Request for Undergraduate Course Change

1. Prepare one paper copy and obtain signatures from the Department Chair/Division Head, Registrar and College Dean.
2. Submit the form to your College Curriculum Committee.
3. After obtaining the signature of the College Curriculum Chair, send the paper copy to the current University Curriculum Committee Chair.
4. Send an identical (sans signatures) ELECTRONIC COPY and all supporting documentation in a single PDF file (PDF Portfolio recommended) to UCC chair.

COLA

Humanities

Current Alpha Designator/Number: CL/RST/PHL 250

Contact Person: Del Chrol and Jeff Ruff Phone: 64323

CURRENT COURSE DATA:

Course Title (Current Title within Banner): Studies in Humanities

Alpha Designator/Number: CL/RST/PHL 250 Credit Hours: 3

Term for which changes will be effective (Fill in with appropriate calendar year.):

Fall _______ Spring _______ Summer _______ Other _______

CHECKLIST/QUESTIONS:

1. Complete this three page form in its entirety and route through the departments/committees below for changes to a course involving: course title, alpha designator (see accompanying note to the section on the next page), course number, course content, credit hours, or catalog description.
2. If this change will affect other departments that require this course, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
3. If the changes made to this course will make the course similar in title or content to another department’s courses, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
4. List courses, if any, that will be deleted because of this change (must submit course deletion form):

___________________________________________________________________________________________

5. If the faculty requirements and/or equipment need to be changed upon approval of this proposal, attach a written estimate of additional needs.
6. If library resources are deemed inadequate, include in the rationale a plan to overcome this. The plan must include the cost as stated by the Dean of Libraries.

SIGNATURES: (If disapproved at any level, do not sign. Return to previous signer.)

Department Chair/Division Head: ____________________________ Date: ________________

Registrar: ____________________________ Date: ________________

College Dean: ____________________________ Date: ________________

College Curriculum Chair: ____________________________ Date: ________________

General Education Council Chair *: ____________________________ Date: ________________

University Curriculum Committee Chair: ____________________________ Date: ________________

Faculty Senate Chair: ____________________________ Date: ________________

VP Academic Affairs/VP Health Science: ____________________________ Date: ________________

* - Signature necessary only if course is to be Core Curriculum Course

See http://www.marshall.edu/senate/ucc/ for information on chair
### Request for Undergraduate Course Change – Page 2

**Additional Information Required for Undergraduate Course Change**

**College:** COLA  
**Department/Division:** Humanities  
**Current Alpha Designator/Number:** CL/RST/PHL 250

<table>
<thead>
<tr>
<th>Change in COURSE TITLE:</th>
<th>☑ Yes   ☐ No</th>
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<tbody>
<tr>
<td><strong>From:</strong></td>
<td>____________________________</td>
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<tr>
<td><strong>To:</strong></td>
<td>____________________________</td>
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</tbody>
</table>

**NOTE:** If changing to Critical Thinking, you MUST reserve (CT) at the end of new title.

<table>
<thead>
<tr>
<th>Change in ALPHA DESIGNATOR:</th>
<th>☑ Yes   ☐ No</th>
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<tbody>
<tr>
<td><strong>From:</strong></td>
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<tr>
<th>Change in GRADING MODE (Graded or Credit/No Credit):</th>
<th>☑ Yes   ☐ No</th>
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**Change in CREDIT HOURS:** ☑ Yes   ☐ No

(A change in credit hours requires documentation that specifies the work requirements have been adjusted accordingly.)

| **From:** | _____ |
| **To:**   | ________ |

<table>
<thead>
<tr>
<th>Addition of GENERAL EDUCATION ATTRIBUTES:</th>
<th>☑ Yes   ☐ No</th>
</tr>
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<tbody>
<tr>
<td><strong>From:</strong></td>
<td>None</td>
</tr>
<tr>
<td><strong>To:</strong> (check all that apply):</td>
<td>☑ CT   ☐ INTL   ☑ MC   ☐ Core II (Core II type: ____________________ )</td>
</tr>
</tbody>
</table>

**Note:** Applications for Gen Ed attributes must be attached. [http://www.marshall.edu/wpmu/gened/core-ii-courses-info/](http://www.marshall.edu/wpmu/gened/core-ii-courses-info/)

<table>
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<tr>
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<tr>
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<td>____________________</td>
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(Limit of 30 words. If change is substantial, document in the rationale. If change is minor, simply show the change below.

**From:**

**To:**
Define the rationale for EACH type of change here. NOTE: If major change in content, please consider creating a new course.

We are modernizing our introductory seminar, and have become more explicit in how what we have already been doing in seminar reflects both the Multicultural and Critical Thinking requirements. Currently there are no designators.

The course moves in three phases, the first where we analyze a few films about Ancient Rome and Greece; the second where we analyze contemporary films from India and Japan; the third where we look at Chinese and Japanese films about Ancient Rome and Greece.

The course is MULTICULTURAL because it explicitly treats the historical and cultural framework of original source material, the historical and cultural framework of the filmmaker, and how the filmmaker is commenting on the source material and his own culture in the production of the film. The third section of the course, where modern Eastern cultures are presenting ancient Western cultures, will treat this issue of cultural framing from a particularly nuanced perspective.

The course teaches CRITICAL THINKING domains of Integrative Thinking, Cultural Judgment, Representation, Reasoning, and Reflection. Beyond the elements that overlap with the Multicultural explanations above, we will be using the frame of 'Is a film successful' by assessing how well the film's execution reflects its mission. By articulating the goals and cultural demands put on a film, students will be able to use rational analysis of those goals and demands.
STUDIES IN HUMANITIES  
(CL 250:XXXX MC, CT, CRN XXXX, SPRING 2015)  
Tu Th 9.30-10.45, HH 103  
Prerequisite: ENG 101/YGS 161

Dr. E. Del Chrol  304/696-4323  
chrol@marshall.edu  Harris Hall 408  
Office Hours: Monday 10-12; Wednesday 1-2;  
Thursday 12.30-1.30; Friday 10-12;  
and by appointment

Dr. Jeff Ruff  304/696-4324  
Ruff@marshall.edu  Harris Hall 411  
Office Hours: Monday-Thursday 12-2, 4-6,  
and by appointment

Required texts:  

Additional readings will be provided on the Blackboard page

Required Subscription  
Netflix

Course Description  
An interdisciplinary course to introduce students to the elements of a humanistic education. (Same as Philosophy 250 and Religious Studies 250; PR or CR: ENG 101)

Goals  
The primary goal of the course is to understand different perspectives on some of the great questions of the Humanities, including what makes you a person, how do you fit into a society, how does your society cooperate and compete with another society, what is the role of faith in understanding, and is it possible to gain an understanding of a radically different worldview. We will address this goal through looking at one of the most important ways meaning is conveyed today, namely, film. We will start with looking at films regarding the classical world of the Greeks and Romans, work our way to the contemporary East, then look at how the contemporary East views the Ancient west. We will start with basic ideas regarding film, how to watch a film, how to understand the basics of what you see on the screen, then talk about how the image on the screen compares to primary source materials.

There is a secondary goal. Through deep investigation of alien cultures whose values, beliefs and customs are radically different from our own you will better understand the values, beliefs and customs of our own society. Much of what seems natural to us today is historically contingent, and based on choices and attitudes made by those who have come before us. The ancient Mediterranean was a massively diverse place, and daily the ancients had to negotiate subtle and sophisticated intercultural contacts. Modern filmmakers have tried to various levels of success to convey those ideas, or sometimes they merely want to use the ancient world as a way to address the present. Filmmakers from other parts of the world have necessarily different worldviews, and through understanding their perspectives we can likewise understand what makes us unique. By assessing how difference worked and works in religious, sexual, political, gendered, and ethnic
realms we will better understand how contemporary America deals with those issues. Through readings, discussion, and your group paper you will better be able to articulate the differences of ancient Western cultures and contemporary Eastern cultures with our own, as well as understand how those issues function in our society, as well as understand how cultural difference worked in the ancient world and understand how it works today.

Third, you will develop your skills in Critical thinking. We understand Critical Thinking to be the analysis of a body of materials in relation to their frame. In other words, how well does the information presented fit what it claims to represent? The multicultural work stated above is a primary way to help assess the reasoning and cultural judgment components of CT. You also will look at representation through film, and help to understand how the application of CT concepts helps us understand if a film “works” or not. Finally, through informal writings at various points in the course you will be required to reflect upon how well you understand American culture and your own learning process once you have had time to drill down through the works we have seen.

Outcomes Matrices
➢ Please note, the rubrics for assessing mastery of these outcomes are located on the Classics Department webpage

<table>
<thead>
<tr>
<th>Humanities Program Outcome</th>
<th>How you will practice the outcome</th>
<th>Achievement will be assessed by</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Students will be able to interpret and create discourse with attention to topic, argument, counter-argument, perspective, and literary elements.</td>
<td>You will read and interpret literature in class orally, through informal writing, discussion and debate; you will write two short papers that will treat the items to the left.</td>
<td>You will receive informal feedback for the oral components, the written components will be graded.</td>
</tr>
<tr>
<td>2. Students will be able to describe discourse, practices, or institutions from the viewpoint of different perspectives, including these discourses’, practices’, or institutions’ own, and to do so with attention to the different context, sense, validity, and function of each of these perspectives.</td>
<td>You will read and interpret literature in class orally, through informal writing, discussion and debate; you will write two short papers that will treat the items to the left; you will do two group projects that will treat the items to the left.</td>
<td>You will receive informal feedback for the oral components, the written and presentation components will be graded.</td>
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<tr>
<td>3. Students will be able to analyze multicultural discourses, practices, or institutions as windows to the nature of their authors, inhabitants, and audiences.</td>
<td>You will read and interpret literature in class orally, through informal writing, discussion and debate; you will write two short papers that will treat the items to the left; you will do two group projects that will treat the items to the left.</td>
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Multicultural outcomes
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<th>How student achievement of each outcome will be assessed in this Course</th>
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</thead>
<tbody>
<tr>
<td><strong>Intercultural Thinking:</strong></td>
<td>Your weekly Initial Viewing Worksheet will direct you to evaluating and analyzing the cultural framework of the people responsible for the movies, and how they are understanding the culture they are presenting. You will write two papers that will compare source material to the film and assess cultural framework of the people responsible for the movies, and how they are understanding the culture they are presenting. Finally, you will do two group presentations where you will attempt to present an alternative view on the source material, aligning your perspectives with the material and articulating how your perspectives would have made different choices than the filmmakers. You also will engage in discussion every class period regarding the materials and the values present in them.</td>
<td>You will receive informal feedback for the oral components, the written and presentation components will be graded.</td>
</tr>
<tr>
<td>Students will <strong>evaluate</strong></td>
<td></td>
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<tr>
<td>generalizations about cultural groups.</td>
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<td></td>
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<tr>
<td>Students will <strong>analyze</strong></td>
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<td>how cultural beliefs might affect communication across cultures.</td>
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</table>
Critical Thinking Outcomes

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<td>Integrative Thinking:</td>
<td>Through class discussion, informal and formal writings, group work and other presentations. Specifically, you will</td>
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<td>Cultural Judgment:</td>
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<td>You will receive informal feedback for the oral components, the written and presentation components will be graded.</td>
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<td>After every major assignment you will write an informal essay describing how your expectations differed from your final perspective.</td>
<td>You will receive written feedback</td>
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Grades

Your grade will be composed of the following:

- Participation/Worksheets/Pop quizzes 20%
- Movie Terms Quiz 5%
- Midterm 25%
- Short papers 25%
- Group Projects 25%

A student who wishes to receive a perfect PARTICIPATION/WORKSHEET grade will regularly attend class, complete the homework, and participate in discussion. A student who does not will not. Students who do not attend class or complete the assignments not only imperil their grade but
impoverish the class as a whole. Persist, participate and succeed! Pop quizzes will only appear when a student uses technology inappropriately. They will be difficult and you will be sad. See “Classroom Technology Policy” for more information.

The movie terms quiz will take place in the third week of the semester and will cover the basic ways to describe what you see on the screen as well as some of the terms of production.

The midterm will take place in the eighth week of the semester and will provide you the opportunity to do critical assessment of the filmic portrayals of different cultural issues we have seen in the course.

The short papers will ask you to reflect on what you have seen on the screen, primary source material, and how the one relates to the other. You will articulate what the cultural framework is of the filmmaker, the framework of the source author, and how the cultural clash manifests itself in the filmic choices of the director.

There are two group projects. The first is on Agora. This film has a sharp perspective on what happened to Hypatia of Alexandria. You will present on what the choices are the filmmaker has made, what are the cultural models he used to create this image, then attempt to recover from the ancient sources what another perspective might be on the story. You will finally write a short scene that you will read aloud to the class which presents this perspective. The second is on Dragon Blade, a Chinese movie about Rome. You will take a scene from the movie, do an analysis of how the Romans are portrayed, find sources that either confirm or challenge this portrayal, and come to a conclusion on how these contemporary filmmakers understand ancient Rome.

**Course Policies:**

A. **Attendance Policy:** Attendance is required. "University excused" absences are accepted only if I am aware of them in advance, or if I am notified within 24 hours of an emergency. Please see your catalogue for definitions and policies concerning excused absences. Employment and scheduled medical appointments do not count as excused absences. If you miss more than two consecutive class periods, you will need to submit proof excusing your absence to the Dean of Student Affairs; if fewer, you will need to submit your proof to the professor. Please note that in order to receive credit for excused absences you will have to submit class work for the missed day(s). Please note also that even if excused, excessive absences will affect your grade, and in general, I will not give a passing grade to anyone who misses more than three classes.

B. **Late-Work Policy:** Late work will only be accepted in accordance with a University Excused Absence. No other late work will be accepted.

C. **Academic Dishonesty Policy:** All instances of academic dishonesty will result in a course grade of F and I will report the sanction to the Provost’s office.

   a. **All work will be your own, and original to this course. Plagiarism and cheating is unacceptable and will result in failure in the course. All suspected violations will be documented and prosecuted according to university regulations.**

D. **Incomplete Policy:** As with university policy, I give incompletes only if you have completed 80% or more of the course work and a verifiable emergency occurs in the last two weeks of class. Incompletes must be finished by the start of the next semester.

E. **Classroom Technology Policy:** Since the time of Prometheus, technology has been of ambiguous usefulness. Recently, the ability to connect to an individual anywhere has impoverished the immediate community of that individual. As such, this classroom shall
be a technology free zone. Any student who is caught using technology inappropriately, including but not limited to texting, receiving phone calls, or checking websites, will cause the entire class to have a pop quiz. As mentioned above, these quizzes will be difficult and everyone will suffer for your rudeness. What qualifies as inappropriate use of technology will be the sole discretion of the instructor. If there is a desperate need for you to receive a communication, please clear it with Dr. Chrol in advance.

F. RECORDING POLICY: lectures and office hours may be recorded by the professor.

G. COPYRIGHT: there are copyrighted materials used in this class. You may not reproduce or redistribute any of the class materials in any way.

UNIVERSITY POLICIES:

POLICY FOR STUDENTS WITH DISABILITIES:
Marshall University is committed to equal opportunity in education for all students, including those with physical, learning and psychological disabilities. University policy states that it is the responsibility of students with disabilities to contact the Office of Disabled Student Services (DSS) in Prichard Hall 117, phone 304 696-2271 to provide documentation of their disability. Following this, the DSS Coordinator will send a letter to each of the student’s instructors outlining the academic accommodation he/she will need to ensure equality in classroom experiences, outside assignment, testing and grading. The instructor and student will meet to discuss how the accommodation(s) requested will be provided. For more information, please visit http://www.marshall.edu/disabled or contact Disabled Student Services Office at Prichard Hall 11, phone 304-696-2271.

BY ENROLLING IN THIS COURSE YOU AGREE TO THE UNIVERSITY POLICIES LISTED BELOW. Please read the full text of each policy by going to www.marshall.edu/academic-affairs/policies. Academic Dishonesty/Excused Absence Policy For Undergraduates/ Computing Services Acceptable Use/ Inclement Weather/ Dead Week/ Students With Disabilities/ Academic Forgiveness/ Academic Probation And Suspension/ Academic Rights And Responsibilities Of Students/ Affirmative Action/ Sexual Harassment

Schedule
The instructors reserve the right to change the syllabus as when necessary. New syllabi will be distributed in class and posted on WebCT

- Homework is bulleted for the beginning of the week it is due. For example, under Week 2, you will show up on Monday having finished Thomson.
- We will be doing weekly screenings on Sunday night at 6.PM in Harris 103. You do not need to show up to these screenings, you are encouraged to watch the films on your own in a space where you can pause, reflect, and fill out the Initial Viewing Worksheet. All the films are available on Netflix or will be on reserve in Drinko. Please note: the screenings are only open to members of the class. Please do not bring spouses, parents, friends or children. This is not from a hatred of those close to you but a way of staying within copyright.

Unit 1: How to watch a movie
Week 1 How to watch a movie I
- Read Thomson, 1-97

Week 2 How to watch a movie II
Finish Thomson

Unit 2: The Ancient West

Week 3  Quiz: Movie Terminology

Troy

- Watch Troy
- Fill out Initial Viewing Worksheet
- Study for Quiz
- Read *Iliad* Books 1, 6, 9, 24 (on Blackboard)

Week 4  300

- Watch 300
- Fill out Initial Viewing Worksheet
- Read 300
- Read Herodotus Book 7 (on Blackboard)
- Read Fairey, Emily. 2011. “Persians in Frank Miller’s 300 and Greek Vase Painting” (on Blackboard)

Week 5  Short Paper: Translating 300 to the screen

Agora

- Finish Short Paper (Instructions on Blackboard)
- Watch Agora
- Fill out Initial Viewing Worksheet
- Read Sources on Hypatia (on Blackboard)

Unit 3: The Modern East

Week 6  Group Project: Recovering the lost perspectives of Agora

Spring, Summer, Fall, Winter…Spring

- Finish Group Project
  - Please make sure you perform your presentation at least once before showing up to class and make sure all of you present seamlessly.
- Watch *Spring, Summer, Fall, Winter…Spring*
- Fill out Initial Viewing Worksheet
- Read Zen Stories and the Buddhist parable (On Blackboard)

Week 7  Fire

- Watch Fire
- Fill out Initial Viewing Worksheet
- Read Dharma Sutra (on Blackboard)
- Read cross cultural homosexuality responses (on Blackboard)

Week 8  Midterm & Debrief

- Study for the Midterm Examination
- Be prepared to discuss the different cultural responses to gender and sexuality on Thursday

Week 9  Departures
Watch Departures
Fill out Initial Viewing Worksheet
Read Japanese Views of Death in Shinto and Buddhism (on Blackboard)

Week 10  Jesus of Montreal
Watch Jesus of Montreal
Fill out Initial Viewing Worksheet
Read Gospel of Mark (on Blackboard)

Unit 4: Modern East on Ancient West
Week 11  Thermae Romae
Watch Thermae Romae
Fill out Initial Viewing Worksheet
Read Thermae Romae
Read Shinto Purity Traditions and Bathing in Japanese Culture (on Blackboard)

Week 12  Short Paper: Translating Thermae Romae to the screen
Thermae Romae II
Finish Short Paper (Instructions on Blackboard)
Watch Thermae Romae II
Fill out Initial Viewing Worksheet
Read Thermae Romae II

Week 13  Dragon Blade
Watch Dragon Blade
Fill out Initial Viewing Worksheet
Read Sword Symbolism in Taoist and Buddhist Traditions (on Blackboard)
Read Siven, “Chinese Alchemy” (on Blackboard)
By the end of the week have your group claim a scene in Dragon Blade for your final projects

Week 14  Final Projects: How the East sees the West
Finish Group Project
  Please make sure you perform your presentation at least once before showing up to class and make sure all of you present seamlessly.
CL/RST 250: Humanities in Film
Initial viewing worksheet

Answer each of these questions for every film assigned and be prepared to discuss or be quizzed over your answers. Be specific and give details in your answers.

1. How do the filmmakers interpret and express awareness of their own culture?

2. How do the filmmakers interpret and express awareness of the other cultures or time periods of their subject matter in the film?

3. How do the filmmakers “translate” the subject matter of the film into a style that speaks to their own cultural audiences? (Remember to look for style of dialogue, anachronisms, accents, or other clues that alert you to acts of cultural translation)

4. What visual elements (cinematography, color filters or B&W, dream sequences, camera angles, etc.) do the filmmakers use to represent different times or different cultures depicted in the film.

Notes: record for each film
Director, country of origin, studio, date, edition (cinematic, director’s cut, special edition, etc.), headlining or lead actors, language
Critical Thinking Designator Form

Title Abbreviation: ___Studies in Humanities__________________________ (CT)

Alpha Designator/Number: ___CL/PHL/RST 250________ Contact Person: ___E.Del Chrol, Jeff Ruff____

This Critical Thinking Designator Form should be submitted to the General Education Council, along with the applicable Course Addition or Course Change form and a course syllabus, after receiving approvals from the Department Chair/Division Head, Registrar, College Dean, and College Curriculum Chair, as noted on the Course Addition and Course Change forms.

Please briefly explain (noting where materials are located in the syllabus) how your course meets the following criteria. Please consult the “Criteria for CT Courses” document.

LEARNING OUTCOMES ADDRESSED, PEDAGOGICAL METHODS, and CLASSROOM ASSESSMENTS

The following matrix appears under the outcomes section of the syllabus, page 4

<table>
<thead>
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the representations of another culture.

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<tr>
<td>You will gain an awareness of your learning process</td>
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The following appears in the narrative section of the goals portion of the syllabus, page 3

Third, you will develop your skills in Critical thinking. We understand Critical Thinking to be the analysis of a body of materials in relation to their frame. In other words, how well does the information presented fit what it claims to represent? The multicultural work stated above is a primary way to help assess the reasoning and cultural judgment components of CT. You also will look at representation through film, and help to understand how the application of CT concepts helps us understand if a film “works” or not. Finally, through informal writings at various points in the course you will be required to reflect upon how well you understand American culture and your own learning process once you have had time to drill down through the works we have seen.

**DESCRIBE THE STUDENT PROJECT THAT WILL BE UPLOADED INTO GEAR, IDENTIFY THE OUTCOME/S IT ASSESSES, AND THE PERCENT OF STUDENT’S COURSE GRADE IT REPRESENTS.**

**Final Project: Dragon Blade, worth 12.5% of the final grade**

2015’s Dragon Blade is a Chinese film that has the Roman army under the emperor Tiberius invading China, prompting 35 indigenous clans to band together and fight the Romans. This event is not historical but was created for the movie. For the final project, students in groups will analyze a scene from the movie. They will analyze the portrayal of both the Romans and the Chinese in the film. They will look for confirmation or challenge in primary sources (in translation) from the Romans and the Chinese from the time in which the film was set. They will then write a 8-10 page paper and do a 20 minute presentation where they articulate the visual, filmic, thematic, and textual responses to 1) how the presentation of the Romans reflects a contemporary Chinese understanding of Ancient Rome; 2) how the presentation of the Chinese reflects a contemporary Chinese understanding of their own history; and 3) how the conflict between the Romans and Chinese reflects a contemporary Chinese understanding of the current relations between the modern East and West.

Pedagogically, this project will require group and individual work (cooperative learning); research (active learning) and Writing to Learn.

The outcomes this project addresses are cultural judgment, representation, and reasoning. Since filmmakers not of the Western tradition are reflecting upon their own past as well as that of the West, and are attempting to satisfy a non-western audience, the level of cultural interplay is nuanced and complex. The writers and director may perhaps have a deeper understanding of the subject matter, but they ultimately are creating a film that must be understood by a general audience. This will assess This demonstrates both cultural judgment, representation and reasoning as students will explicitly reflect upon their own understanding of their own past, and attempt to understand how people of their own status but not of their own culture receive information from their and another’s past.
Criteria for Multicultural Courses

For a course to earn the Multicultural designator the following requirements must be met. The course title should consist of not more than 25 characters only because characters 26 – 30 will be “(MC)”.

A. COURSE CONTENT should focus on the at least elements 1 and 2 (numbered below) of the four elements of the Intercultural Thinking Outcome outlined in Marshall University’s Baccalaureate Degree Profile.

1. **Intercultural Thinking**: Students will (1) **evaluate** generalizations about cultural groups, (2) **analyze** how cultural beliefs might affect communication across cultures, (3) **evaluate** how specific approaches to global issues will affect multiple cultural communities or political institutions, and (4) **untangle** competing economic, religious, social, political, institutional, or geographical interests of cultural groups in conflict.

B. PEDAGOGICAL METHODS should be appropriate to meet the stated outcomes.

*Faculty must articulate how their pedagogical methods meet the outcomes. Recommended methods might include:*

1. **Learner-centered approaches**, which may include, but are not limited to, **active learning**, in which students solve problems, answer questions, formulate questions of their own, discuss, explain, debate, or brainstorm during class; **cooperative learning**, in which students work in teams on problems and projects under conditions that assure both positive interdependence and individual accountability; and **inductive teaching and learning**, in which students are first presented with challenges (questions or problems) and learn the course material in the context of addressing the challenges. Inductive methods include inquiry-based learning, case-based instruction, problem-based learning, project-based learning, discovery learning, and just-in-time teaching.

2. **Writing-to-learn WAC techniques** as applied to appropriate literacies (such as writing, video production, map making, etc.)

C. A variety of **CLASSROOM ASSESSMENTS** should be used to measure higher-order critical thinking skills in addition to lower-order knowledge/comprehension skills.

1. Assessments should be appropriate and reliable **measures of higher-order critical thinking skills** in addition to lower-order knowledge/comprehension skills.

2. Assessments should be used for a variety of purposes:
   - **Diagnostic**: low-stakes, ungraded assessments that identify preconceptions, lines of reasoning, and learning difficulties to inform instruction and enable targeted remediation.
   - **Formative**: graded or ungraded assessments that provide feedback to students on their learning to enable them to make adjustments and improve in both basic knowledge and critical thinking.
   - **Summative**: graded assessments that evaluate mastery – i.e., what students do or do not know or skill sets students are or are not able to perform.

3. **At least one student project**, used for summative assessment purposes in the course (and representing a significant part of the student’s course grade), should be uploaded to the General Education Assessment Repository (GEAR) at the end of the course. This project will be added to a database of projects, from which a sample will be randomly drawn each year for university-level assessment.
Multicultural Course Designator Form

Title Abbreviation: ___Studies in Humanities_______________________________________ (MC)

Alpha Designator/Number: __CL/PHL/RST 250_________   Contact Person: __E.Del Chrol, Jeff Ruff____

Please review the document “Criteria for Multicultural Courses” before completing this form.

Briefly explain (noting where materials are located in the syllabus) how your course meets at least elements 1 and 2 of the Intercultural Thinking outcome statement, as numbered here: “Students will (1) evaluate generalizations about cultural groups, (2) analyze how cultural beliefs might affect communication across cultures, (3) evaluate how specific approaches to global issues will affect multiple cultural communities or political institutions, and (4) untangle competing economic, religious, social, political, institutional, or geographical interests of cultural groups in conflict.”

Elements of Intercultural Thinking Learning Outcome Addressed, Pedagogical Methods, and Classroom Assessments

The below is the Learning Matrix from the syllabus, page 3

<table>
<thead>
<tr>
<th>Course Student Learning Outcomes</th>
<th>How students will practice each outcome in this Course</th>
<th>How student achievement of each outcome will be assessed in this Course</th>
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<tbody>
<tr>
<td><strong>Intercultural Thinking:</strong></td>
<td>Your weekly Initial Viewing Worksheet will direct you to evaluating and analyzing the cultural framework of the people responsible for the movies, and how they are understanding the culture they are presenting. You will write two papers that will compare source material to the film and assess cultural framework of the people responsible for the movies, and how they are understanding the culture they are presenting. Finally, you will do two group presentations where you will attempt to present an alternative view on the source material, aligning your perspectives with the material and articulating how your perspectives would have made different choices than the filmmakers. You also will engage in discussion every class period regarding the materials and the values present in them.</td>
<td>You will receive informal feedback for the oral components, the written and presentation components will be graded.</td>
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The following is the narrative goals description from the syllabus, page 2

There is a secondary goal. Through deep investigation of alien cultures whose values, beliefs and customs are radically different from our own you will better understand the values, beliefs and customs of our own society. Much of what seems natural to us today is historically contingent, and based on choices and attitudes made by those who have come before us. The ancient Mediterranean was a massively diverse place, and daily the ancients had to negotiate subtle and sophisticated intercultural contacts. Modern filmmakers have tried to various levels of success to convey those ideas, or sometimes they merely want to use the ancient world as a way to address the present. Filmmakers from other parts of the world have necessarily different worldviews, and through understanding their perspectives we can likewise understand what makes us unique. By assessing how difference worked and works in religious, sexual, political, gendered, and ethnic realms we will better understand how contemporary America deals with those issues. Through readings, discussion, and your group paper you will better be able to articulate the differences of ancient Western cultures and contemporary Eastern cultures with our own, as well as understand how those issues function in our society, as well as understand how cultural difference worked in the ancient world and understand how it works today.

DESCRIPTION OF THE STUDENT PROJECT THAT WILL BE UPLOADED INTO GEAR, OUTCOMES IT ASSESSES, AND PERCENT OF STUDENT’S COURSE GRADE IT REPRESENTS.

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Pedagogically, this project will require group and individual work (cooperative learning); research (active learning) and Writing to Learn.

The outcomes this project addresses are the evaluation of and analysis of different frames. Since filmmakers not of the Western tradition are reflecting upon their own past as well as that of the West, and are attempting to satisfy a non-western audience, the level of cultural interplay is nuanced and complex. The writers and director may perhaps have a deeper understanding of the subject matter, but they ultimately are creating a film that must be understood by a general audience. Students will explicitly reflect upon their own understanding of their own past, and attempt to understand how people of their own status but not of their own culture receive information from their and another’s past.