



Council on Undergraduate Education 2015-2016

January 22, 2015
 Talley Student Union 4140
 1:30pm-3:00pm

Call to Order 1:30pm

- Welcome and Instructions, Chair Chris Ashwell
- Remarks from Associate Vice Provost, Dr. Barbara Kirby

New Business

- Approval of CUE December 4, 2015 Minutes
- Course and Curricular Business
- Review of the Consent Agenda

Presenter	Action	Type	Notes
Petty	College of Sciences: Courses Not Taught in 5 Years	Drop	Drop Courses: See attached list
Young	HUMU 295 <i>Latina/Latino Literature in the U.S</i>	HUM, USD	2 nd Offering

Courses for GEP Category-Review

Presenter	Reviewers	GEP List(s)	GEP Action	Pre-Reqs/Restrictions
Young	Russo, McGowan, Outing	GK (new), VPA	ENG 382 Film and Literature	None
Isaacson	Nowel, Keene, Ash	GK	FLS 202 Intermediate Spanish II	Pre-Req: FLS 201 or FLS 212
	Schmidt, Dominigue, Levine	GK, HUM	FLS 340 Introduction to Hispanic Literatures and Cultures	Pre-Req: FLS 331 or FLS 332 or FLS 335
	Hemenway, Outing, Sills	GK, HUM	FLS 341 Literature and Culture of Spain I	
	Rabah, Russo, McGowan	GK, HUM	FLS 342 Literature and Culture of Spain II	
	Cartee, Sills, Joines	GK, HUM	FLS 343 Literature and Culture of Spain III	
	Levine, Petty, Ash	GK, HUM	FLS 351 Literature and Culture of Latin America I	
	Outing, Rabah, Joines	GK, HUM	FLS 352 Literature and Culture of Latin America II	
Young	Petty, Schmidt, McGowan	GK, HUM	FLS 353 Literature and Culture of Latin America III	None
	Petty, Russo, Cartee	GK, VPA	FLS 360 Hispanic Cinema	
	Sills, Nowel, Dominigue	HUM	HI 252 American History II	
Outing	Young, Levine, Hemenway	GK, VPA	MUS 315 Music of the 19th Century	None
	Nowel, Schmidt, Russo	GK, VPA	MUS 320 Music of the 20th Century	Pre-Req: One 3-hour MUS class

Courses for GEP Category- <i>New Courses</i>					
Presenter	Reviewers	GEP List(s)	GEP Action	Pre-Reqs/ Restrictions	
Young	Cartee, Schmidt, Levine	GK, HUM	FLA 318 <i>Egyptian Culture through Film</i>	None	
	Petty, Domingue, Ash	HUM	HI 337 <i>Spy vs. Spy: Cold War Intelligence History</i>	None	
Courses for GEP Category- <i>Drop Courses</i>					
Presenter	Reviewers	GEP List(s)	GEP Action	Pre-Reqs/ Restrictions	Notes
Hemenway	Young, Sills, Ash	NS	PB 400 <i>Plant Diversity and Evolution</i>	Pre-Req: BIO 181 or PB 200 or PB 250	Drop from GEP NS list

➤ Continued discussion of Review Subcommittee Report (USD) by Dr. McGowan

Notes:

- All linked course actions are viewable in CIM.
- To view actions, please click on the hyperlink. You may need to use your Unity ID to log in.
- If you experience issues logging in, please go to <https://next-catalog.ncsu.edu/courseadmin/> and type the course prefix and number into the search bar.

Council on Undergraduate Education 2015-2016

CUE Minutes for December 4, 2015
Talley 4140
Call to Order: 1:34 pm

Members Present: Chair Chris Ashwell, Herle McGowan, Andy Nowel, Karen Young, Nathaniel Isaacson, Tim Petty, Peggy Dominique, Cynthia Levine, Lianne Cartee, Sarah Ash, Kim Outing, Caroline Moody.

Ex-Officio Members Present: Stephany Dunstan, Li Marcus, Barbara Kirby, Scott Despain, Kasey Harris, Sarah Howard.

Members Absent: Jeff Joines, Erin Sills, Ingrid Schmidt, Karen Keene, Cynthia Hemenway, Marc Russo, Ghada Rabah.

Guests Present: Dr. Mike Mullen, Autumn Belk, Dr. Will Kimler.

WELCOME AND INTRODUCTIONS

- *Remarks from Chair, Chair Chris Ashwell*
- *Remarks from Vice Chancellor and Dean, Dr. Mike Mullen*
Thanks the committee for their work.

- Approval of the Minutes from October 30th, 2015- **Approved Pending**
Corrections:

- Introduction to Arts Ent – The arts side of the disciplines was discussed and the approval was not unanimous. Young, Ash, and Cyndi abstained.
- Honors 296 - Approved unanimously, but with discussion concerning consult with English for future offerings.
- HON 296 - Outbreak - Young abstained. Not unanimous.
- HON 296 - Discussion concerning whether course met IP objectives, which allayed concerns.

NEW BUSINESS

Chair-Elect Process:

Peggy Dominique nominated as Chair Elect. Peggy Dominique will be willing to do the work and would enjoy working with the group. Peggy Dominique **approved unanimously** and without further discussion.

GEP Review

- *ANT 345 Anthropology in the Middle East— GK, SS- **Approved unanimously***
Discussion: Course looks good, well meets needs.
- *PS 313 Criminal Justice Policy—USD- **Approved unanimously.***
Discussion: Members suggested action word improvement and voted without further discussion.

GEP New Courses

HESD 230 *Horton Dance Technique* –**Approved**

Discussion: Members corrected that this is for USD review, not a new course and wondered if the course can deliver learning outcomes in one credit. Autumn Belk asserted that the course will not cover as much as a three-credit course, but is addressing the outcome through articles and analyzing videos and dance companies, which are the current expectations. Members approved the course.

- HESM 326 *Current Trends in Dance* – **Approved Unanimously**
Discussion: Course was presented and praised for inclusion of clear VPA elements. The course was approved unanimously without further discussion.
- HESM 332 *Dance and Technology* – **Tabled Unanimously.**
Discussion: Members suggested course seek consult with Media Production and Communications, as it possesses more IP merit for Dance and Media Production than Dance and Technology.

GEP Drop Courses

- ANT 385 *Island Archaeology* – **Approved Unanimously**
Discussion: Action was presented and approved unanimously without further discussion.

GEP Special Topics Shells

- IPUS 295 *Language and Society* IP, USD – **Approved Unanimously**
Discussion: Interesting instructor name.
- SSUS 295 *Language, Communication, and Culture* SS, USD- **Approved Unanimously**
Discussion: Members would have liked to see the real syllabus. Some concern as to how the material would be condensed into a Maymester course, but other members allayed concerns by asserting Maymester courses are often favored for their intensity.
- VPUS 295 *Outsiders in the US Avant-Garde Arts* VPA, USD— **Approved Unanimously**
Discussion: Members would prefer more paperwork on the course, but approve unanimously.

Notes on USD – Remarks by Dr. Mullen and presentation of by Herle McGowan

Discussion: This is a brief version of those beginning conversations.

1) Need to address diversity and cultural competence in all facets. Look at diversity in a more holistic sense. Give students the experiences they need to succeed at State and in their careers, and also understand the structural inequalities that create our current society. Expand the requirement to include two different pieces. Incorporate into workshops and orientation.

2) If we add to the requirement, we cannot increase credit hours in GEP overall. Determine where we may need to realign things to account for GEP.

Mike Mullen agreed that the report outlined some of the issues he has been hearing about for a while. Students have asked “what are we at NC State doing about these issues?” Oklahoma University has a five hour diversity requirement in the first year. What are the co-curricular, experiential, and scholarly pieces?

A student member also noted her excitement for this presentation. In the Spring semester the student government will put on more diversity workshops and events, but attendance is lower than they would like. Is it feasible to have USD classes have a requirement to attend one of these diversity events? Herle asserts that they desire to move in this direction. Making that official will take a lot of consideration.

The Chair charged to discuss this report with their committees and provide feedback. The subcommittee's report should also be discussed with groups that are interested in how we respond to cultural diversity in the curriculum.

Dr. Sarah Ash indicated that there was a discussion regarding the work of UCCC and CUE and with the implementation of CIM whether the work of these committees could be streamlined or processed by a single committee.

Meeting adjourned at 3:03pm.

Respectfully submitted by Li Marcus

ENG 382: *Film and Literature*

Dr. Ora Gelley <ogelley@ncsu.edu>
Department of English

Required Readings

With the exception of #1 - #4 (which you must purchase), all readings for this course will be available on **Moodle** <http://wolfware.ncsu.edu> or **E-Reserves** <https://reserves.lib.ncsu.edu/>, as scanned articles/book excerpts/chapters.

1. *The Blue Angel*, by Heinrich Mann (1938) 286 pages, publisher: Howard Fertig; this edition published January 1, 2011. [Excerpts you are required to read] Chapters I and II (9 - 45), chapter IV (62 - 88), chapter VI - VII (102 - 136). **\$19.95**
http://www.amazon.com/Blue-Angel-Heinrich-Mann/dp/0865274517/ref=sr_1_1
2. *Rosemary's Baby*, by Ira Levin 256 pages (1967), Pegasus 256 pages. (April 20, 2010 edition). **\$11.95**
http://www.amazon.com/Rosemarys-Baby-Ira-Levin/dp/1605981109/ref=tmm_pap_swatch_0
3. *The Girl with the Dragon Tattoo*, by Stieg Larsson Vintage; Reprint edition (November, 2011 edition) **\$5.99**
http://www.amazon.com/Girl-Dragon-Tattoo-Millennium/dp/0307949486/ref=sr_1_1
4. *Gomorra: A Personal Journey into the Violent International Empire of Naples' Organized Crime System*, by Roberto Saviano (Picador; First Edition [November 25, 2008[2006])). **\$12.93**
http://www.amazon.com/Gomorra-Personal-Journey-International-Organized/dp/0312427794/ref=tmm_pap_title_0
5. Robert Gordon, *Bicycle Thieves* (London: BFI, 2008), 13 – 19; 37 – 43.
6. André Bazin, "Bicycle Thief." *What is Cinema?* Volume 2 Trans. Hugh Gray. (Berkeley: U of California P, 1971).
7. André Bazin, "De Sica: Metteur en Scène" *What is Cinema?* Volume 2 Trans. Hugh Gray. (Berkeley: U of California P, 1971).
8. Edward Mitchell, "Some Sources of Significance in the American Gangster Film," in *Film Genre Theory Reader III*, ed. Barry Keith Grant (Austin: University of Texas Press, 2003).
9. Jonathan Munby, "The Enemy Goes Public: Voicing the Cultural Other in the Early 1930s Talking Gangster Film," in *Public Enemies, Public Heroes: Screening the Gangster from Little Caesar to Touch of Evil* (Chicago: University of Chicago Press, 1999).
11. S. Haenni, "Scarface (1932)" in *Fifty Key American Films*, ed. Sabine Haenni and John White (New York: Routledge, 2009), 30 - 35.
12. Tim Parks, "Talking Corpses." *London Review of Books* Dec. 4, 2008.
13. Asbjorn Gronstad, (excerpt) "Mean Streets: Death and Disfiguration in Hawks' *Scarface*," in *Transfigurations: Violence, Death, and Masculinity in American Cinema*. (Amsterdam: Amsterdam University Press, 2008), 97 - 103.
14. Gertrud Koch, "Between Two Worlds: Von Sternberg's *The Blue Angel*. In *Film and German Literature. Adaptations and Transformations*. Ed. by Eric Rentschler (New York: Meuhuen, 1986), 60 - 72.
15. Marcus, Sharon. 1993. "Placing *Rosemary's Baby*." *Differences: A Journal of Feminist Cultural Studies* 5.3.
16. [Excerpts] *The Portrait of a Lady*, Henry James (1881) (Penguin Classics Edition, 2011)

ENG 382: *Film and Literature*

17. [Excerpts] Dana Polan, *Jane Campion* (London: British Film Institute, 2008)
18. Anne Gillain, "Profile of a Filmmaker: Catherine Breillat" In *Beyond French Feminisms: Debates on Women, Politics, and Culture in France, 1981-2001* (New York: Palgrave Macmillan, 2003), 201 – 211.
19. "Catherine Breillat: touch/cut." In *The new pornographies: explicit sex in recent French fiction and film* (Manchester: Manchester University Press, 2007), 55 – 67.
20. http://www.filmmakermagazine.com/issues/fall2001/features/end_innocence.php
21. Julio Cortázar's, "Blow-up" (1959, "Las Babas del Diablo" [literal translation, "The Devil's Drool"]): 114 – 131.
22. William Rothman, *Hitchcock: The Murderous Gaze* (Cambridge: Harvard University Press, 1984), 179 - 182; 186 - 187; 191 - 193; 209 - 211; 215 - 220; 233 - 235; 241 - 244.

Course Schedule

Week 1: Introduction

Wed

Introduction to the course

Week 2: Realism in the Cinema: De Sica's *The Bicycle Thief* (1948) (Film Theory to Practice)

Mon

Discussion of syllabus.

Introduction to De Sica's *Bicycle Thief*

Watch approximately first 45 mins. of film

Wed

Finish screening of De Sica's *Bicycle Thief*

Reading

Robert Gordon, *Bicycle Thieves* (London: BFI, 2008), pgs. 13 – 19; 37 – 43.

André Bazin, "*Bicycle Thief*." *What is Cinema?* Volume 2 Trans. Hugh Gray. Berkeley: U of California P, 1971.

André Bazin, "De Sica: Metteur en Scène" *What is Cinema?* Volume 2 Trans. Hugh Gray. Berkeley: U of California P, 1971.

Quiz 1

Week 3: The Scene of the Crime: Julio Cortázar's "Blow-up"/ Michelangelo Antonioni's

Blow-up

Mon

Reading

Julio Cortázar's, "Blow-up" (1959, "Las Babas del Diablo" [literal translation, "The Devil's Drool"]): 114 – 131.

Wed

Screening

Blow-up, (Michelangelo Antonioni, 1966, UK, Italy, USA, 111m)

First Short Response Paper – Group 1

Week 4: Film Genre—the Gangster Film: William Wellman's *The Public Enemy* (1931)

Mon

ENG 382: *Film and Literature*

Introductory lecture on the Gangster Film and Genre

Screening

The Public Enemy (William Wellman, 1931; 83m)

Wed

Reading

Edward Mitchell, "Some Sources of Significance in the American Gangster Film," in *Film Genre Theory Reader III*, ed. Barry Keith Grant (Austin: University of Texas Press, 2003).

Jonathan Munby, "The Enemy Goes Public: Voicing the Cultural Other in the Early 1930s

Talking Gangster Film," in *Public Enemies, Public Heroes: Screening the Gangster from Little Caesar to Touch of Evil* (Chicago: University of Chicago Press, 1999).

Quiz 2

First Short Response Paper – Group 2

Week 5: Film Genre—the Gangster Film II: Howard Hawks' *Scarface* (1932)

Mon

Screening

Scarface (Howard Hawks, 1932; 93m)

Wed

Reading

Review Jonathan Munby, "The Enemy Goes Public: Voicing the Cultural Other in the Early 1930s Talking Gangster Film," in *Public Enemies, Public Heroes: Screening the Gangster from Little Caesar to Touch of Evil* (Chicago: University of Chicago Press, 1999).

"Scarface (1932)" in *Fifty Key American Films*, ed. by Sabine Haenni and John White (New York: Routledge, 2009), 30 - 35. The entry is by S. Haenni.

Asbjorn Gronstad, (excerpt) "Mean Streets: Death and Disfiguration in Hawks' *Scarface*," in *Transfigurations: Violence, Death, and Masculinity in American Cinema*. (Amsterdam: Amsterdam University Press, 2008), 97 - 103.

First Short Response Paper – Group 3

Week 6: Realism Reinvented—the Gangster in Contemporary European Literature and Film: *Gomorrah* (2006/2008)

Mon

Screening

Gomorrah, Matteo Garrone (Italy, 2008; 137')

Wed

finish screening of *Gomorrah*

Reading

Gomorrah: A Personal Journey into the Violent International Empire of Naples' Organized Crime System, by Roberto Saviano (Picador; First Edition November 25, 2008[2006])

Tim Parks, "Talking Corpses." *London Review of Books* Dec. 4, 2008.

Quiz 3

Second Short Response Paper – Group 1

Week 7: Between Two Worlds: Heinrich Mann's and Joseph Von Sternberg's *The Blue Angel*

Mon

ENG 382: *Film and Literature*

Reading

Heinrich Mann, *The Blue Angel* (1905, *Professor Unrat*)

Gertrud Koch, "Between Two Worlds: Von Sternberg's *The Blue Angel*. In *Film and German Literature. Adaptations and Transformations*. Ed. Eric Rentschler (New York: Meuhuen, 1986), 60 - 72.

Wed

Screening

Joseph von Sternberg, *The Blue Angel* (Germany, 1929; 94m)

Second Short Response Paper – Group 2

Week 8: Midterm Exam/Continuation of *The Blue Angel* (book and film)

Mon

Midterm Exam

Wed

Discussion of *The Blue Angel*, book and film

Week 9: Gender and Genre: *Rosemary's Baby* (Book and Film)

Mon

Reading

Rosemary's Baby (1967), Ira Levin Chapters I and II (up to page 134)

Screen first 40 mins. approximately of *Rosemary's Baby* (Roman Polanski, USA, 1968: 136 mins.)

Wed

finish screening of *Rosemary's Baby* (Roman Polanski, USA, 1968: 136 mins.)

Second Short Response Paper – Group 3

Week 10: Polanski/Levin Continued/ Authorship and Gender: Coming of Age in Hitchcock's America: Alfred Hitchcock's *Shadow of a Doubt* (1943)

Quiz 4

Mon

finish book *Rosemary's Baby* (1967), Ira Levin (pgs. 135 - 245)

Marcus, Sharon. 1993. "Placing *Rosemary's Baby*." *Differences: A Journal of Feminist Cultural Studies* 5.3.

Wed

Shadow of a Doubt (Hitchcock, 1943, 108 mins.)

Third Short Response Paper – Group 1

Week 11: *Shadow of a Doubt* Continued/ *The Girl With the Dragon Tattoo*: Book and Film

Mon

Discussion of *Shadow of a Doubt*

Reading

William Rothman, *Hitchcock: The Murderous Gaze* (Cambridge: Harvard University Press, 1984), 179 - 182; 186 - 187; 191 - 193; 209 - 211; 215 - 220; 233 - 235; 241 - 244. (total of 20 pages approximately)

Wed

Please note: You are required to watch the Swedish version of *The Girl with the Dragon Tattoo* dir. Niels Arden Oplev (*Män som hatar kvinnor*, Sweden, 2009; 152') on your own.

Reading

Stieg Larsson, *The Girl with the Dragon Tattoo* Vintage; Reprint edition, Chapters 1 – 12 (approximately to page 261, depending on your edition).

Discussion of background of book and chapters 1 - 12.

Screening

Screen first 50 mins approximately of David Fincher's 2011 American remake of *The Girl with the Dragon Tattoo* (USA; 158m)

Third Short Response Paper – Group 2

Week 12: *The Girl With the Dragon Tattoo*: Book and Film (Continued)

Mon

Screening

(Complete screening of) *The Girl with the Dragon Tattoo*, dir. David Fincher (2011; 158m)

Wed

Reading

Finish entire book *The Girl with the Dragon Tattoo* Vintage; Reprint edition.

Discussion of book, Swedish and American versions of film.

Quiz 5

Third Short Response Paper – Group 3

Week 13: Authorship and Gender

Mon. and Wed.

[Excerpts] *The Portrait of a Lady*, Henry James (1881)

Week 14: Authorship and Gender Continued

Mon

Screening

The Portrait of a Lady (Jane Campion, 1996, 144 mins.)

Wed

Reading

[Excerpts] Dana Polan, *Jane Campion* (London: British Film Institute, 2008)

REVIEW *The Portrait of a Lady*, Henry James (1881)

Quiz 6

Week 15: Authorship and Gender Continued/Thanksgiving Break

Mon

Continue discussion of (excerpts from) Henry James novel and cinematic adaptation.

Wed

Thanksgiving break* *no class

Week 16: Authorship and Gender: Catherine Breillat's *Fat Girl* (2001)

Mon

Screening:

To My Sister! (Fat Girl) Catherine Breillat (*À ma soeur!*, France, 2001; 86')

ENG 382: *Film and Literature*

Wed

Reading

*Anne Gillain, "Profile of a Filmmaker: Catherine Breillat" In Beyond French Feminisms: Debates on Women, Politics, and Culture in France, 1981-2001 (New York: Palgrave Macmillan, 2003), 201 – 211.

*[excerpt] Victoria Best and Martin Crowley, "Catherine Breillat: touch/cut." In *The new pornographies: explicit sex in recent French fiction and film* (Manchester: Manchester University Press, 2007), 55 – 67.

http://www.filmmakermagazine.com/issues/fall2001/features/end_innocence.php

Final Exam

FLS 202 - Intermediate Spanish II

FLS 202 - Intermediate Spanish II focuses on the development of communicative abilities at the intermediate level of the American Council on the Teaching of Foreign Language proficiency scale, with an integrated skills approach (reading, writing, speaking, listening) and additional emphasis on knowledge and competence in the cultures of the Spanish-speaking world. Includes written and oral assignments of language structures and vocabulary. Conducted entirely in Spanish. Closed to native speakers of Spanish.

Required Text

Rumbos, custom edition for NC State University, Pelletieri et al (Cengage Heinle, 2012):
Textbook and Premium Website access.

A package that contains the textbook and an access card for the website can be purchased at the book store. If a used textbook is purchased, website access can be purchased online.

Click a syllabus link on the right side for more detailed information. **Bring textbook to class each day.**

Student Learning Outcomes

At the end of the course, students will be able to...

- produce sentence-level oral discourse in Spanish and begin to connect sentences together.
- compose short written products of up to one full page.
- demonstrate listening and reading comprehension of formal and informal Spanish in familiar contexts.
- interpret main ideas and some supporting details contained in Spanish language audio, video and reading passages of up to several minutes or several pages in length.
- communicate about literary, cultural and other academic topics in Spanish with accuracy reflective of at least the Intermediate level on the Oral Proficiency Scale of the American Council on the Teaching of Foreign Languages (ACTFL)

<http://www.actfl.org/publications/guidelines-and-manuals/actfl-proficiency-guidelines-2012> .

Grading

25% Preparation and Participation

30% 3 Major Tests

10% 2 Compositions

15% Oral Assessment: 1 Presentation and 1 Conversation

20% Final Exam

Preparation and Participation

Preparation and practice are essential for success in learning a foreign language. Your Preparation and Participation grade will take into account your timely and thorough completion of all assignments, your daily attendance, your contributions to all class activities (individual work, group work, whole class activities), and your interaction with your classmates and instructor.

Grading Rubric for Preparation and Participation Grade

- A Student completes all assignments before class and comes to class fully prepared, bringing proper materials, arriving on time and staying the full length of the class. Student is attentive and frequently volunteers to participate. Student is actively involved in all class activities and stays on task in group work. Any questions or comments are pertinent.
- B Student completes assignments before class and almost always comes to class fully prepared. Student is always attentive, participates actively in all activities and volunteers during most class periods. Student asks only pertinent questions.
- C Student may show evidence of being unprepared on occasion. Student may arrive late or leave early in some instances. Student may not volunteer frequently and may not participate fully in all activities. Student may ask questions that would not be necessary with proper preparation for class or attentiveness in class.
- D Student is unprepared and/or inattentive. Student rarely volunteers and demonstrates a lack of involvement in class activities. Student may not stay on task in group work and may ask unnecessary or inappropriate questions.

- F Student does not attend class or, if in attendance, student exhibits lack of concern for the class. His or her behavior may have a negative effect on the class.

Attendance

Attendance is mandatory because of the nature of the course. Your professor and your classmates depend on you to be present every day to take part in class activities designed for the participation of all students. Participation grades are given every day. Any unexcused absence, therefore, will have a negative effect on your participation grade. If you miss more than three classes in a Mon/Wed/Fri class and more than two classes in a Tues/Th or Mon/Wed class without presenting university-approved documentation for the absences, your final course grade will be lowered by five points. For each additional class that you miss without university-approved documentation, your final course grade will be lowered by one additional point.

Major Tests and Compositions

There will be three major tests, each covering two chapters. Dates are on the syllabus and formats will be provided. No grades will be dropped. Two compositions will be required, based on assignments clearly explained in the textbook. Due dates are on the syllabus. Compositions will not be accepted after the due date without documentation of a university-approved absence. No grades will be dropped. Also, see the [grading rubric for compositions](#) .

Oral Assessment

Each student will be graded on one in-class oral presentation and one out-of-class conversation with the professor. Dates for oral presentations are on the syllabus and guidelines are below. Each student must also meet with the instructor outside of class to engage in a graded conversation. The professor will provide specific information about scheduling presentations and conversations.

Final Exam

Foreign language final exams are by nature comprehensive but the final exam will emphasize material that is assigned from the final four chapters. A format will be provided.

Make-up Work

All students are expected to complete assignments and take tests on time and should not expect to make up missed work or complete assignments late without a penalty. Documentation of a university-approved absence must be presented in order for late work to be accepted and make-up work to be offered without penalty.

Academic Integrity: Please see http://www.ncsu.edu/student_affairs/osc/code_conduct/ for important information regarding academic integrity. The Code of Student Conduct must be followed and violations will be reported. Students will be required to sign the honor pledge on each test and must type the honor pledge on each composition and sign it.

Plus/Minus Grading System: Plus/minus grading will be employed.

A+ = 98.0-100, A = 93.0-97.9, A- = 90.0-92.9

B+ = 88.0-89.9, B = 83.0-87.9, B- = 80.0-82.9

C+ = 78.0-79.9, C = 73.0-77.9, C- = 70.0-72.9

D+ = 68.0-69.9, D = 63.0-67.9, D- = 60.0-62.9

F = 59.9 and below

Conversations: Each student must meet with the professor outside of class to engage in a graded conversation. The conversation can take place at any time during the semester that is convenient for the professor and the student and will address the material that is being studied at the time of the conversation. The grading rubric Assessment of Interpersonal Communication posted at <http://fll.chass.ncsu.edu/documents/rubrics.pdf> will be used for evaluation. If more than one conversation is completed, the highest grade will be counted. The professor will provide information about scheduling conversations.

Presentations

Each student must do an individual in-class presentation. Up to 6 students may do individual presentations for each unit. Presentation slots for each unit will be distributed on a first-come, first-served basis. The professor will provide information about scheduling presentations. Students should choose topics that will be interesting and engaging for members of the class. Presentations can be excellent learning experiences for all students. The grading rubric Assessment of Presentational Communication posted

at <http://fll.chass.ncsu.edu/documents/rubrics.pdf> will be used for evaluation. If more than one presentation is completed, the highest grade will be counted.

Guidelines for presentations

- The presentation topic must be related to one of the countries in the chapter that is being studied at the time of the presentation. Dates are on the syllabus and chapters are specified. Possible topics include people, places, events, aspects of the arts or crafts, products, food, etc. The topic must not duplicate information presented in the textbook or in class, but it may certainly expand upon or complement something studied in class or presented in the book.
- The presentation must have a visual component, large enough for the class to see or able to be passed around the class. Audio components may be included but a visual component is always required. If special equipment is needed, the student must provide the equipment or contact the professor to discuss other options. The language of any media must be Spanish and the use of anything other than a simple visual aid must be brief. The focus must be the presentation by the student.
- The presentation should be approximately 10-20 sentences in length. Quality is much more important than quantity, but a minimum of 10 sentences is expected. Compound and complex sentences are encouraged and may count as 2 sentences.
- The presentation should not be read, but use of notes is acceptable. Reading the presentation will have an adverse effect on the grade.
- At least two sources of information are required including at least one non-internet source. Possible sources include the text, other texts, other books, the internet, and individuals who have visited or lived in Spanish-speaking countries. On or before the day of the presentation the student must submit a list of sources to the professor, including bibliographical information for books other than the text, internet addresses, and names and brief information about individuals who contribute to the presentation.

FLS 202 Course Objectives

The primary objective of FLS 202 is to prepare students for the transition to 300-level Spanish courses by developing and expanding upon previously acquired language knowledge

and communicative skills within a content-based curriculum focusing on Hispanic peoples and cultures.

During or by the end of the semester, successful students of FLS 202 will be able to:

Listening

- Understand and interpret the main ideas and some details of increasingly longer stretches of speech including various verb tenses and moods.
- Utilize context clues, both aural and non-aural, to piece together non-comprehended information.

Speaking

- Initiate a general conversation by means of asking questions.
- Paraphrase what somebody else has said or what has been read.
- Begin to sustain conversation by utilizing effective communicative strategies to express ideas (i.e., circumlocution, soliciting opinions).
- Use increasingly precise vocabulary words in diverse communicative contexts.
- Describe characteristics of people and things, and physical and mental conditions of people. Express likes and dislikes and offer opinions.
- Narrate experiences or events in various tense and mood references including present, past and future, and the emergence of conditional and hypothetical situations.
- Exchange opinions and individual perspectives on cultural topics (e.g., traditions, historical events or characters).
- Express agreement and disagreement, supporting opinion with simple reasoning
- Make evaluative statements and recommendations, attempting to influence others.
- Prepare and deliver short oral reports on a given topic pertaining to Spanish-speaking cultures (artistic/literary and/or popular culture).

Reading

- Read with increasing understanding a variety of authentic materials, which might include short stories, poems, essays, or readings from a Spanish language newspaper or magazine.

Writing

- Take notes in some detail on course topics and provide detailed written responses to assigned questions.
Increase precision in the expression of ideas, using various verb tenses and both indicative and subjunctive moods.
- Describe and narrate ideas or information in extended informal writings, such as journal entries.
- Prepare a composition with a clear organization of topic sentence, supporting details and conclusion, as well as an increased focus on achieving greater cohesion in writing, through using such elements as pronominal substitutions and transitional expressions.

Culture

- Gain a greater understanding of and appreciation for Hispanic peoples and cultures.
- When presented with cultural phenomena, make justifiable inferences about relevant cultural practices, products and perspectives.
- Obtain information about the Spanish-speaking world from outside sources such as the Internet, and make sound judgments about the validity of the information.
- Obtain information about “Big C” culture, such as music, art, architecture, literature and film; experience such works; and react to them.
- Obtain information about “small c” culture such as daily routines and patterns of behavior, perspectives on domestic and international issues and products that identify and define the culture. Look for and identify connections between material studied in class and the world in which students live
- Identify major contributions that the Spanish language & Spanish –speaking culture have made to United States society and the world.

FLS 202 Composition Grading Rubric

	A+	A	B+	B	C+	C	D+
Inclusion of all required elements	10	9	8.5	8	7.5	7	6.5
Overall comprehensibility	20	19	18	17	16	15	14
Accuracy in grammar including forms and usage	20	19	18	17	16	15	14
Appropriate choice and use of vocabulary including spelling and accents	20	19	18	17	16	15	14
Correct and appropriate sentence and paragraph structure, inclusion of transitional elements	20	19	18	17	16	15	14
Appropriate forms of address throughout, appropriate level of formality	10	9	8.5	8	7.5	7	6.5

FLS 340 Introduction to Hispanic Literature and Culture

Instructor and Course Information:

Instructor:

Office:

Office hours:

Phone:

Email:

Website:

Class meeting: TTh 3:00 – 4:15

Credit Hours: 3

Catalog Description

Exploration of what literature is; what it means to read literature; and why one might be interested in analyzing literature. Introduction to literary terminology, as well as literary genres and movements in the Spanish language. Examination of social-cultural-historical contexts of Spain and Latin America, particularly matters of race, class, gender, and political ideas as they relate to literatures of the Spanish speaking world. Interpretation and analysis of literary texts, cultural institutions, and objects of national, mass, and popular cultures.

Student Learning Outcomes

By the end of the semester students will be able to:

- Identify and explain fundamental theoretical concepts and critical approaches in literary analysis.
- Apply basic literary-critical terminology in oral and written discussions of Spanish language texts across genres and historical periods.
- Interpret literary texts in their cultural, social, and historical contexts.
- Examine the interaction and interdependence between literary texts and their cultural and historical contexts.
- Apply critical thinking techniques to the reading of Spanish language texts.
- Discuss literary and cultural topics in Spanish with grammatical and lexical precision and sophistication reflective of the Intermediate Mid-High (or higher) level on the Oral Proficiency Scale of the American Council on the Teaching of Foreign Languages ([ACTFL](#)).

Required Textbooks

Virgilio, C., Friedman, E., and Valdivieso, T. (2008). Aproximaciones. New York: McGraw Hill. ISBN: ISBN-13: 9780073513157 (\$69)

Pre-requisites

Prerequisites: FLS 331 or FLS 332 or FLS 335

General Education Program - Humanities; Global Knowledge; CHASS Literature I or II Humanities

GEP Humanities Objective 1: Engage the human experience through the interpretation of culture.

Course objective: Interpret literary texts in their cultural, social, and historical contexts. [GER Objective 1]

Outcome measure: Outcomes will be assessed using the following instruments: short essay exams, short in-class writing assignments, a short and a long paper, and an in class presentation.

- Essay questions on exams, and the short and long papers, will be assessed by a rubric as “excellent”, “good”, “average”, “deficient”, or “very deficient”, according to the instructor’s subjective evaluation of the following categories: depth, relevance, and evidence of critical thinking in the written content; fluent and coherent organization of ideas; and appropriate use of Spanish grammatical structure and vocabulary.
- The oral presentation will be assessed using all of the above criteria, as well as an assessment of the students’ oral skills including enunciation, diction, loudness, and eye contact with audience.

GEP Humanities Objective 2: Become aware of the act of interpretation itself as a critical form of knowing in the humanities.

Course Objectives:

- Identify and explain fundamental theoretical concepts and critical approaches in literary and cultural analysis.
- Evaluate the art of interpretation as a critical approach to the study of literature and culture.

Measure(s) for the above outcome(s): *Describe the assessments that will be used to determine if students have achieved the outcome. Including a relevant example assignment/question/prompt is encouraged for clarity.*

Outcome measure: Outcomes will be assessed using the following instruments: short essay exams, short in-class writing assignments, a short and a long paper, and an in class presentation.

- Essay questions on exams, and the short and long papers, will be assessed by a rubric as “excellent”, “good”, “average”, “deficient”, or “very deficient”, according to the instructor’s subjective evaluation of the following categories: depth, relevance, and evidence of critical thinking in the written content; fluent and coherent organization of ideas; and appropriate use of Spanish grammatical structure and vocabulary.
- The oral presentation will be assessed using all of the above criteria, as well as an assessment of the students’ oral skills including enunciation, diction, loudness, and eye contact with audience.

GEP Humanities Objective 3: Make academic arguments about the human experience using reasons and evidence for supporting those reasons that are appropriate to the humanities.

Course Objectives:

- Apply basic literary-critical terminology in oral and written discussions of Spanish language texts across genres and historical periods. [GER Objective 3]
- Examine the interaction and interdependence between literary texts and their cultural and historical contexts. [GER Objective 3]
- Apply critical thinking techniques to the reading of Spanish language texts. [GER objective 3]

Outcome measure: Outcomes will be assessed using the following instruments: short essay exams, short in-class writing assignments, a short and a long paper, and an in class presentation.

- Essay questions on exams, and the short and long papers, will be assessed by a rubric as “excellent”, “good”, “average”, “deficient”, or “very deficient”, according to the instructor’s subjective evaluation of the following categories: depth, relevance, and evidence of critical thinking in the written content; fluent and coherent organization of ideas; and appropriate use of Spanish grammatical structure and vocabulary.
- The oral presentation will be assessed using all of the above criteria, as well as an assessment of the students’ oral skills including enunciation, diction, loudness, and eye contact with audience.

Global Knowledge

GEP Global Knowledge Objective 1: Identify and examine distinguishing characteristics, including ideas, values, images, cultural artifacts, economic structures, technological or scientific developments, and/or attitudes of people in a society or culture outside the United States.

Course objectives:

- Apply basic literary-critical terminology in oral and written discussions of Spanish language texts across genres and historical periods.
- Evaluate the art of interpretation as a critical approach to the study of literature and culture.
- Interpret literary texts in their cultural, social, and historical contexts.
- Examine the interaction and interdependence between literary texts and their cultural and historical contexts.

Outcome measure: Outcomes will be assessed using the following instruments: short essay exams, short in-class writing assignments, a short and a long paper, and an in class presentation.

- Essay questions on exams, and the short and long papers, will be assessed by a rubric as “excellent”, “good”, “average”, “deficient”, or “very deficient”, according to the instructor’s subjective evaluation of the following categories: depth, relevance, and evidence of critical thinking in the written content; fluent and coherent organization of ideas; and appropriate use of Spanish grammatical structure and vocabulary.
- The oral presentation will be assessed using all of the above criteria, as well as an assessment of the students’ oral skills including enunciation, diction, loudness, and eye contact with audience.

GEP Global Knowledge Objective 3:

Course Objectives: Explain how these distinguishing characteristics relate to their cultural and/or historical contexts in the non-U.S. society.

- Evaluate the art of interpretation as a critical approach to the study of literature and culture.
- Interpret literary texts in their cultural, social, and historical contexts.
- Examine the interaction and interdependence between literary texts and their cultural and historical contexts.

Outcome measure: Outcomes will be assessed using the following instruments: short essay exams, short in-class writing assignments, a short and a long paper, and an in class presentation.

- Essay questions on exams, and the short and long papers, will be assessed by a rubric as “excellent”, “good”, “average”, “deficient”, or “very deficient”, according to the instructor’s subjective evaluation of the following categories: depth, relevance, and evidence of critical thinking in the written content; fluent and coherent organization of ideas; and appropriate use of Spanish grammatical structure and vocabulary.

- The oral presentation will be assessed using all of the above criteria, as well as an assessment of the students' oral skills including enunciation, diction, loudness, and eye contact with audience.

GRADING SCALE:

98 - 100 = A+	93 - 97.99 = A	90 - 92.99 = A-	0 - 59.99 = F
88 - 89.99 = B+	83 - 87.99 = B	80 - 82.99 = B-	
78 - 79.99 = C+	73 - 77.99 = C	70 - 72.99 = C-	
68 - 69.99 = D+	63 - 67.99 = D	60 - 62.99 = D-	

Grading Components

- Presentación 10%
- Examen oral-10%
- Examen final- 15%
- Examen parcial-10%
- Ensayos-20% (cada uno)
- Participación en clase y en el foro- 15%

Attendance Policy

All undocumented absences will be considered unexcused. Students are permitted two undocumented absences with no penalty. After the third undocumented absence, two percentage points will be deducted from the final grade for each undocumented absence. Late arrivals and early departures of more than 15 minutes will count as an absence. For complete attendance and excused absence policies, please see <http://policies.ncsu.edu/regulation/reg-02-20-03>

Makeup Work Policy: Absolutely no make-ups will be given as a result of "unexcused" absences.

Preparation and participation: Assessments will be made of students' preparation and participation weekly. The weekly assessments will be averaged to determine the final participation grade.

A+ (100%) - Outstanding participation. Student meets and exceeds all criteria for "A" participation.

A (95%) - Student is well prepared, attentive, always responds when called upon and volunteers often with pertinent answers or questions.

B (85%) - Student is usually prepared, responds when called on and volunteers on occasion.

C (75%) - Student shows evidence of being unprepared on occasion, has trouble when called on and does not volunteer often.

D (65%) - Student is unprepared, inattentive, never volunteers, or comes to class late.

F (0%) - Student exhibits a lack of concern for the class, sleeps in class, or disturbs the class.

Requirements for Credit-Only: In order to receive a grade of S, students are required to take all exams and quizzes, complete all assignments, and earn a grade of C- or better. Conversion from letter grading to credit only (S/U) grading is subject to university deadlines. Refer to the Registration and Records calendar for deadlines related to grading. For more details refer to:

http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.15.php **Note that students cannot take this course for credit-only if they intend to count it toward a Spanish major or minor.

Requirements for Auditors: For details refer to:

http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php

Incomplete Grades: Incomplete grades will be given at the instructor's discretion and only when a student cannot complete the course due to unforeseeable circumstances beyond his/her control and has done most of the course work. http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php

Academic Integrity: Students are bound by academic integrity policy as stated in NCSU Code of Student Conduct: http://www.ncsu.edu/policies/student_services/student_discipline/POL11.35.1.php. Students are required to uphold the university pledge of honor and exercise honesty in completing every assignment.

Instructors may require students to write the Honor's Pledge on every exam and assignment and to sign or type their name after the pledge. ("I have neither given nor received unauthorized aid on this test or assignment.")

Academic Integrity website: http://www.ncsu.edu/student_affairs/osc/Alpage/acaintegrity.html

Disabilities: Students with disabilities: Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with Disability Services for Students at 1900 Student Health Center, Campus Box 7509, 515-7653. For more information on NC State's policy on working with students with disabilities, please see the Academic Accommodations for Students with Disabilities Regulation (REG02.20.1) at

http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.1.php .

Electronically-hosted Course Components: Students may be required to disclose personally identifiable information to other students in the course, via electronic tools like email or web postings, where relevant to the course. Examples include online discussions of class topics, and posting of student coursework. All students are expected to respect the privacy of each other by not sharing or using such information outside the course.

Anti-Discrimination Statement: NC State University provides equality of opportunity in education and employment for all students and employees. Accordingly, NC State affirms its commitment to maintain a work environment for all employees and an academic environment for all students that is free from all forms of discrimination. Discrimination based on race, color, religion, sex, creed, national origin, age, disability, veteran status or sexual orientation is a violation of state and federal law and/or NC State University policy and will not be tolerated. Harassment of any person (either in the form of quid pro quo or creation of a hostile environment) based on color, religion, sex, creed, national origin, age, disability, veteran status or sexual orientation is also a violation of state and federal law and/or NC State University policy and will not be tolerated. Retaliation against any person who complains about discrimination is also prohibited. NC State's policies and regulations covering discrimination, harassment, and retaliation may be accessed at http://www.ncsu.edu/policies/campus_environ or http://www.ncsu.edu/equal_op . Any person who feels that he or she has been the subject of prohibited discrimination, harassment, or retaliation should contact the Office for Equal Opportunity (OEO) at 515-3148.

Course Schedule (Subject to change with adequate notice)

Agosto

20-explanation of course policies and goals

Unidad 1- Las normas sociales

25- El drama (248-269) /El siglo de oro (273-276)

27- El perro de hortelano de Lope de Vega (online)

<http://w3.coh.arizona.edu/projects/comedia/lope/perrdh.html>

Septiembre

1- discusión de la película

3- La guerra civil y la generación de 27 (online y 279)

8- La casa de Bernarda Alba de Federico García Lorca

10-discusión de la película- La casa de Bernarda Alba de Federico García Lorca

15-el teatro moderno y contemporáneo (281-285) Historia de un hombre que se convirtió en perro de Osvaldo Dragón (296-303)

Unidad 2 la imaginación y la fantasía contra la censura

17- introducción a la narrativa/el cuento latinoamericano (9-24) / El arte de Salvador Dalí Pablo Picasso (online)

http://www.metmuseum.org/toah/hd/pica/hd_pica.htm

<http://search.famsf.org:8080/search.shtml?artist=picasso>

<http://search.famsf.org:8080/search.shtml?keywords=dali>

<http://www.salvadordalimuseum.org/history/biography.html>

http://www.artcyclopedia.com/artists/dali_salvador.html

22- La noche boca arriba de Julio Cortázar (59-61)

24- el etnógrafo de Jorge Luis Borges (61-68)/taller del ensayo 1

29- La mujer que llegaba a las seis de Gabriel García Márquez (79-89) /entrega del ensayo 1

Octubre

1- La mujer del juez de Isabel Allende (98-105)

6-examen parcial

Unidad 3 Las identidades de las mujeres

8- el descanso de otoño

el ensayo y el autorretrato

13- Rigoberta Mench (online)

15- Los autorretratos de Frida Kahlo

http://www.artcyclopedia.com/artists/kahlo_frida.html

20- Y las madres ¿qué opinan? de Rosario Castellanos (432-436)

22- La autenticidad de la mujer en el arte de Rosario Ferré (436-442)

27- el ensayo de Mario Vargas Llosa (online)

29- examen 2

Noviembre

3- examen 2

Unidad 4 Amor y patria

5- introducción a la poesía (134-135) Sor Juana Inés de la Cruz (186-188), Gustavo Adolfo Becquer (194-196)

10- José Martí 196-197)

12- Rubén Darío/ > (202-205 y online)

17- United Fruit Company de Pablo Neruda (online)

19- Luis Palés Matos (222-224)/ Nicolás Guillén (225-227)/ Nancy Morejón (242-245)

24- discusión de la película (Buena vista social club)/ taller del ensayo 2

Diciembre

1- repaso/entrega de ensayo 2

3- Examen final

Sample Syllabus FLS 341 Literature and Culture of Spain I: Middle Ages and Early Modern

INSTRUCTOR AND COURSE INFORMATION:

Instructor: Dr. Diana Arbaiza

Office: Withers 209

Office hours: T 10:00 – 11:00; Th 12:00 – 1:00 and by appointment

Phone: None

Email: darbaiz@ncsu.edu

Website: http://fll.chass.ncsu.edu/faculty_staff/index.php?userid=darbaiz

Class meetings:

Credit Hours: 3

Prerequisites: FLS 331 OR FLS 332 OR FLS 335

GER Requirements fulfilled: Literature, Additional Humanities and Social Sciences, non-English speaking culture

COURSE DESCRIPTION: Survey of literary and cultural contexts of medieval and early modern Spain (12th to 17th centuries). Examination of literary genres in connection with concurrent cultural and historical events. Exploration of literature as a reflection of the experiences and events meaningful to Spanish society during this time period. Emphasis on the ways in which literature and other cultural artifacts give voice to value systems, traditions, and beliefs.

STUDENT LEARNING OUTCOMES:

By the end of the semester students will be able to:

- Identify and explain themes encountered in middle age and early modern Spanish literary texts. [GER Objective 1]
- Interpret literary texts in their cultural, social, and historical contexts. [GER Objective 1]
- Identify and explain key cultural, social, and historical events of medieval and early modern Spain. [GER Objective 1]
- Evaluate the art of interpretation as a critical approach to the study of literature and culture. [GER Objective 2]
- Using appropriate literary constructs, critically examine thematic intersections between medieval and early modern Spanish literary pieces and their cultural and historical contexts. [GER Objective 3]
- Discuss literary and cultural topics in Spanish with grammatical and lexical precision and sophistication reflective of the intermediate high (or higher) level on the Oral Proficiency Scale of the American Council on the Teaching of Foreign Languages (ACTFL <http://www.actfl.org>).

REQUIRED TEXTS:

Pereira-Muro, Carmen. *Culturas de España*. Houghton Mifflin, 2003. ISBN-13: 978-0-618-06312-3. \$ 73.36

Rodriguez, Rodney T. *Momentos cumbres de las literaturas hispanas*. Prentice Hall. 2004. ISBN: 0-13-140132-7. \$ 85.80

GRADING POLICIES: The final course grade will consist of the following components:

Midterm and final exams:	40% (20% each)
Final paper:	25%
Final presentation:	10%
Short paper:	10%
Class participation:	15%

Grading Scale:

98 - 100 = A+	93 - 97.99 = A	90 - 92.99 = A-
88 - 89.99 = B+	83 - 87.99 = B	80 - 82.99 = B-
78 - 79.99 = C+	73 - 77.99 = C	70 - 72.99 = C-
68 - 69.99 = D+	63 - 67.99 = D	60 - 62.99 = D-
0 - 59.99 = F		

Exams: Exams will follow a short essay format. There will be an in class review session before each exam.

Short papers, Final paper and Presentation: The short term paper will be 4-5 pages in length and the final paper will be 8-9 pages. Proper MLA citation must be used for direct and indirect quotes and in the bibliography. Further instructions regarding both papers and the final presentation will be provided on the course web site and discussed in class.

Assessment of Class Participation:

One of the following assessments will be made of students' preparation and participation weekly. The weekly assessments will be averaged to determine the final participation grade.

A+ (100%)	Outstanding participation. Student meets and exceeds all criteria for "A" participation.
A (95%)	Student is well prepared, attentive, always responds when called upon and volunteers often with pertinent answers or questions.
B (85%)	Student is usually prepared, responds when called on and volunteers on occasion.
C (75%)	Student shows evidence of being unprepared on occasion, has trouble when called on and does not volunteer often.
D (65%)	Student is unprepared, inattentive, never volunteers, or comes to class late.
F (0%)	Student exhibits a lack of concern for the class, sleeps in class, or disturbs the class.

Students will be required to prepare all readings before the scheduled class time in order to follow the lectures, participate in team activities, and contribute to class discussions. Students will complete short one-minute papers during class to stimulate thought and discussion of assigned readings.

Requirements for Credit-Only: In order to receive a grade of S, students are required to take all exams and quizzes, complete all assignments, and earn a grade of C- or better. Conversion from letter grading to credit only (S/U) grading is subject to university deadlines. Refer to the Registration and Records calendar for deadlines related to grading. For more details refer to:

http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.15.php **Note that students cannot take this course for credit-only if they intend to count it toward a Spanish major or minor.

Requirements for Auditors: For details refer to:

http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php

Incomplete Grades:

Incomplete grades will be given at the instructor's discretion and only when a student cannot complete the course due to unforeseeable circumstances beyond his/her control and has done most of the course work.

http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php

WEEKLY SCHEDULE OF TOPICS AND ASSIGNMENTS:

Week	Topics	Assignments
1	Medieval Spain: Jews, Muslims, and Christians El Camino de Santiago Religious Diversity Love in Hispanic-Arabic culture Muslims through Christian Eyes	Pereira-Muro 44-56, 69-76
2	The Conquest of Muslim Spain <i>Cantar del Mio Cid</i> Religion, Fiction, and Propaganda Gonzalo de Berceo, <i>Los milagros de Nuestra Señora</i>	Pereira-Muro 63-67, 69-70 Rodriguez 15-27
3	Don Juan Manuel Educating through Fiction Sem Tob Literature and Morality through Jewish Eyes	Pereira-Muro 71-73 Rodriguez 32-45
4	Love and sensuality <i>Juan Ruiz, El libro del buen amor</i>	Pereira-Muro 74-76 Rodriguez 46-54.
5	The Spain of Ferdinand and Isabella: 1492 and the Unification of Spain Inquisition Religious uniformity as a means for national unity	Pereira-Muro 79-94
6	Popular Poetry: Romances Romances about the Conquest of Granada Romances about Castilian Heroes Love Romances	Rodriguez 97-101
7	Fernando de Rojas, <i>La Celestina</i> The <i>converso</i> problem Urban life and material life Love as a disease	Pereira-Muro 97-99 Rodriguez 131-135 DUE: Short term paper
8	Imperial Spain: Charles V and Philip II MIDTERM EXAM	Pereira-Muro 101-110
9	<i>The picaresque novel and the darker side of Imperial Spain</i> Lazarillo de Tormes	Pereira-Muro 114-116 Rodriguez 136-181
10	Garcilaso, Herrera, and Fray Luis de León Sonnets Poetry and Gender	Pereira-Muro 111-113 Rodriguez 102-111 EXAM II

11	Imperial Decline and the Golden Age of Spanish Culture Philip III and Philip IV Splendor and Misery The Cultural boom	Pereira-Muro 126-137
12	Spanish Classic Theatre Pedro Calderón de la Barca, <i>La vida es sueño</i>	Rodriguez 342-347 DUE: Final project proposal
13	The Spain of Velázquez Sixteenth-century Spain through Velázquez's paintings	Pereira-Muro 132-134
14	Writing workshop	Individual conferences to discuss final projects
15	Final project presentations	DUE: Final project
FINAL EXAM		

CLASS AND UNIVERSITY POLICIES:

Attendance: Attendance is **required**. You can make progress only if you hear and speak the language regularly. After two unexcused absences, two percentage points will be deducted from the final grade for each additional unexcused absence. In case of an emergency (serious illness, injury, death or illness in the family, university duties, court attendance, or religious observance), please notify me as soon as possible. You are responsible for all work missed and for any assignment announced on the day you were absent. This policy is based upon NCSU Attendance Policy: http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.3.php.

Late Work: Late assignments will only be accepted in the case of verified/documented emergencies. See the University Attendance Policy http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.3.php.

Academic Integrity: Students are bound by academic integrity policy as stated in [NCSU Code of Student Conduct](#). Students are required to uphold the university pledge of honor and exercise honesty in completing every assignment. Instructors may require students to write the Honor's Pledge on every exam and assignment and to sign or type their name after the pledge. ("I have neither given nor received unauthorized aid on this test or assignment.") Academic Integrity website: http://www.ncsu.edu/student_affairs/osc/AIpage/acaintegrity.html

Adverse Weather: Read the [complete adverse weather policy](#) for more info. Check email, news, the NCSU home page, or call 513-8888 for the latest information.

Students with Disabilities: Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with Disability Services for Students at 1900 Student Health Center, Campus Box 7509, 515-7653 <http://www.ncsu.edu/dso/>. For more information on NC State's policy on working with students with disabilities, please see the Academic Accommodations for Students with

Disabilities Regulation (REG02.20.1) at http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.1.php .

Electronic Hosted Course Components: Students may be required to disclose personally identifiable information to other students in the course, via electronic tools like email or web postings, where relevant to the course. Examples include online discussions of class topics, and posting of student coursework. All students are expected to respect the privacy of each other by not sharing or using such information outside the course.

Anti-Discrimination Statement: NC State University provides equality of opportunity in education and employment for all students and employees. Accordingly, NC State affirms its commitment to maintain a work environment for all employees and an academic environment for all students that is free from all forms of discrimination. Discrimination based on race, color, religion, sex, creed, national origin, age, disability, veteran status or sexual orientation is a violation of state and federal law and/or NC State University policy and will not be tolerated. Harassment of any person (either in the form of quid pro quo or creation of a hostile environment) based on color, religion, sex, creed, national origin, age, disability, veteran status or sexual orientation is also a violation of state and federal law and/or NC State University policy and will not be tolerated. Retaliation against any person who complains about discrimination is also prohibited. NC State's policies and regulations covering discrimination, harassment, and retaliation may be accessed at http://www.ncsu.edu/policies/campus_environ or http://www.ncsu.edu/equal_op . Any person who feels that he or she has been the subject of prohibited discrimination, harassment, or retaliation should contact the Office for Equal Opportunity (OEO) at 515-3148.

Sample Syllabus FLS 342 Literature and Culture of Spain II

INSTRUCTOR AND COURSE INFORMATION:

Instructor: Dr. Diana Arbaiza

Office: Withers 209

Office hours: T 10:00 – 11:00; Th 12:00 – 1:00 and by appointment

Phone: None

Email: darbaiz@ncsu.edu

Website: http://fil.chass.ncsu.edu/faculty_staff/index.php?userid=darbaiz

Class meetings: T, Th 3:00 – 4.15

Credit Hours: 3

Prerequisites: FLS 331 OR FLS 332 OR FLS 335

GER Requirements fulfilled: Literature, Additional Humanities and Social Sciences, non-English speaking culture

COURSE DESCRIPTION: Survey of literary and cultural contexts of 18th and 19th century Spain. Examination of literary genres in connection with concurrent cultural and historical events. Exploration of literature as a reflection of the experiences and events meaningful to Spanish society during this time period. Emphasis on the ways in which literature and other cultural artifacts give voice to value systems, traditions, and beliefs.

STUDENT LEARNING OUTCOMES:

By the end of the semester students will be able to:

- Identify and explain themes encountered in 18th and 19th century Spanish literary texts. [GER Objective 1]
- Interpret literary texts in their cultural, social, and historical contexts. [GER Objective 1]
- Identify and explain key cultural, social, and historical events of 18th and 19th century Spain. [GER Objective 1]
- Evaluate the art of interpretation as a critical approach to the study of literature and culture. [GER Objective 2]
- Using appropriate literary constructs, critically examine thematic intersections between 18th and 19th century Spanish literary pieces and their cultural and historical contexts. [GER Objective 3]
- Demonstrate understanding of the cultural transformations in 18th and 19th century Spain and the impact that these had upon contemporary Spanish society. [Global Knowledge Objective 1]
- Demonstrate understanding of the commonalities and differences between Spanish and Western culture in the 18th and 19th century. [Global Knowledge Objective 2]

REQUIRED TEXTS:

Carmen Pereira-Muro *Culturas de España*. Houghton Mifflin. (2003) ISBN-13: 978-0-618-06312-3. (\$73.36)

Paredes-Méndez, Francisca *Voces de España: Antología literaria*. Heinle (2004) ISBN: 0759396663 (\$100)

GRADING POLICIES: The final course grade will consist of the following components:

Midterm and final exams: 40% (20% each)

Final paper 25%

Final presentation: 10%
 Short paper: 10%
 Class participation: 15%

Grading Scale:

98 - 100 = A+	93 - 97.99 = A	90 - 92.99 = A-
88 - 89.99 = B+	83 - 87.99 = B	80 - 82.99 = B-
78 - 79.99 = C+	73 - 77.99 = C	70 - 72.99 = C-
68 - 69.99 = D+	63 - 67.99 = D	60 - 62.99 = D-
0 - 59.99 = F		

Exams: Exams will follow a short essay format. There will be an in class review session before each exam.

Short papers, Final paper and Presentation: The short paper will be 4-5 pages in length and the final paper will be 8-9 pages. Proper MLA citation must be used for direct and indirect quotes and in the bibliography. Further instructions regarding both papers and the final presentation will be provided on the course web site and discussed in class.

Assessment of Class Participation:

One of the following assessments will be made of students' preparation and participation weekly. The weekly assessments will be averaged to determine the final participation grade.

- A+ (100%) Outstanding participation. Student meets and exceeds all criteria for "A" participation.
- A (95%) Student is well prepared, attentive, always responds when called upon and volunteers often with pertinent answers or questions.
- B (85%) Student is usually prepared, responds when called on and volunteers on occasion.
- C (75%) Student shows evidence of being unprepared on occasion, has trouble when called on and does not volunteer often.
- D (65%) Student is unprepared, inattentive, never volunteers, or comes to class late.
- F (0%) Student exhibits a lack of concern for the class, sleeps in class, or disturbs the class.

Students will be required to prepare all readings before the scheduled class time in order to follow the lectures, participate in team activities, and contribute to class discussions. Students will complete short one-minute papers during class to stimulate thought and discussion of assigned readings.

Requirements for Credit-Only: In order to receive a grade of S, students are required to take all exams and quizzes, complete all assignments, and earn a grade of C- or better. Conversion from letter grading to credit only (S/U) grading is subject to university deadlines. Refer to the Registration and Records calendar for deadlines related to grading. For more details refer to: http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.15.php **Note that students cannot take this course for credit-only if they intend to count it toward a Spanish major or minor.

Requirements for Auditors: For details refer to:

http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php

Incomplete Grades:

Incomplete grades will be given only at the instructor's discretion and when a student cannot complete the course due to unforeseeable circumstances beyond his/her control and has done most of the course work.

http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php

WEEKLY SCHEDULE OF TOPICS AND ASSIGNMENTS:

Week	Topics	Assignments
1	The Eighteenth-Century in Spain: Conflict between Modernity and Tradition. Increasing Centralization and Suppression of Regional Rights Importance of Liberal Economics for the Nation: Reforms of Spanish Enlightenment thinkers Middle Class Work Ethic versus Aristocratic Privilege	CE** pp. 151-170 (CE = <i>Culturas de España</i> ; VE = <i>Voces de España</i>)
2	The Spanish Enlightenment Feijoo: <i>Una religión racional: Contra mitos y supersticiones; Defensa de las mujeres</i> Jovellanos: <i>Elogio a Carlos III</i>	CE pp. 170-171 VE pp. 203-211 VE pp. 218-226
3	Cadalso: <i>Letters</i> 51, 63 and 74	VE pp. 212-227
4	Spanish Neoclassicism Tomás de Iriarte y Felix María Samaniego <i>Fables</i>	VE pp. 227-248
5	Moratin: <i>El sí de las niñas</i>	VE pp. 249-285
6	Review and Synthesis of the Eighteenth Century in Spain Goya The Dual Face of the Spanish Enlightenment: <i>El sueño de la razón produce monstruos</i>	CE pp. 172-173 DUE: Short paper
7	The Nineteenth Century: Toward the Construction of a Modern Nation Images of War: Goya's <i>El dos de mayo</i> Catecismo español de 1808 La primera constitución española MIDTERM EXAM	CE pp. 175-183 CE pp. 184-189
8	Between Neoclassicism and Romanticism Espronceda: <i>A la patria</i> The return of Fernando VII: Repression and Restoration of the Inquisition Larra: <i>Vuelva Ud. mañana; A qué se debe el atraso de España; Análisis de la pereza española; El casarse pronto y mal</i> Independence of the American Colonies	VE pp. 293-95 CE pp. 190-91 CE pp. 193-94 VE pp. 299-308 CE pp. 191-192

	Origins of <i>Carlismo</i>	
9	Romanticism Espronceda: <i>Canción del pirata</i> Romanticism and Women: Espronceda's <i>Canto a Teresa</i> Zorrilla: <i>Don Juan Tenorio</i> (Part I)	VE pp. 296-298 CE pp. 194-95 VE pp. 309-337 [reading divided among 3 groups]
10	Zorrilla: <i>Don Juan Tenorio</i> (Part II) Post-Romanticism Bécquer: <i>Los ojos verdes; Rimas IV y XV</i> De Castro: <i>Dicen que no hablan las plantas</i>	VE pp. 338-365 [reading divided among 3 groups] VE pp. 424-431
11	De Castro: <i>Orillas del Sar</i> Realism and Naturalism Portrayal of Labor Movements in Spanish Realism: Pardo Bazán's <i>La tribuna</i> Political Polarization in 19 th -century Spain: Frustration and Rebellion of the Masses	VE pp. 434-440 CE pp. 196-98
12	Pardo Bazán: <i>En tranvía</i> Clarín: <i>Cambio de luz</i>	VE pp. 480-98 DUE: Final Project proposal
13	Generation of 1898 Spain, a Failed Nation?: Pessimism and <i>Regeneracionismo</i> circa 1898 Machado: <i>La plaza y los naranjos encendidos; Soria fría, Soria pura; A un olmo seco; Soneto a Guiomar</i> Valle Inclán: Excerpt from <i>Rosarito</i> Unamuno: Excerpt from <i>Marqués de Lumbria</i>	CE pp. 198-99 VE pp. 533-537 VE pp. 518-522 VE pp. 515-517
14	Review and Synthesis of the Nineteenth Century in Spain Writing workshop	Individual conferences to discuss the final project
15	Final project presentations	DUE: Final Project
FINAL EXAM		

CLASS AND UNIVERSITY POLICIES:

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honesty in completing every assignment. Instructors may require students to write the Honor's Pledge on every exam and assignment and to sign or type their name after the pledge. ("I have neither given nor received unauthorized aid on this test or assignment.") Academic Integrity website: http://www.ncsu.edu/student_affairs/osc/AIpage/acaintegrity.html

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FLS 343 Literature and Culture of Spain III: 20th Century to the Present
Attachments to Course Action Form

COURSE JUSTIFICATION: This course is the third of a three-part survey of the literary and cultural-historical traditions of Spain. The new survey courses, reorganized in the revised undergraduate Spanish curriculum, anchor literature in its cultural, social, and historical contexts, exploring the ways in which cultural practices and perspectives give shape to literary traditions, and vice versa. Undergraduate Spanish majors need to acquire an understanding and appreciation of the interrelationship between language and culture, and literature as an integral cultural product, to complement their growing oral and written proficiency in the Spanish language. FLS 343 surveys the literature and culture of Spain during the 20th century until the present.

RESOURCES STATEMENT: Reallocation of resources permits offering this course.

GER COURSE DOCUMENTATION:

GER Requirements. This course will fulfill:

- The first category requiring one course in the study of literature.
- The sixth category for a course focused on a non-English speaking culture.

CONSULTATION WITH OTHER DEPARTMENTS:

According to the university's criteria for consultation, this course should not need consultation from other departments. Nevertheless, the Department of History and the Department of Sociology and Anthropology were consulted. Their favorable responses are appended below.

[E-mail below received from Jonathan Ocko on December 3, 2007]

Mark,

The History department has no objections to the proposed revisions. Indeed, Rich Slatta, who teaches our Latin American history courses finds them complementary to his own.

Best,
Jonathan

Jonathan K. Ocko
Professor and Head
Department of History
Withers 352
North Carolina State University
Raleigh, NC 27609-8108 USA
Ph: 919 515-3307 Fax: 919 515-3886

GER COURSE DOCUMENTATION:

GER Requirements. This course will fulfill:

- Literature
- Additional Humanities and Social Sciences
- Non-English speaking culture.

GER Category Objectives:

Each course within the literature category of the General Education Requirements in the Humanities will provide instruction and guidance that help students to:

1. Understand and engage in the human experience through the interpretation of literature and culture and
2. Become aware of the act of interpretation itself as a critical form of knowing in the study of literature and culture ; and
3. Make scholarly arguments about literature and culture using reasons and ways of supporting those reasons that are appropriate to the field of study.

GER Student Learning Outcomes:

By the completion of the semester students will be able to:

- Identify and explain themes encountered Spanish literary texts from the 20th century until the present. [GER Objective 1]
- Interpret literary texts in their cultural, social, and historical contexts. [GER Objective 1]
- Identify and explain key cultural, social, and historical events of Spain from the 20th century until the present. [GER Objective 1]
- Evaluate the art of interpretation as a critical approach to the study of literature and culture. [GER Objective 2]
- Using appropriate literary constructs, critically examine thematic intersections between Spanish literary pieces from the 20th century until the present, and the cultural and historical contexts surrounding the texts. [GER Objective 3]

Means of Assessing GER Outcomes:

- The GER Student Learning Outcomes listed above will be assessed using the following instruments: short essay exams, short in-class writing assignments, a short and a long paper, and an in class presentation.
- Essay questions on exams, and the short and long papers, will be assessed by a rubric as “excellent”, “good”, “average”, “deficient”, or “very deficient”, according to the instructor’s subjective evaluation of the following categories: depth, relevance, and evidence of critical thinking in the written **content**; fluent and coherent **organization** of ideas; and appropriate use of Spanish **grammatical structure** and **vocabulary**.
- The oral presentation will be assessed using all of the above criteria, as well as an assessment of the students’ oral skills including enunciation, diction, loudness, and eye contact with audience.

Syllabus:

See attached

Proposed Syllabus: FLS 343 Literature and Culture of Spain III: 20th Century to the Present

INSTRUCTOR AND COURSE INFORMATION:

Instructor:

Office:

Office hours:

Phone: None

Class meetings: Tuesdays and Thursdays 1:30-2:45 in WI 120

Credit Hours: 3

Prerequisites: FLS 331, 332 or 335

GER Requirements fulfilled: Literature, Additional Humanities and Social Sciences, non-English speaking culture

COURSE DESCRIPTION: Survey of literary and cultural contexts of 20th and 21st century Spain. Examination of literary genres in connection with concurrent cultural and historical events. Exploration of literature as a reflection of the experiences and events meaningful to Spanish society during this time period. Emphasis on the ways in which literature and other cultural artifacts give voice to value systems, traditions, and beliefs.

STUDENT LEARNING OUTCOMES:

By the end of the semester students will be able to:

- Identify and explain themes encountered Spanish literary texts from the 20th century until the present. [GER Objective 1]
- Interpret literary texts in their cultural, social, and historical contexts. [GER Objective 1]
- Identify and explain key cultural, social, and historical events of Spain from the 20th century until the present. [GER Objective 1]
- Evaluate the art of interpretation as a critical approach to the study of literature and culture. [GER Objective 2]
- Using appropriate literary constructs, critically examine thematic intersections between Spanish literary pieces from the 20th century until the present, and the cultural and historical contexts surrounding the texts. [GER Objective 3]
- Discuss literary and cultural topics in Spanish with grammatical and lexical precision and sophistication reflective of the intermediate high (or higher) level on the Oral Proficiency Scale of the American Council on the Teaching of Foreign Languages (ACTFL <http://www.actfl.org>).

REQUIRED TEXTS:

Carmen Pereira-Muro *Culturas de España*. Houghton Mifflin. (2003) ISBN-13: 978-0-618-06312-3. (\$73.36)

Paredes-Méndez, Francisca *Voces de España: Antología literaria*. Heinle (2004) ISBN: 0759396663 (\$100)

GRADING POLICIES: The final course grade will consist of the following components:

Midterm and final exams:	40%
Final paper	25%
Final presentation:	10%
Short paper:	10%

Class participation: 15%

Grading Scale:

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WEEKLY SCHEDULE OF TOPICS AND ASSIGNMENTS:

Week	Topics	Assignments
1	<p><i>El estado de las autonomías y las nacionalidades históricas</i> -autonomies of Spain; how many; their relation to the constitution of 1978; Questions from p. 250-251.</p> <p><i>Fábulas:</i> 1. Find a reference to a brief definition of fables as a literary genre; compare that with the four Samaniego fables; Do you think the definition is appropriate for these four texts? Why or why not? 2. Theme and central idea of each; select a passage from each that illustrates that central theme</p>	<p>CE** pp. 236, 249-251 (CE = <i>Culturas de España</i>)</p> <p>Felix María Samaniego, <i>Fábulas</i>: "El asno y el cochino", "La cigarra y la hormiga", "El hombre y la culebra", "La gata mujer" (86-89)</p>
2	<p><i>Galicia today</i>- Principle geographic and economic characteristics of Galicia; important cities; main points from the section on ideology, politics and culture. Answer questions: A. La geografía gallega, B. La tierra gallega, C. El nacionalismo gallego</p> <p>"<i>Vuelva usted mañana</i>" Discussion: Theme and main ideas, with examples.</p> <p><i>Cataluña today</i>- "Territorio, población y lengua"; "clima, relieve, economía"; "Historia de la nacionalidad catalana y situación política. Answer questions from first reading A, B, C.</p>	<p>CE pp. 236-240; 251-6</p> <p>Mariano José de Larra, <i>Artículos de costumbres</i>: "Vuelva usted mañana" (92-100)</p> <p>CE pp. 240-244;256-260</p>
3	<p><i>Rimas # XXI (133), LII y LIII (134-35)</i></p> <p><i>Don Juan Tenorio</i> – prepare a summary for class: Where and when does the action take place? Choose 3 or 4 adjectives that you think are appropriate to describe don Juan. Illustrate each one with an example from Act I.</p> <p><i>El País Vasco</i> –"Territorio, población, lengua", "el</p>	<p>Gustavo Adolfo Bécquer, <i>Rimas # XXI (133), LII y LIII (134-35)</i></p> <p>José Zorrilla, <i>Don Juan Tenorio</i>. Parte Primera: Acto primero (151-81)</p> <p>CE: pp. 245-9;260-5</p>

	nacionalismo vasco y el terrorismo de ETA", questions from the first section of reading of 260-64.	
4	<p><i>Don Juan Tenorio</i> – prepare a summary for class (8-10 lines). Select two moments of this act that is significant to you and explain why.</p> <p><i>Museo Guggenheim Bilbao, ETA , other autonomies</i> – Presentations in groups – Themes: 1) building the Guggenheim and its cultural and political significance, 2) ETA and the last events related to terrorism, 3) Choose any autonomous community and present about its history, geography, economy and culture.</p> <p><i>Don Juan Tenorio</i> – prepare a summary for class (8-10 lines).</p> <p><i>La economía de España</i> – “milagro español” -the effect on women, economic development and social/family relations, environmental impact Reflect on photos from pg 276-83.</p>	<p><i>Don Juan Tenorio. Parte Primera: Acto segundo</i> (181-201)</p> <p><i>Don Juan Tenorio. Parte Primera: Actos tercero y cuarto</i> (201-39)</p> <p>CE pp. 267-275</p>
5	<p><i>Don Juan Tenorio</i> – prepare a summary for class (6-8 lines)</p> <p><i>Don Juan Tenorio</i> – prepare a summary (8-10 lines) Importance of time in this work, theme and main ideas</p>	<p><i>Don Juan Tenorio. Parte Segunda: Acto primero</i> (239-57)</p> <p><i>Don Juan Tenorio. Parte Segunda: Actos segundo y tercero</i>(257-77)</p>
6	<p><i>El futuro de España los jóvenes</i> Themes: problems and culture of young people, wellbeing, problems of marginalized groups. <i>Don Juan Tenorio: Conclusion</i></p>	CE pp. 290-4; 298-307
7	<p><i>La sociedad española contemporánea</i> – Drastic societal changes following the death of Franco. Questions from first section of reading pg. 295-296.</p> <p>Presentations: Contemporary Culture</p> <p>MIDTERM EXAM</p>	CE pp. 285-290;295-6
8	<p><i>Del siglo XX al XXI</i> - "El siglo XX de un vistazo"; la dictadura de Primo de Rivera; "el sistema republicano"; "la Guerra Civil"</p> <p><i>Leopoldo Alas, "Clarín", "¡Adiós, 'Cordera'!"</i></p> <ol style="list-style-type: none"> 1. Brief synthesis of plot 2. Themes and main ideas 3. Brief description of the characters and their mutual relations 4. Importance of physical space 5. Narrative structure 	<p>CE pp. 203-9;216-221</p> <p>Leopoldo Alas,"Clarín", "¡Adiós, 'Cordera'!" (316-325)</p>

	6. Narrator, point(s) of view	
9	<p><i>Nada menos que todo un hombre</i> Plot, theme and main ideas, Julia, Alejandro</p> <p><i>Nada menos que todo un hombre</i> Brief summary, reflecting on and interpreting the title; relating the theme with the ideas; connecting this novel and others from class.</p>	<p>Miguel de Unamuno, <i>Nada menos que todo un hombre</i> (326-43 hasta ". . . que no me quiere?")</p> <p><i>Nada menos que todo un hombre</i> (343-59)</p> <p>DUE: Short paper</p>
10	<p><i>La postguerra</i></p> <p><i>Siglo XIX Las dos Españas</i> - ¿Por qué invade Napoleón? ¿Cómo se produce la guerra de la independencia? ¿Explica la oposición de la iglesia católica al liberalismo? ¿Qué representa Fernando VII? ¿Cómo se produce la guerra carlista?</p>	<p>CE pp. 209-13;222-5;7</p> <p>CE pp. 175-8; 181; 184-190,1,2</p>
11	<p><i>Taller Goya</i> Exploring the interactions between society and the politics of the 18 century and the paintings of Goya</p> <p>Round table discussion: Goya (student presentations)</p>	
12	<p><i>El sur</i> The plot, identify the narrator and describe his characteristics; describe the relationships among characters</p> <p><i>El sur</i> (582-99) – prepare a brief summary reflecting on the title and about the significance of the concept of “south” in this novel and the importance of Holderlin’s inscription (“¿Qué podemos amar que no sea una sombra?”)</p>	<p>Adelaida García Morales, <i>El sur</i> (570- 82, hasta ". . . conjunto de actitud es cristalizadas")</p> <p>Adelaida García Morales, <i>El sur</i> (582-99)</p> <p>DUE: Final Project proposal</p>
13	Work on final project (10-15 pages, double spaced, 12 font)	
14	Work on final drafts	Individual conferences to discuss the final project
15	Final project presentations	DUE: Final Project
	FINAL EXAM	

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Sample Syllabus FLS 351 Literature and Culture of Latin America I: Pre-Conquest to Independence

INSTRUCTOR AND COURSE INFORMATION:

Instructor: Dr. S. Garrigan

Office: Withers 421

Office Hours: TTh 1:00 – 2:00 and by appointment

Phone: None

Email: shelley_garrigan@ncsu.edu

Website: <http://social.chass.ncsu.edu/~segarrig>

Class meeting: TTh 11:30 – 12:45

Credit Hours: 3

Prerequisites: FLS 331 OR FLS 332 OR FLS 335

GER Requirements Fulfilled: Literature; Additional Humanities and Social Sciences; non-English speaking culture

COURSE DESCRIPTION: Survey of literary and cultural contexts of Latin America from the pre-conquest, colonial and early-independence periods (15th to mid 19th centuries). Examination of literary genres in connection with concurrent cultural and historical events. Exploration of literature as a reflection of the experiences and events meaningful to Latin American society during this time period. Emphasis on the ways in which literature and other cultural artifacts give voice to value systems, traditions, and beliefs.

STUDENT LEARNING OUTCOMES:

By the end of the semester students will be able to:

- Identify and explain themes encountered in Latin American literary texts from the conquest to independence periods. [GEP Objective 1]
- Interpret literary texts in their cultural, social, and historical contexts. [GEP Objective 1]
- Identify and explain key cultural, social, and historical Latin American events from the pre-conquest to independence periods. [GEP Objective 1]
- Evaluate the art of interpretation as a critical approach to the study of literature and culture. [GEP Objective 2]
- Using appropriate literary constructs, critically examine thematic intersections between Latin American texts from the pre-conquest to independence periods, and the cultural and historical contexts surrounding the texts. [GEP Objective 3]
- Demonstrate understanding of both the cultural relevance and an introductory-level structural basis of Mayan hieroglyphs, and how the glyphs prove that the Maya recorded political history. [Global Knowledge Objective 1]
- Demonstrate understanding of the commonalities and differences between European and Pre-Colombian views of the sacred. [Global Knowledge Objective 2]

REQUIRED TEXTBOOK:

Chang-Rodríguez, Raquel and Malva E. Filer. (2004). *Voces de Hispanoamérica: Antología literaria*. Boston: Thomson/Heinle ISBN-10: 0838416535 (\$115)

Various resources available online through Moodle.

GRADING: The final course grade will consist of the following components:

Exams: midterm and final	40%
Group presentation:	10%
Final presentation:	10%
Final paper:	25%
Class participation:	15%

Grading Scale:

98 - 100 = A+	93 - 97.99 = A	90 - 92.99 = A-
88 - 89.99 = B+	83 - 87.99 = B	80 - 82.99 = B-
78 - 79.99 = C+	73 - 77.99 = C	70 - 72.99 = C-
68 - 69.99 = D+	63 - 67.99 = D	60 - 62.99 = D-
0 - 59.99 = F		

Exams: Exams will follow a short essay format. There will be an in class review session before each exam.

Final paper and presentation: The final paper will be 8-9 pages in length. Proper MLA citation must be used for direct and indirect quotes and in the bibliography. Further instructions regarding the paper and presentation will be provided on the course web site and discussed in class.

Assessment of Class Participation:

One of the following assessments will be made of students' preparation and participation weekly. The weekly assessments will be averaged to determine the final participation grade.

- A+ (100%) Outstanding participation. Student meets and exceeds all criteria for "A" participation.
- A (95%) Student is well prepared, attentive, always responds when called upon and volunteers often with pertinent answers or questions.
- B (85%) Student is usually prepared, responds when called on and volunteers on occasion.
- C (75%) Student shows evidence of being unprepared on occasion, has trouble when called on and does not volunteer often.
- D (65%) Student is unprepared, inattentive, never volunteers, or comes to class late.
- F (0%) Student exhibits a lack of concern for the class, sleeps in class, or disturbs the class.

Students will be required to prepare all readings before the scheduled class time in order to follow the lectures, participate in team activities, and contribute to class discussions. Students will complete short one-minute papers during class to stimulate thought and discussion of assigned readings.

Requirements for Credit-Only: In order to receive a grade of S, students are required to take all exams and quizzes, complete all assignments, and earn a grade of C- or better. Conversion from letter grading to credit only (S/U) grading is subject to university deadlines. Refer to the Registration and Records calendar for deadlines related to grading. For more details refer to:

http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.15.php **Note that

students cannot take this course for credit-only if they intend to count it toward a Spanish major or minor.

Requirements for Auditors: For details refer to:

http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php

Incomplete Grades:

Incomplete grades will be given at the instructor's discretion and only when a student cannot complete the course due to unforeseeable circumstances beyond his/her control and has done most of the course work.

http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php

WEEKLY SCHEDULE OF TOPICS AND ASSIGNMENTS:

Week	Topics	Assignments
1	Discussion of three different perspectives on how to approach Latin America	Chang-Rodríguez- "Unidad del mundo latinoamericano"; Roman Goldstein "The Myth of the Latin American Monolith"; Jorge Carvalho, "Heterogeneidad radical en la América Latina" <u>Latinoamérica: presente y pasado</u> : "¿Pero existe realmente una Latinoamérica?" pp. 128-9
2	Introduction and localization of the Pre-Columbian indigenous cultures geographically and chronologically; Basic conceptions of time and space of the maya as compared to Western culture; Introduction to the oral literature of the Maya.	Fox, "Las grandes civilizaciones precolombinas" pp. 2- 14. Enrique Florescano, "Representations and Uses of the Past" pp. 30-64, from <u>Memory, Myth and Time in Mexico: from the Aztecs to Independence</u> . <u>Voces</u> : "Voces amerindias: los mayas, los nahuas y los quechuas" pp. 13-19 <u>Una época de milagros : literatura oral del maya yucateco</u> / Allan F. Burns ; traducción, Pilar Abio Villarig, José C. Lisón Arcal.
3	Mesoamerican concepts of creation; Olmecs of the pre-classical period to the Aztecs of the post-classical era; virtual tour of the <i>Museo virtual de la antigua cosmogonía mexicana</i> ; <u>Popul Vuh</u> Structural Basis of Maya Glyphs	Virtual Tour: <i>The Museo virtual de la antigua cosmogonía mexicana</i> and discussion. Video: *Amlin, Patricia. <u>Popul Vuh</u> . (available online) Websites and videos: Maya glyphs
4	Explorations and the initiation of the Conquest and the historiographical discourses that they have produced Comparison of two different historiographies, perspectives and ideologies. The new historiography.	Merrim, Stephanie: "The First Fifty Years of Hispanic New World Historiography: the Caribbean, Mexico and Central America." In <u>The Cambridge History of Latin American Literature V. 1</u> . <u>Voces</u> : Colón, Cristóbal: "Carta a Luis de Santángel" <u>Momentos cumbres</u> : "Los testimonios del encuentro entre dos culturas" p. 60-61. <u>Latinoamérica: pasado y presente</u> . "Hernán Cortés y la conquista de México (1519- 1521)" pp. 49-53
5	Comparison of the perspectives presented by Cortés y León Portilla. Episode 2 from the <u>Buried Mirror</u> series: "Conflict of the Gods."	Video: Buried Mirror Episode 2: "Conflict of the Gods."
6	La "Leyenda negra" y la defensa del indio de Bartolomé de las Casas: sus logros y las	<u>Voces</u> : "Bartolomé de las Casas" pp. 28-35 <u>Momentos cumbres</u> : "Bartolomé de las Casas" y "Brevísima relación de la destrucción de las Indias" pp. 62-67

	limitaciones de su ideología La Malinche and Women in the Conquest	Investigación independiente usando la red: la postura de De las Casas frente a la esclavitud negra; buscar información sobre <i>La Leyenda negra</i> . Selection: <u>La Malinche in Mexican Literature: from History to Myth</u>
7	Receive instructions for group presentations. Broad themes for group presentations: La encomienda/ La evolución del calendario maya-azteca/ la percepción de la raza en Latinoamérica/ la piratería y el contrabando en la colonia/ Introducción a la vida colonial.	<u>Latinoamérica: presente y pasado</u> : “El sistema colonial” pp. 61-71 Investigación independiente usando la red: buscar información sobre <i>uno</i> de los siguientes temas: una comparación entre las épocas coloniales de EEUU y América Latina, el monopolio comercial de España durante la época colonial, la piratería y el contrabando en la América colonial <u>Latinoamérica: presente y pasado</u> : “Sociedad vida y cultura en el mundo colonial” pp. 76-89.
8	La vida colonial en el Caribe, la esclavitud. MIDTERM EXAM	Discussion of video: <u>La última cena</u> , Gutiérrez Alea, Tomás. Selection: <u>Autobiografía de un esclavo</u> . Manzano, Juan Francisco.
9	Introducción a la escritura de Sor Juana Inés de la Cruz Discusión de la película.	<u>Momentos cumbres</u> : “Sor Juana Inés de la Cruz, ‘Hombres necios que acusáis,’ ‘En perseguirme, ¿qué intereses?’” pp. 353- 358 <u>Voces</u> : “Respuesta de la poetisa a la muy ilustre sor Filotea de la Cruz” pp. 78-80 <u>Yo, La peor de todas</u> .
10	Group presentations.	Presentations.
11	Influencias internas y externas de las guerras por la independencia Discussion of video on the independence wars. From the series <u>Buried Mirror</u> : Video 4: “The Price of Freedom.”	Handout: Chang-Rodríguez, Eugenio: “Las guerras por la independencia hispanoamericana” pp. 117-122. <u>Latinoamérica: presente y pasado</u> : “El siglo XIX: la independencia y sus consecuencias” pp. 94-107
12	El caudillo y el gaucho	Película: Camila y selección de textos
13	El conflicto entre Sarmiento y Hernández: dos visiones opuestas del gaucho	<u>Voces</u> : “Domingo Faustino Sarmiento”: 137-152 Sarmiento: Hernández:
14	Writing workshop and final Presentations	Individual conferences to discuss the final project drafts
15	Final project presentations	
FINAL EXAM		

CLASS AND UNIVERSITY POLICIES:

Attendance: Attendance is **required**. You can make progress only if you hear and speak the language regularly. After two unexcused absences, two percentage points will be deducted from final score for each additional unexcused absence. In case of an emergency (serious illness, injury, death or illness in the family, university duties, court attendance, or religious observance), please notify me as soon as possible. You are responsible for all work missed and for any assignment announced on the day you were absent.

This policy is based upon NCSU Attendance Policy:
http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.3.php.

Late Work: Late assignments will only be accepted in the case of verified/documentated emergencies. See the University Attendance Policy
http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.3.php.

Academic Integrity: Students are bound by academic integrity policy as stated in [NCSU Code of Student Conduct](#). Students are required to uphold the university pledge of honor and exercise honesty in completing every assignment. Instructors may require students to write the Honor's Pledge on every exam and assignment and to sign or type their name after the pledge. ("I have neither given nor received unauthorized aid on this test or assignment.") Academic Integrity website:
http://www.ncsu.edu/student_affairs/osc/AIpage/acaintegrity.html

Adverse Weather: Read the [complete adverse weather policy](#) for more info. Check email, news, the NCSU home page, or call 513-8888 for the latest information.

Students with Disabilities: Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with Disability Services for Students at 1900 Student Health Center, Campus Box 7509, 515-7653
<http://www.ncsu.edu/dso/>. For more information on NC State's policy on working with students with disabilities, please see the Academic Accommodations for Students with Disabilities Regulation (REG02.20.1) at

http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.1.php**Electronic Hosted Course Components:** Students may be required to disclose personally identifiable information to other students in the course, via electronic tools like email or web postings, where relevant to the course. Examples include online discussions of class topics, and posting of student coursework. All students are expected to respect the privacy of each other by not sharing or using such information outside the course.

Anti-Discrimination Statement: NC State University provides equality of opportunity in education and employment for all students and employees. Accordingly, NC State affirms its commitment to maintain a work environment for all employees and an academic environment for all students that is free from all forms of discrimination. Discrimination based on race, color, religion, sex, creed, national origin, age, disability, veteran status or sexual orientation is a violation of state and federal law and/or NC State University policy and will not be tolerated. Harassment of any person (either in the form of quid pro quo or creation of a hostile environment) based on color, religion, sex, creed, national origin, age, disability, veteran status or sexual orientation is also a violation of state and federal law and/or NC State University policy and will not be tolerated. Retaliation against any person who complains about discrimination is also prohibited. NC State's policies and regulations covering discrimination, harassment, and retaliation may be accessed at http://www.ncsu.edu/policies/campus_environ or http://www.ncsu.edu/equal_op . Any person who feels that he or she has been the subject of prohibited discrimination, harassment, or retaliation should contact the Office for Equal Opportunity (OEO) at 515-3148.

Syllabus FLS 352 Literature and Culture of Latin America II: Mid 19th to Mid 20th Century

INSTRUCTOR AND COURSE INFORMATION:

Instructor:

Office:

Office hours:

Phone: None

Email:

Website:

Class meetings:

Credit Hours: 3

Prerequisites: FLS 332

Corequisites: FLS 340

GER Requirements fulfilled: Literature, Additional Humanities and Social Sciences, non-English speaking culture

COURSE DESCRIPTION: Survey of literary and cultural contexts of Latin America from the Mid 19th to the Mid 20th centuries. Examination of literary genres in connection with concurrent cultural and historical events. Exploration of literature as a reflection of the experiences and events meaningful to Latin American society during this time period. Emphasis on the ways in which literature and other cultural artifacts give voice to value systems, traditions, and beliefs.

STUDENT LEARNING OUTCOMES:

By the end of the semester students will be able to:

By the completion of the semester students will be able to:

- Identify and explain themes encountered in Latin American literary texts from the Mid 19th to the Mid 20th centuries.
- Interpret literary texts in their cultural, social, and historical contexts.
- Identify and explain key cultural, social, and historical events of medieval and early modern Spain.
- Evaluate the art of interpretation as a critical approach to the study of literature and culture.
- Using appropriate literary constructs, critically examine thematic intersections between medieval and early modern Spanish literary pieces and their cultural and historical contexts.
- Discuss literary and cultural topics in Spanish with grammatical and lexical precision and sophistication reflective of the intermediate high (or higher) level on the oral proficiency scale of the American Council on the Teaching of Foreign Languages (ACTFL <http://www.actfl.org>).

REQUIRED TEXTS:

Chang-Rodríguez, Raquel and Malva E. Filer. (2004). *Voces de Hispanoamérica: Antología literaria*. Boston: Thomson/Heinle ISBN-10: 0838416535 (\$115)

Fox, Arturo *Latinoamérica: Presente y pasado*. Prentice Hall. (2006) (\$ 80)

Coursepack, available at Sir Speedy (Hillsborough St.) (\$15)

GRADING POLICIES: The final course grade will consist of the following components:

Midterm and final exams:	40% (20% each)
Final paper	25%
Final presentation:	10%
Short Paper:	10%
Class participation:	15%

Grading Scale:

98 - 100 = A+	93 - 97.99 = A	90 - 92.99 = A-
88 - 89.99 = B+	83 - 87.9 = B	80 - 82.99 = B-
78 - 79.99 = C+	73 - 77.99 = C	70 - 72.99 = C-
68 - 69.99 = D+	63 - 67.99 = D	60 - 62.99 = D-
0 - 59.99 = F		

Exams: Exams will follow a short essay format. There will be an in class review session before each exam.

Short paper, Final Paper and Presentation: The short paper will be 4-5 pages in length and the final paper will be 8-9 pages. Proper MLA citation must be used for direct and indirect quotes and in the bibliography. Further instructions regarding both papers and the final presentation will be provided on the course web site and discussed in class.

Assessment of Class Participation:

One of the following assessments will be made of students' preparation and participation weekly. The weekly assessments will be averaged to determine the final participation grade.

- A (95%) Student is well prepared, attentive, always responds when called upon and volunteers often with pertinent answers or questions.
- B (85%) Student is usually prepared, responds when called on and volunteers on occasion.
- C (75%) Student shows evidence of being unprepared on occasion, has trouble when called on and does not volunteer often.
- D (65%) Student is unprepared, inattentive, never volunteers, or comes to class late.
- F (0%) Student exhibits a lack of concern for the class, sleeps in class, or disturbs the class.

Students will be required to prepare all readings before the scheduled class time in order to follow the lectures, participate in team activities, and contribute to class discussions. Students will complete short one-minute papers during class to stimulate thought and discussion of assigned readings.

Requirements for Credit-Only: In order to receive a grade of S, students are required to take all exams and quizzes, complete all assignments, and earn a grade of C- or better. Conversion from letter grading to credit only (S/U) grading is subject to university deadlines. Refer to the Registration and Records calendar for deadlines related to grading. For more details refer to:

http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.15.php

Requirements for Auditors: For details refer to:

http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php

Incomplete Grades:

Incomplete grades will be given only when a student cannot complete the course due to unforeseeable circumstances beyond his/her control and has done most of the course work.

http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php

WEEKLY SCHEDULE OF TOPICS AND ASSIGNMENTS:

Week	Topics	Assignments
1	The Nineteenth-Century in Latin America: Aftermath and Consequences of the Wars for Independence. “La América decimonónica” (Adrián Van Oss, Luis Íñigo Madrigal)	LA** pp. 91-99 (LA= Latinoamérica; VH= Voces de Hispanoamérica; CP = Coursepack) CP
2	“El precio de la libertad” (Chapter 12) “The Price of Liberty” “La cultura hispanoamericana del siglo XIX”	Carlos Fuentes, <u>El espejo enterrado</u> Documentary Series <u>The Buried Mirror</u> [Video 4] CP (Miguel Rojas Mix)
3	“El tiempo de los tiranos” (Chapter 13) y “La cultura de la Independencia” (Chapter 14) Literature on Argentine Independence Selections from <u>Martín Fierro</u> José Hernández <u>El matadero</u> Esteban Echeverría <u>Facundo</u> Domingo Faustino Sarmiento <u>Camila</u> [film]	Carlos Fuentes, <u>El espejo enterrado</u> VH: pp. 54-58 pp. 59-71 pp. 72-76
4	<u>Sugar and Slavery</u> The Caribbean Fernando Ortiz, <i>Contrapunteo cubano del tabaco y el azúcar</i> Jan Rogozinski. “Sugar Rules the Islands.” Film: <u>The Last Supper</u>	LA CP CP
5	Latin America at the Turn of the Century, Vis-à-vis the United States and the Rest of the World Modernism and Rubén Darío: “Canción de otoño en primavera,” “A Roosevelt”	LA pp. 100-109 VH pp. 201-208
6	The genesis of a Latin American identity: From Bolívar and Sarmiento to Martí’s “Nuestra América” and Rodó’s “Ariel”	CP

	Selected readings by Vasconcelos y Bello	
7	Female Figures in Latin America in the New Century Gabriela Mistral: "Yo no tengo soledad," "Miedo" Alfonsina Storni: "Hombre pequeño," "Dulce daño" Frida Kahlo	LA pp. 133-157 VH pp. 280-284 CP DUE: Short paper
8	The Mexican Revolution "Tierra y libertad" (Chapter 15) Excerpt from Fuentes's novels' <u>La region más transparente</u> and <u>La muerte de Artemio Cruz</u> MIDTERM EXAM	LA Chapter 12 Carlos Fuentes, <u>El espejo enterrado</u> CP
9	Juan Rulfo's Short Stories and the Mexican Revolution: "Es que somos muy pobres" The Indigenous Populations and the Land: Mariátegui's <i>Siete ensayos de interpretación de la realidad peruana</i> (selection)	VH pp. 280-282 CP
10	Finding New Faces for Modernity Horacio Quiroga: "La gallina degollada" Pedro Henríquez Ureña, <i>Seis ensayos en busca de nuestra expresión</i>	VH CP EXAM II
11	The Latin American <i>Avant Garde</i> in Art and Literature Vicente Huidobro: "Arte poética" César Vallejo: "El momento más grave de la vida," "Piedra negra sobre una piedra blanca"	LA pp. 157-177 VH pp. 285-290
12	Socialism and Communism Neruda: "United Fruit Co." Guillén: "West Indies, Ltd." Film: "Il Postino"	VH + CP DUE: Final project proposal
13	Civilization and Barbarism Excerpt from Rómulo Gallegos's novel, <u>Doña Bárbara</u> Film: Doña Bárbara	CP
14	Review and Synthesis of the mid-Nineteenth to mid-Twentieth Century in Latin America Writing workshop	Individual conferences to discuss the final project drafts
15	Final project presentations	DUE: Final project
FINAL EXAM		

CLASS AND UNIVERSITY POLICIES:

Attendance: Attendance is **required**. You can make progress only if you hear and speak the

language regularly. After two unexcused absences, two percentage points will be deducted from final score for each additional absence. In case of an emergency (serious illness, injury, death or illness in the family, university duties, court attendance, or religious observance), please notify me as soon as possible. You are responsible for all work missed and for any assignment announced on the day you were absent. This policy is based upon NCSU Attendance Policy: http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.3.php.

Late Work: Late assignments will only be accepted in the case of verified/documentated emergencies. See the University Attendance Policy http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.3.php.

Academic Integrity: Students are bound by academic integrity policy as stated in [NCSU Code of Student Conduct](#). Students are required to uphold the university pledge of honor and exercise honesty in completing every assignment. Instructors may require students to write the Honor's Pledge on every exam and assignment and to sign or type their name after the pledge. ("I have neither given nor received unauthorized aid on this test or assignment." Academic Integrity website: http://www.ncsu.edu/student_affairs/osc/AIpage/acaintegrity.html

Adverse Weather: Read the [complete adverse weather policy](#) for more info. Check email, news, the NCSU home page, or call 513-8888 for the latest information.

Students with Disabilities: Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with Disability Services for Students at 1900 Student Health Center, Campus Box 7509, 515-7653 <http://www.ncsu.edu/dso/>. For more information on NC State's policy on working with students with disabilities, please see the Academic Accommodations for Students with Disabilities Regulation (REG02.20.1) at http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.1.php.

Electronic Hosted Course Components: Students may be required to disclose personally identifiable information to other students in the course, via electronic tools like email or web postings, where relevant to the course. Examples include online discussions of class topics, and posting of student coursework. All students are expected to respect the privacy of each other by not sharing or using such information outside the course.

Anti-Discrimination Statement: NC State University provides equality of opportunity in education and employment for all students and employees. Accordingly, NC State affirms its commitment to maintain a work environment for all employees and an academic environment for all students that is free from all forms of discrimination. Discrimination based on race, color, religion, sex, creed, national origin, age, disability, veteran status or sexual orientation is a violation of state and federal law and/or NC State University policy and will not be tolerated. Harassment of any person (either in the form of quid pro quo or creation of a hostile environment) based on color, religion, sex, creed, national origin, age, disability, veteran status or sexual orientation is also a violation of state and federal law and/or NC State University policy and will not be tolerated. Retaliation against any person who complains about discrimination is also prohibited. NC State's policies and regulations covering discrimination, harassment, and retaliation may be accessed at http://www.ncsu.edu/policies/campus_environ or http://www.ncsu.edu/equal_op. Any person who feels that he or she has been the subject of prohibited discrimination, harassment, or retaliation should contact the Office for Equal Opportunity (OEO) at 515-3148.

Proposed Syllabus FLS 353 Literature and Culture of Latin America I: the Mid 20th Century to the Present

Instructor and Course Information:

Instructor: Dr. Agustín Pastén

Office: Withers 207

Office Hours: TTh 1:00 – 2:00 and by appointment

Email: japasten@ncsu.edu

Phone: None

Class meeting: TTh 3:00 – 4:15

Credit Hours: 3

Prerequisites: FLS 331 or FLS 332 or FLS 335

GER Requirements Fulfilled: Literature, Additional Humanities and Social Sciences, non-English speaking culture.

Course Description: In this survey course, learners will examine literary genres in connection with concurrent cultural and historical events in Latin America since 1960. Such an approach provides a broad understanding of the literature of the period as a reflection of the experiences and events that are meaningful to a particular society at a given time. The course will utilize a chronological narrative to emphasize the ways in which literature gives voice to value systems, traditions, beliefs, and historical events.

Student Learning Outcomes:

By the completion of the semester students will be able to:

- Identify and explain themes encountered in Latin American literary texts from 1960 until the present. [GER Objective 1]
- Interpret literary texts in their cultural, social, and historical contexts. [GER Objective 1]
- Identify and explain key cultural, social, and historical events in Latin America from 1960 to the present. [GER Objective 1]
- Evaluate the art of interpretation as a critical approach to the study of literature and culture. [GER Objective 2]
- Using appropriate literary constructs, critically examine thematic intersections between literary pieces of Latin America from 1960 to the present, and their cultural and historical contexts. [GER Objective 3]
- Discuss literary and cultural topics in Spanish with grammatical and lexical precision and sophistication reflective of the intermediate high (or higher) level on the Oral Proficiency Scale of the American Council on the Teaching of Foreign Languages (ACTFL <http://www.actfl.org>).

Required Textbooks:

Chang Rodríguez, Eugenio. (2000). *Latinoamérica: su civilización y su cultura* (3rd Ed.). New York: Heinle. ISBN (\$90.95)

Chang-Rodríguez, Raquel and Malva E. Filer. (2004). *Voces de Hispanoamérica: Antología literaria*. Boston: Thomson/Heinle ISBN-10: 0838416535 (\$115.00)

GRADING: The final course grade will consist of the following components:

Midterm and final exams: 40% (20% each)
Group presentation: 10%

Final presentation: 10%
 Final paper: 25%
 Class participation: 15%

GRADING SCALE:

98 - 100 = A+	93 - 97.99 = A	90 - 92.99 = A-
88 - 89.99 = B+	83 - 87.99 = B	80 - 82.99 = B-
78 - 79.99 = C+	73 - 77.99 = C	70 - 72.99 = C-
68 - 69.99 = D+	63 - 67.99 = D	60 - 62.99 = D-
0 - 59.99 = F		

Exams: Exams will follow a short essay format. There will be an in class review session before each exam.

Final Paper and Presentations: The final paper will be 8-9 pages in length. Proper MLA citation must be used for direct and indirect quotes and in the bibliography. Further instructions regarding the papers and presentations (including the group presentation) will be provided on the course web site and discussed in class.

Assessment of preparation and Class Participation:

One of the following assessments will be made of students' preparation and participation weekly. The weekly assessments will be averaged to determine the final participation grade.

- A+ (100%) Student's participation is outstanding in both quality and quantity. Student's contribution to the class goes well beyond the criteria required for an A
- A (95%) Student is well prepared, attentive, always responds when called upon and volunteers often with pertinent answers or questions.
- B (85%) Student is usually prepared, responds when called on and volunteers on occasion.
- C (75%) Student shows evidence of being unprepared on occasion, has trouble when called on and does not volunteer often.
- D (65%) Student is unprepared, inattentive, never volunteers, or comes to class late.
- F (0%) Student exhibits a lack of concern for the class, sleeps in class, or disturbs the class.

Requirements for Credit-Only: In order to receive a grade of S, students are required to take all exams and quizzes, complete all assignments, and earn a grade of C- or better. Conversion from letter grading to credit only (S/U) grading is subject to university deadlines. Refer to the Registration and Records calendar for deadlines related to grading. For more details refer to:

http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.15.php **Note that students cannot take this course for credit-only if they intend to count it toward a Spanish major or minor.

Requirements for Auditors: For details refer to:

http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php

Incomplete Grades:

Incomplete grades will be given at the instructor's discretion and only when a student cannot complete the course due to unforeseeable circumstances beyond his/her control and has done

most of the course work.

http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php

CALENDAR OF TOPICS AND READING ASSIGNMENTS:

Week	Topics	Assignments
1	Introduction to course	
	Latin American Literature: Consolidation and expansion Julio Cortázar (Mexico), “La isla a mediodía”	VH pp. 409-17 (VH = Voces de hispanoamérica; LCC = Latinoamérica: si civilización y su cultura)
2	Julio Cortázar (Mexico), “Relato con un fondo de agua” (http://www.literatura.us/cortazar/fondo.html) (http://www.juliocortazar.com.ar/obras.htm)	VH pp. 427-44 + CP
3	Gabriel García Márquez, “Ojos de perro azul” (http://www.sololiteratura.com/ggm/marquezprincipal.htm)	VH pp. 478-87
	García Márquez, “La prodigiosa tarde de Baltazar”	VH pp. 488-93
4	Elena Poniatowska, “Esperanza número equivocado”;	http://www.elenaponiatowska.com/
	Mario Benedetti, “Ganas de embromar” Benedetti, “Triángulo isósceles”	http://benedettiuruguay.iespana.es/
5	Mario Vargas Llosa (Peru), “Día domingo” (CP)	VH pp. 521-526
	Edmundo Paz Soldán (Uruguay), “Los otros”	CP
6	Mexico: Mexican revolution	LCC “México y su revolución” 213-222 See film: “Los caminantes”
	Rosario Castellanos (Mexico), “Valium 10”, “Poesía no eres tú” “Costumbres mexicanas”	VH pp. 459-66 http://www.sololiteratura.com/ros/roscastellanos.htm
	Carlos Fuentes (Mexico), “Aura”	(CP)
7	Octavio Paz (Mexico), “Todos santos da de muertos” (Excerpt from <u>El laberinto de la soledad</u>)	VH pp. 429-440
	Carlos Monsiváis (Mexico) “Características de la cultura nacional” (essay)	
8	MIDTERM EXAM	
	Social justice in Latin America Rigoberta Menchú “Yo Rigoberta Menchú”	CP
9	Social criticism: Ana Istarú, “Declaración urgente de amor a los humanos” (Costa Rica); “ El hambre ocurre”	VH pp. 584-586 VH pp. 583-584
10	E. Cardenal, “Oración por Marilyn Monroe”, “Epigramas”	CP
	The Caribbean Cuban revolution (contrast with Mexican revolution)	LCC “La revolución cubana” pp. 255-262
11	The fantasy of Cuba: The Buena Vista Social Club	See film: “Buena Vista social club”

	Popular musical genres from the Caribbean: Salsa, merengue	CP
12	South America: Luisa Valenzuela, “Los censores”	http://www.sololiteratura.com/edm/edmobras.htm
	Beatriz Sarlo “La máquina cultural” (Argentina 1998) “Escenas de la vida posmoderna. Intelectuales, arte, y videocultura en la Argentina	CP
13	Isabel Allende, “Clarisa” (Chile)	VH pp. 551-560 See film: “Mary full of grace”
	Film: Mary full of grace. Discussion of film and introduction to drug trafficking problem	VH “Los países andinos septentrionales”: pp. 200-205
14	Colombia: Civil war and drug trafficking; The Courageous women of Colombia (Alfredo Molano)	CP
15	Final project presentations	DUE: Final project
FINAL EXAM		

CLASS AND UNIVERSITY POLICIES:

Attendance: Attendance is **required**. You can make progress only if you hear and speak the language regularly. After two unexcused absences, two percentage points will be deducted from final score for each additional unexcused absence. In case of an emergency (serious illness, injury, death or illness in the family, university duties, court attendance, or religious observance), please notify me as soon as possible. You are responsible for all work missed and for any assignment announced on the day you were absent. This policy is based upon NCSU Attendance Policy:

http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.3.php.

Late Work: Late assignments will only be accepted in the case of verified/documented emergencies. See the University Attendance Policy

http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.3.php.

Academic Integrity: Students are bound by academic integrity policy as stated in [NCSU Code of Student Conduct](#). Students are required to uphold the university pledge of honor and exercise honesty in completing every assignment. Instructors may require students to write the Honor’s Pledge on every exam and assignment and to sign or type their name after the pledge. (“I have neither given nor received unauthorized aid on this test or assignment.”) Academic Integrity website:

http://www.ncsu.edu/student_affairs/osc/AIpage/acaintegrity.html

Adverse Weather: Read the [complete adverse weather policy](#) for more info. Check email, news, the NCSU home page, or call 513-8888 for the latest information.

Students with disabilities: Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with Disability Services for Students at 1900 Student Health Center, Campus Box 7509, 515-7653. For more information on NC State’s policy on working with students with disabilities, please see the Academic Accommodations for Students with Disabilities Regulation (REG02.20.1) at

http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.1.php.

Electronic Hosted Course Components: Students may be required to disclose personally identifiable information to other students in the course, via electronic tools like email or web postings, where relevant to the course. Examples include online discussions of class topics, and posting of student coursework. All students are expected to respect the privacy of each other by not sharing or using such information outside the course.

Anti-Discrimination Statement: NC State University provides equality of opportunity in education and employment for all students and employees. Accordingly, NC State affirms its commitment to maintain a work environment for all employees and an academic environment for all students that is free from all forms of discrimination. Discrimination based on race, color, religion, sex, creed, national origin, age, disability, veteran status or sexual orientation is a violation of state and federal law and/or NC State University policy and will not be tolerated. Harassment of any person (either in the form of quid pro quo or creation of a hostile environment) based on color, religion, sex, creed, national origin, age, disability, veteran status or sexual orientation is also a violation of state and federal law and/or NC State University policy and will not be tolerated. Retaliation against any person who complains about discrimination is also prohibited. NC State's policies and regulations covering discrimination, harassment, and retaliation may be accessed at http://www.ncsu.edu/policies/campus_environ or http://www.ncsu.edu/equal_op . Any person who feels that he or she has been the subject of prohibited discrimination, harassment, or retaliation should contact the Office for Equal Opportunity (OEO) at 515-3148.

Proposed Syllabus FLS 360 Hispanic Cinema

Instructor and Course Information:

Instructor: Dr. Jordi Mari

Office: Withers 217

Office hours: 2:30-4:00 Tuesdays and Thursdays and by appointment

Phone: None

Email: jmari@ncsu.edu

Website: <http://social.chass.ncsu.edu/~jmari>

Class meeting: TTh 3:00 – 4:15

Credit Hours: 3

Prerequisites: FLS 331

Corequisites: FLS 332

GER Requirements Fulfilled: Visual and performing arts; Additional Humanities and Social Sciences; non-English speaking culture.

Course Description: Survey of the major contributions of Hispanic cinema from its origins to the present. Analysis of film as an artistic medium and as the cinematic representation of Hispanic histories and cultures. Reading, discussions, and viewing of films by representative directors.

Student Learning Outcomes:

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

- Identify and explain basic concepts and terms of film and video language, both in English and in Spanish. [GER Objective 1]
- Identify significant Latin American, Spanish, and U.S. Hispanic films and directors, as well as with some Hollywood films that are relevant to the Hispanic world. [GER Objective 1]
- Apply strategies towards becoming more critical, discerning film spectators. [GER Objective 2]
- Evaluate the art of interpretation as a critical approach to the study of film and culture. [GER Objective 2]
- Critically analyze film and video orally and in writing. [GER Objective 3]
- Explain significant themes, topics, and issues that affect Hispanic film and video production, such as questions of migration, ethnicity, gender, national identity, and political ideology. [GER Objective 1]
- Conduct basic research on Hispanic film and video, utilizing appropriate library and Internet bibliographical resources.

GER Student Learning Outcomes:

By the completion of the semester students will be able to:

- Identify and explain basic concepts and terms of film and video language, both in English and in Spanish. [GER Objective 1]
- Identify significant Latin American, Spanish, and U.S. Hispanic films and directors, as well as with some Hollywood films that are relevant to the Hispanic world. [GER Objective 1]
- Apply strategies towards becoming more critical, discerning film spectators. [GER Objective 2]

- Evaluate the art of interpretation as a critical approach to the study of film and culture. [GER Objective 2]
- Critically analyze film and video orally and in writing. [GER Objective 3]

Explain significant themes, topics, and issues that affect Hispanic film and video production, such as questions of migration, ethnicity, gender, national identity, and political ideology. [GER Objective 1]

Required Textbook:

All the required readings for this course may be accessed through the FLS 360 VISTA site (restricted to registered students). Most of those materials will also be available in print format at the D. H. Hill Library's reserve desk (2 hour, library use only). Videos and DVDs will be available at the Media Center (for AV room watching only). Additional materials and resources may be found at the "Film and Video Links" section of my website--which are also accessible from the FLS 360 VISTA site--and through the D. H. Hill Library's website

A Spanish Grammar manual, a Spanish dictionary, and a Spanish/English dictionary are highly recommended. Use of automatic translators is most strongly discouraged.

Film screenings and film availability:

Films will be shown on Thursdays at 6:00 p.m. at the Erdahl Cloyd theater as indicated in the FLS 360 screening calendar. After the screenings, films will remain available at the Media Center. However, students should make every effort to attend the screenings at the theater if at all possible.

GRADING POLICIES:

Preparation and participation: 30%
 Midterm and final exams: 40% (20% each)
 Final Paper: 30%

GRADING SCALE:

98 - 100 = A+	93 - 97.99 = A	90 - 92.99 = A-
88 - 89.99 = B+	83 - 87.99 = B	80 - 82.99 = B-
78 - 79.99 = C+	73 - 77.99 = C	70 - 72.99 = C-
68 - 69.99 = D+	63 - 67.99 = D	60 - 62.99 = D-
0 - 59.99 = F		

Exams: Exams will follow a short essay format. There will be an in class review session before each exam.

Final paper and presentations: The final paper will be 8-9 pages in length. Proper MLA citation must be used for direct and indirect quotes and in the bibliography. Further instructions regarding the papers and presentations will be provided on the course web site and discussed in class.

Preparation and participation:

One of the following assessments will be made of students' preparation and participation weekly. The weekly assessments will be averaged to determine the final participation grade.

- A+ (100%) Outstanding participation. Student meets and exceeds all criteria for “A” participation.
- A (95%) Student is well prepared, attentive, always responds when called upon and volunteers often with pertinent answers or questions.
- B (85%) Student is usually prepared, responds when called on and volunteers on occasion.
- C (75%) Student shows evidence of being unprepared on occasion, has trouble when called on and does not volunteer often.
- D (65%) Student is unprepared, inattentive, never volunteers, or comes to class late.
- F (0%) Student exhibits a lack of concern for the class, sleeps in class, or disturbs the class.

Requirements for Credit-Only: In order to receive a grade of S, students are required to take all exams and quizzes, complete all assignments, and earn a grade of C- or better. Conversion from letter grading to credit only (S/U) grading is subject to university deadlines. Refer to the Registration and Records calendar for deadlines related to grading. For more details refer to: http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.15.php **Note that students cannot take this course for credit-only if they intend to count it toward a Spanish major or minor.

Requirements for Auditors: For details refer to: http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php

Incomplete Grades:

Incomplete grades will be given at the instructor’s discretion and only when a student cannot complete the course due to unforeseeable circumstances beyond his/her control and has done most of the course work.

http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php

CALENDAR OF TOPICS AND READING ASSIGNMENTS:

Week	Topics	Assignments
1	Introduction to Course	1. Syllabus 2. Bordwell, "Technical Factors in Film Production" (3-10), "The Illusion of Movement in the Cinema" and "The Technical Basis of Cinema" (33-34)
	Film theory and practice (I) To be shown in class: <u>Lessons in Visual Language #1: Framing</u>	1. Casebier, "Shooting Angle", "Camera Position", "Framing" (10-18) 2. Boggs 109-22, 136-38
2	Film theory and practice (II) To be shown in class: <u>Lessons in Visual Language #2: Shot Sizes*</u>	1. Giannetti, “The Shots and Angles” (7-20) 2. Harrington, "The Shot", "The Scene", "The Sequence" (10-20) Recommended reading: Giannetti, Chapter 2: Mise-en-scène (48-70) EVENING SCREENING: <u>La cucaracha</u> (20 min.) (the screening will be preceded by an introduction)

	Film theory and practice (III). Discussion of <u>La cucaracha</u> To be shown in class: <u>Lessons in Visual Language #5: Movement & Moving and Lessons in Visual Language #6: Orientation of the Camera</u>	Readings: 1. Boggs, from “Keeping the Image in Motion” to “Deep Focus” (122-30) and “Slow Motion”, “Fast Motion” and “Freeze Frame and Stills” (140-45). 2. Casebier, "Camera and Object Movement" (19-21) 3. Harrington, "Composition in Motion" (26-28)
3	Filmmaker's visit (Simone Keith)	EVENING SCREENING: <u>Carmen Miranda: Bananas is my Business</u> (90 min.)
	Discussion of <u>Carmen Miranda: Bananas is my Business</u>	
4	Studio Tours	EVENING SCREENING: <u>Incidents of Travel in Chichén Itzá</u> (90 min.)
5	Discussion of <u>Incidents of Travel</u> and studio tours	Turn in written reports: 1) Simone Keith's visit 2) Studio Tour EVENING SCREENING: <u>El Norte</u> (143 min.)
6	Discussion of <u>El Norte</u>	
7	Review for Exam MIDTERM EXAM	
8	Film theory and practice (IV) To be shown in class: <u>Lessons in Visual Language #8: Editing</u>	Reading: Casebier, "Editing" (21-29)
9	Discussion of <u>A Day Without a Mexican</u> Review and practice	EVENING SCREENING: <u>A Day Without a Mexican</u> (30 min.)
10	Filmmaker's visit - Penny Simpson Discussion of <u>Nuestra Comunidad</u> with Penny Simpson	EVENING SCREENING: <u>Nuestra Comunidad</u> (60 min.)
11	Filmmaker's visit - Penny Simpson Discussion of <u>Frida</u> with Penny Simpson	EVENING SCREENING: <u>Frida</u> (108 min.)
12	Discussion of <u>María llena de gracia</u>	Turn in reports on Penny Simpson visits EVENING SCREENING: <u>María llena de gracia</u> (101 min.)
13	Filmmaker's visit - Marcela Fernández Violante, director of <u>Acosada (de piel de víbora)</u>	EVENING SCREENING: <u>Acosada (de piel de víbora)</u>
14	Discussion of <u>Milagros Project</u> and review for final exam	Reports on Marcela Fernández Violante's visit due EVENING SCREENING: <u>Milagros Project</u>
15	Presentation of final paper	Due: Final Paper
FINAL EXAM		

CLASS AND UNIVERSITY POLICIES:

Attendance and Makeup Work Policy: Students are expected to attend all classes and to arrive and leave at the scheduled times. The instructor will adhere to the university attendance policy. See http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.3.php. Students will be allowed the equivalent of one week of instruction in undocumented absences (two 1 hour, fifteen minute class periods). The final grade for the course will be lowered by two percentage points for each absence beyond this, unless written documentation of the absence is provided. In case of an excused absence, the student will be allowed to make up any written work missed within one week of returning to class. Students are responsible for submitting such work and for scheduling make-up exams with the instructor.

Academic Integrity: Students are bound by academic integrity policy as stated in NCSU Code of Student Conduct:

http://www.ncsu.edu/policies/student_services/student_discipline/POL11.35.1.php. Students are required to uphold the university pledge of honor and exercise honesty in completing every assignment. Instructors may require students to write the Honor's Pledge on every exam and assignment and to sign or type their name after the pledge. ("I have neither given nor received unauthorized aid on this test or assignment.") Academic Integrity website: http://www.ncsu.edu/student_affairs/osc/AIpage/acaintegrity.html

Disabilities: Students with disabilities: Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with Disability Services for Students at 1900 Student Health Center, Campus Box 7509, 515-7653. For more information on NC State's policy on working with students with disabilities, please see the Academic Accommodations for Students with Disabilities Regulation (REG02.20.1) at http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.1.php.

Electronic Hosted Course Components: Students may be required to disclose personally identifiable information to other students in the course, via electronic tools like email or web postings, where relevant to the course. Examples include online discussions of class topics, and posting of student coursework. All students are expected to respect the privacy of each other by not sharing or using such information outside the course.

Anti-Discrimination Statement: NC State University provides equality of opportunity in education and employment for all students and employees. Accordingly, NC State affirms its commitment to maintain a work environment for all employees and an academic environment for all students that is free from all forms of discrimination. Discrimination based on race, color, religion, sex, creed, national origin, age, disability, veteran status or sexual orientation is a violation of state and federal law and/or NC State University policy and will not be tolerated. Harassment of any person (either in the form of quid pro quo or creation of a hostile environment) based on color, religion, sex, creed, national origin, age, disability, veteran status or sexual orientation is also a violation of state and federal law and/or NC State University policy and will not be tolerated. Retaliation against any person who complains about discrimination is also prohibited. NC State's policies and regulations covering discrimination, harassment, and retaliation may be accessed at http://www.ncsu.edu/policies/campus_environ or http://www.ncsu.edu/equal_op. Any person who feels that he or she has been the subject of prohibited discrimination, harassment, or retaliation should contact the Office for Equal Opportunity (OEO) at 515-3148.

SYLLABUS
MUS 315 001: Music of 19th-century Europe
Fall 2010, T/H 10:15-11:30

Classroom: Price Music Center, 110
Instructor: Dr. Tom Koch ("Coke")
Office: Price Music Center, 205
Phone: 919-513-0888
Email: tom_koch@ncsu.edu
Office Hours: Mondays 11:15-12:15, or by appointment

Course Description: This class constitutes a survey of 19th-century European music, including a study of individual composers and their works, along with an analysis of forms and styles. This course fulfills GEP categories in Visual and Performing Arts and Global Knowledge. Students may be required to attend an on- or off-campus musical event at their own cost and to provide their own means of transportation.

GEP Student Learning Outcomes and Means of Assessment for Visual and Performing Arts

1. Deepen understanding of aesthetic, cultural, and historical dimensions of artistic traditions:

Student Learning Outcomes: Students will describe specific social, historical, and artistic contexts of 19th-century Western music, such as composition and performance opportunities, political and economic circumstances, contributions of contemporary literary and artistic movements, and the effects of the social and physical sciences

Means of Assessment: Sample test question: "Explain the cultural and musical significance of Mendelssohn's 1829 performance of *The St. Matthew Passion* in the rehabilitation of Johann S. Bach's music and reputation."

2. Strengthen their ability to interpret and make critical judgments about the arts through the analysis of structure, form, and style of specific works;

Student Learning Outcomes: Students will identify the variety of meanings a work of art may communicate based on an analysis of the musical elements, including melody, harmony, rhythm, timbre, texture, form, genre, and text

Means of Assessment: Sample test essay question: "Chopin is often dubbed the 'poet of the piano'. Analyze 2 character pieces by Chopin and explain how each of these works conveys the "poetic" ideal discussed in class.

3. Strengthen their ability to create, recreate, or evaluate art based upon techniques and standards appropriate to the genre.

Student Learning Outcomes: Students will develop critical listening skills that enable them to distinguish the ways composers organize musical elements to create an art work that is coherent and unified.

Means of Assessment: Students will attend a live performance and submit a Concert Review that answers this question: in each work you hear, explain how the composer and (by extension) the performer(s) organize the musical elements to create a coherent and unified work of art?

GEP Student Learning Outcomes and Means of Assessment for Global Knowledge

- 1. Students will identify and examine distinguishing characteristics, including ideas, values, images, cultural artifacts, economic structures, technological or scientific developments, and/or attitudes of people in a society or culture outside the United States.**

Student Learning Outcomes: Students will discuss the historical and cultural consequences of music composed and performed in the United States and Western Europe between 1800 and 1900.

Means of Assessment: Sample essay question: What effects did the technological advances of the Industrial Revolution have on the following: (1) piano construction and performance technique; (2) instrumentation, size and performance contexts of the symphony orchestra; and (3) music printing and publishing?

- 2. Compare these distinguishing characteristics between the non-U.S. society and at least one other society.**

Student Learning Outcomes: Students will articulate how musical genres, styles, and subject matter reflected and even shaped the nationalistic and cultural identities of Germany, Italy, and France.

Means of Assessment: Sample essay question: "Discuss how the subject matter of the operas of Giuseppe Verdi and Richard Wagner manifested the culture and aspirations for nationhood of their respective countries."

Textbook: No textbook is required, but students must have access to the internet. Course content will be delivered and received by means of class lectures, outside assignments, and students' own observations. In order to reinforce subject matter taught in class, three relevant textbooks with supplemental reading assignments have been placed on reserve at Hill Library. Students should understand, however, that test questions are derived from class content and not from these texts:

Craig Wright, Bryan Simms, *Music in Western Civilization*
Barbara R. Hanning, *Concise History of Western Music*, 4th ed.
Mark E. Bonds, *A History of Music in Western Culture*, 2nd ed.

Attendance Policy: You should refer to the university's Attendance Policy

http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.3.php for clarification. Attendance is mandatory and is taken at each class.

- Two (2) absences are permitted for any reason (whether excused or unexcused, emergency or non-emergency) without penalty in the cumulative course grade, with the following exceptions:
 - An absence cannot occur on the day of a test; otherwise official documentation will be required in order for any make-up test to be validated.
 - Only emergency or pre-approved absences on the day of a test will be accepted in order for a make-up test to be validated (emergency absences constitute death or

serious injury in the family, serious illness or injury of the student, and court appearances, as allowed by university policy)

- If you are absent on the day of a test, email me as soon as possible about the nature of the absence. Together we will coordinate a time for a make-up test. In any case, make-up tests must be taken within two days of the absence, unless otherwise warranted. Test grades will only be validated pending official documentation of absence.
- Upon your 3rd and subsequent absences, you must provide official documentation in order to avoid the penalties outlined below.
- If you realize **within the first week of class** that (1) the anticipated number of absences will exceed the number of excused absences permitted in the course, or (2) your schedule necessitates regular tardiness or early dismissals, you should discuss the situation with me right away.
- Two (2) tardies of 5 or more minutes will result in one (1) absence.
- Each instance of behavioral disturbance, sleeping in class, texting, or other extracurricular activity will result in one absence.

Grading: Course grading will be assessed by means of (1) tests, (2) listening journal, (3) concert review, and (4) class attendance

- **Tests:** Three tests are given throughout the term and are graded equally. Tests are multiple-choice, with questions derived from (1) class lectures and (2) listening assignments. Tests are not cumulative.
- **Listening journal:** You will be required to keep a journal of your observations made while listening to assigned compositions.
 - The completed journal will contain about 40 entries (i.e., 40 individual musical selections) and will be submitted in 2 installments (see “Course Outline”). Each entry should average ½ to ¾ pages (typed, single-space, 12-pitch font).
 - Journals submitted after the deadline will be deducted 10% per day. Incomplete journals will be deducted proportionately.
- **Concert review:** You are required to attend one NCSU music department event listed on the Events website (<http://www.ncsu.edu/music/events.html>).
 - The review must NOT be based on a concert in which you yourself are performing. This project is about experiencing a performance as a distanced listener, absorbing the ambiance of the performance without the advantage of repeated hearings or rehearsed knowledge. It is as much about first impressions as about critical listening.
 - Concert reviews submitted after the deadline will be deducted 10% per day.
 - The concert review should be 2½ -3 typed pages (double-spaced, 12-pitch font, 1” margins). Before you attend, prepare yourself on what to write by reading this guide:
 - “Reporting on the Concert Experience” and “Sample Concert Report” by Kristine Forney under the link “Musical Excursions” at <http://www2.wwnorton.com/college/music/enj9/shorter/index.htm>
- **Class Attendance:** Your first 2 absences are allowed without documentation and penalty. The following scale will be used to determine your semester grade as it relates to an excess of the allowable number of absences:
 - **First 2 absences** = no reduction in the cumulative course grade
 - **3-4 absences** = reduction of 5% in the cumulative course grade (e.g., 90% becomes 85% B)
 - **5-6 absences** = reduction of 10% in the cumulative course grade (e.g., 90% becomes 80% B-)
 - **7-8 absences** = reduction of 20% in the cumulative course grade (e.g., 90% becomes 70% C-)
 - **9+ absences** = reduction of 40% in the cumulative course grade (e.g., 90% becomes 50% F)

Grade weight:

55% Tests

40% Listening journals

5% Concert report

100%**Grading Scale:** Letter grades will be awarded on the following scale:

A+ 100 - 97.5	B+ 89.4 - 87.5	C+ 79.4 - 77.5	D+ 69.4 - 67.5
A 97.4 - 91.5	B 87.4 - 81.5	C 77.4 - 71.5	D 67.4 - 61.5
A- 91.4 - 89.5	B- 81.4 - 79.5	C- 71.4 - 69.5	D- 61.4 - 59.5

Incomplete grade: An "incomplete" is a temporary grade, given as a result of documented serious event. An IN is only appropriate when the student's record in the course is such that the successful completion of course expectations missed as a result of a documented serious event would enable that student to pass the course.

http://www.ncsu.edu/policies/academic_affairs/grades_undergrad/REG02.50.3.php.

Academic Integrity: The instructor of this course fully expects you (the student) to complete all tests and assignments honestly. Students who violate University rules on academic integrity are subject to disciplinary penalties, including the possibility of failure in the course and /or dismissal from The University. Since such dishonesty harms the individual, all students, and the integrity of The University, policies on academic integrity will be strictly enforced. All students should be aware of the University's policy on academic integrity found in the Code of Student Conduct Policy (POL11.35.1) http://www.ncsu.edu/policies/student_services/student_discipline/POL11.35.1.php

Likewise, the Honor Pledge, "I have neither given nor received unauthorized aid on this test or assignment" will be signed on each written project verifying that you have neither given nor received unauthorized aid. See detailed explanation of academic honesty at

http://www.ncsu.edu/policies/student_services/student_discipline/POL11.35.1.php

For Students with Disabilities: Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, student must register with the Disability Services Office (<http://www.ncsu.edu/dso>) located at 1900 Student Health Center, Campus Box 7509, 515-7653. For more information on NC State's policy on working with students with disabilities, please see the Academic Accommodations for Students with Disabilities Regulation at

http://www.ncsu.edu/policies/academic_affairs/courses_undergrad/REG02.20.1.php.

Anti-Discrimination Statement: NC State University provides equality of opportunity in education and employment for all students and employees. Accordingly, NC State affirms its commitment to maintain a work environment for all employees and an academic environment for all students that is free from all forms of discrimination. Discrimination based on race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation is a violation of state and federal law and/or NC State University policy and will not be tolerated. Harassment of any person (either in the form of quid pro quo or creation of a hostile environment) based on race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation also is a violation of state and federal law and/or NC State University policy and will not be tolerated. Retaliation against any person who complains about discrimination is also prohibited. NC State's policies and regulations

covering discrimination, harassment, and retaliation may be accessed at http://www.ncsu.edu/policies/campus_environ or http://www.ncsu.edu/equal_op. Any person who feels that he or she has been the subject of prohibited discrimination, harassment, or retaliation should contact the Office for Equal Opportunity (OEO) at 515-3148.

MUS 315: COURSE OUTLINE

Date	Lesson	Supplemental Reading
Week 1: Aug 19	Prelude to 19 th century (Introduction)	
Week 2: Aug 24, 26	Prelude to 19 th century (Beethoven)	Wright, 443-464 Hanning, 376-396 Bonds, 378-402
Week 3: Aug 31, Sep 2	Music in Vienna (Beethoven, Schubert)	Wright, 464-471 Hanning, 398-411 Bonds, 406-454
Week 4: Sep 7, 9	Music in Vienna (Beethoven, Schubert)	Wright, 471-485 Hanning, 411-421 Bonds, 406-454
Week 5: Sep 14, 16	Music in Paris (Berlioz, Chopin, Liszt)	Wright, 486-499 Hanning, 421-426; 434-439 Bonds, 406-454
Week 6: Sep 21, 23	Music in Paris (Berlioz, Chopin, Liszt)	Wright, 531-539 Hanning, 472-478 Bonds, 406-454
Week 7: Sep 28, 30	Sep 28 • Test 1 Music in Leipzig (Mendelssohn, Schumann)	Wright, 500-511 Hanning, 426-434 Bonds, 406-454
Week 8: Oct 5	• Listening journals, installment #1 due by 4:00 PM (either email attachment or hardcopy, placed in my doorbox, room 205) Opera in Italy (Rossini, Verdi, Puccini)	Wright, 521-529 Hanning, 442-453 Bonds, 458-467
Week 9: Oct 12, 14	Opera in Italy (Rossini, Verdi, Puccini)	Wright, 573-579 Hanning, 453-460; 510-512 Bonds, 458-467; 470-471
Week 10: Oct 19, 21	Opera in Germany (Weber, Wagner)	Wright, 511-521 Hanning, 460-471 Bonds, 469-484
Week 11: Oct 26, 28	Opera in Germany (Weber, Wagner)	Wright, 511-521 Hanning, 460-471 Bonds, 469-484
Week 12: Nov 2, 4	Nov 2 • Test 2 Music in late 19 th -century Vienna (Brahms, J. Strauss, Mahler)	Wright, 539-548 Hanning, 478-484 Bonds, 486-488
Week 13: Nov 9, 11	Music in late 19 th -century Vienna (Brahms, J. Strauss, Mahler)	Wright, 557-565 Hanning, 491-503 Bonds, 497-506
Week 14: Nov 16, 18	Music in Russia (Tchaikovsky and The Five)	Wright, 549-556 Hanning, 484-487; 503-508 Bonds, 490-493
Week 15: Nov 23	Music in other nations (Dvorak, Grieg, Sibelius, Elgar)	Wright, 565-572 Hanning, 487-490; 508-509; 539 Bonds, 494-497

Week 16: Nov 30, Dec 2	Music in late 19 th -century France (Debussy)	Wright, 580-589 Hanning, 530-535 Bonds, 542-548
Fri, Dec 3	<ul style="list-style-type: none"> • Concert Reviews due by 4:00 PM (either email or hardcopy, placed in my doorbox, room 205) 	
Mon, Dec 13	<ul style="list-style-type: none"> • Listening Journals, installment #2 due by 4:00 PM (either email attachment or hardcopy, placed in my doorbox, room 205) 	
Thursday, Dec. 16, 9:00 AM	<ul style="list-style-type: none"> • Test 3 begins at 9:00 AM; latecomers will be penalized 5%. 	

Listening Journal:

The listening journal is an account of your aural observations and impressions regarding each work you are assigned. The journal will contain about 40 entries (i.e., 40 individual musical selections) and will be submitted in 2 installments (see "Course Outline"). Each entry should average ½ to ¾ pages (typed, single-space, 12-pitch font). Journals submitted after the deadline will be deducted 10% per day. The purpose of the journal is to enable you to

1. Describe and organize in prose the musical sounds you hear
2. Gain greater understanding of the musical elements and appreciation of major works of Western music through the process of attentive listening
3. Recall specific titles, styles, and composers by documenting particular features of a work that impress you

Your journal should include:

1. A heading that identifies the following information:
 - a. Title of the composition (in English and/or original language)
 - b. Composer (first and last name) and country of origin
 - c. Genre (the type of composition, such as concerto, symphony, opera)
 - d. Biographical note (if known) that identifies the life circumstances of the composer at the time of composition, or any historical connection that you yourself find worthy of mention.

2. A discussion of three (3) musical features that grab your attention and that will help you recall the title, period, and composer if and whenever you hear the work again during your lifetime. You may examine aspects of the work you found remarkable or unusual, but make sure you support your impressions with musical details. Above all, your journal entries should consist of a discussion of what you hear happening in the music.
 - a. Your description of these features should be constructed in paragraphs and not simply presented in an outline or bullet points.
 - b. Each entry should explore
 - i. How the composer achieves the musical effect that caused you to take notice.

Questions to consider:

 1. Does the music suddenly get louder/softer?
 2. Are different instruments/voices added?

3. Does the speed (tempo) of the music change?
 4. Is the melody particularly beautiful or memorable? What makes it so?
 5. Do the harmonies sound dissonant (harsh to the ear) or consonant (pleasing and agreeable)?
 6. Is the music repetitive?
- ii. How the music makes you feel or whether it evokes memories. Questions to consider:
1. Does it engender in you a certain emotion (melancholy, joy, anger)? What is happening in the music to cause that feeling?
 2. Do you associate the music with a story, movie, poem, or image?
 3. Have you heard this work before and in what context?

Example of Listening Journal entry:

Composition: Piano Quintet in A Major, D.667 ("Trout"), 4th movement
 Composer: Franz Schubert, Austria
 Genre: Piano quintet (violin, viola, cello, double bass, piano)
 Biographical note: This composition receives its nickname from the composer's own Lied of the same name ("Die Forelle"/"The Trout"), whose melody is used in the 4th movement of the quintet. Schubert was 22 (1819) when he composed this quintet for a wealthy Austrian music patron.

This particularly video (<http://www.youtube.com/watch?v=19KTMFZySC4>) is meaningful to me because I grew up listening to these performers as soloists, and this is the first time I've seen them playing together. Also, the collaboration of Jacqueline du Pré (cello) and husband Daniel Barenboim (piano) is tender because a few years after this performance she contracted MS and had to give up concertizing (she died in the 1980s, as told in the biopic *Hilary and Jackie*, 1988).

The first musical attribute that I find captivating is the main melody, which is introduced by the violinist at the beginning of the movement. The piece is called "The Trout" and Schubert uses energetic rhythms in this melody to suggest the image of a trout swimming whimsically in the water. This basic melody, called a theme, is so singable that I feel that after hearing it only once or twice, I have it memorized. The simple construction of the theme, like a folk melody, aids in remembering it: it consists of 2 parts, each of which is repeated.

The second memorable feature is the constant repetition of the melody, played in turn by each instrument of the quintet. Although it begins in the violin, the lively melody passes to piano (I particularly like the pianist's quick fingerwork, which reminds me of the swishing of the trout's tail), viola, and double bass. At one point, the melody is played forcefully by all instruments and then suddenly becomes quiet for dramatic effect. The cello's presentation of the melody is especially moving because it doesn't follow the original theme exactly but states it in a minor key with additional pitches that ornament the theme. The melodic repetitions are not monotonous, however, because the composer varies each by employing differing instrumentation, harmony, tempo, and melodic shape.

The third aspect that draws my attention is the accompaniment. As each instrument performs the melody in turn, Schubert weaves a web of harmonies around the melody. Some chords, like that of the first variation, progress slowly, with rhythms tend to follow the rhythms of the melody. Others, like the second (when the piano enters), introduce in the accompanying instruments harmonies containing faster and bouncier rhythms. My favorite, however, is the fourth variation, where, as the melody is played by the lowest instrument (double bass), the piano performs fast scales in the highest register, thus demonstrating a wide contrast in pitch between melody and harmony.

Concert Review

Unlike the Listening Journal, the concert review is an account of your aural experience at a live concert. Rather than an unlimited number of hearings, you will have only one opportunity to listen and collect data from which to form your impressions.

The purpose of the Concert Review: Your primary goal in the Concert Review, like the Listening Journal, concerns the treatment of the musical elements: How do the composer and (by extension) the performer(s) organize the musical elements in each work to create a coherent work of art? You don't have to try to discuss all the elements, but focus on 3-4 elements for each work. You may discuss these elements individually, but also try to find relationships among them. If a composition is a multi-movement work, compare/contrast the movements for their handling of the musical elements.

Attending a live concert of art music:

1. Arrive early with pencil and paper and obtain a program (a program is a brochure with information on the pieces to be performed)
2. Sit in the middle of the auditorium (if possible) and read through the program. Familiarize yourself with the composers, titles, genres, and any "program notes" (program notes are historical and analytical data about the works to be performed). These will be useful in understanding the music and organizing your report. But don't allow your report to be a reproduction of someone else's ideas.
3. Take brief notes on your surroundings: size and makeup of the audience, atmosphere of the auditorium, description the performers.
4. Do not talk during the performance, but do take notes as you listen. See below "What Should I be Listening For"
5. Hold your applause until the very end of the work; remember that a large work may contain several movements, each separated by a lengthy pause.
6. As soon as you hear something that you'll want to discuss in your review, write it down. Don't depend on your memory. When you get home, you can expand on what you've written.

Writing the report:

1. Upon arriving home, immediately expand upon what you've written before you forget your initial impressions.
2. When you are prepared to sketch a draft, focus on one piece at a time. Make sure that your final copy is proofread and free of mechanical errors.

3. Your essay should show a logical development of ideas and flow naturally from one thought into another. It should not read like a bullet-point rendition of what you heard.

What should I be listening for? As a guide, read through the following questions in preparation for your concert. Don't try to answer all of them, but focus on at least 1-2 from each element group. We will be talking about each of these points during the semester.

Genre, form, and occasion:

1. Identify the genre (symphony, string quartet, opera, gospel hymn, etc.).
2. Was the work originally intended for a sacred (religious) or secular (non-religious) occasion?
3. Is the composition a single- or multi-movement work?
4. Can you identify the form of the composition or movement based on historical expectations of the genre or class discussions of form? If multi-movement, be prepared to compare the individual movements in their treatment of the elements.

Timbre ("sound color"):

1. Is the work vocal or instrumental or a combination of each? If the work is vocal, what is the language? How many and what kinds of instruments/voices are used and in what combinations?
2. Use the following terms to describe timbre, keeping in mind that timbres can exhibit a combination or interchange of any of these.
 - a. Piercing, strident, and bright suggest a "reedy" timbre.
 - b. Mellow, warm, and dark suggest a "flutey" timbre
 - c. Resonant, full, rich, and brilliant suggest a "brassy" timbre
3. How well does the combination of instrumental and/or vocal timbres blend? Does one timbre stand out above the others? This is probably intentional, so describe the effect.
4. Is there a recurrence of a specific timbre or instrumental/vocal combination, and does this recurrence coincide with a return of other elements, especially melody?

Dynamics and expression:

1. Discuss in musical vocabulary the general use of dynamics in a composition (e.g., piano, forte, crescendo). Do they essentially remain the same, or change frequently?
2. If significant changes in dynamics occur, are they performed by one section or by the entire ensemble?
3. What emotional effect does a change in dynamics communicate, and what do you think the composer was trying to achieve by this effect?
4. Does the performance contain any prominent accents and what dramatic expression do they convey?
5. What is the general character of the work (e.g., agitated, majestic, lyrical), and how do dynamics and tempo contribute to the character.

Rhythm and tempo:

1. Do you feel a direct beat (i.e., can you tap your foot to the pulse)? If so, ascertain which instruments are articulating the pulse. If the beat is indirect, explain whether the difficulty to tap the beat affects your overall listening experience.
2. Describe the tempo in musical nomenclature (e.g., allegro, andante), and evaluate your emotional response to the tempo.
3. Identify the meter as either duple or triple. What instrument or group gives it away?

4. How does the ensemble respond to the conductor's gestures and communication of tempo and expression?
5. Does the tempo and/or meter change in places, and, if so, what is the perceived effect (e.g., excitement, majesty, solemnity, contemplation)?
6. Changes in tempo are often accompanied by changes in other musical elements (e.g., timbre, melody, form). Identify these changes and the musical effect it has on you.

Melody:

1. In an extended composition, how many melodies can you identify? How do the properties of contour, motion, range, articulation, as well as the elements of rhythm, timbre, and harmony distinguish the character or mood of one melody from another?
2. For each melody in a composition, picture the contour of the melody. Is it organized into short units containing obvious phrases (ending with cadences), or does it meander for long stretches of time before reaching a cadence (point of repose)?
3. Mentally hum the melody. Would you characterize the motion as primarily conjunct or disjunct, or a combination? If the melody is very disjunct and unsingable, does this affect your listening experience?
4. Listen for the highest and lowest pitches in the melody and determine whether the range is easily singable or more idiomatic to an instrument like a piano or violin, which can encompass a large range with ease.
5. Is the articulation generally legato or staccato, and does it change in the course of the composition. What other musical elements (rhythm, timbre, etc.) accompany the changes in articulation?
6. How do the contour, motion, range, and articulation increase or decrease the dramatic or emotional nature of the work? Does the presence of a text influence choices in contour, motion, range, and articulation. What do think the composer was trying to communicate when he/she made those choices?

Harmony and tonality:

1. Would you characterize the harmonies as generally consonant or dissonant? Do consonance and dissonance convey a sense of tension and resolution and, if so, how does it affect your experience of the music at these places?
2. Listen for harmonic progressions. How often do they lead to the tonic pitch/chord, and can you identify any patterns in the way the progressions are organized?
3. Can you identify whether the tonality is major or minor (listen for the tonic chord)? What feelings or associations do you have with major and minor tonalities
4. If the work is nontonal (not based on tonality), what is the basis of its pitch organization and how does its sound differ from major and minor tonality?
5. Do the harmonies serve basically to accompany the melodies (background), or are they more integrated into the melodic fabric as an essential ingredient of the composition
6. What instruments or voices are performing the harmonies? Do they remain a function of the harmony throughout, or do they also participate in the melodies?

Texture:

1. Describe the general texture of the sound fabric. How does the combination of various musical features (number of instruments and voice-parts, spacing, register, rhythm and articulation, and timbre) determine if the sound is thick or thin, heavy or light, compact or transparent?

2. Can you identify specific texture? First, listen for a primary melody. Then go back and listen to the other voice-parts. Does the primary melody immediately repeat or overlap itself in another voice-part (*imitative polyphony*)? Is there a secondary melody in another voice-part that participates with the primary melody (*non-imitative polyphony*)? Do the other voice-parts merely provide harmonic accompaniment to the primary melody (*homophony*)?
3. If the voice-parts provide harmonic accompaniment to the primary melody, do their harmonies share the same (or similar) rhythmic values as the primary melody (*chordal homophony*), or do they perform rhythms essentially independent from those of the primary melody (*accompanied homophony*)?
4. Does either the general or specific texture change in the course of the composition (often they do)? What happens in the music to bring about these changes, and are these changes accompanied by changes in other musical properties, such as tempo, articulation, rhythmic values, timbre?

Example of a Concert Review

An Afternoon of Piano Trios

I attended “An Afternoon of Piano Trios,” which was held at NC State’s Stewart Theatre on January 25th. The concert featured NC State professor Dr. Phyllis Vogel on piano with Fabian Lopez on violin and Leonid Zipler on cello. The theatre was not packed, having only about 100 to 150 attendees. Dr. Vogel welcomed everyone to the concert and began with a few remarks about the nature of the pieces. The two key points she made were that the pieces resembled an emotional roller coaster and that they represented an international sampling of trios. And so, the stage was set for a fantastic performance.

The concert began with Beethoven’s “Kakadu” Variations. Not only was the Beethoven unique because it represented Europe, but because it was significantly older than the others. This period-appropriate piece was tonal and seemed to be marked by a sort of simplicity – there were no discords, no difficult rhythms, and each part seemed to fall nicely in place. Perhaps the most interesting aspect of the piece was its use of contrasting themes and textures. It opened in a dark, minor key with call and response among the three instruments in descending arpeggios. After only a short time, however, there was a pause, and a pleasant piano melody began a new, more playful section. This section – the theme of the piece – included a solo of sixteenth notes by the violin followed by a melodically similar solo of eighth notes by the cello. Overall, I feel this piece was the least interesting of the concert, yet it represented a good acclimation to the rich yet contrasting timbres of the piano trio.

The second piece was my favorite and the primary reason I attended the concert. Having studied Shostakovich in fall 2008, I was excited to learn that a piece of his – Piano Trio No. 2 in E minor – would be performed at this concert. In the fall, I primarily researched three of his symphonies (the Fourth, Fifth, and Seventh) and his *Lady Macbeth of Mtsensk District*, while trying to ascertain how politics influenced his writing. This trio, written in 1944, seemed to have many of the same elements as the Fifth and Seventh Symphonies. Most notably, each movement of the Trio carried the same tempos as the Fifth Symphony, and many of the melodies – both nervous (*Allegro non troppo*) and deathly (*Largo*) – sounded like they originated in the Fifth and Seventh as well. Noting the similar movement structure is especially significant for another reason. The cellist, Zipler, commented before the piece’s performance that the second movement would be more aptly named “Scherzo.” I am inclined to agree with him, both on the alternative name and on his hypothesis: Zipler surmised that Shostakovich may have purposefully avoided the title because

'Scherzo' is Italian for 'joke.' Stalin, clamping down on anything that was mocking or unwholesome to the people, might have condemned the piece, as he did *Lady Macbeth*. I would add to Zipler that it was probably convenient for Shostakovich to reuse the same generic movement titles as the Symphony which heralded his return to 'music of the people.'

I have spent so much space speaking to the immensely intriguing political background that I almost forgot to discuss the performance itself. The trio did a fantastic job producing the intricate tonalities and rhythms associated with Shostakovich's music. The first and third movements (Andante-Moderato and Largo) contrasted very well with the second and fourth (Allegro non troppo and Allegretto). One particularly noteworthy moment came in the Allegro non troppo when I realized I could not possibly listen to all three instruments at once. Each had its own "melody" - a scattered ruin of flying rhythms and complex discord. I think I was impressed that Shostakovich could write such a tricky part for only three instruments. It was definitely fascinating, and I truly wish to listen to the entire Trio again.

After the intermission, the ensemble performed two South American pieces. The first was an Aria by Villa-Lobos of Brazil (from *Bachianas Brasileiras*, No. 5). Dr. Vogel dedicated the performance of this piece to Coach Kay Yow, who passed away the previous day after a 22-year battle with breast cancer. This Aria, originally written for soprano and eight cellos, was short but quite moving. I could hardly take notes on the piece as I was enthralled by the smooth and sweet melodies. The piece was neither tragic nor mournful, but calming to the senses. In this manner, it was a perfect tribute to NC State's beloved women's basketball coach of 34 years.

The final piece on the program was Four Tangos by Astor Piazzolla of Argentina. This piece showed the versatility of the trio by creating thick and sensual melodies. Much of this was provided by the piano, which almost always had the left hand in the lower quarter of the register. In addition, the violin and cello effectively contrasted sharp accents with long, hairpin quarter and half notes. Perhaps the most interesting portion of this piece to me was in the first movement, Otono Porteno, in which the cello repeated a figure that sounded almost identical to the main theme from *Phantom of the Opera*. After a jazzy interlude, the violin then picked up the same melody. I wonder if there was any connection between the two pieces. Furthermore, it was really interesting to see how an almost identical musical phrase can meet the needs of two very different pieces.

This was a great concert. I was thoroughly drawn into the music and enjoyed every moment of it. It contained a little politics, some international flair, and a format (the trio) which I am relatively unfamiliar with. I am glad I went, and look forward to more similar music in the future.

SYLLABUS
MUS 320: Music of the 20th Century
Fall 2013, T/H 11:45-1:00

Classroom: Broughton 1403 (no food is permitted in this room; beverages must be capped and containers discarded)
Instructor: Dr. Tom Koch (“Coke”)
Office: Broughton Hall 2412
Office Phone: (919) 515-0149
Email: tom_koch@ncsu.edu
Office Hours: Tuesdays 10:00-11:00, or by appointment

Course Description: This course constitutes a study of Western art music of the 20th century (1890 to the present), emphasizing significant composers, repertoire, and compositional procedures and trends, including traditional, atonal, serial, aleatoric, electronic and computer music. This course fulfills GEP categories in Visual and Performing Arts and Global Knowledge, but check with your advisor on counting this course for degree requirements. Students may be required to attend an on- or off-campus musical event at their own cost and to provide their own means of transportation. Prerequisite: Any one 3-hour MUS course. Auditing this course is not permitted.

GEP Student Learning Outcomes and Means of Assessment for Visual and Performing Arts

1. Deepen understanding of aesthetic, cultural, and historical dimensions of artistic traditions:

Student Learning Outcomes: Students will describe specific social, historical, and artistic contexts of 20th-century Western music, such as composition and performance opportunities, political and economic circumstances, contributions of contemporary literary and artistic movements, and the effects of the social and physical sciences.

Means of Assessment: Sample essay question: Discuss how the major themes of Benjamin Britten's opera Peter Grimes – the individual against crowd and the individual banished by a hypocritical society – reflect the composer's own sense of alienation due to his pacifism and homosexuality.

2. Strengthen their ability to interpret and make critical judgments about the arts through the analysis of structure, form, and style of specific works;

Student Learning Outcomes: Students will identify the variety of meanings a work of art may communicate based on an analysis of the musical elements, including melody, harmony, rhythm, timbre, texture, form, genre, and text

Means of Assessment: Sample essay question: Based on his use of collage, pastiche, and neo-Romanticism, in what ways does Rochberg's String Quartet no. 3 reveal a Postmodernist aesthetic?

3. **Strengthen their ability to create, recreate, or evaluate art based upon techniques and standards appropriate to the genre.**

Student Learning Outcomes: Students will develop critical listening skills that enable them to distinguish the ways composers organize musical elements to create an art work that is coherent and unified.

Means of Assessment: Students will attend a live performance and submit a Concert Review that answers the question: in each work you hear, explain how the composer and (by extension) the performer(s) organize the musical elements to create a coherent and unified work of art?

GEP Student Learning Outcomes and Means of Assessment for Global Knowledge

1. **Students will identify and examine distinguishing characteristics, including ideas, values, images, cultural artifacts, economic structures, technological or scientific developments, and/or attitudes of people in a society or culture outside the United States.**

Student Learning Outcomes: Students will explain the historical and cultural consequences of music composed and performed in the United States and Western Europe between 1880 and the present.

Means of Assessment: Sample essay question: Compare Stalin's theory of Socialist Realism and Hitler's agenda against "Degenerate Art." How did the implementation of these doctrines impact the careers of composers like Shostakovich and Webern?

2. **Compare these distinguishing characteristics between the non-U.S. society and at least one other society.**

Student Learning Outcomes: Students will articulate the social attitudes and artistic responses of representative European nations to the introduction of musical styles characteristic of other nations

Means of Assessment: Sample essay question: Compare the ambivalence toward jazz among American composers and audiences with the enthusiastic acceptance of jazz among European composers and audiences. Why was jazz taken more seriously in France and Germany than in the United States?

Textbook: Required readings and assignments are drawn from Richard Taruskin and Christopher Gibbs, *The Oxford History of Western Music, College Edition*. Oxford University Press, 2013, ISBN: 978-0-19-509762-7. Two copies of the textbook are on reserve at Hill Library. Purchase of the textbook is optional. Cost \$48.44 at www.textbook.com

Attendance Policy: Attendance is mandatory and is taken at each class. **If you do not acknowledge your presence when roll is called, you will be marked absent.**

<http://policies.ncsu.edu/regulation/reg-02-20-03>

- Your first 2 absences are permitted for **any** reason (e.g., illness, sleeping late, family emergency, beach vacation) without penalty in the cumulative course grade, with the following exception:
 - **If you are absent on the day of a test**, you must have a valid and documented reason for your absence. You must email me within 24 hours about the nature of the absence (out of fairness to the rest of the class, do NOT wait until the subsequent class to let me know of your absence or it will be too late for a make-up). Only emergency or pre-approved absences on the day of a test will be accepted in order for a make-up test to be validated (emergency absences constitute death or serious injury in the family, serious illness or injury of the student, and court appearances, as allowed by university policy). Together we will coordinate a time for a make-up test. Unless otherwise warranted, make-up tests must be taken within 2 days of the absence and must be accompanied by official documentation dated on the day of absence. Test grades will only be validated pending official documentation.
- Upon your 3rd and each subsequent absence, you must provide official documentation to me by the subsequent class in order to avoid the penalties outlined below (see “Class Attendance”). **NOTE:** EACH of these absences must be accompanied by its own documentation; for instance, if you are absent on Monday and again two days later on Wednesday, I will require one document with Monday’s date and another document with Wednesday’s date. Email me if you have a prolonged absence that requires you to miss consecutive classes.
- If you realize within the first week of class that (1) the anticipated number of absences will exceed the number of excused absences permitted in the course, or (2) your schedule necessitates regular tardiness or early dismissals, you should discuss the situation with me right away.
- Two tardies of 5 or more minutes will result in one absence.
- Each instance of behavioral disturbance, sleeping in class, working on homework, cell phone usage, texting, eating, or other extracurricular activity will result in one absence.

Adverse weather policy: If classes are cancelled due to adverse weather conditions, the university will announce this on the school website. As long as the university remains open and classes meet as scheduled, attendance is taken and your presence is expected.

Grading: Course grading will be assessed by means of (1) tests, (2) Listening Journal, (3) Concert Review, and (4) class attendance:

- **Tests:** Three (3) tests are given throughout the term and are graded equally. Tests are generally multiple-choice, with questions derived from class lectures and listening examples, textbook readings, and the Study Questions. Tests are not cumulative, but include only what was covered since the previous test. Make-up tests will be validated pending official documentation of absence (see “Attendance Policy”). Listening selections for each test will be derived from those discussed in class.
- **Study Questions:** At the end of each chapter, Taruskin provides a number of study questions. You will answer each question in the form of a well-written paragraph. Your grade is determined by your ability to (1) answer the question fully, (2) demonstrate an understanding of the subject, and (3) communicate an acceptable collegiate writing style.

Type both the question and your answer in a single Word document. Questions will be submitted to me via an email attachment (tom_koch@ncsu.edu) in 3 installments, each due by 11:00 AM on the day of the test. Installments not submitted by 11 AM on the due date will be deducted 10 percentage points per 24-hour period up to 4 days, after which that installment will not be accepted and you will receive 0%.

- **Concert and Lecture attendance:** You are required to attend the following 2 events:
 - **Sun, Oct. 20, 4:00 PM**, Titmus Theatre in Thompson Hall: Raleigh Civic Symphony Orchestra. The cost is \$5/NCSU students with ID. Tickets can be purchased at Ticket Central (currently housed in the lobby of Thompson Hall) in person or by phone at (919) 515-1100.
(Map of Thompson Hall: <http://www.ncsu.edu/facilities/buildings/thompson.html>)
 - **Wed, Oct 30, 7:00 PM**, Titmus Theatre in Thompson Hall. The Price Music Center Lecture Series presents a lecture by Dr. Mark Evan Bonds, Boshamer Distinguished Professor of Music at the University of North Carolina at Chapel Hill. This event is FREE and open to the public. A student sign-in sheet will be placed in close proximity to the hall. Failure to sign in will imply non-attendance and will result in a deduction of 2 percentage points from your overall course grade.
 - IF your schedule does not allow you to attend the Oct 20 orchestra concert, then you must attend *Totally Beethoven: Music @ NC State Celebrates 90 Years* on **Sunday, Nov. 17, 4:00 PM** at Meymandi Concert Hall of the Duke Energy Center for the Performing Arts in downtown Raleigh at 2 E South St, Raleigh, NC 27601. Tickets should be purchased via Ticketmaster <http://www.ticketmaster.com/> or at the Meymandi box office upon arrival. The cost is \$5/NCSU students with ID. Free shuttle service to and from Meymandi will be available. Details to follow.
- **Concert review:** In addition to attending either the Civic Symphony or 90th celebration concerts, you must also write an analytical review of one (1) of these concerts.
 - The Concert Review should be 2½ -3 typed pages (double-spaced, 12-pitch font, 1" margins). Before you attend, prepare yourself by reading the guidelines and sample review at the end of this syllabus.
 - Concert Reviews submitted after the deadline will be deducted an additional 10 percentage point per 24-hour period up to 4 days, after which they will not be accepted and you will receive 0%.
 - See further details and a sample review at the bottom of this syllabus
- **Class Attendance:** Your first 2 absences are allowed without documentation and penalty. The following scale will be used to determine your semester grade as it relates to an excess of the allowable number of absences:
 - **First 2 absences** = no reduction in the cumulative course grade
 - **3-4 absences** = reduction of 5% in the cumulative course grade (e.g., 90% becomes 85% B)
 - **5-6 absences** = reduction of 10% in the cumulative course grade (e.g., 90% becomes 80% B-)
 - **7-8 absences** = reduction of 20% in the cumulative course grade (e.g., 90% becomes 70% C-)
 - **9+ absences** = reduction of 40% in the cumulative course grade (e.g., 90% becomes 50% F)

Extra Credit Policy: This course makes no allowances for extra credit (please don't ask). Your final grade is the result only of tests, study questions, concert attendance and review, and class

attendance. Please make an appointment with me if you do not understand the course content or readings, or want me to evaluate a journal entry before submission.

Grade weight:

55% Tests (average of 3 tests)

40% Study questions (average of 3 installments)

5% Concert attendance and review (-2 percentage points if not attending the Oct 30 lecture)

100%

Grading Scale: Letter grades will be awarded on the following scale:

A+ 100 - 97.00	B+ 89.99 - 87.00	C+ 79.99 - 77.00	D+ 69.99 - 67.00
A 96.99 - 93.00	B 86.99 - 83.00	C 76.99 - 73.00	D 66.99 - 63.00
A- 92.99- 90.00	B- 82.99- 80.00	C- 72.99 - 70.00	D- 62.99- 60.00

Policy on Incomplete Grades: The grade of Incomplete (“IN”) may be given in any course at the discretion of the instructor for work not completed because of a serious interruption in the student's work not caused by their own negligence. For further details, see <http://www.ncsu.edu/grad/handbook/sections/3.18-grades.html#F>

Academic Integrity: Students are required to comply with the university policy on academic integrity found in the Code of Student Conduct found at <http://policies.ncsu.edu/policy/pol-11-35-01>. See <http://policies.ncsu.edu/policy/pol-11-35-01> for a detailed explanation of academic honesty. Your signature on any test or assignment indicates “I have neither given nor received unauthorized aid on this test or assignment.”

Accommodations for Disabilities: Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, student must register with the Disability Services Office (<http://www.ncsu.edu/dso>), 919-515-7653. For more information on NC State's policy on working with students with disabilities, please see the Academic Accommodations for Students with Disabilities Regulation at <http://policies.ncsu.edu/regulation/reg-02-20-01>.

Non-Discrimination Statement: NC State University provides equality of opportunity in education and employment for all students and employees. Accordingly, NC State affirms its commitment to maintain a work environment for all employees and an academic environment for all students that is free from all forms of discrimination. Discrimination based on race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation is a violation of state and federal law and/or NC State University policy and will not be tolerated. Harassment of any person (either in the form of quid pro quo or creation of a hostile environment) based on race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation also is a violation of state and federal law and/or NC State University policy and will not be tolerated. Retaliation against any person who complains about discrimination is also prohibited. NC State's policies and regulations covering discrimination, harassment, and retaliation may be accessed at <http://policies.ncsu.edu/policy/pol-04-25-05> or http://www.ncsu.edu/equal_op/. Any person who feels that he or she has been the subject of prohibited discrimination, harassment, or retaliation should contact the Office for Equal Opportunity (OEO) at 919-515-3148.

Course Outline

Dates	Lesson	Readings from Taruskin, OHWM
Aug 22	Overview of the syllabus and course; Modernism in music 1890-1918	_____
27, 29	Chapter 27: Early Austro-German Modernism: Mahler, Strauss, Schoenberg	786-821
Sep 3, 5, 10	Chapter 28: Modernism in France	822-853
12, 17, 19	Chapter 29: National Monuments	854-888
24, 26	Chapter 30: Neoclassicism and Twelve-Tone Music	889-920
Oct 1	<ul style="list-style-type: none"> • Test 1: The test begins at 11:45 and ends at 12:20, after which we will begin Chapter 31: Interwar Currents: The Roaring Twenties • Study Questions for chapters 27-30 due by 11:00 AM. This installment should be sent in an email attachment as a single document. 	_____
3, 8	Chapter 31: Interwar Currents: The Roaring Twenties	921-953
15, 17, 22	<p>Chapter 32: Music and Totalitarianism in the Soviet Union and Western Europe</p> <p>Reminder: Sunday, Nov. 17, 4:00 PM, Meymandi Concert Hall, <i>Totally Beethoven: Music @ NC State Celebrates 90 Years</i></p> <p>Reminder: Sun, Oct. 20, 4:00 PM, Titmus Theatre in Thompson Hall: Raleigh Civic Symphony Orchestra</p>	954-981
24, 29	<p>Chapter 33: Music and Politics in America and Allied Europe</p> <p>Reminder: Wed, Oct 30, 7:00 PM, Titmus Theatre in Thompson Hall. Lecture by Dr. Mark Evan Bonds, UNC-CH</p>	982-1013
Oct 31	<ul style="list-style-type: none"> • Test 2: The test begins at 11:45 and ends at 12:20, after which we will begin the next lesson: Chapter 34: Starting from Scratch: Music in the Aftermath of World War II • Study Questions for chapters 31-33 due by 11:00 AM. This installment should be sent in an email attachment as a single document. 	_____
Nov 5, 7, 12	Chapter 34: Starting from Scratch: Music in the Aftermath of World War II	1014-1054
14, 19, 21	Chapter 35: Change in the Sixties and Seventies	1055-1087
26, Dec 3, 5	Chapter 36: "Many Streams": Millennium's End	1088-1123
Mon, Dec 9	<ul style="list-style-type: none"> • Concert Reviews are due by 4 PM in an email attachment 	
Thu, Dec 12,	<ul style="list-style-type: none"> • FINAL EXAM (= Test 3) begins at 9:00 AM (not 8:00) and ends 	

9:00 AM (not 8:00)	<p>at 9:40 AM. All tests will be collected at 9:40. DO NOT ARRIVE LATE. Listening selections will be played only once.</p> <ul style="list-style-type: none"> • Study Questions for chapters 34-36 due by 11:00 AM. This installment should be sent in an email attachment as a single document. 	
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Concert Review

The concert review is an account of your aural experience at a live concert. Rather than an unlimited number of hearings, you will have only one opportunity to listen and collect data from which to form your impressions. Your Review should run about 2½ -3½ typed pages (double-spaced, 12-pitch font, 1" margins). Reviews submitted after the deadline will be deducted an additional 10% per day up to 4 days, after which they will not be accepted and the student will receive 0%.

The purpose of the Concert Review: Your primary goal in the Concert Review, like the Listening Journal, concerns the treatment of the musical elements: How do the composer and (by extension) the performer(s) organize the musical elements in each work to create a coherent work of art? You don't have to try to discuss all the elements, but focus on 3-4 elements for each work. You may discuss these elements individually, but also try to find relationships among them. If a composition is a multi-movement work, compare/contrast the movements for their handling of the musical elements. If the concert entails many too brief works to generate an efficient or practical discussion of each, select at least 5 or 6 works to focus on.

Attending a live concert of art music:

1. Arrive early with pencil and paper and obtain a program (a program is a brochure with information on the pieces to be performed)
2. Sit in the middle of the auditorium (if possible) and read through the program. Familiarize yourself with the composers, titles, genres, and any "program notes" (program notes are historical and analytical data about the works to be performed). These will be useful in understanding the music and organizing your report. But don't allow your report to be a reproduction of someone else's ideas.
3. Take brief notes on your surroundings: size and makeup of the audience, atmosphere of the auditorium, description the performers.
4. Do not talk during the performance, but do take notes as you listen. See below "What Should I be Listening For"
5. Hold your applause until the very end of the work; remember that a large work may contain several movements, each separated by a lengthy pause.
6. As soon as you hear something that you'll want to discuss in your review, write it down. Don't depend on your memory. When you get home, you can expand on what you've written.

Writing the report:

1. Upon arriving home, immediately expand upon what you've written before you forget your initial impressions.
2. When you are prepared to sketch a draft, focus on one piece at a time. Make sure that your final copy is proofread and free of mechanical errors.
3. Your essay should show a logical development of ideas and flow naturally from one thought into another. It should not read like a bullet-point rendition of what you heard.

What should I be listening for? As a guide, read through the following questions in preparation for your concert. Don't try to answer all of them, but focus on at least 1-2 from each element group.

Genre, form, and occasion:

1. Identify the genre (symphony, string quartet, opera, gospel hymn, etc.).

2. Was the work originally intended for a sacred (religious) or secular (non-religious) occasion?
3. Is the composition a single- or multi-movement work?
4. Can you identify the form of the composition or movement based on historical expectations of the genre or class discussions of form? If multi-movement, be prepared to compare the individual movements in their treatment of the elements.

Timbre (“sound color”):

1. Is the work vocal or instrumental or a combination of each? If the work is vocal, what is the language? How many and what kinds of instruments/voices are used and in what combinations?
2. Use the following terms to describe timbre, keeping in mind that timbres can exhibit a combination or interchange of any of these.
 - a. Piercing, strident, and bright suggest a “reedy” timbre.
 - b. Mellow, warm, and dark suggest a “flutey” timbre
 - c. Resonant, full, rich, and brilliant suggest a “brassy” timbre
3. How well does the combination of instrumental and/or vocal timbres blend? Does one timbre stand out above the others? This is probably intentional, so describe the effect.
4. Is there a recurrence of a specific timbre or instrumental/vocal combination, and does this recurrence coincide with a return of other elements, especially melody?

Dynamics and expression:

1. Discuss in musical vocabulary the general use of dynamics in a composition (e.g., piano, forte, crescendo). Do they essentially remain the same, or change frequently?
2. If significant changes in dynamics occur, are they performed by one section or by the entire ensemble?
3. What emotional effect does a change in dynamics communicate, and what do you think the composer was trying to achieve by this effect?
4. Does the performance contain any prominent accents and what dramatic expression do they convey?
5. What is the general character of the work (e.g., agitated, majestic, lyrical), and how do dynamics and tempo contribute to the character.

Rhythm and tempo:

1. Do you feel a direct beat (i.e., can you tap your foot to the pulse)? If so, ascertain which instruments are articulating the pulse. If the beat is indirect, explain whether the difficulty to tap the beat affects your overall listening experience.
2. Describe the tempo in musical nomenclature (e.g., allegro, andante), and evaluate your emotional response to the tempo.
3. Identify the meter as either duple or triple. What instrument or group gives it away?
4. How does the ensemble respond to the manner in which the conductor communicates both the tempo and the expressive nature of the music?
5. Does the tempo and/or meter change in places, and, if so, what is the perceived effect (e.g., excitement, majesty, solemnity, contemplation)?
6. Changes in tempo are often accompanied by changes in other musical elements (e.g., timbre, melody, form). Identify these changes and the musical effect it has on you.

Melody:

1. In an extended composition, how many melodies can you identify? How do the properties of contour, motion, range, articulation, as well as the elements of rhythm, timbre, and harmony distinguish the character or mood of one melody from another?
2. For each melody in a composition, picture the contour of the melody. Is it organized into short units containing obvious phrases (ending with cadences), or does it meander for long stretches of time before reaching a cadence (point of repose)?
3. Mentally hum the melody. Would you characterize the motion as primarily conjunct or disjunct, or a combination? If the melody is very disjunct and unsingable, does this affect your listening experience?
4. Listen for the highest and lowest pitches in the melody and determine whether the range is easily singable or more idiomatic to an instrument like a piano or violin, which can encompass a large range with ease.
5. Is the articulation generally legato or staccato, and does it change in the course of the composition. What other musical elements (rhythm, timbre, etc.) accompany the changes in articulation?

6. How do the contour, motion, range, and articulation increase or decrease the dramatic or emotional nature of the work? Does the presence of a text influence choices in contour, motion, range, and articulation. What do think the composer was trying to communicate when he/she made those choices?

Harmony and tonality:

1. Would you characterize the harmonies as generally consonant or dissonant? Do consonance and dissonance convey a sense of tension and resolution and, if so, how does it affect your experience of the music at these places?
2. Listen for harmonic progressions. How often do they lead to the tonic pitch/chord, and can you identify any patterns in the way the progressions are organized?
3. Can you identify whether the tonality is major or minor (listen for the tonic chord)? What feelings or associations do you have with major and minor tonalities
4. If the work is nontonal (not based on tonality), what is the basis of its pitch organization and how does its sound differ from major and minor tonality?
5. Do the harmonies serve basically to accompany the melodies (background), or are they more integrated into the melodic fabric as an essential ingredient of the composition
6. What instruments or voices are performing the harmonies? Do they remain a function of the harmony throughout, or do they also participate in the melodies?

Texture (the way in which melodies, harmonies, and rhythms are interwoven to produce a fabric of sound):

1. Describe the general texture of the sound fabric. How does the combination of various musical features (number of instruments and voice-parts, spacing, register, rhythm and articulation, and timbre) determine if the sound is thick or thin, heavy or light, compact or transparent?
2. Can you identify specific texture? First, listen for a primary melody. Then go back and listen to the other voice-parts. Does the primary melody immediately repeat or overlap itself in another voice-part (*imitative polyphony*)? Is there a secondary melody in another voice-part that participates with the primary melody (*non-imitative polyphony*)? Do the other voice-parts merely provide harmonic accompaniment to the primary melody (*homophony*)?
3. If the voice-parts provide harmonic accompaniment to the primary melody, do their harmonies share the same (or similar) rhythmic values as the primary melody (*chordal homophony*), or do they perform rhythms essentially independent from those of the primary melody (*accompanied homophony*)?
4. Does either the general or specific texture change in the course of the composition (often they do)? What happens in the music to bring about these changes, and are these changes accompanied by changes in other musical properties, such as tempo, articulation, rhythmic values, timbre?

Example of an exemplary Concert Review

An Afternoon of Piano Trios

I attended "An Afternoon of Piano Trios," which was held at NC State's Stewart Theatre on January 25th. The concert featured NC State professor Dr. Phyllis Vogel on piano with Fabian Lopez on violin and Leonid Zipler on cello. The theatre was not packed, having only about 100 to 150 attendees. Dr. Vogel welcomed everyone to the concert and began with a few remarks about the nature of the pieces. The two key points she made were that the pieces resembled an emotional roller coaster and that they represented an international sampling of trios. And so, the stage was set for a fantastic performance.

The concert began with Beethoven's "Kakadu" Variations. Not only was the Beethoven unique because it represented Europe, but because it was significantly older than the others. This period-appropriate piece was tonal and seemed to be marked by a sort of simplicity - there were no discords, no difficult rhythms, and each part seemed to fall nicely in place. Perhaps the most interesting aspect of the piece was its use of contrasting themes and textures. It opened in a dark, minor key with call and response among the three instruments in descending arpeggios. After only a short time, however, there was a pause, and a pleasant piano melody began a new, more playful section. This section - the theme of the piece - included a solo of sixteenth notes by the violin followed by a melodically similar solo of eighth notes by the cello. Overall, I feel this piece was the least interesting of the concert, yet it represented a good acclimation to the rich yet contrasting timbres of the piano trio.

The second piece was my favorite and the primary reason I attended the concert. Having studied Shostakovich in fall 2008, I was excited to learn that a piece of his – Piano Trio No. 2 in E minor – would be performed at this concert. In the fall, I primarily researched three of his symphonies (the Fourth, Fifth, and Seventh) and his *Lady Macbeth of Mtsensk District*, while trying to ascertain how politics influenced his writing. This trio, written in 1944, seemed to have many of the same elements as the Fifth and Seventh Symphonies. Most notably, each movement of the Trio carried the same tempos as the Fifth Symphony, and many of the melodies – both nervous (*Allegro non troppo*) and deathly (*Largo*) – sounded like they originated in the Fifth and Seventh as well. Noting the similar movement structure is especially significant for another reason. The cellist, Zipler, commented before the piece’s performance that the second movement would be more aptly named “Scherzo.” I am inclined to agree with him, both on the alternative name and on his hypothesis: Zipler surmised that Shostakovich may have purposefully avoided the title because ‘Scherzo’ is Italian for ‘joke.’ Stalin, clamping down on anything that was mocking or unwholesome to the people, might have condemned the piece, as he did *Lady Macbeth*. I would add to Zipler that it was probably convenient for Shostakovich to reuse the same generic movement titles as the Symphony which heralded his return to ‘music of the people.’

I have spent so much space speaking to the immensely intriguing political background that I almost forgot to discuss the performance itself. The trio did a fantastic job producing the intricate tonalities and rhythms associated with Shostakovich’s music. The first and third movements (*Andante-Moderato* and *Largo*) contrasted very well with the second and fourth (*Allegro non troppo* and *Allegretto*). One particularly noteworthy moment came in the *Allegro non troppo* when I realized I could not possibly listen to all three instruments at once. Each had its own “melody” – a scattered ruin of flying rhythms and complex discord. I think I was impressed that Shostakovich could write such a tricky part for only three instruments. It was definitely fascinating, and I truly wish to listen to the entire Trio again.

After the intermission, the ensemble performed two South American pieces. The first was an Aria by Villa-Lobos of Brazil (from *Bachianas Brasileiras*, No. 5). Dr. Vogel dedicated the performance of this piece to Coach Kay Yow, who passed away the previous day after a 22-year battle with breast cancer. This Aria, originally written for soprano and eight cellos, was short but quite moving. I could hardly take notes on the piece as I was enthralled by the smooth and sweet melodies. The piece was neither tragic nor mournful, but calming to the senses. In this manner, it was a perfect tribute to NC State’s beloved women’s basketball coach of 34 years.

The final piece on the program was Four Tangos by Astor Piazzolla of Argentina. This piece showed the versatility of the trio by creating thick and sensual melodies. Much of this was provided by the piano, which almost always had the left hand in the lower quarter of the register. In addition, the violin and cello effectively contrasted sharp accents with long, hairpin quarter and half notes. Perhaps the most interesting portion of this piece to me was in the first movement, *Otono Porteno*, in which the cello repeated a figure that sounded almost identical to the main theme from *Phantom of the Opera*. After a jazzy interlude, the violin then picked up the same melody. I wonder if there was any connection between the two pieces. Furthermore, it was really interesting to see how an almost identical musical phrase can meet the needs of two very different pieces.

This was a great concert. I was thoroughly drawn into the music and enjoyed every moment of it. It contained a little politics, some international flair, and a format (the trio) which I am relatively unfamiliar with. I am glad I went, and look forward to more similar music in the future.

PB 400 Course Syllabus - New

PB 400 – Plant Diversity and Evolution

Section 001

SPRING 2016

4 Credit Hours

Course Description

Diversity, morphology, taxonomy and evolutionary history of living and fossil plants including fungi, algae, bryophytes, pteridophytes, gymnosperms and angiosperms. Two weekend field trips required.

Learning Outcomes

As a result of taking PB 400 students will be able to:

1. describe the taxonomy, complexity, diversity, reproduction and characteristics of the major living and fossil plant groups, including algae, fungi, bryophytes, pteridophytes, gymnosperms, and angiosperms, within a phylogenetic context.
2. diagram, discuss and distinguish among the major plant lineages.
3. identify the three major plant life cycles and explain how these life cycles are related to one another.
4. demonstrate field and laboratory techniques used in studying plants.

Course Structure

PB 400 consists of two 75-minute lectures per week and a weekly lab. There will also be two weekend field trips.

Course Policies

A. There is no extra credit in this course.

B. Adverse Weather: In the event of adverse weather, changes to the University schedule or closing will be announced on the local media and on the university web site (www.ncsu.edu). I will try to send out an email if possible. As a general rule, use common sense – if the situation is such that you should seek shelter or should not travel due to adverse weather, act accordingly. If you cannot travel, communicate with your instructor as soon as possible about the situation.

C. Email: Make sure to include your **full name in the body** of all emails, and **PB 400 in the subject heading**. If attaching a document, include your name in the document and use your name and course number for the file name. In replying to an email, please include any previous exchanges in the reply. UNITY addresses are official for email to students and are the addresses to which all correspondence will be sent to students. Students have the option of forwarding their UNITY email to an off-campus account by going to <https://sysnews.ncsu.edu/tools-bin/usmdb-forwards>.

D. Courtesy: Be a team player, and be considerate of others in class by following simple rules of politeness. 1) Do not chat during lecture or otherwise be disruptive. 2) Do not to pack up before lecture ends. This is disruptive to others. Class ends at the scheduled time, not five minutes earlier. You will be allowed to leave for your next class or meeting in a timely manner. 3) Try your best to leave your sitting area clean and tidy by picking up any trash that's yours or others'.

E. Cell Phones and Laptops: In the interests of maintaining an effective learning environment, cell phones must be turned off or put in silent mode in lecture and lab. If you plan to use a laptop for taking notes in class, please see the instructor for permission to do so. Any other use of the laptop computer in class is not permitted. If you are found to be using a laptop for other uses without permission, you will not be permitted to continue using it in class.

Instructors

Dr. James E Mickle (mickle) - *Instructor*

Email: james_mickle@ncsu.edu

Web Page: <http://cals.ncsu.edu/plantbiology/Faculty/jmickle/jmickle.html>

Phone: 919-515-9050

Fax: 919-515-7519

Office Location: 2714 Bostian Hall

Office Hours: MWF 10-11 am

Course Meetings

Lecture

Days: TH

Time: 10:15am - 11:30am

Campus: Main

Location: 2212 Gardner Hall

This meeting is required.

Lab

Days: W

Time: 12:25pm - 3:10pm

Campus: Main

Location: 4706 Bostian Hall

This meeting is required.

Course Materials

Textbooks

Green Plants. Their Origin and Diversity. - *Peter R. Bell and Alan R. Hemsley.*

Edition: Second

ISBN: 0-521-64673-1

Cost: \$70.72

This textbook is required.

Expenses

Field Trips - Lunch at Student's Expense

This expense is optional.

Materials

None.

Requisites and Restrictions

Prerequisites

PB 200 or PB 250 or BIO 181

Co-requisites

None.

Restrictions

None.

General Education Program (GEP) Information

GEP Category

This course does not fulfill a General Education Program category.

GEP Co-requisites

This course does not fulfill a General Education Program co-requisite.

Transportation

There will be field trips during the weekly lab periods and two Saturday field trips. The College of Agriculture and Life Sciences will provide transportation to and from field trips, and students are encouraged to use it. The University assumes no responsibility for mishaps that occur when students provide their own transportation to field sites.

Safety & Risk Assumptions

The field trips will require low to moderate physical exertion. Lab and field safety training will be given at the first scheduled lab meeting.

Grading

Grade Components

Component	Weight	Details
Exam I	100	
Exam II	100	
Exam III	100	
Final Exam	150	Comprehensive.
Lab Notebook	100	Details will be included in a separate handout.
Primary Literature Paper Presentation	50	Oral presentation with visuals. The requirements for the presentation will be included in a separate handout.
Lab Projects	50	These will be announced as part of the lab handouts.
Total Points	650	

Letter Grades

Course letter grades will be determined by the total number of points accumulated in all grade components, as follows:

A+	631-650	C+	501-519	F	<390
A	605-630	C	475-500		
A-	585-604	C-	455-474		
B+	566-584	D+	436-454		
B	540-565	D	410-435		
B-	520-539	D-	390-409		

Requirements for Credit-Only (S/U) Grading

In order to receive a grade of S, students are required to take all exams and quizzes, complete all assignments, and earn a grade of C- or better. Conversion from letter grading to credit only (S/U) grading is subject to university deadlines. Refer to the Registration and Records calendar for deadlines related to grading. For more details refer to <http://policies.ncsu.edu/regulation/reg-02-20-15>.

Requirements for Auditors (AU)

Information about and requirements for auditing a course can be found at <http://policies.ncsu.edu/regulation/reg-02-20-04>.

Policies on Incomplete Grades

If an extended deadline is not authorized by the instructor or department, an unfinished incomplete grade will automatically change to an F after either (a) the end of the next regular semester in which the student is enrolled (not including summer sessions), or (b) the end of 12 months if the student is not enrolled, whichever is shorter. Incompletes that change to F will count as an attempted course on transcripts. The burden of fulfilling an incomplete grade is the responsibility of the student. The university policy on incomplete grades is located at <http://policies.ncsu.edu/regulation/reg-02-50-3>.

Late Assignments

Late assignments will be handled on a case-by-case basis but generally will be graded only when the assignment is late due to circumstances beyond the student's control, such as illness.

Attendance Policy

For complete attendance and excused absence policies, please see <http://policies.ncsu.edu/regulation/reg-02-20-03>

Attendance Policy

Attendance is expected at all lecture and laboratory sessions. If you know that you will be absent for a lecture or lab, inform the instructor as soon as possible before the lecture/lab to be missed.

Absences Policy

Absences, either excused or unexcused, carry no penalty.

Makeup Work Policy

If you miss a lecture or lab, any work missed must be made up within two weeks.

Additional Excuses Policy

If you miss an exam, you must provide documentation for the reason that you could not take the exam on the scheduled day/time. Unexcused absences from an exam can be made up but to do so will result in a 25% reduction in the points that you earn on the exam.

Academic Integrity

Academic Integrity

Students are required to comply with the university policy on academic integrity found in the Code of Student Conduct found at <http://policies.ncsu.edu/policy/pol-11-35-01>

None.

Academic Honesty

See <http://policies.ncsu.edu/policy/pol-11-35-01> for a detailed explanation of academic honesty.

None.

Honor Pledge

Your signature on any test or assignment indicates "I have neither given nor received unauthorized aid on this test or assignment."

Electronically-Hosted Course Components

Students may be required to disclose personally identifiable information to other students in the course, via electronic tools like email or web-postings, where relevant to the course. Examples include online discussions of class topics, and posting of student coursework. All students are expected to respect the privacy of each other by not sharing or using such information outside the course.

Electronically-hosted Components: This course uses Moodle as a course management system.

Accommodations for Disabilities

Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, student must register with the Disability Services Office (<http://www.ncsu.edu/dso>), 919-515-7653. For more information on NC State's policy on working with students with disabilities, please see the Academic Accommodations for Students with Disabilities Regulation at <http://policies.ncsu.edu/regulation/reg-02-20-01>.

Non-Discrimination Policy

NC State University provides equality of opportunity in education and employment for all students and employees. Accordingly, NC State affirms its commitment to maintain a work environment for all employees and an academic environment for all students that is free from all forms of discrimination. Discrimination based on race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation is a violation of state and federal law and/or NC State University policy and will not be tolerated. Harassment of any person (either in the form of quid pro quo or creation of a hostile environment) based on race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation also is a violation of state and federal law and/or NC State University policy and will not be tolerated. Retaliation against any person who complains about discrimination is also prohibited. NC State's policies and regulations covering discrimination, harassment, and retaliation may be accessed at <http://policies.ncsu.edu/policy/pol-04-25-05> or http://www.ncsu.edu/equal_op/. Any person who feels that he or she has been the subject of prohibited discrimination, harassment, or retaliation should contact the Office for Equal Opportunity (OEO) at 919-515-3148.

Course Schedule

NOTE: The course schedule is subject to change.

Lecture TH 10:15am - 11:30am — Week 1 — 01/06/2016 - 01/08/2016

Introduction

Lab W 12:25pm - 3:10pm — Week 1 — 01/06/2016 - 01/08/2016

No Lab

Lecture TH 10:15am - 11:30am — Week 2 — 01/12/2016 - 01/14/2016

General Characteristics of Plant Kingdom; Chapter 1

Lab W 12:25pm - 3:10pm — Week 2 — 01/13/2016 - 01/13/2016

Introduction, Microscope Use, Lab and Field Safety

Lecture TH 10:15am - 11:30am — Week 3 — 1/19/2016 - 1/21/2016

Prokaryotic Algae; Red Algae: Chapters 2, 3

Lab W 12:25pm - 3:10pm — Week 3 — 1/20/2016 - 1/20/2016

Algae I

Lecture TH 10:15am - 11:30am — Week 4 — 1/26/2016 - 1/28/2016

Green Algae; Brown and related Algae: Chapters 3, 4

Lab W 12:25pm - 3:10pm — Week 4 — 1/27/2016 - 1/27/2016

Algae II

Lecture TH 10:15am - 11:30am — Week 5 — 02/02/2016 - 02/04/2016

Fungi

Lab W 12:25pm - 3:10pm — Week 5 — 02/03/2016 - 02/03/2016

Fungi I

Lecture TH 10:15am - 11:30am — Week 6 — 02/09/2016 - 02/11/2016

Fungi; **Exam I**

Lab W 12:25pm - 3:10pm — Week 6 — 02/10/2016 - 02/10/2016

Fungi II

Lecture TH 10:15am - 11:30am — Week 7 — 02/16/2016 - 02/18/2016

Bryophytes: Chapter 5

Lab W 12:25pm - 3:10pm — Week 7 — 02/17/2016 - 02/17/2016

Bryophytes

Lecture TH 10:15am - 11:30am — Week 8 — 02/23/2016 - 02/25/2016

Early Land Plants, Lycopods: Chapter 6

Lab W 12:25pm - 3:10pm — Week 8 — 02/24/2016 - 02/24/2016

Early Land Plants and Lycopods

Lecture TH 10:15am - 11:30am — Week 9 — 03/01/2016 - 03/03/2016

Ferns, Extinct Forms and Marattaleans: Chapter 7

Lab W 12:25pm - 3:10pm — Week 9 — 03/02/2016 - 03/02/2016

Ferns I

Week 10 — 03/07-2016 - 03/11/2016

Spring Break

Lecture TH 10:15am - 11:30am — Week 11 — 03/15/2016 - 03/17/2016

Ferns, Ophioglossoids and Filicaleans: Chapter 7

Lab W 12:25pm - 3:10pm — Week 11 — 03/16/2016 - 03/16/2016

Ferns II

Lecture TH 10:15am - 11:30am — Week 12 — 03/22/2016 - 03/24/2016

Exam II; Gymnosperms, extinct: Chapter 8

Lab W 12:25pm - 3:10pm — Week 12 — 03/23/2016 - 03/23/2016

Coal Ball Peel Technique

Lecture TH 10:15am - 11:30am — Week 13 — 03/29/2016 - 03/31/2016

Gymnosperms, cycads, ginkgophytes, gnetophytes: Chapter 8

Lab W 12:25pm - 3:10pm — Week 13 — 03/30/2016 - 03/30/2016

Gymnosperms I

Field Trip — 04/02/2016 - 04/02/2016

Field Trip to Hanson Clay Pit, Sanford, NC

Lecture TH 10:15am - 11:30am — Week 14 — 04/05/2016 - 04/07/2016

Gymnosperms, coniferophytes; Exam III: Chapter 8

Lab W 12:25pm - 3:10pm — Week 14 — 04/06/2016 - 04/06/2016

Gymnosperms II

Lecture TH 10:15am - 11:30am — Week 15 — 04/12/2016 - 04/14/2016

Angiosperms, origin and basal groups: Chapter 9

Lab W 12:25pm - 3:10pm — Week 15 — 04/13/2016 - 04/13/2016

Angiosperms

Primary Literature Paper Presentations

Field Trip — Week 15 — 04/16/2016 - 04/16/2016

Field trip to North Carolina Botanical Garden, Chapel Hill, NC

Lecture TH 10:15am - 11:30am — Week 16 — 04/19/2016 - 04/21/2016

Angiosperms, eudicots and monocots: Chapter 9

Lab W 12:25pm - 3:10pm — Week 16 — 04/18/2016 - 04/18/2016

Angiosperms II

Primary Literature Paper Presentations

TBD — Finals Week — 04/26/2016 - 05/05/2016

Reading Day and Finals Week; Lab Notebook due at Final Exam

Contact: Withers 465, with office hours Mon/Wed/Fri 10:00-10:45 AM or by appointment. E-mail at dpbolger@ncsu.edu; telephone (919) 513-1437.

Purpose:

"I was a secret to my colleagues, and much of the time to myself."

John le Carre

"Well look, [the] CIA is an agency that has to collect intelligence, do operations. We have to take risks and it's important that we take risks."

Leon Panetta

"There is no such thing as a former KGB man."

Vladimir V. Putin

This course will examine the often deadly intelligence efforts that characterized the Cold War (USA vs. USSR) of 1945-1991. While the history of that era marks the major political, economic, and military events and trends, much occurred in the shadows. This wide-ranging intelligence competition, often deadly, affected—and was affected by—both American and Russian societies and cultures. This course will seek to describe this struggle to know and to conceal, and offer useful context to explain how and why it influenced the course of the Cold War. We will draw on selected readings to gain deeper insights into certain key aspects of the history of intelligence in the Cold War.

Our primary focus will be on understanding the evolving nature of intelligence in the Cold War. How did modern intelligence institutions arise in each major power? What was done, learned, and not learned in the crucible of World War II? How and why did the USSR and USA use their respective intelligence capabilities to set the course and tempo at the outset of the Cold War? What evolution of methods and organizations occurred as the Cold War dragged on? What was the changing balance between human factors and technologies? In the end, which side won—and why? We will consider the historical record and what it tells us about the nature and course of the intelligence rivalry that spanned the Cold War.

Societies organize themselves across time and space, and intelligence organizations reflect these cultural origins. We will look at similarities and differences across the Cold War as both America and Soviet Russia developed approaches and institutions to gain advantages. Each side had strengths. Each side had weaknesses. These played out as the Cold War unfolded. What happened in this intercontinental conflict from 1945 to 1991 affected millions of lives as it occurred and the results significantly influenced our present time.

While we will carefully consider certain American and Soviet institutions and technologies, the Cold War's intelligence history is and has been about much more than feared agencies or high-tech satellites. The Cold War era offers a rich source of invaluable personal perspectives that serve to illuminate and deepen our understanding of often dramatic events. We will look at the experiences of those who served in the intelligence elements behind the front lines of the dangerous U.S./Soviet competition. Their stories allow us to bring light to the shadows of that global struggle.

Course Objectives:

1. Describe and assess the definitions, nature, and relevant history of intelligence activities.

2. Explain and evaluate the characteristics of intelligence in World War II and assess how key people, important institutions, and useful methods were adopted by each of the major powers as the Cold War began.
3. Identify and analyze the nature and development of U.S. and Soviet intelligence capabilities in the early years of the Cold War, culminating in the Cuban Missile Crisis on 1962.
4. Summarize and synthesize the intelligence challenges of the later Cold War (1962-1991), and account for the societal, institutional, and technological aspects of each side's periods of ascendancy and decline.
5. Examine and appraise the value of primary sources in describing the personal experience of intelligence operations in the Cold War, making assessments on the basis of the perspectives of key U.S. and Soviet intelligence agencies.

Prerequisites: none

GEP Humanities Objective 1:

Obj. 1) Engage the human experience through the interpretation of culture.

1. Describe and assess the definitions, nature, and relevant history of intelligence activities. Societies organize themselves across time and space, and intelligence organizations reflect these cultural origins. We will look at similarities and differences across the Cold War as both America and Soviet Russia developed approaches and institutions to gain advantages. Each side had strengths. Each side had weaknesses. These played out as the Cold War unfolded.

Measure(s) for the above outcome(s): *Describe the assessments that will be used to determine if students have achieved the outcome. Including a relevant example assignment/question/prompt is encouraged for clarity.*

The course has two required research papers (4-5 pages). Each paper will require the student to assess a book: John Le Carre's *A Perfect Spy* (U.S./UK point of view) and then Viktor Suvorov's *Inside the Aquarium* (Russian point of view). The student will assess each book as if an officer in a U.S. or Soviet intelligence organization. The student may choose either perspective, and any agency in either country. In each paper, the student will briefly explain who wrote the book, what the book discusses, and why it matters (or doesn't matter) to the student and his or her counterparts in his or her particular intelligence entity as well as to those of the opponents. This interpretation will require the student to draw on course lectures as well as course readings. In addition, as the student makes the assessment, he or she is expected to use at least two primary and two secondary sources. This allows in-depth use of the D.H. Hill Library collections and databases.

GEP Humanities Objective 2:

Obj. 2): Become aware of the act of interpretation itself as a critical form of knowing in the humanities.

Examine and appraise the value of primary sources in describing the personal experience of intelligence operations in the Cold War, making assessments on the basis of the perspectives of key U.S. and Soviet intelligence agencies.

Measure(s) for the above outcome(s): *Describe the assessments that will be used to determine if students have achieved the outcome. Including a relevant example assignment/question/prompt is encouraged for clarity.*

The course has two required research papers (4-5 pages). Each paper will require the student to assess a book: John Le Carre's *A Perfect Spy* (U.S./UK point of view) and then Viktor Suvorov's *Inside the Aquarium* (Russian point of view). The student will assess each book as if an officer in a U.S. or Soviet intelligence organization. The student may choose either perspective, and any agency in either country. In each paper, the student will briefly explain who

wrote the book, what the book discusses, and why it matters (or doesn't matter) to the student and his or her counterparts in his or her particular intelligence entity as well as to those of the opponents. This interpretation will require the student to draw on course lectures as well as course readings. In addition, as the student makes the assessment, he or she is expected to use at least two primary and two secondary sources. This allows in-depth use of the D.H. Hill Library collections and databases.

GEP Humanities Objective 3:

Obj. 3) Make academic arguments about the human experience using reasons and evidence for supporting those reasons that are appropriate to the humanities.

Explain and evaluate the characteristics of intelligence in World War II and assess how key people, important institutions, and useful methods were adopted by each of the major powers as the Cold War began.

Identify and analyze the nature and development of U.S. and Soviet intelligence capabilities in the early years of the Cold War, culminating in the Cuban Missile Crisis on 1962.

Summarize and synthesize the intelligence challenges of the later Cold War (1962-1991), and account for the societal, institutional, and technological aspects of each side's periods of ascendancy and decline.

Measure(s) for the above outcome(s): *Describe the assessments that will be used to determine if students have achieved the outcome. Including a relevant example assignment/question/prompt is encouraged for clarity.*

The course requires three in-class tests. Each test addresses one of the periods (origins of the Cold War, early Cold War 1945-1962, and later Cold war 1962-1991) as described in the learning objectives above. The tests consist of three segments, offering a mix between objective and subjective material drawn from the readings and lectures.

1. Map terms (20%): The student will place ten of fifteen items on an outline map sheet provided. This assists the student in learning the geographic relationships that underlie key events in the history of Cold War intelligence.
2. Short answers (40%): The student will choose four out of six terms. For each selection, he or she will write a single-paragraph summary of a term's identification (who, what, when., where) and significance (why it matters). This allows the student to assimilate and relate basic factual information relevant to a deeper understanding of trends and developments across time and space in Cold War intelligence history.
3. Essay (40%): The student will choose one of three broad essay questions. For the chosen essay, the student will develop an argument and marshal specific supporting evidence from lectures and readings to reinforce the thesis presented.

Readings: Our principal text is Norman Friedman, *The Fifty Year War* (\$16.38). We will supplement that with two books: John Le Carre, *A Perfect Spy* (the Western perspective, \$14.40) and Viktor Suvorov, *Inside the Aquarium* (the Soviet point of view, \$11.00).

Grading: All grading will be A-F, +/-, in accord with the university scale, and following standard rounding procedures:

A+	97-100
A	93-96.9
A-	90-92.9
B+	87-89.9
B	83-86.9
B-	80-82.9
C+	77-79.9
C	73-76.9

C-	70-72.9
D+	67-69.9
D	63-66.9
D-	60-62.9
F	59.9-0

Tests: There will be three in-class tests. Each will count 20% of the final grade. The elements of each test are reflected on the study guide. Each test will have three parts:

1. Map: 20% (place ten of fifteen locations correctly on a blank map).
2. Identification and significance: 40% (answer four out of six; describe who, what, when, where, and why significant).
3. Essay: 40% (answer one out of three).

Research papers: There will be two research papers (minimum of four, maximum of five typed, double-spaced, 12-point font pages). Each counts for 20% of the final grade. Each will require you to choose a primary source as known from the historical record. Submit proposed topics for approval in accord with the syllabus. Turn in all papers printed out at the start of the class on the day due—no electronic submissions. Papers received late will be graded beginning at the top of the F scale (59.9%), meaning the best a late paper can get is an F.

Each paper will require you to assess a book: John Le Carre's *A Perfect Spy* and then Viktor Suvorov's *Inside the Aquarium*. You will assess each book as if you are an officer in a U.S. or Soviet intelligence organization. You may choose either perspective, and any agency in either country. In each paper, briefly explain who wrote the book, what the book discusses, and why it matters (or doesn't matter) to you and your counterparts in your particular intelligence entity as well as to your opponents. This will not be easy, and it will require you to draw on our course lectures as well as some outside reading.

In addition to the designated books, as you make your assessment, you are expected to use at least two *primary* and two *secondary* sources. Properly annotate the use of these sources. These definitions may assist as you array your sources.

Primary source: a document (or recording) created at the time under study, prepared by a person or persons with direct knowledge of a situation or event. Examples include official documents, personal letters, diaries, memoirs, contemporary news stories, and oral histories of participants or witnesses. A good place to find primary sources is among the notes for a secondary source. Robert M. Gates' *From The Shadows* is a good example of a primary source.

Secondary source: a document (or recording) which cites, comments, or builds on primary sources. Most history books and articles are secondary sources. Christopher Andrew's *KGB* is a fine secondary source.

Late assignments and incomplete grades: No late work will be accepted absent an official university excuse document, such as a medical statement or a court summons. Attendance Regulation (NCSU REG02.20.03) <http://policies.ncsu.edu/regulation/reg-02-20-03> Incompletes will be given in accord with university policy. Auditors are permitted but will not be evaluated for grades.

Academic integrity: Do your own work. Each quiz and paper will include a signed statement of the Pack Pledge: "I have neither given nor received unauthorized aid on this test or assignment." Plagiarism will be addressed in accord with University policy. The code of Student Conduct and associated policy (NCSU POL11.35.1) can be found here: <http://policies.ncsu.edu/policy/pol-11-35-01>.

Attendance: You are expected to come to class.

Students with disabilities. Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with the Disability Services Office at Suite 2221, Student Health Center, Campus Box 7509, 919-515-7653. For more information on NC State's policy on working with students with disabilities, please see the [Academic Accommodations for Students with Disabilities Regulation \(REG02.20.01\)](#)

N.C. State Policies, Regulations, and Rules (PRR): Students are responsible for reviewing the NC State University PRR's located at <http://oucc.ncsu.edu/course-rights-and-responsibilities> which pertains to their course rights and responsibilities.

Electronically hosted course components: Students may be required to disclose personally identifiable information to other students in the course, via electronic tools like email or web-postings, where relevant to the course. Examples include online discussions of class topics, and posting of student coursework. All students are expected to respect the privacy of each other by not sharing or using such information outside the course.

Schedule (Subject to change with advance notice)

<u>Date</u>	<u>Subject</u>	<u>Reading</u>	<u>Notes</u>
Aug 17 Wed	1. The World's Second Oldest Profession		
Aug 19 Fri	2. Need to Know	F. Intro	
Aug 22 Mon	3. USSR: The Troika	F. Ch 1, 2	
Aug 24 Wed	4. Germany: Abwehr & Gestapo		
Aug 26 Fri	5. UK: Enigma	F. Ch 3	
Aug 29 Mon	6. USSR: The Warning		
Aug 31 Wed	7. USA: Pearl Harbor		
Sep 2 Fri	8. USA: The FBI		
Sep 5 Mon	Holiday		
Sep 7 Wed	9. USA: Midway		
Sep 9 Fri	10. USSR: The Red Orchestra		
Sep 12 Mon	11. UK: Ultra		
Sep 14 Wed	12. USA: The OSS	F. Ch 4	
Sep 16 Fri	13. Test #1		
Sep 19 Mon	14. The Iron Curtain	F. Ch 5, 6	
Sep 21 Wed	15. USA: Gehlen	F. Ch. 7	
Sep 23 Fri	16. USSR: The Organs	F. Ch. 8, 10	
Sep 26 Mon	17. USA: The Community	F. Ch 11	
Sep 28 Wed	18. Atom Spies	F. Ch 12, 13	
Sep 30 Fri	19. The Korean War	F. Ch 14	
Oct 3 Mon	20. USA: McCarthy's Shadow	F. Ch 15	
Oct 5 Wed	21. USA: Covert Action	Le Carre	Paper #1 due
Oct 7 Fri	Holiday		
Oct 10 Mon	22. <i>A Perfect Spy</i>	F. Ch 17, 19, 20	
Oct 12 Wed	23. Overflight	F. Ch 18, 21	
Oct 14 Fri	24. Wars of National Liberation	F. Ch 9, 16, 22, 23	
Oct 17 Mon	25. The Berlin Wall	F. Ch 24	
Oct 19 Wed	26. The Missiles of October	F. Ch 25	
Oct 21 Fri	27. Test #2		
Oct 24 Mon	28. The Vietnam War	F. Ch 28	
Oct 26 Wed	29. USA: 1968	F. Ch 26, 29	
Oct 28 Fri	30. USSR: 1968	F. Ch 27, 30	
Oct 31 Mon	31. USSR vs. PRC	F. Ch 31	
Nov 2 Wed	32. Detente	F. Ch 32	
Nov 4 Fri	33. USA: The Reckoning	F. Ch 33, 34	

Nov 7 Mon	34. USSR: On the March	F. Ch 35	
Nov 9 Wed	35. Terrorism		
Nov 11 Fri	36. <i>Inside the Aquarium</i>	<i>Suvorov</i>	Paper #2 due
Nov 14 Mon	37. USSR: Afghanistan		
Nov 16 Wed	38. USA: Nicaragua	F. Ch 37	
Nov 18 Fri	39. Able Archer	F. Ch 36	
Nov 21 Mon	40. Nobody's Side	F. Ch 38	
Nov 23 Wed	Holiday		
Nov 25 Fri	Holiday		
Nov 28 Mon	41. The Wall Comes Down		
Nov 30 Wed	42. Aftershocks		
Dec 2 Fri	Reading Day		
Exam Week	43. Final Exam		

NC STATE

Office of Courses Curricula <courses-curricula@ncsu.edu>

Fwd: College of Sciences: Courses Not Taught in Last 5 Years

1 message

Barbara Kirby <kirby@ncsu.edu>

Fri, Dec 11, 2015 at 4:03 PM

To: courses-curricula@ncsu.edu

January

----- Forwarded message -----

From: **Jo-Ann Cohen** <j_cohen@ncsu.edu>

Date: Wed, Dec 9, 2015 at 5:49 PM

Subject: College of Sciences: Courses Not Taught in Last 5 Years

To: Barbara Kirby <kirby@ncsu.edu>

Cc: Carrie Thomas <cjthomas@ncsu.edu>, Jo-Ann Cohen <cohen@ncsu.edu>, Cheryll Bowman-Medhin <clbowma2@ncsu.edu>

Barbara, below is the memo you requested (from Carrie Thomas and me), along with an attached annotated spreadsheet. All the credit goes to Carrie in putting together this information. (Carrie, you are terrific!) Please let us know if you have any questions.

Jo-Ann

P.S. I'm hoping we get a gold star for returning it well before the February 1st deadline.

To: Barbara Kirby, Associate Vice Provost, Administration and Curricular Programs, Division of Academic and Student Affairs

From: Jo-Ann Cohen, Associate Dean for Academic Affairs, College of Sciences
Carrie Thomas, Assistant Dean for Academic Affairs, College of Sciences

Subject: Courses not taught in the past 5 years

Attached is the updated spreadsheet of course status which you requested in your email on October 23. Also in response, the College of Sciences requests the following inactive courses be dropped from the catalog. Please note that many of these courses are cross-listed but are scheduled under only one prefix. We have indicated which prefix should remain and which should be dropped.

List of courses to be dropped:

- BIO 220 Marine Biology (This course is cross-listed with MEA 220 which is taught regularly. Only the BIO 220 section should be dropped.)
- BIO 353 Wildlife Management (This course is cross-listed with FW 353 which is taught regularly. Only the BIO 353 section should be dropped.)
- BIO 422 Biological Clocks
- BIO 425 General Entomology (This course is cross-listed with ENT 425 which is taught regularly. Only the BIO 425 section should be dropped.)
- BIO 430 Fisheries and Wildlife Administration (This course is cross-listed with FW 430. This request is to drop only the BIO 430 section.)
- BIO 449 Principles of Biological Oceanography (This course is cross-listed with MEA 449 which is taught regularly. Only the BIO 449 section should be dropped.)
- CH 211 Analytical Chemistry I
- CH 491 Honors Chemistry
- MA 293 Special Topics in Mathematics
- MA 308 College Geometry

MA 433 History of Mathematics
 MB 320 Fundamentals of Microbial Cell Culture
 MB 325 Fundamentals of Microbial Cell Biotransformations
 MEA 121 The Dinosaurian World Lab
 MEA 140 Natural Hazards and Global Change
 MEA 369 Terrestrial Paleontology
 MEA 433 Forensic Geology
 MEA 435 Engineering Geology (This course is cross-listed with CE 435 which is taught regularly. Only the MEA 435 section should be dropped.)
 PY 126 Computer-based Astronomy Laboratory
 PY 133 Conceptual Physics: Optics
 PY 463 Fluid Physics (This course is cross-listed with MEA 463 which is taught regularly. Only the PY 463 section should be dropped.)
 ST 240 Introduction to Behavioral Research I (This course is cross-listed with PSY 240. This request is to drop only the ST 240 section.)
 ST 241 Introduction to Behavioral Research I Lab (This course is cross-listed with PSY 241. This request is to drop only the ST 241 section.)
 ST 242 Introduction to Behavioral Research II (This course is cross-listed with PSY 242. This request is to drop only the ST 242 section.)
 ST 243 Introduction to Behavioral Research II Lab (This course is cross-listed with PSY 243. This request is to drop the only ST 243 section.)
 ST 295 Special Topics ST
 ST 301 Statistical Methods I
 ST 302 Statistical Methods II
 ST 351 Data Analysis for Economists (This course is cross-listed with EC 351 which is taught regularly. Only the ST 351 section should be dropped.)
 TOX 121 Pesticides and Their Utilization
 ZO 495 Special Topics in Zoology

----- Forwarded message -----

From: **Barbara Kirby** <kirby@ncsu.edu>
 Date: Fri, Oct 23, 2015 at 6:33 PM
 Subject: Courses Not Taught in Last 5 Years
 To: Jo-Ann Cohen <cohen@ncsu.edu>

Dear Jo-Ann

Please find attached the list of Undergraduate Courses in your college not taught in the last five years, according to Registration and Records. I reviewed the list of courses dropped in 2011 when we were last asked to review the status of courses. I did not find any duplicate courses when comparing that list with this most recent list.

Please use the spreadsheet to report the status of your course and return the spreadsheet to me by **By February 1:**

Drop Course. The course will be inactivated from the course catalog. Please note that GEP courses are highlighted.

In addition to indicating DROP on the spreadsheet, **prepare a memo** listing all courses you wish to drop. The memo will be added to the UCCC and CUE (for GEP) agendas for action. Finally, if the course is a pre-requisite or course required in another curriculum, please consider the impact and consult as needed.

Revise Course by May 15, 2016. The course will be revised this year and you plan to teach it Semester, Year.

Notes on Course Status: Indicate why the course has not been taught and your plan to change the status of the course in the next three years.

Thank you for reviewing the status of these courses in a timely manner. We would like to have the status of dropped courses by Dec. 15 but due to where we are in this semester, you will need more time. February is our

deadline to begin processing the drops so Brittany is able to make catalog revisions this year.

As I mentioned at the Associate Deans meeting, GA expects us to maintain a current inventory of courses being taught, SACS expects us to provide an up to date offering of courses, communicate the sequence of courses and maintain relevant degree programs. Our students have expressed concerns about courses in the catalog which they planned to take but the courses are not taught. SIS affords students and advisors the opportunity to do a better job planning for student success and the student's progress toward degree but they do need our information to be as current as possible.

Thanks again and let me know if you have questions or other ways our office can help.

—
Dr. Barbara M. Kirby, Professor
Associate Vice Provost, Administration and Curricular Programs
University College
Division of Academic and Student Affairs
NC State University
CB #7105, 310 Park Shops
Raleigh, NC 27695-7105
Phone: 919.515.3037
Phone: 919.513.4363
Fax: 919.515.4416
barbara_kirby@ncsu.edu
<http://dasa.ncsu.edu/academic-success/>

All electronic mail messages in connection with State business that are sent to or received by this account are subject to the NC Public Records Law. They are retained and may be disclosed to third parties.

—
Jo-Ann Cohen
Professor of Mathematics
Associate Dean for Academic Affairs
College of Sciences
North Carolina State University

—
Dr. Barbara M. Kirby, Professor
Associate Vice Provost, Administration and Curricular Programs
University College
Division of Academic and Student Affairs
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 **COS UG_Spreadsheet of Active Courses Not Taught.xlsx**

COS Courses Not Taught in Five Years

GEP Course =	
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SUBJECT	CAT NBR	CAREER	CRSE ID	LAST OFFERED	GEP	COURSE TITLE	Drop Course by February 1, 2016	Revise Course by May 15, 2016
BIO	220	UGRD	015245	Spring 2010	Y	Marine Biology	Drop	
BIO	317	UGRD	031364	Spring 2011	N	Primate Ecology and Evolution		
BIO	353	UGRD	010796	Fall 2011	N	Wildlife Management	Drop	
BIO	422	UGRD	022754	Spring 2012	N	Biological Clocks	Drop	
BIO	425	UGRD	009065	No offering on file with SIS	Y	General Entomology	Drop	
BIO	430	UGRD	010802	No offering on file with SIS	N	Fisheries and Wildlife Administration	Drop	
BIO	449	UGRD	015293	No offering on file with SIS	N	Principles of Biological Oceanography	Drop	
BIO	485	UGRD	031652	No offering on file with SIS	N	Capstone Course in Ecology, Evolution, and Conservation Biology		
CH	211	UGRD	003285	Spring 2006	N	Analytical Chemistry I	Drop	
CH	491	UGRD	003346	Spring 1979	N	Honors Chemistry	Drop	
COS	498	UGRD	024263	No offering on file with SIS	N	Spec Topics in the College of Sciences 2		
GN	461	UGRD	031796	No offering on file with SIS	N	Advanced Bioinformatics		
GN	495	UGRD	011026	No offering on file with SIS	N	Special Topics in Genetics		
MA	293	UGRD	013691	No offering on file with SIS	N	Special Topics in Mathematics	Drop	
MA	308	UGRD	013715	Spring 2008	N	College Geometry	Drop	
MA	315	UGRD	031645	No offering on file with SIS	N	Mathematics Methods in Atmospheric Sciences		
MA	433	UGRD	013757	Fall 2010	N	History of Mathematics	Drop	

COS Courses Not Taught in Five Years

GEP Course =

SUBJECT	CAT NBR	CAREER	CRSE ID	LAST OFFERED	GEP	COURSE TITLE	Drop Course by February 1, 2016	Revise Course by May 15, 2016
MB	320	UGRD	023408	Spring 2011	N	Fundamentals of Microbial Cell Culture	Drop	
MB	325	UGRD	023409	No offering on file with SIS	N	Fundamentals of Microbial Cell Biotransformations	Drop	
MEA	121	UGRD	015222	Fall 2010	Y	The Dinosaurian World Lab	Drop	
MEA	140	UGRD	015227	Fall 2012	Y	Natural Hazards and Global Change	Drop	
MEA	369	UGRD	015264	Fall 2010	N	Terrestrial Paleontology	Drop	
MEA	415	UGRD	015274	Fall 2007	N	Climate Dynamics		
MEA	433	UGRD	015284	Spring 2013	N	Forensic Geology	Drop	
MEA	435	UGRD	002820	No offering on file with SIS	N	Engineering Geology	Drop	
MEA	461	UGRD	015304	Spring 2012	N	Undergraduate Cruise Experience		
MEA	470	UGRD	015314	Spring 2011	N	Introduction to Geophysics		
MEA	479	UGRD	002842	No offering on file with SIS	N	Air Quality		
PY	126	UGRD	018964	Fall 2007	Y	Computer-based Astronomy Laboratory	Drop	
PY	133	UGRD	018967	Spring 2011	Y	Conceptual Physics: Optics	Drop	
PY	463	UGRD	015306	No offering on file with SIS	N	Fluid Physics	Drop	
ST	240	UGRD	018479	No offering on file with SIS	N	Introduction to Behavioral Research I	Drop	
ST	241	UGRD	018482	No offering on file with SIS	N	Introduction to Behavioral Research I Lab	Drop	
ST	242	UGRD	018483	No offering on file with SIS	N	Introduction to Behavioral Research II	Drop	

COS Courses Not Taught in Five Years

GEP Course =

SUBJECT	CAT NBR	CAREER	CRSE ID	LAST OFFERED	GEP	COURSE TITLE	Drop Course by February 1, 2016	Revise Course by May 15, 2016
ST	243	UGRD	018485	No offering on file with SIS	N	Introduction to Behavioral Research II Lab	Drop	
ST	295	UGRD	020189	No offering on file with SIS	N	Special Topics ST	Drop	
ST	301	UGRD	020190	Fall 2008	N	Statistical Methods I	Drop	
ST	302	UGRD	020193	Spring 2009	N	Statistical Methods II	Drop	
ST	351	UGRD	005716	No offering on file with SIS	N	Data Analysis for Economists	Drop	
TOX	121	AGI	009043	No offering on file with SIS	N	Pesticides and Their Utilization	Drop	
ZO	495	UGRD	022774	Fall 2009	N	Special Topics in Zoology	Drop	

COS Courses Not Taught in Five Years

Notes on Course Status: will teach within the next 3 years, leave for CC transfer articulation, new, other
This course is cross-listed with MEA 220 which is taught regularly. Only the BIO 220 section should be dropped.
Course is scheduled in Spring 2016.
This course is cross-listed with FW 353 which is taught regularly. Only the BIO 353 section should be dropped.
This course is cross-listed with ENT 425 which is taught regularly. Only the BIO 425 section should be dropped.
This course is cross-listed with FW 430. This request is to drop only the BIO 430 section.
This course is cross-listed with MEA 449 which is taught regularly. Only the BIO 449 section should be dropped.
This course is planned for Spring 2017.
This is a special topics shell that will be used to offer upper level courses in the future as faculty develop ideas.
This course will be taught when enough juniors have completed the pre-requisite GN 427.
This is a special topics shell that is used regularly (see F15 and Sp16).
This course is cross-listed with MEA 315, which has been taught regularly since its creation. Both departmentns have agreed to offer seats under both prefixes in future years, so there is no need to revise.

COS Courses Not Taught in Five Years

Notes on Course Status: will teach within the next 3 years, leave for CC transfer articulation, new, other
This course is scheduled in Spring 2016.
This course is cross-listed with CE 435 which is taught regularly. Only the MEA 435 section should be dropped.
This course is offered intermittently as ship time and demand allow.
This course is usually taught in alternate springs. There were recent gaps due to overlapping faculty leave.
This course is cross-listed with CE 479, which is taught regularly. Both departments plan to offer seats under both prefixes in future years, so there is no need to revise.
This course is cross-listed with MEA 463 which is taught regularly. Only the PY 463 section should be dropped.
This course is cross-listed with PSY 240. This request is to drop only the ST 240 section.
This course is cross-listed with PSY 241. This request is to drop only the ST 241 section.
This course is cross-listed with PSY 242. This request is to drop only the ST 242 section.

COS Courses Not Taught in Five Years

Notes on Course Status: will teach within the next 3 years, leave for CC transfer articulation, new, other
This course is cross-listed with PSY 243. This request is to drop the only ST 243 section.
This course is cross-listed with EC 351 which is taught regularly. Only the ST 351 section should be dropped.

NC STATE UNIVERSITY

Office of the Dean
Campus Box 8101
Raleigh, NC 27695-8107

919.515-2468
919.515-9419 (fax)

MEMORANDUM

TO: Council on Undergraduate Education (CUE)

FROM: Karen R. Young, Ph.D.
Assistant Dean and Director of Undergraduate Programs

DATE: 11 January 2016

SUBJECT: Second offering of HUMG 295 during Spring 2016

Our college is requesting permission to make a second offering of a special topics course that was approved by CUE on September 20, 2013 to be offered as the cross-listed course ENG 298/GEP-HUMU 295 in Spring 2014. The course is Latina/o Literature a Humanities and US Diversity course taught by Karen Stapleton. The department would like to offer the course a second time before it makes a decision about whether to pursue permanent entry in the catalog. Thank you for your consideration.

Course Action Coversheet 2013-2014

Action complete

College(s): CHASS Dept./Acad Org: ENG

Course: HUMU 295 (shell course) Course Title: Latina/Latino Literature in the U.S.

Previous Prefix/Number: Previous Title:

If NEW Course Prefix: CIP Code / Acad. Org Code

Does Action require CUE Approval/Review Y/N Y CUE Agenda Date: 9.20.2013

List GEP categories for course, if applicable: HUM, USD

Instructor: Course Delivery: DE On-Campus

Does Action include a full syllabus? YES X NO

UCCC Agenda Date: Scanned for Agenda: Y/N Y

CUE Agenda Date: 9.20.2013 (see reverse side)

Guests Invited:

Notes/Changes needed: GEP Shell course

AFTER REVIEW/APPROVAL

Update Logs (as appropriate):

- 2013-14 UCCC & CUE Actions Log* (S:/Deans Office/Academic Standards/Committee Management/UCCC & CUE Actions Log)
Course Tab Curricular Tab CUE-GEP
GEP Shell http://oucc.nesu.edu/GEP_Courses_AddedorDropped

* On the Courses Excel Log, highlight Tabled Courses Yellow and GEP Courses BLUE

PROCESSING GUIDE:

Scanned for Archive: Y/N Y

Date Sent to R&R: 9.23.2013 College Liaison: 9.25.2013 Advisor Listserv*

- Course Attributes
AGI
Cross-Listed
Dual-Level
GEP - USD, HUM
Special Topics

- Type of Proposal
Drop Course
Revise Course
New Course -GEP shell course
Revision In:
Content
Prefix/Number
Title
Abbreviated Title
Cr/Contact Hours
Grading Method
Scheduling
Pre/Co-Reqs
Restrictive Stmt
Catalog Description
Learning Outcomes

- UCCC Action
Approved
Appr. Pending*
Tabled
Withdrawn
CUE Action
Approved
Appr. Pending*
Tabled
Withdrawn

Changes Made

* Notify Advisors if course is new to or dropped from a GEP list, OR if a new or changed policy

EFFECTIVE DATE: 01.2014

Course Action Short Form for GEP Update – US Diversity

1/2014 offering

Department/Program	ENGLISH	New: x <input type="checkbox"/>
Course Prefix/Number	USD 295 /HUM 296 295 HUMU 295	Review: <input type="checkbox"/>
Course Title	Latina/o Literature in the U.S.	

Each course in U.S. Diversity will provide instruction and guidance that help students to achieve at least 2 of the following:

1. Analyze how religious, gender, ethnic, racial, class, sexual orientation, disability, and/or age identities are shaped by cultural and societal influences;
2. Categorize and compare historical, social, political, and/or economic processes producing diversity, equality, and structured inequalities in the U.S.;
3. Interpret and evaluate social actions by religious, gender, ethnic, racial, class, sexual orientation, disability, and/or age groups affecting equality and social justice in the U.S.;
4. Examine interactions between people from different religious, gender, ethnic, racial, class, sexual orientation, disability, and/or age groups in the U.S.

Student outcome(s) for x 1. or — 2. or — 3. or — 4.

Analyze how Latina/o ethnic identities (and the intersecting categories of race, class and gender) are shaped by cultural and societal influences.

Measure(s)

Midterm essay question

Sample Question: Compare and/or contrast the role of food in Judith Ortiz Cofer's *The Latin Deli* and Cristina Garcia's *Dreaming in Cuban*. Pay special attention to the ways in which characters experience food to construct and/or resist ethnic identities.

Final Research Project:

Sample Topic for Research Project: Make an academic argument about the intersections of ethnicity and gender (or race, class, nationality) as two key aspects of identity in Latina/o literature. Consider at least three of the primary texts we have read this semester. In addition, use at least three scholarly sources to help situate your argument in appropriate cultural, historical, and political contexts.

Student outcome(s) for — 1. or — 2. Or x — 3. or — 4.

Analyze various ways in which works of Latina/o literature influence struggles for equality and social justice.

Course Action Short Form for GEP Update – US Diversity

Measure(s)

Short paper (approximately five pages)

Sample topic: Focusing on any one of the works that we have studied thus far, analyze and evaluate how it engages with a particular struggle for social justice (e.g. voting rights, health care, child custody).

Instructor Contact Name:

Karen Cruz Stapleton

- Attach weekly course schedule and signature page.
- Criteria for GEP Courses and Review (Rubric)
<http://www.ncsu.edu/assessment/get/Criteria%20for%20review%20GEP%20courses%20v1.pdf>

Criteria for Reviewing Course Action Forms for GEP Courses

The College Curriculum Committees and the Council on Undergraduate Education Should Consider the Following Criteria.

<i>Criteria for GEP Course Documentation</i>	Yes	No	Comments
GEP Objectives			
10. Are the GEP category objectives current and complete?			
Student Learning Outcomes			
11. Is there at least one GEP learning outcome listed under each objective?			
12. Is each GEP learning outcome appropriate to the associated GEP objective (i.e. will the achievement of the outcome allow students to meet the objective)?			
13. Does each outcome provide a specific statement (using an appropriate action verb. For example, see http://www.krummefamily.org/guides/bloom.html) of what students are expected to do in order to demonstrate that they have achieved the outcome?			
Means of Evaluation			
14. Is there at least one means of evaluation listed under each outcome?			
15. Is each means of evaluation appropriate to the associated outcome (i.e. will it provide data that will allow the instructor to judge how well students have achieved the outcome)?			

Miscellaneous Comments

College Signature College review not required for special topics courses _____
Name Title Date

Course Action Short Form for GEP **Humanities (HUM)**

Department(s)/Program	ENGLISH	New to GEP: X
Course Prefix/Number (include cross listed prefix)	USD/HUM-296-295 HUMO 295	Review for GEP: <input type="checkbox"/>
Course Title	Latina/o Literature in the U.S.	
<p>Each course in the <i>Humanities</i> will provide instruction and guidance that help students to:</p> <ol style="list-style-type: none"> 1. Engage the human experience through the interpretation of human culture and 2. Become aware of the act of interpretation itself as a critical form of knowing in the humanities; and 3. Make academic arguments about the human experience using reasons and evidence for supporting those reasons that are appropriate to the humanities. 		
<p>Student learning outcome(s) for Objective #1:</p> <p>Interpret works of U.S. Latina/o literature within their historical and cultural contexts.</p>		
<p>Measure(s) for above Outcome(s):</p> <p>Essay Questions on Mid-term and Final Exams and Short Paper (approximately five pages)</p> <p>Sample essay question on mid-term exam: Compare and/or contrast the role of food in Judith Ortiz Cofer's <i>The Latin Deli</i> and Cristina Garcia's <i>Dreaming in Cuban</i>. Pay special attention to the ways in which characters experience food to construct and/or resist ethnic identities.</p> <p>Sample topic for short paper: Focusing on any one of the works that we have studied thus far, analyze and evaluate how it engages with a particular struggle for social justice (e.g. voting rights, health care, child custody).</p>		
<p>Student learning outcome(s) for Objective #2:</p> <p>Compare and contrast the social and artistic concerns of authors from various groups within Latina/o culture (e.g. Chicana/os, Puerto Ricans, Dominicans and Cubans).</p>		
<p>Measure(s) for above Outcome(s):</p> <p>Essay on final exam</p> <p>Sample topic: Explain several of the major issues and paradigms that appear in four U.S. Latina/o literary texts and explicate some of the differences and similarities among Chicana/os, Puerto Ricans, Dominicans and Cubans. How does the literary expression of these Latina/os reveal both differences and similarities with U.S. Anglo-American culture and experience?</p>		
<p>Student learning outcome(s) for Objective #3:</p> <p>Develop well-supported academic arguments about Latina/o literature and culture.</p>		

Course Action Short Form for GEP Humanities (HUM) ♡

Measure(s) for above Outcome(s):

Essay Questions on Mid-term and Final Exams, short paper, and Final Research Project:

Sample topic for Research Project: Make an academic argument about the intersections of ethnicity and gender (or race, class, nationality) as two key aspects of identity in Latina/o literature. Consider at least three of the primary texts we have read this semester. In addition, use at least three scholarly sources to help situate your argument in appropriate cultural, historical, and political contexts.

Instructor Name: Karen Cruz Stapleton

- Attach course information per review instructions
- Attach signature page with required signatures.
- Attach completed GEP Course Evaluation Rubric

2012-2013

Criteria for Reviewing Course Action Forms for GEP Courses

The College Curriculum Committees and the Council on Undergraduate Education Should Consider the Following Criteria.

<i>Criteria for GEP Course Documentation</i>	Yes	No	Comments
GEP Objectives			
10. Are the GEP category objectives current and complete?	✓		
Student Learning Outcomes			
11. Is there at least one GEP learning outcome listed under each objective?	✓		
12. Is each GEP learning outcome appropriate to the associated GEP objective (i.e. will the achievement of the outcome allow students to meet the objective)?	✓		
13. Does each outcome provide a specific statement (using an appropriate action verb. For example, see http://www.krummefamily.org/guides/bloom.html) of what students are expected to do in order to demonstrate that they have achieved the outcome?	✓		
Means of Evaluation			
14. Is there at least one means of evaluation listed under each outcome?	✓		
15. Is each means of evaluation appropriate to the associated outcome (i.e. will it provide data that will allow the instructor to judge how well students have achieved the outcome)?	✓		

Miscellaneous Comments

College Signature College review not required for special topics courses _____
 Name Title Date

Latina/o Literature in the U.S.

Course Description

This course is a survey of U.S. Latina/o Literatures from early immigrants, to Native American influences, to contemporary cultural productions. In recent years, important developments have transformed and expanded the notions of literary historians and critics about what constitutes the American literary canon. The emergence of a substantial number of important minority writers invites an exploration of the significance of U.S. Latina/o literature and cultural production. We will examine the various ways U.S. Latina/os writing in English in the United States represent themselves and their experiences, experiences that articulate the various levels of marginality, oppression and subordination encountered by Latina/os within the borders of the U.S. The course will begin by contextualizing the historical experiences of different Latina/o groups, including Chicanas/os, Puerto Ricans, Dominican Americans, and Cuban Americans. It will investigate what it means to be Latina/o in the United States, critically examining the formation of, and differentiation between, group labels such as "Latina/o" and "Hispanic." It will familiarize students with some of the major issues affecting the field of U.S. Latina/o Studies, such as border issues, immigration and migration, and labor. These issues will also intersect with such topics as identity, the family, the home, reproduction, memory, sexuality, violence, politics, and nationalism as we examine the ways in which these intersections shape discourses and representations of Latinas/os in the United States.

List of Required Texts

- **Chicana:** Sandra Cisneros, *Caramelo*. (novel) \$12.99
- **Puerto Rican:** Judith Ortiz Cofer (Georgia Writers' Hall of Fame 2010), *The Latin Deli* (poetry and short stories) \$13.50; Victor Hernandez Cruz, *Panoramas* (poetry) \$11.99
- **Cuban:** Cristina García, *Dreaming in Cuban* (novel) \$11.50; Achy Obejas, *We Came All the Way from Cuba So You Could Act like This?*(short stories) \$15.00
- **Dominican Republic:** Junot Díaz, *The Brief Wondrous Life of Oscar Wao* (novel) \$11.99, Pulitzer Prize for Fiction, 2008); Loida Maritza Pérez, *Geographies of Home* (novel) \$10.99
- *The Latino/a Condition: A Critical Reader*. Eds. Richard Delgado and Jean Stefancic \$25.95
- Access works on e-reserve through www.lib.nesu.edu and on Moodle

Approximate cost of texts \$114.00 Many Kindle versions are less expensive and used texts are available for many of the titles at a considerable discount.

Course Organization

Introduction:

Lomelí and Ikas. "The Transnational Perspective on U.S. Latino Literatures and Cultures at the Turn of the Millennium," in *U.S. Latino Literatures and Culture: Transnational Perspectives*. Eds. Francisco A. Lomelí and Karin Ikas.

Berta Esperanza Hernández-Troyol. "Natives and Newcomers." in *The Latino/a Condition: A Critical Reader*

Unit I: Chicana/os- Weeks 1-4

Secondary Sources:

Rodolfo Acuña, "Early Chicano Activists" in *The Latino/a Condition: A Critical Reader*;

Arnoldo De León, "Initial Contacts: Niggers, Redskins and Greasers" in *The Latino/a Condition: A Critical Reader*

Primary Texts:

Maria Amparo Ruiz de Burton "The Squatter and the Don" on reserve from *The Latino Reader: An American Literary Tradition from 1542- the Present*. Eds. Harold Augenbraum and Margarite Fernández Olmos.; Américo Paredes "The Hammon and the Beans" on reserve in *The Latino Reader: An American Literary Tradition from 1542- the Present*; Sandra Cisneros, *Caramelo*

Unit II: Puerto Ricans- Weeks 5-8

Secondary Sources:

Richard Delgado, "Storytelling for Oppositionists and Others" in *The Latino/a Condition: A Critical Reader*; Richard Rodriguez, "A Scholarship Boy" in *The Latino/a Condition: A Critical Reader*; Ilan Stavans. "Life in the Hyphen" in *The Latino/a Condition: A Critical Reader*; Juan Flores, "Island and Enclaves: Caribbean Latinos in Historical Perspective" in *Latinos Remaking America*. Eds. Marcelo M. Suárez-Orozco and Mariela M. Páezn (essay on Moodle)

Primary Texts:

Judith Ortiz Cofer (Georgia Writers' Hall of Fame 2010), *The Latin Deli* (poetry and short stories); Victor Hernandez Cruz, *Panoramas* (poetry)

Unit III: Cubans-Americans Weeks 9-12

Secondary sources:

Alex Stepick and Carol Dutton Stepick "Power and Identity: Miami Cubans," in *Latinos Remaking America*. Eds. Marcelo M. Suárez-Orozco and Mariela M. Páezn (essay on Moodle)

Bruce Allen Dick, "A Conversation with Gusatvo Pérez Firmat" on JSTOR

Primary Texts:

Cristina García, *Dreaming in Cuban* (novel); Achy Obejas, *We Came All the Way from Cuba So You Could Act like This?*(short stories)

Unit IV: Dominicans- Americans Weeks 13-15

Secondary Sources:

Silvio Torres-Saillant, "The Tribulations of Blackness: Stages in Dominican Racial Identity,"
JSTOR

Primary Sources:

Junot Díaz, *The Brief Wondrous Life of Oscar Wao* (novel, **Pulitzer Prize** for Fiction, 2008);
Loida Maritza Pérez, *Geographies of Home* (novel)

Prerequisites, Co-requisites, Restrictions

None; no knowledge of Spanish required; all texts are written in English

GEP Requirements

This course is designed to satisfy the University Humanities--Literature Requirement and the CHASS Literature II Requirement, and the US Diversity Requirement.

SIGNATURE PAGE

COURSE ACTION FOR HUM/USD 296 ^{HUMU} 295

RECOMMENDED BY:

[Signature]
HEAD, DEPARTMENT/PROGRAM

9-11-2013

DATE

ENDORSED BY:

N/A

CHAIR, COLLEGE COURSES & CURRICULA COMMITTEE

DATE

N/A

COLLEGE DEAN

DATE

APPROVED BY:

N/A

CHAIR, UNIVERSITY COURSES & CURRICULA COMMITTEE

DATE

[Signature]
CHAIR, COUNCIL ON UNDERGRADUATE EDUCATION

9.20.13

DATE

[Signature]
DEAN, DIVISION OF ACADEMIC AND STUDENT AFFAIRS (DASA)

9-24-13

DATE

APPROVED EFFECTIVE DATE 1/2014