Learning Objectives:

- Understand various ethical perspectives for the prescription of action in a leadership context.
- Apply ethical perspectives to the choice and evaluation of action in leadership work.
- Recognize the significance of considering multiple ethical perspectives in both leadership and broader contexts.

Catalog Description:

Through collaboration, discussion, case study, and course readings, Leadership Ethics familiarizes students with various theoretical perspectives of ethical decision making and the ethics-guided behavior essential for competent leadership. Upon completion, students will understand a variety of ethical perspectives for the prescription of action in a leadership context, apply a variety of ethical perspectives to the choice and evaluation of action in leadership work, and recognize the significance of considering multiple ethical perspectives in both leadership and broader contexts.

Prerequisites:

LDST 202

Cross Listed Courses:

LDST 520

Credits:

3

Course Type:

Lecture (Regularly scheduled academic course) (LEC)

Grading Basis:

A-D(+/-)FI (G11)

Is this course part of the University Honors Program?

No

Are you proposing this course for KU Core?

Yes

Typically Offered:

As necessary

Repeatable for credit?

No

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

No

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

Yes

Which Program(s)?

Program Code - Name

In Workflow

1. CLAS Undergraduate Program and Course Coordinator
2. CUSA Subcommittee
3. CUSA Committee
4. CAC
5. CLAS Final Approval
6. Registrar
7. PeopleSoft
8. UCCC CIM Support
9. UCCC Preliminary Vote
10. UCCC Voting Outcome
11. SIS KU Core Contact
12. Registrar
13. PeopleSoft

Approval Path

1. 08/25/17 1:09 pm Rachel Schwien (rschwien): Approved for CLAS Undergraduate Program and Course Coordinator
2. 10/03/17 12:53 pm Rachel Schwien (rschwien): Approved for CUSA Subcommittee
Describe how:
This course provides students with an opportunity to gain a deeper understanding of ethical perspectives which govern leadership decision making and behaviors, complementing the theoretical perspectives of leadership processes and communication provided in the Online Leadership Strategies and Applications certificate coursework.

Rationale for Course Proposal
In a diverse, dynamic, and interconnected society where information is immediately available and split-second decisions are often necessary, those in positions of leadership are called upon to act in ways that have lasting impact on people, organizations, communities, and the bottom line. When values, interests, and traditions are at stake, ethical decision making and behavior are paramount.

Supporting Documents
Leadership Ethics Proposal.docx

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

Name of person giving departmental approval
Dr. Mary Banwart
Date of Departmental Approval
8/17/2017

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

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

Provide an abstract (1000 characters maximum) that summarizes how this course meets the learning outcome.
Students completing the course will examine no less than six theoretical perspectives of ethical actions and decision making through selected readings, case studies, discussion/debate and analytical writing with an emphasis on guided reflection stressing "the why" behind their choices.

Selected Learning Outcome(s):

Goal 5, Learning Outcome 1
State how your course or educational experience will present and apply distinct and competing ethics theories, each of which articulates at least one principle for ethical decision-making. (Please limit responses to 1000 characters.)

While studying no less than six distinct ethical perspectives, students will use structured writing assignments to explore the ways in which those perspectives complement the Adaptive Leadership philosophy. Further, students will be expected to devote significant time to a thoughtful reflection of both why and how each strategy and their choices for ethical decision making and action fit with the leadership competencies and steps to effectively doing the work of leadership.

Indicate and elaborate on how your course or educational experience will present and apply ethical decision-making processes. (Please limit responses to 1000 characters.)

Students will examine theories of ethical decision making through a series of readings and course lectures as well as online debate and discussion with both instructor and classmates.

State what assignments, readings, class discussions, and lectures will present and apply particular ethics codes. (Please limit responses to 1000 characters.)

Each reading and lecture will focus on ethical theories and processes for decision making and action with a strong focus on self reflection before, during, and after application. Assignments will focus both on understanding the history and philosophy of ethical perspectives as well as their potential application to leadership work across a variety of contexts, including interpersonal, organizational, and systemic/community.
Detail how students taking your course or participating in your educational experience will apply principles, decision-making processes, and, as appropriate, ethics codes to specific ethical dilemmas (such as case studies) in which important values conflict. (Please limit responses to 1000 characters.)

Students will complete multiple case studies featuring a variety of leadership contexts after which they will devote time to reflection on and analysis of their choices and the potential outcomes of those choices. Students will also be tasked with collaborating with their peers through online debate and discussion, where they are expected to challenge and defend their own and others’ choices and arguments for ethical decision making and action.
COMS 520 Proposal: Leadership Ethics

Course Outcomes
Upon completion of this course, students will
1. Understand a variety of ethical perspectives for the prescription of action in a leadership context
2. Apply a variety of ethical perspectives to the evaluation and choice of action in context
3. Recognize the significance of considered ethical perspectives both in leadership and broader contexts

How will we get from where we are hoping to go?
We will set the theoretical groundwork of the course with readings and discussions that will familiarize you with a series of perspectives on ethical decision making and behavior as well as the essential competencies of leadership. You will complete a reflection on the material for three of those. For a subset of the perspectives, you will also complete a collaborative case study. Once we have worked through each of the perspectives, you will work with a small group to prepare for ethics debates over a collection of drawn-from-reality and hypothetical cases. Finally, you will write a single-authored analysis of a leadership case you select.

This course will require collaboration and discussion. Failing to participate means you will not be able to get the maximum benefit from the course, nor will you be able to help your classmates get maximum benefit from the course.

Texts
Johnson, Craig E., Meeting the Ethical Challenges of Leadership: Casting Light or Shadow (6e), 2017.
Other readings will be assigned and posted by the instructor

Assessments/Assignments
Theoretical reflections: 6 @ 20 points each
Discussion board participation: 40 points
Case studies: 2 @ 40 point each
Ethics debates
   Preparation portfolio: 40 points
   Debate participation: 2 @ 40 points each
   Judge participation: 20 points
Final paper: 80 points
Total points available: 460
<table>
<thead>
<tr>
<th>Week 1</th>
<th>Intro to the course Perspectives on leadership The Leader’s Light or Shadow Ethical Decision Making</th>
<th>KLC leadership competencies Johnson, Ch. 1-2,4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 2</td>
<td>Ethical Decision Making Exercising Ethical Influence</td>
<td>Johnson, Ch. 6-7</td>
</tr>
<tr>
<td>Week 3</td>
<td>General Ethical Perspectives: Utilitarianism, Categorical Imperative, Rawlsian Justice</td>
<td>Johnson, pp. 146-155 1 or 2 Theoretical Reflections</td>
</tr>
<tr>
<td>Week 4</td>
<td>General Ethical Perspectives: Pragmatism, Altruism, Care Ethics</td>
<td>Johnson, pp. 155-174 1 or 2 Theoretical Reflections Case Study 1</td>
</tr>
<tr>
<td>Week 5</td>
<td>Debate 1: General Perspectives</td>
<td>Debate Preparation Portfolios</td>
</tr>
<tr>
<td>Week 6</td>
<td>Normative Leadership Theories: Transformational Leadership, Servant Leadership, Authentic Leadership, Aesthetic Leadership, Responsible Leadership, Taoism</td>
<td>Johnson, Ch. 8 3 Theoretical Reflections Case Study 2</td>
</tr>
<tr>
<td>Week 7</td>
<td>Debate 2: Normative Theories</td>
<td>Debate Preparation Portfolios</td>
</tr>
<tr>
<td>Week 8</td>
<td>Leadership in Context: Small Groups, Organizations, Global Society, Crisis Leadership</td>
<td>Johnson, Ch. 9-12 Final Paper</td>
</tr>
</tbody>
</table>
Course Inventory Change Request

New Course Proposal

Date Submitted: 04/03/17 12:01 pm

Viewing: SLAV 320 : Graphic Novels as Memory: Representations of the Holocaust and Communism

Last edit: 08/18/17 11:38 am

Changes proposed by: smd

Academic Career: Undergraduate, Lawrence
Subject Code: SLAV
Course Number: 320
Academic Unit: Slavic Languages & Literatures
School/College: College of Lib Arts & Sciences
Locations: Lawrence

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

Please Explain
We are proposing this Slavic culture course to expand our online offerings and reach students we do not ordinarily reach, and Dr. Vassileva-Karagyozova has been working with CODL on it.

Title: Graphic Novels as Memory: Representations of the Holocaust and Communism
Transcript Title: Graphic Novels
Effective Term: Spring 2018

Catalog Description: This course examines the connection between graphic novels and memory as an approach to critical reading and writing about literary works. This is a writing instructive and writing intensive course designed to expand student knowledge about the relationship between genres, audiences and contexts.

Prerequisites: None

Cross Listed Courses:

Credits: 3
Course Type: Lecture (Regularly scheduled academic course) (LEC)
Grading Basis: A-D(+-)FI (G11)

Is this course part of the University Honors Program? No
Are you proposing this course for KU Core? Yes
Typically Offered: Every Three Semesters
Repeatable for credit? No

Principal Course Designator
Course Designator: H - Humanities

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

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

Which Program(s)?

Program Code - Name
| Describe how: | The course will count as an elective for the Slavic-Jewish and Slavic-Polish minors and Polish BA |

**Rationale for Course Proposal**

The Slavic Department does not have a Goal 2, Outcome 1 course. There are also few of these courses available. It will also contribute to the Slavic offerings for the Slavic-Jewish minor.

**Supporting Documents**

SLAV 320 Graphic Novels syllabus.docx

**KU Core Information**

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

Yes

| Name of person giving departmental approval | Stephen M. Dickey | Date of Departmental Approval | 04/03/2017 |

**Selected Goal(s)**

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

Yes

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

Yes

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

In this course we will examine the interaction between literature and memory, in particular how authors have responded to major historical events and have contributed to the shaping of the collective memory of those events. Using the genre of the graphic novel and academic article as prompts, students are required to engage in writing for a variety of academic and non-academic audiences. Throughout the course of the semester, students will produce approximately 4500 words in several writing genres: journal entry, summary, synthetic essay, analytical essay, and reflection essay/creative writing. Each of these assignments will be graded and receive detailed feedback from the instructor. Students will be required to produce a second draft of the two major assignments, the synthetic and analytical essays, in which they will incorporate the instructor's feedback. The writing assignments in this course account for 100% of the grade.

Selected Learning Outcome(s):

**Goal 2, Learning Outcome 1**

State what aspects of your course or educational experience will include instruction in how to: (Please limit responses to 1000 characters.) a) Analyze how language and rhetorical choices vary across texts and different institutional, historical, and/or public contexts. b) Demonstrate rhetorical flexibility within and beyond academic writing. c) Revise and improve their own writing.

Writing instruction is provided to students through lectures, assigned readings, and instructor feedback. Each writing assignment is preceded by a video lecture, in which the structure, rhetorical devices, and the writing mechanics of the particular genre are explained. The lecture is accompanied by additional readings meant to provide a step-by-step approach to the target genre. The writing assignments in this course represent a variety of academic and non-academic genres and ask students to demonstrate flexibility in their rhetorical choices and tailor their writing to the respective audience. The journal assignment is iterative and requires students to write multiple journal entries. The synthetic and analytical essay assignments require students to write two drafts, incorporating the instructor feedback in the second draft.

State what writing assignments (a minimum of 2000 words/course) in English will include at least three different types of writing for different purposes, audiences, or media. (Please limit responses to 1000 characters.)

The majority of the writing assignments in this course are widely used in academia, but the skills they involve are highly transferable to many other spheres of life. 1) Journal entry (1250 words) asks students to practice their free-writing skills to generate ideas for productive scholarly inquiries. 2) Article summary (750 words) requires students to write succinct summaries of three scholarly articles. 3) Synthetic essay (1000 words) asks students to synthesize the main arguments and supportive evidence of three academic articles.
and present them from their point of view. 4) analytical essay (1000 words) based on several graphic novels recollecting childhood experiences under communism, students are asked to craft an argument and support it with evidence from the texts. 5) creative assignment/reflective essay (500 words) the first assignment ask students to engage creatively with the literary material and the second one requires them to reflect on the connection between the graphic

State how your course will deliver structured feedback to students that leads to revision and sequential improvement of their texts (for example, through the revision of successive drafts). (Please limit responses to 1000 characters.)

The iterative nature of the journal assignment ensures that students receive instructor feedback between the individual entries of the same type. This allows them to incorporate the editorial suggestions in the subsequent iterations and improve their writing/interpretative skills. For the longer assignments, the synthetic and the analytical essays, students are required to produce two drafts and incorporate the instructor feedback in the final version of their essays. In fact, for the synthetic essay students receive additional portion of feedback in the pre-writing assignment, the article summaries.

State how you will evaluate the quality of students’ written communication and how you will use this evaluation for a supermajority (greater than or equal to 60%) of the final course grade. (Please limit responses to 1000 characters.)

Written work accounts for 100% of the grade in this course. The two major assignments in the course, the synthetic and the analytical essay, will be used for assessing the attainment of Goal 2.1 learning outcomes. Please refer to the appended assessment rubrics.

KU Core Documents

SLAV 320 Graphic Novels syllabus.docx
SLAV 320 assessment.docx

Course Reviewer Comments

Rachel Schwien (rschwien) (04/04/17 8:32 am): waiting on program change for SLAV minor
Rachel Schwien (rschwien) (04/26/17 9:21 am): followed up with dept 4/26
Rachel Schwien (rschwien) (08/18/17 10:56 am): followed up with dept 8/18
Rachel Schwien (rschwien) (09/05/17 1:57 pm): Course approved. Holding for discussion on KU Core
Rachel Schwien (rschwien) (10/11/17 10:38 am): Tabled at subcommittee due to time
Course description:

In this course we will examine the interaction between literature and memory, in particular how authors have responded to major historical events and have contributed to the shaping of the collective memory of those events. Using the genre of the graphic novel and academic article as prompts, students are required to engage in writing for a variety of academic and non-academic audiences. Throughout the course of the semester students will produce approximately 4500 words in the following writing genres: journal entry, summary, synthetic essay, analytical essay, and reflection essay/creative writing. Each of these assignments will be graded and receive detailed feedback from the instructor. Students will be required to produce a second draft of the two major assignments, the synthetic and analytical essays, in which they will incorporate the instructor’s feedback. The writing assignments in this course account for 100% of the grade.

Course objectives:

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

1. Read literary texts critically with appreciation for their historical and cultural contexts as well as their ambiguity and complexity.
2. Recognize how the formal elements of language and genre shape meaning; develop the ability to write in appropriate genres and for a variety of purposes and audiences.
3. Reflect on literary texts and generate topics for critical analysis through free-writing techniques.
4. Summarize academic articles.
5. Synthesize ideas from several secondary sources and present them from your own perspective.
6. Identify topics and formulate questions for productive inquiry; propose a thesis statement and defend it with evidence from the literary work(s).
7. Use instructor feedback appropriately to improve writing through revision. Students should demonstrate an ability to revise for content and to edit for stylistic clarity and grammatical accuracy.

Graphic novels:

Holocaust Novels


Novels about Communism


Simon Schwartz. *The Other Side of the Wall*, Graphic Universe, 2015, 112 pp. (Germany)

Grading:

Journal entries – 15%

You will be required to keep a journal in which you will record your insights and reactions to selected graphic novels (3 “Holocaust” and 2 “Communist” novels). This low-stake assignment will give you an opportunity to articulate and develop your reactions to the texts and help you identify topics on which you would like to write your analytical paper. On the practical side, keeping a journal will provide an additional incentive for you to stay caught up with the required reading material and to read critically; it will keep me informed about your views on the works. Each journal entry should contain 250 words and two distinct paragraphs. In the first longer paragraph you might want to trace briefly a theme or a pattern of imagery or examine the motivation of a particular character. You might want to discuss the impact of the work’s structure and style or focus on a scene or a speech that intrigues you and discuss what makes it confusing or compelling. In the second shorter paragraph you should record your personal impressions of the text. If you found a novel so engaging you could hardly put it down; why was that? If you felt no emotional connection to a certain work; what made it hard to connect? Since the journal entries aren’t very long, you have to keep a fairly narrow focus. Remember that this is a place for exploration and trying out ideas not for carefully structured arguments. Journal entries must be posted on the due date; late entries will receive no credit. The journal entries will be graded on the scale of 1-5.
Article summaries – (3 articles X 5%=15%)

This assignment is a pre-writing activity, preparing you for one of the major assignments in this course—the literature review (synthetic) paper. You will be asked to read and summarize the three academic articles suggested as secondary readings in the Holocaust module: M. Hirsch’s “Post-memory Generation,” Stanislav Kolar’s “Intergenerational Transmission of Trauma in Spiegelman’s Maus,” and Eszter Szep, “Graphic Narratives of Women in War: Identity Construction in the Works of Zeina Abirached, Miriam Katin, and Marjane Satrapi.” An article summary is a short and focused paper informed by your critical reading of an academic article. The summary identifies and analyzes the author’s main thesis, supporting arguments, and use of evidence. The article summary presents your understanding of the article described in your own words. As far as length is concerned, keep your summaries short and aim at 250-300 words. A more detailed description of the article summary assignment is available in Course documents.

Literature review (synthetic) essay -30%

This assignment provides you with a different kind of writing experience – that of synthesizing rather than of interpreting facts and ideas. The synthetic paper will be devoted to the main topic of the Holocaust module of the course, namely the Holocaust generations and their memory of the genocide. Students will summarize and synthesize the three academic articles from the summary assignment. You can find more detailed guidelines on the format of the synthetic paper in Corse documents. As one of the main objectives of this course is to improve your writing skills, you will be asked to produce two drafts of the synthetic paper (see the class schedule for due dates). I will read your first draft and make detailed suggestions for improvement, which you will have to incorporate in the final draft. Your synthetic paper should be 4 pages long or 1000 words.

Analytical essay -30%

In this assignment you are to present an argument about a novel (or perhaps several novels from the Communist module of the course) that develops out of your close reading of the text(s). In this paper you have to demonstrate your interpretative skills and ability to think conceptually. You are encouraged, but not required to consult sources that provide historical, geographical, and biographical context and engage some secondary sources about the literary works and their authors. Any use of secondary sources should be acknowledged in the footnotes and the bibliography. The analytical paper should be 4 pages long or 1000 words. You will be expected to produce two drafts.

Creative writing assignment/Reflection essay -10%

The final assignment gives you a choice between a creative writing experience and a reflection paper. If you choose the creative option you could, for instance, rewrite a scene from a different viewpoint or write an alternative ending to a novel (those of you who have an artistic talent could accompany their new script with comic panels). Other creative ideas are welcomed, but need to be approved by the instructor. If you choose to write a reflection paper you will be asked to consider the relation between the genre of the graphic novel and history. Do you think that the genre of the graphic novel is an
effective medium for engaging readers with history? Did the combination of text and picture help you visualize better the historical actors and their interactions during the historical events? How did the first person narration enhance your understanding of the impact of historical cataclysms on the lives of ordinary people? What did the multiple narratives about the same historical event teach you? Did you feel frustrated by the ambiguity in their historical interpretations or did they make you develop tolerance toward conflicting viewpoints? Did the first-person narratives of the underrepresented make you a more critical reader of academic textbooks?

You should aim at producing about 2 pages or 500 words for your final assignment.

**Tentative schedule:**

**1st unit: Introduction to the main concepts and themes of the 1st module:** PPT Graphic novel, Holocaust; PPT Holocaust generations: 1.5 generation and Post-memory generation, secondary witnesses to the Holocaust

**Novel:** Art Spiegelman, Maus I


**Tasks:** article summary due

**2nd unit: Post-memory generation (born after the war)** Art Spiegelman, Maus II.


**Tasks:** journal entry 1 due; article summary due

**3rd unit: 1.5 Holocaust generation**

**Novel:** Miriam Katin. *We Are On Our Own*;


**Tasks:** journal entry 2 due; article summary due

**4th unit: Literature review (synthetic) essay (lecture)**

[http://writingcenter.unc.edu/handouts/literature-reviews/](http://writingcenter.unc.edu/handouts/literature-reviews/)
Quoting, Paraphrasing and Summarizing, https://owl.english.purdue.edu/owl/resource/563/01/

**Tasks**: Literature review (synthetic paper) first draft due

5th unit: Secondary witnesses to the Holocaust

**Novels**: Joe Kobert. *Yossel. April 19, 1943*; Pascal Croci. *Auschwitz*

**Secondary readings**: Is the graphic novel an appropriate medium for representing the gravity of the Holocaust?


**Tasks**: journal entry 3 (either on Yossel or Auschwitz) due; second draft of synthetic paper due

6th unit: Communism through the Eyes of a Child

**Novel**: Marzena Sowa, *Marzi: A Memoir*


**Tasks**: journal entry 4 due

7th unit: Communism through the Eyes of a Child

**Novels**: Peter Sis, *The Wall*; Simon Schwartz, *The Other Side of the Wall*

**Analytical essay (lecture)**

Literature paper, [https://owl.english.purdue.edu/owl/resource/618/01/](https://owl.english.purdue.edu/owl/resource/618/01/)

Close reading of literary texts, [https://owl.english.purdue.edu/owl/resource/616/01/](https://owl.english.purdue.edu/owl/resource/616/01/)

Developing a thesis, [https://owl.english.purdue.edu/owl/resource/616/02/](https://owl.english.purdue.edu/owl/resource/616/02/)

Pre-writing, [https://owl.english.purdue.edu/owl/resource/616/03/](https://owl.english.purdue.edu/owl/resource/616/03/)

**Tasks**: analytical essay first draft due

8th unit: Wrapping-up

**Tasks**: analytical essay final draft due; creative/reflection paper due
### SLAV 320: Graphic Novels as Memory: Representations of the Holocaust and Communism

**Assessment rubric for the Synthetic and Analytical essays**

<table>
<thead>
<tr>
<th></th>
<th>A (5)</th>
<th>B (4)</th>
<th>C (3)</th>
<th>D (2)</th>
<th>F (1)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thesis /argument</strong></td>
<td>The essay contains a clearly identifiable and persuasive thesis/argument; the thesis presents an original opinion.</td>
<td>The essay has a clear and valid thesis.</td>
<td>The essay thesis is somewhat vague and basic.</td>
<td>The essay thesis is unclear and/or irrelevant.</td>
<td>The essay lacks a thesis.</td>
</tr>
<tr>
<td><strong>Sources/Evidence</strong></td>
<td>The source summary/evidence interpretation is expertly done and effectively supports the main thesis.</td>
<td>The source summary/evidence interpretation is well-done and supports the main thesis.</td>
<td>The source summary/evidence interpretation is superficial and partially supports the thesis.</td>
<td>The source summary/evidence interpretation is poorly done and doesn’t support the main argument.</td>
<td>There is little or no source summary/evidence interpretation.</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>The essay structure has an easily identifiable introduction, body and conclusion</td>
<td>The essay has a clear structure, but the transitions are occasionally rough.</td>
<td>The essay structure is mostly clear, but there are some hard to follow parts. The essay lacks structure.</td>
<td>The essay lacks structure.</td>
<td>The essay lacks structure.</td>
</tr>
<tr>
<td><strong>Style and communicative situation</strong></td>
<td>with smooth transitions between the individual parts.</td>
<td>transitions are unvaried and rough.</td>
<td>between the individual parts.</td>
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<tr>
<td><strong>Grammar and writing mechanics</strong></td>
<td>The essay is written in sophisticated standard English, contains sentences with varied syntactic structures and is free of grammar and typographical errors.</td>
<td>The essay shows some lack of control in grammar, mechanics and usage; lack of sentence variety; contains numerous errors.</td>
<td>The language of the essay isn't consistently clear; the narrative contains numerous repeated grammar and mechanical errors.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Grammar and writing mechanics</strong></td>
<td>The essay is expertly conform to the conventions of the genre and consistently targets its respective audience.</td>
<td>The style of the essay mostly conforms to the genre conventions and targets its respective audience.</td>
<td>The style of the essay somewhat conforms to the genre conventions; it doesn't consistently target its audience.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10%</td>
<td>The style of the essay expertly conforms to the conventions of the genre and consistently targets its respective audience.</td>
<td>The style of the essay mostly conforms to the genre conventions and targets its respective audience.</td>
<td>The style of the essay doesn't conform to the genre conventions and doesn't target its audience.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10%</td>
<td>The essay is written in standard English; shows variety in sentence structure, a few minor grammar and typographical errors.</td>
<td>The essay shows some lack of control in grammar, mechanics and usage; lack of sentence variety; contains numerous errors.</td>
<td>The language of the essay is unintelligible; frequent errors interfere with meaning.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Course Inventory Change Request

Viewing: **ANTH 449 : Laboratory/Field Work in Human Biology**

Also listed as: BIOL 449, PSYC 449, SPLH 449

Last edit: 09/06/17 9:10 am

Changes proposed by: siccmade

### Catalog Pages

- Biology Undergraduate Program
- College of Liberal Arts & Sciences
- Department of Ecology and Evolutionary Biology
- Department of Molecular Biosciences
- Department of Psychology

### Catalog Description

Faculty supervised laboratory or field research for Human Biology majors. Students design and complete a research project in collaboration with a Human Biology faculty member.

### Prerequisites

Consent of instructor and Human Biology major.

### Cross Listed Courses:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIOL 449</td>
<td>Laboratory/Field Work in Human Biology</td>
</tr>
<tr>
<td>PSYC 449</td>
<td>Laboratory/Field Work in Human Biology</td>
</tr>
<tr>
<td>SPLH 449</td>
<td>Laboratory/Field Work in Human Biology</td>
</tr>
</tbody>
</table>

### Credits

1-3

### Course Type

*Laboratory Main (Laboratory that is a main component)*  
*Field Studies (Example: Geog 714 Field Experience)*

### Grading Basis

A-D(+)FI (G11)

### Typically Offered

*Once a Year, Usually Spring*

### Repeatable for Credit?

No

### Approval Path

1. 09/20/17 4:03 pm  
   Rachel Schwien (rschwien): Approved for CLAS Undergraduate Program and Course Coordinator

2. 10/03/17 12:53 pm  
   Rachel Schwien (rschwien): Approved for CUSA Subcommittee

### Justification for counting this course towards the CLAS BA

This proposed class would provide students with a biological anthropology laboratory experience. This course would build upon concepts introduced in ANTH 104 and 304 to give students practical, hands-on experience in the methods and
theory of the subdivisions of biological anthropology. This course will cover the following topics: genetics, osteology, forensic anthropology, modern human biological variation, primatology, paleoanthropology and human evolution. Students will integrate their knowledge of human variation, critical approaches to the concept of social and biological race, and genetics through a final project interrogating their own ancestry through the analysis of genetic markers via a commercial ancestry test.

How does this course meet the CLAS BA requirements?
Lab and Field Experiences (LFE)

Will this course be required for a degree, major, minor, certificate, or concentration?
No

Rationale for Course Proposal
Currently there are no adequate opportunities for basic training and research in biological anthropology methods.

Supporting Documents
Anth 449 syllabus spring 2018.docx

KU Core Information

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

Name of person giving departmental approval
Date of Departmental Approval

Selected Goal(s)

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

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

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

ANTH 449 provides practical, hands-on training in research methodologies across the subdisciplines of biological anthropology/human biology, from genetics through primatology, osteology, and human evolution. Lectures and readings provide a fundamental framework of concepts and data. These tools are supplemented by assignments and exams which focus on facilitating students using this framework, collecting their own data, interpreting the results and applying their findings. In the process students gain a fundamental understanding of human biology, and our relationship to the natural world.

Selected Learning Outcome(s):

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

ANTH 449 provides practical, hands-on training in research methodologies across the subdisciplines of biological anthropology/human biology, from genetics through primatology, osteology, and human evolution. Lectures and readings provide a fundamental framework of concepts and data. These tools are supplemented by assignments and exams which focus on facilitating students using this framework, collecting their own data, interpreting the results and applying their findings. In the process students gain a fundamental understanding of human biology, and our relationship to the natural world.

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

Students synthesize information from readings and in-class lectures to develop a generalized understanding of each topic highlighted in the course (scientific literacy, the relationship of humans to the rest of the animal kingdom, the origin, maintenance, patterning, and significance of human biological variation, the nature of heredity, primatology, and human evolution). A deeper understanding of specific concepts is developed through the exposure to, discussion of, and analysis of specific examples of each topic in laboratory exercises.
State what learning activities will integrate the analysis of contemporary issues with principles, theories, and analytical methods appropriate to the area in question. (Please limit responses to 1000 characters.)

A deeper functional understanding is provided through regular writing assignments in which students analyze videos on primate behavior, utilize genetic data in exercises, and critically analyze claims about science. Laboratory exercises allow students to apply their theoretical knowledge to specific case studies. These different learning activities give students a strong functional understanding of the principles, theories, and analytical methods in biological anthropology.

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

Course grades in ANTH 449 include: Exams (33%)—synthesis, evaluation, and analysis; logical and evidence-based reasoning; summarizing arguments. Laboratory assignments and essays (33%)—testing hypotheses, data collection and analysis, critical evaluation of current issues. Independent research project and final paper (16%)—original thinking, developing testable hypotheses, integrating knowledge, analytical skills. The remainder of the grade is for attendance and participation, in which students will apply the knowledge they gain from readings, and lectures to addressing current issues in contemporary culture to in-class discussions of topics such as the (un)reality of biological race, as well as critical analyses of media (podcasts, videos) from popular culture.

Goal 6

Is this course or course sequence at the required junior or senior level?
Yes

Explain how students will analyze and combine information from different areas and approach and explain existing questions and problems from new perspectives, pose new questions or generate new ideas. (Please limit responses to 1000 characters.)

Already in the core.

If your course or course sequence expects students to develop a creative product, please detail the nature of this product and how it will require students to think, react, and work in imaginative ways that produce innovative expressions and original perspectives. (Please limit responses to 1000 characters.)

Already in the core.

Indicate the weight of the evidence in the overall grade of your course or educational experience that will evaluate students for integrative or creative thinking and how you will ensure that your syllabus reflects these assignment expectations. (Please limit responses to 1000 characters with countdown.)

Already in the core.

Anth 449 syllabus spring 2018.docx
ANTH 449: Laboratory/Fieldwork in Human Biology
Spring 2018
10:00-10:50 MWF
Instructor: Professor Jennifer Raff
Office: 614 Fraser Hall
Email: jennifer.raff@ku.edu
Office hours: TR 12:30-2:00 and by appointment

*Note: The schedule included in this syllabus is likely to change throughout the semester. I will announce scheduling changes in class and on Blackboard.*

**Course overview**
Biological anthropology is an exciting discipline concerned with humans as biological beings living in cultural and natural settings. We are interested in questions pertinent and important to the scientific, social, and political agendas of the world. Material covered in this class will provide a practical, hands-on introduction to research methods in biological anthropology and human biology, including genetics and evolutionary theory, osteology, forensic anthropology, primatology, paleoanthropology. Students will integrate their knowledge of human variation, critical approaches to the concept of social and biological race, and genetics through a final project interrogating their own ancestry through the analysis of genetic markers via a commercial ancestry test.

This course is crosslisted with BIOL 449, SPLH 449, and PSYC 449

Prerequisite: Anth 104, Anth 304 or consent of instructor

**This course satisfies the following KU Core Goals:**

**Core Goal 3N:** Develop a background of knowledge across fundamental areas of study. After taking this course, students will be able to demonstrate basic competence in the principles, theories, and analytic methods used in natural sciences.

**Core Goal 6.1:** Upon reaching this goal, students will be able to analyze and combine information from different areas within or across disciplines to approach and explain existing questions and problems from new perspectives, to pose new questions, and to generate new ideas.

**Course textbook**
Additional readings will be assigned in class.
Accommodation for students

The Academic Achievement and Access Center (AAAC) coordinates academic accommodations and services for all eligible KU students with disabilities. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible. They are located in 22 Strong Hall and can be reached at 785-864-4064 (V/TTY). Information about their services can be found at http://www.access.ku.edu. Please contact me privately in regard to your needs in this course.

Grading

Your final grade is based on 600 points and will use the following scale:

<table>
<thead>
<tr>
<th>Score</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;59.9%</td>
<td>F</td>
</tr>
<tr>
<td>60-62.9%</td>
<td>D-</td>
</tr>
<tr>
<td>63-66.9%</td>
<td>D</td>
</tr>
<tr>
<td>67-69.9</td>
<td>D+</td>
</tr>
<tr>
<td>70-72.9%</td>
<td>C-</td>
</tr>
<tr>
<td>73-76.9%</td>
<td>C</td>
</tr>
<tr>
<td>77-79.9%</td>
<td>C+</td>
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<tr>
<td>80-82.9%</td>
<td>B-</td>
</tr>
<tr>
<td>83-86.9%</td>
<td>B</td>
</tr>
<tr>
<td>87-89.9%</td>
<td>B+</td>
</tr>
<tr>
<td>90-92.9%</td>
<td>A-</td>
</tr>
<tr>
<td>93-100%</td>
<td>A</td>
</tr>
</tbody>
</table>

Grades will be posted on Blackboard. If you have any questions about a missing or incorrect grade, you must contact me within one week of the grade being posted. As per KU policy, grades cannot be discussed by telephone or by email in order to protect students’ privacy.

Grades will be determined based on exams, discussions and labs, papers, as detailed below.

Exams: 200 points
One midterm and one final exam will be given during class during the semester (dates in the schedule below, but may be subject to change). Exams will be a mixture of objective and short answer format. The final exam will be cumulative. Each exam is worth 100 points. There will be no curving of the exams. **NO MAKE-UP EXAMS**
WILL BE GIVEN under any circumstances, unless you have appropriate health-related documents explaining your absence.

**Laboratory assignments and essays: 200 points**

Each laboratory exercise will be accompanied by a short writing assignment, due in class a week after the laboratory exercise has been done. In addition, there will be several short essays assigned as in-class writing assignments during lecture. Essays will not be announced beforehand, and neither laboratory assignments nor essays can be turned in late (except in cases of illness).

**Final project: 100 points**

Students will conduct an independent research project utilizing data from their own genomes. Topics must be approved beforehand by the instructor. Students will write an original research paper based on their projects, due by the last week of class.

**Attendance and participation: 100 points**

Students are expected to attend all laboratory sessions, and attendance will be taken approximately 10 minutes after the start of class. Students will be given a grade for participation in discussion and laboratory activities. Attendance will not be taken during lecture sessions, but students are strongly encouraged to attend every lecture, regardless.

Final grades for this course are not curved, and I will not give any student extra points simply because he or she is “close” to the grade they wish (please do not ask).

**Absences**

If you miss class and we have an assignment that day, you will not be allowed to make it up except in the case of family or medical emergencies, in which case you must provide documentation within one week of an absence. If you are an athlete or a researcher going to academic conferences, please make an appointment with me to discuss your travel schedule as soon as possible. If scheduled exams, discussions, and lectures conflict with religious observations, or scheduled medical procedures, please make an appointment at least one week in advance in order to schedule an accommodation. No make up opportunities will be given if prior arrangements have not been made.

**Academic misconduct**

I take issues of academic misconduct and fairness very seriously. Cheating and plagiarism will not be tolerated, and will result in a failing grade in the class, as well as additional
discipline according to the University’s academic code of conduct. We will discuss what plagiarism constitutes in detail during a meeting of your discussion section, and our guidelines to not plagiarizing will be posted on Blackboard. You are responsible for reading and understanding these guidelines. All written assignments must be submitted via Blackboard.

Pursuant to the University of Kansas’ Policy on Commercial Note-Taking Ventures, commercial note-taking is not permitted in ANTH 104. Lecture notes and course materials may be taken for personal use, for the purpose of mastering the course material, and may not be sold to any person or entity in any form. Any student engaged in or contributing to the commercial exchange of notes or course materials will be subject to discipline, including academic misconduct charges, in accordance with University policy. Please note: note-taking provided by a student volunteer for a student with a disability, as a reasonable accommodation under the ADA, is not the same as commercial note-taking and is not covered under this policy.

You may not bring backpacks, purses, cell phones, headphones, hats, outerwear, calculators (unless specifically approved in advance), watches, laptops, or tablets into the exam area (we will provide a secure place for you to store them during the exam).

Social media and technology policies

I encourage social media use to discuss issues related to the course outside of the classroom, if it is done in a respectful, responsible, and thoughtful manner. You may not use cell phones in the classroom for any reason; students who do so will be asked to leave the classroom immediately. Any student-run group to discuss the course, or course material on Facebook (or other social media platforms) MUST give me and course GTAs unlimited access. You may not redistribute course materials in any form, or record lectures or discussions in audio or video form without my consent. Please use the hashtag #KUBioanth if you post on social media. I will occasionally share interesting links related to class topics on twitter using that hashtag. (You are not obligated to follow it, and nothing on there is mandatory reading for the course).

Photography and the posting of photographs on social media of all casts and non-human materials in the laboratory is allowed (and encouraged). However, human remains may not be photographed.

How to do well in this course

You are responsible for all material covered in the book, in supplemental readings, in videos screened during class, and in lectures. This material is not redundant; to do well in the course you must keep up with the reading.
You cannot do well in this course if you do not attend all classes. You are encouraged to attend office hours regularly to discuss course material, particularly if you miss a lecture due to illness or feel that you are not keeping up with the course.

**Schedule (This is subject to change!).**

The first meeting each week will be a lecture on the week’s material, often accompanied by a short discussion, exercise, or writing assignment. The second meeting each week will consist of a laboratory exercise (attendance will be taken). Laboratory exercise write-ups are due the week after they are assigned.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Readings</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction and anthropological basics</td>
<td>Soluri and Agarwal Chapter 1</td>
<td>Lab Exercise #1</td>
</tr>
<tr>
<td></td>
<td>Apply the scientific method</td>
<td></td>
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<tr>
<td>2</td>
<td>Cell biology</td>
<td>Soluri and Agarwal Chapter 2</td>
<td>Lab Exercise #2</td>
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<tr>
<td></td>
<td>Cell biology laboratory</td>
<td></td>
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<tr>
<td>3</td>
<td>Genetics</td>
<td>Soluri and Agarwal Chapter 3</td>
<td>Lab Exercise #3</td>
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<tr>
<td></td>
<td>Genetics laboratory</td>
<td></td>
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<tr>
<td>4</td>
<td>Ancestry</td>
<td>TBA</td>
<td>Topic, outline, and preliminary bibliography of independent research project</td>
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<tr>
<td></td>
<td>Ancestry laboratory: Saliva collection and discussion of independent projects</td>
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<tr>
<td>5</td>
<td>Forces of Evolution</td>
<td>Soluri and Agarwal Chapter 4</td>
<td>Lab Exercise #4</td>
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<tr>
<td></td>
<td>Evolution laboratory</td>
<td></td>
<td></td>
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<tr>
<td>6</td>
<td>Introduction to the skeleton</td>
<td>Soluri and Agarwal Chapters 5-6</td>
<td>Lab Exercise #5</td>
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<tr>
<td></td>
<td>Osteology laboratory</td>
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<tr>
<td>Week</td>
<td>Topic</td>
<td>Laboratory</td>
<td>Textbook</td>
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<tr>
<td>7</td>
<td>Bioarchaeology and Forensic Anthropology</td>
<td>Forensic laboratory</td>
<td>Soluri and Agarwal Chapter 7</td>
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<tr>
<td>8</td>
<td>Modern human variation</td>
<td>Human variation laboratory</td>
<td>Soluri and Agarwal Chapter 8</td>
</tr>
<tr>
<td>9</td>
<td>Midterm Exam</td>
<td></td>
<td>Completed bibliography for project</td>
</tr>
<tr>
<td>10</td>
<td>FALL BREAK</td>
<td></td>
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<tr>
<td>11</td>
<td>Primatology</td>
<td>Primate behavior laboratory</td>
<td>Soluri and Agarwal Chapter 11</td>
</tr>
<tr>
<td>12</td>
<td>Return of genetics data and discussion of results</td>
<td></td>
<td>TBA</td>
</tr>
<tr>
<td>13</td>
<td>Human evolution overview</td>
<td>Human evolution laboratory I</td>
<td>Soluri and Agarwal Chapter 14</td>
</tr>
<tr>
<td>14</td>
<td>The australopithicenes and early members of the genus Homo</td>
<td>Human evolution laboratory II</td>
<td>Soluri and Agarwal Chapter 15</td>
</tr>
<tr>
<td>15</td>
<td>Later members of the genus Homo</td>
<td>Human evolution laboratory III</td>
<td>Soluri and Agarwal Chapter 16</td>
</tr>
<tr>
<td>16</td>
<td>Final projects due</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discussion/debriefing of genetic ancestry results</td>
<td></td>
<td></td>
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<tr>
<td>FINAL EXAM</td>
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</tbody>
</table>
Course Inventory Change Request

Date Submitted: 05/05/17 9:02 am

Viewing: CLSX 148: Greek and Roman Mythology

Last edit: 05/05/17 9:02 am
Changes proposed by: tswelch

Catalog Pages referencing this course
Department of Classics

Programs
C&T-BSE: Secondary Teacher Education, B.S.E.
CLSX-BA/BGS: Classical Languages, B.A./B.G.S.

Academic Career
Undergraduate, Lawrence
Subject Code
CLSX
Course Number
148
Academic Unit
Department
Classics
School/College
College of Lib Arts & Sciences

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

Please Explain
We offer this course in three formats: in-person, hybrid, and online. The content of all three shares the focus on critical thinking.

Title
Greek and Roman Mythology
Transcript Title
Greek and Roman Mythology
Effective Term
Fall 2017

Catalog Description
A systematic examination of the traditional cycles of Greek myth and their survival and metamorphosis in Latin literature. Some attention is given to the problems of comparative mythology and the related areas of archaeology and history. Slides and other illustrated materials. No knowledge of Latin or Greek is required.

Prerequisites
None

Cross Listed Courses:

Credits
3
Course Type
Lecture (Regularly scheduled academic course) (LEC)
Associated Components (Optional)
Discussion – Mandatory discussion associated with a main component

Grading Basis
A-D(+/-)FI (G11)
Is this course part of the University Honors Program?
No
Are you proposing this course for KU Core?
Yes
Typically Offered
Repeatable for credit?
No

Principal Course Designator
HL - Literature & the Arts
Course Designator
H - Humanities
W - World Culture

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

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

In Workflow
1. CLAS Undergraduate Program and Course Coordinator
2. CUSA Subcommittee
3. CUSA Committee
4. CAC
5. CLAS Final Approval
6. Registrar
7. PeopleSoft
8. UCCC CIM Support
9. UCCC Preliminary Vote
10. UCCC Voting Outcome
11. SIS KU Core Contact
12. Registrar
13. PeopleSoft

Approval Path
1. 05/05/17 10:43 am
Rachel Schwien (rschwien): Approved for CLAS Undergraduate Program and Course Coordinator
2. 10/03/17 12:53 pm
Rachel Schwien (rschwien): Approved for CUSA Subcommittee
Rationale for Course Proposal

We are proposing that this course, recently redesigned through a 3-year collaborative grant from CTE and the Teagle Foundation, now count toward KU Core Goal 1.1.

KU Core Information

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

Yes

Name of person giving departmental approval: Tara Welch, Chair

Date of Departmental Approval: 2/1/17

Selected Goal(s)

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

Yes

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

Yes

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

Classics 148 examines a wide variety of Greek and Roman myths. A general goal for the course is to inculcate the concept that "myths are good to think with," that is, that myths have cultural and chronological relevance and were often developed and applied to address particular cultural concerns. Students read ancient literature and examine artworks in order to identify and analyze these concerns.

Selected Learning Outcome(s):

Goal 1, Learning Outcome 1

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

Students read three epic poems, a half dozen hymns, and several Greek tragedies in this course; in class, we examine these together with artworks that engage the same themes or topics. In lecture we do not cover the plots and characters of the works; we do that with daily online quizzing. Rather, in class we model critical thinking through exploratory lecture and discussion, e.g., "How does this episode portray Theseus as a hero?" --"What words or phrases in particular suggest this characterization?" --"What reactions to him do the other characters have?" --"What do you suppose Euripides is saying here about heroism?" --"Remember what Homer had said about heroism? How is this different?" etc...We practice close reading of texts and artifacts, in two directions: asking students what evidence from a given text might support a particular point, or what point a given set of evidence might support. Class-time is very conversational and aims to teach students how to "think with myth".

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

7 critical assignments (attached) help students meet this goal. Each of the seven exists in three parts - a preliminary online post on a targeted topic, an in-class conversation in small groups, and a turned-in component that is more involved (for the first students get individual feedback (via rubric and comments) before moving on; for the second, they receive general feedback in class discussion; the third component is also given individual feedback via the same rubric used for the first)...Each of these 7 assignments invites students to identify, articulate, organize, contextualize, support, and evaluate an argument, probing deeper across the three parts of each one. Students therefore gain ample practice in these critical skills. What is more, of the 7 assignments, 2 focus on literary texts (#2 and 4), two cover artworks (#3 and 6), and two cover secondary sources ((#1 and 5); the seventh combines all three types of sources.

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

The analytical assignments are worth 60% of the grade, as follows: Assignments 1-3, 5% each = 15%, Assignments 4-6, 10% each = 30%, Assignment 7, 15% = 15%, The remaining points are given for quizzes and tests (40 daily quizzes for a total of 12%, three exams with 8%,8%, and 10%).
Goal 3 - Humanities
State how your course or educational experience will use assignments, readings, projects, or lectures to move students from their current knowledge to a deeper understanding of specific concepts fundamental to the area(s) in question. (Please limit responses to 1000 characters.)
This course was recently recertified as a humanities course.

State what course assignments, readings, class discussions, and lectures will synthesize the development over time of the principles, theories, and analytical methods of the discipline(s). (Please limit responses to 1000 characters.)
This course was recently recertified as a humanities course.

State what learning activities will integrate the analysis of contemporary issues with principles, theories, and analytical methods appropriate to the area in question. (Please limit responses to 1000 characters.)
This course was recently recertified as a humanities course.

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

KU Core Documents
CLSX 148 syllabus F16.docx
Analytical assignment #1 Website Worksheet.pdf
Analytical assignment #2 Textual Interpretation.docx
Analytical assignment #3 Art Gallery.docx
Analytical assignment #4a Textual Interpretation, gender.docx
Analytical assignment #4b Textual Interpretation, race.docx
Analytical Assignment #5 Article worksheet.docx
Analytical assignment #6 Art Gallery.docx
Analytical assignment #7 Text and Synthesis.docx

Course Reviewer Comments
Rachel Schwien (rschwien) (10/11/17 10:40 am): Tabled at CUSA due to time
CLSX 148: Greek and Roman Myth
Fall 2016, MWF 11:00-11:50pm, Wescoe 3140

Professor Tara Welch
Department of Classics
Wesco Hall 1030, 864-2395
tswelch@ku.edu
Office hrs: MW 12:30-2, R9-11

Graduate Instructors
Michael Fons (m386f497@ku.edu)
Kara Kopchinski (k388k146@ku.edu)
Scott McMickle (s105m134@ku.edu)
Office hrs: MW 12:30-2, R9-11

Supplemental Instructor
Chad Uhl (chaduhl@ku.edu)
Office hours: M6-7p, T2-3, W4-5 (1027 Wescoe)
SI sessions: T3-4 (Wilcox Museum), R5-6 (1023 Wescoe)

Required texts: all available at Union bookstore and on reserve:

• Hesiod, Works and Days, Theogony, transl. S. Lombardo (Hackett)
• Homer Odyssey, transl. S. Lombardo (Hackett)
• Euripides Alcestis, Medea, Hippolytus, transl. D. Svarlien (Hackett)
• Euripides Bacchae, transl. P. Woodruff (Hackett)
• Vergil Aeneid, transl. S. Lombardo (Hackett)
• Ovid Metamorphoses, transl. S. Lombardo (Hackett)

Blackboard site: https://courseware.ku.edu or follow the link from www.ku.edu

Course objectives: In this course you will learn about Greek and Roman myths – not only their plots and characters, but the far more interesting and challenging questions and answers they pose about ancient culture. As a result of this course, you should be able to do many or all of the following:

• recall and recount the plots and characters of major ancient Greek and Roman myths
• situate Greek and Roman myths in the cultural framework of the people who told them
• understand and use a technical vocabulary for ancient literature and art
• compare Greek and Roman myths to myths from other ancient cultures, and to modern myths
• recognize several genres of ancient literature (tragedy, epic, hymn) and read them with ease
• discern among and evaluate competing claims or approaches to myths or to the problems they explore
• read critical scholarly literature, identifying and assessing the shape and agenda of a scholarly argument and interrelating it to other texts/readings
• build and articulate your own scholarly argument about an ancient myth or myths
• be able to cite properly ancient texts, ancient artworks and material remains, and secondary sources
• understand myth’s context in and dependence on the culture and individual who tell it
• recognize myths at work and play in your own culture and life

Course requirements:
1) Reading the assigned materials. You are expected to complete the readings before class. To help you understand the readings, and as an incentive to read before class, *every day’s* reading assignment is accompanied by an online reading exercise on Blackboard. These are short, low-stakes assignments that must be completed online by one hour before class. They count cumulatively for 12% of your course grade.

2) Three tests, given on Friday, 9/23, Wednesday, 11/2, and Thursday, 12/15, worth 8%, 8%, and 12% respectively. No make-up tests are allowed except with a signed note from a doctor.

3) Seven short critical reading/writing assignments, each consisting of three parts: an online post to the Bb discussion board on a targeted question, participation in an in-class discussion on a related topic, and completion of something to turn in (this “something” will take various forms). The first three of the seven are worth 5% each of your grade; the second 3 are worth 10% each; and the final one is worth 15% of your grade. The assignments are all posted on Bb. No late assignments will be accepted without a signed doctor’s note.

4) Integrity, academic and otherwise. Integrity is the cornerstone of a successful class. Misconduct of any sort is unacceptable; see KU’s policy at http://www.timetable.ku.edu/~registr/future/acad_misconduct.shtml.

Grading (standard +/-, no rounding up):
Reading exercises 12% 40 of them, due every day before class
Analytical assignment 1 5% Website worksheet. Final product due Wednesday, 9/7
Analytical assignment 2 5% Text analysis. Final product due Monday, 9/19
Analytical assignment 3 5% Art gallery notes. Final product due Monday, 10/3
Analytical assignment 4 10% Text analysis. Website worksheet. Final product due Monday, 10/17
Analytical assignment 5 10% Article worksheet. Final product due Monday, 10/31
Analytical assignment 6 10% Art gallery notes. Final product due Friday, 11/18
Analytical assignment 7 15% Short paper. Final product due Monday, 12/5
Tests 1, 2, and 3 28% Friday, 9/23 (8%), and Wednesday, 11/2 (8%), and Thursday, 12/15 in class (12%)
Suggestions for success:

- Come to class every time, alert, even if you haven’t been able to complete the reading
- Do the readings on time. For best results, read before class, review your notes, then read again within a week. Mark your text or make note of passages we read in class.
- Take advantage of the SI sessions and our SI leader (see below). This will help a lot.
- Review the lecture slides on Blackboard, within 24 hours of class.
- Complete the optional tutorial exercises on Blackboard – these are short and help you master the facts and the concepts we cover in class.
- Participate with gusto in this class – read, think, chat, respond, think more.
- Be in communication with us, your teachers. We want to help you succeed, and we can help! If something exists or arises that affects your performance in this class (illness, other crises, learning disabilities, etc.), let us know as soon as possible. There is very little we can do to help if we find out about such things too late.
- Please do let us know if you have special learning needs; KU has good policies and guidelines for such circumstances. We’re happy to help you. See me, or the Academic Achievement Access Center, as soon as possible. (www.disability.ku.edu)
- Important dates which I hope you won’t need: Last day to drop without any effect on your transcript, Monday, Sept 12. Last day to drop with a W (for “withdrawal”) appearing on your transcript, Wednesday, Nov 16. After that, you must finish the class.

Supplemental Instruction (SI)

Supplemental Instruction, or SI, is available for CLSX 148. SI consists of weekly peer-facilitated study sessions for students to review course material outside of the classroom. It is a chance for students to meet others in the class, compare notes, discuss important concepts, and review material in order to enhance class performance. The SI Leader will attend each CLSX 148 class session if you have questions. More information about the SI study sessions is posted in Blackboard. For more information about SI, see si.ku.edu.

Your SI leader is Chad Uhl. The SI office hours and study sessions for this class are listed at the start of this syllabus and in the chart at the end.
### Weekly schedule:

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Analytical Assignment #1: Website Review

Instructions
This assignment has three parts, in which you will:
   a) Post to Bb a response to the prompt – due by **midnight on Thursday, 9/1** (10 pts)
   b) Participate in a conversation **in class on Friday, 9/2** (4 pts)
   c) Complete and return the attached worksheet via SafeAssign by **Wednesday, 9/7** (36 pts)

The focus of this assignment is reading and evaluating two websites that pertain to Greek and Roman mythology. By assessing online resources about myth, you will evaluate what sorts of information web authors choose to include on their websites, and the way they compose and arrange that information to promote a certain understanding (their understanding) of mythology. This exploration of modern uses and presentations of myth reinforces a central course lesson: that myths are not universal or absolute but are told, constructed, mobilized, and meaningful in specific cultural and personal contexts.

For each website, don’t restrict yourself to the given page only. If links on that page send you to related pages, please explore them as well so that you get a sense of the site. Thank you.

Goals
This worksheet addresses four of the intellectual goals listed on the syllabus:

1) discern among and evaluate competing claims or approaches to myths or to the problems they explore
2) read critical scholarly literature, identifying and assessing the shape and agenda of a scholarly argument and interrelating it to other texts/readings
3) understand myth’s context in and dependence on the cultural and individual who tell it
4) recognize myths at work and play in your own culture and life

Strategies
Please read through the questions before you complete the worksheet, even before you visit the websites. Then spend some time browsing the websites before you begin to fill out the worksheet. Browse thoroughly – go beyond the landing point, please. Please check the hyperlinks at the start, so that, if one of the links does not work (which occasionally happens, though we checked them recently), you can contact us for alternatives.

Website pair
a) [http://www.theoi.com/](http://www.theoi.com/)
b) [http://onespiritx.tripod.com/gods10.htm](http://onespiritx.tripod.com/gods10.htm)

Part 1: Online post
By **midnight on Thursday, Sept 1**, please post a response to the following prompt on Bb in your discussion group.
Visit http://onespiritx.tripod.com/gods00.htm and click down until you find Demeter. The first two lines of her entry offer epithets (nicknames) for her. Choose one epithet that fits the goddess we meet in the Homeric Hymn to Demeter; and describe how it fits. Then choose one that does not seem particularly relevant to the Demeter in the Homeric Hymn, and say why not. This part of your response should be 3-5 sentences.

Now go to http://www.theoi.com/ and click down to Demeter (via “Olympian gods”). Scan her landing page, then scroll down to the hyperlink on the left of the page to “Part 6: Titles and Epithets.” Compare the list of epithets here to the one on onespirit; how do the websites differ in their presentation of the epithets? Which seems more credible? This part of your response should be 3-4 sentences.

Part 2: In-class
In your small group on Friday, Sept 2, discuss your answers to the online post and your impressions of the website. Explore also how the websites’ domain names (“onespirit” and “theoi”; the latter means “gods” in ancient Greek) reveal the creators’ motives in writing about Demeter. Time permitting, begin discussing the organization of the webpages and how this relates/furthers/supports the motives.

Part 3: Turn in
Sometime on Wednesday, Sept 7, turn in (via SafeAssign) the worksheet that begins on the next page. Download it, delete these initial pages, fill it in, and upload it.
Website a

1. Describe: What is the title of this website? Please list it as you would for a bibliography. The Chicago Manual of Style suggests that, when you cite a website, it should follow this format:
   Author. “Title.” Last modified date OR date accessed. URL. (1 pts)

2. Describe: What mythic material does the website (not just the landing page) cover? You need not be specific – an overview will suffice (gods, gods and heroes, texts, women, many cultures, only Greek and Roman, etc.). Please elaborate. (2 pts)

3. Describe: How is the content of the website (not just the landing page) organized? (e.g. by culture, historical period, character, text, etc.). Is it primarily hierarchical, or are there lateral (side-to-side) connections or some other organizational scheme? (3 pts)

4. Analyze: What does this organization suggest about the author’s perspective on ancient mythology? How does this organization direct their audience through the material? How effective is that guidance? (3 pts)
5. Describe: What sort of evidence do the authors use to make their points? (ancient texts and/or artworks, dictionaries of mythology, no evidence given, etc.)? (3 pts)

6. Analyze: Who is the target audience for this website? How can you tell? (3 pts)

7. Analyze: What overall argument are the authors making about myth? Put another way, what is the agenda or bias of the website’s creators? (3 pts)
1. Describe: What is the title of this website? Please list it as you would for a bibliography. The Chicago Manual of Style suggests that, when you cite a website, it should follow this format: Author. “Title.” Last modified date OR date accessed. URL. (1 pts)

2. Describe: What mythic material does the website (not just the landing page) cover? You need not be specific – an overview will suffice (gods, gods and heroes, texts, women, many cultures, only Greek and Roman, etc.). Please elaborate. (2 pts)

3. Describe: How is the content of the website (not just the landing page) organized? (e.g. by culture, historical period, character, text, etc.). Is it primarily hierarchical, or are there lateral (side-to-side) connections or some other organizational scheme? (3 pts)

4. Analyze: What does this organization suggest about the author’s perspective on ancient mythology? How does this organization direct their audience through the material? How effective is that guidance? (3 pts)
5. Describe: What sort of evidence do the authors use to make their points? (ancient texts and/or artworks, dictionaries of mythology, no evidence given, etc.)? (3 pts)

6. Analyze: Who is the target audience for this website? How can you tell? (3 pts)

7. Analyze: What overall argument are the authors making about myth? Put another way, what is the agenda or bias of the website’s creators? (3 pts)
Analytical Assignment #2 (Textual Interpretation)

Instructions
This assignment has three parts, in which you will:
   a) Post to Bb a response to the prompt – due by midnight on Thursday, 9/15 (10 pts)
   b) Participate in a conversation in class on Friday, 9/16 (5 pts)
   c) Turn in a short paper via SafeAssign by Monday, 9/19 (35 pts)

The focus of this assignment is deeper understanding of Odysseus’ narration to the Phaiacians of his own adventures. By looking closely at the inset tale as well as to the frame narrative (the bits on either side), you will better understand the character of Odysseus and the functions of this narrative in the larger Odyssey, including its narratological complexity and its status as a poem both orally composed and solidified (at some point) in writing.

Goals
This assignment addresses five of the intellectual goals listed on the syllabus:

1) situate Greek and Roman myths in the cultural framework of the people who told them
2) understand and use a technical vocabulary for ancient literature
3) discern among and evaluate competing claims or approaches to myths or to the problems they explore
4) understand myth’s context in and dependence on the culture and individual who tell it
5) recognize myths at work and play in your own culture and life

Strategies
Please read through the whole assignment before you do the first part. Then spend some time with Odysseus on his adventures, paying special attention to how Odysseus presents himself in the story.

Part 1: Online post
By midnight on Thursday, Sept 15, please post a response to the following prompt on Bb in your discussion group.

• When Odysseus narrates his adventures to the Phaiacians, to what extent is he telling the truth? If he is not telling the truth, why?

Your response should be in two parts. The first part should be 3-4 sentences responding directly to these questions. The second part should give an example FROM THE TEXT that either supports your position, or is impacted by your position. Good places to look for such textual material is any passage that talks about Odysseus’ song (what the Phaiacians say about it when they request it, how they respond to it, what Odysseus says when he starts it, his emotions in telling it, etc.). This second part should include the text with proper citation, and a sentence or two about how you are interpreting it.

Proper citation looks like this made-up example:
• “When Odysseus says, ‘Make no mistake, I fought at Troy’ (Odyssey 12.494), he seems to be reassuring the Phaiacians that he is not lying…”
or “‘Make no mistake, I fought at Troy,’ says Odysseus at *Odyssey* 12.494. He seems to be reassuring the Phaiacians…”

- or “Odysseus reassures the Phaiacians when he says in book 12, ‘Make no mistake, I fought at Troy’” (*Odyssey* 12.494).

**Part 2: In class**

In your small group on **Friday, September 16**, share your different opinions on the prompt and the bits of text you chose as relevant to the prompt. Next discuss what “truth” means to you. Finally, talk about Jonathan Shay’s interpretation of the meaning of Odysseus’ story as the effects of PTSD (Shay’s thesis will be on the overhead).

**Part 3: Turn in**

Sometime on **Monday, September 19**, turn in (via SafeAssign) a short paper on this topic:

Storytelling in the *Odyssey* accomplishes many purposes: it generates pleasure, it forges bonds among people (as part of the guest-host relationship, or by way of introduction, or among audience members), it creates or solidifies memory, and it garners fame for the singer and the subject. Choose one of these and explore how Odysseus’ tale of his own adventures fulfills that purpose.

Your paper should be 400-500 words (a little less than 1 single spaced typed page), likely broken into paragraphs as your argument requires. Your paper must have a thesis statement and must cite at least two passages from the *Odyssey*. 
Analytical Assignment #3 (Art Gallery)

Instructions
This assignment has three parts, in which you will:
   a) Post to Bb a response to the prompt – due by midnight on Thursday, 9/29 (10 pts)
   b) Participate in a conversation in class on Friday, 9/30 (5 pts)
   c) Turn in your writing assignment (a blog entry) via SafeAssign by Monday, 10/3 (35 pts)

The focus of this assignment is comparison among visual representations of some aspect of mythology (in this case, the murder of Agamemnon). We have read (at least) two versions of Agamemnon’s death upon his return from Troy, in Homer’s Odyssey and Aeschylus’ Agamemnon. Vases, paintings, sculpture, and other arts are similarly diverse in the way they structure the story and which details they find relevant. This assignment moves toward understanding that every representation, in any medium, of a myth is an interpretation of the myth.

Goals
This worksheet addresses four of the intellectual goals listed on the syllabus:

1) situate Greek and Roman myths in the cultural framework of the people who told them
2) understand and use a technical vocabulary for ancient literature and art
3) discern among and evaluate competing claims or approaches to myths or to the problems they explore
4) understand myth’s context in and dependence on the culture and individual who tell it
5) be able to cite properly ancient texts, ancient artworks and material remains, and secondary sources

Strategies
Please read through the whole assignment before you begin the first part. When it comes to looking at the art, spend some time just looking at it – focusing on different details, the overall composition, what is emphasized, what emotions are depicted and through what means, etc.

Part 1: Online
By midnight on Thursday, Sept 29, post on BB in your small group a response to the following prompt:

Odyssey and Agamemnon portray Clytemnestra’s involvement in the death of Agamemnon differently. Please choose one passage from each text from the possibilities listed below, and write 3-4 sentences on how that passage functions in the text. Whose point of view is it? How does this point of view affect the way the story is told there?

Next, look at a vase painted by the Dokimasia Painter that shows Agamemnon’s death (linked below). In 3-4 sentences, explore what interpretation of Agamemnon’s death is offered there (and Clytemnestra’s role in it), and what the details convey toward that interpretation.

Agamemnon passages: Lines 1227-1263, or 1372-1392

Part 2: In class
In class on Friday, Sept 30, in your small group, discuss your responses to the online prompt. The Dokimasia Painter’s image will be on screen, as will two other images pertaining to Clytemnestra. Discuss these two images as interpretations as well.

http://cartelfr.louvre.fr/cartelfr/visite?srv=car_not_frame&idNotice=22514
http://metmuseum.org/art/collection/search/173560

Part 3: Turn in
Sometime on Monday, Oct 3, turn in via SafeAssign a blog entry (in MS Word form) on these three visual images of Clytemnestra, a sort of “virtual exhibit” that includes the images with captions (see below) and text that teaches the visitor how to “read” those images as complex interpretations of or responses to this mythic queen (sort of like “wall text” in a museum). Your blog should assume an audience who is intelligent but not necessarily familiar with all the details and sources for this character. Your blog should be 600-700 words plus captions (and images).

The captions for your artwork should include the name of the work, or its subject if not named; the artist if known; the medium (oil painting, bronze sculpture, pencil drawing, etc.), the current location of the artwork, and a proper citation for it (Museums always have a reference number for each work).

Here is an example of a good blog “virtual gallery.” https://blogs.lt.vt.edu/classicaltradition/. Note that each blog entry in this example is around 400-500 words, plus images. Note also that we wish you to provide fuller citations and captions than this blog example.
Analytical Assignment #4a (Textual Interpretation) - Gender

Instructions
This assignment has three parts, in which you will:
   a) Post to Bb a response to the prompt – due by midnight on Tuesday, 10/11 (20 pts)
   b) Participate in a conversation in class on Wednesday, 10/12 (10 pts)
   c) Complete and return the required essay via SafeAssign by Monday, 10/17 (70 pts)

The focus of this assignment is deeper understanding of the portrayal of Medea in Euripides’ play. The primacy of a female character as star of the play, plus the importance of the nurse and the female chorus, suggest that this play has something to say about the role of women in society.

Please read through this whole assignment before beginning part 1. The final product is due via SafeAssign sometime on Monday, October 17. Thank you.

Goals
This assignment addresses four of the intellectual goals listed on the syllabus:

1) situate Greek and Roman myths in the cultural framework of the people who told them
2) understand and use a technical vocabulary for ancient literature
3) discern among and evaluate competing claims or approaches to myths or to the problems they explore
4) understand myth’s context in and dependence on the culture and individual who tell it
5) recognize myths at work and play in your own culture and life
6) be able to cite properly ancient texts, ancient artworks and material remains, and secondary sources

Strategies
Please read through the questions before you begin the first part. Then spend some time with the Medea, particularly the passages noted in parts 1-3 below.

Part 1: Online
Before midnight on Tuesday, Oct 11, post a response on Bb in your small group to this prompt.

Some people call Euripides’ Medea a feminist play, while others call it a misogynist play. What does the word “feminist” mean when we use it to interpret an ancient text? What does “misogynist” mean as a literary-critical term? (this part should be 2-3 sentences; please don’t use a dictionary entry for the word “feminism”).

Next, in 4-6 sentences, explain whether you think Medea is a feminist play or a misogynist play and why you think so. Then list 2 pieces of evidence from the play you would use from the text to support your point. Please include citations (line numbers). The 2 quotations cannot come from the same speech or scene. Keep in mind that some passages could potentially be used to argue either side depending upon interpretation; you need to be specific in showing why you think their chosen passages support one reading or another given the context. Be prepared to discuss your chosen passages in class the next day (therefore, remember which passages you chose and bring your text).
Part 2: In class
In your small group on Friday, Oct 14, discuss your understanding of the words “feminist” and “misogynist” when applied to a work of literature. The move onto your interpretations of the play. Start with “Medea is a feminist play” and share your reasons and textual support for this position. Next, move to “Medea is a misogynist play” and share your reasons and textual support. (15 minutes) For the second half of class, I will put on the screen for plenary discussion one scholar’s reading of the play’s commentary on women.

Part 3: Turn in
Sometime on Monday, Oct 17, please turn in a short essay agreeing or disagreeing with this statement by the scholar Douglas Cairns:¹

“Euripides’ Medea does not subvert Athenian male stereotypes. It revels in them.”

Your essay should assume a reader who has read the play, and so should not re-tell plot, except when a plot detail serves your argument. Your essay should include at least 3 distinct quotations from the play; no two may come from the same speech, but you can use two from a scene should this be the best support for your case.

Analytical Assignment #4b (Textual Interpretation) – Race and Prejudice

Instructions
This assignment has three parts, in which you will:
   a) Post to Bb a response to the prompt – due by midnight on Tuesday, 10/11 (20 pts)
   b) Participate in a conversation in class on Wednesday, 10/12 (10 pts)
   c) Complete and return the required essay via SafeAssign by Monday, 10/17 (70 pts)

The focus of this assignment is deeper understanding of the portrayal of Medea in Euripides’ play. Medea is multiply marginalized; not only is she a woman in a man’s society, but she is a foreigner as well who feels the effects of prejudice. Medea is often portrayed in modern theater by a woman of color; in ancient art she was differentiated by her exotic clothing. The context of the play’s production is an Athens struggling to define citizenship and its own place in the world. Medea contributes to this self-scrutiny.

Please read through this whole assignment before beginning part 1. The final product is due via SafeAssign sometime on Monday, October 17. Thank you.

Goals
This assignment addresses four of the intellectual goals listed on the syllabus:

1) situate Greek and Roman myths in the cultural framework of the people who told them
2) understand and use a technical vocabulary for ancient literature
3) discern among and evaluate competing claims or approaches to myths or to the problems they explore
4) understand myth’s context in and dependence on the culture and individual who tell it
5) recognize myths at work and play in your own culture and life
6) be able to cite properly ancient texts, ancient artworks and material remains, and secondary sources

Strategies
Please read through the questions before you begin the first part. Then spend some time with the Medea, particularly the passages noted in parts 1-3 below.

Part 1: Online
Before midnight on Tuesday, Oct 11, post a response on Bb in your small group to this prompt.

Find and discuss instances in the play that draw attention to Medea as an outsider and raise questions that stem from her status as such. This can take many forms:
   o Passages in which other characters assert that she is different (from Greeks, from locals); what are the perceptions of her?
   o Passages where she speaks about being from somewhere else, and the way it feels to be a member of a minority group (a very small group in this case)
   o Passages that draw attention to the practical effects of her outsider status – how it affects her legal status or rights, her social standing, her movement around the city and beyond, her body
Your post should include three quotations from separate passages, and 3-4 sentences on each passage revealing how it speaks to the idea of Medea as an outsider. Then please add another 1-2 sentences giving us the overall picture, if you think there is one, or explaining why there is not an overall picture.

Part 2: In class
In your small group on Friday, Oct 14, discuss the passages you chose and the message you think the play sends about bigotry. Then discuss the prompt that we put on the screen from Ta-Nehisi Coates’ book, Between the World and Me. Here’s the gist of the prompt: “Coates explores these facets of the black experience in America: 1) that the American Dream relies on the early and continued subjugation of black people; 2) the fear and reality of bodily harm; 3) the black position at the crux (or clash of) the social norms of the streets, the authorities, the home, and the professional world; 4) the way the narrative of the Dream obscures other stories, in a sort of willful ignorance; and 5) the difficulty in being optimistic about solving the problem of racism. Choose one or two of these facets and apply it to the Medea.

Part 3: Turn in
Sometime on Monday, Oct 17, turn in a short essay that reads Euripides’ Medea through the lens of one of the following quotations from Ta-Nehisi Coates’ Between the World and Me.

“Hate gives identity. The nigger, the fag, the bitch illuminate the border, illuminate what we ostensibly are not, illuminate the Dream of being white, of being a Man. We name the hated strangers and are thus confirmed in the tribe.”

“(Then the mother of the murdered boy rose, turned to you, and said,) “You exist. You matter. You have value. You have every right to wear your hoodie, to play your music as loud as you want. You have every right to be you. And no one should deter you from being you. You have to be you. And you can never be afraid to be you.”

Your essay should assume a reader who has read the play, and so should not re-tell plot, except when a plot detail serves your argument. Your paper should be 400-500 words (a little less than 1 single spaced typed page), likely broken into paragraphs as your argument requires. Your essay should include at least 3 distinct quotations from the play; no two may come from the same speech, but you can use two from a scene should this be the best support for your case.
Analytical Assignment #5 (Article review)

Instructions
This assignment has three parts, in which you will:
a) Post to Bb a response to the prompt – due by midnight on Tuesday, 10/25 (20 pts)
b) Participate in a conversation in class on Wednesday, 10/26 and Friday, 10/28 (10 pts)
c) Complete and return the attached worksheet via SafeAssign by midnight on Monday, 10/31 (70 pts)

In this assignment you are asked to read a scholarly article on a topic of myth of ancient literature relevant to our class, and to summarize and analyze it. The article is not particularly long, but it is rich with information and critical content. You will have to stretch – the article might include untranslated Greek or Latin, refer to texts we have not read, or use line numbers not analogous to our translations. You can do it!

Read the article a week or so before the final due date. Do steps 1 and 2, and then download and complete this worksheet to submit via SafeAssign by midnight on 10/31. The article is available online at JSTOR (www.jstor.org), freely accessible from any campus computer or through the KU Library’s website.

Goals
The goals of this assignment are many, complex, and interrelated. The assignment focuses on reading and responding to the work of others, i.e., joining an intellectual conversation and formulating and supporting an argument and putting the work of others to new uses determined by the interests of the writer. By closely reading an article and analyzing its content and organization, we hope you will gain competence at the following: interrelating ideas, identifying the limits of the readings, naming, defining, and organizing phenomena (critical terms, parts of an argument, etc.), recognizing an author’s agenda, appreciating the purposeful use of quotations and effective framing of the quoted materials, understanding effective use of footnotes, acknowledging the contingency of myth (i.e., that meaning depends on the author and audience).

This assignment relates to the following course goals as stated on the syllabus:
1) situate Greek and Roman myths in the cultural framework of the people who told them
2) compare these myths to myths from other ancient cultures, and to modern myths
3) recognize several genres of ancient literature (tragedy, epic, hymn) and read them with ease
4) discern among and evaluate competing claims or approaches to myths or to the problems they explore
5) read critical scholarly literature, identifying and assessing the shape and agenda of a scholarly argument and interrelating it to other texts/readings
6) build and articulate your own scholarly argument about an ancient myth or myths
7) understand myth’s context in and dependence on the cultural and individual who tell it

Strategies
You might wish to read through the worksheet questions first, then read the article AT LEAST TWICE before you turn in your final product – once before the original online post, and again before the second in-class discussion. Sketch out an outline for the article – it will help.

Do steps 1 and 2, and then download and complete this worksheet to submit via SafeAssign by midnight on 10/31. The article is available online at JSTOR (www.jstor.org), freely accessible from any campus computer or through the KU Library’s website.


**Part 1: Online**

Before midnight on Tuesday, Oct 25, please read closely (again) the scene of Pentheus’ actual death from the *Bacchae* (the messenger’s speech that begins at line 1043; the description of the death begins at line 1114) and post on Bb in your small group a response to this prompt:

Please describe the precise physical setting of Pentheus’ death. “In the woods” will not suffice. Where exactly is he? Imagine the scene as if you were viewing it through a camera lens. Next, describe – in detail – how the two protagonists look (their dress, expressions, etc.) at the moment the attack begins. This descriptive part should be 4-6 sentences.

Next, consider the fact that Pentheus’ death is narrated by a messenger, rather than presented onstage. Of course, there are practical reasons for this (the limitations of ancient stagecraft and special effects), but this choice by Euripides also adds thematic effect. How does the second-hand narration add meaning to the play? Consider not only the internal audience for the narration (the chorus of Bacchants) but also the external audience (the guests in the theater). This part of your answer should be 4-5 sentences.

**Part 2: In class**

In class on Wednesday, Oct 26, we will discuss Pentheus’ death in the play and in various artworks (which will be shown on slides) with your small group. Consider these things in your small group: How do the artworks differ from the play? What details does each painting emphasize? And what details are missing? How might those artworks function in context (why is the scene on that sort of vase, or that wall, etc.)?

We will have a second in-class discussion on Friday, Oct 28. In preparation for this discussion, you need to read the article that is associated with this assignment (given above in the general information on the assignment). In class should discuss the article’s thesis (question 3b), how authoritative this analysis is or claims to be (question 5b), and how much the interpretation depends on the ancient context of the material (question 6). Re will be leading questions on the overhead to guide your discussion. This discussion is directly relevant to the worksheet that you will turn in for part 3.

**Part 3: Turn in**
Sometime on **Monday, Oct 31**, please turn in the worksheet below via SafeAssign on Blackboard. You may omit these first two pages and turn in only the worksheet proper, if you like.

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**Worksheet:**

1. Describe: Please list the full bibliographic record for the article/chapter (how would you cite this article in a bibliography). Any standard format will do, but Chicago Manual of Style’s Name-Date method is easy (Author. Date. “Article title.” *Journal title*: issue number: page numbers.) (5 pts)

2. Describe: What portions or passages of the subject text does it cover? Please be descriptive rather than numerical. (e.g., not “Agamemnon lines 442-3” but rather “the choral ode on Helen”). (5 pts)

3a. Describe: What question or gap in our understanding is the author trying to answer or address? Sometimes this is explicit; sometimes it is not. (5 pts)

3b. Describe: What is the author’s response to this question or gap? Put otherwise, what is the article’s thesis? Please give the sentence and page number, if possible. Sometimes, again, the thesis is explicit and sometimes it is not. (5 pts)
4. Describe: How is the article organized? Or, what are the major components of the argument? What we’d like is for you to reconstruct the major outline of the article. The sub-questions will help you discover the organization. (10 pts)

- Are there section headings? If not, you might wish to look at every paragraph to see its main point, and then list the out to reconstruct an outline.
- Does the 1st paragraph or page give a “road map” of the blocks of the argument?
- Does the argument follow in order the ancient text under scrutiny? Or theme-by-theme? Or compare-contrast?
- Do all sections of the argument seem to be of equal weight, or are some more important? If the latter, where do the more important parts appear – beginning, middle, or end?
- Does the article lead up to the big ideas, or start big then taper off with proof?

5. Describe: How does the author position the argument within the world of ideas?
5a. Describe: What are the footnotes like – are they mini-essays, or just citations, or both? Please give an example. (5 pts)

5b. Does the author offer solutions, or questions? Put differently, does the author present the thesis as the, or the only, or the right idea? Or is it presented as a possible solution among many?
Find some phrases that support your observation, and give page numbers. (Some indicators of the latter approach are words such as “tension” and “ambiguity”). (5 pts)

5c. Is the author respectful toward other ideas or dismissive of them? Find an example. (5 pts)

6. Analyze: How does the author see this ancient material (text, artworks) operating in the world? Can it be best understood in the context of Greek civilization, or does its meaning transcend that context? Explain. (10 pts)

7. Describe: What conclusions does the author draw? Where does the author suggest we go next with this question? Where do you think this approach/argument might take us? (10 pts)
8. Analyze: How “portable” is the argument or method to other aspects of your study of Greek and Roman mythology? What questions or thoughts does this article raise for you about other texts or myths? (5 pts)
Analytical Assignment #6 (Art Gallery)

Instructions
This assignment has three parts, in which you will:
   a) Post to Bb a response to the prompt – due by midnight on Sunday, 11/14 (20 pts)
   b) Participate in a conversation in class on Monday, 11/15 (10 pts)
   c) Post your writing assignment (a blog entry) via SafeAssign by Friday, 11/18 (70 pts)

The focus of this assignment is comparison among visual representations of a story from myth (in this case, Aeneas’ departure from Troy). By looking closely at the images, you can see interpretation at work, through the details the artist includes, the compositional design, and the setting/medium for the depiction. Aeneas always leaves Troy, but not always with the same meaning or impact. This assignment moves toward understanding that every representation, in any medium, of a myth is an interpretation of the myth.

Goals
This worksheet addresses four of the intellectual goals listed on the syllabus:

1) situate Greek and Roman myths in the cultural framework of the people who told them
2) understand and use a technical vocabulary for ancient literature and art
3) discern among and evaluate competing claims or approaches to myths or to the problems they explore
4) understand myth’s context in and dependence on the culture and individual who tell it
5) be able to cite properly ancient texts, ancient artworks and material remains, and secondary sources

Strategies
The first part of this involves some web searching on complicated research sites, so please give yourself time to figure out the websites. We give you lots of guidance below. You’ll visit those same sites again for Part 3.

Part 1: Online
Sometime before midnight on Sunday, Nov 14, visit two websites (linked below). The first (Beazley) is an archive of Classical art. It is not comprehensive – it doesn’t have every ancient artwork – but does have a searchable database. The second (numismatics) is an archive of ancient coins in the American Numismatic Society’s huge collection. Here’s the prompt:

In each database, you’re to search for and choose three images of Aeneas escaping Troy carrying Anchises on his back. Save the images (so you don’t have to go back and get them later) and post them to Bb in your small group (if you can’t save them, you can copy and paste them into a thread). With each image, please put citation and caption information; details for this are below the links.

http://www.beazley.ox.ac.uk/index.htm
   Click on “pottery database” then “full database” then “search without logging in”
Under “decoration description”, enter “Anchises” (too many results w/“Aineios”)
Then click on “browse” at the bottom of the page. Next page, “images” tab.
A set of images will pop up. Click an image for details, zoom, other angles.

http://numismatics.org/
Click on “research” then “online resources” then “mantis”
“How to cite” information available on the “online resources” page

- Citation: To cite a coin, give the ANS number (usually in a format such as “ANS 1967.172.35”). To cite a vase painting, it’s standard to use the Beazley number. This can be found in each artifact’s record; it’s the first “Publication Record” and the number at the end is the citation, e.g., “Beazley 658.124.”
- Caption: Give subject (e.g., Aeneas carrying Anchises), artifact type (Roman silver denarius/Athenian black-figure vase), date, where it is now.

Part 2: In class
In class on Monday, Nov 15, discuss the three slides that will be on the screens. One will be a Greek vase; one a Roman coin; and the third, a representation from another medium (sculpture, gemstone, wall painting, etc.). In the second half of class, I’ll replace the first two images (the Greek vase and Roman coin) with two further images for you to discuss. The questions you should consider are the ones below, but don’t limit yourself to the ones below. Time permitting, we will share some of our ideas on the final question.

- What details are emphasized in the image, and what is suppressed?
- Describe the composition (the arrangement of the image), as if to someone who’s not looking at it.
- Describe the medium – vase, coin, sculpture – how would it be used? When might it be seen, and by what sorts of people?
- Consider what message or meaning the images might convey to the viewer.

Part 3: Turn in
On Friday, Nov 18, post to SafeAssign a blog entry (in MS Word format) on three visual images of Aeneas fleeing Rome, a sort of “virtual exhibit” that includes the images with captions and citations (see below) and text that teaches the visitor how to “read” those images as complex interpretations of or responses to this mythic event (imagine it as “wall text” in a museum). One of your images must be a vase, another a coin, and the third can be from any medium and need not be a work of ancient art. Your blog should assume an audience who is intelligent but not necessarily familiar with all the details and sources for this myth. Your blog should be 600-700 words plus captions/citations (and images).

Here is an example of a good blog “virtual gallery.” https://blogs.lt.vt.edu/classicaltradition/
Note that each blog entry in this example is around 400-500 words, plus images. Note also that we wish you to provide fuller citations and captions than this blog example.
Analytical Assignment #7 (Synthesis) - Pygmalion

Instructions
This assignment has three parts, in which you will:

a) Post to Bb a response to the prompt – due by midnight on Thursday, 12/01 (30 pts)
b) Participate in a conversation in class on Friday, 12/02 (15 pts)
c) Complete and return the required essay via SafeAssign by Tuesday, 12/06 (105 pts)

The focus of this assignment is deeper understanding of the portrayal of Pygmalion in Ovid’s *Metamorphoses*. The Pygmalion story brings together many of Ovid’s core preoccupations in his work: the role of the artist, mirroring, present absence, patriarchy, and identity.

Please read through this whole assignment before beginning part 1. The final product is due via SafeAssign sometime on Tuesday, December 6. Thank you.

Goals
This assignment addresses four of the intellectual goals listed on the syllabus:

1) situate Greek and Roman myths in the cultural framework of the people who told them
2) understand and use a technical vocabulary for ancient literature
3) compare Greek and Roman myths to myths from other ancient cultures, and to modern myths
4) situate Greek and Roman myths in the cultural framework of the people who told them
5) discern among and evaluate competing claims or approaches to myths or to the problems they explore
6) understand myth’s context in and dependence on the culture and individual who tell it
7) recognize myths at work and play in your own culture and life
8) be able to cite properly ancient texts, ancient artworks and material remains, and secondary sources

Strategies
Please read through the questions before you begin the first part. Then spend some time with Ovid’s Pygmalion story and the other sources. It’s short but dense.

Part 1: Online
Before Thursday, 12/01, post a response on Bb in your small group to this prompt:

How does Ovid’s Pygmalion story in Book 10 explore two of the following ideas: the gaze, mirroring, the role of art or the artist, present absence, authority, or identity? Your answer should consist of two parts (one for each idea). Each part has two parts – one or two quotations from the text, followed by the analysis. The total (for both ideas) should be around 500 words of analysis (the 500 words DOES NOT INCLUDE the quotations).

Part 2: In class
In your small group on Friday, Dec 02, discuss your answer to Part 1 and continue on to the following: Pygmalion wanted his girl to respond, but allowing her to do so risks her turning into
something he doesn’t want her to be. What do you think happens at the end of the story? (an aside: does Pygmalion’s ivory girl become like the woman Hippolytus or Jason wanted, or like a Phaedra or Medea?) Next: Consider a modern representation of the Pygmalion story – some suggestions will be on the screen. Are the essential questions the same, or is there something different, or culturally specific, about the questions raised by the “art come to life” theme?

**Part 3: Turn in**

Sometime on **Tuesday, Dec 06**, please turn in a short essay responding to this prompt:

Consider Ovid’s Pygmalion story and ONE of the following artistic representations of Pygmalion’s situation. The artworks are all by Jean-Léon Gérôme, a French artist from the late 1800s. The first link is his most famous version (a painting); the second is another painting, same scene but from a different angle and with a less polished look; the third is a sculpture that was the basis for the paintings.

Find a thematic point of intersection between the text and the artistic image, and explore it (note: this is NOT a plot intersection. We know they tell the same plot. We’re looking for a meaning or interpretation that is explored in both media).

Write an essay of c. 900-1000 words exploring this theme as it appears in both the literary and the visual work. Your essay should assume a reader who has read Ovid’s text, and so should not re-tell plot, except when a plot detail serves your argument. Your essay should include at least 2 distinct quotations from the text. You should also assume an audience that has seen the image (or, include one), so there’s no need to describe it, though you will no doubt draw our attention to details of its composition, subject, color, etc. Be sure to cite the image and the text properly (for an artwork, remember: museum and catalog number).

Finally, please dig deep on this one! We’ve been pushing you to do so for 6 assignments so far – show us what you can do! 😊


(click on collections, use the search box, search for Pygmalion, choose the Gerome painting)

[http://www.museumcollections.parks.ca.gov/code/emuseum.asp?collection=5958&collectionname=Works%20of%20Jean-L%C3%A9on%20G%C3%A9r%C3%B4me%20at%20Hearst%20Castle&style=Browse&currentrecord=1&page=collection&profile=objects&searchdesc=Works%20of%20Jean-L%C3%A9on%20G%C3%A9r%C3%B4me%20at%20Hearst%20Castle&sessionId=2E25159D-312B-4CC0-AD13-249954027A19&action=collection&style=single&currentrecord=4](http://www.museumcollections.parks.ca.gov/code/emuseum.asp?collection=5958&collectionname=Works%20of%20Jean-L%C3%A9on%20G%C3%A9r%C3%B4me%20at%20Hearst%20Castle&style=Browse&currentrecord=1&page=collection&profile=objects&searchdesc=Works%20of%20Jean-L%C3%A9on%20G%C3%A9r%C3%B4me%20at%20Hearst%20Castle&sessionId=2E25159D-312B-4CC0-AD13-249954027A19&action=collection&style=single&currentrecord=4)
Course Inventory Change Request

Viewing: **HA 311 : The Art and Architecture of the British Isles**

**Document Details**

- **Date Submitted:** 08/30/17 10:26 am
- **Last edit:** 08/31/17 8:41 am
- **Changes proposed by:** dcat

### Course Details

- **Academic Career:** Undergraduate, Lawrence
- **Subject Code:** HA
- **Course Number:** 311
- **Academic Unit:** Department of History of Art, School/College of Lib Arts & Sciences
- **Title:** The Art and Architecture of the British Isles
- **Transcript Title:** Art & Architecture British Isles
- **Effective Term:** Summer 2018

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### Catalog Description

Taught in the British Summer Institute in the Humanities Study Abroad program, this course offers an introductory survey of British art and architecture. Through classroom lectures, readings, and visits to museums, churches, and other historic sites, selected works of art and architecture are analyzed in terms of their formal qualities, iconography, and cultural context.

### Rationale for Course Proposal

I write to nominate this existing course for inclusion in the KU Core, to be designated as a Goal 3, Arts & Humanities course, because this course provides students with opportunities to understand and apply the principles, theories, and analytic methods used in art history, a humanistic discipline.

### Supporting Documents

- **HA 311 Syllabus 2017.docx**

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### KU Core Information

Has the department approved the nomination of this course to KU Core?
Do all instructors of this course agree to include content that enables students to meet KU Core learning outcome(s)?
Yes

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

Provide an abstract (1000 characters maximum) that summarizes how this course meets the learning outcome.
As stated in the syllabus, this course provides a broad overview of the history of British painting, sculpture, and architecture from the ancient world to the present day. Students develop an understanding of the visual arts as they exist in a historical context and as they relate to the contemporary world and artistic issues. Students also hone their visual literacy skills and learn the terms and methods of formal and contextual analysis, museum criticism, and critical analysis of scholarly articles. Students also engage in debates about current issues in the field of art history, such as cultural patrimony and exhibition practices.

Selected Learning Outcome(s):

Goal 3 - Humanities
State how your course or educational experience will use assignments, readings, projects, or lectures to move students from their current knowledge to a deeper understanding of specific concepts fundamental to the area(s) in question. (Please limit responses to 1000 characters.)
The course offers a general survey of the history of British art. Through classroom lectures, readings, and visits to museums, churches, and other historic sites, the students develop an understanding of British culture from the Neolithic period to present. Through readings students engage with primary sources or critically analyze scholarly articles relevant to the day's theme and/or the planned museum or site visit. Written assignments give students the opportunity to practice their formal analysis skills and to deeply consider how the museum space mediates the art viewing experience. The assignments allow the students to demonstrate their abilities to apply historical knowledge, observation, and critical thinking skills. Additionally, the students maintain a written journal in which they respond to prompts eliciting short meditations on artworks viewed and historic places experienced during the travel period.

State what course assignments, readings, class discussions, and lectures will synthesize the development over time of the principles, theories, and analytical methods of the discipline(s). (Please limit responses to 1000 characters.)
Thematic lectures emphasize canonical artworks, many of which the students will see first hand in their museum visits, to demonstrate formal and contextual changes in British art over time and placing older works in comparison with more modern examples. Teaching within the museum spaces allows the instructor the opportunity to emphasize key concepts originally developed during in-class lectures. In two longer writing assignments, a formal analysis and a museum analysis, students demonstrate their ability to apply historical knowledge, observation, and critical thinking skills in well-written responses. In the formal analysis, students sharpen their capability to observe a work of art and to clearly and concisely convey their observations. In the museum analysis, students reflect upon the ways in which art museums construct a viewer’s experience and engagement with works of art, and apply the skills of observation that they practice throughout the course.

State what learning activities will integrate the analysis of contemporary issues with principles, theories, and analytical methods appropriate to the area in question. (Please limit responses to 1000 characters.)
Through readings, class discussions, and written responses to artworks, contemporary issues are integrated into the course lectures and on-site visits. The student's notions of nation, gender, religion, self, and the role and status of women are contrasted to historical examples, complicating the student's thinking on these topics and broadening their understanding of historical and cultural differences. For example, readings such as D. King's "Debate over the Elgin Marbles" and R. Mark's "Deface and Destroy: The End of Images" encourage deep thinking about issues of artistic patrimony and the destruction of art for propaganda purposes. Other examples include an introduction to fancy work and the arts made by women in 17th and 18th c. homes, challenging students to question how we determine what counts as art; discussion of modern works engaging LGBTQ British identities; and the commodification of national identities through the production of souvenirs and marketing of local crafts.

State what course assignments, projects, quizzes, examinations, etc. will be used to evaluate whether students have a functional understanding of the development of these concepts, and can demonstrate their capability to analyze contemporary issues using the

https://next.catalog.ku.edu/courseleaf/approve/
principles, theories, and analytical methods in the academic area. (Please limit responses to 1000 characters.)

For HA 311, students write two papers, ten journal essays, and a final exam. The papers consist of a formal analysis and museum analysis. The journal essays are generated by a broad list of prompts calling for short meditations on artworks, places, and experiences. The final exam consists of essay comparisons identifying and discussing artworks from the course. The progression through these assignments allows students to demonstrate growing ability to apply fundamental concepts and analyze contemporary issues using the principles, theories, and analytic methods of art history.
HA 311: The Art of the British Isles, Summer 2017

Instructor: Heather Tennison

E-mail: heather.tennison@ku.edu

Course description: This course will examine the art of the British Isles from prehistory to the present. We will look particularly at the ways in which painting, sculpture, and architecture engage with their historical moment, politics, gender issues, ethnicity, and class. In addition to examining specific artworks, movements, and artists, students will consider how museums and historical sites participate in the construction of narratives of art history. The objective of this course is to develop each student’s understanding of the visual arts, as they exist in an historical context, as well as his/her visual literacy and ability to employ the terms and methods of formal and cultural analysis.

Required Readings: All readings are posted on Blackboard (BB) under the “HA 311 Readings” tab. Please read the assigned reading(s) before class on the day that it is assigned. All readings are available as on BB: http://courseware.ku.edu/

Course Assignments: For HA 311, students will write two (2) papers, based on instructions provided on Blackboard, and ten (10) journal essays to be selected from a broad list of prompts consisting of short meditations on artworks, places, and experiences. The final exam will consist of essay comparisons identifying and discussing artworks from the course.

Late paper policy: You are expected to hand in your work at the start of class on the day the assignment is due. For every day that a paper is late, one letter grade will be deducted from the overall paper grade. For example, a paper that would have received an A- will receive a B-, etc.

Approximate Grading Values:
Paper 1: 20%
Paper 2: 25%
Journals: 25%
Final: 30%
Course Schedule:

**Pre-Course**  
Introduction to the Art Historical Tool Box  
Video: Watch lecture posted to Blackboard

**Suggested Readings:** Dana Arnold “What is Art History,” “Presenting Art History,” and “Reading Art,” in *Art History: A Very Brief Introduction*

Review “Introduction” and “Formal Analysis” (under “Visual Description”) sections at [www.writingaboutart.org](http://www.writingaboutart.org), a website created by Professor Marjorie Munsterberg.

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**5 June**  
What is British Art?  
**Reading:** King, Dorothy. “The Debate over the Elgin Marbles.”

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**7 June**  
Race, Sex, and Gender in British Art  

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**8 June**  
English Portraiture  

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**12 June**  
Landscape Painting in England  

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**14 June**  
The Material Culture of the Book in Britain  
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<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading</th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>Paper 1 Due on Blackboard</strong></td>
<td></td>
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<tr>
<td></td>
<td>First five (5) Journal entries due to Heather</td>
<td></td>
</tr>
<tr>
<td>17 June</td>
<td>York: Intersections of Sacred and Secular in the Late Medieval City</td>
<td>Browne, Sarah. “Imagery, Patronage, and Politics in the Minster, 1400-1500,” Our Magnificent Fabrik</td>
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<tr>
<td>Date</td>
<td>Activity</td>
<td>Reading</td>
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<tr>
<td>30 June</td>
<td><strong>Review for Final Exam</strong></td>
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<td></td>
<td><strong>Paper 2 Due</strong></td>
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<td></td>
<td><strong>Final five (5) journal entries due to Heather</strong></td>
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<tr>
<td>1 July</td>
<td><strong>Final Exam</strong></td>
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**Students with Disabilities:**

The staff of Services for Students with Disabilities (SSD), 135 Strong, 785-864-2620, coordinates accommodations and services for KU courses. If you have a disability for which you may request accommodation in KU classes and have not contacted them, please do so as soon as possible. Please also see me privately in regard to this course.

**Academic Misconduct:**

*University Senate Rules and Regulations*, Article II, Section 2.6.1:A:

Academic misconduct by a student shall include, but not be limited to, disruption of classes; threatening an instructor or fellow student in an academic setting; giving or receiving of unauthorized aid on examinations or in the preparation of notebooks, themes, reports or other assignments; knowingly misrepresenting the source of any academic work; unauthorized changing of grades; unauthorized use of University approvals or forging of signatures; falsification of research results; plagiarizing of another’s work; violation of regulations or ethical codes for the treatment of human and animal subjects; or otherwise acting dishonestly in research. Some of the above categories of academic misconduct may overlap violations characterized as non-academic misconduct in Article 22 of the Code of Student Rights and Responsibilities. Any student guilty of academic misconduct in this class will receive an “F” for the entire course (rather than only on that assignment), with other judicatory action possible.
The scope and content of the material included in this course are defined by the instructor in consultation with the responsible academic unit. While the orderly exchange of ideas, including questions and discussions prompted by lectures, discussion sessions and laboratories is viewed as a normal part of the educational environment, the instructor has the right to limit the scope and duration of these interactions. Students who engage in disruptive behavior, including persistent refusal to observe boundaries defined by the instructor regarding inappropriate talking, discussions, and questions in the classroom or laboratory, may be subject to discipline for non-academic misconduct for disruption of teaching or academic misconduct, as defined in the Code of Student Rights and Responsibilities (CSRR), Article 22, Section C, and the University Senate Rules and Regulations, Section 2.4.6 Article 22 of CSRR also defines potential sanctions for these types of infractions.

Course materials prepared by the instructor, together with the content of all lectures and review sessions presented by the instructor are the property of the instructor. Video and audio recording of lectures and review sessions without the consent of the instructor is prohibited. Unless explicit permission is obtained from the instructor, recordings of lectures and review sessions may not be modified and must not be transferred or transmitted to any other person, whether or not that individual is enrolled in the course. No university authorization exists for an enrolled student to take notes for the purpose of selling them for profit. Permission is withheld for commercial note takers based on two existing university regulations: Article V, section 5, paragraph 2 of the Faculty Senate Rules and Regulations and Article 22, section B, paragraph 2 of the Code of Student Rights, Responsibilities and Conduct.
ANTH 449: Laboratory/Fieldwork in Human Biology
Spring 2018
10:00-10:50 MWF
Instructor: Professor Jennifer Raff
Office: 614 Fraser Hall
Email: jennifer.raff@ku.edu
Office hours: TR 12:30-2:00 and by appointment

Note: The schedule included in this syllabus is likely to change throughout the semester. I will announce scheduling changes in class and on Blackboard.

Course overview
Biological anthropology is an exciting discipline concerned with humans as biological beings living in cultural and natural settings. We are interested in questions pertinent and important to the scientific, social, and political agendas of the world. Material covered in this class will provide a practical, hands-on introduction to research methods in biological anthropology and human biology, including genetics and evolutionary theory, osteology, forensic anthropology, primatology, paleoanthropology. Students will integrate their knowledge of human variation, critical approaches to the concept of social and biological race, and genetics through a final project interrogating their own ancestry through the analysis of genetic markers via a commercial ancestry test.

This course is crosslisted with BIOL 449, SPLH 449, and PSYC 449

Prerequisite: Anth 104, Anth 304 or consent of instructor

This course satisfies the following KU Core Goals:

Core Goal 3N: Develop a background of knowledge across fundamental areas of study. After taking this course, students will be able to demonstrate basic competence in the principles, theories, and analytic methods used in natural sciences.

Core Goal 6.1: Upon reaching this goal, students will be able to analyze and combine information from different areas within or across disciplines to approach and explain existing questions and problems from new perspectives, to pose new questions, and to generate new ideas.

Course textbook
Additional readings will be assigned in class.
Accommodation for students

The Academic Achievement and Access Center (AAAC) coordinates academic accommodations and services for all eligible KU students with disabilities. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible. They are located in 22 Strong Hall and can be reached at 785-864-4064 (V/TTY). Information about their services can be found at http://www.access.ku.edu. Please contact me privately in regard to your needs in this course.

Grading

Your final grade is based on 600 points and will use the following scale:

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<thead>
<tr>
<th>Score</th>
<th>Grade</th>
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<tbody>
<tr>
<td>&lt;59.9%</td>
<td>F</td>
</tr>
<tr>
<td>60-62.9%</td>
<td>D-</td>
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<tr>
<td>63-66.9%</td>
<td>D</td>
</tr>
<tr>
<td>67-69.9</td>
<td>D+</td>
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<tr>
<td>70-72.9%</td>
<td>C-</td>
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<td>73-76.9%</td>
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<tr>
<td>77-79.9%</td>
<td>C+</td>
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<tr>
<td>80-82.9%</td>
<td>B-</td>
</tr>
<tr>
<td>83-86.9%</td>
<td>B</td>
</tr>
<tr>
<td>87-89.9%</td>
<td>B+</td>
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<tr>
<td>90-92.9%</td>
<td>A-</td>
</tr>
<tr>
<td>93-100%</td>
<td>A</td>
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</table>

Grades will be posted on Blackboard. If you have any questions about a missing or incorrect grade, you must contact me within one week of the grade being posted. As per KU policy, grades cannot be discussed by telephone or by email in order to protect students’ privacy.

Grades will be determined based on exams, discussions and labs, papers, as detailed below.

Exams: 200 points
One midterm and one final exam will be given during class during the semester (dates in the schedule below, but may be subject to change). Exams will be a mixture of objective and short answer format. The final exam will be cumulative. Each exam is worth 100 points. There will be no curving of the exams. NO MAKE-UP EXAMS
WILL BE GIVEN under any circumstances, unless you have appropriate health-related documents explaining your absence.

**Laboratory assignments and essays: 200 points**

Each laboratory exercise will be accompanied by a short writing assignment, due in class a week after the laboratory exercise has been done. In addition, there will be several short essays assigned as in-class writing assignments during lecture. Essays will not be announced beforehand, and neither laboratory assignments nor essays can be turned in late (except in cases of illness).

**Final project: 100 points**

Students will conduct an independent research project utilizing data from their own genomes. Topics must be approved beforehand by the instructor. Students will write an original research paper based on their projects, due by the last week of class.

**Attendance and participation: 100 points**

Students are expected to attend all laboratory sessions, and attendance will be taken approximately 10 minutes after the start of class. Students will be given a grade for participation in discussion and laboratory activities. Attendance will not be taken during lecture sessions, but students are strongly encouraged to attend every lecture, regardless.

Final grades for this course are not curved, and I will not give any student extra points simply because he or she is “close” to the grade they wish (please do not ask).

**Absences**

If you miss class and we have an assignment that day, you will not be allowed to make it up except in the case of family or medical emergencies, in which case you must provide documentation *within one week* of an absence. If you are an athlete or a researcher going to academic conferences, please make an appointment with me to discuss your travel schedule as soon as possible. If scheduled exams, discussions, and lectures conflict with religious observations, or scheduled medical procedures, please make an appointment *at least one week in advance* in order to schedule an accommodation. No make up opportunities will be given if prior arrangements have not been made.

**Academic misconduct**

I take issues of academic misconduct and fairness very seriously. Cheating and plagiarism *will not be tolerated*, and will result in a failing grade in the class, as well as additional
discipline according to the University’s academic code of conduct. We will discuss what plagiarism constitutes in detail during a meeting of your discussion section, and our guidelines to not plagiarizing will be posted on Blackboard. You are responsible for reading and understanding these guidelines. All written assignments must be submitted via Blackboard.

Pursuant to the University of Kansas’ Policy on Commercial Note-Taking Ventures, commercial note-taking is not permitted in ANTH 104. Lecture notes and course materials may be taken for personal use, for the purpose of mastering the course material, and may not be sold to any person or entity in any form. Any student engaged in or contributing to the commercial exchange of notes or course materials will be subject to discipline, including academic misconduct charges, in accordance with University policy. Please note: note-taking provided by a student volunteer for a student with a disability, as a reasonable accommodation under the ADA, is not the same as commercial note-taking and is not covered under this policy.

You may not bring backpacks, purses, cell phones, headphones, hats, outerwear, calculators (unless specifically approved in advance), watches, laptops, or tablets into the exam area (we will provide a secure place for you to store them during the exam).

Social media and technology policies

I encourage social media use to discuss issues related to the course outside of the classroom, if it is done in a respectful, responsible, and thoughtful manner. You may not use cell phones in the classroom for any reason; students who do so will be asked to leave the classroom immediately. Any student-run group to discuss the course, or course material on Facebook (or other social media platforms) MUST give me and course GTAs unlimited access. You may not redistribute course materials in any form, or record lectures or discussions in audio or video form without my consent. Please use the hashtag #KUBioanth if you post on social media. I will occasionally share interesting links related to class topics on twitter using that hashtag. (You are not obligated to follow it, and nothing on there is mandatory reading for the course).

Photography and the posting of photographs on social media of all casts and non-human materials in the laboratory is allowed (and encouraged). However, human remains may not be photographed.

How to do well in this course

You are responsible for all material covered in the book, in supplemental readings, in videos screened during class, and in lectures. This material is not redundant; to do well in the course you must keep up with the reading.
You cannot do well in this course if you do not attend all classes. You are encouraged to attend office hours regularly to discuss course material, particularly if you miss a lecture due to illness or feel that you are not keeping up with the course.

**Schedule (This is subject to change!).**

The first meeting each week will be a lecture on the week’s material, often accompanied by a short discussion, exercise, or writing assignment. The second meeting each week will consist of a laboratory exercise (attendance will be taken). Laboratory exercise write-ups are due the week after they are assigned.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Readings</th>
<th>Assignment</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction and anthropological basics</td>
<td>Soluri and Agarwal Chapter 1</td>
<td>Lab Exercise #1</td>
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<tr>
<td></td>
<td>Apply the scientific method</td>
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<td>2</td>
<td>Cell biology</td>
<td>Soluri and Agarwal Chapter 2</td>
<td>Lab Exercise #2</td>
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<td>Cell biology laboratory</td>
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<td>3</td>
<td>Genetics</td>
<td>Soluri and Agarwal Chapter 3</td>
<td>Lab Exercise #3</td>
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<td>Genetics laboratory</td>
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<td>4</td>
<td>Ancestry</td>
<td>TBA</td>
<td>Topic, outline, and preliminary bibliography of independent research project</td>
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<td>Ancestry laboratory: Saliva collection and discussion of independent projects</td>
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<td>5</td>
<td>Forces of Evolution</td>
<td>Soluri and Agarwal Chapter 4</td>
<td>Lab Exercise #4</td>
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<td>Evolution laboratory</td>
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<td>Introduction to the skeleton</td>
<td>Soluri and Agarwal Chapters 5-6</td>
<td>Lab Exercise #5</td>
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<td>Osteology laboratory</td>
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<td>Week</td>
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<td>7</td>
<td>Bioarchaeology and Forensic Anthropology</td>
<td>Forensic laboratory</td>
<td>Soluri and Agarwal</td>
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<td>Chapter 7</td>
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<td>Modern human variation</td>
<td>Human variation laboratory</td>
<td>Soluri and Agarwal</td>
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<td>Chapter 8</td>
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<td><strong>Midterm Exam</strong></td>
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<td>Completed bibliography</td>
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<td>Discussion of independent projects and research paper format</td>
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<td>10</td>
<td><strong>FALL BREAK</strong></td>
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<td>11</td>
<td>Primatology</td>
<td>Primate behavior laboratory</td>
<td>Soluri and Agarwal</td>
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<td>Chapter 11</td>
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<td>12</td>
<td>Return of genetics data and discussion of results</td>
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<td>Discussion of data and individual help with research projects</td>
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<td>13</td>
<td>Human evolution overview</td>
<td>Human evolution laboratory I</td>
<td>Soluri and Agarwal</td>
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<td>Chapter 14</td>
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<td>14</td>
<td>The australopithecines and early members of the genus Homo</td>
<td>Human evolution laboratory II</td>
<td>Soluri and Agarwal</td>
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<td>Chapter 15</td>
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<td>Later members of the genus Homo</td>
<td>Human evolution laboratory III</td>
<td>Soluri and Agarwal</td>
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<td>Chapter 16</td>
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<td>16</td>
<td>Final projects due</td>
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<tr>
<td>Discussion/debriefing of genetic ancestry results</td>
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<tr>
<td>FINAL EXAM</td>
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