

Council on Undergraduate Education 2018-2019

November 1st 2019
Talley Student Union 5101
1:30pm-3:00pm

Call to Order 1:30pm

- Welcome and Introductions Chair Kim Bush
- Remarks and Updates from OUCCAS/DASA
- Approval of CUE October 18th, 2019 Minutes

Old Business

Course				
Presenter	Reviewers	GEP Category Under review	GEP Action	Notes
Beckstead	Lee, Podurgal, Orcutt	NS	HS 200 Home Horticulture	*Up for review. Returning from 20 September 2019 Meeting

New Business

Consent Agenda		
GEP Category	GEP Action	Notes
HES	HESO 281 Challenge Course and Team Building Facilitation	No GEP Info Change, Title Change Only
HES	HESO 283 Mountaineering	No GEP Info Change
HES	HESS 246 Handball	Drop
USD, VPA	MUS/AFS 260 History of Jazz	No GEP Info Change

GER> GEP Review				
Presenter	Reviewers	GEP Category Under review	GEP Action	Notes
Lee	Pickworth, Minogue, Gill	NS	BIO 141 Animal Diversity Laboratory	*Up for review.
Casper	Moore, Haeseler, Beckstead	NS	FW 403 Urban Wildlife Management	*Up for review.
Pickworth	Lee, Belk, Casper	NS	HS 301 Plant Propagation	*Up for review.

Courses New to GEP				
Presenter	Reviewers	GEP Category Under review	GEP Action	Notes
Gilmartin	Beckstead, Podurgal, Annett-Hitchcock	IP	HON 348 Emotion and Reason	New Course
Haeseler	Liu, Belk, McGowan	IP, GK	HON 360 Music and Oppression	New Course

HON or Special Topics Courses				
Presenter	Reviewers	GEP Category Under review	GEP Action	Notes
Belk	Moore, Gill, Gilmartin	IP	HON 296 Dance on Screen	1 st Offering Effective Spring 2020
Belk	Lee, Orcutt, Podurgal	VPA	HON 299 Dance on Screen	1 st Offering Effective Spring 2020
Gilmartin	Monek, Orcutt, Casper	SS, GK	SSGK 295 Primate Conservation	1 st Offering Effective Spring 2020

Discussion: Office of Institutional Equity and Diversity (OIED) Seat

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 2019-2020

October 18, 2019
Talley Student Union 5101
Call to Order: 1:30 PM

Members Present: Chair Kim Bush, Past Chair Daniel Monek, Autumn Belk, Chloe Shin, Darby Orcutt, Min Liu, Jillian Haeseler, Richard Podurgal, James Minogue, Carolina Gill, Alice Lee, Johnathan Casper, Robert Beckstead, Jeannette Moore (CP Proxy), William Kimler (DG Proxy), Wendy Krause (KAH Proxy)

Members Absent: Carrie Pickworth, Herle McGowan, David Gilmartin, Katherine Annett-Hitchcock,

Ex-Officio Members Present: Li Marcus, Lexi Hergeth, Melissa Williford, Samantha Rich, Charles Clift

Guests: Anne Auten

WELCOME AND INTRODUCTIONS

- **Remarks from Chair Kim Bush** – Had the proxies and guest introduce themselves.
- **Remarks and Updates from OUCCAS/DASA** – Lexi Hergeth introduced the suggestion to have a OIED seat added to the roster as an XONV (non-voting) member.
- **Approval of the Minutes from October 4th 2019** – Approved Unanimously
 - Discussion: Motion to approve the past minutes by member Daniel Monek.

Old BUSINESS

- **HON 293 Literature and Science:** (IP, GK) – Approved Unanimously
Discussion: Motion to approve by member Autumn Belk. Reviewer indicated the course looks good.
- **HON 297 Interpreting American Cultures:** (IP, USD) – Approved with Suggestion
Discussion: Motion to approve by member Autumn Belk. Reviewer indicated the IP aspects were clearly articulated but had a question about USD objectives not being on the form. Lexi indicated the forms have recently been updated and will insure the USD objectives are on the form. Assessment indicated that “Apply” should be used instead of learn, member made this a suggestion for the IP.
- **HON 341 Time Travel:** (HUM, IP) – Approved Unanimously
Discussion: Motion to approve by member Daniel Monek. Guest Anne Auten brought attention to the change that IP will not be dropped. Reviewer indicated the changes that have been made were good and the course should be approved for both categories.
- **PY 212 College Physics II:** (NS) – Approved with Suggestion
Discussion: Motion to approve by member Alice Lee. Reviewer indicated the course looks good. Member brought attention to “Learn” not being a measurable term, but that the remaining information explains. Reviewer indicated in the future putting “students will apply fundamental physics” would be a good way to simplify. Presenter explained that Physics is providing additional information about how and why they are applying principles in physics in the first paragraph, but the faculty working with this course are willing to work with the committee’s suggestions and guidance. Member suggested using “Identify” instead of “learn” in the outcome.

NEW BUSINESS

- **Consent Agenda** – Approved Unanimously
Discussion: Motion to approve the consent agenda by member Daniel Monek.

Discussion:

Meeting adjourned at 1:45 PM

Respectfully submitted by Lexi Hergeth

HON GEP Interdisciplinary Perspectives Special Topic Shell Offering

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													
Department(s)/Program	University Honors Program	New GEP Special Topics Offering	<input checked="" type="checkbox"/>										
Special Topic Title: (30 character limit)	Dance on Screen	Review for 2nd Offering	<input type="checkbox"/>										
Term to be Offered	Spring 2020												
Instructor Name/Title	Autumn Mist Belk, Associate Teaching Professor												
SECTION 1: GEP CRITERIA													
<p>Instructions:</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] 													
<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> <ul style="list-style-type: none"> Critique screendance works from the artistic vantage points of cinematographers and choreographers. Create a collaborative screendance work working from one of these viewpoints (choreography or cinematography), in meaningful collaboration with an artist of the other genre. 													
<p style="text-align: center;">Measure(s) for above Outcome:</p> <p style="text-align: center;"><i>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.</i></p> <p>Students will create a short dance film or screendance utilizing choreographic and cinematic techniques learned in class. These projects will be shared and critiqued in-class from both vantage points.</p> <p>Project Rubric:</p> <table border="1" style="width: 100%; border-collapse: collapse; margin-top: 10px;"> <thead> <tr> <th style="width: 40%;">Areas of evaluation</th> <th style="width: 60%;">Points (1=poor, 3=average, 5=excellent)</th> </tr> </thead> <tbody> <tr> <td>Use of Choreography</td> <td style="text-align: center;">1 2 3 4 5</td> </tr> <tr> <td>Cinematic Techniques</td> <td style="text-align: center;">1 2 3 4 5</td> </tr> <tr> <td>Editing</td> <td style="text-align: center;">1 2 3 4 5</td> </tr> <tr> <td>Overall Effect / Cohesion</td> <td style="text-align: center;">1 2 3 4 5</td> </tr> </tbody> </table> <p>Sample critique questions: In what ways does intentional camera motion alter the original choreography in this work? How does the choreography influence the camera angles utilized in this screendance?</p>				Areas of evaluation	Points (1=poor, 3=average, 5=excellent)	Use of Choreography	1 2 3 4 5	Cinematic Techniques	1 2 3 4 5	Editing	1 2 3 4 5	Overall Effect / Cohesion	1 2 3 4 5
Areas of evaluation	Points (1=poor, 3=average, 5=excellent)												
Use of Choreography	1 2 3 4 5												
Cinematic Techniques	1 2 3 4 5												
Editing	1 2 3 4 5												
Overall Effect / Cohesion	1 2 3 4 5												

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.

Identify the similarities between cinematography and choreography, and articulate how collaboration between artists in these fields is shaping digital art and art in each genre.

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.

Discussion and exam questions measure this outcome.

Samples:

- Compare and contrast the connections between choreography and cinematography in the films *Chan* and *Caminatore*. In what ways does the camera function as an additional dancer in *Caminatore*? What changes to the camera or dancer movement in *Chan* could increase the connection between these two disciplines?
- When can player movement (affecting viewing angle) in online gaming and virtual reality turn participants into choreographers or cinematographers? Support your answer with at least two specific examples.

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.

Create a work of digital dance art that applies the approaches of choreography and cinematography.

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 complete (individually or in groups) a final digital dance project in an area of each student's choosing. Projects may encompass dance films and/or interactive dance for screen works, including the utilization of motion capture and virtual reality. Guidelines and rubrics will vary based on individual projects and will be provided to students upon instructor approval of their project design plan. Final projects will be presented during the course exam time.

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

- Which disciplines will be synthesized, connected, and/or considered in this course?
Choreography and Cinematography
- 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"?

Readings will be provided from multiple viewpoints (dance choreographers, dance filmmakers, film directors, cinematographers, film editors). The course will also utilize guest lecturers (film directors, interactive media artists, software developer) to provide differing vantage points from the instructor (choreographer and dance filmmaker). Students' creative projects will test their ability to integrate these multiple points of view into cohesive products.

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): Tuesday/Thursday 1:30-2:45pm
 - Seat count: 20
 - Room assigned or room preference including needed classroom technology/seat type:
Room with projection system (video and audio) and movable desks/tables required
- 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) Co-listed as HON 299-002

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

- a. If seats are restricted, describe the restriction being applied.
Restricted to students in the University Honors Program. Open to other students upon approval.
- 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.
Restricted to students in the University Honors Program. Open to other students upon approval.

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.

Screendance: Inscribing the Ephemeral Image by Douglas Rosenberg
Other readings provided by the instructor on Moodle

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

Major topics include screendance history and theory, choreography for the camera, digital video camera techniques, interactive performances, Isadora software use, motion capture technologies, dance in online worlds, dance in virtual and augmented reality

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

No out of class activities required.
Guest speakers/artists (in-person and through web conferencing):
Jameka Autry, director of The Real Black Swans, Doc NYC 40 under 40 honoree
Mark Coniglio, co-founder Troika Ranch, developer of TroikaTronix Isadora software
Lavesh Pritmani, developer of Learn Bhangra app

SIGNATURE PAGE FOR HON 296 sec 002
Dance on Screen

RECOMMENDED BY:

Anne C. Auten
HEAD, DEPARTMENT/PROGRAM

10/7/19
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]
CHAIR, COLLEGE COURSES & CURRICULA COMMITTEE

10/7/19
DATE

[Signature]
COLLEGE DEAN

10/7/19
DATE

APPROVED BY:

CHAIR, COUNCIL ON UNDERGRADUATE EDUCATION

DATE

DEAN, DIVISION OF ACADEMIC AND STUDENT AFFAIRS (DASA)

DATE

APPROVED EFFECTIVE DATE _____

NC State University
HON 296-002/HON 299-002: Dance on Screen
Spring 2020

Instructor: Autumn Mist Belk
Office: 1309-B Carmichael Gym
Phone/Email: 919.513.1549, ambelk2@ncsu.edu
Office Hours: MoTuWeTh 11am-1pm, Friday by appointment
Class Times: Tu/Th 1:30-2:45pm
Credit Hours: Three (3)

Required Text:

- Rosenberg, Douglas. Screendance: Inscribing the Ephemeral Image, 2012. (Oxford University Press, New York) ISBN 0199772622. \$28.45
- Other readings provided by the instructor on Moodle

Course Description: This seminar is both discussion-based and project-based. Students will explore dance on screen in many facets including the history of dance on film, the trajectory of the art form, and current practices made possible by new technologies. Student will study dance in movie musicals and music videos, choreography for the camera projects, dance films, the presence and influence of dance in social media and in online worlds, virtual and augmented reality dancing, and interactive applications of dance on screen. Class will include readings from both dance and film perspectives; discussions and interviews with directors, choreographers, and cinematographers; and laboratory experiences where students will create screendance projects alone and in groups. Projects may include short dance films, animation projects, motion capture experimentation, and live interactive screen designs. No previous dance or film knowledge is required.

Objectives for courses in the category of Visual and Performing Arts and

Course and Student Learning Outcomes:

Each course fulfilling the GEP Visual and Performing Arts objectives will provide instruction and guidance that help students to:

1. Deepen their understanding of aesthetic, cultural, and historical dimensions of artistic traditions; and
Course/Student Learning Outcome:
Discuss how technological innovations, digital media, and screen culture are shaping screendance as an art form.
2. Strengthen their ability to interpret and make critical judgments about the arts through the analysis of structure, form, and style of specific works; and
Course/Student Learning Outcome:
Evaluate and critique screendance works through the critical analysis of form, theme, technical merits, and the ability to evoke emotion or connection.
3. Strengthen their ability to create, recreate, or evaluate art based upon techniques and standards appropriate to the genre.
Course/Student Learning Outcome:
Create a digital dance piece that is technically and artistically sound.

Objectives for courses in the category of Interdisciplinary Perspectives and

Course and Student Learning Outcomes:

Each course fulfilling 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

Course/Student Learning Outcomes:

Critique screendance works from the artistic vantage points of cinematographers and choreographers. Create a collaborative screendance work working from one of these viewpoints (choreography or cinematography), in meaningful collaboration with an artist of the other genre.

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

Course/Student Learning Outcome:

Identify the similarities between cinematography and choreography, and articulate how collaboration between artists in these fields is shaping digital art and art in each genre.

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

Course/Student Learning Outcome:

Create a work of digital dance art that applies the approaches of choreography and cinematography.

Course Requirements/Grading

Written Exam – 15%

Students will demonstrate their knowledge of the material covered in class and assigned readings by completing one written exam.

Screendance Project – 20%

Students will create a short (~one minute) dance film or screendance utilizing the techniques learned in class. Completed projects will be made available for public viewing on the course website.

Rubric:

Areas of evaluation	Points (1=poor, 3=average, 5=excellent)				
Use of Choreography	1	2	3	4	5
Cinematic Techniques	1	2	3	4	5
Editing	1	2	3	4	5
Overall Effect / Cohesion	1	2	3	4	5

Final Digital Dance Project & Critique – 30%

Students will complete (individually or in groups) a final digital dance project in an area of each student's choosing. Projects may encompass screendance and/or interactive dance works, including the utilization of motion capture and virtual reality. Guidelines and rubrics will vary based on individual projects and will be provided to students upon instructor approval of their project design plan. Final projects will be presented during the course exam time.

In-class Assignments & Discussion Participation – 25%

Students are expected to be present and actively participating in all in-class discussions and activities.

You will be expected to have completed the reading assignment for each day BEFORE the class meets and will be required to hand in periodic homework or in-class assignments based on that day's reading.

Meaningful contributions to class discussions are mandatory, which require you to not only complete the reading but also to think critically about the text(s) in question. You are also expected to bring the reading materials (book, articles, etc.) to class when they are assigned. In-class quizzes based on assigned readings will be given as needed and will also contribute to this percentage of the student's grade.

Students will receive daily participation grades during all class sessions.

Rubric: 0 = no participation, unprepared, or absent

1 = passive or partial participation in class activities

2 = full participation with average/adequate energy and contributions

3 = active, enthusiastic, and meaningful participation in the entirety of the class session

Discussion Starters – 10%

Regularly throughout the course, you will be asked to submit one or more “discussion starters” that are designed to help you think critically about an assigned reading. For instance, you might ask a question about a particular passage that was confusing or consider a broader issue that you thought about while reading the text(s) in question. You should phrase your idea as a comment or a question that you hope would lead to further discussion and then respond critically with your own ruminations on the initial comment/question. In most cases, your discussion starter should cite a particular quote, passage, etc. from the relevant text(s). Discussion starters will be submitted through Moodle prior to class; see Moodle for precise due dates.

Grading Scale:

97 - 100 = A+	93 - 96.99 = A	90 - 92.99 = A-
87 - 89.99 = B+	83 - 86.99 = B	80 - 82.99 = B-
77 - 79.99 = C+	73 - 76.99 = C	70 - 72.99 = C-
67 - 69.99 = D+	63 - 66.99 = D	60 - 62.99 = D-
0 - 59.99 = F		

Late Assignments: Written assignments are due on the date and time as specified on the course outline and on Moodle. Late assignments will be considered with a verifiable, excused absence, provided that the instructor is contacted prior to the next class meeting.

Attendance: Students are expected to attend all classes and to arrive and leave at the scheduled times; a maximum of 4 absences will be allowed for this course. Students missing more than 4 class sessions will not be eligible to pass the class. The instructor will adhere to the university attendance policy. In the case of an excused absence, the student will provide official documentation and then be allowed to make up any 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. See <https://policies.ncsu.edu/regulation/reg-02-20-03-attendance-regulations/>

Participation: Class discussions are an integral portion of this class, and students are expected to pay attention and contribute to discussions. No phone or other electronic device use during class unless given prior permission by the instructor.

Civil Discourse Policy: It is the expectation that all dialogue in this course is civil and respectful of each student. Disrespect and/or hostility can jeopardize a student’s ability to be successful in the course and to feel safe in this classroom; thus, racist, sexist, or homophobic language will not be tolerated. If there is an issue, I will speak with you, but reserve the right to ask you to leave the classroom and mark you absent.

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. * *Moodle is used for this course. Log in to <http://wolfware.ncsu.edu> to access assignments.*

Plagiarism & Academic Integrity: Plagiarism is defined as copying the language, phrasing, structure, or specific ideas of others and presenting any of these as one's own, original work; it includes buying papers, having someone else write your papers, and improper citation and use of sources. When you present the words or ideas of another (either published or unpublished) in your writing or projects, you must fully acknowledge your sources. **Plagiarism is considered a violation of academic integrity whenever it occurs in written work or creative projects, including drafts, homework, and final papers/projects.**

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 [email 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.

More information on grading policies: <https://policies.ncsu.edu/regulation/reg-02-50-03>

Online class evaluations will be available for students to complete during the last 2 weeks of semester. 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 not know how any one student responded to any question, and students will not know the ratings for any instructors.

Evaluation website: <https://oirp.ncsu.edu/surveys/classeval/for-students>

Emailing the Professor:

In order to receive a response from your professor, your email should be structured as follows:

- Identify who you are, the class (including section or day/time) you are in, and the purpose of your email.
- Properly address your instructor (Professor Belk: ...). Please be specific and use complete sentences.
- If your question is answered in the syllabus or on Moodle, your email may not be answered.

General Information:

1. **Academic Integrity:** For all written assignments, students will be expected to adhere to the **University Honor Code:** "I have neither given nor received unauthorized aid on this test or assignment." It is the understanding and expectation of the instructor that the student's signature on any test or assignment means that the student neither gave nor received unauthorized aid. Consult the university website: <https://policies.ncsu.edu/policy/pol-11-35-01>
2. **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 Resource Office (<https://dro.dasa.ncsu.edu>) 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://policies.ncsu.edu/regulation/reg-02-20-01>
3. **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://policies.ncsu.edu/policy/pol-04-25-05>. 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.
4. The use of illegal drugs, tobacco products, and alcoholic beverages are prohibited.

NC State University
HON 296-002/HON 299-002: Dance on Screen
Spring 2020

** This is a tentative schedule and it is subject to change according to the needs of the class.
 If changes are made, you will be notified via email, in class, and/or through our Moodle site.
 All articles and readings (except those from the required textbook) can be found on Moodle.*

WEEK	SUBJECT	READINGS/ASSIGNMENTS
1	Course Overview and Introduction Film History Movie Musicals	Screendance, Intro and Ch. 1-2
2	Dance Film Theory: A Look into the Archives Today's Genres and Festivals	Screendance, Ch. 3-4 Discussion Starter #1
3	Screendance <i>Guest speaker: Jameka Autry,</i> director, <i>The Real Black Swans</i> Screendance viewings	Screendance, Ch. 5-6 Discussion Starter #2
4	Dance Film Techniques: Shot Variety, The 5-Scene Short Screendance Lab Day	Camera Angles Handout
5	Dance Film Techniques: Camera Choreography, 60sec Screendance	Deren, M. <i>Strategies for Dance Film</i> Camera Motion Handout Screendance Project Guidelines Discussion Starter #3
6	Screendance Lab Day Screendance Project Showings/Critiques	Self-critique due on Moodle prior to class; peer critiques completed during class session
7	The Current State of Screendance Written Exam 1	Screendance, Ch. 7-9 Discussion Starter #4
8	Motion Capture Technology in Performance <i>Biped</i> by Merce Cunningham <i>Ghostcatching</i> by Bill T. Jones	<i>Essay on the Making of BIPED</i> by Paul Kaiser Discussion Starter #5
9	Motion Capture Technology Applications <i>Guest speaker: Mark Coniglio,</i> co-founder of Troika Ranch, creator of Isadora software Isadora Lab Day	About Troika Ranch Isadora Tutorials 1-3 Discussion Starter #6
10	Rokoko SmartSuit Lab Day Xbox Kinect with Isadora Lab Day	Rokoko Tutorial Isadora Tutorials 4-6

11	Interactive Projects Lab Days	<i>Digital Dance Theatre: The Marriage of Computers, Choreography and Techno/Human Reactivity</i> by Kathryn Farley Discussion Starter #7
12	Dance in Online Worlds Dance in Virtual Reality	<i>...pioneering virtual reality dance film A Virtual Reality Dance Training System</i> by Chan, J. Discussion Starter #8
13	Dance in Augmented Reality Dance Apps and Entrepreneurial Endeavors <i>Guest speaker:</i> Laves Pritmani, developer of Learn Bhangra	Learn Bhangra test-drive Discussion Starter #9
14	Final Project Discussion and Brainstorming Final Project Workday	Final Project Guidelines Final Project Design Contract
15	Final Project Workdays	
16	Final Project Presentations and Critique	Self-critique due before class on Moodle; peer critiques completed during exam session

HON GEP Visual and Performing Arts Special Topic Shell Offering

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2. Strengthen their ability to interpret and make critical judgments about the arts through the analysis of structure, form, and style of specific works.
3. Strengthen their ability to create, recreate, or evaluate art based upon techniques and standards appropriate to the genre.

HON 299		
Department(s)/Program	University Honors Program	New GEP Special Topics Offering <input checked="" type="checkbox"/>
Special Topic Title: <small>(30 character limit)</small>	Dance on Screen	Review for 2nd Offering <input type="checkbox"/>
Term to be Offered	Spring 2020	
Instructor Name/Title	Autumn Mist Belk, Associate Teaching Professor	
SECTION 1: GEP CRITERIA		
<p>Instructions:</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] 		
<p>List the Instructor's student learning outcomes for the course that are relevant to GEP <i>Visual and Performing Arts Objective 1:</i> Obj. 1) Deepen their understanding of aesthetic, cultural, and historical dimensions of artistic traditions. Discuss how technological innovations, digital media, and screen culture are shaping screendance as an art form.</p>		
<p style="text-align: center;">Measure(s) for above Outcome:</p> <p style="text-align: center;"><i>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.</i></p> <p>Class discussion and exam questions will be used to measure this outcome. Sample question: Discuss how and why the game Fortnite is influencing dance on television and in music videos. How might this influence spread to interactive performance?</p>		
<p>List the Instructor's student learning outcomes for the course that are relevant to GEP <i>Visual and Performing Arts Objective 2:</i> Obj. 2) Strengthen their ability to interpret and make critical judgments about the arts through the analysis of structure, form, and style of specific works. Evaluate and critique screendance works through the critical analysis of form, theme, technical merits, and the ability to evoke emotion or connection.</p>		
<p style="text-align: center;">Measure(s) for above Outcome:</p> <p style="text-align: center;"><i>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.</i></p> <p>Students will critique professional screendance works in class discussions and exams. Students will critique the work of their peers in project presentations. Sample critique question: How do the editing techniques used in <i>I Loved You and I Loved You</i> influence the emotional tone of the work?</p>		

List the Instructor's student learning outcomes for the course that are relevant to GEP *Visual and Performing Arts Objective 3: Obj. 3) Strengthen their ability to create, recreate, or evaluate art based upon techniques and standards appropriate to the genre.*

Create a digital dance piece that is technically and artistically sound.

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 complete (individually or in groups) a final digital dance project in an area of each student's choosing. Projects may encompass dance films and/or interactive dance for screen works, including the utilization of motion capture and virtual reality. Guidelines and rubrics will vary based on individual projects and will be provided to students upon instructor approval of their project design plan. Final projects will be presented during the course exam time.

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 *Visual and Performing Arts* category designation and GEP student learning outcomes.

Special Topics Term Scheduling:

- List below the course scheduling detail:
 - Meeting time and day(s): Tuesday/Thursday 1:30-2:45pm
 - Seat count: 20
 - Room assigned or room preference including needed classroom technology/seat type:
Room with projection system (video and audio) and movable desks/tables required
- 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) Co-listed as HON 296-002

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

- a. If seats are restricted, describe the restriction being applied.

Restricted to students in the University Honors Program. Open to other students upon approval.

- a. 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.

Restricted to students in the University Honors Program. Open to other students upon approval.

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.

Screendance: Inscripting the Ephemeral Image by Douglas Rosenberg

Other readings provided by the instructor on Moodle

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

Major topics include screendance history and theory, choreography for the camera, digital video camera techniques, interactive performances, Isadora software use, motion capture technologies, dance in online worlds, dance in virtual and augmented reality

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

No out of class activities required.

Guest speakers/artists (in-person and through web conferencing):

Jameka Autry, director of The Real Black Swans, Doc NYC 40 under 40 honoree

Mark Coniglio, co-founder Troika Ranch, developer of TroikaTronix Isadora software

Lavesh Pritmani, developer of Learn Bhangra app

SIGNATURE PAGE FOR HON 299 sec 002
Dance on Screen

RECOMMENDED BY:

Heidi C. Stutman
HEAD, DEPARTMENT/PROGRAM

10/7/19
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:

Heidi C. Stutman
CHAIR, COLLEGE COURSES & CURRICULA COMMITTEE

10/7/19
DATE

COLLEGE DEAN
DATE

Heidi C. Stutman

10/7/19

APPROVED BY:

CHAIR, COUNCIL ON UNDERGRADUATE EDUCATION
DATE

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

APPROVED EFFECTIVE DATE

NC State University
HON 296-002/HON 299-002: Dance on Screen
Spring 2020

Instructor: Autumn Mist Belk
Office: 1309-B Carmichael Gym
Phone/Email: 919.513.1549, ambelk2@ncsu.edu
Office Hours: MoTuWeTh 11am-1pm, Friday by appointment
Class Times: Tu/Th 1:30-2:45pm
Credit Hours: Three (3)

Required Text:

- Rosenberg, Douglas. Screendance: Inscribing the Ephemeral Image, 2012. (Oxford University Press, New York) ISBN 0199772622. \$28.45
- Other readings provided by the instructor on Moodle

Course Description: This seminar is both discussion-based and project-based. Students will explore dance on screen in many facets including the history of dance on film, the trajectory of the art form, and current practices made possible by new technologies. Student will study dance in movie musicals and music videos, choreography for the camera projects, dance films, the presence and influence of dance in social media and in online worlds, virtual and augmented reality dancing, and interactive applications of dance on screen. Class will include readings from both dance and film perspectives; discussions and interviews with directors, choreographers, and cinematographers; and laboratory experiences where students will create screendance projects alone and in groups. Projects may include short dance films, animation projects, motion capture experimentation, and live interactive screen designs. No previous dance or film knowledge is required.

Objectives for courses in the category of Visual and Performing Arts and

Course and Student Learning Outcomes:

Each course fulfilling the GEP Visual and Performing Arts objectives will provide instruction and guidance that help students to:

1. Deepen their understanding of aesthetic, cultural, and historical dimensions of artistic traditions; and
Course/Student Learning Outcome:
Discuss how technological innovations, digital media, and screen culture are shaping screendance as an art form.
2. Strengthen their ability to interpret and make critical judgments about the arts through the analysis of structure, form, and style of specific works; and
Course/Student Learning Outcome:
Evaluate and critique screendance works through the critical analysis of form, theme, technical merits, and the ability to evoke emotion or connection.
3. Strengthen their ability to create, recreate, or evaluate art based upon techniques and standards appropriate to the genre.
Course/Student Learning Outcome:
Create a digital dance piece that is technically and artistically sound.

Objectives for courses in the category of Interdisciplinary Perspectives and

Course and Student Learning Outcomes:

Each course fulfilling 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

Course/Student Learning Outcomes:

Critique screendance works from the artistic vantage points of cinematographers and choreographers. Create a collaborative screendance work working from one of these viewpoints (choreography or cinematography), in meaningful collaboration with an artist of the other genre.

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

Course/Student Learning Outcome:

Identify the similarities between cinematography and choreography, and articulate how collaboration between artists in these fields is shaping digital art and art in each genre.

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

Course/Student Learning Outcome:

Create a work of digital dance art that applies the approaches of choreography and cinematography.

Course Requirements/Grading

Written Exam – 15%

Students will demonstrate their knowledge of the material covered in class and assigned readings by completing one written exam.

Screendance Project – 20%

Students will create a short (~one minute) dance film or screendance utilizing the techniques learned in class. Completed projects will be made available for public viewing on the course website.

Rubric:

Areas of evaluation	Points (1=poor, 3=average, 5=excellent)				
Use of Choreography	1	2	3	4	5
Cinematic Techniques	1	2	3	4	5
Editing	1	2	3	4	5
Overall Effect / Cohesion	1	2	3	4	5

Final Digital Dance Project & Critique – 30%

Students will complete (individually or in groups) a final digital dance project in an area of each student's choosing. Projects may encompass screendance and/or interactive dance works, including the utilization of motion capture and virtual reality. Guidelines and rubrics will vary based on individual projects and will be provided to students upon instructor approval of their project design plan. Final projects will be presented during the course exam time.

In-class Assignments & Discussion Participation – 25%

Students are expected to be present and actively participating in all in-class discussions and activities. You will be expected to have completed the reading assignment for each day BEFORE the class meets and will be required to hand in periodic homework or in-class assignments based on that day's reading.

Meaningful contributions to class discussions are mandatory, which require you to not only complete the reading but also to think critically about the text(s) in question. You are also expected to bring the reading materials (book, articles, etc.) to class when they are assigned. In-class quizzes based on assigned readings will be given as needed and will also contribute to this percentage of the student's grade.

Students will receive daily participation grades during all class sessions.

Rubric: 0 = no participation, unprepared, or absent

1 = passive or partial participation in class activities

2 = full participation with average/adequate energy and contributions

3 = active, enthusiastic, and meaningful participation in the entirety of the class session

Discussion Starters – 10%

Regularly throughout the course, you will be asked to submit one or more “discussion starters” that are designed to help you think critically about an assigned reading. For instance, you might ask a question about a particular passage that was confusing or consider a broader issue that you thought about while reading the text(s) in question. You should phrase your idea as a comment or a question that you hope would lead to further discussion and then respond critically with your own ruminations on the initial comment/question. In most cases, your discussion starter should cite a particular quote, passage, etc. from the relevant text(s). Discussion starters will be submitted through Moodle prior to class; see Moodle for precise due dates.

Grading Scale:

97 – 100 = A+	93 – 96.99 = A	90 – 92.99 = A-
87 – 89.99 = B+	83 – 86.99 = B	80 – 82.99 = B-
77 – 79.99 = C+	73 – 76.99 = C	70 – 72.99 = C-
67 – 69.99 = D+	63 – 66.99 = D	60 – 62.99 = D-
0 – 59.99 = F		

Late Assignments: Written assignments are due on the date and time as specified on the course outline and on Moodle. Late assignments will be considered with a verifiable, excused absence, provided that the instructor is contacted prior to the next class meeting.

Attendance: Students are expected to attend all classes and to arrive and leave at the scheduled times; a maximum of 4 absences will be allowed for this course. Students missing more than 4 class sessions will not be eligible to pass the class. The instructor will adhere to the university attendance policy. In the case of an excused absence, the student will provide official documentation and then be allowed to make up any 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. See <https://policies.ncsu.edu/regulation/reg-02-20-03-attendance-regulations/>

Participation: Class discussions are an integral portion of this class, and students are expected to pay attention and contribute to discussions. No phone or other electronic device use during class unless given prior permission by the instructor.

Civil Discourse Policy: It is the expectation that all dialogue in this course is civil and respectful of each student. Disrespect and/or hostility can jeopardize a student’s ability to be successful in the course and to feel safe in this classroom; thus, racist, sexist, or homophobic language will not be tolerated. If there is an issue, I will speak with you, but reserve the right to ask you to leave the classroom and mark you absent.

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. * *Moodle is used for this course. Log in to <http://wolfware.ncsu.edu> to access assignments.*

Plagiarism & Academic Integrity: Plagiarism is defined as copying the language, phrasing, structure, or specific ideas of others and presenting any of these as one's own, original work; it includes buying papers, having someone else write your papers, and improper citation and use of sources. When you present the words or ideas of another (either published or unpublished) in your writing or projects, you must fully acknowledge your sources. **Plagiarism is considered a violation of academic integrity whenever it occurs in written work or creative projects, including drafts, homework, and final papers/projects.**

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 [email 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.

More information on grading policies: <https://policies.ncsu.edu/regulation/reg-02-50-03>

Online class evaluations will be available for students to complete during the last 2 weeks of semester. 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 not know how any one student responded to any question, and students will not know the ratings for any instructors.

Evaluation website: <https://oirp.ncsu.edu/surveys/classeval/for-students>

Emailing the Professor:

In order to receive a response from your professor, your email should be structured as follows:

- Identify who you are, the class (including section or day/time) you are in, and the purpose of your email.
- Properly address your instructor (Professor Belk: ...). Please be specific and use complete sentences.
- If your question is answered in the syllabus or on Moodle, your email may not be answered.

General Information:

1. **Academic Integrity:** For all written assignments, students will be expected to adhere to the **University Honor Code:** "I have neither given nor received unauthorized aid on this test or assignment." It is the understanding and expectation of the instructor that the student's signature on any test or assignment means that the student neither gave nor received unauthorized aid. Consult the university website: <https://policies.ncsu.edu/policy/pol-11-35-01>
2. **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 Resource Office (<https://dro.dasa.ncsu.edu>) 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://policies.ncsu.edu/regulation/reg-02-20-01>
3. **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://policies.ncsu.edu/policy/pol-04-25-05>. 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.
4. The use of illegal drugs, tobacco products, and alcoholic beverages are prohibited.

NC State University
HON 296-002/HON 299-002: Dance on Screen
Spring 2020

** This is a tentative schedule and it is subject to change according to the needs of the class. If changes are made, you will be notified via email, in class, and/or through our Moodle site. All articles and readings (except those from the required textbook) can be found on Moodle.*

WEEK	SUBJECT	READINGS/ASSIGNMENTS
1	Course Overview and Introduction Film History Movie Musicals	Screendance, Intro and Ch. 1-2
2	Dance Film Theory: A Look into the Archives Today's Genres and Festivals	Screendance, Ch. 3-4 Discussion Starter #1
3	Screendance <i>Guest speaker: Jameka Autry, director, The Real Black Swans</i> Screendance viewings	Screendance, Ch. 5-6 Discussion Starter #2
4	Dance Film Techniques: Shot Variety, The 5-Scene Short Screendance Lab Day	Camera Angles Handout
5	Dance Film Techniques: Camera Choreography, 60sec Screendance	Deren, M. <i>Strategies for Dance Film</i> Camera Motion Handout Screendance Project Guidelines Discussion Starter #3
6	Screendance Lab Day Screendance Project Showings/Critiques	Self-critique due on Moodle prior to class; peer critiques completed during class session
7	The Current State of Screendance Written Exam 1	Screendance, Ch. 7-9 Discussion Starter #4
8	Motion Capture Technology in Performance <i>Biped</i> by Merce Cunningham <i>Ghostcatching</i> by Bill T. Jones	<i>Essay on the Making of BIPED</i> by Paul Kaiser Discussion Starter #5
9	Motion Capture Technology Applications <i>Guest speaker: Mark Coniglio, co-founder of Troika Ranch, creator of Isadora software</i> Isadora Lab Day	About Troika Ranch Isadora Tutorials 1-3 Discussion Starter #6
10	Rokoko SmartSuit Lab Day Xbox Kinect with Isadora Lab Day	Rokoko Tutorial Isadora Tutorials 4-6

11	Interactive Projects Lab Days	<i>Digital Dance Theatre: The Marriage of Computers, Choreography and Techno/Human Reactivity</i> by Kathryn Farley Discussion Starter #7
12	Dance in Online Worlds Dance in Virtual Reality	<i>...pioneering virtual reality dance film A Virtual Reality Dance Training System</i> by Chan, J. Discussion Starter #8
13	Dance in Augmented Reality Dance Apps and Entrepreneurial Endeavors <i>Guest speaker:</i> Laves Pritmani, developer of Learn Bhangra	Learn Bhangra test-drive Discussion Starter #9
14	Final Project Discussion and Brainstorming Final Project Workday	Final Project Guidelines Final Project Design Contract
15	Final Project Workdays	
16	Final Project Presentations and Critique	Self-critique due before class on Moodle; peer critiques completed during exam session

GEP Social Sciences and Global Knowledge Special Topic Shell Offering (SSGK 295)

*This form is to be used for submitting a Special Topics shell offering for the **Social Sciences** 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 Social Sciences objectives** will provide instruction and guidance that help students to:

1. Examine at least one of the following: human behavior, culture, mental processes, organizational processes, or institutional processes.
2. Demonstrate how social scientific methods may be applied to the study of human behavior, culture, mental processes, organizational processes, or institutional processes.
3. Use theories or concepts of the social sciences to analyze and explain theoretical and/or real-world problems, including the underlying origins of such problems.

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

1. 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:

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

SSGK 295

Department(s)/Program	Sociology & Anthropology Dept.	New GEP Special Topics Offering	<input checked="" type="checkbox"/>
Special Topic Title: (30 character limit)	Primate Conservation	Review for 2nd Offering	<input type="checkbox"/>
Term to be Offered	Spring 2020		
Instructor Name/Title	Tara A. Clarke, Lecturer		

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* [\[Click Here\]](#)

Social Sciences

List the Instructor's student learning outcomes for the course that are relevant to GEP Social Sciences Objective 1:
Obj. 1) Examine at least one of the following: human behavior, culture, mental processes, organizational processes, or institutional processes.

Examine and relate human behaviors and culture within primate habitat countries (i.e., mostly developing world) via an anthropological lens.

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.

I will rely on two specific measures to assess if students have achieved the above outcome, including:

- In-class quizzes for each topic covered
 - Example Question: Provide an example of how a Malagasy cultural taboo has led to a negative impact on a particular primate population.
- Individual student-led discussions of a specific reading, which will address varying topics within primate conservation and biology (e.g., illegal pet trade, extinction processes, climate change). Readings will come from the peer-reviewed literature as well as assigned readings from select texts (e.g., Primate Conservation Biology, Principles of Conservation Biology).

List the Instructor's student learning outcomes for the course that are relevant to GEP Social Sciences Objective 2:

Obj. 2) Demonstrate how social scientific methods may be applied to the study of human behavior, culture, mental processes, organizational processes, or institutional processes.

Explain how primatologists and conservationists collect, analyze, and interpret data on biological and anthropogenic factors in regards to factors impacting primate extinction risk.

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.

- Individual Conservation Presentations: Presentations will include a full description of the methodology as well as factors that contributed to the success or failure of the students chosen conservation projects. Students will be required to offer a critical analysis of the merits of the project and suggestions for improvement or future implementation.

List the Instructor's student learning outcomes for the course that are relevant to GEP Social Sciences Objective 3:

Obj. 3) Use theories or concepts of the social sciences to analyze and explain theoretical and/or real-world problems, including the underlying origins of such problems.

- Identify and explain the underlying drivers (e.g., poverty, political instability, corruption) that lead to human-induced threats impacting primates and their habitats.

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.

- Mini-Paper: Students will choose a primate species and discuss the consequences/impacts of a specific conservation threat (e.g., hunting), the underlying drivers, and what if any conservation initiatives are being employed to ameliorate the problem. *(The drivers affecting biodiversity loss are dynamic and interact on a variety of scales (local, regional, global), students will need to explore the social and economic processes that are driving the proximate causes putting the majority of primate species at risk of extinction.)*

Global Knowledge

List the Instructor's student learning outcome(s) for the course that are relevant to GEP Global Knowledge Objective 1:

Obj. 1) 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.

Identify and describe the values, attitudes, and economic structures across different developing countries (primate habitat countries) cultures/regions/villages that can have varying effects on primate extinction risk.

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.

- Mini-Paper: Students will choose a primate species and discuss the consequences/impacts of a specific conservation threat (e.g., hunting), the underlying drivers (e.g., local values, attitudes, economics), and what if any conservation initiatives are being employed to ameliorate the problem. *(Students will need to examine and explore the social (e.g., taboos) and economic processes of the specific region/culture that are driving the*

List the Instructor's student learning outcome(s) for the course that are relevant to GEP Global Knowledge Objective 2, 3, or 4:

Obj. 3) Explain how the distinguishing characteristics relate to their cultural and/or historical contexts in the non-U.S. society.

- Describe how specific cultural (e.g., local taboos) and historical events (e.g., colonization, civil war) have influenced contemporary social and economic processes.

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-class quizzes for each topic covered.

Example Question: How did French colonization impact Madagascar's economic state (e.g., economic growth, infrastructure development)? Provide one example of how the current economic state of Madagascar has led to negative outcomes for its biodiversity.

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 *Social Sciences* 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): Tuesday/Thursday 3:00-4:15pm
 - 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) ANT 295

What percentage of the seats offered will be open to all students? 100 %

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

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

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

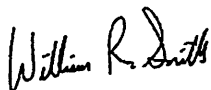
SECTION 3: ADDITIONAL INFORMATION

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

1. Title and author of any required text or publications.
No text required. Please see reading list for assigned publications.

2. Major topics to be covered and required readings including laboratory and studio topics.
Threats to biodiversity and primate diversity (bushmeat, illegal pet trade, habitat loss, etc) Conservation ethics Climate change Disease ecology Conservation approaches

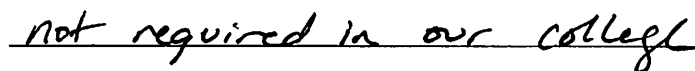
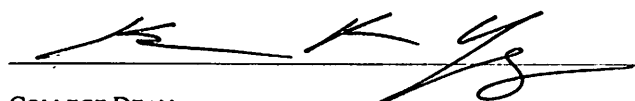
3. List any required field trips, out of class activities, and/or guest speakers.
Guest Speakers: Tod Emko, Founder & Director, Darwin Animal Doctors and Dr. Kara Walker, NCSU

SIGNATURE PAGE FOR SSGK 295**RECOMMENDED BY:**

Sept. 9, 2019

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:_____
CHAIR, COLLEGE COURSES & CURRICULA COMMITTEE_____
DATE_____
COLLEGE DEAN_____
DATE

10/18/2019

APPROVED BY:_____
CHAIR, COUNCIL ON UNDERGRADUATE EDUCATION_____
DATE_____
DEAN, DIVISION OF ACADEMIC AND STUDENT AFFAIRS (DASA)_____
DATE

APPROVED EFFECTIVE DATE _____

ANT/SSUS 295: Primate Conservation
North Carolina State University
Dept. of Sociology & Anthropology
Spring 2020

Instructor: Dr. Tara Clarke (she/her/hers)

Class Days & Times: Tuesday/Thursday 3:00-4:15pm

Class Location: Park Shops 215

Course Prerequisites: None

Instructor Contact:

Phone: 919- 660-7267

Email: tclarke@ncsu.edu

Office: 1911 Building, Room 240

Office Hours: Tuesdays 2-3pm or *by appointment*

Please do not hesitate to email me; I will respond to emails received Monday-Friday within 24 hours, and by Monday morning at the latest to emails received on Saturday-Sunday.

COURSE DESCRIPTION & OBJECTIVES

Today, ~ 60% of non-human primate species are Endangered of extinction! The factors driving this group of mammals towards extinction include an array of human-induced disturbances (e.g., habitat loss, illegal pet trade). Employing conservation biology theory, we will examine the intrinsic and extrinsic factors that are placing these animals at risk, as well as what allows some species to better cope with anthropogenic influences than others. We will discuss in detail the primary threats to the survival of non-human primates in the wild and critically examine the solutions and tactics proposed to reduce or eliminate threats. Finally, we will examine case studies, which highlight the unique and complex nature of the conservation situation at various sites. After completing the course, students will be able to:

- Confidently discuss the status of primate populations, identify major threats to their survival, and explain common approaches to conservation;
- Analyze the efficacy of particular conservation strategies under real-world circumstances and give an oral presentation conveying your conclusions;
- Write a conservation plan for a target species;
- Build a successful argument for why conservation matters in the modern globalized economy.

GEP Requirements Fulfilled: Social Science and Global Knowledge

GEP Student Learning Outcomes

1. Examine and relate human behaviors and culture within primate habitat countries (i.e., mostly developing world) via an anthropological lens. (GEP SS Objective 1)
2. Explain how primatologists and conservationists collect, analyze, and interpret data on biological and anthropogenic factors in regards to factors impacting primate extinction risk. (GEP SS Objective 2)

3. Identify and explain the underlying drivers (e.g., poverty, political instability, corruption) that lead to human-induced threats impacting primates and their habitats. (GEP SS Objective 3)
4. Identify and describe the values, attitudes, and economic structures across different developing countries (primate habitat countries) cultures/regions/villages that can have varying effects on primate extinction risk. (GEP Global Knowledge Objective 1)
5. Describe how specific cultural (e.g., local taboos) and historical events (e.g., colonization, civil war) have influenced contemporary social and economic processes. (GEP Global Knowledge Objective 3)

MOODLE: Moodle will be used to post announcements, lecture slides, readings, and in-class activities.

ASSIGNED READINGS

There is no required text for this class. Assigned readings are listed in the class schedule below. Supplemental materials will be posted at least one week prior to class via Moodle. In order to facilitate robust and informed discussion, you are expected to complete all required readings prior to class.

GRADING: Grading will be based on a combination of exams, attendance, and in-class participation. Please note, ***attendance taking is mandatory via NCSU policy and must be included in final grade calculations.***

GRADE SCHEMA:

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 = 0-59.9

COURSE REQUIREMENTS

GRADING:

- **Attendance & Participation (20%):** Attendance is the most critical component of student learning in this class and is required. Additionally, participation is also crucial to the success of class discussions. Thus, your grade will be based on your contributions to the larger class discussion.
- **Student Led Discussion (20%):** On days designated for class discussion, student presenters will provide a brief summary of the two assigned papers, as well as three discussion questions. All students are required to read all assigned readings prior to class.
- **Conservation Presentations (30%):** You will research the implementation of a particular conservation strategy at two sites. The presentations must include a full

description of the methodology as well as factors that contributed to the success or failure of the projects. The presenters should offer a critical analysis of the merits of the project and suggestions for improvement or future implementation.

- **In-class quizzes (10%):** In-class quizzes will be given for each new topic covered in the course. Quizzes will take place at the start of class. If students arrive late to class and miss the quiz, they automatically receive a zero. Quizzes cannot be made up.
- **Mini-Paper (20%):** For your mini-papers, you will write about a specific topic and how it relates to your chosen primate species. You will use and cite at least 8 primary sources (scientific journal articles) in a two-page, double-spaced summary of the assigned topic, not including references. At the end of the summary, you will include the sources cited in the reference section. One internet source may be used as long as the source is reputable. **NO DIRECT QUOTES!**

PARTICIPATION RUBRIC

Class Attendance and Participation. Excellent participants will thoroughly read and consider all of the class readings, engage their fellow students in respectful conversation, and offer considered comments from the readings. One of the following assessments will be made of students' preparation and participation on a weekly basis. 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 demonstrates a full mastery of the course material.
- A (95%) Student is well prepared, attentive, always responds when called upon and volunteers often with pertinent answers or questions. Student demonstrates a strong facility with the course material and complex structures, but makes minor mistakes.
- B (85%) Student is usually prepared, responds when called on and volunteers on occasion. Student demonstrates a basic familiarity with assigned material, but falters with complex structures.
- C (75%) Student shows evidence of being unprepared on occasion, has trouble when called on and does not volunteer often. Student demonstrates some familiarity with assigned material, but occasionally falters on basic structures.
- D (65%) Student is unprepared, inattentive, never volunteers, or comes to class late. Student demonstrates occasional familiarity with assigned material, but regularly falters on basic structures.
- F (0%) Student exhibits a lack of concern for the class, sleeps in class, or disturbs the class. Student fails to show familiarity with assigned material.

MISSED CLASSES and course work is officially accommodated in the following three circumstances:

1. Illness or other extraordinary personal circumstance
2. Religious observance
3. Varsity athletic participation

NO unexcused absences will be accepted. This course is reliant on student participation and student-led discussions; thus, attendance is crucial for meaningful and rewarding discussions. Furthermore, **NO late assignments** (i.e., paper, presentations, student-led discussions), as a result of an unexcused absence will be accepted. Military personnel, varsity athletes, others representing NCSU, as well as students with excused absences (see above) may request a change in assignment due dates if travel, active duty obligations, or excused absences necessitates. Arrangements must be made at least one **week** ahead of the scheduled assignment (i.e., paper, presentations, student-led discussions). Make-up assignments must be submitted within one week of excused absences, travel, and/or military obligations for full consideration.

ACADEMIC ACCOMMODATIONS: 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 Holmes Hall, Suite 304, 2751 Cates Avenue, 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). <https://policies.ncsu.edu/regulation/reg-02-20-01>.

PLEASE NOTE:

NO adjustments will be made for poor performance on quizzes or assignments (i.e., grades will **NOT** be curved). The grade you receive, either on an individual quiz or assignment or as your final grade, is not subject to negotiation. It is your grade unless an error has been made. If you think an error has been made, let me know within one week of receiving the assignment or quiz grade, in the form of submitting an email detailing the reason you believe the error was made. If you are struggling in the course, please come for help during the semester when there is still time for me to help you.

EXTRA CREDIT: I do not provide extra credit assignments to students who want to bring up final grades.

INSTRUCTOR E-MAIL POLICY: The best way to contact me is via email. I am always available to meet and discuss the course materials. Please feel free to contact me to set up an appointment for any questions or concerns.

PLEASE NOTE:

- I will endeavor to respond to all emails I receive within 24 hours of receiving them, **EXCEPT** within 24 hours of exams and assignment due dates.
- I receive many emails with questions that are answered in the syllabus – if I receive an email with a question that is covered in the syllabus, I will respond “see syllabus.”

CLASSROOM ETIQUETTE & CULTURE: In this course, we will be discussing controversial issues that may lead to heated debate. To foster a culture of intelligent and respectful discourse, I expect you to listen to your classmates, and respond thoughtfully to opposing points of view. In order to be successful in the course, you are expected to attend all class meetings and come prepared (all readings should be completed prior to class). You may bring your laptop to class in order to refer to the readings; however, please refrain from other uses of your laptop during class (email, Facebook, etc.). If you know you will have to leave class early, please inform me at the beginning

of class. If you arrive late to class, please enter quietly as to not disrupt the class in progress. Finally, please make sure that all cell phones are set to *silent* and remain *invisible*.

SCHOLASTIC HONESTY & ACADEMIC INTEGRITY: All students are expected to adhere to NC State policies and conduct themselves honorably in both academic and non-academic endeavors. The current standard for academic integrity can be found at: <http://policies.ncsu.edu/policy/pol-11-35-01>. You are expected to follow this standard at all times.

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.

NCSU POLICIES, REGULATIONS & RULES: Students are responsible for reviewing the PRRs which pertain to their course rights and responsibilities. These include: <http://policies.ncsu.edu/policy/pol-04-25-05> (Equal Opportunity and Non-discrimination Policy Statement), <https://oied.ncsu.edu/divweb/policies/> (Office for Institutional Equity and Diversity), <http://policies.ncsu.edu/policy/pol-11-35-01> (Code of Student Conduct), <http://policies.ncsu.edu/regulation/reg-02-50-03> (Grades and Grade Point Average), <https://policies.ncsu.edu/regulation/reg-02-20-04> (Audits), and <https://policies.ncsu.edu/regulation/reg-02-50-03> (Incompletes).

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 <https://policies.ncsu.edu/category/campus-environment/> or <https://policies.ncsu.edu/policy/pol-04-25-05/>. 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

DISCLAIMER ABOUT CHANGES TO THE SYLLABUS: This is a proposed schedule that may change as the semester progresses. If changes need to be made to the schedule due to

unforeseen circumstances, I will provide updates in a timely fashion and ensure that there is ample time to complete readings and assignments.

SPRING 2020, COURSE SCHEDULE:

DATE	TOPIC	READINGS
Tues 1/7	Mini-Lecture: Introduction to course, syllabus review, active learning methods, & conservation biology.	Principles of Conservation Biology, Ch.1 Soule, 1985, What is Conservation Biology?
Thurs 1/9	Lecture & Discussion: What is biodiversity? Patterns and Processes, Threats to Biodiversity	Principles of Conservation Biology, Ch. 2 Mittermeier et al. 1998, Biodiversity hotspots and major tropical wilderness areas: approaches to setting conservation priorities.
Tues 1/14	Discussion: Conservation Ethics	Van Holtan 2006: Conservation as virtue: a scientific and social process for conservation ethics Garland (2008). The Elephant in the Room: Confronting the Colonial Character of Wildlife Conservation in Africa.
Thurs 1/16	Mini-Lecture: Overview of Threatened Primate Species In-Class Activity: Searching the primary literature	Explore: http://www.iucnredlist.org/
Tues 1/21	Discussion: Threats to primate biodiversity -Habitat Fragmentation, Degradation, and Loss	Isaac & Cowlishaw (2004). How species respond to multiple extinction threats Harcourt & Doherty (2005). Species-Area Relationships of Primates in Tropical Forest Fragments: A Global Analysis
Thurs 1/23	Discussion: Threats to primate biodiversity -Bushmeat	Alves et al. 2010: Primates in traditional folk medicine: a world overview. Bowen-Jones & Pendry, 1999: The threat to primates and other mammals from the

		bushmeat trade in Africa, and how this threat could be diminished.
Tues 1/28	Discussion: Threats to primate biodiversity -Illegal Pet Trade	<p>Reuter et al., 2015: Live capture and ownership of lemurs in Madagascar: extent and conservation implications</p> <p>Duarte-Quiroga and Estrada, 2003: Primates as pets in Mexico City: An assessment of the species involved, source of origin, and general aspects of treatment</p> <p>Nekaris et al., 2010: Exploring cultural drivers for wildlife trade via an ethnoprimateological approach: A case study of slender and slow lorises (<i>Loris</i> and <i>Nycticebus</i>) in south and southeast Asia</p>
Thurs 1/30	Mini-Lecture & Discussion: Pet Lemur Trade in Madagascar	Explore: Pet Lemur Survey Database www.petlemur.org
Tues 2/4	Discussion: Threats to primate biodiversity -Climate change	<p>Brook et al., 2008: Synergies among extinction drivers under global change</p> <p>Hannah et al., 2008: Climate change adaptation for conservation in Madagascar</p> <p>Heller and Zavaleta, 2009: Biodiversity management in the face of climate change: A review of 22 years of recommendations</p>
Thurs 2/6	Class Discussion: Animal rights, animal welfare, and primates in biomedical research	<p>Carlsson et al., 2004: Use of Primates in Research: A Global Overview.</p> <p>Jones & Greek 2014: A Review of the Institute of Medicine's Analysis of using Chimpanzees in Biomedical Research</p>
Tues 2/11	Discussion: Disease Ecology	<p>Chapman et al. 2005, Primates and the ecology of their infectious diseases: How will anthropogenic change affect host-parasite interactions?</p> <p>Wood et al., 2014: Does biodiversity protect humans against infectious diseases?</p> <p>Wallis 2006, Prevention of disease transmission in primate conservation</p>
Thurs 2/13	Mini-Lecture & Discussion: Extinction Processes	Purvis et al. 2000: Predicting extinction risk in declining species

		<p>Ceballos et al., 2015: Accelerated modern human-induced species losses: Entering the sixth mass extinction</p> <p>Cowlishaw and Dunbar, 2000 (Chap 7)</p>
Tues 2/18	Guest Lecture: Tod Emko, Founder & President, Darwin Animal Doctors	TBD
Thurs 2/20		
Tues 2/25	Discussion: Conservation Approaches	<p>Newmark & Hough (2000). Conserving wildlife in Africa: Integrated Conservation and Development Projects and Beyond.</p> <p>Hughes & Flintan (2001). Integrating conservation and development experience</p>
Thurs 2/27		
Tues 3/3	<p>In-Class Exploration: Conservation and Technology</p> <p>http://www.wildlifewitness.net/</p> <p>https://www.google.com/earth/outreach/stories/jgi.html</p> <p>https://conservationdrones.org/who-we-are/jeff/</p>	<p>Christie et al. 2016: Unmanned aircraft systems in wildlife research: current and future applications of a transformative technology</p> <p>Donoghue & Rutz 2015: Real-time anti-poaching tags could help prevent imminent species extinctions</p> <p>Bring your laptops to class</p>
Thurs 3/5	Conservation Presentation Planning Session: Bring laptops to class!	
3/9- 3/13	SPRING BREAK	
Tues 3/17	Case Study in Conservation: Community-Based Management and Conservation in Africa: Trade-Offs and Synergies in Land-Use Decisions in Local Villages	
Thurs 3/19	Watch Virunga & answer discussion questions	
Tues 3/24	Finish watching Virunga & in-class discussion of the film.	

Thurs 3/26	Fauna & Flora International Case Study: silverbacks and greenbacks	
Tues 3/31	Guest Lecture: Dr. Kara Walker, NCSU	
Thurs 4/2	Student Conservation Presentations	
Tues 4/7		
Thurs 4/9	Discussion: Conservation education & social media	<p>Padua (2010). Primate Conservation: Integrating Communities Through Environmental Education Programs</p> <p>Cisneros et al. (2015). Naming and Shaming for Conservation: Evidence from the Brazilian Amazon.</p> <p>Does social media like conservation?</p> <p>Minin et al. (2015) Prospects and challenges for social media data in conservation science</p>
Tues 4/14	In-Class Writing Workshop (Final Paper): Creating a detailed outline with citations	Gopen 2004: Whose Paragraph Is It, Anyway? The Shapes of the English Paragraph in The Sense of Structure: Writing from the Reader's Perspective
Thurs 4/16	Mini-Lecture & Discussion: Conservation genetics and primate conservation	Introduction to Primate Conservation, Ch. 5
Tues 4/21	Class Discussion: It's not all doom and gloom--wacky ideas and conservation success stories	<p>Donlan et al., 2006: Pleistocene Rewilding: An Optimistic Agenda for Twenty-First Century Conservation</p> <p>Explore: https://www.rare.org/</p> <p>Come to class ready to tell us about a wild idea in conservation that you think is exciting!</p>
Thurs 4/23 (last day of classes)		