

## **Communication Studies 398 Internship Requirements**

Students enrolled in Comm 398 are required to complete 40 hours of work at their internship for one hour of credit. This must be documented on a weekly basis in the journal that you will keep. Before beginning the internship students must meet with the Faculty Internship Coordinator to discuss goals and internship requirements. After the internship is approved the student will check in with the Coordinator on a biweekly basis and by emailing the journal, as described below.

### **Daily Journal=20%**

Students are required to maintain a daily journal detailing their experiences, observations, etc. during their internship. This journal should be typed and emailed to the Faculty internship coordinator on a biweekly basis to check on the progress of the internship.

### **On-site Supervisor Evaluation Form=40%**

The student's internship supervisor should complete the evaluation form found on the Communication Studies website. This form should be completed before the student leaves the internship and turned in by the end of the semester following the completion of the internship.

### **Final Paper/Project=40%**

The final paper serves as a culmination of the student's internship experience as it relates to their theoretical knowledge. This paper should relate some aspect of communication theory to the practical experience gained through the internship. This paper should be turned in by the end of the semester following the completion of the internship. The final paper must:

- cite at least five (5) scholarly sources;
- be properly formatted in MLA style; and
- be 7-10 pages in length.

### **Grading Scale**

94 = A	87-89=B+	77-79=C+	67-69=D+	Below 60=F
90 -93 = A-	84-86=B	74-76=C	64-66=D	
	80-83=B-	70-73=C-	60-63=D-	

- A level work far exceeds basic assignment requirements. The work is of excellent, outstanding quality.
- B level work exceeds the basic requirements for an assignment; the work is good to very good.
- C category work meets the basic requirements of an assignment. The work is satisfactory.
- D work does not meet most of the basic requirements of the assignment; the work is poor.
- An F is usually given for work that is of extremely poor quality. The work typically fails to meet most of the requirements of an assignment or of the course.

**Late assignments will not be accepted and you will receive a zero for any late assignment.** Due dates will be determined through conferences with the Faculty Internship Coordinator.

## Template Syllabus for Proposed COMM 412 “Critical Theory”

(Old Course # and Name):  
**COMMUNICATION STUDIES 411**  
**CRITICAL PERSPECTIVES**  
**(Fall 2006)**

### Section: **CRITICAL THEORY**

Dr. Richard C. Cante, Associate Professor of Media and Cultural Studies  
 Office Hours: Mondays 1-4pm  
 Office: Bingham 214  
 Email: rcante@email.unc.edu  
 Mailbox: Bingham 105

### Class Meetings:

Tue 3:30-6:15 pm, Gardner 307

### Course Objective:

An overview of those realms of modern and contemporary thought and writing that are known as, and closely associated with, “critical theory.”

### Required Books:

Critchley, Simon. *Continental Philosophy: A Very Short Introduction*.

Edmonds, David and Jon Eidenow. *Wittgenstein’s Poker*.

Freud, Sigmund. *Civilization and its Discontents*.

Leitch et al, eds. *Norton Anthology of Criticism and Theory*.

\*\*\*Abbreviated below as “NA.”\*\*\*

### Evaluation:

- |  |     |
|--|-----|
| 1. Take-Home Midterm Exam, 5-7 carefully written pages     | 45% |
| 2. Cumulative Take-Home Final, 7-9 carefully written pages | 55% |

\*\*\*PLUS ATTENDANCE POLICY AS DELINEATED BELOW.\*\*\*

Course Policies:

1. The material covered in this course is notoriously complex and difficult. It will be virtually impossible to pass this course without regular attendance at course meetings, and without having done the required reading before each lecture. (It is also essential that you *re-read* any of the required readings that you may have already encountered.) DO NOT leave the readings until right before the exams.
2. Because of #1 above, this course follows a strict attendance policy. You are allowed one free miss during the semester. After that, each class session you miss will lower your FINAL COURSE GRADE (the tally of your grades on the two exams) by one full letter grade. This is beyond the hit your exams will take from your having missed the actual content of those lectures—a hit which will most likely be substantial in and of itself, since each lecture builds on the previous ones.
3. You cannot receive a grade other than F in this course without completing both exams. And you cannot receive a grade other than F if you miss more than 3 class sessions.
4. Except in the case of serious and documented personal emergency, no incompletes will be given.
5. There will be no make-up exams.
6. Class begins at 2pm sharp. Be there at 2pm to be considered present; that is when the attendance sheet will be circulated, and that will be your *only* chance to sign it. Similarly, at the instructor's discretion, students who repeatedly leave course sessions for absurdly long periods of time and/or repeatedly leave class early will not be considered (fully) present for attendance purposes.
7. Only in cases of serious and documented personal emergency—reported and documented as per standard university procedures—will exceptions be made to attendance, deadline, and late grading policies. I myself, of course, do not traffic in emails or phone calls about such things as flat tires, driving friends to the airport, etc.
8. No late take-home midterm or final exams will be accepted. Also, any take-home exams submitted via formats/methods other than that indicated below, or submitted to other places, will not be considered received.
9. All of this is said because I have to be fair to, and upfront with, all the students in the course by setting clear “ground rules.” But let me also add that the material in this course is fascinating, vital, important and fabulously interesting—as well as challenging in ways that will themselves be new to many of you. In other words, as long as you are willing to expend the effort, this course is *well worth it*. This is material with which any intellectually serious student graduating from a

prestigious university would these days be doing themselves a disservice by being unfamiliar.

10. Be sure to take good, careful, comprehensive notes at all class sessions. You will need them.

### COURSE SCHEDULE

- |             |  |
|-------------|--|
| Tue Aug 29  | <p>Introduction</p> <p>Get started on reading for September 5th right away.</p>  |
| Tue Sept 5  | <p>Some Selective Backstory: On the Modern “Turn to Language” and Other Related Things (such as Science)</p> <p><u>Reading for Today:</u><br/>-Edmunds and Eidenow, <i>Wittgenstein’s Poker</i></p>  |
| Tue Sept 12 | <p>More Selective Backstory: On Continental vs. Analytical Philosophy and the Means and Ends of “Knowledge”</p> <p><u>Reading for Today:</u><br/>-Critchley, <i>Continental Philosophy: A Very Short Introduction</i></p>  |
| Tue Sept 19 | <p>Semiotics and Structuralism</p> <p><u>Reading for Today (Always Read NA Excerpts Chronologically):</u><br/>-Saussure, NA pp. 960-966, from <i>Course in General Linguistics</i> (1916)<br/>-Levi-Strauss, NA pp.1415-1418, “Overview” (b. 1908)<br/>-Barthes, NA pp. 1416-1466, from <i>Mythologies</i> (1957)<br/>-Todorov, NA pp. 2099-2106 from <i>Structural Analysis of Narrative</i> (1969)</p> |
| Tue Oct 3   | <p>Toward “Post-Structuralism:” From Language/Signs to Ideology</p> <p><b>***<u>Note:</u> Possible Time Change (~4:30pm-7:30pm)***</b></p> <p><u>Reading for Today:</u><br/>-Marx (and Engels), NA 759-763 “Overview” (b. 1818, 1820)<br/>-NA 764-769, from <i>Economic/Political Manuscripts</i> (1844) and <i>The German Ideology</i> (1845)</p>   |

- NA 776-783, from *Capital* (1857)
- Gramsci, NA 1135-1145, “Overview” and “The Formation of the Intellectuals” (1929-1933)
- Althusser, NA 1483-1505, from “Ideology and the I.S.A.” (1969)

Tue Oct 10

Toward “Post-Structuralism:” From Language/Signs to Psychoanalysis

Reading for Today:

- Nietzsche, NA 874-884, “On Truth and Lying in a Non-Moral Sense” (1872)
- Freud, NA 913-919, “Overview”  
-NA 919-929, from *The Interpretation of Dreams* (1900)
- Lacan, NA 1278-1290, “Overview” and “The Mirror Stage...” (1949)

**\*\*\*Take-Home Midterm Exam Handed Out--End of Class\*\*\***

Tue Oct 17

Toward “Post-Structuralism:” From Ideology and Psychoanalysis to “Culturalism” (via Language/Signs)

Reading for Today:

- Freud, *Civilization and Its Discontents*

Tue Oct 24

Culturalism I: The Frankfurt School, Connected Thinkers and Their Wake

**\*\*\*Midterm Exam Due at Start of Class\*\*\***

Reading for Today:

- Benjamin, NA 1166-1186, “The Work of Art in the Age of Mechanical Reproduction” (1936)
- Adorno and Horkheimer, NA 1220-1241, “Overview” and from *Dialectic of Enlightenment* (1947)
- Habermas, NA 1745-1748, from *The Structural Transformation of the Public Sphere* (1962)

Tue Oct 31

**NO CLASS**

Tues Nov 7

Culturalism II: British Cultural Studies

Reading for Today:

- Matthew Arnold, NA 802-805, "Overview" (b. 1822)
- Williams, NA 1565-1566, "Overview" (b. 1921)
- Hall, NA 1898-1910, "Cultural Studies and Its Theoretical Legacies" (1990)
- Hebdige, NA 2448-2457, from *Subculture: Meaning of Style* (1979)

Tue Nov 14

Hold on a Minute II: Selected Interventions and Reminders

Reading for Today:

- Heidegger, NA 1121-1134, "Language" (1950)
- Austin, NA 1430-1442, "Performative Utterances" (1961)
- De Beauvoir, NA 1406-1415, from *The Second Sex* (1953 Fr.)
- Fanon, NA 1575-1587 "Overview" and from *The Wretched of the Earth* (1961)

Tue Nov 21

Post-Modernism

**\*\*\*Take-Home Final Exam Distributed—End of Class\*\*\***

Reading for Today:

- Baudrillard, NA 1732-1741, from *The Precession of Simulacra* (1981)
- Lyotard, NA 1612-1615, "Defining the Postmodern" (1986)
- Jameson, NA 1960-1974, "Postmodernism and the Consumer Society" (1988)

Tue Nov 28

Foucault, "(New) Historicism" and After

Reading for Today:

- Foucault, NA 1615-1621, "Overview"
  - NA 1648-1666, from *The History of Sexuality Volume I* (1976)
  - NA 1667-1670, from "Truth and Power" (1977)
  - PDF (distributed), from *Society Must Be Defended* (1975)

Tue Dec 5 Derrida and “Deconstruction”

Reading for Today:

- Derrida, NA 1815-1821, “Overview”
- PDF file to be distributed: “I Have a Taste for the Secret,” pp. 1-92 (Interviews, 1994-1995)

Required Viewing for Today:

- Derrida: The Movie*, on reserve for this course--check paper book only!--at Media Resources in Undergrad Libe. Also at some Visarts.

\*\*\*BEFORE VIEWING: Visit <http://www.derridathemovie.com>. On site, read the passages from Derrida’s work that are used in the tape. Right after viewing it, read them *again*

Tues Dec 12 Hold On a Minute! II: More Selected Interventions and Reminders

Reading for Today:

- Spivak, NA 2197-2208, “Can the Subaltern Speak?”(1988)
- Butler, NA 2490-2501, from *Gender Trouble* (1990)
- Deleuze, PDF (distributed), from *Foucault* (1988)
- Deleuze and Guattari, PDF (distributed), from “On Several Regimes of Signs” from *A Thousand Plateaus: Capitalism and Schizophrenia* (1987)
- Haraway, NA 2269-2299, A Manifesto for Cyborgs: Science, Technology and Socialist Feminism in the 1980s” (1991)

**Before the End of Scheduled Final Exam Period for this Class:**

\*\*\*Final Papers Due by email only, as MS Word attachment, to [rcante@email.unc.edu](mailto:rcante@email.unc.edu).\*\*\*

**TEMPLATE SYLLABUS FOR PROPOSED COMM 413 “FREUD”**

**(OLD COURSE NAME AND #):  
COMMUNICATION STUDIES 411  
CRITICAL PERSPECTIVES  
DR. CANTE, SPRING 2006**

**SPECIAL SECTION 001 TOPIC:**

**FREUD**

Dr. Richard C. Cante, Associate Professor of Media and Cultural Studies  
Office Hours: Monday 2-5 pm (and by appointment)  
Office: Bingham 201A  
Office Phone: 962-4958  
Email: rcante@email.unc.edu  
Mailbox: Bingham 105

**Class Meetings:**

Mondays 5-7:50 pm, Murphey Hall 112

**Course Objective:**

To examine Freudian thought within and across cultural and historical contexts, with special attention to the centrality of gender and sexuality in the operation of the “human organism.”

**Required Books:**

Carl Schorske. *Fin-De-Siecle Vienna: Politics & Culture.*

Lydia Flem. *Freud the Man: An Intellectual Biography.*

Sigmund Freud. *Three Essays on the Theory of Sexuality.*

Sigmund Freud. *\*Old\* Introductory Lectures on Psychoanalysis.*

Sigmund Freud. *Three Essays on the Theory of Sexuality.*

Sigmund Freud. *Dora: An Analysis of a Case of Hysteria.*

Sigmund Freud. *The Schreber Case*.

Sigmund Freud. *Beyond the Pleasure Principle*.

Sigmund Freud. *Civilization and its Discontents*.

Sophocles. *Oedipus Tyrannus*

\*Plus a selection of articles on reserve at the undergraduate library.

### Evaluation:

1. Take-Home Midterm Exam 45%
2. Quasi-Cumulative Take-Home Final 55%

\*\*\*PLUS ATTENDANCE POLICY AS DELINEATED BELOW.\*\*\*

### Course Policies:

1. The reading material and ideas covered in this course are complex and difficult. It will be virtually impossible to pass this course without regular attendance at course meetings, and without having done the required reading before each lecture. (It is also essential that you RE-READ any required readings that you may have already encountered.) Do not leave the readings until right before the exams. You will regret it.
2. Because of #1 above, this course follows a strict attendance policy. You are allowed one free miss during the semester. After that, each class session you miss will lower your FINAL COURSE GRADE (the tally of your grades on the two exams) by one full letter grade. This is beyond the hit your exams will take from your having missed the actual content of those lectures.
3. You cannot receive a grade other than F in this course without completing both exams. And you cannot receive a grade other than F if you miss more than 3 class sessions.
4. Except in the case of serious and documented personal emergency, no incompletes will be given.
5. There will be no make-up exams. Exams will not be accepted late.
6. Class begins at 5 pm sharp. Be there at 5 pm to be considered present, this is the only time you will be able to sign the attendance sheet. Similarly, at the instructor's discretion, students who repeatedly leave course sessions for absurdly long periods of time and/or repeatedly leave class early will not be considered (fully) present for attendance purposes.

7. Only in cases of serious and documented personal emergency—reported and documented as per standard university procedures--will exceptions be made to attendance, deadline, and late grading policies. I myself do not traffic in either after the fact documentation or advance emails about flat tires, rides to airports, and so on.

8. No late take-home exams will be accepted. Also, any take-home exams submitted via other formats than those indicated below and on the exams themselves, or to other places, will not be considered received.

## COURSE SCHEDULE

Mon Jan 16	NO CLASS: MLK DAY  Begin Reading Schorske.
Mon Jan 23	Reading Freud; Freud and His Contexts I  <u>Guest:</u> Dr. David Martyn, German Studies, Macalester College  <u>Reading for Today:</u> Schorske 1 <sup>st</sup> half, through page 208.
Mon Jan 30	Freud and His Contexts II  <u>Reading for Today:</u> Schorske 2 <sup>nd</sup> half, through end
Mon Feb 6	Biographical Considerations  <u>Reading for Today:</u> Flem, <i>Freud the Man</i> (Whole Book.)

- Mon Feb 13                      Parapraxes and Dreams
- Reading for Today:  
\*Old\* *Introductory Lectures I and II* (1916), pp. 17-301.
- Mon Feb 20                      Neuroses, Symptoms, Sexuality
- \*\*\*Take-Home Midterm Handed Out at End of Class\*\*\***
- Reading for Today:  
\*Old\* *Introductory Lectures* part III (1917), pp. 301-579.
- Mon Feb 27                      Sexual Development
- Reading for Today:  
*Three Essays on the Theory of Sexuality* (1905)  
“On Narcissism: An Introduction” (1914) @ reserve  
“Instinct and their Vicissitudes” (1915) @ reserve
- Mon Mar 6                        “Hysteria” and Femininity
- \*\*\*Take-Home Midterm Due at Start of Class\*\*\***
- Reading for Today:  
*Dora: An Analysis of a Case of Hysteria* (1905)
- Mon Mar 13                      NO CLASS: SPRING BREAK
- Mon March 20                    “Paranoia” and Masculinity
- Guest: Dr. Gregory Flaxman, Dept of English, UNC-CH
- Reading for Today:  
*The Schreber Case* (1911)
- Mon Mar 27                      Bloody Horrors (and other Traumas)
- Reading for Today:  
Selections from *Totem and Taboo: Some Points of Agreement Between the Mental Lives of Savages and*

*Neurotics* (1913) (from sections on “The Horror of Incest,”  
 “Taboo and Emotional Ambivalence,” and “The Return of  
 Totemism in Childhood”) @ reserve  
 “A Child is Being Beaten” (1919) @ reserve

Mon April 3                      Pleasure, Pain, Drive

Reading for Today:  
*Beyond the Pleasure Principle* (1920)

Mon April 10                    Going “Awry”

Reading for Today:  
 Selections from *Leonardo Da Vinci and a Memory of His  
 Childhood* (1910) @ reserve  
 “On Negation” (1925) @ reserve  
 “Fetishism” (1927) @ reserve

Mon April 17                    History/Pre-History/Sex

**\*\*\*Take-Home Final Handed Out at End of Class.\*\*\***

Reading for Today:  
*Civilization and its Discontents* (1929)

Mon April 24                    Woman, Revisited

Reading for Today:  
 “Femininity” and related excerpts (1932, from *New Introductory  
 Lectures*) @ reserve  
 Sophocles, *Oedipus Tyrannus*

**\*\*\*Take-Home Final due before end of TIME SCHEDULED FOR COURSE  
 FINAL EXAM. Take Home Final is Due Via Email Only (to [rcante@email.unc.edu](mailto:rcante@email.unc.edu))  
 as a Microsoft Word Attachment.**

**\*\*\*Note: No late exams final will be accepted.** Missing this deadline is like sleeping  
 through an in-person exam at the class’s scheduled exam time. Be sure to keep a copy of  
 your outgoing sent message as proof of timely sending. Final exams submitted any other  
 way than email, and to any other place, will not be considered accepted.\*\*\*

## **PERFORMANCE PRACTICUM**

**Professor Joseph Megel**  
**Artist in Residence**  
**COMM 663**  
**Swain 106**  
**843-7067**  
[megel@email.unc.edu](mailto:megel@email.unc.edu)

### **COURSE DESCRIPTION**

This course concentrates on the process of creation, dramaturgy, analysis and critique of student-created performance work. There are three ways in which students fully engage in this class:

- 1) Works in Progress: Students (creators) will bring the process of creating their own performance work into class. From research, to script creation, to design and staging concepts, to workshop production; the class will examine all of the steps of the creative process. Devised or created performance can be original work, adaptations, ethnographically based, or intertextual.
- 2) Dramaturgical Support: Students will partner with one “creator” as their primary dramaturge: this will include the two types of American dramaturgy: 1) supplying research, historical/social context, background materials, critical analysis, interpretation, and even design research. 2) become a critical support in the development (writing) of the work – help define questions and objectives in the development process with the creator. Dramaturges and creators will be also responsible for choosing additional ancillary “readings” for the class as a way of deepening the understanding of the work’s ambitions.
- 3) Constructive Critique and Analysis: Students will actively critique and analyze the process of the work their fellow students on a weekly basis, and post these critiques weekly on Blackboard discussion board.

### **Semester’s Work**

In consultation with the Professor, an individualized plan regarding the student’s semester’s work will be laid out and scheduled, with timelines and due dates throughout the semester. The student/creator will be assigned specific presentation dates, in which performance work will be brought into class and discussed. The semester will culminate in a final presentation of the work in whatever stage it is at.

On presentation days, the student/creator will bring in some example of their ongoing performance work, for example a reading of the work. The assigned dramaturge of that project will have prepared questions (in consultation with the creator) about the work for class discussion.

All students will be required to take an active part in discussions of other students' work. In order to deepen this discussion, students will be required to read all support material assigned by the creator and dramaturge and posted on Blackboard. In most cases they will be asked to read the work in advance of the class presentation. Additionally, they might be asked to perform/read their fellow students work. It is assumed that each student will prepare for whatever roles they will be performing/reading in class.

The course will focus on form and structure, performance organization and journey, scripting, revision and rewriting, strong dramaturgy, and issues of effective new work development. Though student/creators may work on more than one piece throughout the semester, each will be required to have completed a major step of the creative process on one piece including a "final presentation" due at the end of the semester.

### **The Focus:**

The class will focus on the development of performance work towards the goal of creating a complete and full journey for the audience. The class will always ask the question: "What is this work doing?"

There are basically three major developmental steps to creating performance work. Ideally, in any one semester all three of these steps can be examined.

Step 1) Selection/collection/organization and design of materials – the lab will support and guide the student as she/he collects, hones and shapes the original materials for the performance. This step is different for different types of work, straightforward for adaptations of literature, more complicated for ethnographic/research field work and devised work using a variety of sources intertextually. The key here is to support students in the early "research/scripting/organization" phase of their work.

Step 2) Script creation/development process – the key to great performance work is a great script. Each student will be required to create a "script" for their performance, no matter how visually or improvisationally driven. If the process of script development is "performer/actor" driven (such as improvisation/movement or design work created using performers), this work will be brought into class as well to create a "transparency" of process. Each student will have her/his own journey towards creating a script, using techniques such as rehearsed readings, in-class improvisation, group exercises, staged readings, design presentations, and scene work. After the presentation, the student/creator will be given guided feedback based upon questions asked by the creator, the student dramaturge and the professor. The objective of this process will be the creation of the best script possible. This step will take up most of the class time and concentration.

Step 3) Workshopping and staging – this is the final step in the creation of the performance. This will allow the student to experiment, and try different staging choices

before they are launched in a process of a public performance. The Instructor and class will be able to provide valuable feedback that can help shape and focus the process.

### *Goals of the process.*

Too often a performance students are rushed into the creation of performance work for the public before it is ready. By the end of the full process of performance development in the Practicum (may take more than one semester), the student should be ready to enter into a “formal rehearsal process” to create a public performance. This gives the student breathing room and time to find and reflect on the creative form of their piece and see how it works. These are critical pedagogical steps in learning how to create, develop and stage new work.

### **The Class Work:**

“Work” for this lab can take many forms. The instructor and student will design a plan of work to be presented throughout the semester.

Performance Work: The student/creator might bring work in very raw forms and use the lab to experiment with different ways of organizing and hearing the work. She/he might concentrate on creating the work in script form by casting, rehearsing and staging readings to be presented in class. The mode/style of the class work will shift depending on the needs of each piece.

Readings can be in chairs or at musicstands or, if movement and design are critical to a piece’s creation, then elements could be brought in or added as a part of the “reading” experience. The objective here is for the student in consultation with the professor to create a process that best allows the class and the creator to “see” or “hear” the work in its stage of development.

Design Presentations can take the place of a reading, when a piece is so fundamentally design driven, that it may be the best way to experience where the work is in its development.

Stagings can look a group of scenes on their feet. Minimally designed, directed and blocked, these staging can start to identify the world of the piece and how it moves.

Full Workshops are the culmination of the practicum and the developmental process. These workshop can have a public component if appropriate.

Guided Critique: The instructor will lead critique session to help guide and shape the work throughout the semester. These sessions will be based on questions that the student creator, the student dramaturge and the professor formulate about the ongoing work.

Students in the class are responsible for participating actively in the critique sessions of their fellow student's work.

### **ADDITIONAL REQUIREMENTS**

#### **(Electronic) Journal**

Each student must keep a journal documenting each step of the rehearsal/creative process. Each student must also include their responses to other students work, presentations, workshops and performances. It is sometimes best to refer back to what one has learned about their own work through the processes of others.

#### **Dramaturgical Notes**

Each student will send their "notes" on each performance to their fellow students and professor on a weekly basis on Blackboards Discussion board. These can be thoughts right out of their journal entries, additional thoughts that may grow out of class discussion, or new thoughts or ideas that come in the days after each performance or presentation in class.

#### **Final Report – Dramaturge**

The dramaturge on each project, will hand in a final dramaturgical report at the end of the semester, summarizing the notes and trajectory of the piece, including an assessment of what was accomplished and what still needs to be.

#### **Process Papers**

Each student will be required to write a ten paper discussing the development process of creating their work, providing analysis and giving a context about the work within the field of performance study, as well as discussing the process of development and an analysis of the future work that needs to be done.

#### **Final Script**

Students creating work must turn in a final script that represents the culmination of work throughout the semester. It must integrate all changes made throughout the semester.

#### **Performances**

Each student must attend all department performances.

### **REQUIRED TEXTS**

There are no required texts, however students will be asked to read each others work, source and supporting materials in advance of the scheduled performance or presentation. Additional readings may be assigned throughout the semester by the Professor.

### **COURSE CALENDAR**

The course calendar will be customized at the beginning of the semester.

Each student will be assigned "presentation" dates, with specific objectives throughout the semester.

# COMP 185

## Serious Games

Diane Pozefsky

### Course Overview

*Serious Games* are training, learning, or propaganda games used in schools, the military, companies, and the public service sector. The premise behind studying serious games is three-fold:

First, games are a legitimate artistic media and just as we teach and preach through other forms of art, we can do so through games as well. Because people learn through doing, it is a way for players to absorb concepts in an efficient and memorable manner.

Second, games are a natural way for "digital natives" to interact with concepts. If we want to engage this population, we should do so in a media that interests them.

Finally, if people are going to play games, perhaps we can give them some games with additional value beyond entertainment (think classics vs. romance novels).

This course is intended as a broad introduction to the field of serious games. We will look at a number of examples of existing serious games in order to learn through case studies. The focus will be on game design but we will also look at development issues. We will explore serious game development and how the components of games may be applicable to other areas.

### Course Logistics

The course includes lectures, homework readings and assignments, tests, and a class project – development of a game. Students in Comp 185 will work on the design of the game with team members from Comp 585 who will be doing the actual development.

The course will be run as a seminar with students and outside speakers leading a significant number of the discussions. In particular, each student will be responsible for preparing and presenting a 30-45 discussion of one of the class topics. In preparation for this, the student will have at least one individual meeting with the professor.

All students will be responsible for a serious game critique to be presented to the class and a number of paper critiques throughout the semester.

There will be significant reading for the class; because of the rapid developments in this field, readings will be web-based primary sources.

## Course Topics

### Game design:

- Storytelling and narrative
- Character development
- Gameplay
- User experience
- Game worlds
- Game balance

### Serious game design:

- How people learn
- Instructional design
- Measurement and evaluation

### Game development:

- Interdisciplinary teams
- Game engines
- Modding
- Internationalization

### Serious game applications:

- Social engineering
- Education
- Training
- Business
- Health
- Health

## Final Exam

The final exam will ask you to answer a set of questions about a game that you will have time to think about for several days. In fact, you can feel free to write-up the description of the game in advance. You may need to adjust it during the exam, but cutting and pasting beats creating.

The exam is open note, book, and computer – just not open people. The exam is time limited. I expect the exam to take no more than two hours, but I give you a three hour time limit. The exam is to be taken electronically; no handwritten exams. You will email the exam to me when you complete it. I will acknowledge receipt of exams and that I can open them.

## Course Grading

game	40%
game critiques	10%
Class presentation	20%
paper critiques	10%
final	20%

# COMP 585

## Serious Games

Diane Pozefsky

Prerequisites: COMP 410 and COMP 411

### Course Overview

*Serious Games* are training, learning, or propaganda games used in schools, the military, companies, and the public service sector. The premise behind studying serious games is three-fold:

First, games are a legitimate artistic media and just as we teach and preach through other forms of art, we can do so through games as well. Because people learn through doing, it is a way for players to absorb concepts in an efficient and memorable manner.

Second, games are a natural way for "digital natives" to interact with concepts. If we want to engage this population, we should do so in a media that interests them.

Finally, if people are going to play games, perhaps we can give them some games with additional value beyond entertainment (think classics vs. romance novels).

This course is intended as a broad introduction to the field of serious games. We will look at a number of examples of existing serious games in order to learn through case studies. The focus will be on game design but we will also look at development issues. We will explore serious game development and how the components of games may be applicable to other areas.

### Course Logistics

The course includes lectures, homework readings and assignments, tests, and a class project – development of a game. Game teams will consist of both Comp 585 and Comp 185 students, with Comp 585 students working on both design and development of the game.

The course will be run as a seminar with students and outside speakers leading a significant number of the discussions. In particular, each student will be responsible for preparing and presenting a 30-45 discussion of one of the class topics. In preparation for this, the student will have at least one individual meeting with the professor.

All students will be responsible for a serious game critique to be presented to the class and a number of paper critiques throughout the semester.

There will be significant reading for the class; because of the rapid developments in this field, readings will be web-based primary sources.

## Course Topics

### Game design:

- Storytelling and narrative
- Character development
- Gameplay
- User experience
- Game worlds
- Game balance

### Serious game design:

- How people learn
- Instructional design
- Measurement and evaluation

### Game development:

- Software engineering applied to games
- Interdisciplinary teams
- Game engines
- Modding
- Internationalization

### Serious game applications:

- Social engineering
- Education
- Training
- Business
- Health

## Final Exam

The final exam will ask you to answer a set of questions about a game that you will have time to think about for several days. In fact, you can feel free to write-up the description of the game in advance. You may need to adjust it during the exam, but cutting and pasting beats creating.

The exam is open note, book, and computer – just not open people. The exam is time limited. I expect the exam to take no more than two hours, but I give you a three hour time limit. The exam is to be taken electronically; no handwritten exams. You will email the exam to me when you complete it. I will acknowledge receipt of exams and that I can open them.

## Course Grading

game	40%
game critiques	10%
Class presentation	20%
paper critiques	10%
final	20%



## GEOL 412 Principles and Methods of Teaching Earth Science

<b>Description:</b>	<p>This course will develop the knowledge and skills teachers need to implement inquiry based earth science instruction: rich, conceptual knowledge of earth sciences and mastery of inquiry instructional methods. Students will participate in, design, and implement inquiry based earth science lessons while examining the support for inquiry in cognitive science and learning theory. Students' earth science learning and teaching experiences will prompt them to reconstruct their knowledge of earth science in ways that make it more conceptually and contextually focused while developing their mastery of project-based and inquiry-based instruction. This course and the fieldwork component are a requirement for the UNC-BEST program in Geological Sciences.</p>
<b>Program Course Information:</b>	<p><b>PROGRAM:</b> Department of Geological Sciences (as part of the UNC BEST – UNC Baccalaureate Education in Science and Teaching program)  <b>GEOL 410 SECTION 001</b>  <b>COURSE TITLE:</b> Principles and Methods of Teaching Earth Science  <b>CREDIT HOURS:</b> 4  <b>SEMESTER:</b> Spring  <b>INSTRUCTOR:</b> Staff</p>
<b>Course Standards (Assessed)</b>	<p><b>School, Professional, and State Standards Addressed in Course:</b></p> <p><i>UNC School of Education Standards</i></p> <ul style="list-style-type: none"> <li>• Principle 1: Candidates possess the necessary content knowledge to support and enhance student development and learning</li> <li>• Principle 3: Candidates possess the necessary knowledge and skills to conduct and interpret appropriate assessments.</li> <li>• Principle 4: Candidates view and conduct themselves as professionals, providing leadership in their chosen field.</li> </ul> <p><i>Interstate New Teacher Assessment and Support Consortium (INTASC) Principles</i></p> <ul style="list-style-type: none"> <li>• INTASC-1: The teacher of science understands the central ideas, tools of inquiry, applications, structure of science and of the science disciplines he or she teaches and can create learning activities that make these aspects of content meaningful to students.</li> <li>• INTASC-4: The teacher of science understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem-solving, and performance skills.</li> <li>• INTASC-6: The teacher of science uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.</li> <li>• INTASC-7: The teacher plans instruction based upon knowledge of subject matter, students, the community, and curriculum goals.</li> <li>• INTASC-8: The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner.</li> <li>• INTASC-10: The teacher fosters relationships with school colleagues, parents, and</li> </ul>

agencies in the larger community to support students' well-being.

***North Carolina Core Standards for Teachers***

- NCCore-1: Teachers know the content they teach.
- NCCore-2: Teachers know how to teach students.
- NCCore-4: Teachers are leaders.
- NCCore-5: Teachers are reflective about their practice.

***North Carolina Core Standards for Diversity***

- NCDIV-1: Teachers understand the central concepts, tools of inquiry, and structures of the discipline(s) they teach and can create classroom environments and learning experiences that make these aspects of subject matter accessible, meaningful and culturally relevant for diverse learners.
- NCDIV-6: Teachers of diverse students are reflective practitioners who are committed to educational equity.

***North Carolina Core Standards for Technology***

- NC-CTECH-1: Teachers demonstrate a sound understanding of technology operations and concepts.
- NC-CTECH-2: Teachers plan and design effective learning environments and experiences supported by technology.
- NC-CTECH-3: Teachers implement curriculum plans that include methods and strategies for applying technology to maximize student learning.
- NC-CTECH-4: Teachers apply technology to facilitate a variety of effective assessment and evaluation strategies.
- NC-CTECH-5: Teachers use technology to enhance their productivity and professional practices.
- NC-CTECH-6: Teachers understand the social, ethical, legal and human issues surrounding the use of technology in PK-12 schools and apply those principles in practice.

***North Carolina Specialty Standards for Science***

- NCSCI-1: Science teachers understand the unifying concepts of science.
- NCSCI-2: Science teachers understand the nature of science and the development of scientific thought.
- NCSCI-3: Science teachers understand the historical development of scientific thought and the application of science to society.
- NCSCI-4: Science teachers understand the math concepts and processes and the technologies that are used in science.
- NCSCI-8: Science teachers create and use appropriate assessment strategies and instruments to improve science instruction for all students.
- NCSCI-9: Science teachers integrate appropriate technology to enhance instruction in science and scientific investigation.

	<ul style="list-style-type: none"> <li>• NCSCI -10: Science teachers develop strategies to address science topics that</li> <li>• NCSCI-5: Science teachers use developmentally appropriate strategies to design and deliver instruction in science.</li> <li>• NCSCI-6: Science teachers plan and implement appropriate scientific investigations to develop problem solving and critical thinking skills in science</li> <li>• NCSCI-7: Science teachers organize and manage the science learning environment to ensure optimal learning. are controversial to diverse groups.</li> <li>• NCSCI-11: Science teachers encourage underrepresented groups to engage in science.</li> <li>• NCSCI-12: Science teachers work with professional colleagues, parents, and community members to improve science instruction for students.</li> <li>• NCSCI-13: Science teachers research and learn to apply best practice in science education and participate in the dissemination of those ideas.</li> <li>• NCSCI-14: Science teachers understand safety and liability issues in science and advocate for appropriate safety materials and enforcement practices in the classroom.</li> </ul>
<b>Activities &amp; Assignments</b>	<p><b>Reading and Reading Responses</b></p> <p>For most classes, reading will be assigned that help us answer the educational driving question that is the focus for Thursday classes. Each week a BB discussion forum will be established with a driving question to respond to. For every reading, you will be required to post a short discussion (1-2 paragraphs) on Blackboard discussing how the ideas in the article help you answer the posted driving question. In addition, each reading response should end with at least 2 questions you have about the ideas in the reading. Please post your reading responses by Wednesday evening.</p> <p><u>Required texts:</u></p> <ul style="list-style-type: none"> <li>○ American Association for the Advancement of Science (1990) Project 2061: Science for All Americans, Oxford U. Press.</li> <li>○ American Association for the Advancement of Science (1994) Project 2061: Benchmarks for Science Literacy, Oxford U. Press.</li> <li>○ Bransford, J. (1999). How People Learn: Brain, Mind, Experience and School. Washington, DC: National Academy Press.</li> </ul> <p><u>Additional Articles and Book Chapters:</u></p> <ul style="list-style-type: none"> <li>○ American Association for the Advancement of Science (2001) The Trouble with Textbooks, Oxford U. Press.</li> <li>○ Cannard, K. (2005). Embracing Controversy in the classroom. Science Scope, September 2005</li> <li>○ Coble (2006)- Curricular Constraints, High Stakes Testing and the Reality of Reform in High School Science Classrooms Ch 1,4 &amp;5</li> <li>○ Lederman, N.G. (1998), The state of science education: Subject matter without context; Electronic Journal of Science, (3) 2</li> <li>○ Meuler, J. (2005) Authentic Assessment Toolbox. <a href="http://jonathan.mueller.faculty.noctrl.edu/toolbox/">http://jonathan.mueller.faculty.noctrl.edu/toolbox/</a></li> <li>○ National Academy of Sciences, Working Group on Teaching Evolution (1998) Teaching About Evolution and the Nature of Science: Chapter One, Why Teach Evolution?. National Academy Press</li> <li>○ Seiler, G. (2001). Reversing the "standard" direction: Science emerging from the lives of African American students. Journal of Research in Science Teaching, 38(9), 1000-1014.</li> <li>○ Wiggins, G. P., &amp; McTighe, J. (2005). Understanding by design, Introduction and Chapter 1 (Expanded 2nd ed.). Alexandria, VA: Association for Supervision and Curriculum Development.</li> <li>○ Texley, J. (2005) Safe Science Facilities. The Science Teacher, September 2005</li> <li>○ Texley, J.; Terry, K.; and Summers, J. (2004) Investigating Safely: A Guide for High School Teachers, NSTA Press. Chapters 2, 3 and 5.</li> </ul>

**Reading Responses**

You will be required to post a reading response discussing how each assigned reading advances your understandings of developmentally appropriate strategies to design and deliver instruction in science.

**Science Education Research Studies**

You will contribute to two science education research studies that will inform our understandings about the current status of science education and common conceptions of geological phenomena. We will work together in class to design interview questions and to assess the meaning of the data we collect. For each of these studies, you will provide a 2-3 page paper discussing your findings, what conclusions you gained from your research and how these contribute to your understanding of what good science teaching is.

**Inquiry Instructional Plan and Presentation**

We will work with local high school earth science teachers to identify which curricular topics they would like curricular support for. You will work with a partner to design an inquiry instructional plan on one of the geological concepts identified by the teachers. You and your partner will determine the essential understandings within your topic, how you will assess students' prior knowledge, the series of inquiry based lessons that will build students understanding of the essential ideas and how students will demonstrate their understanding of these ideas. You and your partner will also share your instructional plans with the teachers in your fieldwork placements and with your classmates through a formal presentation that includes leading your peers through one of your inquiry activities. See assignment description and rubric for more details.

**Science Teaching Fieldwork and Reflections**

A required component of this course will be weekly field experiences within a local high school science classroom. Your fieldwork will allow you to get to know the contexts of public high schools, to apply the geological and pedagogical understandings you are gaining in the course and to experience the joys and challenges of teaching high school science. On the day of your scheduled fieldwork, you are required to go to your designated school and spend a minimum of two hours in a science classroom, observing/teaching at least one complete class on a block schedule or two complete classes on a traditional schedule. There will be reflection prompts connected to each of your fieldwork sessions. The reflection assignments challenge you to focus on aspects of the lessons you observe that align with pedagogical topics we are exploring in class. As part of your fieldwork, you will teach three lessons independently in your earth science classroom. Reflection foci are outlined in class chart and expectations are provided in reflection rubric.

**Class Participation**

Every students is expected to be in class on time and prepared to discuss ideas related to readings and assignments. A significant portion of class time will be devoted to group work on inquiry based earth science lessons and the development of your instructional plans. Students are expected to be prepared to work (i.e. have any needed resources) and to be on task during the entire class time.

**Grades:** A rubric will be used to grade all assignments. The rubric will determine the

number of points earned out of the total number possible (i.e. points earned if exemplary on all components). For every day an assignment is late, 10% of total point value will be deducted. Assignment can be revised to earn a higher number of points, but points lost because an assignment is late cannot be regained.

<b>Assignment</b>	<b>Percentage of total grade</b>
Class Participation and Earth Science Lessons	20%
Reading Responses	5%
Science Education Research Studies	5%
Inquiry Instruction Plan and Presentation	30%
Fieldwork and Reflections	30%
Final Exam	10 %

## **SOCI 490: Human Rights**

### **Course Proposal**

3 credits;

A course in the Human Rights Cluster; course credit for Social and Economic Justice Minor; APPLES credit

This course may be repeated for credit.

### **Description**

Human rights are embraced around the globe. There are two elementary principles. First, all humans everywhere have equal rights to dignity, freedom, self-determination, economic and social security, their culture, their communities and families, and traditions. Second, all humans have equal rights to their very own and distinctive identity, personality, faith, ideology, and conscience. That is to say women in Delhi have the same rights as women in Canberra; children in Brazil have the same rights as children in Quebec; the indigenous in Paraguay have very different cultural practices as people who live in Brooklyn but both groups have identical equal rights to express and enjoy them. Human rights are not new, but they have taken on a new significance in an era of growing worldwide interdependencies and the recognition that all humans share the same planetary resources and environmental threats.

For all their robustness and universal moral authority, the buttressing for the legal framework of human rights is everywhere extremely weak, even though they are encompassed in international law and in many state constitutions. There are many reasons for this. A main one is that some states assert their sovereign rights over international human rights law. Another has to do with the fact that economic globalization has proceeded at a faster clip than societies' capacity to adjust to it.

Even when a country formally adopts human rights standards, which is the case in all European countries - through the EU Charter and state constitutions - human rights need to be part of popular discourse and grounded in everyday community practices. Communities, after all, are the sites where people practice human rights: ensure there is housing; jobs for the homeless; overcome discrimination; ensure equal opportunities for schooling, and where multicultural understanding takes place.

Recognizing this, cities around the world have embarked on processes to become human rights cities. In the United States, some of these cities are Boston, Eugene, San Francisco, South Bend, and Washington, D.C. Chapel Hill and Carrboro have started this process, and this process was initiated by UNC students.

### **Requirements**

This course is a demanding one, starting out with a review of the principles and history of human rights. Two books will be assigned, (Richard Falk, *Achieving Human Rights* and Judith Blau, *Human Rights: A Primer*), and students will become familiar with UN and

UNESCO human rights treaties.

<http://www2.ohchr.org/english/law/index.htm#instruments>

There will be a mid-term (20%) and final (20%) Students will also be engaged in the activities of the Human Rights Center (Carrboro). These activities include advocacy, inter-cultural dialogues, and working with a variety of local NGOs to defend the rights of the most oppressed in our community. These activities will be written up in a reflective journal that comprises 35% of the grade. APPLES service-learning is 20% of the grade, and the final exam, 5%.

A final paper is required that is based on a diary that students keep during the semester and an analysis of the connections between human rights practices, laws, and human rights theory. There is an in-class final exam.

## **SOCI 688: Society and Genetics**

**Instructor: Guang Guo, Professor of Sociology and Faculty Fellow at Carolina Center for Genome Sciences**

**OBJECTIVES:** The course focuses on how genetics can enrich the social sciences. Topics include an introduction to biometrics (inferring genetic influences using genetically related individuals); an introduction to basic principles of molecular genetics; joint influences of social contexts and genetic heritage to human behaviors; ethnical, legal, and social issues in genetic studies; genetic testing; and epigenetics – the potential links between genes and environment.

**PREREQUISITES:** No prerequisites. Familiarity with basic genetics or sociology is helpful.

### **GRADING:**

- 30% Homework (reading notes)
- 25% Article presentation and critique
- 35% Review article in a field that interests you
- 10% Class participation and paper presentation/critique

**PAPER PRESENTATION AND CRITIQUE:** All students will have an opportunity to participate in presenting and critiquing a related paper.

**READINGS:** Journal articles.

**COURSE OUTLINE** (a total of 28 class periods):

1. Introduction (1 class period)
2. Genetic Studies before the Current DNA era (4 class periods)
  - Twin, Adoption, and Other Biometrical Studies
  - Animal Studies
  - Readings: Gene-environment interactions for aggression among mice (Ginsburg and Allee 1942); twin studies (Guo 2005); statistical models for biometrical studies (optional) (Guo and Wang 2002)
3. Introduction to Genetics (6 class periods)
4. Genes, Social Context, and Human Behaviors (4 class periods)
  - Delinquency
  - Sexual behavior
  - Readings: gene-environment interactions for antisocial behavior (Caspi, McClay, Moffitt *et al.* 2002); age at first sexual intercourse (Guo and Tong 2006); gene-environment interactions for (Guo, Tong, and Cai 2008); number of sexual partner; gene-environment interaction for delinquency (Guo, Roettger, and Cai 2008).

5. Evolutionary Psychology (one class period)
6. History of Human Evolution and Contemporary Race/Ethnicity (4 class periods)
  - Sociological studies: How multi-racial individuals lived (Harris and Sim 2002); race (Morning 2005); commentary (Duster 2005); debate (Palmie 2007a; Palmie 2007b; Weiss 2007); race and genetics (Foster and Sharp 2004).
  - Genetic Studies: Genetic study of the 52 populations in the world (Li, Absher, Tang *et al.* 2008; Rosenberg, Pritchard, Weber *et al.* 2002); importance of using race categories (Burchard, Ziv, Coyle *et al.* 2003)
  - Readings:
7. Sex, Gender, and Genetics (one class period)
8. The Ethnical, Legal, and Social Issues in Genetic Studies (4 class periods)
9. Genetic Testing (one class period)
10. Epigenetics and Epigenomics: (2 class periods)
  - Concepts
  - Readings: Unfinished symphony (excellent nontechnical piece) (Liu 2006); Methylation and maternal care in mice (Meaney, Szyf, and Seckl 2007); differences in the levels of methylation within identical twin pairs (Fraga, Ballestar, Paz *et al.* 2005)

## REFERENCES

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## Course Submission Inbox Detail

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**E-mail addresses** (separated by commas):

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**TransactionID: 28172**    **Addition**

	<b>OLD</b>	<b>NEW</b>
Course ID:	<b>SPCL400</b>	<b>SPCL400</b>
Effective Term:		<b>Fall 2009</b>
Title(Long):		<b>C-Start</b>
Title(Abbv.):		<b>C-Start</b>
Activity Type:		<b>Lecture</b>
Prerequisites:		
Crosslist:		
Credit Hour Type:	<b>Fixed ( hours)</b>	<b>Fixed ( 1 hours)</b>
Credit Repeatable:		<b>Repeatable within term - 3 hours</b>
Pass/Fail Grade Type:		<b>Pass/Fail</b>
Additional Components:		
Restrictions:		
Description:		<b>A one-credit hour seminar designed and taught by students under the guidance of a faculty mentor. Pass/D /D/Fail only.</b>
Justification:	<b>Clean-up project subsequent to a May 2008 faculty committee review of SPCL courses.</b>	
GenEd:		
Course Details:	<b>NA</b>	
Grading Info:		<b>NA</b>
Reading Assignments:	<b>NA</b>	

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