



## Council on Undergraduate Education 2021-2022

October 8, 2021  
Meeting hosted via Zoom  
1:30pm-3:00pm

### Call to Order 1:30pm

- Welcome and Introductions Chair Darby Orcutt
- Remarks and Updates from OUCCAS/DASA
- Approval of CUE September 24, 2021 Minutes

### New Business

Special Topics/HON Course Offerings				
Presenter	Reviewers	GEP Category Under review	GEP Action	Notes
Domingue	Morant, Xiang, Ghosh	GK, VPA	VPGK/VPUS 295 Paris Noir: The Harlem Renaissance in Paris	1st Offering, Eff. Fall 2022

Link to the most up to date wording for the USDEI update:

<https://docs.google.com/document/d/1TG2nt6Ca66-pC5mTHsiCvjgab88Kdf1hb9EpiDpDtKQ/edit?usp=sharing>

### Discussion:

- Voting on feedback from Colleges on the USDEI wording and language.  
[CHASS Suggested Language Changes to USDEI Category](#)

### 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 2021-2022

September 24<sup>th</sup>, 2021  
**Meeting hosted via Zoom**  
1:30pm-3:00pm

**Members Present:** Chair Darby Orcutt, Carrie Pickworth (Past Chair), Qiuyun (Jenny) Xiang, David Berube, Jillian Haeseler, Steven Miller, Nancy Moore, Tamah Morant, Lara Pacifici, Herle McGowan, Jane Lubischer, Ahmed El-Shafei, Nathan Leaf (UC Proxy), Peggy Domingue, Dave Provost, Tushar Ghosh

**Members Absent:** Marc Russo

**Guests:** Kaitlyn Mittan, Daniel Gruehn, David Hawley

**Ex-Officio Members Present:** Li Marcus, Lexi Hergeth, Bret Smith, Erin Dixon, Helmut Hergeth, Michael Bustle

### WELCOME AND INTRODUCTIONS

- **Remarks from Chair Darby Orcutt** – The chair explained that today's agenda will be presentation and discussion based and reminded the committee that the action can have wording changes, however the overall action has already been submitted for changes to the curricula in Fall 2023 for the new USDEI requirements.
- **Remarks and Updates from OUCCAS/DASA** – Li reminded everyone the 2021 catalog is now up.
- **Remarks from David Hawley + Global Learning for All and the SDG Programming Initiative** - David Hawley provided insight into global learning at home.
- **Approval of the CUE Minutes from September 10<sup>th</sup>, 2021** – Approved  
Discussion: Motion to approve by David Berube, motion approved.

**\*No actions for this meeting.**

**Discussion:** Feedback from Colleges on the USDEI wording and language.

Link to the most up to date wording for the USDEI update:

<https://docs.google.com/document/d/1TG2nt6Ca66-pC5mTHsiCvjgab88Kdf1hb9EpiDpDtKQ/edit?usp=sharing>

### CHASS Suggested Language Changes to USDEI Category

Members read through the suggestions. Kaitlin from the office of Assessment agreed with the recommendation to take these one objective at a time. The chair of UCCC asked for each objective to be itemized as to what is different from what was previously voted on at CUE and UCCC.

Members discussed that the distinction in race, and class, as well as other specific distinctions.

Member reminded the committee that the original recommendation would include a description on the expanded explanations and definitions, which would be placed higher and not directly in the objective level.

Li marked up the CHASS recommendations to show the differences in the original wording versus the suggestions.

Members indicated no one has rejected the suggestions for objective one providing definitions and explanations.

Chair asked for CHASS membership to call out the specific changes to objective two. Member indicated this is a more precise version of what the objective's outcome will analyze and interpret. Members discussed if both analyze and interpret should be included, or if simply interpretation should be indicated. Members discussed that using both words would help to minimize historical marginalized information from previous studies and interpretations.

Members did not object to the suggestions but would like time to look at the specific wording.

Objective three suggestions centered around "people of diverse identities" instead of simply "diverse identities". Members had no objections to this suggestion.

Members made a motion to vote on the suggested wording of the first three objectives based on this discussion. Members discussed being these suggestions back to the membership's departments and colleges on the newly suggested wording for feedback from their departments and colleges. Members thanked and complimented Tamah for her previous work on the wording and to CHASS for looking at the wording with another perspective. Members wanted to take time to look at the specific wording based on Bloom's taxonomy.

Member asked how this information would be displayed and provided to faculty and students. Li clarified that this language would be put on OUCCAS's website, the CIM form, and the catalog.

Chair declared the motion as tabled for the committee to bring this back to their colleges and provide feedback at the next meeting at the end of the meeting's established time.

Summary of changes:

**Proposed language: Objective 1) Analyze how diverse identities shape and/or are shaped by cultural and societal influences. (For the purposes of the USDEI category, diverse identities include religious, gender, gender identity, ethnic, racial, class, socioeconomic status, citizenship status, sexual orientation, disability, and/or age identities.)**

**Current language:** • *Objective 1: Analyze how diverse identities shape and/or are shaped by cultural and societal influences.*

**Proposed language: Objective 2) Analyze and interpret the causes and consequences of historical, social, political, and/or economic processes that produce structured inequalities in the US.**

**Current language:** • *Objective 2: Analyze the interrelationship and dynamics between historical, social, political, and/or economic processes and diversity, equality, and structured inequalities in the U.S.*

**Proposed language: Objective 3) Examine and analyze how social actions and interactions between people of diverse identities affect equality and social justice in the US.**

**Current language:** • *Objective 3: Evaluate how social actions and interactions between diverse identities affect equality and social justice in the U.S.*

Nominations for Chair Elect were mentioned as a reminder for future meetings.

Meeting adjourned at 3:01 PM

*Respectfully submitted by Lexi Hergeth*

## GEP Visual and Performing Arts and Global Knowledge Special Topic Shell Offering (VPGK 295)

*This form is to be used for submitting a Special Topics shell offering for the Visual and Performing Arts 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 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.
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.

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

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.

**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 these 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.

### VPGK 295

<b>Department(s)/Program</b>	FLL	<b>New GEP Special Topics Offering X</b>
<b>Special Topic Title:</b> (30 character limit)	Paris Noir: The Harlem Renaissance in Paris	<b>Review for 2<sup>nd</sup> Offering</b> <input type="checkbox"/>
<b>Term to be Offered</b>	Fall 2022	
<b>Instructor Name/Title</b>	Dr. Dudley M. Marchi	

### 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](#)]

#### *Visual and Performing Arts*

List the Instructor's student learning outcomes for the course that are relevant to GEP *Visual and Performing Arts Objective 1*:

**Learning Objective 1) Deepen their understanding of aesthetic, cultural, and historical dimensions of artistic traditions.**

**Learning Outcome** - Describe the aesthetic, historical, and cultural evolution of the arts in France during the 1920s.

#### **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.*

**Measure** - *Short essay questions. Sample Prompt:* What is the relationship between art and the lingering effects of the trauma produced in France by World War I? Analyze a work of French art from the period to demonstrate this relationship.

List the Instructor's student learning outcomes for the course that are relevant to GEP *Visual and Performing Arts Objective 2*:

**Learning Objective 2: Strengthen their ability to interpret and make critical judgments about the arts through the analysis of structure, form, and style of specific works.** Learning Outcome - Analyze works of Harlem-Renaissance art to demonstrate how the social and historical contexts in which they were created is embedded in the works' artistic details and how artistic elements are used to create content and meaning.

***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.*

**Measure** – Short essay questions. Sample prompt: Analyze a work of Harlem Renaissance art from the period 1920-1940 that interests you and explain why. Show how artistic elements in your chosen work, for example, composition, color, line, space, shapes, perspective, etc., are used to create content and meaning. Consult the following resource to conduct your analysis: [Questions to Ask of a Work of Art](#), using a question from each of the three categories [Description, Formal Analysis, and Interpretation].

List the Instructor's student learning outcomes for the course that are relevant to GEP *Visual and Performing Arts Objective 3*:

**Learning Objective 3: Strengthen their ability to create, recreate, or evaluate art based upon techniques and standards appropriate to the genre.** Learning Outcome - Critique works of French and Harlem-Renaissance art and assess their impact in the 1920s and 30s.

***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.*

**Measure** – Short essay questions. Sample prompt: What is French art's role in Paris during the period between World War I and World War II and how did it influence artists of the Harlem Renaissance? Analyze both a work of French and Harlem-Renaissance art from the period in your discussion.

### ***Global Knowledge***

List the Instructor's student learning outcomes for the course that are relevant to GEP *Global Knowledge Objective 1*:

**Learning Objective 1: Identify and examine distinguishing characteristics, including ideas, values, images, cultural artifacts, economic structures, technological or scientific developments, and/or attitudes of people in a society or culture outside the United States.** Learning Outcome - Identify and examine works of art, cultural artifacts, ideas, values, technological developments, and attitudes of France during the 1920s.

***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.*

**Measure** - Short essay questions. Sample Prompt: In the 1920s, what is the relationship between art and the lingering effects of the trauma produced in France by World War I? Analyze a work of French art from the period to demonstrate this relationship.

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

**Learning Objective 3: Explain how the distinguishing characteristics relate to their cultural and/or historical contexts in the non-U.S. society.** Learning Outcome Objective 3 - Explain how French art relates to its cultural and historical contexts in the country of France.

***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.*

**Measure** - Short essay questions. Sample Prompt: How does French modernism of the 1920s evolve from and develop beyond the nineteenth century's cultural and artistic traditions? Analyze a work of French art from the period in your discussion.

## 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 – 10:15-11:30**
  - Seat count: **13 (13 under each listing, 26 combined across both listings)**
  - Withers 135
- 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) **VPUS 295**

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

- a. If seats are restricted, describe the restriction being applied. **N/A.**
- 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.

**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.

- [France: An Illustrated History](#) – Lisa Neal
- [Sylvia Beach and the Lost Generation](#) – Noel Fitch
- [The New Negro: Voices of the Harlem Renaissance](#) - Alaine Locke
- [Paris Noir: African Americans in the City of Light](#) – Tyler Stovall
- [New Negro Artists in Paris](#) - Theresa Leininger-Miller

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

- American History, French-American Relations.
- French Art & Culture
- French Colonial Empire
- History of Paris
- Paris & the Arts in the 1920's
- The Lost Generation
- The Harlem Renaissance
- Poetry of the Harlem Renaissance
- American Blacks in France & Paris
- Harlem Renaissance Painting
- Harlem Renaissance Sculpture
- Paris & the Jazz Age.
- France Today & Négritude

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

- Guest Lecture I – Anne Auten, Department of English - Autoethnography.
- Guest Lecture II – Dr. Kwesi Brookins, Africana Studies.
- Guest Lecture III – Dr. Jason Miller, Department of English.
- Field Trip I – Historical Tour of North Campus.
- Field Trip II – The Gregg Museum.
- Field Trip III – Rare Books, D.H. Hill.

## GEP Visual and Performing Arts and U.S. Diversity Special Topic Shell Offering (VPUS 295)

*This form is to be used for submitting a Special Topics shell offering for the Visual and Performing Arts and U.S. Diversity 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 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.
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.

The **GEP U.S. Diversity objectives** will provide instruction and guidance that help students to achieve at least 2 of the following:

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

### VPUS 295

<b>Department(s)/Program</b>	FLL	<b>New GEP Special Topics Offering</b>	<input checked="" type="checkbox"/>
<b>Special Topic Title:</b> (30 character limit)	Paris Noir: The Harlem Renaissance in Paris	<b>Review for 2<sup>nd</sup> Offering</b>	<input type="checkbox"/>
<b>Term to be Offered</b>	Fall 2022		
<b>Instructor Name/Title</b>	Dudley M. Marchi / Professor		

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

#### *Visual and Performing Arts*

List the Instructor's student learning outcomes for the course that are relevant to GEP *Visual and Performing Arts Objective 1: Obj. 1) Deepen their understanding of aesthetic, cultural, and historical dimensions of artistic traditions.*

**Learning Outcome** - Describe the aesthetic, historical, and cultural evolution of the arts in France during the 1920s.

#### *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.*

**Measure** - Short essay questions. Sample Prompt: What is the relationship between art and the lingering effects of the trauma produced in France by World War I? Analyze a work of French art from the period to demonstrate this relationship.



List the Instructor's student learning outcomes for the course that are relevant to GEP Visual and Performing Arts Objective 2:  
**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.**

Learning Outcome - Analyze works of Harlem-Renaissance art to demonstrate how the social and historical contexts in which they were created is embedded in **the** works' artistic details and how artistic elements are used to create content and meaning.

**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.

Measure – Short essay questions. Sample prompt: Analyze a work of Harlem Renaissance art from the period 1920-1940 that interests you and explain why. Show how artistic elements in your chosen work, for example, composition, color, line, space, shapes, perspective, etc., are used to create content and meaning. Consult the following resource to conduct your analysis: [Questions to Ask of a Work of Art](#), using a question from each of the three categories [Description, Formal Analysis, and Interpretation].

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.**

Learning Outcome - Critique works of French and Harlem-Renaissance art and assess their social impact during the 1920s and 30s.

**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.

Measure – Short essay questions. Sample prompt: What is French art's role in Paris during the period between World War I and World War II and how did it influence artists of the Harlem Renaissance? Analyze both a work of French and Harlem-Renaissance art from the period in your discussion.

***U.S. Diversity***

List the Instructor's student learning outcome(s) for the course that are relevant to GEP U.S. Diversity Objective 1, 2, 3, or 4:  
**Obj. 1) Analyze how religious, gender, ethnic, racial, class, sexual orientation, disability, and/or age identities are shaped by cultural and societal influences.**

Learning Outcome / Objective 1 – Articulate how the African American identity of the Harlem Renaissance was shaped by gender, racial, ethnic, and/or class identities and how this is reflected in its literature.

**Obj. 2) Categorize and compare historical, social, political, and/or economic processes producing diversity, equality, and structure inequalities in the U.S.;**

**Obj. 3) Interpret and evaluate social actions by religious, gender, ethnic, racial, class sexual orientation, disability, and/or age groups affecting equality and social justice in the U.S.;**

Learning Outcome / Objective 3 - Evaluate the impact that the movement of African American artists from the U.S. to Paris during the Harlem Renaissance had on the treatment of African Americans in the U.S. at that time and in successive generations of African American artists.

**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.

Measure / Objective 1 – Short Answer/Essay. Sample prompt: Discuss Alain Locke's essay, "The New Negro" and show how his notion of the new Black identity was shaped by racial oppression and class identity.

List the Instructor's student learning outcome(s) for the course that are relevant to GEP U.S. Diversity Objective 1, 2, 3, or 4:

**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.*

**Measure / Objective 3** - Short answer/essay. Sample prompt: Analyze the differences in treatment that African American artists of the Harlem Renaissance experienced in the U.S. versus Paris, identifying the primary factors that caused such differential treatment of the same people in these two different locations. Was their relocation to Paris a form of social protest? Explain why or why not. Evaluate the impact that their success in Paris had on African American artists of future generations.

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- ☐ GEP Special Topics are approved as a one-term offering.
- ☐ The course syllabus for all sections must include the GEP *Visual and Performing Arts* and *U.S. Diversity* category designations and GEP student learning outcomes.

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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) **VPKG 295**

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

- a. If seats are restricted, describe the restriction being applied. N/A
- 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.**

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

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- Harlem Renaissance Sculpture
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- Guest Lecture III – Dr. Jason Miller, Department of English.
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- Field Trip II – The Gregg Museum.
- Field Trip III – Rare Books, D.H. Hill.

## **Paris Noir: The Harlem Renaissance in Paris (3 credits)**

### **FL 295 – Special Topics (001)**

#### **Fall Semester 2022**

A study of the writers and artists of the Harlem Renaissance, as well as Black American musicians, who lived, studied, created, and performed in Paris during the 1920s. These artists left the oppressive racial environment of the US and were accepted by the French, and welcomed into literary, artistic, and musical circles. They went on to produce a prolific artistic output. Their Paris experience played a prominent role in this success.

[Full Description of \*Paris Noir\*.](#)

**Prerequisites:** None

**Course Delivery:** Lecture & Discussion

**GEP:** VPA, GK, USD

**Instructor:** Dr. Dudley M. Marchi

**Office:** 401 Withers Hall

**Email:** [dmm@ncsu.edu](mailto:dmm@ncsu.edu)

**Office Hours:** By Appointment via Zoom

**Course Materials:** Internet Resources, Google Documents, Handouts

**Classroom:** 135 Withers Hall

**Schedule:** Tuesday/Thursday – 10:15-11:30 a.m.

#### **Syllabus**

##### **August 23**

Introduction to Course.

[History of France](#)

[French History Timeline](#)

##### **August 25**

American History, French-American Relations.

[American History Timeline](#)

[France and the US](#)

## **August 30**

Guest Lecture I – Anne Auten, Department of English – Autoethnography.

## **September 1**

French Art & Culture.

[French Art](#)

[Art of the US](#)

[Native American Cave Paintings](#)

## **September 6**

French Colonial Empire.

[France's Colonial Empire](#)

[Cultural History of France](#)

## **September 8**

Guest Lecture II – Dr. Kwesi Brookins, Africana Studies.

## **September 13**

[History of Paris](#)

## **[Class Forum I](#)**

## **September 15**

Paris & the Arts in the 1920s.

[The US & WWI](#)

[France & WWI](#)

[20<sup>th</sup>-Century French Art](#)

[African Art](#)

## **September 20**

Paris & the Arts in the 1920s.

[Picasso](#), [Matisse](#), et al.

[Surrealism](#)

## **September 22**

The Lost Generation.

[Jardin de Luxembourg](#)

[Sylvia Beach](#)

[Gertrude Stein](#)

[Ernest Hemingway](#), [A Moveable Feast](#), [Potent Quotes](#)

## **September 27**

The Lost Generation.

[Le Quartier Latin](#)

[T.S. Eliot](#), "[The Love Song of J. Alfred Prufrock](#)"

[Ezra Pound](#), "[In a Station of the Metro](#)", "[The River Merchant's Wife](#)"

## **September 29**

[Field Trip I](#) – [Historical Tour of North Campus](#).

## **October 6**

Harlem Renaissance I.

[The New Negro Movement](#)

[NAACP](#)

[The Harlem Renaissance](#)

## **October 11**

Harlem Renaissance II.

[Alain Locke](#), [The New Negro](#)

[Langston Hughes](#), "[The Negro Artist and the Racial Mountain](#)"

## **October 13**

[Guest Lecture III](#) – Dr. Jason Miller, Department of English – Langston Hughes.

## **October 18**

Poetry of the Harlem Renaissance I.

[Langston Hughes](#)  
[Countee Cullen](#)

### **October 20**

Poetry of the Harlem Renaissance II.  
[Claude McKay](#)  
[Anne Spencer](#)  
[Helene Johnson](#)

### **October 25**

American Blacks in France & Paris.  
[Black Presence in Europe](#)  
[African- Americans in Paris](#)  
[Negrophilia](#)  
[Le Bal-Nègre](#)

### **October 27**

Field Trip II – [Gregg Museum](#).

### **November 1**

Harlem Renaissance Painting I  
[Montparnasse](#)  
[Henry Ossawa Tanner](#)  
[Laura Wheeler Waring](#)  
[Palmer Hayden](#)

### **November 3**

Harlem Renaissance Painting II.  
[Loïs Mailou Jones](#)  
[Hale Woodruff](#)  
[Archibald J. Motley](#)  
[Albert Alexander Smith \(Bio\)](#)  
[Albert Alexander Smith \(Works\)](#)

## **November 8**

Harlem Renaissance Sculpture.

[Nancy Elizabeth Prophet](#)

[Meta Vaux Warrick Fuller](#)

[Augusta Savage](#)

## **November 10**

Paris & the Jazz Age.

[Montmartre](#)

[The Paris Jazz Age](#)

[Josephine Baker](#)

[Duke Ellington](#), et al.

## **November 15**

France Today & *Négritude*.

[France Today](#)

[Black Paris Tour](#)

[Quartier La Goutte d'Or](#)

[Négritude](#)

[Black Lives Matter en France](#)

## **November 17**

Guest Lecture IV – Dr. Johanna Montlouis-Gabriel

Department of Foreign Languages & Literatures – Postcolonial Paris.

[Class Forum II](#)

## **November 22**

Field Trip III – [Rare Books, D.H. Hill Library](#).

## **November 29**

Project Presentations.



## December 1

Project Presentations.

**\*Syllabus subject to change due to unforeseen circumstances\***

### Reading Resources

[France: An Illustrated History](#)

[Sylvia Beach and the Lost Generation](#)

[The New Negro: Voices of the Harlem Renaissance](#)

[Paris Noir: African Americans in the City of Light](#)

[New Negro Artists in Paris](#)

### Course & University Administration

### Grading

In this course you should focus on being a systematic learner and thinker and increasing your analytical abilities. Be your best self in class, attend to requirements, meet deadlines, develop an enthusiasm for the subject, and you will enjoy performing well in the course.

### Grading Scale

A+	100 - 97	A	96.9 - 93	A-	92.9 - 89.5
B+	89.4 - 87	B	86.9 - 83	B-	82.9 - 79.5
C+	79.4 - 77	C	76.9 - 73	C-	72.9 - 69.5
D+	69.4 - 67	D	66.9 - 63	D-	62.9 - 59.5
F	< 59.5				

Classwork: Presence, Preparation, & Participation 40%. Students will prepare short historical and biographical presentations of writers and artists, present textual and artistic analyses, and answer short essay questions.

Explanation of class work. A = Student comes to class prepared, on time and ready to participate. Student is attentive, always responds when called on. Student volunteers often with/ pertinent questions and comments. B = Student is usually prepared, always responds when called on, volunteers on occasion. C = Student shows evidence of being unprepared on

occasion, arrives late or leaves early. Has difficulty when called upon, does not volunteer often. D = Student is unprepared or inattentive, never volunteers. F = Student exhibits lack of concern for the course.

Autoethnographic Journal 25%. Autoethnography is a form of writing in which the author uses self-reflection to explore personal experience and connect this autobiographical information to wider cultural, political, and social meanings and understandings. Students will write their journals in a Google Doc and share with the instructor. Students have the option of sharing with the class should they wish. The general topic of the journal should focus on the ways in which the course relates to the student's personal identity. The journal can serve as the starting point for developing ideas for the Semester Project. Begin the journal after our August 30 guest lecture.

Semester Project 35%. Students will produce a 7-minute educational video on the Black experience in Paris, including study of the course materials, and the lives and experiences of the African-American writers, artists, and musicians under study. The GEP information below can help to inform your thinking and formulate ideas. Students will present their semester projects during the last week of classes and may work individually, with a partner, or in their research groups. Submit short synopsis (250 words maximum) by September 29.

### **Evaluation Rubric**

#### **Power-Point video with voice narration (length = 7 minutes).**

##### Introduction/ Organization

Introduce topic and organize ideas, concepts, and information to make important connections between the student's discipline and the course content.

##### Develop Topic

Develop the topic with well-chosen and relevant definitions, concrete details, quotations, related to French art & society.

##### Logical Presentation

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning; organization, development, substance, and style are appropriate to purpose, audience, and task.

##### Conclusion

Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

### Context-Appropriate Speech

Adapt speech to a variety of contexts and tasks, demonstrating command of English grammar, spelling, etc. and providing definitions for specialized vocabulary.

### Multiple Credible Sources

Gather relevant information from multiple authoritative print and digital sources, assess the usefulness of each source and how, why at which point it was integrated into the project.

### Tech-Enabled Production

Use digital media (Internet, textual, audio, visual, and interactive elements) to display information flexibly and dynamically, to enhance understanding of findings, and to add artistic design.

### **Technology training (as needed)**

<https://drive.google.com/file/d/1gTQFVue7BHwsOi2joJY7kstEINiR-4Ws/view?usp=sharing>  
<https://www.lib.ncsu.edu/digital-media-lab/techconsult>

**\*Projects will be published on the course website with student permission**

### **Student Learning Outcomes**

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

Identify and examine works of art, cultural artifacts, ideas, values, technological developments, and attitudes of France during the 1920s.

Explain how French art relates to its cultural and historical contexts in the country of France.

Describe the aesthetic, historical, and cultural evolution of the arts in France during the 1920s.

Analyze works of Harlem-Renaissance art to demonstrate how the social and historical contexts in which they were created is embedded in the works' artistic details and how artistic elements are used to create content and meaning.

Critique works of French and Harlem-Renaissance art and assess their impact in the 1920s and 30s.

Articulate how the African-American identity of the Harlem Renaissance was shaped by gender, racial, ethnic, and/or class identities and how this is reflected in its literature.

Evaluate the impact that the movement of African American artists from the U.S. to Paris during the Harlem Renaissance had on the treatment of African Americans in the U.S. at that time and in successive generations of African American artists.

### **Attendance and Absence Policy**

Attendance is mandatory and required for a successful completion of the course. Please refer to the University's [Attendance Regulations](#). Our class time is important, and you need to be there - in body and in mind. Please arrive to class on time. For short-term illness or injury affecting the ability to attend or to be productive academically while in class, or that could jeopardize the health of the individual or the health of the classmates attending: students must notify me prior to the class absence, if possible, that they are unable to attend class or complete assignments on time.

Following 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 a family member), must be documented through [absence-verification@ncsu.edu](mailto:absence-verification@ncsu.edu) within one week of returning to class. Late work will be accepted only in situations where absences were excused. Please consult the following website for further information on University attendance regulations: <https://policies.ncsu.edu/regulation/reg-02-20-03>.

### **Electronic devices**

Turn off all electronic devices before entering the classroom. They will remain off for the duration of the class period unless otherwise instructed.

### **Incomplete and Late Assignments**

Late assignments will only be accepted in the case of verified/documentated emergencies. See the University Attendance Policy: <https://policies.ncsu.edu/regulation/reg-02-20-03>.

### **NC State University Policies, Regulations, and 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), <http://oied.ncsu.edu/home/> (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-02-20-15> (Credit-Only Courses) and <https://policies.ncsu.edu/regulation/reg-02-20-04> (Audits).

### **Accommodations for 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 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 (NCSU [REG 02.20.01](https://policies.ncsu.edu/regulation/reg-02-20-01)). <https://policies.ncsu.edu/regulation/reg-02-20-01>.

### **Academic Integrity**

Regardless of discipline, honest and rigorous scholarship is at the foundation of a Research-Institution. Students are bound by the academic integrity policy as stated in NCSU Code of Student Conduct: <http://policies.ncsu.edu/policy/pol-11-35-01>. Students are required to uphold the University pledge of honor and exercise honesty in completing every assignment. Instructors may require students to write the Honor Pledge on every exam and assignment and to sign or type their name after the pledge. ("I have neither given nor received unauthorized aid on this test or assignment."). Violations of academic integrity will result in referral to the Office of Student Conduct with an appropriate penalty depending on the violation.


### **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.

### **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.


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

 9/10/2021  
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:**

not required in our college  
CHAIR, COLLEGE COURSES & CURRICULA COMMITTEE DATE

 9/21/2021  
COLLEGE DEAN DATE


**APPROVED BY:**

\_\_\_\_\_  
CHAIR, COUNCIL ON UNDERGRADUATE EDUCATION DATE

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

APPROVED EFFECTIVE DATE \_\_\_\_\_


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COLLEGE DEAN \_\_\_\_\_ DATE 9/21/2021

**APPROVED BY:**

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CHAIR, COUNCIL ON UNDERGRADUATE EDUCATION \_\_\_\_\_ DATE \_\_\_\_\_

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

APPROVED EFFECTIVE DATE \_\_\_\_\_