **(D)**

Knowledge-mastering of basic facts or ideas **(C)**

Comprehension-being able to interpret and compare facts and ideas **(B)**

Application-using learned information and methods in new contexts **(A-)**

Analysis-going beyond Application to identify motivation and draw conclusions **(A)**

Grading Scale:

A+:96.7-100

A: 93.4-96.6

A-:90-93.3

B+:86.7-89.9

B: 83.4-86.6

B-:80-83.3

C+:76.7-79.9

C: 73.4-76.6

C-:70-73.3

D+:66.7-69.9

D: 63.4-66.6

D-:60-63.3

F: 0-59.9

Policies

General Course Policies

Out of consideration and respect for your classmates, please turn off cell phones and refrain from distracting activities like texting, playing games or checking email on

devices during class. If you must arrive late or leave early, please let me know in advance if possible, and choose a seat near the exit.

You will be expected to participate actively in this class. That means reading the relevant chapters in the text BEFORE the class meeting and being ready to answer questions about the material.

The slides shown in class will be images with identification information only. Students should take their own notes – writing down the information with your own hand reinforces retention in your brain, so please bring a notebook to class. Making a crude sketch of an image along with your own notes is a great help in remembering!

All images used for the exams will also be found in the textbook.

Missed or Late Work:

All of the exams are slide-based and cannot be made up if missed. In the event that a medical emergency or death in the family requires a student to miss an exam, the alternative will be a comprehensive essay exam requiring detailed identifications. Late work will drop by one half-grade each day it is late.

Attendance:

Students are expected to attend every class. Up to 3 non-medical absences will be excused during the term. Please make arrangements to borrow notes from a classmate if you are absent. It is your responsibility to find out about and make up any missed work. Please do not email me to find out if you “missed anything important.” Medical excuses must be from a doctor or clinic. Any non-excused absence will cause a reduction in the class participation grade.

CLASS ATTENDANCE STATEMENT

Purdue University policy states that all students are expected to be present for every meeting of classes in which they are enrolled. All matters relative to attendance, including the make-up of missed work, are to be arranged between you and the instructor. Only the instructor can excuse you from classes or course responsibilities. In the case of an illness, accident, or an emergency, you should make direct contact with your instructor as soon as possible, preferably prior to class. If the instructor cannot be reached directly a message should be left in the instructor’s departmental mailbox or with the department secretary. If you will be absent for more than five days, and have not been able to reach the instructor in person or by telephone or through leaving notification of your circumstances with the divisional secretary, you or your representative should notify the Dean of

Students (765-494-1254) as soon as possible after becoming aware that the absence is necessary. Be advised, you may be asked to provide documentation from an authorized professional or agency which supports an explanation for your absence.

GRIEF ABSENCE POLICY

Purdue University recognizes that a time of bereavement is very difficult for a student. The University therefore provides the following rights to students facing the loss of a family member through the Grief Absence Policy for Students (GAPS). GAPS Policy: Students will be excused for funeral leave and given the opportunity to earn equivalent credit and to demonstrate evidence of meeting the learning outcomes for missed assignments or assessments in the event of the death of a member of the student's family.

Academic Dishonesty

Please be aware that plagiarism in the preparation of the research paper will not be tolerated in this class. The following is a definition of plagiarism:

academic dishonesty in which one person steals another person's ideas or words and falsely presents them as the plagiarist's own product. This is most likely to occur in the following ways:

- *using the exact language of someone else without the use of quotation marks and without giving proper credit to the author*
- *presenting the sequence of ideas or arranging the material of someone else even though such is expressed in one's own words, without giving appropriate acknowledgment*
- *submitting a document written by someone else but representing it as one's own*

(<http://www.purdue.edu/odos/aboutodos.academicintegrity.php>)

Purdue prohibits "dishonesty in connection with any University activity. Cheating, plagiarism, or knowingly furnishing false information to the University are examples of dishonesty." [Part 5, Section III-B-2-a, University Regulations] Furthermore, the University Senate has stipulated that "the commitment of acts of cheating, lying, and deceit in any of their diverse forms (such as the use of substitutes for taking examinations, the use of illegal cribs, plagiarism, and copying during examinations) is dishonest and must not be tolerated. Moreover, knowingly to aid and abet, directly or indirectly, other parties in committing dishonest acts is in itself dishonest." [University Senate Document 72-18, December 15, 1972]

PLAGIARISM STATEMENT

The Office of the Dean of Students will investigate instances of reported plagiarism and take appropriate actions. See the Dean of Students web page for descriptions of plagiarism and university plagiarism policies).

<http://www.purdue.edu/univregs/studentconduct/regulations.html> All acts of plagiarism are violations of the University Academic Dishonesty Policy and will be dealt with according to procedures established by the university.

DISABILITIES AND ADAPTIVE PROGRAMS STATEMENT

Students with disabilities must register with Adaptive Programs in the Office of the Dean of Students before classroom accommodations can be provided. If you are eligible for academic accommodations because you have a documented disability that will impact your work in this class, please schedule an appointment with the instructor as soon as possible to discuss your needs.

EMERGENCY STATEMENT

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances. Here are ways to get information about changes in *this* course. Blackboard web page, my email address: lmartin@purdue.edu, and my office phone: 494-9121.

* To report an emergency, call 911.

* To obtain updates regarding an ongoing emergency and to sign up for Purdue Alert text messages view www.purdue.edu/ea.

EMERGENCY NOTIFICATION PROCEDURES are based on a simple concept – if you hear a fire alarm inside, proceed outside. If you hear a siren outside, proceed inside.

Indoor Fire Alarms mean to stop class or research and immediately evacuate the building.

- Proceed to your Emergency Assembly Area away from building doors. **Remain outside** until police, fire, or other emergency response personnel provide additional guidance or tell you it is safe to leave.
- **All Hazards Outdoor Emergency Warning Sirens** mean to immediately seek shelter (**Shelter in Place**) in a safe location within the closest building.
- “Shelter in place” means seeking immediate shelter inside a building or University residence. This course of action may need to be taken during a tornado, a civil disturbance including a shooting or release of hazardous materials in the outside air. Once safely inside, find out more details about the emergency*. **Remain in place** until police, fire, or other emergency response personnel provide additional guidance or tell you it is safe to leave.

**In both cases, you should seek additional clarifying information by all means possible...Purdue Emergency Status page, text message, email alert, TV, radio, etc...review the Purdue Emergency Warning Notification System multi-communication layers at http://www.purdue.edu/ehrs/emergency_preparedness/warning-system.html*

EMERGENCY RESPONSE PROCEDURES

- Review the **Emergency Procedures Guidelines**
https://www.purdue.edu/emergency_preparedness/flipchart/index.html
- Review the **Building Emergency Plan** (available on the Emergency Preparedness website or from the building deputy) for:
 - evacuation routes, exit points, and emergency assembly area
 - when and how to evacuate the building
 - shelter in place procedures and locations
 - additional building specific procedures and requirements

PAO – VPA BUILDING EMERGENCY PLAN

www.purdue.edu/ehrs/emergency_preparedness/emergency/building-plan.html

Pao–Visual and Performing Arts Building Emergency Plan

Emergency Contact Information:

Building Deputy: Michael Humphrey

Phone Number: 49-66477

Email Address: humphrey@purdue.edu

Office/Room Number: B121

Non-emergency Contact Numbers:

- * Fire: Purdue Fire Department (PUFD) 494-6919
- * Police: Purdue Police Department (PUPD) 494-8221
- * Radiological and Environmental Management: 494-6371
- * Physical Facilities Services: 494-9999
- * Emergency Preparedness Office 494-0446

EMERGENCY PREPAREDNESS AWARENESS VIDEOS

- "Shots Fired on Campus: When Lightning Strikes," is a 20-minute active shooter awareness video that illustrates what to look for and how to prepare and react to this type of incident. See: <http://www.purdue.edu/securePurdue/news/2010/emergency-preparedness-shots-fired-on-campus-video.cfm> (Link is also located on the EP website)
- All Hazards Online Awareness training video (on Webcert & Blackboard.) A 30 minute computer based training video that provides safety and emergency preparedness information. See the [EP website](#) for sign up instructions.

MORE INFORMATION

Reference the Emergency Preparedness web site for additional information:

https://www.purdue.edu/ehps/emergency_preparedness/

COURSE EVALUATIONS STATEMENT

During the last two weeks of the semester, you will be provided with an opportunity to evaluate this course and your instructor(s). Purdue now uses an online course evaluation system. Near the end of classes, you will receive an official e-mail from administrators with a link to the online evaluation suite. You will have up to two weeks to complete this evaluation. Your participation in an integral part to this course and your feedback is vital to improving education at Purdue University. I strongly urge you to participate in the evaluation system.

NONDISCRIMINATION

Purdue University is committed to maintaining a community which recognizes and values the inherent worth and dignity of every person; fosters tolerance, sensitivity, understanding, and mutual respect among its members; and encourages each individual to strive to reach his or her own potential. In pursuit of its goal of academic excellence, the University seeks to develop and nurture diversity. The University believes that diversity among its many members strengthens the institution, stimulates creativity, promotes the exchange of ideas, and enriches campus life.

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Class Schedule

Week	Date	Textbook Chapter	Date	Textbook Chapter
1	Aug. 23	Introduction Artistic Practices	Aug. 25	Ch 1-Origins Ch 2-Rome Ch 3-Assisi, Padua

Cole Chapter II - Worship

2	Aug. 30	Ch 4 Florence Ch 5 Siena	Sept. 1	Ch 7 Venice Ch 8 Pisa, Florence
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Cole III – Civic World

3	Sept. 6	Ch 9 Milan, Padua Ch 10 Florence Commune	Sept. 8	Ch 10 Florence Com.
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Cole Chapter I - Domestic Life

4	Sept. 13	Ch 10 Florence Commune	Sept. 15	Ch 11 Flor. Medici
5	Sept. 20	Proposal Due Ch 11 Florence Medici	Sept. 22	Test 1

Cole Chapter IV – Images and Ideals

6.	Sept. 27	Ch 12 Rome Papal Power	Sept. 29	Ch 12 Rome
7.	Oct. 4	Ch 13 Venice	Oct. 6	Ch 14 Courts
8.	Oct. 11	OCTOBER BREAK	Oct. 13	Ch 15 Milan Leonardo
9.	Oct. 18	Ch 16 Florence Rep	Oct. 20	Annotated Bibl Due Ch 16 Florence Rep
10.	Oct. 25	Ch 17 Rome Vatican	Oct. 27	Test 2
11.	Nov. 1	Ch 18 Flor Mannerism	Nov. 3	Ch 19 Courts

12.	Nov. 8	First Draft Due Ch 20 Venice	Nov. 10	Ch.20 Venice
13.	Nov. 15	Ch 21 Rome	Nov. 20	Ch 21 Rome
14.	Nov. 22	Final Paper Due	Nov. 24	THANKSGIVING
15.	Nov 29	Ch 23 Florence Cosimo I	Dec. 1	Test 3
16.	Dec. 6	Presentations	Dec. 8	Presentations

This syllabus is subject to change.

RENAISSANCE TIMELINE

- 1415 Donatello's St. George
- 1416 Limbourg Brothers die
- 1425 Ghiberti's Gates of Paradise begun
- 1430 Joan of Arc burned
- 1432 Ghent Altarpiece dedicated
- 1440's Fra Angelico's San Marco frescoes
- 1450 Guttenberg Bible
- 1453 Piero della Francesca's True Cross frescoes
- 1465 Mantegna's Camera Picta
- 1469 Lorenzo de' Medici rules Florence
- 1476 Hugo van der Goes' Portinari Altarpiece
- 1478 Botticelli's Primavera
- 1487 Memling's Nieuwenhoven diptych
- 1492 Columbus in America
- 1495 Leonardo's Last Supper
- 1497 Durer's Apocalypse prints
- 1501 Michelangelo's David
- 1505 Bosch's Garden of Earthly Delights
- 1508 Michelangelo's Sistine Ceiling begun
- 1515 Grunewald's Isenheim Altarpiece
- 1516 Titian's Assumption of the Virgin
- 1517 Martin Luther's 95 Theses
- 1519 Cortez in Mexico
- 1526 Pontormo's Deposition
- 1527 Sack of Rome by Charles V

- 1527 Gossaert's Danae
- 1531 First English Bible
- 1533 Holbein's Ambassadors
- 1534 Michelangelo's Last Judgement
- 1536 John Calvin: beginning of Presbyterianism
- 1545 Council of Trent begins
- 1546 Bronzino's Portrait of Eleanor of Toledo, Duchess of Florence
- 1555 Sofonisba Anguissola's Portrait of Sisters Playing Chess
- 1558 Queen Elizabeth I reigns
- 1559 Titian's Rape of Europa
- 1564 Death of Michelangelo and birth of Shakespeare
- 1566 Iconoclasm and revolt in the Netherlands

Learning outcomes for AD 343 - Northern Renaissance Art

At the end of AD343, the student will be able to:

- 1.) Identify paintings, sculptures and other artworks made in Northern Europe between the 14th and 16th centuries. The student will be able to recognize specific works, supplying details of artist's names, subject matter, dates, materials used, stylistic periods and major influences. The student will be familiar with the major artists, the main art centers and the production methods and technology of the time. The student will also be able to place artworks within the proper historical context, explaining the connection between the objects and the social and cultural environment in which they were created. The student will understand the influence of the religious and political movements of the period and be able to discuss the impact of historical events on the art of the Northern Renaissance.
- 2.) refine his or her ability to look carefully and observe the similarities and differences between works of art and between artistic styles, and be able to explain them in a coherent manner to the larger group.
- 3.) write a coherent argument on an assigned subject. The student will develop writing skills with the production of an extensive research paper. This paper will be an analysis of a work of art, relating it to a specific historical theme. This will include learning the process of finding material in libraries and databases, organizing, outlining, correctly citing, and synthesizing information in correct format. The student will prepare an annotated bibliography as well as a formal paper.

AD 34300 Northern Renaissance Art

Justification:

We are lowering the course number of this course from a 400 level to a 300 level in order to better represent the level of complexity of the course as it is currently taught, as well as its place in the art history plan of study.

We are not sure why this course was originally granted a 400 level instead of a 300 level, since it does not have any pre-requisites and all our other upper division surveys are on a 300 level. It creates an unwarranted distinction between this course and our other courses, which confuses students unnecessarily.

We believe the new course number will help us clarify our plan of study and thereby makes it easier for students to plan ahead.

(See attached syllabus for a detailed description of the course)

No additional faculty lines are required to implement these changes.

Programs other than the Department of Art and Design at Purdue's West Lafayette campus are not affected by these changes.

Bingo sheets of Art and Design programs that are affected by these proposed changes have been included in this submission.

For questions please contact: Catherine Dossin, Associate Professor of Art History, cdossin@purdue.edu

A D 34300 – NORTHERN RENAISSANCE ART -

Instructor:	Linda M. Martin	Fall Term 2017
Time:	TTh 3:00-4:15	Classroom: PAO Hall, Room B157
Office:	PAO 3169	Office Hours: T, Th 4:30-5:30,
Telephone:	494-9121	
Email:	lmmartin@purdue.edu	
Web site:	www.cla.purdue.edu/courses/ad/arthistory/default.htm	

Course texts: **The Northern Renaissance**, by Jeffrey Chipps Smith, Phaidon Press, 2004
Northern Renaissance Art, by Susie Nash, Oxford University Press, 2009

This course will introduce works of art produced in northern Europe during the late 14th, the 15th and the 16th centuries. This area includes Flanders (modern Belgium and the Netherlands), France, and Germany. We will discuss the contributions of major artists such as van Eyck, Bosch, Durer and Bruegel, as well as many others.

AD452 is an upper level Art History course. I am hoping that every student in this class has already had AD226 and AD227, the introductory art history sequence. I will have a copy of the introductory textbook, *Gardner's Art Through the Ages*, put on reserve. Any student who has not had the introductory sequence should do background reading in this book to prepare for Northern Renaissance Art.

Issues of style, function, iconography and production techniques will be important parts of the program. However, a major focus of this course will be the relationship of the art of the period to its history and context. How does a work of art shed light on the world that existed in the time and place where it was made? With this in mind, a set of topics will be used as a focus for relating the art work to its original environment:

1. Guilds, studios and workshops
2. Patrons and the artist, noble courts and merchants
3. Trade, commerce and the art market
4. Politics, war, law and punishment
5. Religion, propaganda and superstition
6. The Church and the Protestant Reformation
7. Women, children and the family
8. Class structure, poverty, peasant life
9. Death, health, education
10. Nature, science and technology, books and prints
11. Music, theater, fashion
12. Humanism and the ancient world, the influence of Italy

Course objectives and Learning outcomes:

At the end of AD343, the student will be able to:

- 1.) Identify paintings, sculptures and other artworks made in Northern Europe between the 14th and 16th centuries. The student will be able to recognize specific works, supplying details of artist's names, subject matter, dates, materials used, stylistic periods and major influences. The student will be familiar with the major artists, the main art centers and the production methods and technology of the time. The student will also be able to place artworks within the proper historical context, explaining the connection between the objects and the social and cultural environment in which they were created. The student will understand the influence of the religious and political movements of the period and be able to discuss the impact of historical events on the art of the Northern Renaissance.
- 2.) refine his or her ability to look carefully and observe the similarities and differences between works of art and between artistic styles, and be able to explain them in a coherent manner to the larger group.
- 3.) write a coherent argument on an assigned subject. The student will develop writing skills with the production of an extensive research paper. This paper will be an analysis of a work of art, relating it to a specific historical theme. This will include learning the process of finding material in libraries and databases, organizing, outlining, correctly citing, and synthesizing information in correct format. The student will prepare an annotated bibliography as well as a formal paper.

Office hours: **Tues. and Thurs. 4:30-5:30.** I will be available for individual discussions with students about any aspect of the course during office hours or at another time by appointment. I enjoy talking to you – please see me if you have any questions about the course. My office is on the third floor of Pao Hall at the end of the back corridor, Rm 3169

Course requirements:

Midterm exam - 20%
Final exam (cumulative) - 30%
Research project - 30%
Presentation – 10%
Class Participation - 10%
Extra credit – up to 2%

Exams: Midterm exam – 20 % of final grade
Final exam – 30 % of final grade

1. Identification of “unknowns” – images not shown in class, but by artists we have studied, requiring a good guess, with reasons.

2. “Compare and contrast” questions – identification of two slides followed by a short essay about what they have in common or what themes they illustrate as opposites, etc.

3. Essay question covering a major theme of historical relevance. The exams will be written in Blue Books, provided by me. This means that I must be able to read your handwriting, so please write legibly.

Research project: 30 % of final grade:

Either a traditional research paper based on one of the discussion topics above - or a creative project accompanied by a shorter paper.

The traditional research paper will be centered on one work of art, chosen from a group of works which will be posted on Blackboard, relating it to a historical theme. It will be **10 to 15** pages long and include a bibliography and footnotes. Complete instructions for the research paper will be provided.

The creative project will be based on an image or idea taken from the group of works posted on Blackboard. It will be accompanied by a short research paper of **5 to 7** pages, explaining the subject, the idea and the creative process. It should include a specific motif, method, or other trait relating it to one of the works of Northern Renaissance art. It will also require a bibliography and footnotes, based on your background research. This project could include:

Making a piece of ceramic or sculpture in the style of the period.

Creating a piece of jewelry based on period examples.

Painting a panel using the style and technique of an artist of the period.

Designing a set, costumes, or furniture for an historical play.

Making a woodblock print or etching in the style and technique of an artist of the period.

Making a detailed model of an object inspired by a work of art from the Northern Renaissance.

Presentation: 10% of final grade

Each student will be required to make a presentation to the class, describing his or her own research or project.

I will meet with each student during my office hours (or at another time by appointment) to discuss the topic for the research project. Prior to that meeting, each student will submit a detailed proposal as a basis for the meeting. Format information and a timetable for the research project will be provided separately. The research project is an integral part of this course. Any student who does not submit a research project will not pass this class.

Class participation: 10 % of final grade.

Class discussion will be an important part of this course. Students will be expected to contribute ideas and answer questions during class. This requires that students read the chapters in our book or articles posted on Blackboard BEFORE the class meets. I will keep a record of participation by each student during each class meeting. Students will also be making presentations of their own research, and will be expected to field questions from the class about their work.

Please feel free to ask questions during class. This counts as class participation! I would prefer to discuss issues of general interest during the class period rather than individually by email. Also, I do not check my email during weekends or in the middle of the night.

Why discussion?

1. Class is less boring when more than one person is speaking, the class gets to hear more than one opinion, and the students get to know each other.
2. Students retain more information when they have to read about something and explain it to others.
3. Discussion gives the opportunity to do some critical thinking beyond just memorizing data, by adding ideas to each others' thoughts.
3. Students develop verbal skills when they have to think on their feet, express opinions, defend positions, etc. This skill can be important in the real world of work after college.

Extra credit: Up to 2% of final grade.

There will be opportunities during the semester to attend events on campus or visit museums. Extra credit will be given for attending and writing a 2-page report about this experience. The reports will be due within 2 weeks of the event. One such occasion is cited below:

Museum trip: The School of Visual and Performing Arts is organizing a bus trip to Chicago on **Saturday, Sept. 26**. Students are strongly urged to take advantage of this opportunity to visit the Art Institute and its wonderful collection of Northern Renaissance art. I will lead a tour of that collection at the beginning of the day. All information about the trip will be posted on the website: <http://www.cla.purdue.edu/vpabustrips>

Grading:

Five levels of learning skills are possible in this course, with corresponding grades earned:

Failure to complete any level of understanding of the course (**F**)

Lack of knowledge-showing no understanding of basic facts or ideas (**D**)

Knowledge-mastering of basic facts or ideas (**C**)

Comprehension-being able to interpret and compare facts and ideas (**B**)

Application-using learned information and methods in new contexts (**A-**)

Analysis-going beyond application to identify motivation and draw conclusions (**A**)

Grading Scale:	A+:96.7-100	
	A: 93.4-96.6	C: 73.4-76.6
	A-:90-93.3	C-:70-73.3
	B+:86.7-89.9	D+:66.7-69.9
	B: 83.4-86.6	D: 63.4-66.6
	B-:80-83.3	D-:60-63.3
	C+:76.7-79.9	F: 0-59.9

Resources on the Web:

Sources of images and information:

Smarthistory: <http://smarthistory.khanacademy.org.html>

Web Gallery of Art: <http://www.wga.hu/index1.html>

Olga's Gallery: <http://www.abcgallery.com>

Mark Harden's Artchive: http://www.artchive.com/ftp_site.htm

Christopher L.C.E. Witcombe: <http://arthistoryresources.net/ARTHrenaissanceeurope.html>

Artcyclopedia: <http://www.artcyclopedia.com/>

The Metropolitan Museum of Art, Timeline: <http://www.metmuseum.org/toah>

The National Gallery of Art, Washington: <http://www.nga.gov>

The Art Institute of Chicago: <http://www.artic.edu/aic/collections>

The National Gallery, London: <http://www.nationalgallery.org.uk/>

The Prado Museum, Madrid: <http://www.museodelprado.es/en/visit-the-museum/15-masterpieces/work-card/obra/descent-from-the-cross/>

The Louvre, Paris: <http://www.louvre.fr/en>

The Rijksmuseum, Amsterdam: <https://www.rijksmuseum.nl/en>

CODART Dutch and Flemish art museums: <http://www.codart.nl/>

Sarah Peterson, MSU Honors College: <https://www.msu.edu/~cloudsar/nrweb.htm>

Christian iconography: <http://www.aug.edu/augusta/iconography/index.html>

Class etiquette: Out of consideration and respect for your classmates, please turn off cell phones and refrain from distracting activities like texting, playing games or checking email on laptops during class. If you must arrive late or leave early, please let me know in advance if possible, and choose a seat near the exit.

Student conduct: Please be aware that plagiarism in the preparation of a research project will not be tolerated in this class. The following is a definition of plagiarism taken from the Purdue Dean of Students website at: <http://www.purdue.edu/odos/aboutodos/academicintegrity.php>:

Plagiarism is a special kind of academic dishonesty in which one person steals another person's ideas or words and falsely presents them as the plagiarist's own product. This is most likely to occur in the following ways:

- *using the exact language of someone else without the use of quotation marks and without giving proper credit to the author*
- *presenting the sequence of ideas or arranging the material of someone else even though such is expressed in one's own words, without giving appropriate acknowledgment*
- *submitting a document written by someone else but representing it as one's own*

And as regards the studio art aspect of a research project:

Copying, appropriation, reference and/or citation of visual works of art and design are permitted only when given as an assignment or with permission of instructor. One assignment to copy or appropriate should not be considered permission to copy or appropriate for any or all other course work. Students should consult with their instructor to avoid violating the policy.

In the interests of fostering a positive environment with high standards of integrity and achievement, copying or appropriating visual works of art and design created by other members of the Purdue University community (students, staff, and faculty) will be considered a violation of the code of honor and are prohibited.

http://www.purdue.edu/univregs/pages/stu_conduct/code_of_honor.html.

"Part 5 — Student Conduct Section III

B. Student Conduct

1. *Misconduct Subject to Disciplinary Penalties. The following actions constitute misconduct for which students may be subject to administrative action or disciplinary penalties.*

Dishonesty in connection with any University activity. Cheating, plagiarism, or knowingly furnishing false information to the University are examples of dishonesty. The commitment of the acts of cheating, lying, stealing, and deceit in any of their diverse forms (such as the use of ghost-written papers, the use of substitutes for taking examinations, the use of illegal cribs, plagiarism, and copying during examinations) is dishonest and must not be tolerated. Moreover, knowingly to aid and abet, directly or indirectly, other parties in committing dishonest acts is in itself dishonest.

Attendance policy: Students are expected to attend every class and will be asked to sign in. Up to 3 non-medical absences will be excused during the term. Please make arrangements to borrow the notes from a classmate if you have to be absent. After 3 absences, a student will lose a point for every absence from the class participation part of the grade. Excuses must be from a doctor or from the Office of the Dean of Students.

CLASS ATTENDANCE STATEMENT

Purdue University policy states that all students are expected to be present for every meeting of classes in which they are enrolled. All matters relative to attendance, including the make-up of missed work, are to be arranged between you and the instructor. Only the instructor can excuse you from classes or course responsibilities. In the case of an illness, accident, or an emergency, you should make direct contact with your instructor as soon as possible, preferably prior to class. If the instructor cannot be reached directly a message should be left in the instructor's departmental mailbox or with the department secretary. If you will be absent for more than five days, and have not been able to reach the instructor in person or by telephone or through leaving notification of your circumstances with the divisional secretary, you or your representative should notify the Dean of Students (765-494-1254) as soon as possible after becoming aware that the absence is necessary. Be advised, you may be asked to provide documentation from an authorized professional or agency which supports an explanation for your absence.

The link to the complete policy and implications can be found at:

<http://www.purdue.edu/odos/services/classabsence.php>

Missed exams and late work: The mid-term exam is slide-based and cannot be made up if missed. In the event that a medical emergency or death in the family requires a student to miss a midterm exam, the alternative will be a comprehensive essay exam requiring detailed identifications. The final exam cannot be made up under any circumstances.

Work that is due on a particular day is due at the beginning of the class, not in my mailbox or under my door after class. Late work will drop by one grade each day it is late.

EMERGENCY STATEMENT

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances beyond the instructor's control. Here are ways to get information about changes in this course.

Course web page:

www.cla.purdue.edu/courses/ad/arthistory/default.htm

Instructor's email: Immartin@purdue.edu

Instructor's office phone: 494-9121

- * To report an emergency, call 911.
- * To obtain updates regarding an ongoing emergency and to sign up for Purdue Alert text messages view www.purdue.edu/ea.

EMERGENCY NOTIFICATION PROCEDURES are based on a simple concept – if you hear a fire alarm inside, proceed outside. If you hear a siren outside, proceed inside.

Indoor Fire Alarms mean to stop class or research and immediately evacuate the building.

- Proceed to your Emergency Assembly Area away from building doors. **Remain outside** until police, fire, or other emergency response personnel provide additional guidance or tell you it is safe to leave.
- **All Hazards Outdoor Emergency Warning Sirens** mean to immediately seek shelter (**Shelter in Place**) in a safe location within the closest building.
- “Shelter in place” means seeking immediate shelter inside a building or University residence. This course of action may need to be taken during a tornado, a civil disturbance including a shooting or release of hazardous materials in the outside air. Once safely inside, find out more details about the emergency*. **Remain in place** until police, fire, or other emergency response personnel provide additional guidance or tell you it is safe to leave.

**In both cases, you should seek additional clarifying information by all means possible...Purdue Emergency Status page, text message, email alert, TV, radio, etc...review the Purdue Emergency Warning Notification System multi-communication layers at*

http://www.purdue.edu/ehps/emergency_preparedness/warning-system.html

EMERGENCY RESPONSE PROCEDURES

- Review the **Emergency Procedures Guidelines**
https://www.purdue.edu/emergency_preparedness/flipchart/index.html
- Review the **Building Emergency Plan** (available on the Emergency Preparedness website or from the building deputy) for:
 - evacuation routes, exit points, and emergency assembly area
 - when and how to evacuate the building
 - shelter in place procedures and locations
 - additional building specific procedures and requirements

PAO – VPA BUILDING EMERGENCY PLAN

www.purdue.edu/ehps/emergency_preparedness/emergency/building_plan.html

Select • BEP LIST, Scroll down to and select: Pao–Visual and Performing Arts Building Emergency Plan

Emergency Contact Information:

Building Deputy: Michael Humphrey

Phone Number: 49-66477

Email Address: humphrey@purdue.edu

Office/Room Number: B121

Non-emergency Contact Numbers:

- * Fire: Purdue Fire Department (PUFD) 494-6919
- * Police: Purdue Police Department (PUPD) 494-8221
- * Radiological and Environmental Management: 494-6371
- * Physical Facilities Services: 494-9999
- * Emergency Preparedness Office 494-0446

EMERGENCY PREPAREDNESS AWARENESS VIDEOS

- "Shots Fired on Campus: When Lightning Strikes," is a 20-minute active shooter awareness video that illustrates what to look for and how to prepare and react to this type of incident. See: <http://www.purdue.edu/securePurdue/news/2010/emergency-preparedness-shots-fired-on-campus-video.cfm> (Link is also located on the EP website)
- All Hazards Online Awareness training video (on Webcert & Blackboard.) A 30 minute computer based training video that provides safety and emergency preparedness information. See the [EP website](#) for sign up instructions.

MORE INFORMATION

Reference the Emergency Preparedness web site for additional information:

https://www.purdue.edu/ehps/emergency_preparedness/

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GRIEF ABSENCE POLICY FOR STUDENTS

Purdue University recognizes that a time of bereavement is very difficult for a student. The University therefore provides the following rights to students facing the loss of a family member through the Grief Absence Policy for Students (GAPS). GAPS Policy: Students will be excused for funeral leave and given the opportunity to earn equivalent credit and to demonstrate evidence of meeting the learning outcomes for missed assignments or assessments in the event of the death of a member of the student's family.

STUDENTS WITH DISABILITIES

Purdue University is required to respond to the needs of the students with disabilities as outlined in both the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 through the provision of auxiliary aids and services that allow a student with a disability to fully access and participate in the programs, services, and activities at Purdue University.

If you have a disability that requires special academic accommodation, please make an appointment to speak with me within the first three (3) weeks of the semester in order to discuss any adjustments. It is important that we talk about this at the beginning of the semester. It is the student's responsibility to notify the Disability Resource Center (<http://www.purdue.edu/drc>) of an impairment/condition that may require accommodations and/or classroom modifications.

COURSE EVALUATIONS STATEMENT

During the last two weeks of the semester, you will be provided with an opportunity to evaluate this course and your instructor(s). Purdue now uses an online course evaluation system. Near the

end of classes, you will receive an official e-mail from administrators with a link to the online evaluation suite. You will have up to two weeks to complete this evaluation. Your participation in an integral part to this course and your feedback is vital to improving education at Purdue University. I strongly urge you to participate in the evaluation system.

RENAISSANCE TIMELINE

- 1406 **Sluter's** Well of Moses
- 1415 Donatello's St. George
- 1416 **Limbourg Brothers** die
- 1430 Joan of Arc burned
- 1432 **Ghent Altarpiece** dedicated
- 1448 **Rogier van der Weyden's** Last Judgement
- 1440's Fra Angelico's San Marco frescoes
- 1450 Guttenberg Bible
- 1452 **Fouquet's** Hours of Etienne Chevalier
- 1453 Piero della Francesca's True Cross frescoes
- 1464 **Bouts' Last Supper**
- 1469 Lorenzo de' Medici rules Florence
- 1476 **Hugo van der Goes' Portinari Altarpiece**
- 1478 Botticelli's Primavera
- 1487 **Memling's** Nieuwenhoven diptych
- 1492 Columbus in America
- 1495 Leonardo's Last Supper
- 1497 **Durer's** Apocalypse prints
- 1501 Michelangelo's David
- 1505 **Bosch's** Garden of Earthly Delights
- 1509 **Cranach's** Holy Kinship altarpiece
- 1515 **Grunewald's** Isenheim Altarpiece
- 1516 Death of **Bosch**
- 1517 Martin Luther's 95 Theses
- 1519 Cortez in Mexico
- 1526 Pontormo's Deposition
- 1527 Sack of Rome by Charles V
- 1527 **Gossaert's** Danae
- 1531 First English Bible
- 1533 **Holbein's** Ambassadors
- 1536 John Calvin: beginning of Presbyterianism
- 1544 **Baldung Grien's** Bewitchd Groom
- 1547 Death of Henry VIII of England
- 1558 Queen Elizabeth I reigns

- 1559 **Bruegel's** Carnival and Lent
 1559 Titian's Rape of Europa
 1564 Death of Michelangelo and birth of Shakespeare
 1566 Iconoclasm and revolt in the Netherlands
 1572 Dutch War of Independence

CLASS SCHEDULE:**ASSIGNMENTS:**

08/25 Introduction
 Italy and the North

Chipps Smith- Introduction
 Nash- Ch.1: Introduction
 Ch.2: Dispersal and Destruction
 Ch.3: Italian Perspectives

08/27 Art Markets, Guilds

Chipps Smith- Ch.1: Art, Artists & the Marketplace
 Nash- Ch.7: Products
 Ch.8: Patrons, Importing Art and Artists

09/1 Art Markets, Guilds

Nash- Ch.10: Memling Painting Panels in Bruges
 Ch.12: Declaring Authorship and Expertise
 Ren.Art Reconsidered-pp.10-14, pp.198-206

09/3 Artist's Workshops,
 Techniques

Nash- Ch.13: Workspace and Equipment
 Ch.14: The Workforce
 Ch.15: Materials, Methods & Tech. Virt.

09/8 Court Art

Chipps Smith- Ch.2: Court Art & the *Ars Nova*
 Nash- Ch.4: Sources & Documents

09/10 **RESEARCH METHODS**

09/15 **SPECIAL COLLECTIONS**

09/17 The Burgundian Dukes

Nash- Ch.6: Centres
 Ch.9: Limbourgs in Service of Jean de Berry

09/22 Art in the Cities

Chipps Smith- Ch.3: Art in the Cities
 Ren.Art Reconsidered-pp.180-183

09/24 Portraits and Domestic Art

Chipps Smith-Ch.4: Tangible Success

Nash- Ch.5: Physical Evidence & Technical Examination
 Filip Vermeulen- The Commercialization of Art, pp.46-65
RESEARCH PROPOSAL DUE

09/26 SATURDAY - TRIP TO CHICAGO

- | | |
|------------------------------------|---|
| 09/29 Private Devotional Art | Chippis Smith-Ch.5: The Inner Gaze
Nash- Ch.18: Meditation and Imagination
INDIVIDUAL CONFERENCES |
| 10/1 The Well-Dressed Church | Chippis Smith-Ch.6: The Materialization of Faith
Nash- Ch.16: Moving Images
Ch.17: Settings... for Mass & Prayer
INDIVIDUAL CONFERENCES |
| 10/06 The Well-Dressed Church | Stechow- Jan van Eyck, pp. 3-18 |
| 10/08 Well-Dressed Church, cont. | Ren.Art Reconsidered-pp.66-67, pp.71-78
BIBLIOGRAPHY SHEET DUE |
| 10/13 OCTOBER BREAK | |
| 10/15 MID-TERM EXAM | |
| 10/20 The Art of Dying Well | Chippis Smith-Ch.7: Dancing with Death |
| 10/22 Art of Dying Well, cont. | Albus, The Art of Arts, pp. 13-32 (Rolin Madonna)
The Mourners, pp. 37-52 (Tomb Sculpture)
OUTLINE DUE |
| 10/27 Prints & Printmaking | Chippis Smith-Ch.8: Mass Communication |
| 10/29 Prints & Printmaking, cont. | Nash- Ch.11: Printmakers in the Rhine Valley
Stechow-Durer, pp. 86-94
ANNOTATED BIBLIOGRAPHY DUE |
| 11/3 PURDUE GALLERIES VISIT | |
| 11/5 The Knowledgeable Artist | Chippis Smith-Ch.9: Beyond Mere Craft
Stechow-Heemskerck, pp. 43-51 |

11/10 Knowledgeable Artist,cont.	Stechow-Holbein, pp. 130-133
11/12 Nature & Human Nature	Chipps Smith-Ch.10: Theatre of the World
11/17 Nature & Human Nature	Stechow-Bosch, pp. 19-24
11/19 Nature & Human Nature	FIRST DRAFT DUE Stechow-Bruegel, pp. 36-41
11/24 Reformation's Challenge	Chipps Smith-Ch.11: Reading Pictures Ren.Art Reconsidered, pp. 410-428
11/26 THANKSGIVING BREAK	
12/1 Reformation's Challenge	FINAL PAPER OR PROJECT DUE
12/3 Reformation's Challenge	Readings to be announced
12/08 PRESENTATIONS	
12/10 PRESENTATIONS/REVIEW	
12/14-19 FINALS WEEK	

Medical Humanities Certificate Requirements (18 credits)

At least 50 % of credits for the CLA certificate must be from Purdue University.

Requirements for the certificate:

Students must meet with the program coordinator to submit a declaration of the certificate. A minimum GPA of 3.0 must be attained and an average of 3.0/B in all classes that are applied to the certificate. All courses must be taken for a letter grade.

A. Required Courses.....(15)

15 hours (5 courses) are required with at least 6 hours from each the Social Science and Humanities Categories. Other electives may be considered with a medical humanities focus with the permission of the program director.

Category 1: Humanities

- 3__ CLCS 23700 Gender and Sexuality In Greek And Roman Antiquity
- 3__ CLCS 28000* Topics in Classical Civilization
- 3__ CLCS 38500 Science, Medicine and Magic in the Ancient West
- 3__ COM 49100* Special Topics in Communication
- 3__ ENGL 42201 Writing for the Health and Human Sciences
- 3__ HIST 30200* Death, Disease, and Medicine (Historical Topics)
- 3__ HIST 31505 American Beauty
- 3__ HIST 36305 The History of Medicine and Public Health
- 3__ HIST 47005 Women and Health in America
- 3__ PHIL 22100 Introduction to Philosophy of Science
- 3__ PHIL 27000 Biomedical Ethics
- 3__ PHIL 28000 Ethics & Animals
- 3__ SPAN 32200 Spanish for the Health Professions

- ASL 28000 Am. Deaf
- CDIS 239 - Intro to Disb
- CLCS 23400 Med + Scientific Terminology from
- CLCS 38400 Hist of Ancient Medicine
- DANC 14400 Contact Improv
- ENGL 22600 Narrative Medicine
- ENGL 43400 Scientific + Medical Writing
- HIST 48800 History of Sexuality Regulation

Category 2: Social Sciences

- 3__ ANTH 20400 Introduction to Biological Anthropology and Human Evolution
- 3__ ANTH 21200 Culture, Food and Health
- 3__ ANTH 23000 Gender Across Cultures
- 3__ ANTH 33600 Human Variation
- 3__ ANTH 34000 Global Perspectives on Health
- 3__ ANTH 35200 Drugs, Culture and Society
- 3__ ANTH 39200* Selected Topics in Anthropology
- 3__ ANTH 53400 Human Osteology
- 3__ ANTH 53500 Foundations of Biological Anthropology
- 3__ ANTH 59200* Selected Topics in Anthropology
- 3__ HK 44000 Human Diseases and Disorders
- 3__ PSY 22000 Brain And Behavior: An Introduction ~~Delete~~
- 3__ PSY 25100 Health Psychology
- 3__ PSY 35000 Abnormal Psychology
- 3__ PSY 36700 Adult Development and Aging
- 3__ SOC 35200 Drugs, Culture, and Society
- 3__ SOC 37400 Medical Sociology
- 3__ SOC 45000 Gender Roles In Modern Society
- 3__ SOC 57100 Health and Social Behavior
- 3__ SOC 57200 Comparative Healthcare Systems
- 3__ SOC 57300 The Human Side Of Medicine
- 3__ SOC 57400 The Social Organization of Healthcare

- HDFS 3300 Sexuality + Family Life
- HDFS 32500 Health + Healthcare

B. Interdisciplinary Capstone Project.....(3)

Select one 400-500 level class from the elective list which must result in an interdisciplinary Medical Humanities project.

The capstone project offers an opportunity to develop an extended interdisciplinary analysis of a significant problem in medical humanities. Individual project advisors will specify the precise requirements for the project. Capstone projects must be registered with and approved by the Program Director to fulfill certificate requirement.

SEE Attached Sheet

*These are variable title and/or variable credit courses. These courses may be applied to the Medical Humanities Certificate only in cases where the content is extensively relevant to Medical Humanities.

The student is ultimately responsible for knowing and completing all degree requirements.
Degree Works is knowledge source for specific requirements and completion

Humanities

- ASL 28000 American Deaf Community: Language, Culture, And Society
- CDIS 23900 Introduction To Disability Studies
- CLCS 23400 Medical And Scientific Terminology From Greek And Latin Roots
- CLCS 38400 History of Ancient Medicine
- DANC 14400 Contact Improvisation
- ENGL 22600 Narrative Medicine
- ENGL 43400 Scientific and Medical Writing
- ENGL 43900 Topics in Disability Studies*
- HIST 48800 History Of Sexual Regulation In The United States

Social Science

- ANTH 20300 Biological Bases Of Human Social Behavior
- ANTH 34100 Culture And Personality
- ANTH 43600 Human Evolution
- ANTH 48200 Sexual Diversity in Global Perspective
- HDFS 32500 Health And Health Care For Children And Families
- HDFS 33000 Sexuality And Family Life

Medical Humanities Certificate Requirements (18 credits)

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- 3__PSY 22000 Brain And Behavior: An Introduction
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- 3__PSY 35000 Abnormal Psychology
- 3__PSY 36700 Adult Development and Aging
- 3__SOC 35200 Drugs, Culture, and Society
- 3__SOC 37400 Medical Sociology
- 3__SOC 45000 Gender Roles In Modern Society
- 3__SOC 57100 Health and Social Behavior
- 3__SOC 57200 Comparative Healthcare Systems
- 3__SOC 57300 The Human Side Of Medicine
- 3__SOC 57400 The Social Organization of Healthcare

B. Interdisciplinary Capstone Project (3)

Select one 400-500 level class from the elective list which must result in an interdisciplinary Medical Humanities project.

The capstone project offers an opportunity to develop an extended interdisciplinary analysis of a significant problem in medical humanities. Individual project advisors will specify the precise requirements for the project. Capstone projects must be registered with and approved by the Program Director to fulfill certificate requirement.

***These are variable title and/or variable credit courses. These courses may be applied to the Medical Humanities Certificate only in cases where the content is extensively relevant to Medical Humanities.**

The student is ultimately responsible for knowing and completing all degree requirements.
Degree Works is knowledge source for specific requirements and completion

 (Effective Fall 2016)

Medical Humanities Certificate

Suggested Arrangement of Courses:

Credits	Fall 1st Year	Prerequisite	Credits	Spring 1st Year	Prerequisite
3	Requirement A		3	Requirement A	
3			3		

Credits	Fall 2nd Year	Prerequisite	Credits	Spring 2nd Year	Prerequisite
3	Requirement A		3	Requirement A	
3			3		

Credits	Fall 3rd Year	Prerequisite	Credits	Spring 3rd Year	Prerequisite
3	Requirement A		3	Requirement B	
3			3		

**18 semester credits required for Certificate.
2.0 Graduation GPA required for Certificate.**

The student is ultimately responsible for knowing and completing all degree requirements.
Degree Works is knowledge source for specific requirements and completion

 (Effective Fall 2016)

PURDUE UNIVERSITY
 REQUEST FOR ADDITION, EXPIRATION,
 OR REVISION OF AN UNDERGRADUATE COURSE
 (10000-40000 LEVEL)

Office of the Registrar
 FORM 40 REV. 5/11

DEPARTMENT _____ EFFECTIVE SESSION _____

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|---|
| <input type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input type="checkbox"/> 4. Change in course number | <input type="checkbox"/> 10. Change in course requisites |
| <input type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

PROPOSED:

EXISTING:

Subject Abbreviation _____
 Course Number _____
 Long Title _____
 Short Title _____

Subject Abbreviation _____
 Course Number _____

TERMS OFFERED

Check All That Apply:

Fall Spring Summer

CAMPUS(ES) INVOLVED

Calumet N. Central
 Cont Ed Tech Statewide
 Ft. Wayne W. Lafayette
 Indianapolis

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

CREDIT TYPE

1. Fixed Credit: Cr. Hrs.
 2. Variable Credit Range:
 Minimum Cr. Hrs.
 (Check One) To Or
 Maximum Cr. Hrs.
 3. Equivalent Credit: Yes No

COURSE ATTRIBUTES: Check All That Apply

1. Pass/Not Pass Only
 2. Satisfactory/Unsatisfactory Only
 3. Repeatable
 Maximum Repeatable Credit:
 4. Credit by Examination
 5. Fees: Coop Lab Rate Request
 Include comment to explain fee
 6. Registration Approval Type Department Instructor
 7. Variable Title
 8. Honors
 9. Full Time Privilege
 10. Off Campus Experience

ScheduleType	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated
Lecture	_____	_____	_____	_____
Recitation	_____	_____	_____	_____
Presentation	_____	_____	_____	_____
Laboratory	_____	_____	_____	_____
Lab Prep	_____	_____	_____	_____
Studio	_____	_____	_____	_____
Distance	_____	_____	_____	_____
Clinic	_____	_____	_____	_____
Experiential	_____	_____	_____	_____
Research	_____	_____	_____	_____
Ind. Study	_____	_____	_____	_____
Pract/Observ	_____	_____	_____	_____

Cross-Listed Courses

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

*COURSE LEARNING OUTCOMES:

Calumet Department Head _____ Date _____	Calumet School Dean _____ Date _____
Fort Wayne Department Head _____ Date _____	Fort Wayne School Dean _____ Date _____
Indianapolis Department Head _____ Date _____	Indianapolis School Dean _____ Date _____
North Central Faculty Senate Chair _____ <i>Krista Ratcliffe</i>	Vice Chancellor for Academic Affairs _____ Date _____
West Lafayette Department Head _____ Date _____	West Lafayette College/School Dean _____ Date _____

West Lafayette Registrar _____ Date _____

ENGLISH 43300: WRITING PROPOSALS AND GRANTS

Professor Richard Johnson-Sheehan
Office: Heavilon 302A
Phone: 496-2205
e-mail: rjohnso@purdue.edu
Office Hours: TR: 12:30-2:00

Welcome to English 433, Writing Proposals and Grants. In this course, you will learn how to write proposals and grants for corporate and non-profit purposes.

Learning outcomes:

By the end of the course students will be able to:

1. Adapt writing to their audiences by analyzing the needs and contexts of readers;
2. Write in a plain and persuasive style that is appropriate to readers;
3. Generate new ideas for businesses, products, and services.
4. Recognize and apply the genres for different types of proposals and grants;
5. Create and design documents in ways that make information accessible;
6. Edit and revise proposals and grants; and
7. Work collaboratively with authors, customers, and funding agencies to sharpen the message of a proposal or grant.

The ability to write proposals and grants is a vital skill in just about any professional environment. And, if you are planning to pursue a career in professional writing, the skills you learn in this course will go a long way toward making you an invaluable member of the organization.

Often, what determines whether or not your company wins a new client or your project receives funding is a clear explanation of what you want to do, why you want to do it, and how much the project will cost. Indeed, many worthy projects are rejected merely because the proposal or grant was poorly written, poorly designed, or not completely thought through. A little more consideration of the “capture strategy” or a better understanding of the readers often makes the difference between winning a new client or grant—or losing the opportunity altogether.

Fortunately, many of the things you already know about writing and readers’ motives can be used to improve your proposal writing skills. The purpose of this course is to help you tap into your existing skills and then focus them within the proposal writing process. First, we will study the logic and psychology of proposal writing. I will show you how to interpret rhetorical situations, anticipate the needs of a client or funding agency, and create an appropriate strategy for winning the client or grant. Then, we will look closely at the different features of a proposal or grant, strengthening your ability to clearly describe situations, objectives, and solutions. Finally, we will compose real-world proposals and grants that you can actually submit to a client or funding source.

I'm looking forward to a challenging semester. At the 500-level, I assume you are already employed or thinking about your impending employment. This course should make you more competitive in whatever career you are pursuing.

Course Texts

You can find the following textbook at Von's, Follett's, or University Book Store. You might also look on Amazon for new and used copies.

Freed, R., J. Romano & S. Freed. *Writing Winning Business Proposals*, 3rd ed. McGraw-Hill, 2010. ISBN-13: 978-0071742320

Karsh, E. & A. Fox, *The Only Grant Writing Book You'll Ever Need*, 4th ed. Basic Books, 2014. ISBN-13: 978-0465058938

Optional: You can also look for the following book, which will reflect the content of this course.

Richard Johnson-Sheehan, *Writing Proposals*, 2nd ed. Pearson Longman, 2008. ISBN: 0-205-58314-8.

Assignments

In this course, you will write two major proposals. The first will be a “realistic” proposal that tries to solve a campus-based or local problem. The second proposal will be for a real client or for a project of your own.

Below are listed the assignments for the course. The first two assignments, the RFP Interpretation and the Proposal Analysis, are smaller projects designed to help you warm up. The Situation Description, the Solution Description, and the First Proposal are all part of the first larger proposal. The remainder of the assignments involve the Final Project. Here is the weight on each assignment, adding up to the final grade:

Practice Proposal

- Proposal Analysis 5 percent
- Situation Section 7 percent
- Plan Section 8 percent
- First Proposal 20 percent
- Elevator Pitch 5 percent

Final Project

- RFP Interpretation 5 percent
- Pre-Proposal Letter 10 percent
- Final Proposal 25 percent
- Elevator Pitch 5 percent

Quizzes 10 percent

Your documents should be professionally designed. That means your proposal or grant should not look like double-spaced college papers, unless the client or funding source asks for that format.

At the end of these policies, I have included a description of each grade and what it takes to receive that grade on an assignment. If you are a person who wants or *needs* a particular grade in this course, start working toward that grade right now. Don't wait until the end (or even the middle) of the semester to decide that you need a B or an A.

You are welcome to revise the Proposal Analysis, First Proposal, and Pre-Proposal Letter for a grade that replaces the original. You have up to a week after you receive the first graded version to submit a revision.

Attendance, Late Work, and Late Arrivals

Interestingly, I find these three items—attendance, late work, and late arrival to class—to be strongly related. Once in a great while, it is fine to miss class, hand in late work, or show up a bit late. Life puts unexpected obstacles in our way. However, since this class is designed to help you

be more competitive in the workplace, I will expect you to be consistently in class, on time, with your work finished. As most of you know, employers expect nothing less from you.

If you need to be late or absent to class, please send me an e-mail telling me you are going to be late or absent. If you need to hand work in late, please send me an e-mail or write me a short memo that tells me 1) the work will be late and 2) when you will have it completed. Late work will be assessed a 5 percent penalty each day its late.

Now, there are some people who are chronically late to class or absent. If you are one of those people, I invite you to see this class as an opportunity to add some discipline to your life (better here than at your job). Do it for yourself, not for me. You will be pleasantly surprised to see how many of life's annoyances evaporate when you are consistently present and on time. Nevertheless, for those people who can't get to class or arrive on time, here are some guidelines I follow in these matters. Since this is a twice a week course, your fifth absence will cost you a whole letter grade for the course (e.g. A becomes B, C+ becomes D+). Your seventh absence will mean a "no pass" for the course. I hope you will drop the course before we reach that point.

Your fourth late arrival to class will be marked as one absence. Afterward, every other late arrival will count as another absence.

No whining, no bickering please. I will try to tell you when you have reached four absences, but I can't promise you will receive a warning.

Grammar

Let's hope you have mastered grammar by now. If you know you have a grammar problem or are weak in some area (like commas) go find a grammar handbook and get familiar with it. Typically, funding agencies and potential clients won't turn down a proposal or grant merely because they found a couple grammar mistakes. However, if they find several grammar mistakes, they begin to question whether you and your organization understand the importance of quality. Just as grammar mistakes will significantly lower the chances that your proposal will be accepted, they will also lower the grade you earn on written work. Here's a hint: Run the spellchecker on your computer.

Equal Access

I will make any reasonable accommodations if you have special needs. If you have a disability that might affect your performance in this course, please tell me about it during the first couple weeks of class. Your disability must be registered with Disability Resource Center through the Dean of Students for me to make accommodations.

Professionalism

Please turn off and stow your mobile phone and any other electronic beeping menaces before you come to class. We will be using laptops in class for research, so please bring one. Please refrain from checking e-mail, monitoring Facebook, blogging, or reading websites that are not related to the class.

Also, if history is our guide, I expect us to have some passionate discussions in the class. Be mindful of situations where you might cross over into harassment or verbal abuse. Go out of your way to be courteous and respectful of the ideas and views of others.

Grading

Personally, I'm not fond of grading. In my mind, a good grade is not a judgment about whether you are a good person or whether you are smart. It is merely a rating of your work in comparison to the work of others in the class. If you want a good grade in a course, work as hard as you can—grades have a way of taking care of themselves.

At all costs, I try to be fair when I put a grade on a paper. I don't even look at your name on a paper until I'm completely finished reviewing it. So, whether I "like" you personally or not doesn't factor into my decision on a grade. Nevertheless, if you think I have misjudged or misinterpreted your work, don't get angry. Come to my office and talk to me about it. I will not talk to you about a grade in the classroom, but I don't mind if you come to my office and talk to me about your paper.

Here's the meaning behind the numbers I put on your work (you can use these statements as clues about how you might work toward a higher grade):

90-100 (A- to A)—You did what the assignment asked for at a high quality level, *and your work shows originality and creativity*. Work in this range shows all the qualities listed above for a B; but it also demonstrates that the author took extra steps to be original or creative in developing content, solving a problem, or developing a verbal or visual style.

80 to 89 (B- to B+)—You did what the assignment asked of you at a high quality level. Work in this range needs little revision, is complete in content, is organized well, and shows special attention to style and visual design.

70 to 79 (C- to C+)—You did what the assignment asked of you. Work in this range tends to need some revision, but it is complete in content and the organization is logical. The style, verbal and visual, is straightforward but unremarkable.

60-69 (D to D+)—You did what the assignment asked for at a low quality level. Work in this range tends to need significant revision. The content is often incomplete and the organization is hard to discern. Verbal and visual style is often non-existent or chaotic.

Below 60 (F)—Don't go here. I usually reserve the F for people who don't show up or don't do the work. If you give an assignment an honest try, I doubt you would receive an F. If you feel you put in your best effort and still received an F, you might consider dropping from the class.

Academic Integrity and Plagiarism

You will be responsible for producing original work in this course. If you hand in work that is not your own, you will be failed for the assignment and/or the course and reported to the Dean of Students. Here is the Dean of Students' definition of plagiarism:

Plagiarism is a special kind of academic dishonesty in which one person steals another person's ideas or words and falsely presents them as the plagiarist's own product. This is most likely to occur in the following ways:

- using the exact language of someone else without the use of quotation marks and without giving proper credit to the author
- presenting the sequence of ideas or arranging the material of someone else even though such is expressed in one's own words, without giving appropriate acknowledgment
- submitting a document written by someone else but representing it as one's own.

Source: <http://www.purdue.edu/ODOS/osrr/integrity.htm>

PROPOSALS AND GRANTS

Week	Subject	Assignment
Week One Jan. 12 & 14	Introduction to course Interpreting RFPs	Read Chapter 1 and 2 Assigned: RFP Interpretation Assigned: Final Proposal
Week Two Jan. 19 & 21	Interpreting Situations Importance of Genre and Context	Read Chapter 3 Due: RFP Interpretation Assigned: Proposal Analysis
Week Three Jan. 26 & 28	Describing the Situation Analyzing Audiences	Read Chapter 4 Due: Proposal Analysis with 2 copies of proposal Assigned: Situation Section
Week Four Feb. 2 & 4	Using Plain Style	First half of Chapter 9
Week Five Feb. 9 & 11	Developing a Plan	Read Chapter 5 Due: Situation Section Assigned: Plan Section
Week Six Feb. 16 & 18	Writing a Plan Using Persuasive Style	Second half of Chapter 9
Week Seven Feb. 23 & 25	Writing the Qualifications Section	Read Chapter 6 Due: Plan Section Assigned: First Proposal
Week Eight Mar. 2 & 4	Writing Introductions and Benefits Sections	Read Chapter 7
Week Nine Mar. 9 & 11	Starting Over Writing Pre-Proposals	Re-assigned: Final Proposal Project Due: First Proposal
Week Ten	Spring Break	
Week Eleven Mar. 23 & 25	Writing Process Writing Budgets	Read Chapter 8
Week Twelve Mar. 30 & April 1	Writing Situation and Plan Sections	Due: Pre-Proposal and Elevator Pitch
Week Thirteen Apr. 6 & 8	Designing Proposals and Using Graphics	Chapter 10 and 11
Week Fourteen Apr. 13 & 15	Conferences	
Week Fifteen Apr. 20 & 22	Putting Proposals Together	Chapter 12 Bring Rough Draft of Final Proposal
Week Sixteen Apr. 27 & 29	Presentations	Final Proposal is due on May 3.
Finals Week	No Meeting	

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT English EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

<input checked="" type="checkbox"/> 1. New course with supporting documents	<input type="checkbox"/> 7. Change in course attributes (department head signature only)
<input type="checkbox"/> 2. Add existing course offered at another campus	<input type="checkbox"/> 8. Change in instructional hours
<input type="checkbox"/> 3. Expiration of a course	<input type="checkbox"/> 9. Change in course description
<input type="checkbox"/> 4. Change in course number	<input type="checkbox"/> 10. Change in course requisites
<input type="checkbox"/> 5. Change in course title	<input type="checkbox"/> 11. Change in semesters offered (department head signature only)
<input type="checkbox"/> 6. Change in course credit/type	<input type="checkbox"/> 12. Transfer from one department to another

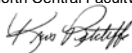
PROPOSED:		EXISTING:	TERMS OFFERED Check All That Apply:
Subject Abbreviation <u>ENGL</u>	Subject Abbreviation <u> </u>	Subject Abbreviation <u> </u>	<input type="checkbox"/> Summer <input checked="" type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring
Course Number <u>21800</u>	Course Number <u> </u>	Course Number <u> </u>	CAMPUS(ES) INVOLVED
Long Title <u>Figures of Myth and Legends 2: Heroes and Villains</u>			<input type="checkbox"/> Calumet <input type="checkbox"/> N. Central
Short Title <u>Heroes and Villains</u>			<input type="checkbox"/> Cont Ed <input type="checkbox"/> Tech Statewide
Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)			<input type="checkbox"/> Ft. Wayne <input checked="" type="checkbox"/> W. Lafayette
			<input type="checkbox"/> Indianapolis

CREDIT TYPE	COURSE ATTRIBUTES: Check All That Apply
1. Fixed Credit: Cr. Hrs. <u>3</u>	1. Pass/Not Pass Only <input type="checkbox"/>
2. Variable Credit Range: <u> </u>	2. Satisfactory/Unsatisfactory Only <input type="checkbox"/>
Minimum Cr. Hrs. <u> </u>	3. Repeatable <input type="checkbox"/>
(Check One) To <input type="checkbox"/> Or <input type="checkbox"/>	Maximum Repeatable Credit: <u> </u>
Maximum Cr. Hrs. <u> </u>	4. Credit by Examination <input type="checkbox"/>
3. Equivalent Credit: Yes <input type="checkbox"/> No <input type="checkbox"/>	5. Fees <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request <input type="checkbox"/>
	6. Registration Approval Type <input type="checkbox"/>
	7. Variable Title <input type="checkbox"/>
	8. Honors <input type="checkbox"/>
	9. Full Time Privilege <input type="checkbox"/>
	10. Off Campus Experience <input type="checkbox"/>
	Include comment to explain fee <u> </u>

Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	Cross-Listed Courses
Lecture	50	3	16	100	
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):
This class offers in-depth explorations of the larger-than-life leaders (on the side of good, and sometimes evil, too) who have become models for how we think of heroism, charisma, and what it means to seek and wield power over others. From the chivalric Knights of the Round Table to the frightening energy of the Viking comitatus bands, it will show that no models of mythic leadership come without their complications--or admirable qualities.

- COURSE LEARNING OUTCOMES**
- Compare legal and cultural ethical codes across different cultures
 - Define models of leadership to understand different versions of heroism, villainy, manliness, and gender coding of behavior
 - Demonstrate knowledge of how the past influences present social modes and mores
 - Argue through textual evidence across a variety of media

Calumet Department Head _____ Date _____	Calumet School Dean _____ Date _____
Fort Wayne Department Head _____ Date _____	Fort Wayne School Dean _____ Date _____
Indianapolis Department Head _____ Date _____	Indianapolis School Dean _____ Date _____
North Central Faculty Senate Chair _____ Date _____	Vice Chancellor for Academic Affairs _____ Date _____
 _____ Date _____	West Lafayette College/School Dean _____ Date _____
West Lafayette Department Head _____ Date _____	West Lafayette Registrar _____ Date _____

ENGL 21800

Long Title:

Figures of Myth and Legend 2: Heroes and Villains

Short title:

Heroes and Villains

Note: No additional staff required for this course. It has been taught as a variable title course in the past, and is a popular course for students in all majors.

Description: This class offers in-depth explorations of the larger-than-life leaders (on the side of good, and sometimes evil, too) who have become models for how we think of heroism, charisma, and what it means to seek and wield power over others. From the chivalric Knights of the Round Table to the frightening energy of the Viking comitatus bands, it will show that no models of mythic leadership come without their complications--or admirable qualities.

Outcomes: At the end of the semester, students should be able to

- Compare legal and cultural ethical codes across different cultures
- Define models of leadership to articulate different versions of heroism, villainy, manliness, and gender coding of behavior
- Demonstrate knowledge of how the past influences present social modes and mores
- Argue through textual evidence across a variety of media

Possible Texts [Purdue Library holdings indicated with ***]:

- Sir Gawain and the Green Knight*. Ed. Joseph Glaser. Indianapolis: Hackett, 2011. ***
- Malory, Thomas. *Le Morte Darthur*. Charlottesville: U of Virginia Lib., 1996. ***
- Marie de France. *The Lais of Marie de France*. Durham: Duke UP, 1982. ***
- Geoffrey of Monmouth, *The History of the Kings of Britain*. Trans. Neil Wright. Woodbridge: Boydell, 2007. ***
- Fielding, Henry. *The History of Tom Jones, a Foundling*. London: Cooke's, 1797. ***
- Shakespeare, William. *Hamlet*. Ed. John Leed. Dubuque: Brown, 1970. ***
- Johnson, Charles. *The General History of the Pyrates*. London: Warner, 1725. ***
- Barrie, J. M. *Peter Pan*. New York: Harper, 2015. ***
- Stevenson, Robert Louis. *Treasure Island*. New York: Antheneum, 2012. ***
- . *The Strange Case of Dr. Jekyll and Mr. Hyde*. Charlottesville: U of Virginia Lib., 1996. ***
- Scott, Walter. *Rob Roy, the Pirate*. Philadelphia: Wanamaker, 1900. ***
- Milton, John. *Paradise Lost*. New York: Olms, 1974. ***
- Dickens, Charles. *A Tale of Two Cities*. Charlottesville: U of Virginia Lib., 1994. ***
- Mackenzie, Henry. *The Man of Feeling*. New York: AMS, 1976. ***
- White, T. H. *The Once and Future King*. New York: Putnam, 1958. ***
- Rowling, J. K. *Harry Potter and the Sorcerer's Stone*. New York: Levine, 1998. ***
- Tennyson, Alfred. *Idylls of the King*. New York: Limited, 1952. ***
- LeGuin, Ursula K. *A Wizard of Earthsea*. Berkeley: Parnassus, 1968. ***
- Bradley, Marion Zimmer. *The Mists of Avalon*. New York: Random, 2000. ***
- Shakespeare, William. *Richard III*. New Haven: Yale UP, 2008. ***

Byron, George Gordon. *The Giaour and The Corsair*. In *Lord Byron's Poems*. Philadelphia: Perry, 1855. ***

Homer. *The Complete Works of Homer; The Iliad, The Odyssey*. Trans. Walter Leaf. New York: Modern, 1935. ***

Sample Assignments:

Exams: We will have two in-class **midterms (15% each)** and a **comprehensive final exam** during exam week, exact date TBA (**30%**). Warning: To pass the exams, you will need to complete the reading *and* attend class.

Essays: Students will compose two shortish (4-6 page) essay projects, worth **20%** each. There are four possible topics and due dates from these projects (in weeks 5, 9, 13, and 16). Students must complete at least one of the first two topics (due weeks 5 & 9); afterwards they may choose the second project as they prefer. We will not nag students who forget their assignments, however; with great power [to select your own assignment] comes great responsibility [to remember to select your own assignment].

Statement of Emergency Preparedness:

In the event of a major campus emergency, course requirements, deadlines, and grading percentages are subject to change due to a revised semester calendar or other circumstances beyond the instructors' control. Should such an event occur, I will be in touch with you via email with any necessary changes.

Sample Reading Schedule:

8/19: Introduction

8/21: Earle, *The Pirate Wars* Preface & Ch. 1

8/23: Earle Ch. 2 & 3; selection of pirate balladry

8/26: *The Fair Maid of the West, Part I* 3-21; Earle Ch. 4 & 5

8/28: *Fair Maid* 21-40

8/30: *Fair Maid* 40-61

9/4: *Fair Maid* 61-90

9/6: *A General History of Pyrates* 1-48; "Of David Williams and his Crew" 497-505

9/9: "Of Captain Teach, alias Black-Beard," 71-94; "Of Captain Kid," 440-451; Earle Ch. 6 & 7

9/11: "Of Captain Misson" and "Of Captain Tew and his Crew," 383-439; Earle Ch. 8 & 9

9/13: "Of Captain John Rackham and his Crew" 148-165

9/16: "Of Captain Bartho Roberts and his Crew" 194-287; Earle Ch. 10

9/18: *Treasure Island* 1-66

9/20: *Treasure Island* 69-84

9/23: *Treasure Island* 87-147

9/25: *Treasure Island* 151-190; Excerpt on Captain Hook

10/2: "Of Captain Avery and his Crew" 49-62; *King of Pirates*; Excerpt from Penelope Aubin

10/4: *Captain Singleton* 1-30

10/9: *Captain Singleton* 31-64

10/11: *Captain Singleton* 65-91

10/14: *Captain Singleton* 92-125

10/16: *Captain Singleton* 125-146
10/18: *The Captive Princess; The Pirates of Penzance*
10/21: *Polly* Acts I-III
10/23: *Polly* Acts IV-V
10/28: *The Corsair*; Earle Ch. 11 & 12
11/1: "The Pirate of Genoa"
11/4: Excerpt from Erin Mackie
11/6: Murray, "Cheng I Sao in Fact and Fiction"
11/13: Excerpts from Rose, *Authors and Owners*; Johns, *Piracy: The Intellectual Property Wars*
11/15: *Captain Blood* 1-68
11/18: *Captain Blood* 69-134
11/20: *Captain Blood* 135-196
11/22: *Captain Blood* 197-255
11/25: *Captain Blood* 256-331

Bibliography [Purdue Library holding indicated with *]:**

- Allison, Scott T. *Heroes: What They Do and Why We Need Them*. New York: Oxford UP, 2011.

- Brunel, Pierre. *Companion to Literary Myths, Heroes and Archetypes*. London: Routledge, 1996.

- Campbell, Joseph. *The Hero with a Thousand Faces*. Princeton: Princeton UP, 1968. ***
- Canfield, J. Douglas. *Heroes and States: On the Restoration of Restoration Tragedy*. Lexington: UP of Kentucky, 2000. ***
- Chance, Jane. *Woman as Hero in Old English Literature*. Syracuse: Syracuse UP, 1986. ***
- Falconer, Rachel. *Orpheus (Dis)Remembered: Milton and the Myth of the Poet-Hero*. Sheffield: Sheffield Academic, 1996. ***
- Fahraeus, Anna, ed. *Villains and Villainy: Embodiments of Evil in Literature, Popular Culture, and Media*. New York: Rodopi, 2011. ***
- Heilman, Elizabeth E., ed. *Critical Perspectives on Harry Potter*. New York, Routledge, 2009.

- Hourihan, Margery. *Deconstructing the Hero: Literary Theory and Children's Literature*. New York: Routledge, 1997. ***
- John, Juliet. *Dickens's Villains: Melodrama, Character, Popular Culture*. New York: Oxford UP, 2003. ***
- McKinnell, John, and Daniel Anlezark, eds. *Myths, Legends, and Heroes: Essays on Old Norse and Old English Literature in Honour of John McKinnell*. Toronto: U of Toronto P, 2011. ***
- Meyer, Bruce. *Heroes: The Champions of Our Literary Imagination*. Toronto: HarperCollins, 2007. ***
- Mortimer, John. *The Oxford Book of Villains*. New York: Oxford UP, 1992. ***
- O'Neill, Maggie. *Transgressive Imaginations: Crime, Deviance and Culture*. New York: Palgrave, 2012. ***
- Pearson, Carol. *The Female Hero in American and British Literature*. New York: Bowker, 1981.

- Rollin, Roger B. *Hero/Anti-Hero*. New York: McGraw-Hill, 1973. ***

Spivack, Bernard. *Shakespeare and the Allegory of Evil: The History of a Metaphor in Relation to His Major Villains*. New York: Columbia UP, 1958. ***

Strongman, Luke, ed. *The Silver Conclave: Heroes, Heroines, and Villains in English Literature*. New York: Nova, 2016. ***

Tolhurst, Fiona. *Geoffrey of Monmouth and the Feminist Origins of the Arthurian Legend*. New York: Palgrave, 2012. ***

Whited, Lana R. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Columbia: U of Missouri P, 2002. ***

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT English EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|---|
| <input checked="" type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input type="checkbox"/> 4. Change in course number | <input type="checkbox"/> 10. Change in course requisites |
| <input type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

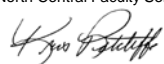
PROPOSED:		EXISTING:		TERMS OFFERED Check All That Apply:		
Subject Abbreviation	<u>ENGL</u>	Subject Abbreviation		<input type="checkbox"/> Summer	<input checked="" type="checkbox"/> Fall	<input checked="" type="checkbox"/> Spring
Course Number	<u>21900</u>	Course Number		CAMPUS(ES) INVOLVED		
Long Title	<u>Figures of Myth and Legends 2: Magic and Marvels</u>			<input type="checkbox"/> Calumet	<input type="checkbox"/> N. Central	
Short Title	<u>Magic and Marvels</u>			<input type="checkbox"/> Cont Ed	<input type="checkbox"/> Tech Statewide	
Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)				<input type="checkbox"/> Ft. Wayne	<input checked="" type="checkbox"/> W. Lafayette	
				<input type="checkbox"/> Indianapolis		

CREDIT TYPE		COURSE ATTRIBUTES: Check All That Apply			
1. Fixed Credit: Cr. Hrs.	<u>3</u>	1. Pass/Not Pass Only	<input type="checkbox"/>	6 Registration Approval Type	<input type="checkbox"/>
2. Variable Credit Range:		2. Satisfactory/Unsatisfactory Only	<input type="checkbox"/>	Department	<input type="checkbox"/>
Minimum Cr. Hrs		3. Repeatable	<input type="checkbox"/>	Instructor	<input type="checkbox"/>
(Check One) To <input type="checkbox"/> Or <input type="checkbox"/>		Maximum Repeatable Credit:	<input type="checkbox"/>	7 Variable Title	<input type="checkbox"/>
Maximum Cr. Hrs		4. Credit by Examination	<input type="checkbox"/>	8 Honors	<input type="checkbox"/>
3. Equivalent Credit: Yes <input type="checkbox"/> No <input type="checkbox"/>		5. Fees <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request	<input type="checkbox"/>	9 Full Time Privilege	<input type="checkbox"/>
		10 Off Campus Experience <input type="checkbox"/>			
		Include comment to explain fee			

Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	Cross-Listed Courses
Lecture	50	3	16	100	
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):
This course surveys stories of elves, fairies, wizards, witches, etc., and explores the allure of all things marvelous, strange, and magical. It considers how language itself constitutes a kind of magic; examines magic as technology and vice versa, since, as Arthur C. Clarke famously declared: "Any sufficiently advanced technology is indistinguishable from magic"; and seeks to understand how people across history have used stories of magic to reinforce (mystify) or upend (defamiliarize) the status quo.

- *COURSE LEARNING OUTCOMES**
- Compare a variety of imaginative texts from Anglophone and other cultures, and be able to analyze them critically;
 - Define how both magic and science are not fixed but rather variable and culturally specific;
 - Demonstrate knowledge of how stories code difference, and either reinforce (mystify) or upend (defamiliarize) the status quo; and
 - Argue through textual evidence across a variety of media.

Calumet Department Head	Date	Calumet School Dean	Date
Fort Wayne Department Head	Date	Fort Wayne School Dean	Date
Indianapolis Department Head	Date	Indianapolis School Dean	Date
North Central Faculty Senate Chair	Date	Vice Chancellor for Academic Affairs	Date
	<u>2/27/2017</u>	West Lafayette College/School Dean	Date
West Lafayette Department Head	Date	West Lafayette Registrar	Date

ENGL 21900

Long Title:

Figures of Myth and Legend 3: Magic & Marvels

Short Title:

Magic and Marvels

Note: No additional staff required for this course. It has been taught as a variable title course in the past, and is a popular course for students in all majors.

Course description: This course surveys stories of elves, fairies, wizards, witches, etc., and explores the allure of all things marvelous, strange, and magical. It considers how language itself constitutes a kind of magic; examines magic as technology and vice versa, since, as Arthur C. Clarke famously declared: “Any sufficiently advanced technology is indistinguishable from magic”; and seeks to understand how people across history have used stories of magic to reinforce (mystify) or upend (defamiliarize) the status quo.

Outcomes: By the end of the semester students will be able to:

- Compare a variety of imaginative texts from Anglophone and other cultures, and be able to analyze them critically;
- Define how both magic and science are not fixed but rather variable and culturally specific;
- Demonstrate knowledge of how stories code difference, and either reinforce (mystify) or upend (defamiliarize) the status quo; and
- Argue through textual evidence across a variety of media.

Primary Sources:

Allende, Isabel. *The House of Spirits*. New York: Knopf, 1985. ***

Barrie, J. M. *Peter Pan*. New York: Harper, 2015. ***

Beagel, Peter S. *The Last Unicorn*. New York: Viking, 1968. ***

Bulgakov, Mikhail. *The Master and Margarita*. New York: Grove, 1987. ***

Clarke, Susana. *Jonathan Strange & Mr. Norrell*. New York: Bloomsbury, 2004. ***

Esquivel, Laura. *Like Water for Chocolate*. New York: Doubleday, 1992. ***

Goldman, William. *The Princess Bride*. New York: Harcourt, 1973. ***

Grossman, Lev. *The Magicians*. New York: Viking, 2009. ***

Homer. *The Complete Works of Homer; The Iliad, The Odyssey*. Trans. Walter Leaf. New York: Modern, 1935. ***

Jones, Diana Wynne. *Howl's Moving Castle*. New York: HarperTrophy, 2001. ***

LeGuin, Ursula K. *A Wizard of Earthsea*. Berkeley: Parnassus, 1968. ***

Lewis, C. S. *The Lion, the Witch, and the Wardrobe*. New York: Collier, 1970. ***

Márquez, Gabriel García. *One Hundred Years of Solitude*. New York: Limited, 1982. ***

Murakami, Haruki. *The Wind-Up Bird Chronicle*. New York: Knopf, 1997. ***

Rowling, J. K. *Harry Potter and the Sorcerer's Stone*. New York: Levine, 1998. ***

Rushdie, Salman. *Midnight's Children*. New York: Knopf, 1995. ***

Schlitz, Laura Amy. *Splendors and Gloom*. Somerville: Candlewick, 2012. ***

Shakespeare, William. *The Tempest* ***

Tolkien, J. R. R. *The Hobbit, or There and Back Again*. Boston: Houghton, 1997. ***

---. *The Lord of the Rings*. Boston: Houghton, 1967. ***

Sample Assignments:

Exams: There will be an in-class midterm (03/02), worth 20% when we have completed our consideration of *The Hobbit* and *The Silmarillion*, and a comprehensive final exam during exam week, exact date TBA (30%). Warning: To pass the exams, you will need to complete the reading and attend class.

Quizzes: We will have five short, unannounced in-class quizzes, worth 10% in total. Students may drop the lowest quiz grade (due to absence or any other reason) without penalty.

Essays: Students will compose two short (ca. 4 page) essay projects worth 20% each. Due dates are 02/06 and 04/21. Students are encouraged to consult me in office hours with any questions about their assignments throughout the course. Earlier is always better than later.

Statement of Emergency Preparedness:

In the event of a major campus emergency, course requirements, deadlines, and grading percentages are subject to change due to a revised semester calendar or other circumstances beyond the instructors' control. Should such an event occur, I will be in touch with you via email with any necessary changes.

Sample Reading Schedule:

1/10: Introduction

1/12: Middle Earth

1/17: *The Hobbit*

1/19: *The Hobbit*

1/24: *The Hobbit*

1/26: *The Hobbit*

1/31: Peter Jackson's *Hobbit*

2/02: Peter Jackson's *Hobbit*

2/07: *The Silmarillion: Ainulindale; Valaquenta*

2/09: *The Silmarillion: Quenta Silmarillion: i-ix*

2/14: *The Silmarillion: Quenta Silmarillion xi-xviii*

2/16: *The Silmarillion: Quenta Silmarillion xix-xx*

2/21: *The Silmarillion: Quenta Silmarillion xxi-xxii*

2/23: *The Silmarillion: Quenta Silmarillion xxiii-xxiv*

2/28: *The Silmarillion: Akalladath; The Rings of Power*

3/07: *The Fellowship of the Ring*. Book 1

3/09: *The Fellowship of the Ring*. Book 1

3/21: *The Fellowship of the Ring*. Book 2

3/23: *The Fellowship of the Ring*. Book 2

3/28: *The Two Towers*. Book 3

3/30: *The Two Towers*. Book 3

4/04: *The Two Towers*. Book 4

4/06: *The Two Towers*. Book 4
4/11: *The Return of the King*. Book 5
4/13: *The Return of the King*. Book 5
4/18: *The Return of the King*. Book 6
4/20: *The Return of the King*. Book 6
4/25: Peter Jackson's "Lord of the Rings."
4/27: Peter Jackson's "Lord of the Rings."

Secondary Sources:

Attebery, Brian. *Strategies of Fantasy*. Bloomington: Indiana UP, 1992. ***
Bell, Karl. *The Magical Imagination: Magic and Modernity in Urban England, 1780-1914*. Cambridge: Cambridge UP, 2012. ***
Bottigheimer, Ruth B. *Magic Tales and Fairy Tale Magic: From Ancient Egypt to the Italian Renaissance*. New York: Palgrave, 2014. ***
Bowers, Maggie Ann. *Magic(al) Realism*. London: Routledge, 2004. ***
Campbell, Joseph. *The Hero with a Thousand Faces*. Princeton: Princeton UP, 1968. ***
Hart, Stephen M., ed. *A Companion to Magical Realism*. Rochester: Tamesis, 2005. ***
Heilman, Elizabeth E., ed. *Critical Perspectives on Harry Potter*. New York, Routledge, 2009. ***
James, Edward, and Farah Mendlesohn, eds, *The Cambridge Companion to Fantasy Literature*. Cambridge: Cambridge UP, 2012. ***
Joshi, S. T. *The Weird Tale*. Jefferson: McFarland, 2001. ***
LeGuin, Ursula K. *Dancing at the Edge of the World*. New York: Grove, 1989. ***
McAdam, Ian. *Magic and Masculinity in Early Modern English Drama*. Pittsburgh: Duquesne UP, 2009. ***
Mebane, John S. *Renaissance Magic and the Return of the Golden Age: The Occult Tradition and Marlowe, Jonson, and Shakespeare*. Lincoln: U of Nebraska P, 1989. ***
Mendlesohn, Farah. *Rhetorics of Fantasy*. Middletown: Wesleyan UP, 2008. ***
Nikolajeva, Maria. *The Magic Code: The Use of Magical Patterns in Fantasy for Children*. Stockholm: Almqvist, 1988. ***
Saunders, Corinne J. *Magic and the Supernatural in Medieval English Romance*. Rochester: Brewer, 2010. ***
Sturgis, Amy H. *Past Watchful Dragons: Fantasy and Faith in the World of C. S. Lewis*. Altadena: Mythopeic, 2007. ***
Warnes, Christopher. *Magical Realism and the Postcolonial Novel Between Faith and Irreverence*. New York: Palgrave, 2009. ***
Whited, Lana R. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*. Columbia: U of Missouri P, 2002. ***
Wilson, Anne. *The Magical Quest: The Use of Magic in Arthurian Romance*. Manchester: Manchester UP, 1988. ***
Zamora, Lois Parkinson, and Wendy B. Faris, eds., *Magical Realism: Theory, History, Community*. Durham: Duke UP, 1995. ***
Zipes, Jack. *Breaking the Spell*. Lexington: UP of Kentucky, 2002. ***

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT English EFFECTIVE SESSION Fall 2017

- INSTRUCTIONS:** Please check the items below which describe the purpose of this request.
- | | |
|---|---|
| <input checked="" type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input type="checkbox"/> 4. Change in course number | <input type="checkbox"/> 10. Change in course requisites |
| <input type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |


PROPOSED:		EXISTING:		TERMS OFFERED Check All That Apply:	
Subject Abbreviation	<u>ENGL</u>	Subject Abbreviation		<input checked="" type="checkbox"/> Summer	<input checked="" type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring
Course Number	<u>24900</u>	Course Number		CAMPUS(ES) INVOLVED	
Long Title	<u>Great British Books</u>			<input type="checkbox"/> Calumet	<input type="checkbox"/> N. Central
Short Title	<u>Great British Books</u>			<input type="checkbox"/> Cont Ed	<input type="checkbox"/> Tech Statewide
Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)				<input type="checkbox"/> Ft. Wayne	<input checked="" type="checkbox"/> W. Lafayette
				<input type="checkbox"/> Indianapolis	

CREDIT TYPE		COURSE ATTRIBUTES: Check All That Apply			
1. Fixed Credit: Cr. Hrs.	<u>3</u>	1. Pass/Not Pass Only	<input type="checkbox"/>	6 Registration Approval Type	
2. Variable Credit Range:		2. Satisfactory/Unsatisfactory Only	<input type="checkbox"/>	Department	<input type="checkbox"/>
Minimum Cr. Hrs		3. Repeatable	<input type="checkbox"/>	7 Variable Title	<input type="checkbox"/>
(Check One) To <input type="checkbox"/> Or <input type="checkbox"/>		Maximum Repeatable Credit:	<input type="checkbox"/>	8 Honors	<input type="checkbox"/>
Maximum Cr. Hrs		4. Credit by Examination	<input type="checkbox"/>	9 Full Time Privilege	<input type="checkbox"/>
3. Equivalent Credit: Yes <input type="checkbox"/> No <input type="checkbox"/>		5. Fees <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request		10 Off Campus Experience	<input type="checkbox"/>
		Include comment to explain fee			

Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	Cross-Listed Courses
Lecture	50	3	16	100	
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):
Why are British books so compelling? This course examines the dynamic history of British literature and explores how canonical and contemporary texts shaped and reshaped the cultural landscape of Britain, the British Empire, and the world.

- COURSE LEARNING OUTCOMES**
1. Identify and make convincing arguments about major genres of British literature, including essays, journals, autobiographies, poetry, drama, and fiction.
 2. Identify the diversity of peoples, interests, and ideologies within British literature and culture, and the texts that define them.
 3. Define and analyze how literary texts both reflect and produce culture.
 4. Produce successful academic writing, including a debatable thesis, and appropriately presented evidence.

Calumet Department Head	Date	Calumet School Dean	Date
Fort Wayne Department Head	Date	Fort Wayne School Dean	Date
Indianapolis Department Head	Date	Indianapolis School Dean	Date
North Central Faculty Senate Chair	Date	Vice Chancellor for Academic Affairs	Date
	#####	West Lafayette College/School Dean	Date
West Lafayette Department Head	Date	West Lafayette Registrar	Date

ENGL 24900 Great British Books

Justification: No new faculty members are required for this course. It will serve as a complement to ENGL 23000 Great Narrative Works and ENGL 25000 Great American Books, two of our most popular general education courses.

Description:

Why are British books so compelling? This course explores the dynamic history of British literature across time and space. It will examine how literature by both canonical and contemporary authors shaped and reshaped the cultural landscape of Britain, the British Empire, and the world. We will read across genres such as satire, the gothic, courtship, adventure, historical romance, graphic novels, children's literature, mystery, fantasy, and science fiction. Along the way, this class will raise a variety of questions including: What does it mean to be British? What is the role of narrator and narrative in the rise and fall of empire? What is the connection between technology and genre? How do revolutions in race, class, gender, and empire define modern Britain?

Learning Outcomes: At the end of the semester, students will be able to

1. Identify and make convincing arguments about major genres of British literature, including essays, journals, autobiographies, poetry, drama, and fiction.
2. Identify the diversity of peoples, interests, and ideologies within British literature and culture, and the texts that define them.
3. Define and analyze how literary texts both reflect and produce culture.
4. Produce successful academic writing, including a debatable thesis, and appropriately presented evidence.

Format: Lecture and discussion, 150 minutes/week

Possible Texts [Purdue Library holdings indicated with *]:**

Jane Austen, *Northanger Abbey* (1817) (but really all of them)***

Aphra Behn, *Oroonoko* (1688)***

Mary Elizabeth Braddon, *Lady Audley's Secret* (1862)***
Charlotte Bronte. *Villette* (1853)***
Emily Bronte. *Wuthering Heights* (1847)***
Elizabeth Barrett Browning, *Aurora Leigh* (1856)***
Francis Burney, *Evelina* (1778)***
Wilkie Collins, *The Moonstone* (1868)***
Joseph Conrad, *Heart of Darkness* (1899)***
DeFoe, Daniel. *Captain Singleton* (1720)***
DeFoe, Daniel. *Robinson Crusoe* (1719)***
Dickens, Charles. *Oliver Twist, Hard Times, or A Christmas Carol* (or short stories)***
Doyle, Arthur Conan. *Sign of Four* (1890)***
George Eliot, *Silas Marner* (1861)***
E.M. Forster, *A Passage to India* (1924) or *Howard's End* (1910)
Elizabeth Gaskell, *North and South* (1855)***
Kazuo Ishiguro, *Never Let Me Go* (2005)***
Lennox, Charlotte. *The Female Quixote* (1752)***
George Orwell, *Nineteen Eighty-Four* (1949)***
Jean Rhys, *Wide Sargasso Sea* (1966)***
Salman Rushdie, *Midnight's Children* (1981)*** or *The Satanic Verses* (1988)***
Zadie Smith, *White Teeth* (2000) or *On Beauty* (2005)***
Robert Louis Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde* (1886)***
Bram Stoker, *Dracula* (1897)***
Wells, H.G. *War of the Worlds* (1898)***
Virginia Woolf, *Mrs. Dalloway* (1925)***
Christopher Isherwood, *A Single Man* (1964)*** or *Berlin Stories* (1945)***
Oscar Wilde, *The Portrait of Dorian Gray* (1890) or *The Importance of Being Earnest* (1895)
Samuel Richardson, *Pamela* (1740)
Djuna Barnes, *Nightwood* (1936)
Fielding, Henry, *An Apology for the Life of Mrs. Shamela Andrews* (1741)***
Prince, Mary, *The History of Mary Prince* (1831)***
Burgess, Anthony, *A Clockwork Orange* (1962)***

Seacole, Mary, *The Wonderful Adventures of Mrs. Mary Seacole in Many Lands* (1857)***

Moore, Alan, *V for Vendetta* (1989)

Conrad, Joseph *Heart of Darkness* (1899)

Le Fanu, Joseph Sheridan *Carmilla* (1897)

Bibliography [Purdue Library holdings indicated with *]:**

Arata, Stephen. *Fictions of Loss in the Victorian Fin de Siecle*. Cambridge UP, 1996.***

Armstrong, Nancy. *Desire and Domestic Fiction: A Political History of the Novel*. 2nd ed.
Oxford: Oxford UP, 1990.***

Backscheider, Paula. *Daniel Defoe: His Life*. Baltimore: Johns Hopkins University Press,
1989.***

Batchelor, Jennie. *Dress, Distress, and Desire: Clothing and the Female Body in Eighteenth-
Century Literature*. New York: Palgrave MacMillan, 2005.***

Bloom, Harold. *Bram Stoker's Dracula*. Philadelphia: Chelsea House Publishers, 2003.***

Brantlinger, Patrick. *The Reading Lesson*. Bloomington: Indiana University Press, 1998***

Buzard, James. *Disorienting Fiction: The Autoethnographic Work of Nineteenth-Century British
Novels*. Princeton UP, 2005.***

Doody, Margaret Anne. *True Story of the Novel*. New Brunswick: Rutgers University Press,
1996.***

Gavin, Adrienne E. *The Child in British Literature: Literary Constructions of Childhood,
Medieval to Contemporary*. New York, Palgrave Macmillan, 2012.***

Green, Matthew J.A. *Alan Moore and the Gothic Tradition*. Oxford: Manchester University
Press, 2015.***

Grubar, Ira D. *Books and the British Army in the American Revolution*. Chapel Hill: U of North
Carolina P, 2010.***

Gubar, Marah. *Artful Dodgers: Reconceiving the Golden Age of Children's Literature*.
Oxford UP, 2009.***

Henry, Nancy. *The Cambridge Introduction to George Eliot*. Cambridge UP, 2008.***

Lerer, Seth. *Children's Literature: A Reader's History from Aesop to Harry Potter*. Chicago, IL:
U of Chicago P, 2008.***

- Luckhurst, Mary. *A Companion to Modern British and Irish Drama, 1880 - 2005*. Oxford: Blackwell, 2006.***
- Lynch, Deidre. *The Economy of Character: Novels, Market Culture, and the Business of Inner Meaning*. Chicago: U of Chicago Press, 1998.***
- Marcus, Sharon. *Between Women*. Princeton: Princeton UP, 2007.***
- Miller, D.A. *The Novel and The Police*. Berkeley: University of California Press, 1988.***
- Petra, Rau. "The Fascist Body Beautiful and the Imperial Crisis in 1930s British Writing." *Journal of European Studies* 39.5 (2009): 5-31.***
- Pinch, Adela. *Strange Fits of Passion*. Stanford UP, 1996.***
- Ruston, Sharon. *Romanticism*. New York: Continuum, 2007. ***
- Said, Edward. *Orientalism*. 1978. New York: Vintage, 2003.***
- Sedgwick, Eve Kosofsky. *Between Men: English Literature and Male Homosocial Desire*. New York: Columbia University Press, 1985.***
- Smith, Billy G. *Ship of Death: A Voyage that Changed the Atlantic World*. New Haven, CT: Yale UP, 2013.***
- Spacks, Patricia, *Novel Beginnings: Experiments in Eighteenth-Century English Fiction*. Yale UP, 2006.***
- Stone, Marjorie. *Elizabeth Barrett Browning*. New York: St. Martin's Press, 1995.***
- Thompson, Carl, *Travel Writing*, New York: Routledge, 2011.***

Course Requirements:

- *Class Participation* (15%)
- *Quizzes* (10%)
- *2 Formal Essays* (5-6 pp.): 20% each
- *Midterm* (10%) & *Comprehensive Final exam* (25%)

Quizzes are designed to make do the reading carefully and on time, as well as to make sure you take detailed class notes.

Midterm & final exams will require you to define key terms as well as complete short answer IDs. The first exam will cover weeks 1-7, while the second one is comprehensive.

Attendance—both physical and mental—is always expected. Please consider all assignment and exam due dates set in stone unless you have a *documented* (via dean's or doctor's note) medical or family crisis. Unexcused late papers will be accepted at my discretion and will be penalized one third of a grade/day.

Papers must be typed and double-spaced. Each essay should have a thoughtful, argumentative thesis that is well organized and well supported by textual explication.

Please note: Late papers will be penalized 1/3 of a grade per day. Weekends count as two days. Grades will be recorded in +/- format.

Plagiarism—the use of another’s words, work, or ideas *without credit*—is absolutely unacceptable on any assignment and will result in a failing grade for that assignment. I expect that all the writing you do in this class will be entirely your own; any outside source you do use must be properly cited. Be sure to familiarize yourselves with the University's policy on academic honesty.

Emergency Preparedness:

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances beyond the instructor’s control. Here are ways to get information about changes in this course: our course web page on blackboard or my email listed at the top of this syllabus.

Words of advice...

Read actively. Take notes in the text as you read. Underline sentences, circle words or images, etc. Just don’t assume you’ll remember your observations and questions later.

Don’t fall behind! Keep the work manageable by reading the texts on time and by beginning graded assignments early.

Make use of the professor. I’m here as a resource for you. Please ask questions in class or stop by my office hours.

Reading Schedule:

Week 1

Tues. 1.9 Introduction

Wed. 1.11 Terry Eagleton, “What is Literature?”

Fri. 1.13 John Guillory, “Canon”

UNIT 1: GOTHIC

Week 2

Mon. 1.16 **No school! (Martin Luther King Day)**

Wed. 1.18 Joseph Sheridan Le Fanu *Carmilla* (1897)

Fri. 1.20 *Carmilla*

Week 3

Mon. 1.23 *Carmilla*

Wed. 1.25 Movie: *Bram Stoker's Dracula* (1992)

Fri. 1.27 Movie: *Bram Stoker's Dracula*

Week 4

Mon. 1.30 Jane Austen *Northanger Abbey* (1817)

Wed. 2.1 Jane Austen *Northanger Abbey*

Fri. 2.3 Jane Austen *Northanger Abbey*

Week 5

Mon. 2.6 Jane Austen *Northanger Abbey*

Wed. 2.8 Jane Austen *Northanger Abbey*

Fri. 2.10 Jane Austen *Northanger Abbey*

UNIT TWO: SCI-FI

Week 6

Mon. 2.13 Douglas Adams, *The Hitchhiker's Guide to the Galaxy* (1979)

Wed. 2.15 *The Hitchhiker's Guide to the Galaxy*

Fri. 2.17 *The Hitchhiker's Guide to the Galaxy*

Week 7

Mon. 2.20 *The Hitchhiker's Guide to the Galaxy*

Wed. 2.22 *The Hitchhiker's Guide to the Galaxy*

Fri. 2.24 **Midterm**

Week 8

Mon. 2.27 Robert Louis Stevenson *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886)

Wed. 3.1 *The Strange Case of Dr. Jekyll and Mr. Hyde*

Fri. 3.3 *The Strange Case of Dr. Jekyll and Mr. Hyde*

Week 9

Mon. 3.6 E.M. Forster "The Machine Stops"

Wed. 3.8 **TV Show:** *Dr. Who*

Fri. 3.10 **TV Show:** *Star Trek*

Week 10 **Spring Break!**

UNIT 3: ADVENTURE

Week 11

Mon. 3.20 Aphra Behn, *Oroonoko* (1688)

Wed. 3.22 *Oroonoko*

Fri. 3.24 *Oroonoko*

Week 12

Mon. 3.27 *Wonderful Adventures of Mrs. Mary Seacole in Many Lands* (1857)

Wed. 3.29 *Wonderful Adventures of Mrs. Mary Seacole in Many Lands*

Fri. 3.31 *Wonderful Adventures of Mrs. Mary Seacole in Many Lands*

Week 13

Mon. 4.3 *Wonderful Adventures of Mrs. Mary Seacole in Many Lands*

Wed. 4.5 Joseph Conrad, *Heart of Darkness* (1899)

Fri. 4.7 *Heart of Darkness* (1899)

UNIT 4: DYSTOPIAN

Week 14

Mon. 4.10 George Orwell *1984* (1949)

Wed. 4.12 George Orwell *1984*

Fri. 4.14 George Orwell *1984*

Week 15

Mon. 4.17 George Orwell *1984*

Wed. 4.19 *V for Vendetta* (2006 Film)

Fri. 4.21 *V for Vendetta*

Week 16

Mon. 4.24 **Review for Final**

Wed. 4.26 **Review for Final**

Fri. 4.28 **TBA**

Week 17

Final Exam

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT English EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

<input checked="" type="checkbox"/> 1. New course with supporting documents	<input type="checkbox"/> 7. Change in course attributes (department head signature only)
<input type="checkbox"/> 2. Add existing course offered at another campus	<input type="checkbox"/> 8. Change in instructional hours
<input type="checkbox"/> 3. Expiration of a course	<input type="checkbox"/> 9. Change in course description
<input type="checkbox"/> 4. Change in course number	<input type="checkbox"/> 10. Change in course requisites
<input type="checkbox"/> 5. Change in course title	<input type="checkbox"/> 11. Change in semesters offered (department head signature only)
<input type="checkbox"/> 6. Change in course credit/type	<input type="checkbox"/> 12. Transfer from one department to another

PROPOSED:		EXISTING:	TERMS OFFERED Check All That Apply:
Subject Abbreviation <u>ENGL</u>	Subject Abbreviation <u> </u>	Subject Abbreviation <u> </u>	<input type="checkbox"/> Summer <input checked="" type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring
Course Number <u>28000</u>	Course Number <u> </u>	Course Number <u> </u>	CAMPUS(ES) INVOLVED
Long Title <u>Games, Narrative, Culture</u>			<input type="checkbox"/> Calumet <input type="checkbox"/> N. Central
Short Title <u>Games, Narrative, Culture</u>			<input type="checkbox"/> Cont Ed <input type="checkbox"/> Tech Statewide
Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)			<input type="checkbox"/> Ft. Wayne <input checked="" type="checkbox"/> W. Lafayette
			<input type="checkbox"/> Indianapolis


CREDIT TYPE	COURSE ATTRIBUTES: Check All That Apply
1. Fixed Credit: Cr. Hrs. <u>3</u>	1. Pass/Not Pass Only <input type="checkbox"/>
2. Variable Credit Range: <u> </u>	2. Satisfactory/Unsatisfactory Only <input type="checkbox"/>
Minimum Cr. Hrs. <u> </u>	3. Repeatable <input type="checkbox"/>
(Check One) To <input type="checkbox"/> Or <input type="checkbox"/>	Maximum Repeatable Credit: <u> </u>
Maximum Cr. Hrs. <u> </u>	4. Credit by Examination <input type="checkbox"/>
3. Equivalent Credit: Yes <input type="checkbox"/> No <input type="checkbox"/>	5. Fees <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request <input type="checkbox"/>
	6. Registration Approval Type <input type="checkbox"/>
	7. Variable Title <input type="checkbox"/>
	8. Honors <input type="checkbox"/>
	9. Full Time Privilege <input type="checkbox"/>
	10. Off Campus Experience <input type="checkbox"/>
	Include comment to explain fee <u> </u>

Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	Cross-Listed Courses
Lecture	50	3	16	100	
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):
This is an introduction to the field of game studies, and to games as narrative and cultural media. We will look at the stories games tell; the way their narrative elements or plot devices intersect with the culture around the games and gaming itself; and how all these things come together to affect game design, meaning, and play.

COURSE LEARNING OUTCOMES

1. Demonstrate knowledge of key concepts in both game studies and narrative theory in order to critique a game's systems and narrative elements.
2. Articulate how a game's narrative and the industry's workplace practices are situated in specific historical and cultural contexts.
3. Demonstrate critical thinking skills suited to cultural and historical complexities.
4. Articulate concise, coherent arguments about the effects of writing, narrative, and workplace practices and policies on the video game industry and a game's audience.

Calumet Department Head _____	Date _____	Calumet School Dean _____	Date _____
Fort Wayne Department Head _____	Date _____	Fort Wayne School Dean _____	Date _____
Indianapolis Department Head _____	Date _____	Indianapolis School Dean _____	Date _____
North Central Faculty Senate Chair _____	Date _____	Vice Chancellor for Academic Affairs _____	Date _____
 _____	#####	West Lafayette College/School Dean _____	Date _____
West Lafayette Department Head _____	Date _____	West Lafayette Registrar _____	Date _____

English 28000

Games, Narrative, and Culture

Justification:

No new faculty members are required for this class. It has been taught as a variable topics course in the past, and is popular with students of all majors. The course will now serve as an introduction to a small suite of game studies classes the English Department will offer regularly.

Course Description:

This is an introduction to the field of game studies, and to games as narrative and cultural media. We will look at the stories games tell; the way their narrative elements or plot devices intersect with the culture around the games and gaming itself; and how all these things come together to affect game design, meaning, and play.

Along the way, we will discuss things like literature, gaming manuals, narrative theory, and more, in order to explore and critique analog and digital games. Obviously, you will be required to play games in this class. You do not have to be a “gamer,” of course, but you will need to be open to games of various kinds.

Learning Outcomes: At the end of this course, students will

1. Demonstrate knowledge of key concepts in both game studies and narrative theory in order to critique a game’s systems and narrative elements.
2. Articulate how a game’s narrative and the industry’s workplace practices are situated in specific historical and cultural contexts.
3. Demonstrate critical thinking skills suited to cultural and historical complexities.
4. Articulate concise, coherent arguments about the effects of writing, narrative, and workplace practices and policies on the video game industry and a game’s audience.

Format:

150 minutes/week; lecture and discussion/lab

Possible Texts [Purdue Library holdings indicted with *]:**

- Jesper, Juul. *Half-Real: Video Games Between Real Rules and Fictional Worlds* (2011)
- Graner-Ray, Sherri. *Gender Inclusive Game Design Expanding the Market* (2004)***
- Koster, Ralph. *A Theory of Fun for Game Design* (2013)***
- Gray, Kishonna. *Race, Gender, and Deviance in Xbox Live: Theoretical Perspectives from the Virtual Margins* (2014)***

- Malkowski, Jennifer and TreaAndrea M. Russworm. *Gaming Representation: Race, Gender, and Sexuality in Video Games* (2017)
- Paul, Christopher A. *Wordplay and the Discourse of Video Games Analyzing Words, Design, and Play* (2012)***
- Ryan, Marie-Laure, and Jan-No l Thon, ed. *Storyworlds across Media Toward a Media-Conscious Narratology* (2014)***
- Shaw, Adrienne. *Gaming at the Edge: Sexuality and Gender at the Margins of Gamer Culture* (2014)***
- Stephenson Neal. *Snow Crash* (1992)

Course Expectations:

During the course of the semester students will be required to write responses to reading and a final research based project.

In order to accomplish the course goals, you must come to each class prepared. This means coming to class on time, as well as completing your readings and outside assignments. Active and informed participation in class discussions and collaborative work is also crucial. In terms of writing assignments, you will be required to complete two presentations (ten points each), response papers (forty points), and one semester project (forty points). Late assignments will only be accepted with the prior specific permission of the instructor and will be penalized 10% for every calendar day late.

Grading Scale: The grading scale for this course is straightforward with no curve.

100-90 A

89-80 B

79-70 C

69-60 D

59-below F

Note about Incompletes: The mark of 'I' is inappropriate if, in the instructor's judgment, it will be necessary for the student regularly to attend subsequent sessions of the class. I will give an Incomplete only in cases of extreme emergency.

Class Participation & Assignments: This is one of the most important components to the success of the course. All reading and outside assignments are to be completed prior to class. This means reading carefully and critically, bringing materials to class, and coming prepared to

engage with the ideas and your class. Each student is required to prepare a 15-20 minute presentation based upon one of the texts twice in the semester. This presentation can be a response based upon what is covered in the course or course texts and specific areas of interest .

Attendance: Attendance is welcomed, expected, and mandatory. To best utilize our time, come to class on time. You are considered absent if 1) you are more than 15 minutes late and/or 2) you are unprepared for class. There will be regular in-class work to record your attendance and preparation for class. You may miss two (2) sessions without penalty. For every class after the these two, I will lower your final grade by five points. After two absences you must attend a conference with me to discuss whether you should continue in this course. Four absences constitute automatic failure of the course.

Conferences and Contact: I am open to discussing matters pertaining to the course, readings, and your writing; please feel free to contact me via email or phone as well as in person. I hope you will also take advantage of my office hours and email.

Academic Dishonesty:

Cheating: All written work submitted for a grade in this course must be the product of your own composition. Ideas generated due to reading and group discussion may provide the inspiration for your work, but should not be the sole ideas represented. With collaborative projects, of course, ideas should be representative of the group's work.

Plagiarism is the act of presenting as your own work another individual's ideas, words, data, or research material. The concept applies equally to written, spoken, or electronic texts, published or unpublished. All ideas and quotations that you borrow from any source must be acknowledged: at a minimum, you should give the name of your author, the title of the text cited, and the page number(s) of the citation. The only exceptions to this requirement would involve what is familiar and commonly held (e.g. the fact that the earth is round). You should know that penalties for plagiarism are severe and can entail suspension from the University. Students are responsible for reading and understanding the University policy on Cheating and Plagiarism set forth in Purdue University's Academic Integrity: A Guide for Students available at <http://www.purdue.edu/odos/admin/bacinteg.htm>.

Classroom Behavior: I am sure that at this level this goes without saying, but here goes. Insults, slurs, or attacks of any kind will not be allowed in my class. Any student who engages in this type of behavior in the classroom will be permanently removed from the class. In other words, forced to drop the course, in addition to other possible punishment given by Purdue University

(See the Purdue University Student Code of Conduct Available at <http://www.purdue.edu/odos/admin/ccode.htm>). In order to have an effective teaching and learning environment we must practice both respect and tolerance, without question.

Emergency preparedness:

In the event of a major campus emergency, course requirements, deadlines, and grading percentages are subject to change due to a revised semester calendar or other circumstances beyond the instructors' control. Should such an event occur, we will be in touch with you via email with any necessary changes.

Sample Schedule:

Week One:

T: Intro

TH: Koster

Week Two:

T: Race, Gender, and Deviance

TH: Play Day (Lab)

Week Three:

T: Race, Gender, and Deviance

TH: Play Day (Lab)

Week Four:

T: Half-Real: Video Games Between Real Rules and Fictional Worlds

TH: Play Day (Lab)

Week Five:

T: Half-Real: Video Games Between Real Rules and Fictional Worlds

TH: Play Day (Lab)

Week Six:

T: Gender Inclusive Game Design Expanding the Market

TH: Play Day (Lab)

Week Seven

T: Gender Inclusive Game Design Expanding the Market

TH: Play Day (Lab)

Week Eight:

T: Wordplay and the Discourse of Video Games Analyzing Words, Design, and Play

TH: Play Day (Lab)

Week Nine:

T: Wordplay and the Discourse of Video Games Analyzing Words, Design, and Play

TH: Play Day (Lab)

Week Ten:

Spring Break

Snow Crash (Neal Stephenson)

Week Eleven:

T: Storyworlds across Media Toward a Media-Conscious Narratology

TH: Play Day (Lab)

Week Twelve:

T: Storyworlds across Media Toward a Media-Conscious Narratology

TH: Play Day (Lab)

Week Thirteen:

T: Gaming at the Edge: Sexuality and Gender at the Margins of Gamer Culture

TH: Play Day (Lab)

Week Fourteen:

T: Gaming at the Edge: Sexuality and Gender at the Margins of Gamer Culture

TH: Play Day (Lab)

Week Fifteen:

Studio Days

Week Sixteen:

Semester Project Presentations

Bibliography [Purdue Library Holdings indicated with *]:**

Bogost, Ian. *How to Do Things With Video Games*. University of Minnesota Press, 2011.***

--. *How to Talk About Video Games*. University of Minnesota Press, 2015.***

- Cover, Jennifer. *The Creation of Narrative in Tabletop Roleplaying Games*. McFarland, 2010.
- Egenfeldt-Nielsen, Simon, ed. *Understanding Video Games: The Essential Introduction*. Second Edition. Taylor and Francis, 2013.***
- Ewalt, David. *Of Dice and Men: The Story of Dungeons and Dragons and the People Who Play It*. Scribner, 2013.
- Gotschall, Jonathan. *The Storytelling Animal: How Stories Make Us Human*. Mariner Books, 2013.***
- Herman, David, ed. *Cambridge Companion to Narrative*. Cambridge University Press, 2007.***
- . *Teaching Narrative Theory*. MLA, 2010.***
- Heussner, Tobias. *The Game Narrative Toolbox*. Taylor & Francis, 2015.***
- Isbister, Kather. *How Games Move Us: Emotion by Design*. MIT Press, 2016***
- Jones, Steven. *The Meaning of Video Games*. Routledge, 2008.
- MacKey, Margaret. *Narrative Pleasures in Young Adult Novels, Films, and Video Games*. Palgrave, 2011.***
- Mayra, Frank. *An Introduction to Game Studies: Games in Culture*. Sage, 2008.
- McGonagal, Jane. *Reality is Broken: Why Games Make Us Better and How They Can Change the World*. Penguin, 2011.***
- Miller, Carolyn. *Digital Storytelling*. Focal Press, 2014.
- Mukherjee, Souvik. *Video Games and Storytelling: Reading Games and Playing Books*. Palgrave, 2015.
- Rogers, Scott. *Level Up! Guide to Great Video Game Design*. Wiley, 2014.***
- Ryan, Marie-Laure, ed. *Storyworld Across Media: Toward a Media Conscious Narratology*. University of Nebraska Press, 2014.***
- Shaw, Adrienne. *Gaming at the Edge: Sexuality and Gender at the Margins of Gamer Culture*. University of Minnesota Press, 2014.***
- Sicart, Michael. *Play Matters*. MIT Press, 2014.***
- . *Beyond Choices: The Design of Ethical Game Play*. MIT Press, 2013.***

Skolnick, Evan. *Video Game Storytelling: What Every Developer Needs to Know About Narrative Techniques*. Watson-Guptill, 2014.

Tamer, Thabet. *Video Game Narrative and Criticism*. Palgrave, 2015.***

Thomas, Bronwen. *Narrative: The Basics*. Routledge, 2015.

Wolf, Mark. *Building Imaginary Worlds*. Routledge, 2013.***

--, ed. *Routledge Companion to Video Game Studies*. Routledge, 2016.

--, ed. *Video Game Theory Reader*. Routledge, 2003.***

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT English EFFECTIVE SESSION Fall 2017

- INSTRUCTIONS:** Please check the items below which describe the purpose of this request.
- | | |
|---|---|
| <input checked="" type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input type="checkbox"/> 9. Change in course description |
| <input type="checkbox"/> 4. Change in course number | <input type="checkbox"/> 10. Change in course requisites |
| <input type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

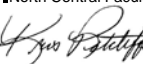
PROPOSED:		EXISTING:		TERMS OFFERED Check All That Apply:		
Subject Abbreviation	<u>ENGL</u>	Subject Abbreviation		<input type="checkbox"/> Summer	<input checked="" type="checkbox"/> Fall	<input checked="" type="checkbox"/> Spring
Course Number	<u>33000</u>	Course Number		CAMPUS(ES) INVOLVED		
Long Title	<u>Games & Diversity</u>			<input type="checkbox"/> Calumet	<input type="checkbox"/> N. Central	
Short Title	<u>Games & Diversity</u>			<input type="checkbox"/> Cont Ed	<input type="checkbox"/> Tech Statewide	
Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)				<input type="checkbox"/> Ft. Wayne	<input checked="" type="checkbox"/> W. Lafayette	
				<input type="checkbox"/> Indianapolis		

CREDIT TYPE		COURSE ATTRIBUTES: Check All That Apply			
1. Fixed Credit: Cr. Hrs.	<u>3</u>	1. Pass/Not Pass Only	<input type="checkbox"/>	6 Registration Approval Type	
2. Variable Credit Range:		2. Satisfactory/Unsatisfactory Only	<input type="checkbox"/>	Department	<input type="checkbox"/>
Minimum Cr. Hrs		3. Repeatable	<input type="checkbox"/>	7 Variable Title	<input type="checkbox"/>
(Check One) To <input type="checkbox"/> Or <input type="checkbox"/>		Maximum Repeatable Credit:	<u> </u>	8 Honors	<input type="checkbox"/>
Maximum Cr. Hrs		4. Credit by Examination	<input type="checkbox"/>	9 Full Time Privilege	<input type="checkbox"/>
3. Equivalent Credit: Yes <input type="checkbox"/> No <input type="checkbox"/>		5. Fees <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request		10 Off Campus Experience	<input type="checkbox"/>
		Include comment to explain fee			

Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	Cross-Listed Courses
Lecture	50	3	16	100	
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):
This course looks critically at diversity in games, game development, and in the larger mainstream games community. Students will analyze and play games that relate to women, minorities, members of the LGBTQ community, and/or those who lack access because of disability.

COURSE LEARNING OUTCOMES
By the end of the course, students will be able to:
1. Analyze a game's narrative based on a specific frame of diversity (i.e. gender, ethnicity, sexuality, and/or disability);
2. Explain how video games relate to contemporary cultural issues;
3. Use evidence-based arguments to defend a position related to video games and diversity.

Calumet Department Head	Date	Calumet School Dean	Date
Fort Wayne Department Head	Date	Fort Wayne School Dean	Date
Indianapolis Department Head	Date	Indianapolis School Dean	Date
North Central Faculty Senate Chair	Date	Vice Chancellor for Academic Affairs	Date
	#####	West Lafayette College/School Dean	Date
West Lafayette Department Head	Date	West Lafayette Registrar	Date

Proposal for English 33000 Games and Diversity

Justification: This course is an existing course that has been taught regularly under the variable title course number. No new faculty are required to teach the required sections of this course.

Course Description

This course looks critically at diversity in games, game development, and in the larger mainstream games community. Students will analyze and play games that relate to women, minorities, members of the LGBTQ community, and/or those who lack access because of disability.

Learning Outcomes:

By the end of the course, students will be able to:

1. Analyze a game's narrative based on a specific frame of diversity (i.e. gender, ethnicity, sexuality, and/or disability);
2. Explain how video games relate to contemporary cultural issues;
3. Use evidence-based arguments to defend a position related to video games and diversity.

Course Format: 150 minutes/week, lecture and discussion/lab

Course Policies

During the course of the semester students will be required to write responses to reading and a final research based project.

Course Expectations: In order to accomplish the course goals, you must come to each class prepared. This means coming to class on time, as well as completing your readings and outside assignments. Active and informed participation in class discussions and collaborative work is also crucial. In terms of writing assignments, you will be required to complete two presentations (ten points each (20)), response papers (forty points (40)), and one semester project (forty points (40)). Late assignments will only be accepted with the prior specific permission of the instructor and will be penalized 10% for every calendar day late.

Grading Scale: The grading scale for this course is straightforward with no curve.

100-90 A
89-80 B
79-70 C
69-60 D
59-below F

Note about Incompletes: The mark of 'I' is inappropriate if, in the instructor's judgment, it will be necessary for the student regularly to attend subsequent sessions of the class. I will give an Incomplete only in cases of extreme emergency.

Class Participation & Assignments: This is one of the most important components to the success of the course. All reading and outside assignments are to be completed prior to class. This means reading carefully and critically, bringing materials to class, and coming prepared to engage with the ideas and your class. Each student is required to prepare a 15-20 minute presentation based upon one of the texts twice in the semester. This presentation can be a response based upon what is covered in the course or course texts and specific areas of interest.

Attendance: Attendance is welcomed, expected, and mandatory. To best utilize our time, come to class on time. You are considered absent if 1) you are more than 15 minutes late and/or 2) you are unprepared for class. There will be regular in-class work to record your attendance and preparation for class. You may miss two (2) sessions without penalty. For every class after these two, I will lower your final grade by five points. After two absences you must attend a conference with me to discuss whether you should continue in this course. Four absences constitute automatic failure of the course.

Conferences and Contact: I am open to discussing matters pertaining to the course, readings, and your writing; please feel free to contact me via email or phone as well as in person. I hope you will also take advantage of my office hours and email.

Academic Dishonesty:

Cheating: All written work submitted for a grade in this course must be the product of your own composition. Ideas generated due to reading and group discussion may provide the inspiration for your work, but should not be the sole ideas represented. With collaborative projects, of course, ideas should be representative of the group's work.

Plagiarism is the act of presenting as your own work another individual's ideas, words, data, or research material. The concept applies equally to written, spoken, or electronic texts, published or unpublished. All ideas and quotations that you borrow from any source must be acknowledged: at a minimum, you should give the name of your author, the title of the text cited, and the page number(s) of the citation. The only exceptions to this requirement would involve what is familiar and commonly held (e.g. the fact that the earth is round). You should know that penalties for plagiarism are severe and can entail suspension from the University. Students are responsible for reading and understanding the University policy on Cheating and Plagiarism set forth in Purdue University's Academic Integrity: A Guide for Students available at <http://www.purdue.edu/odos/admin/bacinteg.htm>.

Classroom Behavior: I am sure that at this level this goes without saying, but here goes. Insults, slurs, or attacks of any kind will not be allowed in my class. Any student who engages in this type of behavior in the classroom will be permanently removed from the class. In other words, forced to drop the course, in addition to other possible punishment given by Purdue University (See the Purdue University Student Code of Conduct Available at <http://www.purdue.edu/odos/admin/ccode.htm>). In order to have an effective teaching and learning environment we must practice both respect and tolerance, without question.

Week One: Intros
Articles
1. Disrupting the Gender Order
2. A Techno-Passion That is Not One

Week Two: Articles
1. A Woman in Games: A Person Perspective 1993-2010

2. Segregation in a Male Dominated Industry: Women Working in the Computer Games Industry

Week Three: Articles

1. Teaching Women's Studies to Engineers: Male-Bashing Feminist
2. "She Won't Make Me Feel Dumb": Identity Threat in a Male-Dominated Discipline

Week Four: Laurel: Utopian Entrepreneur

Week Five: Beyond Barbie: Industry Voices

Week Six: Beyond Barbie:

1. From Quake
2. Games and Technological Desire
3. Body Space and Gendered Gaming

Week Seven: Beyond Barbie

1. Gender Play in a Tween Gaming Club
2. Gaming in Context
3. Getting Girls into the Game

Week Eight: Beyond Barbie:

1. Are Boy Games Even Necessary
2. Design to Promote Girls' Agency
3. Using Storytelling to Introduce Girls to Computer Programming

Week Nine: Getting Started With MMOs

Week Ten: Spring Break

Week Eleven: Nardi/MMOs Part One

Week Twelve: Nardi/MMOs Part Two

Week Thirteen: Nardi/MMOs Part Three

Week Fourteen: Studio Days

Week Fifteen: Workshopping

Week Sixteen: Showcase

Bibliography—courses with asterisks are available in print or digitally in the Purdue Library:

Braithwaite, Brenda. *Sex in Video Games*. 2013.

Dines, Gail and Jean McMahon Humez. *Gender, Race and Class in Media: A Critical Reader*. Sage, 2011.****

Frissen, Valerie, ed. *Playful Identities, the ludification of digital media cultures*. Amsterdam UP, 2015.****

Graner Ray, Sherri. *Gender Inclusive Game Design Expanding the Market*. Ebrary, Inc., 2004.

Gray, Kishonna. *Race, Gender, and Deviance in Xbox Live: Theoretical Perspectives from the Virtual Margins*. Burlington: Elsevier, 2014.

Hepler, Jennifer Brandes, ed. *Women in Game Development: Breaking the Glass level-Cap* CRC Press, 2016.

Kafai, Yasmin B, Carrie Heeter, Jill Denner, and Jennifer Y. Sun, eds. *Beyond Barbie and Mortal Kombat: New Perspectives on Gender and Gaming*. MIT Press, 2008.

Laurel, Brenda. *Utopian Entrepreneur*. MIT Press, 2001.****

Lind, Rebecca Ann. *Considering Diversity across Audiences, Content, and Producers*. Pearson, 2004.****

Malkowski, Jennifer and TreaAndrea M. Russworm. *Gaming Representation: Race, Gender, and Sexuality in Video Games*. IU Press, 2017.

Nardi, Bonnie A. *My life as a night elf priest an anthropological account of world of Warcraft*. Ebrary, Inc. 2010.****

Shaw, Adrienne. *Gaming at the Edge: Sexuality and Gender at the Margins of Gamer Culture*. U of Minnesota Press, 2014. ****

Simon. Egenfeldt-Nielsen ;Jonas Heide Smith; Susana Pajares Tosca. *Understanding Video Games: The Essential Introduction*.

Wilson, Clint C. II. *Racism, sexism, and the media : the rise of class communication in multicultural America*. Sage Publications, 2003.****

Wright, J. Talmadge, David G Embrick, Andras LukacsI Utopic dreams and
apocalyptic fantasies: critical approaches to researching video game play.
Rowman and Littlefield, 2010****

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT English EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

<input checked="" type="checkbox"/> 1. New course with supporting documents	<input type="checkbox"/> 7. Change in course attributes (department head signature only)
<input type="checkbox"/> 2. Add existing course offered at another campus	<input type="checkbox"/> 8. Change in instructional hours
<input type="checkbox"/> 3. Expiration of a course	<input type="checkbox"/> 9. Change in course description
<input type="checkbox"/> 4. Change in course number	<input type="checkbox"/> 10. Change in course requisites
<input type="checkbox"/> 5. Change in course title	<input type="checkbox"/> 11. Change in semesters offered (department head signature only)
<input type="checkbox"/> 6. Change in course credit/type	<input type="checkbox"/> 12. Transfer from one department to another

PROPOSED:		EXISTING:	TERMS OFFERED Check All That Apply:
Subject Abbreviation <u>ENGL</u>	Subject Abbreviation _____	Subject Abbreviation _____	<input type="checkbox"/> Summer <input checked="" type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring
Course Number <u>33200</u>	Course Number _____	Course Number _____	CAMPUS(ES) INVOLVED
Long Title <u>Games & UX</u>	Long Title _____	Long Title _____	<input type="checkbox"/> Calumet <input type="checkbox"/> N. Central
Short Title <u>Games & UX</u>	Short Title _____	Short Title _____	<input type="checkbox"/> Cont Ed <input type="checkbox"/> Tech Statewide
Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)			<input type="checkbox"/> Ft. Wayne <input checked="" type="checkbox"/> W. Lafayette
			<input type="checkbox"/> Indianapolis


CREDIT TYPE	COURSE ATTRIBUTES: Check All That Apply
1. Fixed Credit: Cr. Hrs. <u>3</u>	1. Pass/Not Pass Only <input type="checkbox"/>
2. Variable Credit Range: _____	2. Satisfactory/Unsatisfactory Only <input type="checkbox"/>
Minimum Cr. Hrs. _____	3. Repeatable <input type="checkbox"/>
(Check One) To <input type="checkbox"/> Or <input type="checkbox"/>	Maximum Repeatable Credit: <input type="checkbox"/>
Maximum Cr. Hrs. _____	4. Credit by Examination <input type="checkbox"/>
3. Equivalent Credit: Yes <input type="checkbox"/> No <input type="checkbox"/>	5. Fees <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request <input type="checkbox"/>
	6. Registration Approval Type <input type="checkbox"/>
	7. Variable Title <input type="checkbox"/>
	8. Honors <input type="checkbox"/>
	9. Full Time Privilege <input type="checkbox"/>
	10. Off Campus Experience <input type="checkbox"/>
	Department <input type="checkbox"/> Instructor <input type="checkbox"/>
	Include comment to explain fee _____

Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	Cross-Listed Courses
Lecture	50	3	16	100	
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

This course connects gamers and their experiences with games by developing ways to harvest gaming experiences for the improvement of games. We aim to prepare you to better understand gaming experiences, use those understandings to improve games in development, and be able to think and write critically about those experiences.

- COURSE LEARNING OUTCOMES**
- Identify and address the variables affecting usability investigation
 - Articulate and employ methods for collecting and processing usability/user experience information about games
 - Practice evidence-based arguments on game development and improvements

Calumet Department Head _____ Date _____	Calumet School Dean _____ Date _____
Fort Wayne Department Head _____ Date _____	Fort Wayne School Dean _____ Date _____
Indianapolis Department Head _____ Date _____	Indianapolis School Dean _____ Date _____
North Central Faculty Senate Chair _____ Date _____	Vice Chancellor for Academic Affairs _____ Date _____
 _____ Date _____	West Lafayette College/School Dean _____ Date _____
West Lafayette Department Head	West Lafayette Registrar _____ Date _____

ENGL 33200

Long Title: Games & UX

Short title: Games & UX

Note: No additional staff are required for this course. This is an existing course that has been taught regularly under the variable title course number.

Description: This course connects gamers and their experiences with games by developing ways to harvest gaming experiences for the improvement of games. We aim to prepare you to better understand gaming experiences, use those understandings to improve games in development, and be able to think and write critically about those experiences.

Outcomes:

- Identify and address the variables affecting usability investigation.
- Articulate and employ methods for collecting and processing usability/user experience information about games.
- Practice evidence-based arguments on game development and improvements.

Class format: 150 minutes/week, lecture and discussion/lab

Possible Texts

- Bernhaupt, R., ed. (2010). *Evaluating user experience in games*. Berlin: Springer. ***
- Chevalier-Roignant, Benoit, and Rigeorgis, Lenos. (2011). *Competitive strategy: Options and games*. Cambridge, MA: The MIT Press. ***
- Costikyan, Greg. (2013) *Uncertainty in games*. Cambridge, MA: The MIT Press.***
- Dobson, Emmeline. (2011, August 4). Opinion: Some Hows And Whys Of Usability Testing. Gamasutra.
- Ellison, Cara. *Embed with Games*. Birlinn Ltd. 2016.
- Flanagan, Mary. (2009). *Critical play: Radical game design*. Cambridge, MA: The MIT Press. ***
- Fullerton, Tracy. *Game Design Workshop*. : CRC Press, 2014. ProQuest Ebook Central. Web. 19 August 2016. Ch 9: "Playtesting." ***
- Isbister, Katherine. *How Games Move Us: Emotion by Design*. Cambridge: MIT P, 2016. ***
- Schifferstein, Hendrik N.J. and Paul Hekkert, Paul. (Eds.). (2008). *Product experience*. Elsevier. ***
- Tandon, Om. (10/29/15). UX Walkthrough: Anatomy of a Usability Test in Video Games (Part-1). Gamasutra.
- Tandon, Om. (1/21/16). UX Walkthrough: Anatomy of a Usability Test in Video Games (Part-2). Gamasutra.

Sample Assignments:

30% = In class exercises and participation in discussions

30% = Group Project on UX/ Usability via Critical Play (includes plan, data, analysis, report)

30% = Portfolio piece and showcase presentation

10% = 396: UX research toolkit

Statement of Emergency Preparedness:

In the event of a major campus emergency, course requirements, deadlines, and grading percentages are subject to change due to a revised semester calendar or other circumstances beyond the instructors' control. Should such an event occur, I will be in touch with you via email with any necessary changes.

Sample Reading Schedule:

Week 1: Ch 11 "Writing for Horror Games" from Despain, *Writing for Video Games Genres: From FPS to RPG*

Week 2: Ch 9 "Playtesting" from Fullerton, Game Design Workshop. Ch 1 "Critical Game Play" from Flanagan, *Radical Game Design*.

Week 3: Lawley, Elizabeth Lane, "Ingress Well-Played: City as MMO." Wolfenstein, Moses and Berberich, Paul, "Prepare to Suffer with Paul & Mo: Let's Play as Well Played."

Week 4: Cross, Katherine, "Augmented Reality Games Like Pokémon Go Need a Code of Ethics—Now." Thompson, Clive. (2007). Halo 3: How Microsoft Labs Invented a New Science of Play."

Week 5: *Embed with Games*: "Drinking in Bas with Karla Zimonja," "Embed with Nina Freeman," "Embed with Marigold Bartlett and Christy Dena," and "Embed with Ojiro Fumoto."

Week 6: Gaider, David. "I Want to Write Video Games."

Week 7: Tandon, Om, "UX Walkthrough: Anatomy of a Usability Test in Video Games," Parts 1 and 2.

Week 8: Fall Break

Week 9: Rigby, Scott, and Ryan, Richard. "Glued to Games: How Video Games Draw Us in and Hold Us Spellbound." Stockton, Nick, "The Psychology of How Pokémon Go Gets Inside Your Brain." Carroll, John M., and Mentis, Helena M., "The Useful Interface Experience: The Role and Transformation of Usability." In Schifferstein, Hendrik N.J. and Paul Hekkert, Paul, 499-514. Nouvel, Sergio, "Why Web Design is Dead."

Week 10: Dobson, Emmeline, "Opinion: Some Hows And Whys Of Usability Testing." Gamasutra. Laitinen, Sauli. "Better Games Through Usability Evaluation and Testing."

Secondary Texts

- Byrne, Edward. *Game Level Design*. Hingham: River, 2005. ***
- Cannon-Bowers, Janis A., and Clint A. Bowers. *Serious Game Design and Development Technologies for Training and Learning*. Hershey: IGI, 2010. ***
- Cassell, Justine, and Henry Jenkins. *From Barbie to Mortal Kombat: Gender and Computer Games*. Cambridge: MIT P, 1998. ***
- Clarke, Andy. *Videogames and Art*. Bristol: Intellect, 2013. ***
- Collins, Karen. *Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design*. Cambridge: MIT P, 2008. ***
- Fassone, Riccardo. *Every Game Is an Island: Endings and Extremities in Video Games*. New York: Bloomsbury, 2017. ***
- Green, Garo, and James C. Kaufman. *Video Games and Creativity*. Amsterdam: Elsevier, 2015. ***
- Irish, Dan. *The Game Producer's Handbook*. Boston: Thomson, 2005. ***
- Lebowitz, Josiah. *Interactive Storytelling for Video Games: Proven Writing Techniques for Role Playing Games, Online Games, First Person Shooters, and More*. Hoboken: Taylor, 2012. ***
- Lerner, Josh. *Making Democracy Fun: How Game Design Can Empower Citizens and Transform Politics*. Cambridge: MIT P, 2014. ***
- Mangiron, Carmen, Pilar Orero, Minako O'Hagan, eds. *Fun For All: Translation and Accessibility Practices in Video Games*. Bern: Lang, 2014. ***
- Rabin, Steve. *Introduction to Game Development*. Boston: Cengage, 2009. ***
- Richardson, John, Claudia Gorbman, Carol Vernallis, eds. *The Oxford Handbook of New Audiovisual Aesthetics*. Oxford: Oxford UP, 2013. ***
- Rogers, Scott. *Level Up! The Guide to Great Video Game Design*. Chichester: Wiley, 2014. ***
- Salen, Katie. *The Game Design Reader: A Rules of Play Anthology*. Cambridge: Cambridge UP, 2006. ***
- Sharp, John. *Works of Game: On the Aesthetics of Games and Art*. Cambridge: MIT P, 2015. ***
- Sloan, Robin James Stuart. *Virtual Character Design for Games and Interactive Media*. Hoboken: CRC, 2015. ***
- Van Bree, Jeroen. *Game Based Organization Design: New Tools for Complex Organizational Systems*. Basingstoke: Palgrave, 2013. ***
- Wolf, Mark J. P., and Bernard Perron, eds. *The Video Game Theory Reader*. New York: Routledge, 2003. ***

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT English EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

<input checked="" type="checkbox"/> 1. New course with supporting documents	<input type="checkbox"/> 7. Change in course attributes (department head signature only)
<input type="checkbox"/> 2. Add existing course offered at another campus	<input type="checkbox"/> 8. Change in instructional hours
<input type="checkbox"/> 3. Expiration of a course	<input type="checkbox"/> 9. Change in course description
<input type="checkbox"/> 4. Change in course number	<input type="checkbox"/> 10. Change in course requisites
<input type="checkbox"/> 5. Change in course title	<input type="checkbox"/> 11. Change in semesters offered (department head signature only)
<input type="checkbox"/> 6. Change in course credit/type	<input type="checkbox"/> 12. Transfer from one department to another

PROPOSED: Subject Abbreviation <u>ENGL</u> Course Number <u>37400</u> Long Title <u>Studies in British Literary History</u> Short Title <u>Studies in British Literary History</u> <small>Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)</small>		EXISTING: Subject Abbreviation _____ Course Number _____	TERMS OFFERED Check All That Apply: <input type="checkbox"/> Summer <input checked="" type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring CAMPUS(ES) INVOLVED <input type="checkbox"/> Calumet <input type="checkbox"/> N. Central <input type="checkbox"/> Cont Ed <input type="checkbox"/> Tech Statewide <input type="checkbox"/> Ft. Wayne <input checked="" type="checkbox"/> W. Lafayette <input type="checkbox"/> Indianapolis
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CREDIT TYPE 1. Fixed Credit: Cr. Hrs. <u>3</u> 2. Variable Credit Range: _____ Minimum Cr. Hrs. _____ (Check One) To <input type="checkbox"/> Or <input type="checkbox"/> Maximum Cr. Hrs. _____ 3. Equivalent Credit: Yes <input type="checkbox"/> No <input type="checkbox"/>	COURSE ATTRIBUTES: Check All That Apply 1. Pass/Not Pass Only <input type="checkbox"/> 6. Registration Approval Type <input type="checkbox"/> 2. Satisfactory/Unsatisfactory Only <input type="checkbox"/> Department <input type="checkbox"/> Instructor <input type="checkbox"/> 3. Repeatable <input checked="" type="checkbox"/> 7. Variable Title <input checked="" type="checkbox"/> Maximum Repeatable Credit: <u>6</u> 8. Honors <input type="checkbox"/> 4. Credit by Examination <input type="checkbox"/> 9. Full Time Privilege <input type="checkbox"/> 5. Fees <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request <input type="checkbox"/> 10. Off Campus Experience <input type="checkbox"/> Include comment to explain fee
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Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	Cross-Listed Courses
Lecture	50	3	16	100	
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):
 This class focuses on one of several important British literary-historical periods, ranging from medieval English to modern British literature. In it, students will examine individual authors and texts while also gaining a wider understanding of their historical context. Students will also engage with a variety of genres and practice numerous critical approaches to literature.

- *COURSE LEARNING OUTCOMES**
- Identify and construct arguments about genres of, and theoretical approaches to, historical literature.
 - Explain the diversity of peoples, interests, and ideologies with specific British literary-historical periods.
 - Show how literary artifacts are both agents and reflections of culture.
 - Construct written arguments that demonstrate historical, cultural, and global awareness
 - Produce successful academic writing, including a debatable thesis, and appropriately presented evidence

Calumet Department Head _____ Date _____	Calumet School Dean _____ Date _____
Fort Wayne Department Head _____ Date _____	Fort Wayne School Dean _____ Date _____
Indianapolis Department Head _____ Date _____	Indianapolis School Dean _____ Date _____
North Central Faculty Senate Chair _____ Date _____	Vice Chancellor for Academic Affairs _____ Date _____

West Lafayette Department Head [Signature] _____ Date _____
 West Lafayette College/School Dean _____ Date _____
 West Lafayette Registrar _____ Date _____

ENGL 3XX00

Long Title: Studies in British Literary History

Short title: Studies in British Literary History

Note: No additional faculty members are required for this course. It will be replacing 5 existing courses [English 33100, 33300, 33500, 33700, and 33900].

Description: This class focuses on one of several important British literary-historical periods, ranging from medieval English to modern British literature. In it, students will examine individual authors and texts while also gaining a wider understanding of their historical context. Students will also engage with a variety of genres and practice numerous critical approaches to literature.

Outcomes:

- Identify and construct arguments about genres of, and theoretical approaches to, historical literature.
- Explain the diversity of peoples, interests, and ideologies with specific British literary-historical periods.
- Show how literary artifacts are both agents and reflections of culture.
- Construct written arguments that demonstrate historical, cultural, and global awareness.
- Produce successful academic writing, including a debatable thesis, and appropriately presented evidence.

Format:

150 minutes/week; lecture and discussion

Possible Texts [Purdue Library holdings indicated with ***]:

Sir Gawain and the Green Knight. Ed. Joseph Glaser. Indianapolis: Hackett, 2011. ***
Malory, Thomas. *Le Morte Darthur*. Charlottesville: U of Virginia Lib., 1996. ***
Marie de France. *The Lais of Marie de France*. Durham: Duke UP, 1982. ***
Fielding, Henry. *The History of Tom Jones, a Foundling*. London: Cooke's, 1797. ***
Shakespeare, William. *Hamlet*. Ed. John Leed. Dubuque: Brown, 1970. ***
Barrie, J. M. *Peter Pan*. New York: Harper, 2015. ***
Kipling, Rudyard. *Kim*, New York: Heritage, 1962. ***
Stevenson, Robert Louis. *Treasure Island*. New York: Antheneum, 2012. ***
---. *The Strange Case of Dr. Jekyll and Mr. Hyde*. Charlottesville: U of Virginia Lib., 1996. ***
Scott, Walter. *Rob Roy, the Pirate*. Philadelphia: Wanamaker, 1900. ***
Milton, John. *Paradise Lost*. New York: Olms, 1974. ***
Dickens, Charles. *A Tale of Two Cities*. Charlottesville: U of Virginia Lib., 1994. ***
Mackenzie, Henry. *The Man of Feeling*. New York: AMS, 1976. ***
White, T. H. *The Once and Future King*. New York: Putnam, 1958. ***

Rowling, J. K. *Harry Potter and the Sorcerer's Stone*. New York: Levine, 1998. ***
Tennyson, Alfred. *Idylls of the King*. New York: Limited, 1952. ***
Tolkien, J. R. R. *The Hobbit, or There and Back Again*. Boston: Houghton, 1997. ***
Shakespeare, William. *Richard III*. New Haven: Yale UP, 2008. ***
Byron, George Gordon. *The Giaour and The Corsair*. In *Lord Byron's Poems*. Philadelphia:
Perry, 1855. ***
Winterson, Jeanette. *Written on the Body*. New York: Knopf, 1993. ***

Sample Assignments:

Exams: We will have both an in-class midterm (15%) and a comprehensive final exam during exam week (25%).

Quizzes: To keep you in good shape for the exams, we will have regular, unannounced quizzes in class. These quizzes will cover both readings and recent course material; you'll want to take good notes to prepare. I have found that students with strong quiz scores almost always do well on the bigger exams. Your quiz grade will be worth 20% of your overall grade; that is, it worth almost as much as the final, so please take it seriously. I do not give make-up quizzes for any reason, but I will drop the lowest two quiz scores when calculating your grade.

Essays: Students will compose two shortish (4-6 page) papers, worth 15% and 25%, respectively. In order to help make it possible for students to give me their best work, and for me to return feedback relatively quickly, I will allow students to select their own due dates. Use the course website to do so; you'll find the prompts there as well. There are two caveats: one is that a paper attached to a particular work will be due within a week of the time we finish discussing that work in class; please plan accordingly. The other is that due dates will be limited to three slots per date, so it's in your interest to sign up early. Also, because you are controlling your own schedule here, I absolutely will not accept late papers at all, full stop, no discussion. If you have an emergency that requires an extension, you'll need either to contact me in advance or to select a new due date (if one is available) before your essay is due. Otherwise you'll take a zero on the assignment.

Statement of Emergency Preparedness:

In the event of a major campus emergency, course requirements, deadlines, and grading percentages are subject to change due to a revised semester calendar or other circumstances beyond the instructors' control. Should such an event occur, I will be in touch with you via email with any necessary changes.

Sample Reading Schedule:

1/8: Introduction

1/10: Excerpts from Samuel Pepys' journal; James Boswell's *London Journal*; Lady Sarah Pennington's *Unfortunate Mother's Advice*; and Hester Thrale Piozzi's *Thraliana*

1/15: Selections from John Wilmot, Earl of Rochester, and Aphra Behn

1/17: Behn, *The Rover* 55-101

1/22: Behn, *The Rover*, 102-189

- 1/24: Swift, selected poems; Lady Mary Wortley Montagu, “Reasons that Induced Dr. S to Write . . . The Lady’s Dressing Room”
- 1/29: Alexander Pope, “Essay on Man,” “Epistle to Lady,”; Lady Mary Wortley Montague, letters to Pope
- 1/31: Haywood, “Fantomina, or Love in a Maze”
- 2/5: Haywood, *The Adventures of Eovaai* 41-79
- 2/7: Haywood, *Eovaai* 80-166
- 2/12: Defoe, “The Apparition of Mrs. Veal” and John Locke, excerpt of *An Essay Concerning Human Understanding*
- 2/14: John Gay, *The Beggar’s Opera*
- 2/19: Periodical culture: from the *Tatler*, the *Spectator*, the *Female Spectator*, the *Rambler*
- 2/21: Selection of Inkle and Yarico stories
- 2/28: Fielding, *Jonathan Wild* 7-45 and 219-224
- 3/5: Fielding, *Jonathan Wild* 46-84
- 3/7: Fielding, *Jonathan Wild* 85-124
- 3/19: Fielding, *Jonathan Wild* 125-181
- 3/21: Colman, *Polly Honeycomb* 59-110
- 3/26: Brewer, Introduction to *The Rivals and Polly Honeycomb* 11-55; Sheridan, *The Rivals* 111-171
- 3/28: Sheridan, *The Rivals* 171-253
- 4/2: *The Rivals*
- 4/4: *The Rivals*
- 4/9: Laurence Sterne, *A Sentimental Journey* 5-60
- 4/11: Sterne, *A Sentimental Journey* 61-118
- 4/16: Charlotte Dacre, *Zofloya* 1-98; Mary Wollstonecraft, *A Vindication of the Rights of Woman*, selections
- 4:18/ *Zofloya* 99-192

Bibliography:

- Armstrong, Nancy. *Desire and Domestic Fiction: A Political History of the Novel*. Oxford: Oxford UP, 1987. ***
- Aravamudan, Srinivas. *Enlightenment Orientalism: Resisting the Rise of the Novel*. Chicago: U of Chicago P, 2012. ***
- Ballaster, Ros. *Seductive Forms: Women’s Amatory Fiction from 1684-1740*. Oxford: Oxford UP, 1992. ***
- Bannet, Eve Tavor. *Transatlantic Stories and the History of Reading 1720-1810*. Cambridge: Cambridge UP, 2011. ***
- Bender, John. *Imagining the Penitentiary: Fiction and the Architecture of the Mind in Eighteenth-Century England*. Chicago: Chicago UP, 1987. ***
- Boulukos, George. *The Grateful Slave: The Emergence of Race in Eighteenth-Century British and American Culture*. Chicago: U of Chicago P, 2008. ***
- Brown, Homer Obed. *Institutions of the English Novel: From Defoe to Scott*. Philadelphia: U of Pennsylvania P, 1997. ***
- Davidson, Cathy. *Revolution and the Word: The Rise of the Novel in America*. Oxford: Oxford UP, 2004. ***

- Davis, Lennard. *Factual Fictions: The Origins of the English Novel*. Philadelphia: U of Pennsylvania P, 1997. ***
- Donoghue, William. *Enlightenment Fiction in England, France, and America*. Gainesville: UP of Florida, 2002. ***
- Fuchs, Barbara. *Romance*. London: Routledge, 2004. ***
- Gilroy, Paul. *The Atlantic Republic: The American Tradition in English Literature*. Oxford: Oxford UP, 2006. ***
- Jenkins, Eugenia Zuroski. *A Taste for China: English Subjectivity and the Prehistory of Orientalism*. Lewisburg: Bucknell UP, 2013. ***
- Lubey, Kathleen. *Excitable Imaginations: Eroticism and Reading in Britain 1660-1760*. Lewisburg: Bucknell UP, 2014. ***
- Lynch, Deidre. *The Economy of Character: Novels, Market Culture, and the Business of Inner Meaning*. Chicago: U of Chicago P, 1998. ***
- MacPherson, Sandra. *Harm's Way: Tragic Responsibility and the Novel Form*. Baltimore: Johns Hopkins UP, 2009. ***
- McKeon, Michael. *The Origins of the English Novel, 1600-1740*. Baltimore: Johns Hopkins UP, 1987. ***
- Moore, Lisa. *Dangerous Intimacies: Toward a Sapphic History of the British Novel*. Durham: Duke UP, 1997. ***
- Richetti, John. *The English Novel in History 1700-1780*. New York: Routledge, 1999. ***
- Tomkins, J. M. S. *The Popular Novel in England 1770-1800*. Lincoln: U of Nebraska P, 1961. ***

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT English EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

<input checked="" type="checkbox"/> 1. New course with supporting documents	<input type="checkbox"/> 7. Change in course attributes (department head signature only)
<input type="checkbox"/> 2. Add existing course offered at another campus	<input type="checkbox"/> 8. Change in instructional hours
<input type="checkbox"/> 3. Expiration of a course	<input type="checkbox"/> 9. Change in course description
<input type="checkbox"/> 4. Change in course number	<input type="checkbox"/> 10. Change in course requisites
<input type="checkbox"/> 5. Change in course title	<input type="checkbox"/> 11. Change in semesters offered (department head signature only)
<input type="checkbox"/> 6. Change in course credit/type	<input type="checkbox"/> 12. Transfer from one department to another

PROPOSED: Subject Abbreviation <u>ENGL</u> Course Number <u>37800</u> Long Title <u>Studies in American Literary History</u> Short Title <u>Studies in American Literary History</u> <small>Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)</small>		EXISTING: Subject Abbreviation _____ Course Number _____	TERMS OFFERED Check All That Apply: <input type="checkbox"/> Summer <input checked="" type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring CAMPUS(ES) INVOLVED <input type="checkbox"/> Calumet <input type="checkbox"/> N. Central <input type="checkbox"/> Cont Ed <input type="checkbox"/> Tech Statewide <input type="checkbox"/> Ft. Wayne <input checked="" type="checkbox"/> W. Lafayette <input type="checkbox"/> Indianapolis
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CREDIT TYPE 1. Fixed Credit: Cr. Hrs. <u>3</u> 2. Variable Credit Range: _____ Minimum Cr. Hrs. _____ (Check One) To <input type="checkbox"/> Or <input type="checkbox"/> Maximum Cr. Hrs. _____ 3. Equivalent Credit: Yes <input type="checkbox"/> No <input type="checkbox"/>	COURSE ATTRIBUTES: Check All That Apply 1. Pass/Not Pass Only <input type="checkbox"/> 2. Satisfactory/Unsatisfactory Only <input type="checkbox"/> 3. Repeatable <input checked="" type="checkbox"/> Maximum Repeatable Credit: <u>6</u> 4. Credit by Examination <input type="checkbox"/> 5. Fees <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request <input type="checkbox"/> Include comment to explain fee _____ 6. Registration Approval Type <input type="checkbox"/> Department <input type="checkbox"/> Instructor <input type="checkbox"/> 7. Variable Title <input checked="" type="checkbox"/> 8. Honors <input type="checkbox"/> 9. Full Time Privilege <input type="checkbox"/> 10. Off Campus Experience <input type="checkbox"/>
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Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	Cross-Listed Courses
Lecture	50	3	16	100	
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):
 This class focuses on one of several important American literary-historical periods: colonial, nineteenth-, or twentieth- and twenty-first-century literature. In it, students examine individual authors and texts while also gaining a wider understanding of their historical context. Students also will engage with a variety of genres and practice numerous critical approaches to literature.

- *COURSE LEARNING OUTCOMES**
- Identify and construct arguments about genres of, and theoretical approaches to, historical literature.
 - Explain the diversity of peoples, interests, and ideologies with specific American literary-historical periods.
 - Show how literary artifacts are both agents and reflections of culture.
 - Construct written arguments that demonstrate historical, cultural, and global awareness.
 - Produce successful academic writing, including a debatable thesis, and appropriately presented evidence.

Calumet Department Head _____	Date _____	Calumet School Dean _____	Date _____
Fort Wayne Department Head _____	Date _____	Fort Wayne School Dean _____	Date _____
Indianapolis Department Head _____	Date _____	Indianapolis School Dean _____	Date _____
North Central Faculty Senate Chair _____	Date _____	Vice Chancellor for Academic Affairs _____	Date _____

West Lafayette Department Head _____ Date _____
 West Lafayette College/School Dean _____ Date _____
 West Lafayette Registrar _____ Date _____

ENGL 37800

Long Title: Studies in American Literary History

Short title: Studies in American Literary History

Note: No additional faculty members are required for this course. It will be replacing 2 existing courses [English 37000 and 37100].

Description: This class focuses on one of several important American literary-historical periods: colonial, nineteenth-, or twentieth- and twenty-first-century literature. In it, students examine individual authors and texts while also gaining a wider understanding of their historical context. Students will also engage with a variety of genres and practice numerous critical approaches to literature.

Outcomes:

- Identify and construct arguments about genres of, and theoretical approaches to, historical literature.
- Explain the diversity of peoples, interests, and ideologies with specific American literary-historical periods.
- Show how literary artifacts are both agents and reflections of culture.
- Construct written arguments that demonstrate historical, cultural, and global awareness.
- Produce successful academic writing, including a debatable thesis, and appropriately presented evidence.

Format:

150 minutes/week; lecture and discussion.

Possible Texts [Purdue Library holdings indicated with ***]:

Bellow, Saul. *The Adventures of Audie March*. New York: Viking, 1953. ***
Bradley, Marion Zimmer. *The Mists of Avalon*. New York: Random, 2000. ***
Cable, George Washington. *The Grandissimes*. New York: Scribners, 1929. ***
Chopin, Kate. *The Awakening*. Charlottesville: U of Virginia Lib., 1997. ***
Ellison, Ralph. *Invisible Man*. New York: Vintage, 1995. ***
Franklin, Benjamin. *The Autobiography of Benjamin Franklin*. Philadelphia: U of Pennsylvania P, 2005. ***
Foster, Hannah Webster. *The Coquette*. Boston: Fetridge, 1855. ***
Hawthorn, Nathaniel. *The House of the Seven Gables*. London: Electric, 2001. ***
---. *The Scarlett Letter*. Boston: Osgood, 1878. ***
Hemingway, Ernest. *The Sun Also Rises*. New York: Scribner, 1988. ***
Hurston, Zora Neale. *Their Eyes Were Watching God*. New York: Harper 2006. ***
LeGuin, Ursula K. *A Wizard of Earthsea*. Berkeley: Parnassus, 1968. ***
Melville, Herman. *Moby Dick*. New York: Norton, 2002. ***

Roth, Philip. *Goodbye, Columbus: And Five Short Stories*. New York: Modern, 1966. ***
Stowe, Harriett Beecher. *Uncle Tom's Cabin*.
Thoreau, Henry David. *Walden, or Life in the Woods*. Blacksburg: Virginia Tech, 2001. ***
Twain, Mark. *The Adventures of Huckleberry Finn*. Berkeley: U of California P, 1985. ***
Wharton, Edith. *Ethan Frome*. New York: Limited, 1939. ***
---. *The House of Mirth*. London: Electric, 2001. ***
Wright, Richard. *Native Son*. New York: Harper, 2005. ***

Sample Assignments:

This course will be graded on a plus/minus system based upon 400 grade points. The course requirements will be weighted in the following manner:

Participation: 15% (60 grade points)
Quizzes & Short Assignments: 15% (60 grade points)
Paper 1: 15% (60 grade points)
Mid-Term Exam: 15% (60 grade points)
Final Project: 20% (80 grade points)
Final Exam: 20% (80 grade points)

Writing Assignments: Writing is thinking. It requires patience and constant practice. The purpose of the writing assignments is to provide you with the opportunity to practice cultural analysis and critical thinking as well as to improve your argumentative prose. These skills have value in a variety of professions outside of education (from management and journalism to marketing and law). Written work must be turned in by 5pm of the day that they are due (late papers will be graded down on a per-day-late basis [e.g. -an A becomes an A- when it is turned in a day late]. Please read the paper guidelines below carefully and in advance of the assignments.

Statement of Emergency Preparedness:

In the event of a major campus emergency, course requirements, deadlines, and grading percentages are subject to change due to a revised semester calendar or other circumstances beyond the instructors' control. Should such an event occur, I will be in touch with you via email with any necessary changes.

Sample Reading Schedule:

8/25: Introduction, Student Learning Outcomes, Accessing Course Materials, & The Living Syllabus
8/27: Bourdieu, "Forms of Capital"
9/1: Franklin, Parts 1 and 2 from *Autobiography*
9/3: Franklin, Parts 1 and 2 from *Autobiography*
9/8: Foster, *The Coquette* to letter 51
9/10: Foster, *The Coquette* to end
9/15: Irving, "Rip Van Winkle" and "The Legend of Sleepy Hollow"
9/17: Irving, "The Legend of Sleepy Hollow" and Hawthorne, "My Kinsman, Major Molineux"
9/22: Emerson, "The American Scholar" and "Self Reliance"

9/24: Thoreau, "Resistance to Civil Government" and "Slavery in Masschusettes"
 9/29: Hawthorne, *The House of the Seven Gables*, to chap. 8
 10/1: Hawthorne, *The House of the Seven Gables*, to chap. 15
 10/6: Hawthorne, *The House of the Seven Gables*, to end
 10/20: Douglass, "What to the Slave is the 4th of July?"
 10/22: Stowe, *Uncle Tom's Cabin*, to chap. 13
 10/27: Stowe, *Uncle Tom's Cabin*, to chap. 25
 10/29: Stowe, *Uncle Tom's Cabin*, to chap. 33
 11/3: Stowe, *Uncle Tom's Cabin*, to end
 11/10: Chopin, *The Awakening* to chap 25
 11/12: Chopin, *The Awakening* to end
 11/17: Wharton, *The House of Mirth* to Book 2, Chap 1
 12/1: Wharton, *The House of Mirth* to Book 2, Chap 10
 12/3: Wharton, *The House of Mirth* to end

Secondary Sources:

Tompkins, Jane. *Sensational Designs: The Cultural Work of American Fiction: 1790-1860*. New York: Oxford UP, 1985. ***
 Michaels, Walter Benn. *Gold Standard and the Logic of Naturalism: American Literature at the Turn of the Century*. Berkeley: U of California P, 1987. ***
 Gates, Henry Louis, Jr. *Signifying Monkey: A Theory of Afro-American Literary Criticism*. New York: Oxford UP, 1988. ***
 Elliot, Emory, ed. *Columbia History of the American Novel*. New York: Columbia UP, 1991.
 Shirley Samuels, *Culture of Sentiment*. 1992.***
 Banta, Martha. *Taylored Lives: Narrative Productions in the Age of Taylor, Veblen, and Ford*. Chicago: U of Chicago P, 1993. ***
 Sundquist, Eric. *To Wake the Nations: Race in the Makin of American Literature*. Cambridge: Harvard UP, 1993. ***
 Brodhead, Richard. *Culture of Letters: Scenes of Reading and Writing in Nineteenth-Century America*. Chicago: U of Chicago P, 1993. ***
 Castiglia, Chris. *Bound and Determined: Captivity, Culture-Crossing, and White Womanhood from Mary Rowlandson to Patty Hearst*. Chicago: U of Chicago P. 1995. ***
 Pizer, Donald. *The Cambridge Companion to American Realism and Naturalism: Howells to London*. Cambridge: Cambridge UP, 1995. ***
 Davis, Lennard. *Enforcing Normalcy: Disability Deafness, and the Body*. New York: Verso, 1995. ***
 Thompson, Rosemarie Garland. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. New York: Columbia UP, 1996. ***
 Jones, Gavin. *Strange Talk: The Politics of Dialect Literature in Gilded Age America*. Berkeley: U of California P. 1999. ***
 Kete, Mary Louise. *Sentimental Collaboration: Mourning and Middle-Class Identity in Nineteenth-Century America*. Durham: Duke UP, 2000. ***
 Merish, Lori. *Sentimental Materialism: Gender, Commodity Culture, and Nineteenth-Century American Literature*. 2000. ***
 Ryan, Susan. *Grammar of Good Intentions: Race and the Antebellum Culture of Benevolence*.

- Ithaca: Cornell UP, 2003. ***
- Fetterley, Judith. *Writing Out of Place: Regionalism, Women, and American Literary Culture*. Urbana: U of Illinois P, 2005. ***
- Bercovitch, Sacvan. *Cambridge History of American Literature*. Cambridge: Cambridge UP, 1995. ***
- Tawil, Ezra. *Making of Racial Sentiment: Slavery and the Birth of the Frontier Romance*. Cambridge: Cambridge UP, 2006.***
- Lamb, Robert. *A Companion to American Fiction, 1865-1914*. Malden: Blackwell, 2009. ***
- Hsu, Hsuan. *Geography and the Production of Space in Nineteenth-Century American Literature*. Cambridge: Cambridge UP, 2010. ***

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT English EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

<input checked="" type="checkbox"/> 1. New course with supporting documents	<input type="checkbox"/> 7. Change in course attributes (department head signature only)
<input type="checkbox"/> 2. Add existing course offered at another campus	<input type="checkbox"/> 8. Change in instructional hours
<input type="checkbox"/> 3. Expiration of a course	<input type="checkbox"/> 9. Change in course description
<input type="checkbox"/> 4. Change in course number	<input type="checkbox"/> 10. Change in course requisites
<input type="checkbox"/> 5. Change in course title	<input type="checkbox"/> 11. Change in semesters offered (department head signature only)
<input type="checkbox"/> 6. Change in course credit/type	<input type="checkbox"/> 12. Transfer from one department to another

PROPOSED: Subject Abbreviation <u>ENGL</u> Course Number <u>43200</u> Long Title <u>Editing and Publishing</u> Short Title <u>Editing and Publishing</u> <small>Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)</small>	EXISTING: Subject Abbreviation _____ Course Number _____	TERMS OFFERED Check All That Apply: <input checked="" type="checkbox"/> Summer <input checked="" type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring CAMPUS(ES) INVOLVED <input type="checkbox"/> Calumet <input type="checkbox"/> N. Central <input type="checkbox"/> Cont Ed <input type="checkbox"/> Tech Statewide <input type="checkbox"/> Ft. Wayne <input checked="" type="checkbox"/> W. Lafayette <input type="checkbox"/> Indianapolis
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CREDIT TYPE 1. Fixed Credit: Cr. Hrs. <u>3</u> 2. Variable Credit Range: _____ Minimum Cr. Hrs _____ (Check One) To <input type="checkbox"/> Or <input type="checkbox"/> Maximum Cr. Hrs _____ 3. Equivalent Credit: Yes <input type="checkbox"/> No <input type="checkbox"/>	COURSE ATTRIBUTES: Check All That Apply 1. Pass/Not Pass Only <input type="checkbox"/> 6 Registration Approval Type <input type="checkbox"/> 2. Satisfactory/Unsatisfactory Only <input type="checkbox"/> Department <input type="checkbox"/> Instructor <input type="checkbox"/> 3. Repeatable <input type="checkbox"/> 7 Variable Title <input type="checkbox"/> Maximum Repeatable Credit: _____ 8 Honors <input type="checkbox"/> 4. Credit by Examination <input type="checkbox"/> 9 Full Time Privilege <input type="checkbox"/> 5. Fees <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request <input type="checkbox"/> 10 Off Campus Experience <input type="checkbox"/> Include comment to explain fee _____
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Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	Cross-Listed Courses
Lecture	50	3	16	100	
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):
 Editing and Publishing is a professional writing workshop that teaches students how to proofread, copyedit, substantive edit, and global edit documents. Students will learn how to navigate the publishing industry and work with authors on print, electronic, online, and multimedia documents.

***COURSE LEARNING OUTCOMES**
 By the end of the semester, students will be able to: 1. Explain how the publishing industry operates, particularly from an editor's perspective. 2. Create an editorial project that applies the four levels of editing (global editing, substantive editing, copyediting, and proofreading). 3. Work collaboratively with authors to produce clearly written and persuasive documents. 4. Edit document design and graphics in a document. 5. Collaborate with publishers to bring a text from manuscript form into a published manuscript.

Calumet Department Head _____ Date _____	Calumet School Dean _____ Date _____
Fort Wayne Department Head _____ Date _____	Fort Wayne School Dean _____ Date _____
Indianapolis Department Head _____ Date _____	Indianapolis School Dean _____ Date _____
North Central Faculty Senate Chair _____ Date _____	Vice Chancellor for Academic Affairs _____ Date _____

 West Lafayette Department Head Date _____ West Lafayette College/School Dean Date _____ West Lafayette Registrar Date _____

Editing and Publishing: Sources in Purdue Library

Berner, R.T. (1982). *Editing*. New York : Holt, Rinehart and Winston. ISBN0030574692 (070.41 B457e)

Bowles, D.A. & Borden, D.L. (1997). *Creative editing for print media*. Belmont, Calif. : Wadsworth Pub. ISBN0534508936. (070.41 B681c 1997)

Clark, G., & Phillips, A. (2008). *Inside book publishing* (4th ed.). London ; New York: Routledge. (Online access)

Davies, G., & Balkwill, R. (2011). *The Professional's Guide to Publishing a Comprehensive Introduction to Working in the Publishing Industry*. London: Kogan Page. (Online access).

Deegan, M. and Sutherland, K. (2009). *Text editing, print and the digital world*. Farnham, England ; Burlington, Vt. : Ashgate. ISBN9780754673071 (PN162 .T434 2009)

Dragga, S., & Gong, G. (1989). *Editing : The design of rhetoric*(Baywood's technical communications series (Unnumbered)). Amityville, N.Y.: Baywood Pub. (Online access)

Eden, S., & Eshet, A, Y. (2013). The effect of format on performance: Editing text in print versus digital formats. *British Journal of Educational Technology*, 44(5), 846-856. (Online access)

Evans, M. (2004). *The layers of magazine editing*. New York: Columbia University Press. (Online access)

Greco, A. (2013). *The Book Publishing Industry* (3rd ed.). Hoboken: Taylor and Francis. (Online Access)

Hubbard, J. (1989). *Magazine editing for professionals* (Rev. ed.). Syracuse, N.Y.: Syracuse University Press. (020.4102373 H861m 1989)

Mancuso, J. (1992). *Technical editing*. Englewood Cliffs, N.J.: Prentice Hall. (808.0666 M312t 1992)

Marotti, A. (2010). Editing Manuscripts in Print and Digital Forms. *Literature Compass*, 7(2), 89-94. (Online access)

- Martin, W.& Tian, X., (2010). Books, bytes, and business the promise of digital publishing. Farnham, Surrey, England ; Burlington, VT: Ashgate. (Z286.E43 M37 2010)
- Morrish, J. & Bradshaw, P. (2011). Editing. Hoboken : Taylor & Francis. (Online access)
- O'Brien, B.L., O'Keeffe, K., & Unsworth, J. (2006). Electronic textual editing. New York: Modern Language Association of America. (808.027 EL25 2006)
- Plotnik, A. (1982). The elements of editing : A modern guide for editors and journalists. New York : London: Macmillan ; Collier Macmillan. (070.41 P724e)
- Ranly, D. (1991). Publication editing : With exercises (1st ed.). Ames: Iowa State University Press. (808.06607 R169m 1991)
- Richard, G. (2011). Publishing. London: Sage Publications. (Online Access)
- Roosendaal, H. (2010). Scientific publishing from vanity to strategy (Publishing series). Oxford, UK: Chandos Pub. (Online Access).
- Stinson, E. (2013). By the Book? Contemporary Publishing in Australia. Portland: Monash University Publishing. (Online Access)
- United States. Government Publishing Office. (2014). Keeping America Informed., Federal Depository Library Program Web Archive (OCOLC)883856932. (Online Access)
- University of Chicago Press. (2003). The Chicago manual of style. (15th ed.). Chicago: University of Chicago Press. (Z253 .U69 2003)
- Warwick, C. (2010). Text Editing, Print and the Digital World. Journal of the American Society for Information Science and Technology, 61(2), 428-430. (PN162 .T434 2009)

ENG 43200, Editing & Publishing

This course has been taught multiple times as a variable title course for professional writing majors, so the permanent number will help students. No new faculty will be required to teach this course.

Bradley Dilger, Associate Professor of English
Fall 2016 ~ TR 10:30–11:45am ~ Heavilon 227

Social media: cbdilger (Google Drive, Skype, Facebook, Twitter, etc.)
Office: Heavilon 302A (hours tentatively TWR noon–2:00pm and by appt.)
Web: <http://dtext.org/f16/515/>

Course description

Study of professional editing and publishing best practices, conventions, and techniques, including attention to style, mechanics, and correctness. *Substantial writing experience is highly recommended.*

(Official description of ENGL 43200: Editing and Publishing is a professional writing workshop that teaches students how to proofread, copyedit, substantive edit, and global edit documents. Students will learn how to navigate the publishing industry and work with authors on print, electronic, online, and multimedia documents.

Goals & objectives

This is a challenging course. Editing is difficult, time-consuming, and requires tremendous knowledge and experience. I've been doing it for a long time, and I'm still amazed how long it takes, and how exhausting it can be. Publishing is a fast-paced, extremely competitive industry. Though it's been years since I worked in publishing, I'm still in touch with former co-workers, and keeping up with industry trends too.

With that in mind, expect to learn the following this semester:

1. Standard theories, practices, and conventions of professional editing and publishing, such as copyediting marks, style sheets, and editing and printing terminology;
2. Techniques for ensuring regular, accurate editing, such as multiple-pass editing, style sheet generation, bubble queries, and use of reference material;
3. Methods for determining the amount and type of editing necessary for a document, given time constraints and audience, from light to comprehensive (substantive) editing and revision;
4. How to use a style manual such as the *Chicago Manual of Style*, the *Associated Press Stylebook*, or the *Publication Manual of the American Psychological Association*;
5. How to identify and correct common shortcomings of English style, mechanics, and grammar;
6. Common conventions for “nuts and bolts” elements of writing, such as punctuation, capitalization, spelling, enumeration, and abbreviation;

7. Best practices for tracking editing work, for communicating with clients as a professional editor, and for managing editing projects.
8. Graduate students will also be introduced to the discipline of professional writing, a subfield of writing studies, by reading and discussing relevant scholarship.

Our methods will be careful reading, re-reading, collaborative work, extensive class discussion, practice editing, and experiential learning.

Readings

We have three primary course texts, complemented by articles I will distribute by email. Graduate students will also read a portfolio of professional writing articles delivered by email or the web.

1. *The Chicago Manual of Style*. (2010). 16th edition. U of Chicago P. ISBN 978-0226104201.
Hard copy required unless you have a documented disability accommodation.
2. Saller, Carole Fisher. (2016). *The Subversive Copy Editor*. 2nd edition. U of Chicago P. ISBN 978-0226240077.
3. Williams, Joe, and Joe Bizup. (2016). *Style: Lessons in Clarity and Grace*. 12th Edition. Longman. ISBN 978-0134080413.
Any edition of this text is acceptable—but do not buy the short version.

Please purchase the textbooks immediately. If you buy your books online, use priority shipping. Plan to keep your books, and use them accordingly in the future. Don't rent. The \$20 you'll save from renting or reselling them just isn't worth it in the long run. I ordered the books late, so we'll use some other texts and PDFs to keep us busy for a little while.

I also recommend you purchase the latest edition of the publication and style manual relevant for your discipline: APA, MLA, CBE, etc.

In our detailed schedule, find useful information about the ways readings will be used in class, so you'll know when you need to carefully read and retain information, or just become familiar with it for later reference.

About me

After eleven years at Western Illinois University in Macomb, Illinois, I moved here in July 2014 with my bride Erin Easterling and my grrrls Madelyn (10) and Amelia (7). Erin is now a digital media producer for the College of Engineering. Before moving to Illinois, we lived in Gainesville, Florida, where I earned my PhD in English from the University of Florida in 2003. Before and during graduate school, I worked at two small advertising agencies, two newspapers, worked as a technical writer for Florida's Department of Agricultural Engineering and was co-owner of a software company specializing in internationalization.

I study writing networks, writing programs, and writing transfer, which is the motivation of skills, knowledge, and experience from one context in a second. Recently, I began an administrative appointment as Director of Introductory Composition, supervising the TAs and lecturers who teach English 106 and 108. I'm lucky to enjoy my work very much, but I also like running, cycling, and watching college football. I'm very happy to be at Purdue and I hope you are too.

Thanks to Dr. Richard Johnson-Sheehan and Dr. Michael Salvo for sharing past syllabi with me and discussing their approaches to the course with me as well.

Assignments

A few minor assignments will complement these. See the course web site for detailed assignments. Total points for each assignment are noted.

1. **Vulture portfolio (250 points).** Editing a portfolio of found documents, including the development of style sheets and other materials necessary for effective work. Performed in several stages; completed in six weeks.
2. **Semester project (500 points).** An individual editing project. Undergraduates will find a campus or community organization which has a portfolio of documents which can benefit from editing, then perform the work, sharing the edited documents themselves and other materials. This material can be delivered and actually used, or a “shadow” project which is just practice. Graduate students can select this option or complete an academic essay which takes up issues relevant to editing (via a professional writing/writing studies framework).
3. **Class participation (150 points).** Discuss readings, participate in group work, and complete other activities in class. Evaluated twice: weeks 1–5 (50 pts), weeks 6–15 (100 pts).
4. **Reading responses (100 points).** Deliver responses to the readings which help you engage the material more effectively. Complete at least five between weeks 2 and 7, and five between weeks 9 and 14, using Google Docs.

Guide to success

1. Talk to me. If you write or call and don't hear back, try again.
2. Get help from me and/or the Writing Lab if you need it.
3. Use the detailed course schedule to plan your work and better engage the readings.
4. Read carefully, early, and often. Always bring your texts to class.
5. Take notes in class and on the readings.
6. Use a laptop or your phone in class as needed—but keep your focus.
7. Participate as often as you can.
8. Be nice, honest, and respectful in class and when working in the community on class projects.
9. Be on time for class and appointments. If you have to be late, enter class as quietly as possible.
10. Begin work on the projects immediately.
11. Ask if you need more time for an assignment—in advance if possible. Be aware I may say “no.”
12. Keep everything (drafts, notes, redos). Be prepared to show your work.

Policies

For convenience, live links are available on the course web site and in the PDF version of the syllabus.

1. **Academic honesty is required.** All academic honesty violations will be reported and will result in a failing grade for the assignment and likely the course. See <https://www.purdue.edu/odos/academic-integrity/>.
2. **Accommodations for special learning needs are gladly arranged.** Please contact me to make an appointment to discuss any accommodations. If possible, please do this immediately. As per Purdue

policy and Federal law, you must initiate contact with me and the Disability Resource Center; I cannot do so. See <https://www.purdue.edu/studentsuccess/specialized/drc/>.

3. **Active participation is required.** Reading course texts and participating continually is required. You must buy the assigned texts, do the readings, and come to class ready to talk about them. If you come to class without required texts, you will be marked absent.
4. **Attendance is expected.** If you miss more than four classes, your final grade will be reduced by one-half letter for every subsequent absence. Absences for bereavement (as per Purdue policy), or for other circumstances which I agree are unavoidable, will not count against this total. However, if you miss more than eight classes, for whatever reason, I will recommend you drop the course. See <http://www.purdue.edu/advocacy/students/absences.html>.
5. **Class cancellations and emergencies sometimes happen.** Please check your Purdue email before heading to class. If I cancel class, I'll notify you by email in advance if I can. If class has to be cancelled due to weather or another emergency, or if an emergency occurs during classes, we'll follow Purdue's procedures and notifications from Purdue ALERT. We will discuss emergency procedures several times in the first weeks of classes. See <http://www.purdue.edu/emergency/>.
6. **Ethical and professional conduct is required.** I expect academic honesty, collegiality in class, and professionalism when working with others—especially in community engagement work. Purdue's non-discrimination policies apply to all classes and course activities. Everyone in our class should be treated with respect, grace, and common decency. See http://www.purdue.edu/purdue/ea_eou_statement.html.
7. **Feedback about the course is welcome any time.** Just drop me a line. If you want to be anonymous, put a note in my mailbox in Heavilon Hall 324. Or contact Professional Writing director Dr. Michael Salvo if you feel better speaking with someone else about a course-related issue.
8. **Grading uses a power of ten scale.** A=100–90, B=89–80, etc. Keep all graded assignments, and track your own grades. Don't hesitate to contact me if you have a question about a grade I assign. See "Grading" below for more.
9. **Mind all deadlines.** I don't accept late work, unless you have prior permission, or unless extreme circumstances warrant. In-class work cannot be made up; we'll have enough it that occasionally missing or botching it won't hurt your grade. For major assignments, if you need extra time to meet a deadline, please ask. I'm usually happy to give you more time—if you ask in advance when possible and explain how extra time will be mutually beneficial.
10. **Your privacy is important to me.** I don't want to know your PUID or Social Security numbers. Please don't put them on your assignments or in emails. In compliance with relevant privacy laws (FERPA), Purdue requires that I discuss grades with you in confidence, which means I may ask you to move a conversation from email or the hallway to a more private medium.
11. **All Purdue policies apply.** See http://www.purdue.edu/studentregulations/student_conduct/.

Grading

1. Please track your own grades. If you think I've made a mistake, or evaluated your work unfairly, please let me know. I am happy to re-evaluate your work.
2. You will receive a final grade of F if you do not complete all parts of the two major assignments.
3. Academic honesty violations will result in an F grade (1%) for the assignment. Severe violations will result in a final course grade of F as well. All suspected violations are reported.
4. Grades of "Incomplete" are only given in the case of military service, documented medical emergency, or documented death in the family.

5. The table at below left shows the points per assignment. Drop a zero to see the percentage of your final grade each assignment represents (e.g. 100 pts = 10%). This works for milestones, too.
6. The table at below right shows how I figure grades:
 - a) I use the “Normal %” to figure the points you earn for an assignment of a given “Letter” grade. For example, a “B+” on a 50 point assignment earns you 44 points (88% of 50).
 - b) For drafts, I often assign pass-fail grades based on engagement with assignment objectives.
 - c) “Point range” shows how final grades are assigned. I do not assign D+ or D– grades.

Assignment	Points
Vulture portfolio	250
Semester project	500
Reading responses	100
Class participation	150
Total	1000

Letter	Normal %	Point range
A	95	1000-930
A-	91	929-900
B+	88	899-870
B	85	869-830
C+	78	799-770
C	75	769-730
C-	71	729-700
D	65	699-600
F	50	599-0

Course calendar (overview, will change)

My web site includes an up to date, detailed schedule with specific prompts about the readings and details about course activities—for example, which readings you can skim, and which you need to really work hard to master. Please use it to keep up with changes and make class most effective for you.

Wk	Class dates	Readings	Activities & assignments
1	8/23, 8/25	CH Preface, 1, 2	Syllabus, introductions
2	8/30, 9/1	SC Preface; CMOS 1; SC 1	
3	9/6, 9/8	CH 2; SC 2, 3	Vulture portfolio found pieces: 09/06
4	9/13, 9/15	SC 4; CMOS 2-3; Style 1-2	Vulture portfolio batch 1: 09/13
5	9/20, 9/22	CMOS 4; SC 5; Style 3-6	Class participation review: 09/22
6	9/27, 9/29	CMOS 5; SC 6; Style 7-8	Vulture portfolio batch 2: 9/27
7	10/4, 10/6	Williams; CMOS 6; SC 7	
8	10/13	None	Vulture portfolio final: 10/13 Semester project client memo: 10/13
9	10/18, 10/20	CMOS 7; Style 9-11	
10	10/25, 10/27	CMOS Appx A; Style 12	
11	11/1, 11/3	CMOS 8; SC 8	Semester project editing plan: 11/01
12	11/8, 11/10	CMOS 9, 10; SC 9	
13	11/15, 11/17	CMOS 11, 12; SC 10, 11	Semester project draft editing: 11/15
14	11/22	CMOS 13; SC Appx	
15	11/29, 12/1	Review TBD	Class participation review: 12/01
16	12/6, 12/8	None	Semester project final: 12/06
Fx	None	None	Semester project portfolio: 12/13

Detailed schedule, ENG 515, Fall 2016

All but week 15 complete.

Week 14: Thanksgiving week (11/22)

Preparation:

- For your reading response this week, describe at least two challenges and two successes you've experienced so far on this project.
- Complete [survey to aid in selection of review texts for week 15](#).
- Continue working on your editing, consulting our texts as needed.
- **Submit draft editing Tue 11/22.**

In class:

- Tue: Studio day. Individual check-ins and conversations as needed. **I'll model some editing for those who are interested.**
- Thu: No class — Thanksgiving break. Have a good break.

Week 15: Review week II (11/29, 12/1) *

Preparation:

- Review texts selected in week 14.
- Continue work on your semester project. Add to our questions document as needed.

In class:

- Tue: Discuss review texts TBD.
- Thu: Discuss review texts TBD.

Week 16: Studio week (12/6, 12/8)

Preparation:

- Complete final course evaluations (both Purdue's and mine; link to latter will be added here in week 15).
- **Submit final edited document to client by Thu 12/08.**

In class:

- Tue: Studio time to work on your projects.
- Thu: No class. Meet with your client if needed to present final document.

Exam week

- No assigned readings. No class meetings.
- If you need to discuss your project, I will be available in the office as needed — please contact me to request an appointment.
- **Submit final project portfolio by Wed 12/14.**

Past weeks

Week 1: Introduction to editing (8/23, 8/25)

Preparation:

- Read course syllabus and assignments (links on [course web site](#)).
- Read [Rybarski editing](#) in class Tue; review again for Thursday.
- Read Amy Einsohn's *The Copyeditor's Handbook* ch. 1 ([link emailed to you](#)):
 - What do copyeditors do? (Einsohn basics pp. 3-4; Einsohn list of 6, pp. 5-10)
 - What do they NOT do? (Einsohn p. 11)
 - What are the levels of edit and how can editors use them? (Einsohn pp. 12-13 + p. 20)
 - Outline the general editorial process (Einsohn pp. 15-19)
 - Estimating time (Einsohn pp. 21-23)
 - Review the "one paragraph, three ways" (Einsohn pp. 24-28) and consider the choices made. What do you agree or disagree with? How do you see the rules Amy lays out at work?

In class:

- Tue: Intro to editing via Rybarski. Syllabus review.
- Thu: Introductions. Check-in on syllabus. Participation & responses assignments distributed. Discuss Einsohn, referring to Rybarski as needed.

Week 2: Editing as craft, as relationship (8/30, 9/1)

Preparation:

- Read Einsohn ch. 2.
 - Here's the big three — marks, queries, and style sheets — the tools you'll learn to do the work of editing. *Plan to read this chapter repeatedly!*
 - Begin learning copyeditors' marks and principles for marking hard copy (pp. 29–37).
 - Consider electronic editing (pp. 37–39) — but we'll have other sources for more.
 - Learn best practices for writing good editorial queries (pp. 40–45).
 - Consider methods for querying (pp. 45–47).
 - Compare the style sheets to the sample editing (pp. 47–54).
- Read Saller, [Introduction](#) and [ch. 1–2](#) (up to p. 24).
 - How do your editing experiences compare with hers? (Intro & ch.1, mostly)
 - Consider Carol's "big three" and six habits (pp. 13–16, pp. 16–22).
- Read *Chicago* frontmatter (up to p. 1) and appx. B (pp. 891–905)
 - No memorization needed here — just familiarize yourself with the territory and think about the terms you know and don't know.

In class:

- Tue: Check in on reading responses, then discuss Einsohn. In-class work on [Exponent letter](#) which will continue to Thursday.
- Thu: Discuss *Chicago* and Fisher selections in relation to Einsohn and *Exponent* letter.

Week 3: Editing craft & relationship II (9/6, 9/8)

Preparation:

- Re-read Einsohn ch. 1 and 2.
 - Look for opportunities to consider differences and similarities between *Chicago*, Einsohn, and Saller.
 - Isolate the practices you're having success learning—and those you think will require more help.
- Read Saller, ch. 3–4 (pp 23–42).
 - Expanding carefulness, transparency, and flexibility, does Carol add to the content of ch. 1 and 2?
 - Carol offers advice for reading *Chicago*, which we begin this week. [Interesting!](#)
 - How does Saller suggest dealing with a tough writer? She doesn't give us explicit principles, we have to extract them. What would they be, in list form?
 - What advice about grammar, mechanics, and style emerges from these chapters?
- Read *Chicago*, ch. 2 (pp 53–109).
 - Read the section on proofreading more quickly (pp. 93–109); learn how it's different from editing, but focus on the other content.
 - Pay attention to the table on p. 55: how does it compare to the processes you know from experience? imagine after reading Saller? compare to Einsohn's questions to ask (pp. 14–15)?
 - What new types of editing emerge in this chapter?
 - What practices about electronic editing does *Chicago* advocate?
- **Submit vultures portfolio found pieces 9/06.**

In class:

- Tue: Discuss Saller ch. 3–4 in light of editing craft. VP check-ins.
- Thu: Review [library of VP pieces](#), then compare *Chicago*, Einsohn, and Saller. In-class [hot takes on VP pieces](#).

Week 4: Editing craft & relationship III (9/13, 9/15)

Preparation:

- Re-read *Chicago* ch. 2.
 - What emerges the second time you read?
 - What is still zooming over your head?
- Read "[The Levels of Edit.](#)"

- We don't need all these levels for 515—but you might imagine contexts in which they would be useful, and the specific content areas also suggest specific things editors can consider.
- For those with editing and/or technical writing experience, how many types of editing here make sense to you?
- Read Saller, ch. 5–6 (pp 49–83).
 - What is an assertionist, and have you ever worked with one? What would we oppose to assertionism?
 - We talked about balance in week two — see pp. 10–11 for a reminder. What does Carol add to thinking balance here?
 - What new insights into the editorial triangle come up when Saller addresses the writer directly?
 - Do we cross over from copyediting to other levels of edit here? When?
 - Where's the sly joke in ch. 6? (More than one answer, of course...)
- **Submit culture portfolio draft batch one 9/13.**

In class:

- Tue: Discuss “Levels,” [talk through some VP editing](#).
- Thu: Discuss Saller 5 & 6. Review VP successes, challenges. Talk about style sheets.

Week 5: Electronic editing (9/20, 9/22)

Preparation:

- Get the software you need if you don't have it already.
 - Purdue provides [Microsoft Office 365](#).
 - I prefer the style implementation in [LibreOffice](#) over Microsoft Office, and the former is free to boot. [Check it out](#).
- Complete Lynda.com [Word 2016 Essential Training](#).
 - Lynda.com is amazing — I've been reading her stuff since 1996. If you're on campus or [use the VPN](#), you don't need a membership to access these resources. Check out others too!
 - Part 6, Formatting efficiently with styles and themes
 - Part 13, Reviewing documents with others
- Lynda alternative
 - If you can't access Lynda, try these sources on style from [Charles Kenyon](#) or [Shauna Kelley](#), and on track changes, this [public clip from Lynda](#) and a [review from Microsoft](#).
- Read Google Docs documentation.
 - [Add, edit, reply, or delete comments](#)
 - [Suggest edits in a document](#)
 - [Edit and use a document outline](#)
 - [See the history of changes made to a file](#)
 - [Add a title, heading, or table of contents in a document](#)
- Read Saller, ch. 8 (pp. 101–110).

- What do you need to do in order to learn your word processor?
- Name some of the specific things Carol suggests you learn.
- Describe the essentials of backup.
- Review Chicago 2.75–2.86.
- On Wednesday, complete [survey about review for next week](#).
- **Submit vulture portfolio draft batch two 9/22.**
- **Complete first class participation evaluation 9/22.**

In class:

- Tue: Check in on VP. Discuss Saller.
- Thu: [Electronic editing practice with Word and Docs](#).

Week 6: Review week I (9/27, 9/29)

Preparation:

- Survey winners are **style sheets, picking levels of edit, and queries**. We'll cover style sheets now, and the other two items once we take on the semester project.
- Review all of the texts we've covered which approach style sheets:
 - Theory from [Amy Einsohn](#): pp. 47–54.
 - [Examples](#) and [how-tos](#) on the course web site.
- Read Cheung, "[Style sheets with substance](#)."

In class:

- Tue: Continue exercise from Thu 9/22 — discuss balance of techniques like style sheets, queries, etc.
- Thu: Discuss Cheung, previous readings. Summarize discussion of balancing techniques.

Week 7: Studio week (10/4, 10/6)

Preparation:

- Review semester project assignment.
- Review **any and all texts** as needed:
 - Identify the area you still need the most help with in your eyes (or based on my comments) and review the relevant texts. Write your response based on that.
- Crowdsource [best practices for key editorial tools](#): manuscript preparation, copymarking, queries, style sheets, and editorial memoranda.
- Continue work on vulture portfolio editing.

In class:

- Tue: Discuss ~~[semester project assignment](#)~~ (not done yet). Studio work.
- Thu: Studio work. Dilger won't be in class. Work with each other. Build a list of [questions you have about editing](#); Dilger will answer them. (Maybe during class!)

Week 8: Transition to semester project (10/13)

Preparation:

- Quickly read editing plan texts and texts on engagement best practices (see below) — this will help you understand the semester project.

- Read [semester project assignment](#). (*It's done!*)
- No [reading response](#) this week (as per [the assignment](#)).
- If you have questions about editing the vulture portfolio, add them to the [questions document](#) started in week 7.

In class:

- Tue: No class — Fall break.
- Thu: **Submit vulture portfolio final portfolio 10/13.** Discuss semester project.

Week 9: Editing plans & engagement (10/18, 10/20)

Preparation:

- Read [Anderson on collaboration \(ch. 18\)](#) and [engagement best practices \(ch. 19\)](#).
 - Anderson offers specifics for building and exchanging documents in team environments, and working with clients, which map well to editing, both for our project and editing in general.
 - Let's think about your experiences: what best practices can you offer?
 - **What are the differences between the different types of documents you might produce while working with your client? What audiences do they speak to? How do they related to each other?**
- Read my [editing plans handout](#).
- Do you have a technical communication reference book? If not, email me and I'll bring one to class for you.

COFFEE DAY is October 18:

- Dilger will bring **LOTS** of coffee, sugar, creamer, and some paper cups. Please bring your own mug if you have one.
- If you want something to drink other than coffee (you poor thing), add that here:
 - Hot chocolate, please! (Janelle)
 - Hot chocolate! (Kelsey)
- If you want to bring delicious snacks, please coordinate that activity here so we don't have 20 bags of Doritos:
 - Pumpkin chocolate chip cookies (Anita)
 - Halloween Oreo cookie pudding (Bekah)
 - Mary Lou's Donuts (Monica)
 - Strawberry Wafers (Christine)

In class:

- Tue: Discuss engagement best practices. **COFFEE DAY.**
- Thu: Discuss collaboration and editing plans.

Week 10: Editing plans in depth (10/25, 10/27)

Preparation:

- Read [Rude comprehensive editing and editing plans \(ch. 14\)](#).
 - While a lot of this chapter speaks to editing beyond "heavy" level, there's a lot of specific apparatus for editor-author communication. Pay special attention to the latter.

- Read the service call memo example carefully — and see the plan which I've made in response (below).
- Consider the differences between project management plans, project proposals, and editing plans.
- Read the example editing plans I've put on my web site. Consider how they enact (or fail to enact) the principles Rude offers:
 - [Plan written for service call memo](#) in Rude 14 (pp. 235–237)
 - [Good editing plan for Horn Field Campus](#) — from student
 - [Not-so-good editing plan for Faculty Development](#) — also from student
- If you expect to need help with proposals, see your tech comm book or the [Norton Field Guide on proposals \(ch. 17\)](#).
- **Submit client selection memo Mon 10/24.**

In class:

- Tue: Continue discussion of editing plans. [Editing exercise with this document](#).
- Thu: Conclude activity. Studio time to work on your own plans.

Week 11: Permissions, fair use, & publishing (11/1, 11/3)

Preparation:

- **I am expecting that you'll begin work on your project — and that you'll talk to me as needed. We won't spend that much time in class on the subject the next few weeks.**
- Read Chicago ch. 4, "Rights, permissions, and copyright administration" (pp. 155–197).
 - I don't expect you to memorize all of this — but read carefully enough to learn the key complexities here.
- Read University of Minnesota, "[Understanding Fair Use](#)" and "[Thinking Through Fair Use](#)" (will add printable version later).
 - What commonplaces of copyright have you heard which are contradicted by
 - Make sure to learn the four part test.
 - Have a good look at the worksheet and imagine using it yourself

In class:

- Tue: Discuss Chicago material & fair use.
- Thu: Apply fair use to examples. Studio time to work on your projects.

Week 12: Editorial style (11/8, 11/10)

Preparation:

- Read Williams et al, *Style: Understanding Style, Correctness, Actions, Characters*.
 - Since I said that you can buy any version of the book, these are the chapters to focus on — they are the core of the book. We may look at some other chapters. If you aren't sure what to read in this version, get in touch.
 - How does Williams define style? Correctness? How do his definitions differ from, or work with, what we know from Amy and Carol?
 - How does the definition of style for prose differ from editorial style?

- The Actions and Characters chapters are the core of Williams's methods. What is the point? What does he argue about verbs, nouns, agents, and sentences?
- For a similar approach to revising style, see Lanham's "[paramedic method](#)." (Or [this version](#).)
- Consider these samples in light of Williams's methods. [Exercises!](#)
 - [Purdue Convocations "Pick 5 and save"](#)
 - [Purdue attendance policy](#)
 - [Skylert memo](#)
 - [Prose samples from past vulture portfolios](#)
- **Submit proposal & editing plan Mon 11/07.**

In class:

- Tue: Discuss Williams.
- Thu: Continue discussion of Williams. Begin some exercises which apply *Style*'s approach to semester project editing — **bring some of your text to edit!**

Week 13: Editorial style, continued (11/15, 11/17)

Preparation:

- Read *Style*, "The Ethics of Style."
- Read my "[Defining style](#)."
 - I'm adding this late, in response to some of your responses — it's short and I'll give you time to read it in class too.

In class:

- Tue: Q&A on editing, then discussion of Williams. Activities which apply Williams (using the [document from last week](#)).
- Thu: Studio time for project work.

Justification for ENGL 43200

Editing and Publishing has been taught multiple times as a Professional Writing variable title course. Giving it a permanent number and means it can be added to the rotation of courses and helps the students. No new faculty are required to be able to offer this course.

PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT English EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

<input checked="" type="checkbox"/> 1. New course with supporting documents	<input type="checkbox"/> 7. Change in course attributes (department head signature only)
<input type="checkbox"/> 2. Add existing course offered at another campus	<input type="checkbox"/> 8. Change in instructional hours
<input type="checkbox"/> 3. Expiration of a course	<input type="checkbox"/> 9. Change in course description
<input type="checkbox"/> 4. Change in course number	<input type="checkbox"/> 10. Change in course requisites
<input type="checkbox"/> 5. Change in course title	<input type="checkbox"/> 11. Change in semesters offered (department head signature only)
<input type="checkbox"/> 6. Change in course credit/type	<input type="checkbox"/> 12. Transfer from one department to another


PROPOSED:		EXISTING:	TERMS OFFERED Check All That Apply:
Subject Abbreviation <u>ENGL</u>	Subject Abbreviation _____	Subject Abbreviation _____	<input checked="" type="checkbox"/> Summer <input checked="" type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring
Course Number <u>43400</u>	Course Number _____	Course Number _____	CAMPUS(ES) INVOLVED
Long Title <u>Science and Medical Writing</u>	Long Title _____	Long Title _____	<input type="checkbox"/> Calumet <input type="checkbox"/> N. Central
Short Title <u>Science and Medical Writing</u>	Short Title _____	Short Title _____	<input type="checkbox"/> Cont Ed <input type="checkbox"/> Tech Statewide
Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)			<input type="checkbox"/> Ft. Wayne <input checked="" type="checkbox"/> W. Lafayette
			<input type="checkbox"/> Indianapolis

CREDIT TYPE	COURSE ATTRIBUTES: Check All That Apply
1. Fixed Credit: Cr. Hrs. <u>3</u>	1. Pass/Not Pass Only <input type="checkbox"/>
2. Variable Credit Range: _____	2. Satisfactory/Unsatisfactory Only <input type="checkbox"/>
Minimum Cr. Hrs. _____	3. Repeatable <input type="checkbox"/>
(Check One) To <input type="checkbox"/> Or <input type="checkbox"/>	Maximum Repeatable Credit: _____
Maximum Cr. Hrs. _____	4. Credit by Examination <input type="checkbox"/>
3. Equivalent Credit: Yes <input type="checkbox"/> No <input type="checkbox"/>	5. Fees <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request <input type="checkbox"/>
	6. Registration Approval Type <input type="checkbox"/>
	7. Variable Title <input type="checkbox"/>
	8. Honors <input type="checkbox"/>
	9. Full Time Privilege <input type="checkbox"/>
	10. Off Campus Experience <input type="checkbox"/>
	Include comment to explain fee _____

Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated	Cross-Listed Courses
Lecture	50	3	16	100	
Recitation					
Presentation					
Laboratory					
Lab Prep					
Studio					
Distance					
Clinic					
Experiential					
Research					
Ind. Study					
Pract/Observ					

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):
Science and Medical writing is a professional writing workshop that teaches students how to write in medical and scientific fields. Students will learn the genres and conventions that are used by medical writers and science writers, as well as editors in these fields.

COURSE LEARNING OUTCOMES
By the end of the semester, students will be able to: 1. Analyze rhetorical situations to determine needs of readers and contexts. 2. Identify the appropriate genre for a writing project. 3. Edit and proofread scientific and medical documents. 4. Design documents that pertain specifically to medical and scientific texts. 5. Create and effectively use tables, charts, and graphics common in the sciences and medicine. 6. Develop skills for working with authors and publishers in scientific and medical fields.

Calumet Department Head _____ Date _____	Calumet School Dean _____ Date _____
Fort Wayne Department Head _____ Date _____	Fort Wayne School Dean _____ Date _____
Indianapolis Department Head _____ Date _____	Indianapolis School Dean _____ Date _____
North Central Faculty Senate Chair _____ Date _____	Vice Chancellor for Academic Affairs _____ Date _____
 _____ Date _____	West Lafayette College/School Dean _____ Date _____
West Lafayette Department Head _____ Date _____	West Lafayette Registrar _____ Date _____

ENGLISH 434: SCIENTIFIC AND MEDICAL WRITING

Professor Richard Johnson-Sheehan
Office: Heavilon 428
e-mail: rjohnso@purdue.edu
Office Hours: TR: 12:30-1:30

Welcome to English 434, Science and Medical Writing. In this course, we will explore the overlapping fields of science writing and medical writing, as well as the places where these two areas of professional writing intersect. You will learn how to write feature articles, news releases, profiles, white papers, grants, and other scientific texts. You will also learn editing skills that will help you succeed in scientific and medical workplaces. We will read and discuss classic and contemporary works in science writing and nature writing.

These fields, like all areas of professional writing, are evolving dramatically. Today, we are seeing a rapid convergence of the once distinct fields of science writing, medical writing, and medical/health writing. Also, the rapid evolution of new media means that “science writing” now includes managing websites, posting on blogs, scripting podcasts, editing vidcasts, and coordinating messages in social media. Science writers are now communication specialists, not just writers and editors, which has greatly expanded their responsibilities.

Fortunately, a few things in our evolving field stay that same. Professional writers still need to—

- Tell a good story
- Describe things in exact detail
- Convert complex ideas into simple prose
- Explain cause and effects relationships
- Draw comparisons among similar and dissimilar things
- Edit the work of others
- Advocate for truth and reason.

In our assignments, we will concentrate on learning these kinds of universal skills, which will endure even as the field changes.

This class will be rather practical in nature. We will be writing a collection of real and realistic professional-level documents that you can add to your portfolio. I'm looking forward to a challenging semester. At the 500-level, I assume you are already employed or thinking about your impending employment. This course should make you more competitive in whatever career you are pursuing.

Course Texts

You can find the following books at the local bookstores or through Amazon.

- *The Science Writers' Handbook* (2013). T. Hayden & M. Nijhuis, eds. Da Capo Lifelong Books. **ISBN-13:** 978-0738216560
- *Writing for Today's Healthcare Audiences* (2015). R.J. Bonk. Broadview Press. ISBN-13: 9781554811496

Assignments

The assignments for the course are listed below. Here is the weight on each assignment, adding up to the final grade:

Sequence One: Describing in Detail

- Profile of a Scientist or Medical Researcher 3 percent
- Explainer 10 percent
- Discovery Narrative 12 percent

Sequence Two: Writing for the Public

- Press Release 3 percent
- Educational Materials 12 percent
- Brief Feature Article 15 percent

Sequence Three: Editing the Writing of Others

- Edit a Grant Proposal 10 percent
- Edit an Article 15 percent

Sequence Four: Portfolio

10 percent

Reading Responses

10 percent

Your documents should be professionally designed. That means your work should look like professionally designed documents, not double-spaced college papers.

At the end of these policies, I have included a description of each grade and what it takes to receive that grade on an assignment. If you are a person who wants or *needs* a particular grade in this course, start working toward that grade now. Don't wait until the end (or even the middle) of the semester to decide that you need a B or an A.

Attendance, Late Work, and Late Arrivals

These three items—attendance, late work, and late arrival to class—seem to be strongly related. Once in a great while, it is fine to miss class, hand in late work, or show up a bit late. Life puts unexpected obstacles in our way. However, since this class is designed to help you be more competitive in the workplace, I will expect you to be consistently in class, on time, with your work finished. Employers expect that from you, and I will too.

If you need to be late or absent to class, please send me an e-mail telling me you are going to be late or absent. If you need to hand work in late, please send me an e-mail or write me a short memo that tells me 1) the work will be late and 2) when you will have it completed. Late work will be assessed a 5 percent penalty each day its late.

Now, there are some people who are chronically late to class or absent. If you are one of those people, I invite you to see this class as an opportunity to add some discipline to your life (better here than at your job). Do it for yourself, not for me. You will be pleasantly surprised to see how many of life's annoyances evaporate when you are consistently present and on time. For those people who can't get to class or arrive on time, here are some guidelines I follow in these matters. Since this is a twice a week course, your fifth absence will cost you a whole letter grade

for the course (e.g. A becomes B, C+ becomes D+). Your seventh absence will mean a “no pass” for the course. I hope you will drop the course before we reach that point.

Your third late arrival to class will be marked as one absence. Afterward, every other late arrival will count as another absence.

No whining, no bickering please. I will try to tell you when you have reached four absences, but I can't promise you will receive a warning.

Grammar

Let's hope you have mastered grammar by now. If you know you have a grammar problem or are weak in some area (like commas) go find a grammar handbook and get familiar with it. Typos and the rare grammar error happen to all of us, but consistent errors signal a lack of quality to editors and clients. Here's a hint: Use the spellchecker on your computer.

Equal Access

I will make any reasonable accommodations if you have special needs. If you have a disability that might affect your performance in this course, please tell me about it during the first couple weeks of class. Your disability must be registered with Disability Resource Center through the Dean of Students for me to make accommodations.

Professionalism

Please turn off and stow your mobile phone and any other electronic beeping menaces before you come to class. We will be using laptops in class for research, so please bring one. Please refrain from checking e-mail, monitoring Facebook, blogging, or reading websites that are not related to the class.

Also, if history is our guide, I expect us to have some passionate discussions in the class. Be mindful of situations where you might cross over into provocation or verbal abuse. Go out of your way to be courteous and respectful of the ideas and views of others.

Grading

Personally, I'm not fond of grading. In my mind, a good grade is not a judgment about whether you are a good person or whether you are smart. It is merely a rating of your work in comparison to the work of others in the class. If you want a good grade in a course, work as hard as you can—grades have a way of taking care of themselves.

At all costs, I try to be fair when I put a grade on a paper. I don't even look at your name on a paper until I'm completely finished reviewing it. So, whether I "like" you personally or not doesn't factor into my decision on a grade. Nevertheless, if you think I have misjudged or misinterpreted your work, don't get angry. Come to my office and talk to me about it. I will not talk to you about a grade in the classroom, but I don't mind if you come to my office and talk to me about your paper.

Here's the meaning behind the numbers I put on your work (you can use these statements as clues about how you might work toward a higher grade):

90-100 (A- to A)—You did what the assignment asked for at a high quality level, *and your work shows originality and creativity*. Work in this range shows all the qualities

listed below for a B; but it also demonstrates that the author took extra steps to be original or creative in developing content, solving a problem, or developing a verbal or visual style.

80 to 89 (B- to B+)—You did what the assignment asked of you at a high quality level. Work in this range needs little revision, is complete in content, is organized well, and shows special attention to style and visual design.

70 to 79 (C- to C+)—You did what the assignment asked of you. Work in this range tends to need some revision, but it is complete in content and the organization is logical. The style, verbal and visual, is straightforward but unremarkable.

60-69 (D to D+)—You did what the assignment asked for at a low quality level. Work in this range tends to need significant revision. The content is often incomplete and the organization is hard to discern. Verbal and visual style is often non-existent or chaotic.

Below 60 (F)—Don't go here. I usually reserve the F for people who don't show up or don't do the work. If you give an assignment an honest try, I doubt you would receive an F. If you feel you put in your best effort and still received an F, you might consider dropping from the class.

Academic Integrity and Plagiarism

You will be responsible for producing original work in this course. If you hand in work that is not your own, you will be failed for the assignment and/or the course and reported to the Dean of Students. Here is the Dean of Students' definition of plagiarism:

Plagiarism is a special kind of academic dishonesty in which one person steals another person's ideas or words and falsely presents them as the plagiarist's own product. This is most likely to occur in the following ways:

- using the exact language of someone else without the use of quotation marks and without giving proper credit to the author
- presenting the sequence of ideas or arranging the material of someone else even though such is expressed in one's own words, without giving appropriate acknowledgment
- submitting a document written by someone else but representing it as one's own.

Source: <https://www.purdue.edu/odos/osrr/academic-integrity-brochure/>

SCIENCE AND MEDICAL WRITING

Week	Subject	Readings and Assignments
Week One Aug. 25 & 27	What is Science and Medical Writing?	SW Handbook, Ch. 1-2, Sokal (GD); Emerson 140-144, also (GD)
Week Two Sept. 1 & 3	Explaining Complex Things Crash Course on Ethics	Due: Profile (9/3) SW Handbook, Ch. 4; Leopold 376-397; Richardson (GD); Darwin 151-163; Anderson (GD)
Week Three Sept. 8 & 10	Using Narrative Writing in Plain Style	Due: Explainer (9/8) SW Handbook, Ch. 5; Yulsman (GD); Berry 718-737; Lopez 900-923
Week Four Sept. 15 & 17	Writing in Persuasive Style Using Metaphors, Similes, Personification	SW Handbook, Ch. 6-7; Gladwell (GD); Wilson 658-662; Dillard 876-891
Week Five Sept. 22 & 24	Working as Staff Writer Adding Sound to Prose	Due: Discovery Narrative (9/22) SW Handbook, Ch. 19-20; Lydersen (GD); Silko 1003-1014; Thoreau 180-205
Week Six Sept 29 & Oct. 1	Writing a Press Release	In-Class: Press Release SW Handbook, Ch. 21-22; Carey (GD); Kingsolver 1068-1078; Momaday 737-742
Week Seven Oct. 6 & 8	Developing Educational Materials for Non-Experts	SW Handbook, Ch. 23-24; Interfandi (GD); Pollan 1078-1090; Abram 1101-1114
Week Eight Oct. 15	Writing a Feature Article Being Creative, New Angles	Due: Educational Materials (10/15) Tarlach (GD); Bass 1114-1119; Thomas 533-538
Week Nine Oct. 20 & 22	Writing Grabbers and Ledes Establishing Tone and Pace	McKibben 1120-1130; Carson 479-485; Lerner (GD)
Week Ten Oct. 27 & 29	Copyediting and Proofreading Basics	Due: Brief Feature Article (10/27) SW Handbook, 8 and 11 Abbey 614-628; Nobokov 423-432; Batuman (GD)
Week Eleven Nov. 3 & 5	Substantive Editing, Working with Authors	Stegner 504-529; Aschwanden (GD)
Week Twelve Nov. 10 & 12	Using Graphics Barron Lerner Lecture	Due: Edited Grant Proposal (11/12) LeGuin 651-658; Jabr (GD); Billings (GD)
Week Thirteen Nov. 17 & 19	Designing Documents	Hoagland 690-706; Wallace 930-936; Patel (GD)
Week Fourteen Nov. 24	Comp Day for Lerner Lecture (Optional Workshop Day)	
Week Fifteen Dec. 1 & 3	Creating a Portfolio Public Speaking	Due: Edited Article (12/3)
Week Sixteen Dec. 8 & 10	Presenting Your Portfolio	
Finals Week	No Meeting	Portfolio Due (12/14)

Science and Medical Writing: Sources in Purdue Library

Albert, T. (2000). *The A-Z of medical writing*. London: BMJ Books. (808.06661 AL14a 2000)

Baines, L., & Ebrary, Inc. (2014). *Project-based writing in science (Bold visions in educational research ; v. 41)*. (Online access)

Dawkins, R. (2008). *The Oxford book of modern science writing*. Oxford ; New York: Oxford University Press. (500 Ox15 2008)

Frances, J.C. (2000) *Writing proposals*. *BioScience*, 2000, Vol. 50(11), pp.1023-1024 (808.06665 F875w 2003)

Friedland, A. (2009). *Writing successful science proposals*. New Haven : Yale University Press (Online access).

Fyfe, A. (2004). *Science writing by women (Popular science in the nineteenth century)*. Bristol : Tokyo: Thoemmes Continuum ; Edition Synapse. (500.82094109034 Sci27 2004).

Gannon, R. (1991). *Best science writing : Readings and insights*. Phoenix, AZ: Oryx Press. (808.0665 B464 1991)

Goodman, N., & Edwards, M. (2006). *Medical writing : A prescription for clarity*(3rd ed.). Cambridge, U.K. ; New York: Cambridge University Press. (808.06661 G623m 2006)

Hancock, E., & Ebrary, Inc. (2003). *Ideas into words : Mastering the craft of science writing*. Baltimore: Johns Hopkins University Press. (808.0665 H191i 2003)

Hofmann, A.H. (2010). *Scientific writing and communication: Papers, proposals, and presentations*. New York : Oxford University Press. ISBN9780195390056 (Q223 .H63 2010).

Joubert, P., & Rogers, S. (2015). *Strategic Scientific and Medical Writing: The Road to Success*. (Online access).

Lang, T. (2015). *Medical writing up close and professional: Establishing our identity*. *American Medical Writers Association Journal*, 30(1), 10. (Online access).

Liao, J., & Secemsky, M. (2015). *The Value of Narrative Medical Writing in Internal Medicine Residency*. *Journal of General Internal Medicine*, 30(11), 1707-1710. (Online access).

- Locke, D. (1992). *Science as writing*. New Haven: Yale University Press. (808.0665 L791s 1992)
- Matthews, J., & Matthews, Robert W. (2008). *Successful scientific writing a step-by-step guide for the biological and medical sciences* (3rd ed.). Cambridge ; New York: Cambridge University Press. (Online access).
- Norton-Meier, L. (2008). *Questions, claims, and evidence : The important place of argument in children's science writing*. Portsmouth, NH: Heinemann. (372.35 Qu38 2008)
- Rogers, S. (2014). *Mastering scientific and medical writing : A self-help guide*. Berlin : Springer. (Online access).
- Segal, J. (2008). *Health and the rhetoric of medicine* (Pbk. ed.). Carbondale: Southern Illinois University Press. (Online access).
- Wisdom, P., Riley, J. Halley, P. & Myers, P. (2015) Recommendations for Writing Successful Grant Proposals: An Information Synthesis Academic Medicine, 2015, Vol.90(12), p.1720-1725 (Online access)
- Young, P. (2006). *The Rosetta Stone of science writing for publication in English* (1st ed.). Boston: Elsevier. (Online access)
- Zobel, J. (2004). *Writing for computer science* (2nd ed.). London ; New York: Springer. (T11 .Z62 2004)

**COLLEGE OF LIBERAL ARTS CURRICULUM COMMITTEE COURSE
PROPOSAL SUMMARY SHEET**

New Course
(Complete I & II)

Revision of Existing Course
(Complete I & II)

Deletion of Existing Course
(Complete I only)

I. COURSE NUMBER AND TITLE (existing for revisions and deletions; proposed for new courses):

HIST 31405 Technology and Gender in American History

Contact for questions about this submission (name, phone): Nancy Gabin 44121

Other submissions (if any) that this one should be linked with: _____

Will approval of this submission result in a change to any departmental program (Bingo Sheet)? **Yes** **No**
(If "yes," submit a program revision as well.)

List supporting documentation attached, if any: justification; form 40

R. Douglas Hunt

3/28/2017

Department Head or Curriculum Chair signature

Date

II. COURSE SPECIFICATIONS/SUMMARY OF CHANGES

For new courses, enter all applicable items. Use "proposed" column/lines for course revisions and enter only those items that will undergo a change as a result of the proposed revision.)

	EXISTING	PROPOSED
Course Number.....		
Credits		
Prerequisite(s).....		
Consent(s) to enroll		
Contact Hours & Type.....		
Variable Title (Y/N)		
Repeatable for Credit (Y/N)		
Pass/Not Pass Only (Y/N)		
Effective Date.....		

Course Title

(existing) Technology and Gender in American History

(proposed) STEM and Gender

Catalog Description

(existing) Technological innovation has been a cornerstone of American identity. How technology matters to gender, and gender matters to technology, will be explored through studying amateur and professional scientists, industrialization, education, sexual division of labor, and home and work spaces in twentieth century America. Examining objects of technological innovation, their production, consumption, and use, reveals changing relationships between men and women.

(proposed) Scientific and technological innovation has been a cornerstone of American identity. How science and technology matters to gender, and gender matters to science and technology, will be explored through studying amateur and professional scientists and engineers, industrialization, education, sexual division of labor, and home and work spaces in twentieth century America. Examining technological, scientific, and engineering innovation

through the lens of gender reveals changing relationships between men and women in modern America.

Other (describe)

(existing) _____

(proposed) _____

This form is designed to be filled in electronically and then printed for signature and submission. An electronic version of this form can be obtained at: <http://www.cla.purdue.edu/curriculum>

Justification for title and description revision

Sharra Vostral's new course HIST 31405 Technology and Gender in American History was approved by the CLA Curriculum Committee and the CLA Senate in fall 2016. The registrar's office has entered the course into the academic catalog and Sharra will teach the course for the first time in spring 2018. Sharra is now having second thoughts about the course title and description and would like slightly to change them in the hopes of attracting as many students as possible. Sharra wants to make the following changes in particular to attract the attention of students in engineering and the sciences as well as in PPI. By tweaking the title and the catalog description, she hopes to expand the audience for the course.

Here is the current, original course title and catalog description:

HIST 31405 Technology and Gender in American History

Technological innovation has been a cornerstone of American identity. How technology matters to gender, and gender matters to technology, will be explored through studying amateur and professional scientists, industrialization, education, sexual division of labor, and home and work spaces in twentieth century America. Examining objects of technological innovation, their production, consumption, and use, reveals changing relationships between men and women.

Here is the title and description that Sharra would prefer. The changes are in red.

HIST 31405 **STEM** and Gender

Scientific and technological innovation has been a cornerstone of American identity. How **science and** technology matters to gender, and gender matters to **science and** technology, will be explored through studying amateur and professional scientists **and engineers**, industrialization, education, sexual division of labor, and home and work spaces in twentieth century America. Examining technological, **scientific, and engineering** innovation **through the lens of gender** reveals changing relationships between men and women **in modern America**.

PURDUE UNIVERSITY

REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

Print Form

Office of the Registrar
FORM 40 REV. 5/11

DEPARTMENT HISTORY

EFFECTIVE SESSION FALL 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|---|
| <input type="checkbox"/> 1. New course with supporting documents | <input type="checkbox"/> 7. Change in course attributes (department head signature only) |
| <input type="checkbox"/> 2. Add existing course offered at another campus | <input type="checkbox"/> 8. Change in instructional hours |
| <input type="checkbox"/> 3. Expiration of a course | <input checked="" type="checkbox"/> 9. Change in course description |
| <input type="checkbox"/> 4. Change in course number | <input type="checkbox"/> 10. Change in course requisites |
| <input checked="" type="checkbox"/> 5. Change in course title | <input type="checkbox"/> 11. Change in semesters offered (department head signature only) |
| <input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 12. Transfer from one department to another |

PROPOSED:

EXISTING:

Subject Abbreviation _____ Subject Abbreviation HIST _____
 Course Number _____ Course Number 31405
 Long Title STEM and Gender
 Short Title STEM and Gender

TERMS OFFERED
Check All That Apply:

Fall Spring Summer

CAMPUS(ES) INVOLVED

Calumet N. Central
 Cont Ed Tech Statewide
 Ft. Wayne W. Lafayette
 Indianapolis

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

CREDIT TYPE

1. Fixed Credit: Cr. Hrs. _____
 2. Variable Credit Range:
 Minimum Cr. Hrs _____
 (Check One) To Or
 Maximum Cr. Hrs. _____
 3. Equivalent Credit: Yes No

COURSE ATTRIBUTES: Check All That Apply

- | | |
|---|---|
| <input type="checkbox"/> 1. Pass/Not Pass Only | <input type="checkbox"/> 6. Registration Approval Type |
| <input type="checkbox"/> 2. Satisfactory/Unsatisfactory Only | Department <input type="checkbox"/> Instructor <input type="checkbox"/> |
| <input type="checkbox"/> 3. Repeatable | <input type="checkbox"/> 7. Variable Title |
| Maximum Repeatable Credit: _____ | <input type="checkbox"/> 8. Honors |
| <input type="checkbox"/> 4. Credit by Examination | <input type="checkbox"/> 9. Full Time Privilege |
| 5. Fees: <input type="checkbox"/> Coop <input type="checkbox"/> Lab <input type="checkbox"/> Rate Request | <input type="checkbox"/> 10. Off Campus Experience |
| Include comment to explain fee | |

Schedule Type	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated
Lecture	_____	_____	_____	_____
Recitation	_____	_____	_____	_____
Presentation	_____	_____	_____	_____
Laboratory	_____	_____	_____	_____
Lab Prep	_____	_____	_____	_____
Studio	_____	_____	_____	_____
Distance	_____	_____	_____	_____
Clinic	_____	_____	_____	_____
Experiential	_____	_____	_____	_____
Research	_____	_____	_____	_____
Ind. Study	_____	_____	_____	_____
Pract/Observ	_____	_____	_____	_____

Cross-Listed Courses

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

Scientific and technological innovation has been a cornerstone of American identity. How science and technology matters to gender, and gender matters to science and technology, will be explored through studying amateur and professional scientists and engineers, industrialization, education, sexual division of labor, and home and work spaces in twentieth century America. Examining technological, scientific, and engineering innovation through the lens of gender reveals changing relationships between men and women in modern America.

***COURSE LEARNING OUTCOMES:**

Calumet Department Head _____ Date _____	Calumet School Dean _____ Date _____
Fort Wayne Department Head _____ Date _____	Fort Wayne School Dean _____ Date _____
Indianapolis Department Head _____ Date _____	Indianapolis School Dean _____ Date _____
North Central Faculty Senate Chair _____ Date _____	Vice Chancellor for Academic Affairs _____ Date _____
West Lafayette Department Head _____ Date _____	West Lafayette College/School Dean _____ Date _____

West Lafayette Registrar _____ Date _____

Justification
Human Rights Studies (HURS) Bingo sheet revision

Submitted by Prof. Ann Marie Clark, Political Science, and co-Director of the Human Rights Program clarkam@purdue.edu

The revisions to the HURS bingo sheet include the substitution of POL43801 for POL430 to Area B, "Structure of Human Rights." The course content is the same but POL430 needed a unique number.

In addition, several POL courses are added to Area D that were not included when the program was initiated. Two courses are dropped because they are no longer staffed (Constitutional Law I and II).

A C- minimum GPA requirement is added to bring the requirements in line with POL, PHIL, and HIST department requirements.

No additional staffing is needed as a result of this revision.

Purdue University

College of Liberal Arts

15 Hours

Minor in Human Rights Studies REV. 2/12/16

Requirements for the Minor

Area A (3 credits): **History** of human rights

___ HIST 33805 History of Human Rights

Area B (3 credits): **Theory** of human rights. Select one of the following courses:

___ PHIL 24000 Social and Political Philosophy

___ PHIL 26000 Philosophy and Law

___ PHIL 50400 Human Rights Ethics

Area C (3 credits): **Structure** of human rights. Select one of the following courses:

REPLACE ~~POL 43000 International Human Rights~~ **POL43801 International Human Rights**

___ POL 43300 International Organization

Area D (6 credits): **Application** of human rights. Select two courses from the following list:

___ ANTH 20500 Human Cultural Diversity

___ ANTH 34000 Global Perspectives on Health

___ ANTH 35200 Drugs, Culture and Society

___ ANTH 38000 Using Anthropology in the World

___ ANTH 48200 Sexual Diversity in Global Perspectives

___ CLCS 33900 Literature and the Law

___ HIST 30000 Eve of Destruction: Global Crises & World Organization in the 20th Century

___ HIST 32900 History of Women in Modern Europe

___ HIST 33501 Nationalism and Socialism in East Central Europe

___ HIST 33700 Europe in the Age of the Cold War

___ HIST 38200 American Constitutional History

___ HIST 38300 Recent American Constitutional History

___ HIST 39001 Jews in the Modern World

___ HIST 40500 French Revolution and Napoleon

___ HIST 40600 Rebels and Romantics

___ HIST 40800 Dictatorship and Democracy: Europe 1914-1939

___ HIST 41300 Europe in the Age of Empires

___ HIST 46900 Black Civil Rights Movement

___ HIST 59500 Holocaust and Genocide

___ PHIL 11400 Global Moral Issues

___ PHIL 27000 Biomedical Ethics

___ PHIL 28000 Ethics and Animals

___ PHIL 29000 Environmental Ethics

___ PHIL 55500 Critical Theory

REMOVE: ~~POL 46100 Constitutional Law I~~

REMOVE: ~~POL 46200 Constitutional Law II~~

___ SOC 32800 Criminal Justice

___ SOC 41900 Sociology of Law

ADD:

POL130 Introduction to International Relations

POL141 Governments of the World

POL150 Introduction to Political Thought

POL222 Women, Politics, and Public Policy

POL235 International Relations among Rich and Poor Nations

POL326 Black Political Participation in America

POL327 Global Green Politics

POL360 Women and the Law

Note: Students may petition to have a maximum of 3 credits counted for a course not on the lists for requirement D if there is sufficient human rights content.

[ADD:] Human Rights Studies minors must earn a "C-" or better in any course used to fulfill a minor requirement.

PURDUE UNIVERSITY
 REQUEST FOR ADDITION, EXPIRATION,
 OR REVISION OF AN UNDERGRADUATE COURSE
 (10000-40000 LEVEL)

Office of the Registrar
 FORM 40 REV. 5/11

DEPARTMENT POL (Political Science)

EFFECTIVE SESSION Fall 2017

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

- | | |
|---|--|
| <input checked="" type="checkbox"/> 1. New course with supporting documents
<input type="checkbox"/> 2. Add existing course offered at another campus
<input type="checkbox"/> 3. Expiration of a course
<input type="checkbox"/> 4. Change in course number
<input type="checkbox"/> 5. Change in course title
<input type="checkbox"/> 6. Change in course credit/type | <input type="checkbox"/> 7. Change in course attributes (department head signature only)
<input type="checkbox"/> 8. Change in instructional hours
<input type="checkbox"/> 9. Change in course description
<input type="checkbox"/> 10. Change in course requisites
<input type="checkbox"/> 11. Change in semesters offered (department head signature only)
<input type="checkbox"/> 12. Transfer from one department to another |
|---|--|

PROPOSED:

EXISTING:

Subject Abbreviation POL

Subject Abbreviation _____

Course Number 43801

Course Number _____

Long Title International Human Rights

Short Title International Human Rights

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

TERMS OFFERED

Check All That Apply:

Fall Spring Summer

CAMPUS(ES) INVOLVED

Calumet N. Central
 Cont Ed Tech Statewide
 Ft. Wayne W. Lafayette
 Indianapolis

CREDIT TYPE

1. Fixed Credit: Cr. Hrs. 3
2. Variable Credit Range:
 Minimum Cr. Hrs. _____
 (Check One) To Or
 Maximum Cr. Hrs. _____
3. Equivalent Credit: Yes No

COURSE ATTRIBUTES: Check All That Apply

1. Pass/Not Pass Only
2. Satisfactory/Unsatisfactory Only
3. Repeatable
 Maximum Repeatable Credit: _____
4. Credit by Examination
5. Fees: Coop Lab Rate Request
 Include comment to explain fee _____
6. Registration Approval Type
 Department Instructor
7. Variable Title
8. Honors
9. Full Time Privilege
10. Off Campus Experience

ScheduleType	Minutes Per Mtg	Meetings Per Week	Weeks Offered	% of Credit Allocated
Lecture	150/week	2 or 3	16	100
Recitation	_____	_____	_____	_____
Presentation	_____	_____	_____	_____
Laboratory	_____	_____	_____	_____
Lab Prep	_____	_____	_____	_____
Studio	_____	_____	_____	_____
Distance	_____	_____	_____	_____
Clinic	_____	_____	_____	_____
Experiential	_____	_____	_____	_____
Research	_____	_____	_____	_____
Ind. Study	_____	_____	_____	_____
Pract/Observ	_____	_____	_____	_____

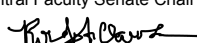
Cross-Listed Courses

COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):

This course exposes students to the politics of international human rights through reading, lectures, film, discussion, and student research. Topics include the concept of human rights, international law related to the protection of human rights, empirical research on political and economic causes of human rights violations in individual countries, and research on prevention efforts and remedies for past violations. [Explanatory note (not part of the course description): This course has been taught regularly in recent years under a variable topics number. It is now part of the CLA Undergraduate Human Rights Studies Minor and needs a unique course number.]

***COURSE LEARNING OUTCOMES:**

At the end of the course, students will be able to: (1) comprehend the interrelated legal and philosophical concepts pertaining to human rights as understood in theory and practice; (2) analyze particular historical and ongoing situations of human rights violations; (3) evaluate causes of and solutions for international human rights violations.

Calumet Department Head _____	Date _____	Calumet School Dean _____	Date _____
Fort Wayne Department Head _____	Date _____	Fort Wayne School Dean _____	Date _____
Indianapolis Department Head _____	Date _____	Indianapolis School Dean _____	Date _____
North Central Faculty Senate Chair _____	Date _____	Vice Chancellor for Academic Affairs _____	Date _____
 _____	1/23/17	West Lafayette College/School Dean _____	Date _____
West Lafayette Department Head _____	Date _____	West Lafayette Registrar _____	Date _____

New Course Proposal Justification
POL43801 International Human Rights

This course on International Human Rights has been taught regularly by under a variable topics number, POL430.

POL430 is listed as part of the Human Rights Studies (HURS) minor, and for that reason the course requires a unique course number, since in the future POL will likely teach other courses under variable topics that do not fit the HURS minor.

Current staffing is sufficient and additional staffing will not be required.

**COLLEGE OF LIBERAL ARTS CURRICULUM COMMITTEE
COURSE PROPOSAL SUMMARY SHEET**

- New Course** (Complete I & II) **Revision of Existing Course** (Complete I & II) **Deletion of Existing Course** (Complete I only)

I. COURSE NUMBER AND TITLE (existing for revisions and deletions; proposed for new courses):

POL43801 International Human Rights

Contact for questions about this submission (name, phone): Prof. Ann Marie Clark, 4-7437

Other submissions (if any) that this one should be linked with: Human Rights Studies (HURS) program revision and Political Science (POL) program revision.

Will approval of this submission result in a change to any departmental program (Bingo Sheet)? **Yes** **No**
(If “yes,” submit a program revision as well.) (see above)

List supporting documentation attached, if any: Justification, Syllabus

Rosalind Clawson

1/30/17

Department Head or Curriculum Chair signature

Date

II. COURSE SPECIFICATIONS/SUMMARY OF CHANGES

For new courses, enter all applicable items. Use “proposed” column/lines for course revisions and enter only those items that will undergo a change as a result of the proposed revision.)

	EXISTING	PROPOSED
Course Number.....		POL43801
Credits		3
Prerequisite(s).....		
Consent(s) to enroll		
Contact Hours & Type.....		3 hours, lecture
Variable Title (Y/N)		N
Repeatable for Credit (Y/N)		N
Pass/Not Pass Only (Y/N)		
Effective Date.....		Fall 2017

Course Title
(*proposed*) International Human Rights

Catalog Description
(*proposed*) This course exposes students to the politics of international human rights through reading, lectures, film, discussion, and student research. Topics include the concept of human rights, international law related to the protection of human rights, empirical research on political and economic causes of human rights violations in individual countries, and research on prevention efforts and remedies for past violations.

Course Bibliography: International Human Rights

- *Arendt, Hannah. 2006 [1963]. *Eichmann in Jerusalem*. New York: Penguin.
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- Clapham, Andrew. 2016, 2nd ed. *Human Rights: A Very Short Introduction*. Oxford, UK: Oxford University Press, 83-97.
- *Donnelly, Jack. 2003, 2nd ed. *Universal Human Rights in Theory and Practice*. (Ithaca, NY: Cornell University Press.
- *Freeman, Michael. 2011, 2nd ed. *Human Rights*. 2nd edition. Cambridge UK: Polity.
- *Gibson, Janice, and Mika Haritos-Fatouros. 1986 (November). "The Education of a Torturer," in *Psychology Today*, 50-58.
- *Haijar, Lisa. 2009. "Both Civilized and Uncivilized Nations Use Torture Techniques," in Debra Miller, ed., *Torture*. Greenhaven Press.
- *Hathaway, Oona. 2003. "Two Cheers for International Law," in *The Wilson Quarterly* 27(4), 50-4.
- *Johnson, Douglas, Alberto Mora, and Averell Schmidt. 2016. "The Strategic Costs of Torture: How "Enhanced Interrogations" Hurt America," *Foreign Affairs* (Sept/Oct), 121-132.
- *Karasz, Palko. 2016 (20 December). "Reflecting on a Hungary Escape 60 Years Ago, and on a Refugee's Plight." *New York Times*.
- *Koh, Harold. 1999. "How is International Human Rights Law Enforced?" *Indiana Law Journal* 74(Fall):1397-1417.
- *Mayer, Jane. 2008. *The Dark Side: The Inside Story of How the War on Terror Turned into a War on American Ideals*. New York: Doubleday.
- *Milgram, Stanley. 1965. "Some Conditions of Obedience and Disobedience to Authority," *Human Relations* 18: 57-76.
- *Poe, Steven C. 2004. "The decision to repress: An integrative theoretical approach to the research on human rights and repression," in Sabine C. Carey & Steven C. Poe, eds., *Understanding Human Rights Violations: New systematic Studies*. Aldershot, UK: Ashgate, 16-38.
- *Poe, Steven C., Neal Tate, and Linda Camp Keith. 1999. "Repression of the Human Right to Personal Integrity Revisited: A Global Cross-National Study," *International Studies Quarterly* 43: 291-324.
- *Staub, Ervin. 2003. *The Psychology of Good and Evil*. Cambridge, UK: Cambridge University Press.
- *United Nations. General Assembly. 1948 (December 10). Universal Declaration of Human Rights.

*Resources held or accessible online by Purdue.

Syllabus: International Human Rights

Professor Ann Marie Clark

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BRNG 2252; tel. 494-7437

Course Description:

This course exposes students to the politics of international human rights through reading, lectures, film, discussion, and student research. Topics include the concept of human rights, international law related to the protection of human rights, empirical research on political and economic causes of human rights violations in individual countries, and research on prevention efforts and remedies for past violations. This political science course is also part of Purdue's Human Rights Minor program.

Course Outcomes

At the end of the course, students will be able to: (1) comprehend the interrelated legal and philosophical concepts pertaining to human rights as understood in theory and practice; (2) analyze particular historical and ongoing situations of human rights violations; (3) evaluate causes of and solutions for international human rights violations.

Required Texts:

Arendt, Hannah. (2006, Penguin [orig. 1963]). *Eichmann in Jerusalem*. (any edition; also on library reserves)

Freeman, Michael. (2011, Polity Press). *Human Rights*. 2nd edition.

Staub, Ervin. *The Psychology of Good and Evil*. (2003, Cambridge University Press) (also on library reserves)

Other readings, posted on the course Blackboard site.

Course Requirements and Evaluation

Items on the syllabus may be changed or adjusted from time to time. Such changes will be announced in class and on Blackboard. The latest version of the syllabus will always be on Blackboard.

All reading on the syllabus is required. Please come to class prepared to discuss the day's assigned reading, including questions you may have had about the reading.

Grades will be based on a brief online worksheet early in the class, a torture position outline, two short research papers, a midterm exam, a "causal theory quiz," and class participation.

The "torture position outline" will be part of a participatory torture debate in February.

The first research paper is a 4- to 6-page research paper that will consist of an initial report on the human rights situation and the basic political, social, and economic background of a country of your choice. We will distribute paper guidelines and a list of possible country choices early in the course. The second paper is an 8- to 10-page extension of the first paper that asks you to explore theoretically the *causes* of repression and human rights violations in your chosen country from the first research paper, using at least one of the theories we are examining in the readings. Detailed guidelines for the papers will be given in separate handouts.

The midterm exam will consist of multiple choice and a short essay question. The Quiz on Causal Theories will be multiple choice and short-answer.

Participation includes two components worth 2.5 points each. The first is the quality of participation, including contributions to class discussion through your comments and questions and other evidence of engagement with the subject matter of the class. For example, seeing me or Jessica (our Teaching Assistant) during office hours also counts as participation! The second half of the 5-point participation grade will be based on attendance. I will take attendance on many days during the semester.

How attendance will be credited: A student who misses 4 attendance days or more will receive a zero on the attendance part of the participation grade. Missing 3 days will result in an attendance grade of 1 point. Missing 2 days will result in an attendance grade of 2 points. Full credit on your attendance grade will be given for one or zero days missed.

A student's final grade will be determined as follows:

On-line worksheet on human rights terms: 5%
Torture position outline: 5%
Paper 1 : 25%
Mid-Course Exam : 20%
Paper 2 : 25%
Causal Theory Quiz: 15%
Participation: 5%

Additional course notes:

- Makeup exam policy. Makeup exams will be given only in case of serious illness, accident, or emergency. In such a case, a student should notify Prof. Clark *before* the regular exam is administered *and* later present any available written documentation). If you cannot reach me in person by phone, leave a message on my office phone (494-7437) and send an email. A course grade of "Incomplete" will be given only in rare and extreme cases.
- Emergency Planning Statement. *See bottom of the syllabus.*

- **Academic Honesty and Integrity Standards**

Honesty, along with freedom of expression and mutual respect, are age-old values of university life. Honesty includes academic honesty. Please note that university regulations prohibit “cheating, lying, stealing, and deceit in any of their diverse forms (such as the use of ghost-written papers, the use of substitutes for taking examinations, the use of illegal cribs, plagiarism, and copying during examinations).” (See Purdue University, *Regulations Governing Student Conduct and Appeals*, Section B.2.a., “[Conduct Subject to Disciplinary Sanctions](#).”)

Plagiarism is a form of dishonesty. It involves presenting someone else’s written work or ideas (including internet material) as your own, or using such material in your own work without giving due credit to the original source. Please understand that cutting and pasting material from the web without quotation marks, or closely paraphrasing significant portions of text whether giving credit to the original author or not, is unacceptable research practice. Make sure your

work is your own. Think about what you are saying, and use your own words. When in doubt, cite. Avoid accidental dishonesty, too: keep careful notes as you work, and don't leave your cites and reference list until the last minute. Acquiring some form of citation software is a good idea, if you don't already use an electronic citation manager.

***Here is a great guide to citation: <https://owl.english.purdue.edu/owl/resource/747/01/> ***



POL 430 Course Outline and Reading Assignments - Spring 2017

The reading listed by each date is the required reading for class on that day.

Part I. Introduction: Theoretical and Historical Basics

Jan. 9. Organizational meeting.

A. The Concept of Human Rights

1. What are human rights?

Jan. 11. Read: Universal Declaration of Human Rights ([UDHR], UN, 1948) (Blackboard). Viewing and discussion of animation, "The Universal Declaration of Human Rights."

2. The political theory of human rights.

Jan. 13. Read: Freeman, ch. 1, "Thinking about Human Rights," pp. 1-14, and ch. 3, "After 1945: the new Age of Rights," pp. 37-60.

Jan. 16. Martin Luther King, Jr. Holiday. No classes.

Jan. 18. Read: Freeman, ch. 4, "Theories of Human Rights," pp. 61-88.

Jan. 20. Read: Freeman, ch. 6, "Universality, Diversity, and Difference."

3. The international relations of human rights.

Jan. 23. Read: Donnelly, "Human Rights as an Issue in World Politics," pp. 3-18 (Blackboard). Further background: Freeman, "The Role of the Social Sciences," pp. 89-118.

Jan 25. International relations, continued, and introduce two-part paper assignment.

Jan. 27. Read: Freeman, ch. 8, "Globalization, Development, and Poverty: Economics and Human Rights. Online worksheet due.

4. Case study: The question of torture and national security

Jan. 30. Read: Resources for Torture Debate – Blackboard folder containing: "Torture," in *Human Rights: A Very Short Introduction* by Andrew Clapham (Oxford, UK: Oxford University Press), 83-97.

Jane Mayer, "The Memo," in *The Dark Side: The Inside Story of How the War on Terror Turned into a War on American Ideals*, New York: Doubleday, 2008, pp. 213-237. (Blackboard.)

Douglas Johnson, Alberto Mora, Averell Schmidt, "The Strategic Costs of Torture: How "Enhanced Interrogations" Hurt America," *Foreign Affairs*, Sept/Oct 2016, pp. 121-132.

Haijar, Lisa, "Both Civilized and Uncivilized Nations Use Torture Techniques," from Debra Miller, ed., *Torture* (Greenhaven Press, 2009).

Browne, "Trump's Pick for CIA Says He's Open to Waterboarding," CNN Wire, 21 January 2016.

Online worksheet due.

Other sources:

http://link.galegroup.com/apps/doc/EJ3010590207/OVIC?u=purdue_main&xid=418d2581&pd=ic.galegroup.com.ezproxy.lib.purdue.edu

Feb. 1. In-class prep for "fish-bowl" debate. Torture position outline due.

Feb. 3. Debate.

C. The Holocaust and the "Banality of Evil"

Feb. 6 and Feb. 8 **Film, *The Nasty Girl*** (required). Before seeing the film, read "Background: *The Nasty Girl*" (2 pages, (Blackboard)). Also this week, begin reading Arendt and begin working on your papers.

1. Eichmann and "the Jewish Question"

Feb. 10. Read Arendt, *Eichmann in Jerusalem*, pp. 1-55.

Feb. 13. Read Arendt, pp. 55-111.

2. Deportations from the Reich: "It did not happen everywhere"

Feb. 15. Read Arendt, pp. 112-161.

Feb. 18. Read Arendt, pp. 162-205.

3. Genocide and justice

Feb. 20. Read Arendt, pp. 206-233.

Feb. 22/24. No class. (Prof. Clark at professional conference.) Use this time to work on your papers!!!

****Feb. 27. First paper due in class. Be prepared to talk about your findings.****

Part II. Explanations for Human Rights Abuses.

A. Political Explanations.

- March 1. Read Steven C. Poe, Neal Tate, and Linda Camp Keith, "Repression of the Human Right to Personal Integrity Revisited: A global cross national study," *International Studies Quarterly* 43, 2 (June 1999): 291-324 (Blackboard).
- Mar. 3. Steven C. Poe, "The decision to repress: An integrative theoretical approach to the research on human rights and repression," in Sabine C. Carey & Steven C. Poe, eds., *Understanding Human Rights Violations: New systematic Studies* (Aldershot, UK: Ashgate, 2004), 16-38 (packet or library reserves).

B. Economic Explanations

1. Human Rights Trade-offs for economic development.
 March 6. Reading TBA.

****Wednesday Mar. 8: Midterm****

- Mar. 10. Film, *Living on One Dollar*.

March 11-19: Midterm Break

C. Psychological Explanations.

1. The Political Psychology of Bystanders: Political Will and a Culture of Helping
- Mar. 20. Read Staub, Ch. 22, "The Psychology of Bystanders, Perpetrators, and Heroic Helpers," pp. 291-324, and Ch. 23, "Steps along a Continuum of Destruction: Perpetrators and Bystanders," pp. 325-335, on "just-world thinking." (FYI: if you are interested in Staub's social-psychological approach: his other book, *The Roots of Evil*, includes case studies of Nazi Germany, Turkish genocide of Armenians, Cambodia, and Argentina.)
2. Socialization and becoming part of a group.
- Mar. 22. Read Janice Gibson and Mika Haritos-Fatouros, "The Education of a Torturer," *Psychology Today* (November 1986), 50-58 (packet or library reserves), and Staub, Ch. 24, "The SS and the Psychology of Perpetrators," pp. 336-340.
- Mar. 24. Obedience. Read Milgram, "Some Conditions of Obedience and Disobedience to Authority," Blackboard.

D. Ideological Explanations

1. Elite ideologies: National Security.

Mar. 27. Read: brief excerpt from Argentine National Commission on the Disappeared (CONADEP), "The Doctrine behind the Repression," in *Nunca Más: The Report of the Argentine National Commission on the Disappeared* (New York: Farrar Straus Giroux, 1986), pp. 442-445 (Blackboard).

2. Mass ideologies.

Mar. 29. Staub, ch. 27, "Individual and Group Identities in Genocide and Mass Killing," pp. 351-359, and ch. 46, "Blind vs. Constructive Patriotism," pp. 497-512.

****Mar. 31. Quiz on Causal Theories****

E. A case with many elements: Rwanda 1994.

Apr. 3-5. Read Staub, Chapters 25, "The Origins of Genocide: Rwanda," pp. 341-345, and ch. 26, "Bystanders as Evil: The Example of Rwanda," pp. 346-350.

**** Film: *Hotel Rwanda*. ****

Part III. What Can Be Done? The Prevention and Punishment of Human Rights Abuses

A. The Role of Transnational Actors.

April 7. Read Freeman: ch. 7, "The Politics of Human Rights," pp. 156-175.

****April 10. Second paper due in class. Be prepared to talk about your findings.****

B. Legal accountability.

Apr. 12. International Human Rights Treaties. Read Oona Hathaway, "Two Cheers for International Law," *The Wilson Quarterly* 27, 4 (2003) p. 50-4. (Blackboard).

Apr. 14. Harold Koh, "How is International Human Rights Law Enforced?" *Indiana Law Journal* 74 (Fall 1999):1397-1417.

April 17 and 19. Learning from rescuers and rescued. Film: *Into the Arms of Strangers: Stories of the Kindertransport*.

C. Social Accountability.

Apr. 21. Read Staub, Ch. 45, "Transforming the Bystanders," pp. 489-496, and Ch. 49, "Creating Caring Societies," pp. 531-549.

Apr. 24. Purdue Human Rights Symposium: Refugee Crises. Please attend! (No class).

Apr. 26. The Syrian refugee crisis. Read: Palko Karasz, "Reflecting on a Hungary Escape 60

Years Ago, and on a Refugee's Plight," *New York Times*, 20 Dec. 2016. (Blackboard)

Apr. 28. Last class & wrap-up.

Emergency Planning Statement. *As recommended by Purdue, this statement is included with the syllabus, so you will be aware that changes may be made to the course in the event of a major campus emergency. If an emergency occurs, information will also be posted on Purdue's web site.*

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances beyond the instructor's control. Insofar as possible, updates will be posted through Blackboard, and you can certainly contact Prof. Clark via email if other questions arise, at clarkam@purdue.edu.

EMERGENCY PREPAREDNESS

As recommended by Purdue, this statement is also included with the syllabus so you can be more aware of what to do if an emergency occurs.

EMERGENCY NOTIFICATION PROCEDURES are based on a simple concept – if you hear a fire alarm inside, proceed outside. If you hear a siren outside, proceed inside.

Indoor Fire Alarms mean to stop class or research and immediately evacuate the building.

- o Proceed to your Emergency Assembly Area away from building doors. **Remain outside** until police, fire, or other emergency response personnel provide additional guidance or tell you it is safe to leave.

All Hazards Outdoor Emergency Warning Sirens mean to immediately seek shelter (**Shelter in Place**) in a safe location within the closest building.

- o "Shelter in place" means seeking immediate shelter inside a building or University residence. This course of action may need to be taken during a tornado, a civil disturbance including a shooting or release of hazardous materials in the outside air. Once safely inside, find out more details about the emergency*. **Remain in place** until police, fire, or other emergency response personnel provide additional guidance or tell you it is safe to leave.

**In both cases, you should seek additional clarifying information by all means possible...Purdue Emergency Status page, text message, Twitter, Desktop Alert, Albertus Beacon, digital signs, email alert, TV, radio, etc....review the Purdue Emergency Warning Notification System multi-communication layers at http://www.purdue.edu/ehps/emergency_preparedness/warning-system.html*

EMERGENCY RESPONSE PROCEDURES:

Review the **Emergency Procedures Guidelines**

https://www.purdue.edu/emergency_preparedness/flipchart/index.html

Review the **Building Emergency Plan** (available on the Emergency Preparedness website or from the building deputy) for:

- o evacuation routes, exit points, and emergency assembly area
- o when and how to evacuate the building.
- o shelter in place procedures and locations
- o additional building specific procedures and requirements.

EMERGENCY PREPAREDNESS AWARENESS VIDEOS

"Shots Fired on Campus: When Lightning Strikes," is a 20-minute active shooter awareness video that illustrates what to look for and how to prepare and react to this type of incident. See:

<http://www.purdue.edu/securePurdue/news/2010/emergency-preparedness-shots-fired-on-campus-video.cfm>

MORE INFORMATION

Reference the Emergency Preparedness web site for additional information:

https://www.purdue.edu/ehps/emergency_preparedness/