



Council on Undergraduate Education 2018-2019

September 21st 2018
Talley Student Union 3210
 1:30pm-3:00pm

Call to Order 1:30pm

- Welcome and Introductions from Chair Daniel Monek
- Remarks and Updates from OUCAS/DASA
- Approval of CUE September 7, 2018 Minutes

New Business

Consent Agenda

GEP Category	GEP Action	Notes
GK	ANS 292 Australian Animal Agriculture	Course being Dropped, not taught in 5 years
IP, GK	HON 293 (001) Music and Oppression	Honors Special Topic 2 nd offering
IP	HON 296 (004) Dinomania: A Cultural and History of Dinosaurs	Honors Special Topic 2 nd offering
NS	PB 405 Wetland Flora	Drop: *Up for review

GER> GEP Review

Presenter	Reviewers	GEP Category Under review	GEP Action	Notes
Allen	Annett-Hitchcock, Minogue, Knowles	VPA	ADN 112 Three Dimensional Design for Non-Design Majors	*Up for review
Gilmartin	Pickwork, Annett-Hitchcock, Allen	HUM (GK reviewed 2012)	AFS 240 African Civilization	*Up for review, changes to UCCC
Gilmartin	Liu, Lee, Rabah	HUM	PHI 330 Metaphysics	*Up for review, changes to UCCC
Gilmartin	Bush, Lee, Kershner	HUM (IP reviewed 2012)	PHI 331 Philosophy of Language	*Up for review, changes to UCCC
Gilmartin	Orcutt, Belk, Lam	HUM	PHI 333 Knowledge and Skepticism	*Up for review, changes to UCCC
Gilmartin	Lee, Rabah, Liu	HUM	PHI 375 Ethics	*Up for review, changes to UCCC
Gilmartin	Orcutt, Belk, Pickworth	HUM	PHI 376 History of Ethics	*Up for review, changes to UCCC
Knowles	Lam, Ozturk, Podurgal	SS	PS 305 The Justice System in the American Political Process	*Up for review SS, changes to UCCC
Knowles	Annett-Hitchcock, Bush, Orcutt	SS	PS 312 Introduction to Public Administration	*Up for review, changes from UCCC
Knowles	Kershner, Belk, Bush	SS(GK reviewed 2012)	PS 335 International Law	*Up for review, changes to UCCC

Courses for GEP Category - Review

Presenter	Reviewers	GEP Category Under review	GEP Action	Notes
Beckstead	Rabah, Liu, Gilmartin	GK	ALS 494 International Learning Experience in Agriculture and Life Sciences	Changes from UCCC. *Up for GK Review
Knowles	Beckstead, Ozturk, Podurgal	SS (GK)	PS 341 European Politics	Changes from UCCC. *Up for Review in SS. Reviewed GK 2012.
Knowles	Podurgal, Minogue, Beckstead	HUM (GK)	REL 200 Introduction to the Study of Religion	Changes to UCCC. *Up for Review in HUM. Reviewed GK 2012.

Courses New to GEP

Presenter	Reviewers	GEP Category Under review	GEP Action	Notes
Belk	Pickworth, Rabah, Knowles	IP	USC 116 Introduction to Sustainability for EcoVillage	New to GEP

Discussion: Nominations for Chair Elect, Vote on GER>GEP Short Form Motion from September 7th, 2018

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 2018-2019September 7, 2018
Talley Student Union 4140
Call to Order: 1:30 PM

Members Present: Chair Daniel Monek, Past Chair Ghada Rahba, James Minogue, Naji Hussein (serving as proxy for Hatice Ozturk), James Knowles, Tania Allen, Adam Rogers (serving as proxy for Darby Orcutt), David Gilmartin, Katherine Annett-Hitchcock, Carrie Pickworth, Robert Beckstead, Richard Podurgal, Alice Lee, Tiffany Kershner, Autumn Belk, Min Liu

Members Absent: Kimberly Bush, Darby Orcutt, Hatice Ozturk

Ex-Officio Members Present: Lexi Hergeth, Melissa Williford, Stephany Dunstan, Erin Dixon, Samantha Rich

Guests: Russell Flinchum, Tsailu Liu, Janice Odom, Heather Lyerly, Anne Auten

WELCOME AND INTRODUCTIONS

- *Remarks from Chair Daniel Monek* – Explained the GER>GEP sun-setting process and prompted the guests and proxies to introduce themselves.
- *Remarks and Updates from OUCCAS/DASA* – Lexi Hergeth provided a summary of the charge of CUE.
- *Presentation from the Office of Assessment*- Stephany Dunstan provided a presentation emphasizing the importance of the alignment in the objectives, outcomes and measures for GEP credit, provided examples of vague and strong outcomes and measures aligning with objectives, and contact information for specialists in the office of assessment.
- *Establish Quorum*- Member Autumn Belk motioned to establish quorum at 9 members.
- Approval of the Minutes from May 4th 2018 – Approved Unanimously
 - Discussion: Motion to approve the past minutes by member Richard Podurgal.

NEW BUSINESS

Consent Agenda: (HON 290[001], HON 296[003], & ENG/FL 275) -Approved Unanimously

Discussion: The approval of the consent agenda was moved by member Robert Beckstead. Lexi Hergeth and Daniel Monek explained the consent agenda and explained the Honors course offerings.

GER>GEP Review

Discussion: Lexi Hergeth explained the GER>GEP Review section.

- **DS 101 History of Design I, From Before the Apple to Xia Gui:** (VPA) – Removed GEP Unanimously
Discussion: Motion to remove the GEP category by member Tania Allen.
- **PB 277 Space Biology:** (NS)- Approved Unanimously
Discussion: Motion to approve by member Carrie Pickworth. Member complimented the breadth of readings covering the natural science attribute, members confirmed.

Discussion: David Gilmartin moved to combine PHI 205, 214, 221, 300- Approved Unanimously.
- **PHI 205 Introduction to Philosophy:** (HUM)- Approved with Friendly Suggestions
Discussion: Motion to approve by member David Gilmartin. Member made the friendly suggestion to update the verbiage in the general student learning outcomes for the course towards the bottom of the CIM form.
- **PHI 214 Issues in Business Ethics:** (HUM)- Approved with Friendly Suggestions
Discussion: Motion to approve by member David Gilmartin. Members complimented the specific measures. Minor typo in second objective measure.
- **PHI 221 Contemporary Moral Issues:** (HUM)- Approved Unanimously
Discussion: Motion to approve by member David Gilmartin.
- **PHI 300 Ancient Philosophy:** (HUM)- Approved Unanimously
Discussion: Motion to approve by member David Gilmartin.

Motion from David Gilmartin to combine PHI 301, 302, 305, 310 Approved unanimously

- **PHI 301 Early Modern Philosophy:** (HUM)- Approved Unanimously
Discussion: Motion to approve by member David Gilmartin. Reviewer said the objectives, outcomes, and measures are in alignment.
- **PHI 302 19th Century Philosophy:** (HUM)- Approved Unanimously
Discussion: Motion to approve by member David Gilmartin.
- **PHI 305 Philosophy of Religion:** (HUM)- Approved with Friendly Suggestion
Discussion: Motion to approve by member David Gilmartin. Member indicated there is an assumption that religion as a human experience. Members discussed how religion is a part of culture and discussed the interpretation of culture. Members discussed including context such as adding “in the context of the late Roman Empire”. Friendly suggestion to clarify the two cultures and the idea of the interpretation of culture or how religion affects the human experience. Friendly suggestion to include the general student learning outcomes in the CIM field.
- **PHI 310 Existentialism:** (HUM)- Approved Unanimously
Discussion: Motion to approve by member David Gilmartin.
- **PS 320 U.S. Environmental Law and Politics:** (SS)- Approved Unanimously
Discussion: Motion to approve by member David Gilmartin. Member asked if the general course student learning outcomes were referencing the GEP outcomes, members confirmed.

Discussion: Chair recognized the dedication from the college of humanities and social sciences in getting the majority of these courses prepared for the first meeting.

GEP Review

- **ANT 251 Physical Anthropology:** (SS)- Approved Unanimously
Discussion: Motion to approve by member Jim Knowles. Reviewers confirmed the GEP requirements have been met.
- **COM 112 Interpersonal Communication:** (SS)- Approved with Friendly Suggestion
Discussion: Motion to approve by member Jim Knowles. Member noted the disability service statement should be updated to the disability resource office.
- **ENG 378 Women & Film:** (GK, VPA)- Approved Unanimously
Discussion: Motion to approve by member Jim Knowles. Member complimented the outcomes and measures using appropriate terminology and seamlessly aligning.
- **FLF 302 Survey of French Literature from Romanticism to the Contemporary Period:** (HUM, GK)- Approved Unanimously
Discussion: Motion to approve by member Jim Knowles. Member complimented the way the course incorporated HUM and GK requirement. Member commented that while the outcomes were a bit vague the measures were specific and helpful.
- **FLF 315 French Civilization and Culture:** (HUM, GK)- Approved Unanimously
Discussion: Motion to approve by member Jim Knowles.

New to GEP

- **ECD 310 Caldwell Fellows Honors Seminar: Foundations in Self-Development:** (USD) – Approved Unanimously
Discussion: Motion to approve by member James Minogue. Member indicated it seems a bit odd that a course restricted to Caldwell Fellows fits General Education however, believed the course does fulfill the USD requirement.
- **ENG 326 History of the English Language:** (HUM, GK) – Approved Unanimously
Discussion: Motion to approve by member Jim Knowles. Reviewers complimented the course.
- **ENG 329 Language in Globalization:** (IP, HUM, GK) – Approved Unanimously
Discussion: Motion to approve by member Jim Knowles. Members discussed having three GEP categories being filled member asked if reviewers had any concerns about this, members indicated the course does fulfill all three categories.
- **ID 244 History of Industrial Design:** (IP, HUM) – Approved with Friendly Suggestion
Discussion: Motion to approve by member Tania Allen and introduced guests Russell Flinchum and Tsilu Liu, the

guests explained the structure of this course. Member commented the student learning measures are not measurable, guest explained how measures are tangible. Members commented that the measure could be adjusted in the 1st objective's measure to "Critique exhibitions featuring design objects and examine works from the collections from visits to the Gregg Museum of Art and Design".

Special Topic and Honors GEP

- **HON 293 (004) Music and Asia:** (IP, GK) – Approved Unanimously
Discussion: Motion to approve by member Autumn Belk.
- **HON 297 (001) Rockin' America: Popular Music as Social Protest:** (IP, USD) – Approved Unanimously
Discussion: Motion to approve by member Autumn Belk. Member complimented the IP outcomes of music and sociology and the explanation provided.
- **IPGE 295 Interactions of Science, Engineering and Public Policy:** (IP) – Approved Unanimously
Discussion: Motion to approve by member Jim Knowles. Members complimented the links between disciplines and how the course is taught by two faculty members.
- **SSUS 295 Race in America:** (SS, USD) – Approved Unanimously
Discussion: Motion to approve by member Jim Knowles.

Discussion: Nominations for chair-elect. Member David Gilmartin motioned that courses undergoing GER>GEP review initiator will be able to use the short form in CIM and would not require a syllabus. Deanna Dannels presented the motion from the perspective of the associate deans. Deanna stated the colleges should be doing the gate-keeping work for syllabi and indicated the GER>GEP review would be more efficient for members.

Meeting adjourned at 2:41 PM

Respectfully submitted by Lexi Hergeth

HON GEP Interdisciplinary Perspectives & Global Knowledge Special Topic Shell Offering

This form is to be used for submitting a Special Topics shell offering for the *Interdisciplinary Perspectives and Global Knowledge* GEP categories to the Council on Undergraduate Education (CUE)

Course action proposals for a GEP shell offering must provide documentation to show how the course is designed to enable a student to achieve the particular GEP category objectives.

The *GEP Interdisciplinary Perspectives objectives* will provide instruction and guidance that help students to:

1. Distinguish between the distinct approaches of two or more disciplines; and
2. Identify and apply authentic connections between two or more disciplines; and
3. Explore and synthesize the approaches or views of the two or more disciplines.

The *GEP Global Knowledge objectives* will provide instruction and guidance that help students to:

4. Identify and examine distinguishing characteristics including values, images, cultural artifacts, economic structures, technological or scientific developments, and/or attitudes of people in a society or culture outside the United States.

And at least one of the following:

5. Compare these distinguishing characteristics between the non-U.S. society and at least one other society.
6. Explain how the distinguishing characteristics relate to their cultural and/or historical contexts in the non-U.S. society.
7. Explain how these distinguishing characteristics change in response to internal and external pressures on the non-U.S. society.

HON 293 sec 001			
Department(s)/Program	University Honors Program	New GEP Special Topics Offering	<input type="checkbox"/>
Special Topic Title: <small>(30 character limit)</small>	Music and Oppression	Review for 2nd Offering <input checked="" type="checkbox"/>	
Term to be Offered	Fall 2018		
Instructor Name/Title	Kristen M. Turner, Lecturer		
SECTION 1: GEP CRITERIA			
<p><u>Instructions:</u></p> <ul style="list-style-type: none"> At least one of the Instructor's student learning outcomes must be listed under each GEP category objective. Achievement of the outcomes must allow students to meet the GEP category objectives. Outcomes must illustrate what students will do in order to demonstrate they have achieved the outcome. At least one means of evaluation must be listed under each outcome and provide data to allow the instructor to judge how well students have achieved outcomes. Student learning outcomes that are relevant to the GEP category objectives must be applied to all course sections. For assistance with writing outcomes and list of active verbs using <i>Bloom's Taxonomy</i> [Click Here] 			
<i>Interdisciplinary Studies</i>			
<p>List the Instructor's student learning outcomes for the course that are relevant to GEP <i>Interdisciplinary Perspectives Objective 1: Obj. 1) Distinguish between the distinct approaches of two or more disciplines.</i></p> <p>Differentiate between disciplinary perspectives such as sociology, musicology, history, and African American studies on oppression and resistance to oppression.</p>			
<p style="text-align: center;">Measure(s) for above Outcome:</p> <p style="text-align: center;"><small>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.</small></p> <p>The reading reflection requires students to analyze one reading assignment within an intellectual framework taken from another one of our readings. One prompt for this assignment is 'How does the author's disciplinary perspective affect the author's argument as it relates to the intellectual framework you've chosen?' Some of the quiz questions relate to distinguishing between disciplines. One example is: David Smith, author of "Colonial Encounters through the Prism of Music," is a sociologist, Tim Barringer, author of "Sonic Spectacles" is an art historian who specializes in visual culture, and Nalini Ghuman, author of "India: Pioneering Musical Encounters" is a musicologist, yet each talks about music in their work. How do their different disciplinary perspectives impact how they talk about music?</p>			

List the Instructor's student learning outcome(s) for the course that are relevant to GEP *Interdisciplinary Perspectives Objective 2*:
Obj. 2) Identify and apply authentic connections between two or more disciplines.
 Compare disciplinary perspectives such as musicology, ethnomusicology, sociology, history, and others on oppression and resistance to oppression

Measure(s) for above Outcome:

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 reading reflection requires students to analyze one reading assignment within an intellectual framework taken from another one of our readings. One prompt for this assignment is: How does the intellectual framework you've chosen resonate with the author's analysis? Class discussion will also frequently revolve around this outcome.

List the Instructor's student learning outcome(s) for the course that are relevant to GEP *Interdisciplinary Perspectives Objective 3*:
Obj. 3) Explore and synthesize the approaches or views of the two or more disciplines.

Differentiate between disciplinary perspectives on oppression and resistance to oppression; Compare disciplinary perspectives on oppression and resistance to oppression; Evaluate how music contributes to systems of oppression.

Measure(s) for above Outcome:

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 reading reflection requires students to analyze one reading assignment within an intellectual framework taken from another one of our readings.

One prompt for this assignment is: How could the author's article have been enriched if the author had used your intellectual framework more overtly? In the final project, students must take on a persona that is involved with a system of oppression. To understand their imagined perspective, students must synthesize the information from a variety of sources and disciplinary perspectives.

To assist CUE in evaluating this course for Interdisciplinary Perspectives, please provide answers to the following questions:

- A. Which disciplines will be synthesized, connected, and/or considered in this course?
 Sociology, musicology, ethnomusicology, history, museum studies, Native American studies, political science, African American studies, Immigrant studies
- B. How will the instructor present the material so that these disciplines are addressed in a way that allows the students "to integrate the multiple parts of view into a cohesive understanding"? #1 By acknowledging and drawing attention to different disciplinary perspectives. #2 by encouraging written discussion of this issue through quiz and assignment prompts. #3 Through the Reading Reflection Assignment which includes a question on disciplinary perspectives

Global Knowledge

List the Instructor's student learning outcome(s) for the course that are relevant to GEP *Global Knowledge Objective 4*:
Obj. 4) Identify and examine distinguishing characteristics including values, images, cultural artifacts, economic structures, technological or scientific developments, and/or attitudes of people in a society or culture outside the United States.
 Analyze how music is used to construct cultural, ethnic, national, racial, and/or gender identity

Measure(s) for above Outcome:

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.

In most cases, music can not be used in connection with a system of oppression unless the music is being used as a marker for identity. All of the articles we will read and discuss speak to this issue thus the discussion starter assignment will force students to think in these terms. Some of the quiz prompts also assess this outcome. For example: Listen to "March of the Mogul Emperors" and "Mantra of Will". Both of these pieces are by English composers who were seeking to represent Indian national identity sonically. What do you think each piece is seeking to convey about India and the relationship between India and England?

List the Instructor's student learning outcome(s) for the course that are relevant to GEP *Global Knowledge Objective 5, 6, or 7*:
 Analyze how people living in different societies outside of the United States have used music in projects of oppression and resistance to oppression and compare their strategies to those used in the United States.

Measure(s) for above Outcome:

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.

Several units address how different societies address or understand one type of oppression or selection of music. Quiz questions and class discussion will center around this outcome. For example, colonialism can result in oppression and spur resistance to oppression. We will study British colonialism in Africa and India and settler colonialism in the United States. Some quiz questions also prompt students to consider this issue including on questions which asks how the use of classical music as part of the Civilizing Mission could be part of colonial oppression against indigenous populations.

SECTION 2: REQUISITES AND SCHEDULING

General guidelines:

- GEP Courses should have at least 25% of seats non-restricted (i.e. available to all students).
- GEP Courses should have no more than ONE pre-requisite.
- GEP Special Topics are approved as a one-term offering.
- The course syllabus for all sections must include the GEP *Interdisciplinary Perspectives and Global Knowledge* category designations and GEP student learning outcomes.

Special Topics Term Scheduling:

- List below the course scheduling detail:
 - Meeting time and day(s):
Mondays & Wednesdays, 1:30 to 2:45
 - Seat count:
21
 - Room assigned or room preference including needed classroom technology/seat type:
202 Honors Village Commons
- If this course is to be piggy-backed with a department special topic, list the piggy-backed course prefix/number below.
(EX: BIO 295 with NSGK 295) N/A

What percentage of the seats offered will be open to all students? 0 %

- a. If seats are restricted, describe the restriction being applied.
New Freshman standing in the University Honors Program or the University Scholars Program
- b. Is this restriction listed in the course catalog description for the course?
N/A

List all course pre-requisites, co-requisites, and restrictive statements (ex: Jr standing; Chemistry majors only). If none, state none.

Restricted to students in the UHP

List any discipline specific background or skills that a student is expected to have prior to taking this course. If none, state none.
(ex: ability to analyze historical text; prepare a lesson plan)

None

SECTION 3: ADDITIONAL INFORMATION

Complete the following 3 questions or attach a syllabus that includes this information.

1. Title and author of any required text or publications.

See syllabus

2. Major topics to be covered and required readings including laboratory and studio topics.

See syllabus

3. List any required field trips, out of class activities, and/or guest speakers.

Students must attend at least one of three concerts in the NC Live series. Tickets will be free to students. See syllabus for more details

SYLLABUS: Music and Oppression
202 Honors Village Commons

HON 293-001
Fall 2018

Monday/Wednesday 1:30–2:45

Instructor: Kristen Turner, Ph.D.

Phone Number: 919-319-6262 (between 8 a.m. and 11 p.m.)

E-mail: kristen_turner@ncsu.edu

Office: 2405 Broughton Hall

Office Hours: Fridays, 11:45–12:45 or by appointment

Village Fellow: Isaac Asemota

Village Fellow Email: inasemot@ncsu.edu

Course Description

Music and Oppression will examine how people use music both as a tool of oppression and a method of resisting oppression. Course topics will include the use of western classical music by colonial powers; music and torture; music during World War II (including the use of music in concentration camps and as propaganda in Allied and Axis countries); music in Indian Boarding Schools; music in the American Civil Rights Movement; and hip hop as the music of oppressed populations in Europe and the United States. Reading assignments will come from a wide range of sources and disciplinary perspectives including scholarly articles, book chapters, and personal memoirs. We will listen to and discuss music from multiple genres including hip hop, pop, jazz, folk, and the western classical tradition. No previous musical experience as a performer is required to be successful in this class. We consider such questions as: How effective is music as a political tool? Why do people turn to music when resisting oppression? How do authoritarian governments create and use musical propaganda?

Embedded throughout the content of this course, you will become adept at using the intellectual standards for critical and creative thinking in evaluating the work of others, as well as solving problems/addressing questions in music history. You will also be introduced to tools to help you reflect on your own thinking (i.e. metacognition).

Pre-Requisites and Restrictive Statements

No pre-requisites. Restricted to University Honors Program students. Open to other students by permission of the UHP.

Course Materials

There is no textbook.

The main class resource will be the Moodle site. You will find the following resources on Moodle:

1. All homework assignments – reading, listening, and viewing resources
2. Links through which to turn in most written assignments
3. Any handouts distributed in class

Since this is a discussion-based class, students who do not do the homework will be at a severe disadvantage because you will not have the background to be able to contribute to the discussion. Some of the Moodle links are to Youtube videos. Since Youtube videos can be removed without notice at any time, please let me know if one of the videos has been taken down.

Although it is unlikely, 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.

Grade Determination

Written Assignments

- **Discussion Starter:** After many reading assignments, you'll be asked to think of a discussion starter which you will turn into me at the beginning of class. These starters are designed to help you to think critically about what you are reading. For instance, you might ask a question about a particular passage that was confusing, or ask a question about a broader issue that you thought about while reading the assignment. You could phrase your idea as a comment or a question that you hope would lead to further discussion such as "I disagree with X because of Y, what do other people think?" or "When I listened to the music, I had a completely different experience than that described in the assignment. I experienced X." Some readings may make you think of an experience you've had that you'd like to contribute to the discussion, and you could write about that. The discussion starter **MUST** be turned in at the beginning of class **ON PAPER**. I will endeavor to keep your name out of the discussion so that if you are nervous about your question for any reason (maybe you don't want to admit to being confused by something, for instance) then you won't be "outed." Of course, in some cases that may not be possible (for example, if you've contributed a story about your grandmother it would be pretty hard to keep you anonymous). If you must be absent, you may turn in your questions via email, but don't do that if you are going to be in class. Discussion starters are due by 1:30 p.m. You'll be graded for contributing, however, if it is clear that you have not done the reading, then I will not give you credit for the assignment.
- **Short Quizzes:** Multiple times throughout the semester, I have posted prompts for short essays (generally one to two paragraphs long) which you should turn in via the appropriate Moodle link by 1:30 p.m. the day they are due. For the purposes of this assignment, a paragraph is three to five sentences. These will be graded for participation, but I will take off points if it is obvious you have put no thought into the answers.
- **Reading Reflection:** A rhetorical précis and a short essay reflecting on some of the readings from the first half of the semester. I will distribute a separate handout explaining this project in detail
- **Concert Reflection:** You are required to attend one of three concerts and write a reflection on your reactions to the concert you attended. I will distribute a separate handout explaining this assignment in detail. **There will be no charge to you for any of the three concerts that you could attend to complete the Concert Reflection.**
- **Final Project:** Your final project will consist of a podcast, script, and accompanying essay. I will distribute a separate handout explaining this project in detail.
- **Self-Reflection:** A series of questions relating to your final project and your experiences this semester.

Reading Assignments: All reading assignments will be posted on Moodle.

Listening Assignments: Listening to music is PART OF YOUR HOMEWORK whether or not there is a written component to go along with the listening. Every piece you will be asked to listen to will be posted on Moodle.

Class participation

All students start with a 100 in class participation. There are two ways to lose points on participation. The first is consistently displaying behavior that indicates you are not participating in and engaging with the class material. Such behavior includes: not talking in class, not participating in small-group discussions and activities, being persistently tardy to class, and not turning in daily assignments, clearly and persistently not paying attention during class meetings as evidenced through sleeping, not following the discussion, or inappropriate use of the computer and other electronic devices. The second is through excessive absences. All students are allowed two unexcused absences, but the participation grade will be lowered by 10 points for each unexcused absence over two.

Program Assessment Statement

This course is a part of the NC State effort to enhance students' critical and creative thinking skills. As a student in this course, you have some special responsibilities in helping us assess the effectiveness of teaching and learning for the critical and creative thinking (TH!NK) initiative. Each student will receive an email from the Office of Assessment, asking you to take an on-line survey at the end of the semester. This is important in evaluating the success of the program. You **must** complete this assessment, but your performance will **NOT** impact your grade. I will receive notification from the Office of Assessment when you have completed your survey. Participation in this assessment will count as one quiz. If you complete the assessment, you will receive a 100 on the quiz. If you do not complete the assessment, you will receive a 0 on that quiz. **To receive credit for participation, you must complete the survey online within the requested timeframe.**

Some of the assignments that are a part of this class will also be shared with the Office of Assessment. Your work will remain confidential. Your work will never be reported on individually, but may be part of a group report after identifying information is removed.

Extra Credit

There will be a few opportunities for extra credit in this class. See the Moodle site for details

Submitting Assignments

Written assignments should be submitted through the link on the Moodle site or on paper the day they are due. If something is wrong with Moodle, you may always email me an assignment. I always respond with a "thanks" when I receive an emailed assignment, therefore if you don't get a response from me within 24 hours, please resend your file. **ALL work should have the student's name in the document itself.** Files should be in MICROSOFT WORD (.doc or .docx), and named with the student's last name, and a description of the assignment. EX: Turner_reflection

Makeup Work

Students are expected to make up any work they missed due to an excused or unexcused absence. If at all possible, students should complete and send all assignments to me the day they are due even if they are not in class. Assignments that are directly related to the reading or class discussion are due by 1:30 p.m. If it is an undue burden due to sickness to turn in an assignment on time, contact me as soon as possible, preferably before an assignment is due.

The course ends at 5:00 p.m. on December 14, 2018. No work of any type will be accepted after that date and time.

Grading Scale I WILL NOT BE USING THE MOODLE GRADE BOOK. PLEASE CONTACT ME AT ANY TIME IF YOU WANT TO KNOW YOUR CURRENT GRADE

Assignments will be weighted as explained below:

30%	Podcast Project
15%	Reading Reflection Essay
15%	Quizzes
13%	Class Participation/attendance
12%	Self Reflection Questions
10%	Concert Reflection
5%	Discussion Starters
100%	

This Course uses Standard NCSU Letter Grading:

97	≤	A+	≤	100	77	≤	C+	<	80
93	≤	A	<	97	73	≤	C	<	77
90	≤	A-	<	93	70	≤	C-	<	73
87	≤	B+	<	90	67	≤	D+	<	70
83	≤	B	<	87	63	≤	D	<	67
80	≤	B-	<	83	60	≤	D-	<	63
					0	≤	F	<	60

Learning Outcomes

Students who complete this course will be able to:

1. Analyze how music is used to construct and reinforce cultural, ethnic, national, racial, and/or gender identity.
2. Differentiate between disciplinary perspectives on oppression and resistance to oppression.
3. Compare disciplinary perspectives on oppression and resistance to oppression.
4. Analyze how people living in different societies outside of the United States have used music in projects of oppression and resistance to oppression.
5. Evaluate how music contributes to systems of oppression.
6. Evaluate the work of others using the intellectual standards for critical and creative thinking.

7. Apply critical and creative thinking skills and behaviors in the process of solving problems or addressing questions.
8. Reflect on their own thinking and the thinking of others.

GEP Information

This course fulfills the GEP Interdisciplinary Perspectives and Global Knowledge categories

Interdisciplinary Perspectives: Each course in Interdisciplinary Perspectives category will meet the following three outcomes:

1. Distinguish between the distinct approaches of two or more disciplines
 - **Course Outcome:** Differentiate between disciplinary perspectives such as sociology, musicology, history, and African American studies on oppression and resistance to oppression.
 - **Means of Assessment:** The reading reflection requires students to distinguish between disciplinary approaches reflected in the reading assignments students choose. The reading assignments come from a variety of disciplines including musicology, ethnomusicology, sociology, history, African American studies, immigrant studies, and cultural studies. Class discussion will also frequently revolve around this outcome. Some of the short quiz prompts will ask students to distinguish between the disciplinary approaches to the topic we are studying at that time.
2. Identify and apply authentic connections between two or more discipline
 - **Course Outcome:** Compare disciplinary perspectives on oppression and resistance to oppression.
 - **Means of Assessment:** The reading reflection requires students to create connections between disciplinary approaches reflected in the reading assignments they choose. The reading assignments come from a variety of disciplines including musicology, ethnomusicology, sociology, history, African American studies, immigrant studies, and cultural studies. Class discussion will also frequently revolve around this outcome. Some of the short quiz prompts will ask students to connect between the disciplinary approaches to the topic we are studying at that time.
3. Explore and synthesize the approaches or views of two or more disciplines
 - **Course Outcome:** Differentiate between disciplinary perspectives on oppression and resistance to oppression; Compare disciplinary perspectives on oppression and resistance to oppression; Evaluate how music contributes to systems of oppression.
 - **Means of Assessment:** The final project requires students, through a role-playing exercise, to explore and synthesize approaches and views of two or more disciplines. They must understand the sociological, cultural, and political mechanisms of oppression and resistance in order to create a podcast and write the accompanying explanatory essay that accurately reflects their character's viewpoint. Class discussion will also frequently revolve around this outcome. Some of the short quiz prompts will ask students to synthesize the disciplinary approaches to the topic we are studying at that time.

Global Knowledge: Each course in Global Knowledge category will meet the following outcome:

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 Outcome: Analyze how music is used to construct cultural, ethnic, national, racial, and/or gender identity
 - Means of Assessment: The discussion starter assignment is designed to encourage students to engage with the reading assignments, many of which address this course outcome. The only way for students to think of meaningful questions or comments is to identify and examine the music, culture, and society of an area outside of the United States.
2. Explain how these distinguishing characteristics relate to their cultural and/or historical contexts in the non-U.S. society.
 - Course Outcome: Analyze how music can be used to construct and reinforce cultural, ethnic, national, racial, and/or gender identity; Analyze how people living in different societies outside of the United States have used music in projects of oppression and resistance to oppression.
 - Means of Assessment: Several of the short quiz assignments require students to think of a piece of music, which relates to a cultural and/or historical concept under discussion and explain their choice. In order to accomplish this assignment, students must be able to explain the distinguishing characteristics of the cultural and/or historical context. In order to understand how music works within systems of oppression, students must understand how music is used as a marker for identity as this is the primary way music functions as a tool of oppression or resistance to oppression.

Academic Policies

Late Assignments

You may turn in the Rhetorical Précis, Reading Reflection, Topics, Synthesis Matrix, Final paper/podcast/script, and Self-Reflection Questions up to 5 days late with a grade deduction of 5 points for each day the assignment is late. The discussion starters and quizzes are keyed to the discussion topic of the day and may not be turned in late. Relevant Moodle links will remain open until the late period is over. Students who feel that an extenuating circumstance has prevented them from completing an assignment on time may consult with me about an extension, but I reserve the right to decline the request. Students who contact me before an assignment is due will have a more sympathetic reception.

Incompletes

As stated by the university grading policy, "An IN must not be used...as a substitute for an F when the student's performance in the course is deserving of failing. An IN is only appropriate when the student's record in the course is such that the successful completion of particular assignments, projects, or tests missed as a result of a documented serious event would enable that student to pass the course." In this class, a grade of "IN" will only be given (1) in response to a written student request [e-mail is fine] submitted to the instructor before 4:00 on the last day of classes; (2) at the instructor's discretion; and (3) because of a serious interruption a student's

work not caused by his/her own negligence. The university's policy on incompletes (REG 02.50.03) can be found at policies.ncsu.edu/regulation/reg-02-50-03

Academic Integrity Statement

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

Policies On Attendance

Per University regulations, excused absences must fall into one of two categories: sanctioned anticipated situations and documented emergency situations. Anticipated situations (e.g., participation in official University functions, court attendance, religious observances, or military duty) *must be submitted in writing at the beginning of the semester or one week prior to the anticipated absence*. Emergency absences (e.g., student illness, injury or death of immediate family member, *must be documented by the Student Organization Resource Center 515-3323*) within one week following the emergency. Please consult the following website for further information on University attendance regulations: <http://policies.ncsu.edu/regulation/reg-02-20-03>

This is a seminar course. For this class to be a success, students must attend each class meeting prepared to engage with the course material and their classmates in productive and respectful discussion. Thus, regular class attendance is a key component to the success of this course. *All students are allowed two unexcused absences. The participation grade will be lowered by 10 points for each unexcused absence over two.*

It is disruptive and disrespectful to the class as a whole when a student is late. Three tardies will equal one unexcused absence, and a pattern of being late to class will result in an additional deduction to the class participation grade.

Statement for 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](tel:9195157653). For more information on NC State's policy on working with students with disabilities, please see the [Academic Accommodations for Students with Disabilities Regulation \(REG02.20.01\)](#)

It is my goal to make my classroom and assignments as accessible to all students as possible. Whether or not you have a documented disability, do not hesitate to contact me if you are having problems in the class that could be alleviated with some changes on my part, and we can talk about your concerns.

Class Evaluations

Online class evaluations will be available for students to complete during the last two weeks of class. Students will receive an email message directing them to a website where they can login using their Unity ID and complete evaluations. All evaluations are confidential; instructors will

never know how any one student responded to any question, and students will never know the ratings for any particular instructors.

- Evaluation website: <https://classeval.ncsu.edu> • Student help desk: classeval@ncsu.edu
- More information about ClassEval: <https://oirp.ncsu.edu/surveys/classeval/about-classeval/>

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.

Student Resources

Helpful streaming services: [Naxos music library](#) and [Naxos video library](#) can be accessed through the Database Locator on the NCSU library website. These are good resources to find examples of music from film scores, classical or jazz genres as well as videos of operas, musical performances, ballets, documentaries, etc.

University Tutorial Center: <https://bit.ly/2LbOZLE>

Writing and Speaking Tutorial Services: <https://tutorial.dasa.ncsu.edu/wsts-overview-programs/wsts/>

University Career Development Center: <http://bit.ly/Ublsgg>

Adverse Weather: Read the class cancellations policy here: <http://bit.ly/UblzZf> Check email, news, the NCSU home page, or call 919-513-8888 for the latest information.

Class Schedule

Wednesday, Aug. 22

Introduction

Monday, Aug. 27 Introductory Concepts

Read:

1. Morton Deutsch, "A Framework for Thinking about Oppression and Its Change," *Social Justice Research* 19/1 (March 2006): 7–41. [disciplinary perspective: sociology]
2. Systemic Oppression

Written: Discussion Starter (see the "Written Assignment" section earlier in the syllabus for instructions for this assignment)

Wednesday, Aug. 29

Quiz: Oppression & Music

Monday, Sept. 3

NO SCHOOL – Labor Day Holiday

Wednesday, Sept. 5

Read: Martin Stokes, "Introduction: Ethnicity, Identity and Music" in *Ethnicity, Identity and Music: The Musical Construction of Place*, ed. Martin Stokes (Oxford: Berg Publishers, 1994). [disciplinary perspective: musicology, sociology]

Written: Discussion Starter

Monday Sept. 10

Quiz: Music & Identity

Wednesday, Sept. 12 Music and Colonialism

Read:

1. David Smith, "Colonial Encounters through the Prism of Music: A Southern African Perspective," *International Review of the Aesthetics and Sociology of Music* 33/1 (June 2002): 31–55 [disciplinary perspectives: sociology]
2. Kira Thurman, "Classical Music and the Civilizing Mission Ideology," from *Schenkerian Gang Signs Blog* [disciplinary perspective: history]

Written: Discussion Starter

Saturday, Sept. 15, Stewart Theatre 8 p.m

David Rousseve/REALITY work-in-progress & feedback session afterwards—FREE

- This concert can be used to satisfy your Concert Reflection Assignment

Monday, Sept. 17

Read:

1. Tim Barringer, "Sonic Spectacles of Empire: The Audio-Visual Nexus, Delhi-London, 1911–12," in *Sensible Objects: Colonialism, Museums and Material Culture*, eds.

Edwards, Gosden and Phillips (Oxford: Berg, 2006), 169–196. [disciplinary perspectives: history, museum studies]

2. “India: Pioneering Musical Encounters” by Nalini Ghuman from *Musicology Now* blog [disciplinary perspective: musicology]

Listen: “March of the Mogul Emperors” from *The Crown of India* by Edward Elgar

Quiz: Music & Colonialism

Wednesday, Sept. 19

Read: John W. Troutman, *Indian Blues: American Indians and the Politics of Music, 1879–1934* (Norman: University of Oklahoma Press, 2009), Chapters 3 & 4 [disciplinary perspectives: Native American studies, musicology]

Written: Discussion Starter

Monday Sept. 24

Read: SWOTI Cultural Appropriation/Exploitation Test

Listen:

1. “Manabus Tells the Ducks to Shut Their Eyes,” recorded by Frances Densmore
2. Arthur Farwell, *Four American Indian Songs*: No. 2, “The White Dawn is Stealing”
3. “I’m an Indian Too” by Irving Berlin

Quiz: Civilizing Mission

Wednesday, Sept. 26 Music and the War Period

Read: Alex Ross, *The Rest is Noise: Listening to the Twentieth Century*, 215–236. [disciplinary perspective: musicology]

Listen:

1. Excerpt from *Lady Macbeth of the Mtsensk District* by Dmitri Shostakovich
2. “Arise Ye People of Russia” by Serge Prokofiev

Written: Discussion Starter

Saturday, Sept. 29, Stewart Theatre, 7:00 p.m.

Youssra El Hawary pre-show talk and concert – tickets & pizza dinner before the show provided by the Honors program

- This concert can be used to satisfy your Concert Reflection Assignment

Monday, Oct. 1

Listening:

1. *The United States of Anxiety*, Episode 4: Music, McCarthy and the Sound of Americana
2. *Fanfare for the Common Man* by Aaron Copland

Quiz: Music & Nationalism

Wednesday, Oct. 3

Topic for Final Project Due (see instructions posted on Moodle)

Continue Discussion

Monday, Oct. 8

Read:

1. Handout on Ludwig van Beethoven
2. David B. Dennis, *Beethoven in German Politics, 1870-1989* (New Haven, CT: Yale University Press, 1996), chapter 4 [disciplinary perspective: history]
3. Estaban Buch, *Beethoven's Ninth: A Political History*, trans. Richard Miller (Chicago: University of Chicago Press, 2003), chapter 10 [disciplinary perspective: musicology]

Listen: Choose one of the following:

1. Beethoven, Symphony #5, 1st movement
2. Beethoven, Symphony #9, 4th movement (“Ode to Joy”)

Quiz: Universalism

Wednesday, Oct. 10

Read:

1. Handout on Richard Wagner
2. Hans Rudolf Vaegt, “Hitler’s Wagner: Musical Discourse as Cultural Space,” in *Music and Nazism: Art Under Tyranny, 1933–1945* ed. Michael H. Kater and Albrecht Riethmüller (Laaber: Laaber-Verlag, 2003). [disciplinary perspective: history]

Listen: Richard Wagner, *Die Meistersinger von Nürnberg*, finale Act III

Written: Discussion Starter

Monday, Oct. 15

Rhetorical Précis for the Reading Reflection Essay Due (see instructions posted on Moodle)

Read:

1. Guido Fackler, “Music in Concentration Camps, 1933-1945,” *Music and Politics* 1/1 (Winter 2007): 1-25. [disciplinary perspective: history, musicology]
2. Excerpt from John Eckhard, “Music and Concentration Camps: An Approximation,” *Journal of Musicological Research* 20/4 (2001): 286-294 [I am posting the entire article but you are only required to read pp. 285-294] [disciplinary perspective: sociology]
3. Daniel K., “Singing Ode ‘To Joy’ in Auschwitz: A Ten-Year-Old’s Story,” *The Beethoven Journal* 10/1 (Spring 1995): 2-5.

Listen:

1. Finale of *Brundibar* by Hans Krasa – Listen from 30:28 until the end
2. “Wir sind Moorsoldaten” (“We are the Moor Soldiers” or “The Peat-Bog Soldier’s Song”)
3. “Choral Z Piekla Dna” (“Choral from the Depths of Hell”)
4. “Kolysanka Dla Synka W Krematorium” (“Lullaby for My Little Son in the Crematorium”)

Written: Discussion Starter

Friday, Oct. 19, Stewart Theatre, 7 p.m.

Ranky Tanky pre-show talk and concert – tickets provided by the Honors program

- This concert can be used to satisfy your Concert Reflection Assignment

Wednesday, Oct. 17 Music and White Supremacy Today

Read: “Encountering John Powell: Virginian, Musician, Eugenicist” by Petrina Jackson on *Notes from Under Grounds* Blog

“Anti-Semitism: The Controversy Over Richard Wagner” by Lili Eylon

“At G-20, Beethoven Sends a Mixed Message to Trump” by Corinna da Fonseca-Wollheim, *New York Times*

Quiz: Ethical Listening

Monday, Oct. 22

Reading Reflection Essay Due (see instructions posted on Moodle)

Catch up day

Wednesday, Oct. 24 Music and the American Civil Rights Movement

Read:

1. James T. Patterson, “The Civil Rights Movement: Major Events and Legacies”
2. TV Reed, *Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle* (Minneapolis: University of Minnesota Press, 2005), chapter 1
[disciplinary perspective: political science, African American studies]

Listen:

1. “We Shall Overcome”
2. “Been in the Storm so Long”
3. “This Little Light of Mine”
4. “Which Side Are You On”

Written: Discussion Starter

Monday, Oct. 29

Read: “Remembering Medgar Evers”

Listen:

1. “Ballad of Medgar Evers” by Matthew Brown
2. “Only a Pawn in their Game” by Bob Dylan

Quiz: Medgar Evers in Music

Wednesday, Oct. 31 – MEET IN THE LIBRARY

Concert Reflection Due

Library day – learn how to make a podcast

Monday, Nov. 5

Read: Ruth Feldstein, “‘I Don’t Trust You Anymore’: Nina Simone, Culture, and Black Activism in the 1960s,” *Journal of American History* 91/4 (March 2005): 1349-1379.

[disciplinary perspective: African American Studies]

Listen:

1. “Mississippi Goddam”
2. “Go Limp”
3. “Which Side are you on?” from *Songs of Selma*
4. “Burn Baby Burn”

Written: Discussion Starter

Wednesday, Nov. 7

Synthesis Matrix for the Final Project Due by 11:55 (see instructions on Moodle)

Quiz: Protest Music Today

Monday, Nov. 12 Music and Torture

Read:

1. Suzanne G. Cusick, “‘You are in a Place that is Out of the World...’: Music in the Detention Camps of the ‘Global War on Terror,’” *Journal of the Society for American Music* 2/1 (2008): 1-26. [disciplinary perspective: ethnomusicology]
2. “The NYPD Claimed its LRAD Sound Cannon Isn’t a Weapon. A Judge Disagreed” by Nathan Tempey

Written: Discussion Starter

Wednesday, Nov. 14

Continue discussion

Monday, Nov. 19 Hip Hop as Music of Oppressed Communities

OPTIONAL: You may turn in a rough draft of your essay or script on or at any time before this date

Read: Marcyliena Morgan and Dionne Bennett, “Hip-Hop & the Global Imprint of a Black Cultural Form,” *Daedalus* 140, no. 2 (Spring 2011): 176-196 [disciplinary perspective: sociology]

Wednesday, Nov. 21

NO SCHOOL – Thanksgiving Holiday

Monday, Nov. 26

Quiz: Global Hip Hop

Wednesday, Nov. 28

Final Project Due by 11:55 p.m.

Read: “‘By the Time I Get to Arizona’: Hip Hop Responses to Arizona SB 1070” by Marcos Del Hierro from *Indigenous Pop* [disciplinary perspective: Immigrant studies, ethnomusicology]

Listen: Willy Northpole, “Back to Mexico”

Written: Discussion Starter

Monday, Dec. 3

Continue discussion

Wednesday, Dec. 5

Self-Reflection Due by 11:55 p.m.

Be prepared to talk about your podcast project with the class

HON Interdisciplinary Perspectives Special Topic Shell Offering (HON 296)

This form is to be used for submitting a Special Topics shell offering for the Interdisciplinary Perspectives GEP category to the Council on Undergraduate Education (CUE)

Course action proposals for a GEP shell offering must provide documentation to show how the course is designed to enable a student to achieve the particular GEP category objectives.

The GEP Interdisciplinary Perspectives objectives will provide instruction and guidance that help students to:

1. Distinguish between the distinct approaches of two or more disciplines.
2. Identify and apply authentic connections between two or more disciplines.
3. Explore and synthesize the approaches or views of the two or more disciplines.

HON 296 sec 004

Department(s)/Program	University Honors Program	New GEP Special Topics Offering	
Special Topic Title: (30 character limit)	Dinomania: a cultural and scientific history of dinosaurs	Review for 2nd Offering	<input checked="" type="checkbox"/>
Term to be Offered	Fall 2018		
Instructor Name/Title	Paul D. Brinkman, Adjunct Associate Professor, History Dept.		

SECTION 1: GEP CRITERIA**Instructions:**

- At least one of the Instructor's student learning outcomes must be listed under each GEP category objective.
- Achievement of the outcomes must allow students to meet the GEP category objectives.
- Outcomes must illustrate what students will do in order to demonstrate they have achieved the outcome.
- At least one means of evaluation must be listed under each outcome and provide data to allow the instructor to judge how well students have achieved outcomes.
- Student learning outcomes that are relevant to the GEP category objectives must be applied to all course sections.
- For assistance with writing outcomes and list of active verbs using *Bloom's Taxonomy* [[Click Here](#)]

List the Instructor's student learning outcomes for the course that are relevant to GEP *Interdisciplinary Perspectives Objective 1*:
Obj. 1) Distinguish between the distinct approaches of two or more disciplines.

Students will be able to recognize that objects and ideas in science – including dinosaurs – are culturally imbedded and have histories, and so do the values we use to make sense of them.

Measure(s) for above Outcome:

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.

Students will write a midterm paper in which they will interpret a dinosaur reconstruction of their choosing. In this paper, they will attempt to address both the cultural and the scientific components of same.

List the Instructor's student learning outcome(s) for the course that are relevant to GEP *Interdisciplinary Perspectives Objective 2*:
Obj. 2) Identify and apply authentic connections between two or more disciplines.

Students will be able to discuss complicated and contentious issues in history and science effectively, which requires speaking precisely, listening carefully, and disagreeing respectfully.

Measure(s) for above Outcome:

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.

Students will read numerous books and papers and discuss these readings in class.

List the Instructor's student learning outcome(s) for the course that are relevant to GEP *Interdisciplinary Perspectives Objective 3: Obj. 3) Explore and synthesize the approaches or views of the two or more disciplines.*

Students will be able to write clearly and use different kinds of evidence from the natural sciences and the humanities effectively in order to improve their ability to form valid arguments and to communicate them well.

Measure(s) for above Outcome:

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.

Students will write a final paper in which they explore the cultural and scientific history of a dinosaur taxon of their choosing.

To assist CUE in evaluating this course for Interdisciplinary Perspectives, please provide answers to the following questions:

- A. Which disciplines will be synthesized, connected, and/or considered in this course?

History and paleontology/geology/biology

- B. How will the instructor present the material so that these disciplines are addressed in a way that allows the students "to integrate the multiple parts of view into a cohesive understanding"?

See attached syllabus

SECTION 2: REQUISITES AND SCHEDULING

General guidelines:

- GEP Courses should have at least 25% of seats non-restricted (i.e. available to all students).
- GEP Courses should have no more than ONE pre-requisite.
- GEP Special Topics are approved as a one-term offering.
- The course syllabus for all sections must include the GEP *Interdisciplinary Perspectives* category designation and GEP student learning outcomes.

Special Topics Term Scheduling:

- List below the course scheduling detail:
 - Meeting time and day(s): 3:00 PM -4:15 PM, Mondays and Wednesdays
 - Seat count: 20
 - Room assigned or room preference including needed classroom technology/seat type: Park Shops 215
- If this course is to be piggy-backed with a department special topic, list the piggy-backed course prefix/number below. (EX: BIO 295 with NSGK 295)

What percentage of the seats offered will be open to all students? 0 %

- a. If seats are restricted, describe the restriction being applied. UHP students
- b. Is this restriction listed in the course catalog description for the course?
yes

List all course pre-requisites, co-requisites, and restrictive statements (ex: Jr standing; Chemistry majors only). If none, state none.

UHP students

List any discipline specific background or skills that a student is expected to have prior to taking this course. If none, state none.
(ex: ability to analyze historical text; prepare a lesson plan)

None

SECTION 3: ADDITIONAL INFORMATION

Complete the following 3 questions or attach a syllabus that includes this information.

1. Title and author of any required text or publications.

see syllabus

2. Major topics to be covered and required readings including laboratory and studio topics.

see syllabus

3. List any required field trips, out of class activities, and/or guest speakers.

see syllabus

SIGNATURE PAGE FOR HON 296 sec 004

Dinomania: a Cultural and Scientific History of Dinosaurs

RECOMMENDED BY:

Anne C. Auter 8/21/18
HEAD, DEPARTMENT/PROGRAM DATE

*For GEP Special Topics Submission Form, follow the standard workflow for approval of a special topic offering in your College which may or may not include review by the College CCC.

ENDORSED BY:

[Signature] 8/21/18
CHAIR, COLLEGE COURSES & CURRICULA COMMITTEE DATE

Rosa P Zapata 9-7-18
COLLEGE DEAN - Acting DATE

APPROVED BY:

CHAIR, COUNCIL ON UNDERGRADUATE EDUCATION DATE

DEAN, DIVISION OF ACADEMIC AND STUDENT AFFAIRS (DASA) DATE

APPROVED EFFECTIVE DATE _____

HON 296-005: The Last Dinosaur Course

Fall, 2018

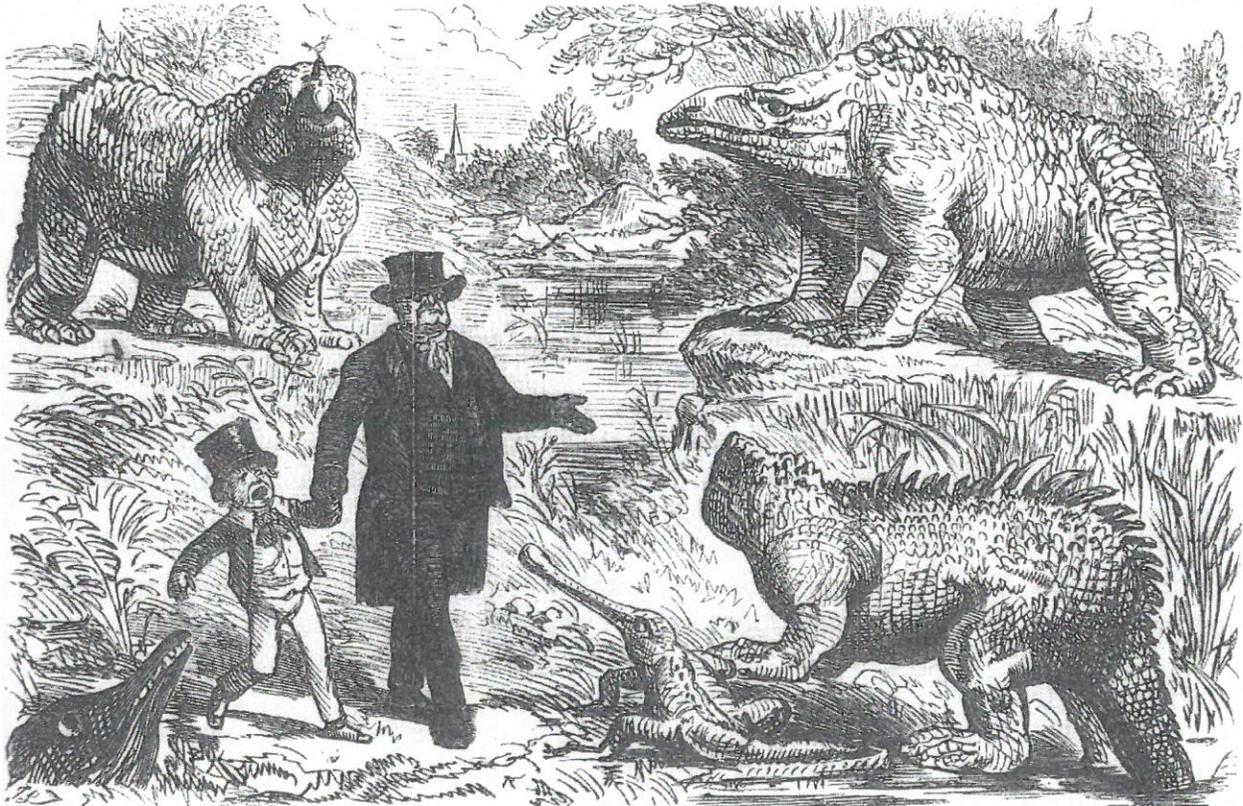
Dr. Paul D. Brinkman

Office: Withers Hall room 252

Phone: 919-707-9282

Office hours: 1:30-3:00pm, Mon., Wed.
or by appointment

Email: pdrbrinkm@ncsu.edu



A VISIT TO THE ANTEDILUVIAN REPTILES AT SYDENHAM—MASTER TOM STRONGLY OBJECTS TO HAVING HIS MIND IMPROVED.

From *Tyrannosaurus rex* to Godzilla to Barney, from *Gertie* to *Jurassic Park*, dinosaurs are both objects of science and pop-culture icons. They are used routinely as metaphors for dominance, failure, obsolescence, hugeness and dim-wittedness. They are the objects by which science museums are judged. Victorians believed that the casual study of dinosaurs improved the mind...and they were right! Some scholars argue that a scientific understanding of dinosaurs can no longer be distinguished from their cultural counterparts. In this course, students will engage with the cultural and scientific history of dinosaurs in an attempt to disentangle the science object from the popular one. Special attention will be paid to early dinosaur discoveries and interpretations; the competitive exploration for dinosaurs in the US West and other exotic places; the origin and international spread of *dinomania*; dinosaurs as cultural icons; and, the ways that dinosaurs have been represented in the media and in public museums. This course will include critical discussion of how natural science is done, how ideas about dinosaurs are culturally embedded, and how and why those ideas change over time. It will explore the jumbled intersection of paleontology and popular culture.

Course information & grade determination:

Class will meet on Mondays and Wednesdays from 3:00 to 4:15pm in room 215 Park Shops. This is designed to be a seminar course. This means that I will rarely, if ever, lecture. Instead, class time will consist of in-depth discussion of the weekly readings.

This course, which is reading and writing intensive, will distinguish between the distinct approaches of history and science. It will train students to identify and apply the connections between history and science as we examine changing ideas about dinosaurs over time.

Each week one or more students will be assigned to take major responsibility for leading discussion of the week's reading assignments. Discussion leaders are expected to come up with topics and questions for class. In addition, all students will circulate – via Moodle – brief written responses to the week's readings by midnight on the day before class meets. Students are encouraged to respond to questions or comments in each other's messages. These can and should be used to generate class discussion.

There will be two *writing assignments* for this course, which will be explained more fully in class. For the **first** writing assignment, students will choose an iconic representation of a dinosaur and write a critique that examines how it is culturally embedded. Discussion can and should include how and why the representation differs from historic and modern scientific understandings of that particular dinosaur. This short assignment should be no more than **three** double-spaced pages long and must be illustrated (30%).

For the **second** writing assignment, students will write a biography of a dinosaur genus or species of their choosing that describes both its cultural and scientific aspects. Possible sources could and should include scientific papers and monographs, movies, television, music, novels, textbooks, cartoons, toys, museum displays, models, roadside attractions, video games, comic books, and more. Students must use at least one primary source and are encouraged to find one that is unpublished. The finished paper should be 10-12 double-spaced pages long and must be well-illustrated (60%).

Students will also present their writing assignments in class. Mid-term presentations will be brief (up to seven minutes) and informal. Final presentations will be up to fifteen minutes long and must be well illustrated. (See below for dates of student presentations.)

In addition to the above assignments, student performance will be assessed by *participation in class discussions, Moodle reading responses, and multiple class presentations* (10%).

Evaluative Rubric for participation

	Strong	Needs development	Unsatisfactory
Active listening (20 points)	Actively listens to peers and instructor. Engaged in the overall discussion (20 points)	Occasionally demonstrates lack of interest in conversation (10 points)	Disengaged from conversation/ lack of interest (0 points)

Critical engagement in discussion (30 points)	Comments are relevant to the discussion, assigned readings, other students' remarks (30 points)	Comments are occasionally irrelevant and overall attitude indicates lack of preparation (20 points)	Comments indicate little engagement and preparation (10 points)
Frequency of participation (30 points)	Regular and respectful participation in appropriate times (30 points)	Irregular participation (15 points)	Rarely participates (10 points)
Provide assignments (20 points)	Regular response to assignments. Responses demonstrate thorough engagement with the material (20 points)	Occasionally responses are not turned in. Responses indicate that little thought is given (10 points)	Infrequent responses with no or little engagement (5 points)

Grading scale:

A+ 97-100	B+ 87-89	C+ 77-79	D+ 67-69	F <60
A 93-96	B 83-86	C 73-76	D 63-66	
A- 90-92	B- 80-82	C- 70-72	D- 60-62	

Prerequisites & restrictive statements:

No prerequisites. Restricted to University Honors Program students. Open to other students by permission of the UHP.

Course materials:

Required (readings assigned):

Brinkman, P. D. (2010). *The Second Jurassic Dinosaur Rush: Museums & Paleontology in America at the Turn of the Twentieth Century*. University of Chicago Press. (\$10.00 to \$63.00)

Mitchell, W. J. T. (1998). *The Last Dinosaur Book*. University of Chicago Press. (\$7.00-\$29.00)

Sanz, J. L. (2002). *Starring T. Rex! Dinosaur Mythology and Popular Culture*. University of Indiana Press. (\$12.00-\$30.00)

Wallace, D. R. (1999). *The Bonehunters' Revenge*. Houghton Mifflin Co. (\$6.00-\$47.00)

Some additional weekly readings will be provided via Moodle as PDFs.

Also, students are strongly encouraged to follow and read the blogs Extinct Monsters: <<http://extinctmonsters.net>>, which is written by Ben Miller, and/or Love in the Time of Chasmosaurus: <<http://chasmosaurs.blogspot.com/>>.

Recommended supplementary readings (not specifically assigned):

Farlow, J. O. and Brett-Surman, M. K. (1997). *The Complete Dinosaur*. Univ of Indiana Press.

Lacovara, K. (2017). *Why Dinosaurs Matter*. Simon & Schuster.

Schedule of required reading & assignments (subject to change):

Week 1, Aug. 22: Introductions

Week 2, Aug. 27/29: **“What is a dinosaur?”**

Required readings, Monday:

Delair, J. B. and Sargeant, W. (1975) “The earliest discoveries of dinosaurs.” *Isis* 66(1): 5-25.

Torrens, H. S. (1992) “When did the dinosaur get its name?” *New Scientist* 1815: 40-44.

Required readings, Wednesday:

Torrens, H. S. (1997) “Politics and paleontology: Richard Owen and the invention of dinosaurs.”
In: *The Complete Dinosaur*. University of Indiana Press.

Mitchell, W. J. T. (1998). *The Last Dinosaur Book*, Chapters 1-13: 2-92.

Week 3, Sept. 5: **“Extinction and evolution.”**

No class on Monday of this week

Required readings, Wednesday:

Sepkoski, D. (2016) “Extinction and biodiversity: a historical perspective.” In: *The Routledge Handbook of the Philosophy of Biodiversity*. Routledge.

Semonin, P. (1997) “Empire and extinction: the dinosaur as a metaphor for dominance in prehistoric nature.” *Leonardo* 30(3): 171-182.

Simpson, G. G. (1985) “Extinction.” *Proceedings of the American Philosophical Society* 129(4): 407-416.

Di Gregorio, M. A. (1982) “The dinosaur connection: a reinterpretation of T. H. Huxley’s evolutionary view.” *Journal of the History of Biology* 15(3): 397-418.

Week 4, Sept. 10/12: **“Deep time.”**

Required readings, Monday:

Marshall, N. R. (2007) “A dim world, where monsters dwell: the spatial time of the Sydenham Crystal Palace dinosaur park.” *Victorian Studies* 49(2): 286-301.

Rudwick, M. J. S. (2005) "Picturing nature in the Age of Enlightenment." *Proceedings of the American Philosophical Society* 149(3): 279-303.

Schneer, C. (1954) "The rise of historical geology in the seventeenth century." *Isis* 45(3): 256-268.

Required readings, Wednesday:

Gould, S. J. (1987) "Charles Lyell, historian of time's cycle." Chap. 4 in: *Time's Arrow, Time's Cycle: Myth and Metaphor in the Discovery of Deep Time*. Harvard University Press.

Week 5, Sept. 17/19: **"Histories."**

Required readings, Monday:

Mitchell, W. J. T. (1998). *The Last Dinosaur Book*, Chapters 14-25: 95-161.

Required readings, Wednesday:

Mitchell, W. J. T. (1998). *The Last Dinosaur Book*, Chapters 26-36: 162-227, and Appendix A: 277-278.

Week 6, Sept. 24/26: **"Dinosaurs as objects of science."**

The N. C. Museum of Natural Sciences will be visited on Monday of this week. We will be touring the museum's paleontology research lab and collections with Lisa Herzog, Operations Manager of the Paleontology Research Lab.

Required readings, Wednesday:

Wallace, D. R. (1999) *The Bonehunters' Revenge: Dinosaurs and Fate in the Gilded Age*. Mariner Books.*

*This is a long book, so don't put the reading off until Tuesday night!

Week 7, Oct. 1/3: **"Dinosaurs in museums and on display."**

Required readings, Monday:

Brinkman, P. D. (2010) *The Second Jurassic Dinosaur Rush: Museums & Paleontology in America at the Turn of the Twentieth Century*. University of Chicago Press.*

*This is another long book, so start your reading early! Read through Chapter 7 for this week.

*** The N. C. Museum of Natural Sciences will be visited on Wednesday of this week. We will be touring the museum's dinosaur displays with Roy Campbell, Head of Exhibits.***

Week 8, Oct. 8/10: **"Dinosaur reconstructions."**

Required readings, Monday:

Brinkman, P. D. (2010) *The Second Jurassic Dinosaur Rush: Museums & Paleontology in America at the Turn of the Twentieth Century*. University of Chicago Press.*

*Read Chapter 8-end for this week.

Required readings, Wednesday:

Rieppel, L. (2015) "Plaster cast publishing in nineteenth-century paleontology." *History of Science* 53(4) 456–491.

Manias, C. (2016) "The lost worlds of Messmore & Damon: science, spectacle & prehistoric monsters in early-twentieth century America." *Endeavour*.

Hoagland, C. (1943) "They gave life to bones." *Scientific Monthly* 56: 114-133.

Mitchell, W. J. T. (1998). *The Last Dinosaur Book*, Paleoart: 265-275.

Week 9, Oct. 15/17: Mid-term presentations.

Week 10, Oct. 22/24: **"Dinosaurs in literature."**

Required readings:

Each student will read a dinosaur novel of his/her choice and then present a short report in class as part of a panel. Novels must be approved in advance by instructor.

Week 11, Oct. 29/31: **"Fakes, frauds and hoaxes."**

Required readings, Monday:

Schnabel, J. (1994) "Puck in the laboratory: the construction and deconstruction of hoaxlike deception in science." *Science, Technology, & Human Values* 19(4): 459-492.

Franco, B. (1969) "The Cardiff Giant: a hundred year old hoax." *New York History* 50(4): 420-440.

Rose, M. (2005) "When giants roamed the Earth." *Archaeology* 58(6): 30-35.

Required readings, Wednesday:

Rieppel, L. (2017) "Albert Koch's *Hydrarchos* craze: credibility, identity, and authenticity in nineteenth-century natural history." In: *Science Museums in Transition: Cultures of Display in Nineteenth-Century Britain and America*. University of Pittsburgh Press.

Ehrich, R. W. and Henderson, G. M. (1954) "Concerning the Piltdown hoax and the rise of a new dogmatism." *American Anthropologist* 56(3): 433-436.

Thomson, K. S. (1991) "Marginalia: Piltdown Man: the great English mystery story." *American Scientist* 79(3): 194-201.

Booher, H. R. (1986) "Science fraud at Piltdown: the amateur and the priest." *The Antioch Review* 44(4): 389-407.

Stone, R. (2010) "Altering the past: China's faked fossils problem." *Science* 330(6012): 1740-1741.

Week 12, Nov. 5/7: **"Dinosaurs on film."**

Required readings, Monday:

Sanz, J. L. (2002). *Starring T. Rex! Dinosaur Mythology and Popular Culture*. University of Indiana Press.

Thomson, K. S. (2002) "Dinosaurs, the media and Andy Warhol." *Amer. Scientist* 90(3): 222.

Thomson, K. S. (2005) "Dinosaurs as a cultural phenomenon." *Amer. Scientist* 93(3): 212.

For Wednesday, students are required to watch a dinosaur film of their choice. Each student will then give a brief report on the film in class. Films must be approved in advance by instructor.

Week 13, Nov. 12/14: **"Dinosaurs for sale."**

On Monday we will watch the film *Dinosaur 13*.

Required readings, Wednesday:

Public Law 111-011: Paleontological Resources Preservation Act.

Dalton, R. (2008) "School of rock." *Nature* 455: 858-860.

Roberts, D. (1998) "Digging for dinosaur gold." *Smithsonian* 28(12): 40-53.

Engber, D. (2014) "Dinosaur cowboy." *Men's Journal*.

Sax, J. L. (1999) "Antiquities business." In: *Playing Darts with a Rembrandt*. The University of Michigan Press.

Week 14, Nov. 19: **"Celebrity science."**

Required readings, Monday:

Higuchi, R., Bowman, B., Freiberger, M., Ryder, O., and Wilson, A. 1984. "DNA sequences from the quagga, an extinct member of the horse family." *Nature*, 312, 282-284.

Jeffreys, A. 1984. "Raising the dead and buried." *Nature*, 312, 198.

Jones, E. D. 2018. "Ancient DNA: a history of the science before *Jurassic Park*." *Studies in History and Philosophy of Biological and Biomedical Sciences*.

Jones, E. D. 2018. "Ancient DNA: Celebrity and Credibility in a Data-Driven Practice." *Biology and Philosophy*.

No class on Wednesday this week.

Weeks 15/16, Nov. 26/28, Dec. 3/5: **Student presentations of their final writing assignments.**

Final papers are due on 7 November. There is no final exam.

Learning outcomes:

Students will be able to:

Recognize that objects and ideas in science – including dinosaurs – are culturally imbedded and have histories, and so do the values we use to make sense of them; explore how scientific knowledge shapes cultural values, and how those values in turn condition our response to science; engage and appraise sophisticated arguments from a number of different scholarly approaches; write clearly and use evidence effectively in order to improve your general capacity to form valid arguments and to communicate them well; define and complete an original research project with curiosity and rigor; collaborate effectively on complex projects; discuss complicated and contentious issues effectively, which requires speaking precisely, listening carefully, and disagreeing respectfully.

GEP information:

GEP Category: Interdisciplinary Perspectives

Each course in the Interdisciplinary Perspectives category will meet the following three outcomes:

1) *Distinguish between the distinct approaches of two or more disciplines.*

Course outcome: Students will be able to recognize that objects and ideas in science – including dinosaurs – are culturally imbedded and have histories, and so do the values we use to make sense of them.

Means of assessment: Students will write a midterm paper in which they will interpret a dinosaur reconstruction of their choosing. In this paper, they will attempt to address both the cultural and the scientific components of same.

2) *Identify and apply authentic connections between two or more disciplines.*

Course outcome: Students will be able to discuss complicated and contentious issues in history and science effectively, which requires speaking precisely, listening carefully, and disagreeing respectfully.

Means of assessment: Students will read numerous books and papers (see above for details) and discuss these readings in class.

3) *Explore and synthesize the approaches or views of two or more disciplines.*

Course outcome: Students will be able to write clearly and use different kinds of evidence from the natural sciences and the humanities effectively in order to improve their ability to form valid arguments and to communicate them well.

Means of assessment: Students will write a final paper in which they explore the cultural and scientific history of a dinosaur taxon of their choosing.

Late assignment policies:

No late assignments will be accepted without prior permission of the instructor. Assignments turned in late without prior approval will receive a zero.

Policy on incompletes:

As stated by the university grading policy, “An IN must not be used...as a substitute for an F when the student’s performance in the course is deserving of failing. An IN is only appropriate when the student’s record in the course is such that the successful completion of particular assignments, projects, or tests missed as a result of a documented serious event would enable that student to pass the course.” In this class, a grade of “IN” will only be given (1) in response to a written student request [e-mail is fine] submitted to the instructor before 4:00 on the last day of classes; (2) at the instructor’s discretion; and (3) because of a serious interruption of a student’s work not caused by his/her own negligence. The university’s policy on incompletes (REG 02.50.03) can be found at: policies.ncsu.edu/regulation/reg-02-50-03.

Academic integrity statement:

Students must make themselves familiar with NC State policy on Academic Integrity, found in the Code of Student Conduct, at <<http://policies.ncsu.edu/policy/pol-11-35-01>>. Students are required to uphold the Honor Pledge. (“I have neither given nor received unauthorized aid on this test or assignment.”) Students’ commitment to academic honesty is certified by their name on any test or assignment. The professor expects the highest integrity from NC State students.

It is the student’s responsibility to know what constitutes plagiarism and how to avoid it. For questions regarding appropriate scholarly use of sources and citation, see the History Department’s website *What is Plagiarism?* at <http://history.ncsu.edu/pages/what_plagiarism> and *How to Identify and Avoid Plagiarism* at <http://history.ncsu.edu/pages/avoid_plagiarism>. Specific questions or problems can also be addressed to the professor. Students caught in an act of plagiarism or any other form of academic dishonesty will receive a grade of zero for that assignment.

Scholarly forms of citation in historical writing are vitally important. Students must use a standard citation format both in footnotes and in the Literature Cited section in their writing. This professor recommends the *The Chicago Manual of Style* format, which is available on-line at <<http://www.chicagomanualofstyle.org/home.html>>. Other standard citation formats are acceptable, also, so long as they are clear to understand and consistently applied.

Policy on attendance:

Attendance is mandatory. Students are responsible for attending class and doing their reading assignments. Students should come to class prepared to discuss the readings. Additionally, students are responsible for lecture material. Some lecture material comprises the professor’s synthesis of the scholarship, and students will be expected to be able to draw on lectures and class discussions in their own written work and on the exams.

Students should contact the professor as soon as possible about absence due to illness or emergency. Please consult the University's Attendance Regulation for the definition of excused absence at < <http://policies.ncsu.edu/regulation/reg-02-20-03> >.

This class will meet twice at the North Carolina Museum of Natural Sciences, 11 W. Jones St., in downtown Raleigh. We will arrange transportation and parking in advance in class (see below for dates).

Statement for 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 Resource Office at Suite 304, University College Commons, 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 \(REG02.20.01\)](#)

Class evaluations:

Online class evaluations will be available for students to complete during the last two weeks of class. Students will receive an email message directing them to a website where they can login using their Unity ID and complete evaluations. All evaluations are confidential; instructors will never know how any one student responded to any question, and students will never know the ratings for any particular instructors.

Evaluation website: <<https://classeval.ncsu.edu>>. Student help desk: <classeval@ncsu.edu> More information about ClassEval: <<http://www2.acs.ncsu.edu/UPA/classeval/index.htm>>.

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.

Electronic 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.

Students are responsible for reviewing the NC State University PRR's which pertains to their course rights and responsibilities:

- Equal Opportunity and Non-Discrimination Policy Statement <https://policies.ncsu.edu/policy/pol-04-25-05>
with additional references at <https://oied.ncsu.edu/equity/policies/>
- Code of Student Conduct <https://policies.ncsu.edu/policy/pol-11-35-01>
- Grades and Grade Point Average <https://policies.ncsu.edu/regulation/reg-02-50-03>
- Credit-Only Courses <https://policies.ncsu.edu/regulation/reg-02-20-15>
- Audits <https://policies.ncsu.edu/regulation/reg-02-20-04>

