

FACULTY SENATE: January 23, 2020  
Colonnade/General Education Committee Report

*Julia Shadoan, Faculty Senate Chair*

Senate Recommendation 2020-01-01 Colonnade General Education  
Report 12.3.19

**Colonnade General Education Committee Report**  
**University Senate**  
**Dec. 3, 2019**

**Action Items**

***Course Proposals and syllabi attached***

Approval of:

1. RELS 455 Saints, Superheroes, and Monsters (Connections: Local to Global) Implementation: Fall 2020
2. RELS 340 Popular Culture and the Religious Marketplace (Connections: Local to Global) Implementation: Fall 2020
3. HMD 271 Tourism Planning and Development (Connections: Local to Global) Implementation: Summer 2020
4. HIST 316 American Civil War in Film (Connections: Social and Cultural) Implementation: Fall 2020

***Revised Guidelines posted as a separate item***

Approval of revision of Guidelines for Applying to Colonnade.

**Information**

1. New At-Large member is Tim Straubel.
2. In the coming months the Faculty Resources section of the Colonnade website will be moved to the Senate website.

## Colonnade Connections Course Proposal Local to Global Subcategory

Proposal Contact Name, E-mail, and Phone: Sophia Arjana, [sophia.arjana@wku.edu](mailto:sophia.arjana@wku.edu), 270-745-5752  
College and Department: Potter College, Philosophy and Religion      Proposal Date: 12/1/18

### 1. Course Details:

- 1.1 Course prefix (subject area), number and title: RELS 455 Saints, Superheroes, and Monsters
- 1.2 Credit hours: 3
- 1.3 Prerequisites<sup>1</sup>: None
- 1.4 Crosslisted and/or equivalent courses (prefix and number): No course on religion in the marketplace is currently offered at the university.
- 1.5 Expected number of sections offered each semester/year: 1-2
- 1.6 Is this an existing course or a new course? New
- 1.7 Proposed term of implementation? Fall 2020
- 1.8 Where will this course be offered? (Bowling Green main campus, regional campuses, online? List all.) Bowling Green main campus, Online

### 2. Provide a brief course description (100-200 words).

Religion and Monsters examines monsters in religious traditions around the world. The course introduces students to monster theory, types of monsters, and religious monsters around the world—from the demons found in North America to the ghosts of Indonesia. Students will use a variety of media to approach the study of monsters and will have written assessments, including a student-directed mock academic conference. The course will include lectures, discussions, writing exercises, and new learning tools like word clouds and story maps.

**3. Explain how this course provides a *capstone* learning experience for students in Colonnade (compared to an introductory learning experience).** Explicitly address how students in the course apply knowledge from multiple disciplines to the significant issues challenging our individual and shared responsibility as global citizens.

This course is interdisciplinary and is sensitive to many learning styles. It analyzes monsters in religion through articles, book chapters, websites, news media, and film. Students will examine such topics as monster theory, Biblical monsters, demons, medieval monsters, Gothic horror, vampires, and zombies. This course is focused on both violence in the United States and in the world, with special attention given to distinct religious traditions like Christianity, Buddhism, and Islam.

**4. List the *course goals* (see *Glossary of Terms*), and explain how are they aligned with the Connections student learning outcomes.** In the table below, describe in the right-hand column explicitly how the course meets each Connections SLO for the Local to Global subcategory. Descriptions in the right-hand column should be consistent with statements listing of course activities, readings, etc. in the syllabus attached to this application.

Connections Student Learning Outcomes	How does the course meet these learning outcomes? (Align course goals to Connections SLOs)
<i>Example: Analyze issues on local and global scales.</i>	<i>Example: Students will analyze a range of issues relevant to an understanding of African American internationalism and Diaspora Studies. Two specific examples are:</i>

<sup>1</sup> Courses may require prerequisites only when those prerequisites are within the Colonnade Foundations and/or Explorations listing of courses.

	<ul style="list-style-type: none"> <li>• <i>An emphasis on African American civil rights activism, paying particular attention to how non-violent struggles for citizenship rights in communities in the southern United States impacted the direction of the civil rights advocacy on a national level as well as African independence struggles on an international level.</i></li> <li>• <i>An emphasis on how African liberation movements and the image of newly independent African states inspired an African American struggle for respect and recognition. Emphasis in this regard will be given to those spaces that facilitated the creative interaction between African and African American communities, namely churches, historically black colleges, newspapers, and political organizations. Organizations like the Pan African Congress movement linked the struggle for Civil Rights in the United States to struggles for African independence.</i></li> </ul>
1. Analyze issues on local and global scales.	Students will examine religious characters in North America and in numerous other countries. For example, students may examine exorcisms in America and werewolves in Europe.
2. Examine the local and global interrelationships of one or more issues.	Students will examine how different characters appear across cultures. For example, the heroes of Hindu epics and American comics.
3. Evaluate the consequences of decision-making on local and global scales.	Students will evaluate the ways in which saints, monsters, and superheroes affect the politics of race and other social issues. For example, students might examine the role of race in Brazilian exorcisms and the idea of demons/devils in different religious communities.

**5. List additional student learning outcomes, beyond the three Connections SLOs, that will guide student learning in this course (if any).**

**6a. Explain how the department plans to assess each of the Connections student learning outcomes beyond course grades.** Note: SACSCOC requires assessment of SLOs to compare Bowling Green campus, online, and regional campus learning experiences; some consideration of such a distinction must be included in the right-hand column, when applicable.

<b>Connections Student Learning Outcomes</b>	<b>Identify the “artifact(s)” (assignments, papers, activities, etc.) that will be used for assessing each learning outcome beyond course grades. Applicants must be explicit in describing how the artifact(s) provides evidence of student learning for each Connections SLO.</b>	<b>Describe in detail the assessment methods the department will employ for this Connections course. Assessment plans must produce a separate evaluative rating for each Connections SLO.</b>
<i>Example: Analyze issues on local and global scales.</i>	<i>Example: Students will write two book reviews, three to five pages in length. All of the assigned readings deal with an aspect of African Diaspora history,</i>	<i>Example: At the end of the semester, students will be required to submit their book reviews and final research paper in a portfolio. The department's assessment team will then collect a random sample of</i>

	<p><i>culture, and experiences. As such, students will be required, in their reviews, to identify and discuss the ways in which the author successfully addresses the interrelationship of social realities, events, people, and/or social movements in local, national, and global contexts.</i></p> <p><i>Students will also be required to complete an eight to ten page research paper (excluding title page and bibliography) on any aspect of the African Diaspora experience.</i></p> <p><i>The artifact for assessment is a portfolio that includes these three written assignments.</i></p>	<p><i>30% of student portfolios and evaluate the portfolios using the Connections rubric, which provides a separate rating for each Connections Learning Outcome.</i></p>
1. Analyze issues on local and global scales.	Students will do story maps that examine a saint, monster, or superhero from North America or another culture.	The story maps will serve as the artifact for assessments in this Connections SLO using the rubric below. 20% of the class will be sampled and assessed according to the attached rubric. 50% should score a B- or better.
2. Examine the local and global interrelationships of one or more issues.	Students will examine the local and global connections of saints, monsters, and heroes through a presentation that includes a Chicago Style bib and a minimum of four academic resources.	The presentation (which include an annotated bibliography) serves as the Connections SLO using the rubric provided below. 20% of the class will be sampled and assessed according to the attached rubric. 50% should score a B- or better.
3. Evaluate the consequences of decision-making on local and global scales.	Students will write a final paper on the role of religious characters in different communities around the world.	The final paper serves as the Connections SLO using the rubric provided below. 20% of the class will be sampled and assessed according to the attached rubric. 50% should score a B- or better.

**6b. Include the rubric that will be used for Connections assessment (either in the space below or as an attachment).** Also, for each of the SLOs briefly note what benchmarks you will use to determine whether the course successfully met its goals for each of the rubrics.

	Capstone (4)	Milestone (3)	Milestone (2)	Benchmark (1)
1. Analyze Issues on local and global scales  (modified from item 4 of the	Organizes and synthesizes evidence to reveal insightful patterns, differences, or	Organizes evidence to reveal important patterns, differences, or similarities related to monsters.	Organizes evidence, but the organization is not effective in revealing	Lists evidence, but it is not organized and/or is unrelated to monsters at the local or global levels.

Inquiry and Analysis AAC&U VALUE Rubric)	similarities related to monsters.		important patterns, differences, or similarities related to monsters at the local and global levels.	
2. Examine the local and global interrelationships of one or more issues.  (modified from item 1 of the Critical Thinking AAC&U VALUE Rubric)	The local and global influences of the religiously-inspired monsters are stated clearly and described comprehensively, delivering all relevant information necessary for full understanding.	The local and global influences of religiously-inspired monsters are stated, described, and clarified so that understanding is not seriously impeded by omissions.	The local and global influences of religiously-inspired monsters are stated, but description leaves some terms undefined, ambiguities unexplored, boundaries undetermined, and/or backgrounds unknown.	The local and global influences of religiously-inspired monsters are not stated clearly or are presented without clarification or description.
3. Evaluate the consequences of decision-making on local and global scales.  (modified from row 4 of the Problem Solving AAC&U VALUE Rubric)	Evaluation of the conflicts caused by the belief in monsters is deep and elegant (i.e. contains thorough and insightful explanation) and includes, deeply and thoroughly, all of the following: considers history of problem, reviews logic/reasoning, examines feasibility of solutions, and weighs impacts of solutions at the local and global levels.	Evaluation of the conflicts caused by the belief in monsters is adequate (i.e., contains thorough explanation) and includes the following: considers history of problem, reviews logic/reasoning, examines feasibility of solutions, and weighs impacts of solutions at the local and global levels.	Evaluation of these conflicts is brief (i.e., explanation lacks depth) and includes the following: considers history of problem, reviews logic/ reasoning, examines feasibility of solutions, and weighs impacts of solutions at the local and global levels.	Evaluation of these conflicts is superficial (i.e., contains cursory, surface level explanation) and includes the following: considers history of problem, reviews logic/ reasoning, examines feasibility of solutions, and weighs impacts of solutions.

**7. Evidence & Argument Artifact.** As the capstone experience for the Colonnade Program, Connections courses are expected to include activities, assignments, or other learning experiences that will produce at least one “artifact” (research paper, presentation, major project, etc.) that can be used to evaluate students’ ability to identify, synthesize, and make use of evidence in support of cogent and persuasive arguments. What “artifact” in the proposed course could be used for this purpose? (Note: This could be, but is not required to be, the same “artifact” identified in 6a above.)

The final paper in the course will be provided as the artifact in support of the Evidence & Argument assessment. Examples of the E & A artifact could be as follows.

The students will draft a paper to be turned in at the end of the semester. Students will be expected to answer a question in this paper that is supported by evidence and argument. The paper will be used to evaluate students' ability to identify, synthesize, and make use of evidence in support of cogent persuasive arguments. The paper will demonstrate a student's ability to gather evidence from the course materials (books, articles, discussions, etc.) in order to support an argument. It will also reveal a student's ability to construct an effective and sensible argument by synthesizing, analyzing, and drawing conclusions. The essay will also require students to form and articulate a logical argument based on evidence aimed at supporting a particular thesis.

**8. Attach a sample course syllabus.** The course syllabus must contain the three Connections student learning outcomes for the subcategory as well as any additional student learning outcomes listed in this application, and those learning outcomes must appear in every section's syllabus.

Saints, Monsters, and Superheroes  
RELS 455  
Fall 2020  
Dr. Sophia Arjana  
[sophia.arjana@wku.edu](mailto:sophia.arjana@wku.edu)

Course Description

Saints, Superheroes, and Monsters examines the characters that emerge out of religious traditions and cultures around the world. The course begins with a strong theoretical unit, focused on the work of scholars working on saints, superheroes, and “monster theory.” Students then turn to topics such as Christian and Muslim saints, Hindu heroes, American superheroes, the monsters of the Bible, and the monsters of Gothic horror (such as Dracula).

Required Texts and Blackboard Readings

Robert Orsi, *Between Heaven and Earth: The Religious Worlds People Make and the Scholars Who Study Them*

Jeffrey Jerome Cohen, *Monster Theory: Reading Culture*

Sophia Arjana, *Veiled Superheroes: Islam, Feminism, and Popular Culture*

All other readings are available on Blackboard.

In addition, students will have academic articles posted on Blackboard in PDF form.

Students will choose a book from this list for their review (see instructor if you want to review a book outside of this list):

Julian of Norwich, *Revelations of Divine Love*

Simone Weil, *Waiting for God*

Jonathon Chism, *Saints in the Struggle: Church of God in Christ Activists in the Memphis Civil Rights Movement, 1954-1968*

Timothy Beal, *Religion and Its Monsters*

Judith Jack Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters*

Bram Stoker, *Dracula*

Jay Smith, *Monsters of the Gévaudan: The Making of a Beast*

Ahmed Saadawi, *Frankenstein in Baghdad*

Bruce Kapferer, *A Celebration of Demons: Exorcism and the Aesthetics of Healing in Sri Lanka*

Kyle William Bishop, *American Zombie Gothic: The Rise and Fall (and Rise) of the Walking Dead in Popular Culture*

Charlotte Dacre, *Zofloya, or The Moor*

William Beckford, *Vathek*

Rider Haggard, *She*

Theresa Smith, *The Anishnaabeg: Thunderers and Water Monsters in the Traditional Ojibwe Life-World*

W. Scott Poole, *Monsters in America: Our Historical Obsession with the Hideous and the Haunting*

Erica Segre, *Ghosts of the Revolution in Mexican Literature and Visual Culture: Revisitations in Modern and Contemporary Creative Media*

Luis Leon, *La Llorona's Children: Religion, Life, and Death in the U.S.-Mexican Borderlands*  
Justin McDaniel, *The Lovelorn Ghost and the Magical Monk: Practicing Buddhism in Modern Thailand*  
Richard Stevens, *Captain America, Masculinity, and Violence: The Evolution of a National Icon*  
*Batman and Philosophy: The Dark Knight of the Soul* (edited volume)  
Greg Garrett, *Holy Superheroes*

### Colonnade Learning Outcomes/Artifacts and Evidence

During the course of the semester, students will have: (1) An appreciation of the complexity and variety of the world's cultures, (2) A historical perspective and an understanding of connections between past and present, (3) An understanding of human society and behavior, (4) Proficiency in reading, writing, and speaking

This course fulfills the Colonnade Connections Local to Global requirement and the SLOS below.

Colonnade Connections Course: Local to Global Learning Outcomes

- 1) Analyze issues of local and global scales
- 2) Examine the local and global interrelationships of one or more issues.
- 3) Evaluate the consequences of decision-making on local and global scales.

During the course of the semester, students will do the following assignments to meet these outcomes:

- 1) Prepare a story map of a saint, superhero, or monster, 2) Write a final paper on a religious character introduced in (or inspired by) course readings, 3) Research and present on one topic related to the course, and 4) Write a book review that is from a list of books supplied by the instructor of this course

### Grading

Grading is on a 100-point scale. No weighted grades, no surprises, no pop quizzes, no final exam, no extra credit. This is as straightforward as it can be.

Story maps	30% (30 points)
Presentation	25% (25 points)
Final Paper	25% (25 points)
Book Review	20% (20 points)

\*\*All written assignments are due to me in hard (paper) copy on the due date.

### **Story Maps**

Story maps are designed to help students think about the narratives tied to monsters. Requirements: Use [knightlab.northwestern.com](http://knightlab.northwestern.com) for your story maps. Your maps must tell the story of a saint, monster, or superhero/superheroine that includes the following information: religious tradition, date(s) or date range, narrative of the character, and visual expression (novel, film, etc.). You will present these in class and have the option of working together on joint presentations of these maps. Your map must be accompanied by a list of sources in a Chicago Style annotated bibliography.

### **Presentation**

Presentations are designed to appeal to numerous learning styles.

Think of this as a way to explore topics in ways that are creative and non-traditional.

10-minutes long.

Use [knightlab.northwestern.edu](http://knightlab.northwestern.edu)

Requirements: Each presentation should include an annotated bibliography in Chicago Style (this is a bib with a one-paragraph summary of each of your four sources) and must consist of one of the following:

- 1) A timeline of a monster.

A timeline reflecting a character. For example, you could look at St. Francis, Rumi, the dog-headed men (*cynocephalie*) of medieval Europe, the vampires of Gothic horror, Superman, or the new Ms. Marvel. You

must include the annotated bibliography (I would suggest attaching it to the back of your project, or including it in a binder if you go that route).

2) An analysis of a theory covered in class (on religion, saints, monsters, or superheroes) using a word cloud. For example, a word cloud representing a theory of monsters (either Beal or Cohen would be valuable resources here) you find compelling.

3) Another form of an “infograph” of monsters such as a family tree/genogram of related monsters, a graph showing the rise and fall of a monster (Kyle William Bishop did this with zombie films and their ties to social anxiety), or other visual presentation of material. Think of an infograph as *a visual presentation of the material that reflects information* important to the study of religion and monsters.

### **Final Paper**

This paper will answer a question posed by this class. This is likely to be chosen from a list of student-generated questions that will emerge from the readings and class discussions.

Requirements: Typed, 12-point Times New Roman, single-spaced. Summaries should include the following: the title of the reading with bibliographic information in the Chicago Style, a summary of the reading using excerpts from the text that are cited using Chicago footnotes.

### **Book Review**

Each student will choose a book to review. You will write a three-page review of this book and focus on the following:

The book’s thesis

The contribution of the book to the field of religious studies? What does it teach us?

What does it teach you about the subjects explored in this class?

You will organize yourself into groups and present to the class in the style of an academic conference. This entails:

A brief presentation of your review

A theme for your panel

The expectation that students outside of your panel will pose questions that you will need to answer

### Academic Integrity

Regarding *cheating*, the University states, “No student shall receive or give assistance not authorized by the instructor in taking an examination.” In this course, specific examples of unauthorized assistance include sharing reading notes with other students, including those enrolled in subsequent sections of this course.

Students must work independently on papers and writing assignments and avoid *plagiarism*, which the University defines as “any use of another writer’s words, concepts, or sequence of ideas without acknowledging that writer properly.” Violations almost always result in a zero on the paper or an automatic F in the course.

### Title IX, Discrimination, Harassment, and Sexual Misconduct Policy Statement

Discrimination, harassment, and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121.

### Accommodations

In compliance with University policy, students who have disabilities and require academic and/or auxiliary accommodations for this course are encouraged to contact the Student Accessibility Resource Center, which is located in Downing Street Union 1074 (270-745-3004; 270-745-3030TTY); [sarc.connect@wku.edu](mailto:sarc.connect@wku.edu). Please obtain a faculty notification letter (FNL) from the Student Accessibility Resource Center before requesting accommodations directly from the professor.

## Course Expectations

You are expected to come to every class unless you have an extenuating circumstance such as illness or family emergency (the former of which needs to be documented by a physician's note).

## Technology Policy

You are not permitted to use technology in this class except for the Art Projects at the end of the semester or other occasions that I have noted in class. This means no visible cell phones, tablets, laptops, or other devices. The only exceptions are those who have a special accommodation (see statement above). \*Please remember that this policy is designed for you. Studies show that students learn better when they hand-write notes in a notebook and when they are off technology (screens) during class.

## Other Important Stuff

You are encouraged to come see me **at least once** during the semester. We can discuss a reading, check in about class, or go over a paper.

Communication! I am **very** good about answering student emails, but do not answer emails on the weekends (Friday afternoon through Monday morning). Please do not email me with an emergency ("I cannot finish my paper on time!") on the weekends because I will not see your email.

Lastly, if you are ill, please stay home (especially if you have the flu) and submit a physician's note to excuse the absence.

Food Insecurity: Around 50% of college students have difficulty affording groceries. Please contact the WKU Food Pantry (270-745-2508) or email them at [sustainability@wku.edu](mailto:sustainability@wku.edu).

If you experience food insecurity and need a snack, come see me in my office. I have emergency supplies on hand.

## An Important Reminder on Religious Studies in the Public University

"The school's approach to religion is *academic*, not *devotional*.

The school strives for student *awareness* of religions, but does not press for student *acceptance* of any religion.

The school sponsors *study* about religion, not the *practice* of religion.

The school may *expose* students to a diversity of religious views, but may not *impose* any particular view.

The school *educates* about all religions; it does not *promote* or *denigrate* religion.

The school *informs* students about various beliefs; it does not seek to *conform* students to any particular belief."

*A Teachers Guide to Religion in the Public Schools*, First Amendment Center, Nashville, 1999, p. 3].

## Additional Learning Resources

The WKU Center for Literacy is located in Gary A. Ransdell Hall 2066. At the Center for Literacy, students can receive assistance in developing strategies to help with **reading/studying to learn** and **writing for evidence and argument**. The Center for Literacy offers both individual and small group sessions throughout the semester. Please email @ [literacy.center@wku.edu](mailto:literacy.center@wku.edu) to schedule an appointment or ask questions, visit the website at <http://www.wku.edu/literacycenter/>, or stop by GRH 2066 for more information.

The WKU Writing Center is at 123 Cherry Hall and can be reached at [writingcenter@wku.edu](mailto:writingcenter@wku.edu) or 270-745-5719. They have great resources and can offer support for writing — either in person or online (for distance learners). Their website is <https://www.wku.edu/writingcenter/>

## Schedule of Classes and Readings

A list of prospective readings is included above.

Week 1: Religion

Readings: Blackboard

Week 2: Sainthood, Monsterdom, and Heroism

Reading: Selections from Peter Brown, *The Cult of the Saints*, Orsi

Week 3: Sainthood

Reading: Orsi

Week 4: Sainthood

Readings: Orsi, Selections from John Renard, *Friends of God: Islamic Images of Piety, Commitment, and Servanthood*

Week 5: Monster Theory

Reading: Cohen

Week 6: Monsters Theory

Reading: Cohen

Week 7: Ancient and Medieval Monsters

Reading: Selections from Beal, *Religion and Its Monsters*

Week 8: Gothic Monsters

Readings: Selections from Arjana, *Muslims in the Western Imagination*, Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters*

**Story Maps Due**

Week 9: Modern Monsters

Readings: Anja Kovacs, "'You Don't Understand We Are at War': Refashioning Durga in the Service of Hindu Nationalism," Mikel Koven, "'Have I Got a Monster for You,' Some Thoughts on the Golem, the X-Files, and the Jewish Horror Movie," Usha Iyer, "Nevla as Dracula: Figurations of the Tantric as Monster in the Hindi Horror Film," Elizabeth McCalister, "Slaves, Cannibals, and Infected Hyper-Whites: The Race and Religion of Zombies"

\*Students will choose one of these to read and discuss in class.

Week 10: The Superhero

Reading: Arjana

Week 11: Superheroes

Reading: Arjana

**Presentations**

Week 12: Superheroes

Reading: Arjana

Week 13: Superheroes

Reading:

**Book Reviews Due**

Week 14: Research and Paper Workshopping

Chicago Style Footnotes

Peer Reviewing of Paper Drafts

Week 15: [No readings]

**Final Papers Due**

\*Papers will be presented in conference form, with student panels organized thematically by the class.

## Colonnade Connections Course Proposal Local to Global Subcategory

Proposal Contact Name, E-mail, and Phone: Sophia Rose Arjana, [sophia.arjana@wku.edu](mailto:sophia.arjana@wku.edu), 270-745-5752  
College and Department: Potter College, Philosophy and Religion      Proposal Date: 12/1/18

### 1. Course Details:

- 1.1 Course prefix (subject area), number and title: RELS 340 Popular Culture and the Religious Marketplace
- 1.2 Credit hours: 3
- 1.3 Prerequisites<sup>1</sup>: None
- 1.4 Crosslisted and/or equivalent courses (prefix and number): No course on religion and popular culture is currently offered in the university.
- 1.5 Expected number of sections offered each semester/year: 1-2
- 1.6 Is this an existing course or a new course? New
- 1.7 Proposed term of implementation? Fall 2020
- 1.8 Where will this course be offered? (Bowling Green main campus, regional campuses, online? List all.) Bowling Green main campus, online

### 2. Provide a brief course description (100-200 words).

Popular Culture and the Religious Marketplace examines the ways in which religious and mythic themes are expressed in the marketplace, in art, television, films, graphic narratives, and music. The course examines a wide range of popular culture including Harry Potter, Star Wars, The Matrix, Burning Man, Beyoncé, and Big Love. Students will also examine religious entrepreneurs and businesses reflecting contemporary New Age religion and spirituality.

**3. Explain how this course provides a *capstone* learning experience for students in Colonnade (compared to an introductory learning experience).** Explicitly address how students in the course apply knowledge from multiple disciplines to the significant issues challenging our individual and shared responsibility as global citizens.

This course is interdisciplinary and is sensitive to different learning styles, especially to visual learners. It examines portrayals of religion in popular culture through books, films, television, music, and journal articles. Students will analyze these sources, learn applied research skills, and produce papers that reflect the analysis of texts within the theoretical framework of religious studies. This course looks at popular culture both in North America and globally, exposing students to different cultures and forms of popular culture that are part of the religious marketplace.

**4. List the *course goals* (see Glossary of Terms), and explain how are they aligned with the Connections student learning outcomes.** In the table below, describe in the right-hand column explicitly how the course meets each Connections SLO for the Local to Global subcategory. Descriptions in the right-hand column should be consistent with statements listing of course activities, readings, etc. in the syllabus attached to this application.

Connections Student Learning Outcomes	How does the course meet these learning outcomes? (Align course goals to Connections SLOs)
<i>Example: Analyze issues on local and global scales.</i>	<i>Example: Students will analyze a range of issues relevant to an understanding of African American internationalism and Diaspora Studies. Two specific examples are:</i>

<sup>1</sup> Courses may require prerequisites only when those prerequisites are within the Colonnade Foundations and/or Explorations listing of courses.

	<ul style="list-style-type: none"> <li>• <i>An emphasis on African American civil rights activism, paying particular attention to how non-violent struggles for citizenship rights in communities in the southern United States impacted the direction of the civil rights advocacy on a national level as well as African independence struggles on an international level.</i></li> <li>• <i>An emphasis on how African liberation movements and the image of newly independent African states inspired an African American struggle for respect and recognition. Emphasis in this regard will be given to those spaces that facilitated the creative interaction between African and African American communities, namely churches, historically black colleges, newspapers, and political organizations. Organizations like the Pan African Congress movement linked the struggle for Civil Rights in the United States to struggles for African independence.</i></li> </ul>
1. Analyze issues on local and global scales.	Students will examine forms of popular culture in a cross-cultural context. For example, readings will include scholars from different cultural, social, and religious backgrounds and will focus on different cultures and communities.
2. Examine the local and global interrelationships of one or more issues.	Students will examine popular culture both in North America and globally and consider how they create meaning in the lives of individuals. For example, students will consider the global appeal of Harry Potter and Ms. Marvel.
3. Evaluate the consequences of decision-making on local and global scales.	Students will examine the ways in which audience members create meaning in relationship to popular culture. For example, students will read about the religion inspired by the Jedi characters from Star Wars.

**5. List additional student learning outcomes, beyond the three Connections SLOs, that will guide student learning in this course (if any).**

**6a. Explain how the department plans to assess each of the Connections student learning outcomes beyond course grades.** Note: SACSCOC requires assessment of SLOs to compare Bowling Green campus, online, and regional campus learning experiences; some consideration of such a distinction must be included in the right-hand column, when applicable.

<b>Connections Student Learning Outcomes</b>	<b>Identify the “artifact(s)” (assignments, papers, activities, etc) that will be used for assessing each learning outcome beyond course grades. Applicants must be explicit in describing how the artifact(s) provides evidence of student learning for each Connections SLO.</b>	<b>Describe in detail the assessment methods the department will employ for this Connections course. Assessment plans must produce a separate evaluative rating for each Connections SLO.</b>
<i>Example: Analyze issues on local and global scales.</i>	<i>Example: Students will write two book reviews, three to five pages in length. All of the assigned</i>	<i>Example: At the end of the semester, students will be required to submit their book reviews and final research paper in</i>

	<p><i>readings deal with an aspect of African Diaspora history, culture, and experiences. As such, students will be required, in their reviews, to identify and discuss the ways in which the author successfully addresses the interrelationship of social realities, events, people, and/or social movements in local, national, and global contexts.</i></p> <p><i>Students will also be required to complete an eight to ten page research paper (excluding title page and bibliography) on any aspect of the African Diaspora experience.</i></p> <p><i>The artifact for assessment is a portfolio that includes these three written assignments.</i></p>	<p><i>a portfolio. The department's assessment team will then collect a random sample of 30% of student portfolios and evaluate the portfolios using the Connections rubric, which provides a separate rating for each Connections Learning Outcome.</i></p>
<p>1. Analyze issues on local and global scales..</p>	<p>Students will work through this analysis by completing the required reading, choosing an additional required reading, and developing a paper topic. Students will demonstrate their mastery of the course material through the midterm paper, which requires academic citations.</p>	<p>The midterm paper will serve as the artifact for assessment in this Connections SLO using the rubric below. 20% of the class will be sampled and assessed according to the attached rubric. 50% should score a B- or better.</p>
<p>2. Examine the local and global interrelationships of one or more issues.</p>	<p>Students will examine local and global forms of popular culture and how they are connected in the final presentation, which requires academic sources and a Chicago Style bibliography.</p>	<p>The final presentation (which will include either a global form of popular culture) will serve as the artifact for assessment in this Connections SLO using the rubric below. 20% of the class will be sampled and assessed according to the attached rubric. 50% should score a B- or better.</p>
<p>3. Evaluate the consequences of decision-making on local and global scales.</p>	<p>Students will identify the consequences of the audience in relationship to popular culture in their midterm presentation.</p>	<p>The midterm presentation (which will include either a local or global example of fandom or other form of audience meaning-making) will serve as the artifact for assessment in this Connections SLO using the rubric below. 20% of the class will be sampled and assessed according to the attached rubric. 50% should score a B- or better.</p>

**6b. Include the rubric that will be used for Connections assessment (either in the space below or as an attachment).** Also, for each of the SLOs briefly note what benchmarks you will use to determine whether the course successfully met its goals for each of the rubrics.

	Capstone (4)	Milestone (3)	Milestone (2)	Benchmark (1)
<p>1. Analyze Issues on local and global scales</p> <p>(modified from item 4 of the Inquiry and Analysis AAC&amp;U VALUE Rubric)</p>	Organizes and synthesizes evidence to reveal insightful patterns, differences, or similarities related to popular culture.	Organizes evidence to reveal important patterns, differences, or similarities related to popular culture.	Organizes evidence, but the organization is not effective in revealing important patterns, differences, or similarities related to popular culture at the local and global levels.	Lists evidence, but it is not organized and/or is unrelated to popular culture at the local or global levels.
<p>2. Examine the local and global interrelationships of one or more issues.</p> <p>(modified from item 1 of the Critical Thinking AAC&amp;U VALUE Rubric)</p>	The local and global influences of popular culture are stated clearly and described comprehensively, delivering all relevant information necessary for full understanding.	The local and global influences of popular culture are stated, described, and clarified so that understanding is not seriously impeded by omissions.	The local and global influences of popular culture are stated, but description leaves some terms undefined, ambiguities unexplored, boundaries undetermined, and/or backgrounds unknown.	The local and global influences of popular culture are not stated clearly or are presented without clarification or description.
<p>3. Evaluate the consequences of decision-making on local and global scales.</p> <p>(modified from row 4 of the Problem Solving AAC&amp;U VALUE Rubric)</p>	Evaluation of the conflicts caused by popular culture and the religious marketplace is deep and elegant (i.e. contains thorough and insightful explanation) and includes, deeply and thoroughly, all of the following: considers history of problem, reviews logic/reasoning, examines feasibility of solutions, and weighs impacts of solutions at the local and global levels.	Evaluation of the conflicts caused by popular culture and the religious marketplace is adequate (i.e., contains thorough explanation) and includes the following: considers history of problem, reviews logic/reasoning, examines feasibility of solutions, and weighs impacts of solutions at the local and global levels.	Evaluation of these conflicts is brief (i.e., explanation lacks depth) and includes the following: considers history of problem, reviews logic/ reasoning, examines feasibility of solutions, and weighs impacts of solutions at the local and global levels.	Evaluation of these conflicts is superficial (i.e., contains cursory, surface level explanation) and includes the following: considers history of problem, reviews logic/ reasoning, examines feasibility of solutions, and weighs impacts of solutions.

**7. Evidence & Argument Artifact.** As the capstone experience for the Colonnade Program, Connections courses are expected to include activities, assignments, or other learning experiences that will produce at least one “artifact” (research paper, presentation, major project, etc.) that can be used to evaluate students’ ability to identify, synthesize, and make use of evidence in support of cogent and persuasive arguments. What “artifact” in the proposed course could be used for this purpose? (Note: This could be, but is not required to be, the same “artifact” identified in 6a above.)

The final paper will be provided to serve as the artifact in support of the Evidence & Argument assessment. Examples of the E & A artifact could be as follows.

The students will draft a paper to be turned in at the end of the semester. Students will be expected to answer a question in this paper that is supported by evidence and argument. The paper will be used to evaluate students’ ability to identify, synthesize, and make use of evidence in support of cogent persuasive arguments. The paper will demonstrate a student’s ability to gather evidence from the course materials (books, articles, discussions, films, etc.) in order to support an argument. It will also reveal a student’s ability to construct an effective and sensible argument by synthesizing, analyzing, and drawing conclusions. The essay will also require students to form and articulate a logical argument based on evidence aimed at supporting a particular thesis.

**8. Attach a sample course syllabus.** The course syllabus must contain the three Connections student learning outcomes for the subcategory as well as any additional student learning outcomes listed in this application, and those learning outcomes must appear in every section's syllabus.

Popular Culture and the Religious Marketplace  
RELS 340  
Fall 2020  
Dr. Sophia Arjana  
[sophia.arjana@wku.edu](mailto:sophia.arjana@wku.edu)

Course Description

Popular Culture and the Religious Marketplace explores the interaction between religion and popular culture in North America and globally. Students will learn about the constructions of popular culture (storytelling, sports, music) through course texts, films, and other media. Students will also study religious entrepreneurs, including those who profit from New Age and spiritualist movements. This course includes both written assessments and presentations and as such, is geared toward different learning styles. Students will gain an appreciation for different cultures through this course, which is not limited to the American context.

Required Texts and Blackboard Readings

This course has two required texts. The first is:

Forbes, Bruce David and Jeffrey H. Mahan, eds. *Religion and Popular Culture in America: Revised Edition*. Berkeley: University of California Press, 2005.

Choose one of the following for the second text. You must sign up for your text within the first two weeks of class:

\*Please note that this list will be expanded before the class is offered.

Nama, Adilifu. *Super Black: American Pop Culture and Black Superheroes*. Austin: University of Texas, 2011.

Garrett, Greg. *Entertaining Judgment: The Afterlife in Popular Imagination*. New York: Oxford University Press, 2015.

\*This book focuses on how the afterlife is portrayed in popular culture, from Field of Dreams to The Walking Dead.

Klassen, Chris. *Religion and Popular Culture: A Cultural Studies Approach*. Ontario: Oxford University Press, 2014.

\*This book focuses on issues like race, class, and gender and their role in popular culture.

Iwamura, Jane. *Virtual Orientalism: Asian Religions and American Popular Culture*. New York: Oxford University Press, 2011.

\*This book focuses on the Asian monk and guru in popular culture.

Bishop, Kyle William. *American Zombie Gothic: The Rise and Fall (and Rise) of the Walking Dead in Popular Culture*. McFarland and Company, 2010.

\*This book focuses on the history of the zombie and its popularity in popular culture, included its ties to politics.

Wagner, Rachel. *Godwired: Religion, Ritual, and Virtual Reality*. London: Routledge, 2012.

\*This book focuses on religion in digital space and asks religious questions about the mythic worlds created in cyberspace.

All other required readings are listed in the schedule of classes and are available on Blackboard.

### Colonnade Learning Outcomes/Artifacts and Evidence

During the course of the semester, students will have: (1) An appreciation of the complexity and variety of the world's cultures, (2) A historical perspective and an understanding of connections between past and present, (3) An understanding of human society and behavior, (4) Proficiency in reading, writing, and speaking

This course fulfills the Colonnade Connections Local to Global requirement and the SLOS below.

#### Colonnade Connections Course: Local to Global Learning Outcomes

- 1) Analyze issues of local and global scales
- 2) Examine the local and global interrelationships of one or more issues.
- 3) Evaluate the consequences of decision-making on local and global scales.

During the course of the semester, students will do the following assignments to meet these outcomes:

- 1) Write a midterm essay, 2) Write a final paper on religious and popular culture, and 3) Research and present on two topics related to the course, 4) Create a scrapbook of popular culture images

### Grading

Grading is on a 100-point scale. No weighted grades, no surprises, no pop quizzes, no final exam, no extra credit. This is as straightforward as it can be.

Midterm Presentation	20% (30 points)
Final Presentation	20% (25 points)
Brief Essay	20% (25 points)
Final Paper	20% (20 points)
Scrapbook	20% (20 points)

\*\*All assignments are due to me in hard (paper) copy on the due date.

### **Scrapbook**

The scrapbook is a way of you engaging with popular culture in a country or region outside of North America.

Think of this as a journal of your reflections on popular culture in the global context.

Requirements: A minimum of one page per week, for a total of 15 pages. You may include images from magazines, the internet, or other sources. Your scrapbook should include a cover page that identifies your subject and what you learned from the scrapbooking exercise. This portion should be no longer than two pages double-spaced Times New Roman 12.

### **Brief Essay**

This is a very brief essay on the reading or non-traditional text (i.e. film or television series, such as *The Simpsons*) you found the most compelling, explaining what you learned from it and how it helped you understand the intersection between religion and popular culture. It should be no longer than three pages, double-spaced, 12 point Times New Roman font and must include Chicago Manual of Style footnotes.

### **Midterm and Final Presentations**

Presentations are designed to appeal to numerous learning styles.

Think of this as a way to explore topics in ways that are creative and non-traditional.

Requirements: Each presentation should be 5-10 minutes long and must include a word cloud, timeline, or story map. For the last two options, you must use the timeline and story map online programs at knightlab.northwestern.edu. You need to include an annotated bibliography in Chicago Style (this is a bib with a one-paragraph summary of each of your **four** sources) and should consist of the following:

- 1) Midterm Presentation: Fandom

Topics might include one of the following: Star Wars, Harry Potter, Star Trek, Ms. Marvel, Black Panther

2)Final Presentation: Global Popular Culture\* (\*forms of popular culture that have global reach)

Topics might include one of the following: Japanese horror cinema, Korean pop music, Algerian Rai music, hip-hop, Islamic sacred music, Bollywood cinema, global/world music

### **Final Paper**

This paper will answer a question posed by this class that focuses on the religious marketplace. This is likely to be a student-generated question that will emerge from class discussions.

Requirements: Typed, 12-point Times New Roman, single-spaced. Papers should be between 5 and 7 pages, double-spaced, with Chicago Style footnotes.

### Academic Integrity

Regarding *cheating*, the University states, “No student shall receive or give assistance not authorized by the instructor in taking an examination.” In this course, specific examples of unauthorized assistance include sharing reading notes with other students, including those enrolled in subsequent sections of this course.

Students must work independently on papers and writing assignments and avoid *plagiarism*, which the University defines as “any use of another writer’s words, concepts, or sequence of ideas without acknowledging that writer properly.” Violations almost always result in a zero on the paper or an automatic F in the course.

### Title IX, Discrimination, Harassment, and Sexual Misconduct Policy Statement

Discrimination, harassment, and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121.

### Accommodations

In compliance with University policy, students who have disabilities and require academic and/or auxiliary accommodations for this course are encouraged to contact the Student Accessibility Resource Center, which is located in Downing Street Union 1074 (270-745-3004; 270-745-3030TTY); [sarc.connect@wku.edu](mailto:sarc.connect@wku.edu). Please obtain a faculty notification letter (FNL) from the Student Accessibility Resource Center before requesting accommodations directly from the professor.

### Course Expectations

You are expected to come to every class unless you have an extenuating circumstance such as illness or family emergency (the former of which needs to be documented by a physician’s note).

### Technology Policy

You are not permitted to use technology in this class except for the Art Projects at the end of the semester or other occasions that I have noted in class. This means no visible cell phones, tablets, laptops, or other devices. The only exceptions are those who have a special accommodation (see statement above). \*Please remember that this policy is designed for you. Studies show that students learn better when they hand-write notes in a notebook and when they are off technology (screens) during class.

### Other Important Stuff

You are encouraged to come see me **at least once** during the semester. We can discuss a reading, check in about class, or go over a paper.

Communication! I am **very** good about answering student emails, but do not answer emails on the weekends (Friday afternoon through Monday morning). Please do not email me with an emergency (“I cannot finish my paper on time!”) on the weekends because I will not see your email.

Lastly, if you are ill, please stay home (especially if you have the flu) and submit a physician’s note to excuse the absence.

Food Insecurity: Around 50% of college students have difficulty affording groceries. Please contact the WKU Food Pantry (270-745-2508) or email them at [sustainability@wku.edu](mailto:sustainability@wku.edu). If you experience food insecurity and need a snack, come see me in my office. I have emergency supplies on hand.

#### An Important Reminder on Religious Studies in the Public University

“The school’s approach to religion is *academic*, not *devotional*.

The school strives for student *awareness* of religions, but does not press for student *acceptance* of any religion.

The school sponsors *study* about religion, not the *practice* of religion.

The school may *expose* students to a diversity of religious views, but may not *impose* any particular view.

The school *educates* about all religions; it does not *promote* or *denigrate* religion.

The school *informs* students about various beliefs; it does not seek to *conform* students to any particular belief.”

*A Teachers Guide to Religion in the Public Schools*, First Amendment Center, Nashville, 1999, p. 3].

#### Additional Learning Resources

The WKU Center for Literacy is located in Gary A. Ransdell Hall 2066. At the Center for Literacy, students can receive assistance in developing strategies to help with **reading/studying to learn** and **writing for evidence and argument**. The Center for Literacy offers both individual and small group sessions throughout the semester. Please email @ [literacy.center@wku.edu](mailto:literacy.center@wku.edu) to schedule an appointment or ask questions, visit the website at <http://www.wku.edu/literacycenter/>, or stop by GRH 2066 for more information.

The WKU Writing Center is at 123 Cherry Hall and can be reached at [writingcenter@wku.edu](mailto:writingcenter@wku.edu) or 270-745-5719. They have great resources and can offer support for writing — either in person or online (for distance learners). Their website is <https://www.wku.edu/writingcenter/>

#### Schedule of Classes and Readings

The schedule is organized according to topic and texts (readings and visual texts, which are largely comprised of film clips). \*A list of prospective readings is included here. All the underlined readings are from the first required text: Forbes, Bruce David and Jeffrey H. Mahan, eds. *Religion and Popular Culture in America: Revised Edition*. Berkeley: University of California Press, 2005.

Week 1: Defining Religion

Reading: Richard King, “Sacred Texts, Hermeneutics, and World Religions”

Visual Text: *Blessings: The Tsoknyi Nangchen Nuns of Tibet* (entire film)

Week 2: Approaching Popular Culture

Reading: David Chidester, “The Church of Baseball, the Fetish of Coca-Cola, and the Potlatch of Rock and Roll”

Visual Text: *Indiana Jones and the Temple of Doom* (film clips)

Week 3: Medieval Popular Culture

Reading: Arjana, Chapter 4

Visual Text: Metropolitan Museum Cloisters Gallery @ <https://www.metmuseum.org/visit/met-cloisters> (website)

Week 4: Modern Popular Culture

Reading: Forbes, Introduction

Visual Text: *Her* (film clips)

Week 5: Religion and the Marketplace

Readings: TBD

Week 6: Judaism and Christianity

Reading: Gross, Chapter 9, Johnson, Chapter 8

Visual Text 1: <https://www.joelosteen.com/Pages/Home.aspx> (website)

Visual Text 2: *Brighton Beach Memoirs* (film clips)

Week 7: Islam

Reading: Peterson and Echchaibi, Chapter 7

Visual Text: <https://www.youtube.com/watch?v=68sMkDKMias> (video)

Week 8: Hinduism and Buddhism

Readings: Gandhi, Chapter 16, Iwamura, Chapter 2

Visual Text: <https://boulder.shambhala.org/> (website), *The Matrix* (film)

Week 9: Sports

Reading: Price, Chapter 14

Visual Text: *Field of Dreams* (film clips)

Week 10: Science Fiction and Fantasy

Readings: Julian Fielding, “Beyond Judeo-Christianity: *Star Wars* and the Great Eastern Religions”

Visual Text: *Star Wars: Rogue One* (entire film)

Michael Osling, “Harry Potter and the Disenchantment of the World”

Visual Text: Harry Potter Products @

[https://www.harrypottershop.com/?gclid=EAIaIQobChMIotvplJfN3gIVBLvsCh3a-QTbEAAAYASAAEgIVTfD\\_BwE](https://www.harrypottershop.com/?gclid=EAIaIQobChMIotvplJfN3gIVBLvsCh3a-QTbEAAAYASAAEgIVTfD_BwE) (website)

Week 11: The Religious Marketplace: Pastorpreneurs

Reading: Katja Rakow, “Religious Branding and the Quest to Meet Consumer Needs: Joel Osteen’s ‘Message of Hope,’” Luke A. Winslow, “The Imaged Other: Style and Substance in the Rhetoric of Joel Osteen”

Visual Text: Joel Osteen

Week 12: The Religious Marketplace: Oprah

Reading: Lofton, Oprah: *The Gospel of an Icon* (selections), Karlyn Crowley, “New Age Soul: The Gendered Translation of New Age Spirituality on The Oprah Winfrey Show”

Week 13: The Religious Marketplace: New Age and Mysticism

Readings: Catherine L. Albanese, “The Aura of Wellness: Subtle-Energy Healing and New Age Religion,”

Hans A. Baer, “The Work of Andrew Weil and Deepak Chopra: Two Holistic Health/New Age Gurus: A Critique of the Holistic Health/New Age Movements”

Week 14: The Religious Marketplace: The Business of Mindfulness

Readings: Terry Hyland, “McDonaldizing Spirituality: Mindfulness, Education, and Consumerism,” Andrea Jain, *Selling Yoga: From Counterculture to Pop Culture* (selections)

Week 15: Final Papers and Presentations

## Colonnade Connections Course Proposal Local to Global Subcategory

Proposal Contact: Soyeon Kim, [soyeon.kim@wku.edu](mailto:soyeon.kim@wku.edu), and 270-745-2214  
College of Health and Human Services, Department of Applied Human Sciences

Proposal Date: November 6, 2019

### 1. Course Details:

- 1.1 Course prefix (subject area), number and title: HMD 271 Tourism Planning and Development
- 1.2 Credit hours: 3
- 1.3 Prerequisites<sup>2</sup>: None
- 1.4 Crosslisted and/or equivalent courses (prefix and number): None
- 1.5 Expected number of sections offered each semester/year: 2 sections a year (fall/summer)
- 1.6 Is this an existing course or a new course? Existing course
- 1.7 Proposed term of implementation? Summer 2020
- 1.8 Where will this course be offered? (Bowling Green main campus, regional campuses, online? List all.) Online

### 2. Provide a brief course description (100-200 words).

Tourism is a global industry of great economic importance. This course covers the principles of tourism planning and development, enabling students to learn how communities, governments, businesses, and civil society take an inclusive and sustainable approach to planning tourism worldwide. Attention is given to the social, economic, and environmental impacts of the tourism industry at local and global levels. A broad range of topics related to the industry, its stakeholders, and constituents who shape the tourism industry and are affected by it will also be discussed.

### 3. Explain how this course provides a *capstone* learning experience for students in Colonnade (compared to an introductory learning experience).

This course focuses on a complex tourism system that is intertwined locally and globally with different cultures, environment, and characteristics of global societies. Tourism requires an understanding of the interrelationships and interactions among a multitude of environmental factors and interdisciplinary forces that play a critical role in its development. This course provides a capstone learning experience for students who have completed Foundations and Explorations classes, as well as coursework in their own disciplines. Students will be able to apply concepts, theories, and skills gained from those classes to analyze a variety of issues associated with tourism development at local/community, national, and global levels. For example, as a final capstone project for this class, each student will design a plan to develop tourism in a town, city, or country for the next five years.

**4. List the *course goals* (see Glossary of Terms), and explain how are they aligned with the Connections student learning outcomes.** In the table below, describe in the right-hand column explicitly how the course meets each Connections SLO for the Local to Global subcategory. Descriptions in the right-hand column should be consistent with statements listing of course activities, readings, etc. in the syllabus attached to this application.

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<sup>2</sup> Courses may require prerequisites only when those prerequisites are within the Colonnade Foundations and/or Explorations listing of courses.

<b>Connections Student Learning Outcomes</b>	<b>How does the course meet these learning outcomes? (Align course goals to Connections SLOs)</b>
1. Analyze issues on local and global scales.	<p>As one of the world's largest industries, and one that brings travelers and host communities into close contact, tourism and travel are rife with challenges. Students will analyze current issues and situations involving how tourism impacts local, national, and international populations in both positive and negative ways. Two specific topics from the course include the exploration of:</p> <ul style="list-style-type: none"> <li>• Issues from a social science perspective, showing how tourism affects travelers and local communities in complex ways, from the commoditization of art forms to sex tourism, drug use, and changes in local economies and culture.</li> <li>• Tourism's connection to global issues, such as infectious diseases, climate change, and terrorism.</li> </ul>
2. Examine the local and global interrelationships of one or more issues.	<p>Students will examine the local and global interrelationships of one or more issues. Tourism allows communities to share and celebrate their unique culture and provides an important rationale for protecting unique cultural attributes; however, tourism can also deter destinations from maintaining their cultural heritages.</p> <ul style="list-style-type: none"> <li>• A specific example utilized in the course is the case of Amish tourism; students will explore how the increasing number of tourists has affected their authentic cultural rituals and lifestyle.</li> </ul>
3. Evaluate the consequences of decision-making on local and global scales.	<p>Students will evaluate and critique the consequences of decision-making associated with tourism development. Students will assess the sustainable development and planning of tourism in several regions of the world using various indicators identified in previous research. The policy formulation and strategic management of travel and tourism entities will also be discussed. Students will learn how to evaluate a strategic tourism plan that has already been executed.</p> <ul style="list-style-type: none"> <li>• Example cases include Bali, Indonesia, where mass tourism has brought economic benefits and irreversible environmental change. Indicators will serve as the basis for the evaluation, and subsequent suggestions or recommendations will be proposed.</li> </ul>

**5. List additional student learning outcomes, beyond the three Connections SLOs, that will guide student learning in this course (if any).**

Following successful completion of this course, the student will be able to have the understanding of:

1. External factors that impact the tourism industry.
2. Internal and external factors that influence individuals' decision to travel.
3. The process and key stakeholders involved in tourism planning and sustainable development.
4. Marketing strategies used in tourism industry.
5. Interrelationships among meeting planning, travel systems, food and lodging systems, and tourist attractions.
6. Current global forces that are shaping the tourism industry for the future.

**6a. Explain how the department plans to assess each of the Connections student learning outcomes *beyond course grades*.** Note: SACSCOC requires assessment of SLOs to compare Bowling Green campus, online, and regional campus learning experiences; some consideration of such a distinction must be included in the right-hand column, when applicable.

Connections Student Learning Outcomes	Identify the “artifact(s)” (assignments, papers, activities, etc) that will be used for assessing each learning outcome <i>beyond course grades</i> . Applicants must be explicit in describing how the artifact(s) provides evidence of student learning for each Connections SLO.	Describe in detail the assessment methods the department will employ for this Connections course. Assessment plans must produce a <i>separate evaluative rating</i> for each Connections SLO.
1. Analyze issues on local and global scales.	As a part of the weekly research project, students will use the discussion board to engage with others regarding the complexity of the tourism system and the interconnectedness of a variety of entities and organizations on local and global levels within the system.	One of the weekly research projects will serve as an artifact for the assessment of this SLO using the rubric provided below. The instructor will work with the department’s assessment team to determine the most appropriate sample size. The initial goal is to have 70% of the sample achieve “good” or higher.
2. Examine the local and global interrelationships of one or more issues.	Students will participate in a discussion board, utilizing a case study to examine the interrelationships of travelers and the local community. They will discuss how this relationship can have a positive or negative social, cultural, and environmental effect.	One of the weekly research projects will serve as an artifact for the assessment of this SLO using the rubric provided below. The instructor will work with the department’s assessment team to determine the most appropriate sample size. The initial goal is to have 70% of the sample achieve “good” or higher.
3. Evaluate the consequences of decision-making on local and global scales.	Students will complete a 7 to 10-page final tourism planning project that encompasses goals and objectives for the destination, situation analysis, stakeholder strategies, financing the project, economic and socio-cultural impacts, well as a marketing plan for the destination.	The final tourism planning project will serve as an artifact for the assessment of this SLO using the rubric provided below. The instructor will work with the department’s assessment team to determine the most appropriate sample size. The initial goal is to have 70% of the sample achieve “good” or higher.

**6b. Include the rubric that will be used for Connections assessment (either in the space below or as an attachment).**

The Department of Applied Human Sciences will establish a colonnade program assessment team to evaluate the effectiveness of meeting the stated learning objectives for HMD 271 Tourism Planning and

Development. Each academic year, the team will collect a random sample of research papers and projects and assess each objective using the following scale:

- 4 = outstanding (far exceeds expectations)
- 3 = good (exceeds expectations)
- 2 = average (meets basic expectations)
- 1 = poor (does not meet basic expectations)

The team’s targets are:

- 70% of the work will score 2 or higher.
- 30% of the work will score 3 or higher.

The rubric is a sample that may be used to assess the Connections learning objectives for HMD 271:

Local to Global Connections SLOs	1. <b>POOR</b> (does not meet basic expectations)	2. <b>AVERAGE</b> (meets basic expectations)	3. <b>GOOD</b> (exceeds expectations)	4. <b>OUTSTANDING</b> (far exceeds expectations)
1. Analyze issues on local and global scales.	Is unable to demonstrate a meaningful understanding of the tourism system and its economic, socio-cultural, and environmental impacts at local, national, and international levels.	Demonstrates a basic understanding of the tourism system and its economic, socio-cultural, and environmental impacts at a local, national, and international levels.	Can meaningfully analyze the different roles of entities in the tourism system and its impact on economic, socio-cultural, and environmental impacts at a local, national, and international levels.	Critically analyzes the roles of entities in the tourism system and its impact on economic, socio-cultural, and environmental impacts at a local, national, and international levels.
2. Examine the local and global interrelationships of one or more issues.	Is unable to demonstrate a meaningful understanding of the relationship between the local community and the visitors and how tourism can change cultural values, diversity, and heritage.	Demonstrates a basic understanding of the relationship between local community and the visitors and how tourism can change cultural values, diversity and heritage.	Can meaningfully analyze the relationship between local community and the visitors and how tourism can change cultural values, diversity and heritage.	Critically analyzes the relationship between local community and the visitors and how tourism can change cultural values, diversity and heritage.
3. Evaluate the consequences of decision-making on local and global scales.	Is unable to demonstrate a meaningful understanding of the executed tourism development plan and its outcomes from the local to global scales. Provides little evidence to support their argument and suggestions.	Has a basic understanding the executed tourism development plan and its outcomes from the local to global scales. Provides some evidence to support their argument and suggestions.	Can meaningfully analyze the executed tourism development plan and its outcomes from the local to global scales. Provides strong evidence to support their argument and suggestions.	Critically analyzes and evaluates the executed tourism development plan and its outcomes from the local to global scales. Provides convincing evidence to support their argument and constructive suggestions.

**7. Evidence & Argument Artifact.** As the capstone experience for the Colonnade Program, Connections courses are expected to include activities, assignments, or other learning experiences that will produce at least one “artifact” (research paper, presentation, major project, etc.) that can be used to evaluate students’ ability to identify, synthesize, and make use of evidence in support of cogent and persuasive arguments. What “artifact” in the proposed course could be used for this purpose? (Note: this could be, but is not required to be, the same “artifact” identified in 6a above.)

The final tourism plan project will be provided as the artifact in support of Evidence & Argument. This project requires students to conduct independent research and use an interdisciplinary approach that includes applying skills learned in many foundation-level courses. Students will select a town or city which does not currently have an organized tourism program, analyze issues with the destination, and design a plan to develop tourism in the town. The project will include sections of goals and objectives for the destination, situation analysis, stakeholder strategies, financing the project, economic and socio-cultural impacts, well as a marketing plan for the destination.

**8. Attach a sample course syllabus.** A sample syllabus for HMD 271 is attached.



## HMD 271 Tourism Planning and Development

Department of Applied Human Sciences

Western Kentucky University

Fall 2019

### Contact Information

<b>Instructor:</b>	Soyeon Kim, Ph.D.
<b>Office Location:</b>	Academic Complex 210A
<b>Phone/Fax:</b>	270-745-2214/270-745-3999
<b>E-mail:</b>	<a href="mailto:soyeon.kim@wku.edu">soyeon.kim@wku.edu</a>
<b>Office Hours:</b>	MTW 12:30pm–3pm (or by appointment) F 10am–12:30pm (Online)

### Course Description

Evaluation of international and domestic travel, tourism, economics, and cultural impact. Examination of tourism management, meeting planning, travel systems, food and lodging systems, and tourist attractions.

### Terminal Course Outcome

Students will be able to understand tourism management principles and develop critical skills in the analysis and drafting of tourism destination management plans.

### Course Objectives

This course fulfills the Colonnade Program's requirements for the Local to Global subcategory of the Connections category. Following successful completion of this course, students will be able to:

1. Analyze issues on local and global scales.
2. Examine the local and global interrelationships of one or more issues
3. Evaluate the consequences of decision-making on local and global scales.

Specifically, students will be able to have the understanding of:

1. External factors that impact the tourism industry.
2. Internal and external factors that influence individuals' decision to travel.
3. The process and key stakeholders involved in tourism planning and sustainable development.
4. Marketing strategies used in tourism industry.
5. Interrelationships among meeting planning, travel systems, food and lodging systems, and tourist attractions.
6. Current global forces that are shaping the tourism industry for the future.

### Required Textbook

Morrison, A. M., Lehto, X. Y., & Day, J. G. (2018). *The Tourism System (8th Edition)*. Kendall Hunt. ISBN 978-1-4652-9925-3.

### Communication

*Email is the fastest way to contact the instructor.* Students will receive a reply within 48 hours unless the

instructor notified of other arrangements. When sending an email, the subject line must have the course number followed by the topic. For example: HMD 271 – Question about Homework 3. All course communications to students will be sent ONLY to the student's official WKU email account. Additionally, regular course announcement, reminders, and updates will be posted on the Blackboard Announcements on the course site. Students are responsible for checking their WKU email account AND Blackboard Announcement page regularly to stay current with course information.

### **Blackboard**

This course will be presented using Blackboard software. If you are not familiar with Blackboard, please complete the Blackboard Student User Training. To sign up, go to Blackboard and sign in, and click the IT Training tab (top, toward the right, black with white writing). Look for IT Blackboard Student User Training– students will gain instant access upon signing up. Please use the full site instead of a mobile application for checking assignments, due dates, and grades. Also, Blackboard submissions may be added in the mobile application, but it is the student's responsibility to verify posting in the full site. The applications are not comprehensive and are only a tool to supplement the full site.

### **Blackboard Help/WKU IT Helpdesk**

If you experience any technical difficulty with Blackboard, please contact the Helpdesk by calling them at 270-745-7000 or clicking the Helpdesk button in your Blackboard course menu.

### **Course Requirements and Expectations**

#### **1. Attendance and Participation**

Registration in this course obligates students to attend regularly. This means signing into Blackboard for class review and/or participation at least twice each week. The instructor is able to run an individual's activity report for Blackboard, which shows how often a student checked in to the course and when the activities were completed. Students' participation grade includes completion of class assignments, reading all assigned materials, turning in assignments on time, maintaining contact with the instructor, participating in class discussions, and maintaining a positive professional attitude.

#### **2. Discussion Board Assignments**

This course requires that each student participate in class discussions. There will be weekly discussion questions in which students will be required to participate. Email to instructor will NOT be considered class discussion. Students will need to post **their response to the question(s)** and **reply to other student postings** by respective due dates. Your grade for discussions will be based both on quantity and quality. *Responses must reflect an understanding of the theories, concepts, and terminologies in each chapter's content.* Each student will be required to post their first response one day prior to the due date so that everyone has time to respond to three other student postings.

#### **3. Exams**

All exams must be completed before 11:59pm on their respective due dates. There will be four examinations for the course – all will be taken through Blackboard. The exams will be timed, and students will have 2 hours to complete it. The format of the exam will be one or in combination of the following: multiple choice, true/false, and short answer questions. The exams will cover only the materials since the previous exam and/or as indicated by the instructor.

Students are responsible for securing reliable Internet access for the exams. To prevent the work from being lost, students should save answers to each question by clicking the save answer button next to each question. Once exam has begun, students have 2 hours to complete the exam. Students will need to be aware that exiting the exam will not stop the clock. Because students have only 2 hours to complete the exam, *students are encouraged to study prior to taking them as it will not be possible to perform well while searching through copious notes.*

#### 4. **Homework Assignments**

All homework assignments must be submitted before 11:59pm on their respective due dates. All students are expected to work independently. *Late work will not be accepted without prior permission from the instructor.* Additional handouts and information regarding specific guidelines for each assignment will be posted in Blackboard. Format for all assignments is double-spaced, Times New Roman font, 12 pitch, one-inch margins and APA style.

**NOTE: Difficulty with technology will not be accepted as an excuse for a late work.** All assignments are posted well in advance of the due date. Do not procrastinate! If Blackboard is down or you lose Internet connection at the time you are trying to submit a paper, email me a copy of the paper with an explanation of why it is not going on Blackboard *immediately.*

#### **Grading and Evaluation**

- |   |            |
|---|------------|
| • Exams (4x100 points each)                       | 400 Points |
| • Discussion Board Discussions (7x30 points each) | 210 Points |
| • SWOT Analysis Assignment                        | 60 Points  |
| • Travel Critique                                 | 60 Points  |
| • Tourism Planning Research Project               | 80 Points  |
| • Introduction                                    | 10 Points  |

**TOTAL: 820 Points**

The letter grade for the course will be as follows: 820–738 = A, 737–656 = B, 655–574 = C, 573–492 = D and less than 492 = F.

## Fall 2019 Course Schedule

Week	Topics & Readings	Assignments & Due Dates
Week 1	Ch 1. The Tourism System and Destinations	Introduction to Class – Aug 29 (Thu) / Responses – Sep 1 (Sun)
Week 2	Ch 2. Tourism Impacts	Discussion 1 – Initial post: Sep 6 (Fri) Replies to other posts: Sep 8 (Sun)
Week 3	Ch 3. Government Involvement, Tourism Policy, & Organizations	Discussion 2 – Initial post: Sep 13 (Fri) Replies to other posts: Sep 15 (Sun)
Week 4	Ch 5. Tourism Destination Planning	Discussion 3 – Initial post: Sep 20 (Fri) Replies to other posts: Sep 22 (Sun)
Week 5	Ch 6. Sustainable Tourism Development	
	<b>EXAM 1: Chapters 1, 2, 3, 5, &amp; 6</b>	<b>Sep 26 (Thu) – Sep 29 (Sun)</b>
Week 6	Ch 7. Tourism Marketing	Discussion 4 – Initial post: Oct 5 (Fri) Replies to other posts: Oct 7 (Sun)
Week 7	Ch 8. Tourism Promotion	<b><i>SWOT Analysis Assignment – Oct 13 (Sun)</i></b>
Week 8	Ch 9. Tourism Products and Experience Development	
	<b>EXAM 2: Chapters 7, 8, &amp; 9</b>	<b>Oct 17 (Thu) – Oct 20 (Sun)</b>
Week 9	Ch 10. Tourism Motivation and Travel Benefits	Discussion 5 – Initial post: Oct 25 (Fri) Replies to other posts: Oct 27 (Sun)
Week 10	Ch 11. Tourism Experience	Discussion 6 – Initial post: Nov 1 (Fri) Replies to other posts: Nov 3 (Sun)
Week 11	Ch 12. Travel Purchase	<b><i>Travel Critique Assignment – Nov 10 (Sun)</i></b>
Week 12	Ch 13. Forces Shaping Tourism	Discussion 7 – Initial post: Nov 15 (Fri) Replies to other posts: Nov 17 (Sun)
Week 13	Ch 14. Traveler Segments	
	<b>EXAM 3: Chapters 10, 11, 12, 13, &amp; 14</b>	<b>Nov 18 (Mon) – Nov 24 (Sun)</b>
Week 14	Ch 15. The Evolution of Travel and Travel Flows Ch 16. Travel Trade Intermediaries	
Week 15	Ch 17. Traveling – Transportation Modes and Carriers	<b><i>Tourism Planning Project – Dec 8 (Sun)</i></b>
Week 16	<b>EXAM 4: Chapters 15, 16, &amp; 17</b>	<b>Dec 9 (Mon) – Dec 11 (Wed)</b>

\* Please note that this is a tentative schedule, and subject to change. Changes to the schedule will be announced in Blackboard and through e-mail. It is the student's responsibility to keep track of announced schedule changes.

\* All homework assignments must be submitted before 11:59pm on their respective due dates.

## Academic Dishonesty

Students are responsible for understanding WKU's academic dishonesty policy (see WKU undergraduate catalog, [www.wku.edu/undergraduatecatalog/](http://www.wku.edu/undergraduatecatalog/)), which states: "Students who commit any act of academic dishonesty may receive from the instructor a failing grade in that portion of the coursework in which the act is detected or a failing grade in the course without possibility of withdrawal. The faculty member may also present the case to the Office of Judicial Affairs for disciplinary sanctions."

Instances of academic dishonesty will not be tolerated. **Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade (an "F")** and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

- Cheating—No student shall receive or give assistance not authorized by the instructor in taking an examination or in the preparation of an assignment or other projects that are submitted for grading.
- Plagiarism— *Students are expected to do their own work. There are ample opportunities to cheat in an online class, don't make the mistake of thinking that the instructor is not looking carefully at students' works.* To represent written work taken from another source as one's own is plagiarism. Plagiarism is a serious offense. The academic work of a student must be his/her own. One must give any author credit for source material borrowed from him/her. To lift content directly from a source without giving credit is a flagrant act. To present a borrowed passage without reference to the source after having changed a few words is also plagiarism.

## Services for Students with Disabilities

In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, Room 1074. The SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at [sarc.connect@wku.edu](mailto:sarc.connect@wku.edu). Please do not request accommodations directly from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

## Title IX/Discrimination & Harassment

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's Title IX Sexual Misconduct/Assault Policy (#0.2070) and Discrimination and Harassment Policy (#0.2040). Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121. Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are "Responsible Employees" of the University and MUST report what you share to WKU's Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's Counseling and Testing Center at 270-745-3159.

**Colonnade Connections Course Proposal**  
**Social and Cultural Subcategory**

Proposal Contact Name, E-mail, and Phone:

Prof. Glenn W. LaFantasie, [glenn.lafantasie@wku.edu](mailto:glenn.lafantasie@wku.edu), 270-745-4950

College and Department: Potter College, History Department

Proposal Date: 02/18/2019

**1. Course Details:**

- 1.1 Course prefix (subject area), number, and title: **HIST 316, American Civil War in Film**
- 1.2 Credit hours: **3**
- 1.3 Prerequisites: **None**
- 1.4 Cross-listed and/or equivalent courses (prefix and number): **N/A**
- 1.5 Expected number of sections offered each semester/year: **Every third semester**
- 1.6 Is this an existing course or a new course? **Existing (HIST 316)**
- 1.7 Proposed implementation term: **Fall 2020**
- 1.8 Where will this course be offered? **Bowling Green Campus**

**2. Provide a brief course description (100-200 words).**

In this course, students will examine the social, political, and cultural contexts of theatrical films about the American Civil War, 1915-present. In this process, the aim of this course is to make you proficient in three key learning objectives:

1. Analyze the development of self in relation to others and society
2. Examine diverse values that form civically engaged and informed members of society
3. Evaluate solutions to real-world social and cultural problems

This course examines the social, political, and cultural contexts of theatrical films about the American Civil War, 1915-present. Because historians have discerned that most Americans learn history from films and television, this course will examine the various messages that Civil War films send to their audience. Students will study and discuss whether these films convey accurate historical aspects or fictional license in their audience, with a prime consideration given to the influence of ideology in each film. Students will consider why each film is different from one another and be asked to determine how changing film techniques over time have influenced the verisimilitude of the films. Attention will also be given to film production, including an examination of the director's role and style, the screenwriters' role, the impact of sound tracks, the artfulness of cinematography, the importance of cast, and the parts played by Hollywood marketing. Students will be shown how blatant or subtle film techniques determine audience responses and how film either enhances or delimits the teaching of history.

**3. Explain how this course provides a *capstone* learning experience for students in Colonnade (compared to an introductory learning experience).**

This course is interdisciplinary in nature. Students will draw on various disciplines as they consider the Civil War in film, including history, film, literature, and criticism. Cultural components such as politics, race, economics, sociology, religion, and geography have influenced how and why films about the Civil War have been made since the early twentieth century and up to the present. The course examines how film—as opposed to print media—makes history come alive, but often because of subtle techniques (storytelling, shot framing, lighting, casting, acting, etc.) and not necessarily by means of the straightforward communication of historical accuracy and authenticity. The course has been designed to build on Foundations and Explorations courses that students may have already taken or plan to take in the future. The major point of the course is

to assist students in developing their analytical and problem-solving skill sets. HIST 316 provides a capstone learning experience in a range of disciplines and programs, including History, Film Studies, Film Major (production), Sociology, Psychology, Gender and Women’s Studies, Economics, African American Studies, Southern Studies, Political Science, and Popular Culture.

For example, the most popular Civil War films of the last century have been mostly based on novels rather than primary historical sources. While historians are often hired by film companies to ensure accuracy, those historians usually complain after the final edit that their recommendations were mostly ignored. The films examined in the course will provide students with a way to consider the various elements of modern society that determine the nature and scope of the movies; the course will also enable to understand how all history depiction, whether in monographs written by professional historians or in films produced by Hollywood, depends on the time when books are written and film is produced. Students will discuss and learn how historical interpretation can only be accomplished through the lens of the present being focused on the events and people of the past. From a cultural standpoint, students must bring to bear an understanding of present society and culture in order to cast a critical eye on how the past has been portrayed. Students will also have to reach their own conclusions about the effect, good and bad, historical films of the Civil War have influence how we see the past. In other words, students will be confronted with the fact that even inaccurate Hollywood films play a part in teaching the public what the Civil War was and what it meant.

In evaluating how Civil War films have communicated history to American and world audiences, HIST 316 builds upon multiple disciplines and fulfills WKU’s mission to prepare students to become engaged with their modern world, to learn vital lessons of the past, and to be socially responsible citizens and leaders.

4. **List the *course goals* (see *Glossary of Terms*), and explain how they are aligned with the **Connections student learning outcomes**.** In the table below, describe in the right-hand column explicitly how the course meetings each Connections SLO for the Social and Cultural subcategory. Descriptions in the right-hand column should be consistent with statements listing course activities, readings, etc. in the syllabus attached to this application.

Connections Student Learning Outcomes	How does the course meet these learning outcomes? (Align course goals to Connections SLOs)
<p><b>1. Analyze the development of self in relation to others and society.</b></p>	<p>This course critically examines topics relating to films of the Civil War, particularly as they have focused on the American historical record and influenced the interpretation of that record.</p> <p>Students will learn how to discern and evaluate the prevailing social and cultural paradigms regarding historical comprehension, past and present. The benefit of focusing on these normatives enables students to examine their own views in relation to accepted practices and identities.</p>
<p><b>2. Examine diverse values that form civically engaged and informed members of the society.</b></p>	<p>This course encourages students to view cultural artifacts, such as movies, as central to an understanding of their time and place, and how film (and history) connects the past and the present in dynamic reactions of the self, underscoring that both history and film define how students view the world around them. The course will emphasize that cultural media—and not just historical films or history in print—should be held to critical standards and not</p>

	accepted at face value. Students will be trained in how to approach every element of their society with caution and a critical eye, creating in the process individuals who question what's real and not real, what is fact and what is not. Studying these films will shed light on the diverse ways that history and film define who we are and where we have come from.
<b>3. Evaluate solutions to real-world social and cultural problems.</b>	This course encourages deep contemplation about how received wisdom is not always what it seems and that things that are sometimes called "history" may not always be grounded in fact. In this sense, students will be encouraged to question what they see around them, to learn how to determine between fact and fiction, to apply critical thinking to their own time and place, and to develop a historical perspective that accepts that the past is not dead but is a living part of us all. At the same time, they will also experience the great divide that exists between how we perceive ourselves today and how our forebears understood their own times, including how filmmakers have often imposed their own interpretations of history upon their métier without knowing how they might be violating the most recent and consensus interpretations of the past.

5. List additional learning outcomes, beyond the three Connections SLOs, that will guide student learning in this course (if any).

None.

6a. Explain how the department plans to assess each of the Connections student learning outcomes beyond course grades.

<b>Connections Student Learning Outcomes</b>	<b>Identify the "artifact(s)" (assignments, papers, activities, etc.) that will be used for assessing each learning outcome beyond course grades.</b>	<b>Describe in detail the assessments methods the department will employ for this Connections course. Assessment plans must produce a separate evaluative rating for each Connections SLO.</b>
<b>1. Analyze the development of self in relation to others and society.</b>	An 8-10 page Critical Essay (final paper) is the artifact for assessment of all three SLOs. The essay topic will be broad enough to enable an effective evaluation of all three SLOs.	Each semester, 33% of the Critical Essays will be randomly selected and evaluated. The goal is to have 70% of the sample achieve at least a 3 on this objective, and 25% a 2 or greater. [REI]
<b>2. Examine diverse values that form civically engaged and informed members of society.</b>	An 8-10 page Critical Essay (final paper) is the artifact for assessment of all three SLOs. The essay topic will be broad enough to enable an effective evaluation of all three SLOs.	Each semester, 33% of the Short Film Essays will be randomly selected and evaluated. The goal is to have 70% of the sample achieve at least a 3 on this objective, and 25% a 2 or greater.
<b>3. Evaluate solutions to real-world social and cultural problems.</b>	An 8-10 page Critical Essay (final paper) is the artifact for assessment of all three SLOs. The essay topic	Each semester, 33% of the Short Film Essays will be randomly selected and evaluated. The goal is to have 70% of the sample

	will be broad enough to enable an effective evaluation of all three SLOs.	achieve at least a 3 on this objective, and 25% a 2 or greater.
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**6b. Include the rubric that will be used for Connections assessment (either in the space below or as an attachment).** Also, for each of the SLOs, briefly note what benchmarks you will use to determine whether the course successfully met its goals for each of the rubrics.

	<b>1. EXCELLENT</b>	<b>2. GOOD</b>	<b>3. NEEDS WORK</b>	<b>4. POOR</b>
<b>1. Analyze the development of self in relation to others and society</b>	Provides detailed, complete, and nuanced analysis of how individuals are influenced in their view of the past by historical films.	Thoughtfully but incompletely explains how individuals in the past and present have responded to historical films based on their own time and place.	Demonstrates partial understanding of how individuals in the past and present have responded to historical films based on their own time and place	Shows limited and lack of understanding of how individuals in the past and present have responded to historical films based on their own time and place
<b>2. Examine diverse values that form civically engaged and informed members of society</b>	Provides a subtle and complete analysis of how contrasting values and beliefs have formed historical and modern ideas about the past, as manifested in historical films.	Provides a subtle but incomplete analysis of how contrasting values and beliefs have formed historical and modern ideas about the past, as manifested in historical films.	Gives mostly a descriptive record of how contrasting values and beliefs have formed historical and modern ideas about the past, as manifested in historical films.	Gives an incomplete and/or erroneous record of how contrasting values and beliefs have formed historical and modern ideas about the past, as manifested in historical films.
<b>3. Evaluate solutions to real-world social and cultural problems</b>	Analytically evaluates how society at large has influenced an understanding of the past by means of historical films and how that influence depends on the time and place during which the films have been made.  Evaluations of solutions to real-world social and cultural problems is descriptive, accurate, nuanced,	Analytically evaluates how society at large has influenced an understanding of the past by means of historical films and how that influence depends on the time and place during which the films have been made.  Evaluations of solutions to real-world social and cultural problems is descriptive but lacks specificity or nuance.	Describes interpretive problems as set out in the course but has difficulty explaining contrasting values and beliefs using examples from the course's Civil War films. Reveals limited understanding of the course's goals.  Evaluations of solutions to real-world social and cultural problems is descriptive but contains	Relies on generalizations, eschews examples, demonstrates an inability to describe contrasting values and beliefs by using examples from the course's Civil War films. Reveals an ignorance of the course materials (films, books, articles, discussions, etc.).  Evaluations of solutions to real-world problems attempts description but contains inaccuracies and lacks subtlety.

	and historically minded.		inaccuracies and lacks nuance.	
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- 7. Evidence & Argument Artifact.** As the capstone experience for the Colonnade Program, Connections Courses are expected to include activities, assignments, or other learning experiences that will produce at least one “artifact” (research paper, presentation, major project, etc.) that can be used to evaluate students’ ability to identify, synthesize, and make use of evidence in support of cogent and persuasive arguments. What “artifact” in the proposed course could be used for this purpose? (Note: This could be, but is not required to be, the same “artifact” identified in 6a above.)

The Critical Essay will be used to evaluate students’ ability to identify, synthesize, and make use of evidence in support of cogent and persuasive arguments. The essay will demonstrate a student’s ability to gather evidence from the course materials (films, books, articles, discussions, etc.) in order to support an argument. It will also reveal a student’s ability to construct an effective and sensible argument by synthesizing, analyzing, and drawing conclusions. The essay will also require students to form and articulate a logical argument based on evidence aimed at supporting a particular thesis. It will also elicit students’ personal opinions about the films and how they might related to the social, cultural, and political problems of today.

- 8. Attach a sample course syllabus.** The course syllabus must contain the three Connections student learning outcomes as well as any additional student learning outcomes listed in this application, and those learning outcomes must appear in every section’s syllabus.

## HIST 316 AMERICAN CIVIL WAR IN FILM

Professor Glenn W. LaFantasie

Class Meets (Cherry 227): Tuesday, Thursday, 9:35 A.M. – 10:55 A.M.

Office Hours (Cherry 228): Tuesday, Thursday, 11:00 A.M. – 12:00 NOON or by appointment

Phone: (270) 745-4950

E-mail: glenn.lafantasie@wku.edu

### COURSE DESCRIPTION

In this course, students will examine the social, political, and cultural contexts of theatrical films about the American Civil War, 1915-present. In this process, the aim of this course is to make you proficient in three key learning objectives:

1. Analyze the development of self in relation to others and society
2. Examine diverse values that form civically engaged and informed members of society
3. Evaluate solutions to real-world social and cultural problems

The course examines the social, political, and cultural contexts of theatrical films about the American Civil War, 1915-present. Because historians have discerned that most Americans learn history from films and television, this course will examine the various messages that Civil War films send to their audience. Students will study and discuss whether these films convey accurate historical aspects or fictional license in their audience, with a prime consideration given to the influence of ideology in each film. Students will consider why each film is different from one another and be asked to determine how changing film techniques over time have influenced the verisimilitude of the films. Attention will also be given to film production, including an examination of the director's role and style, the screenwriters' role, the impact of sound tracks, artfulness of cinematography, and the parts played by Hollywood marketing. Students will be shown how blatant or subtle film techniques determine audience responses and how film either enhances or delimits the teaching of history.

The course is interdisciplinary. Students will draw on various disciplines as they consider the Civil War in film, including history, cinema and society, literature, and criticism. Cultural components such as politics, race, economics, sociology, religion, and geography have influenced how and why films about the Civil War have been made since the early twentieth century up to the present day. The course examines how film—as opposed to print media—makes history come alive, but often does so deceptively by using subtle techniques (storytelling, shot framing, lighting, casting, acting, etc.) and not necessarily by means of a straightforward communication of historical accuracy and authenticity. The course has been designed to build on Foundations and Explorations courses that students may have already taken or plan to take in the future. The major point of the course is to assist students in developing their analytical and problem-solving skill sets. HIST 316 provides a capstone learning experience in a range of disciplines and programs, including History, Film Studies, Film Major (production), Sociology, Psychology, Gender and Women's Studies, Economics, African American Studies, Southern Studies, Political Science, and Popular Culture.

### REQUIRED READINGS

#### Books

Bruce Chadwick, *The Reel Civil War: Mythmaking in American Film* (Vintage, 2001), ISBN 9780375708329

Louis P. Masur, *The Civil War: A Concise History* (Oxford University Press, 2011), ISBN 9780199740482

Bill Nichols, *Engaging Cinema: An Introduction to Film Studies* (Norton, 2010), ISBN 9780393934915

Lillian Ross, *Picture* (Da Capo Press, 2002), ISBN 9780306811289

#### Articles and Online Readings

Eric Foner, "Why Reconstruction Matters," *New York Times*, March 28, 2015, <http://www.nytimes.com/2015/03/29/opinion/sunday/why-reconstruction-matters.html? r=0>

Stephen Holder, Review of "Gettysburg," *New York Times*, October 8, 1993, <http://www.nytimes.com/movie/review?res=9F0CE0DF173EF93BA35753C1A965958260>

Glenn W. LaFantasie, "Robert E. Lee, Confederate Monuments, and the Burden of the Past," September 8, 2017, *Civil War Monitor*, <https://www.civilwarmonitor.com/blog/robert-e-lee-confederate-memorials-and-the-burden-of-the-past>

Timothy Noah, "Tony Kushner's Real Source for 'Lincoln?'" *New Republic*, January 10, 2013, <http://www.newrepublic.com/article/111810/tony-kushners-real-source-lincoln>

"Southern Women in the Civil War," National Humanities Center, Primary Documents, <http://nationalhumanitiescenter.org/ows/seminars/civilwarrecon/pressureprotest.pdf>

#### Films (by year of release):

- "The Birth of a Nation," 188 min. (1915)
- "Gone with the Wind," 238 min. (1939)
- "The Red Badge of Courage," 69 min. (1951)
- "An Occurrence at Owl Creek Bridge," 29 min. (1962)
- "Glory," 122 min. (1989)
- "Gettysburg," 254 min. (1993)
- "Ride with the Devil" (1999)
- "Cold Mountain," 154 min. (2003)
- "Lincoln," 150 min. (2012)
- "Twelve Years a Slave," 134 min. (2014)

**All films are available either on YouTube or in the Library Reserve Stack.**

#### COURSE REQUIREMENTS

You must complete all of the course readings, and you must view all of the course films. Missing discussions in class will inhibit your ability to synthesize the various course materials. Successful students will watch the films and complete readings **before** the beginning of the week in which they are assigned. References to readings will occur during discussions in class. To excel in this course, you must view the films, attend the discussions, take thorough notes, read and digest the assigned readings, and synthesize all the course materials in an intelligent and meaningful fashion. The above average student will also offer his or her views of the course materials and the themes of the course during class discussions, complete all assignments, and score exceptionally well on the two film short papers, the take-home midterm examination, and a critical essay, which will serve as a combined research paper and final examination.

Students are responsible on their own for screening all required films.

Late work will **not** be accepted without prior approval or evidence of an attempt to make prior arrangements.

Invest in a stapler and staple all pages of your papers in the upper left-hand corner. Number each page using your word processor's numbering system or by hand.

Student work may be checked using plagiarism detection software, including specialized programs and standard search engines. It is your responsibility to know what plagiarism is and to avoid it and all forms of academic dishonesty. Incidents of plagiarism or academic dishonesty may lead to failure in the course.

## COURSE ASSIGNMENTS

**Class Discussions (15%).** This is not a lecture course. I will give a few lectures to frame discussions, provide background historical facts, and explain cinematic techniques. Otherwise class time will be spent in conversation. The idea is to develop your speaking and listening skills. If you do not voluntarily participate, I will call on you by name. I will evaluate your contributions to class discussions in four categories:

1. Do your comments demonstrate that you've watched, read, and understood the assigned course materials?
2. Do your comments push the conversation forward rather than repeat what's already been said?
3. Do you make comments on a consistent basis?
4. Do you contribute and improve the quality of the discussion?

Take this discussion requirement seriously. Your final grade will depend on your attendance and participation. No one will pass this course by simply showing up.

**Short Film Papers (15% each).** Students will write two short film papers (4-5 pages) on assigned topics.

**Midterm Take-Home Examination (25%).** Students will write a midterm take-home examination of 6-8 pages.

**Critical Essay (30%).** Students will write a critical essay (8-10 pages) on an assigned topic.

For all written assignments, you must use bibliographical citations of the course materials. You may use parenthetical citations to do so, such as (Nichols, 125), (Holder, Review of "Gettysburg"), ("Gone with the Wind," Part 2), etc. If you feel more comfortable using citations according to MLA, Chicago, or other styles, you may do so without penalty as long as you do so consistently throughout the written assignment. All assignments must contain references to the films and course readings. Papers that do not cite the assigned films and readings will be severely penalized.

All papers must be typed, double-spaced, and proofread carefully. All assignments and examinations are mandatory and must be taken by all students. Any missed exam or assignment will result in a failing grade for the **course grade**, no matter what your grade point average for the other assignments might be.

The two short film papers, the take-home midterm, and the critical essay must be submitted no later than the due dates given in the Course Outline, below. If these written assignments are not submitted to me in person on time, I will assume that you have decided not to finish the course and your resulting grade will be an F. Sickness and extenuating circumstances sometimes necessitate late submissions. In those cases, make sure you discuss your circumstances with me before the assignment is due so we can work out a mutually agreeable course of action.

The midterm exam will cover material through the first half of the semester. The critical essay will deal with the entire scope of the semester. If you receive an F on the critical essay, your course grade for the entire semester will be an F.

## GRADING POLICY

I give letter grades: A (90+), B (80-89), C (70-79), D (60-69), and F (0-59, depending on circumstances) on all assignments, including the two short film papers, the take-home midterm, and the critical essay. Any student who does not turn in an assignment will receive an F for that assignment. Any student who receives an F on the critical essay will receive an F for the final grade in the course, no matter what grade he or she has received on earlier assignments.

## ATTENDANCE POLICY

While attendance will not be taken every day, you are expected to be in class unless you are sick or otherwise indisposed. Conspicuous absences will not be tolerated and might result in lowering your final grade in the course. Frequent absences will be reflected in your grade for class discussion participation.

The best approach is to let me know when you are going to be absent.

## DISABILITIES AND SPECIAL NEEDS

In compliance with University policy, students with disabilities who require accommodations (academic adjustments and/or auxiliary aids or services) for this course must contact the Office for Student Disability Services, Student Success Center, DUC A-200.

Please **DO NOT** request accommodations directly from the professor or instructor without a letter of accommodation from the Office for Student Disability Services.

Students are **NOT** allowed to record my lectures in any format without my express written permission. Permission will only be granted to students who have a disability that requires them to record my lectures. Students with documented disabilities must still receive permission in writing from me for any recording of my lectures.

## WKU CENTER FOR CAREER AND PROFESSIONAL DEVELOPMENT

The WKU Center for Career and Professional Development is located in the Downing Student Union, Room 2001. We will help you navigate your career by providing coaching on topics including: resumes, cover letters, internship/job searches and interviewing.

## WKU's SEXUAL MISCONDUCT/ASSAULT POLICY

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's Title IX Sexual Misconduct/Assault Policy (#0.2070) at <https://wku.edu/eoo/documents/titleix/wkutitleixpolicyandgrievanceprocedure.pdf> and Discrimination and Harassment Policy (#0.2040) at [https://wku.edu/policies/hr\\_policies/2040\\_discrimination\\_harassment\\_policy.pdf](https://wku.edu/policies/hr_policies/2040_discrimination_harassment_policy.pdf). Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121.

## DISCLAIMER

The Course Outline presented below is subject to change, depending on various factors, including the length and depth of in-class discussions.

## COURSE OUTLINE

Date	Topic	Viewings / Readings
<b>Week 1</b>	<b>The War That Never Ended</b>	
<b>Tuesday</b>	Overview: Hollywood and Civil War Films	
<b>Thursday</b>	Image and Reality in Civil War History	Read: Nichols, <i>Engaging Cinema</i> , Introduction, Chap. 12
<b>Week 2</b>	<b>What Caused the Civil War?</b>	Film: “12 Years a Slave”
<b>Tuesday</b>	Facing Slavery	
<b>Thursday</b>	Celluloid and American Slavery	
<b>Week 3</b>	<b>Skewed and Skewered Epic: Civil War and Reconstruction</b>	Film: “The Birth of a Nation” (silent)
		Read: Masur, <i>Civil War</i>
<b>Tuesday</b>	How Do We Visualize the Past?	
<b>Thursday</b>	Race as Portrayed in Civil War Movies	
<b>Week 4</b>	<b>Gone for a Soldier</b>	Film: “The Red Badge of Courage”
		Read: Ross, <i>Picture</i>
<b>Tuesday</b>	Are Civil War Films Realistic?	
<b>Thursday</b>	Is This Any Way to Make a Movie?	
<b>Week 5</b>	<b>The Confederate War</b>	Film: “Gone with the Wind, Part 1
		Read: Chadwick, <i>The Reel Civil War</i> , Chaps. 1, 10, & 11
<b>Tuesday</b>	What’s So Great about GWTW?	
<b>Thursday</b>	Fact and Fiction in GWTW	
	<b>First Short Film Paper Due</b>	
<b>Week 6</b>	The Union War	Film: “Glory”
<b>Tuesday</b>	Did African Americans Get What They Wanted from the War?	
<b>Thursday</b>	How Did the Civil War Shape American Ideas about Race?	
<b>Week 7</b>	Me, Myself, and Civil War Films	
<b>Tuesday</b>	Personal Reactions to Historical Films	
<b>Thursday</b>	Self, Communities, and Civil War Films	
	<b>Mid-Term Take-Home Examination Due</b>	
<b>Week 8</b>	<b>Women and the Home Front</b>	Film: “Cold Mountain”
		Read: “Southern Women in the Civil War”
<b>Tuesday</b>	How Did Women Fight the Civil War?	
<b>Thursday</b>	Who is This Film About?	
<b>Week 9</b>	<b>Historical Accuracy and Civil War Films</b>	Film: “Gettysburg”
		Read: Holder, “Review of ‘Gettysburg’”
<b>Tuesday</b>	Novel into Film	
<b>Thursday</b>	Did Rebels <i>Think</i> Differently than Yankees?	
<b>Week 10</b>	<b>Father Abraham</b>	Film: “Lincoln”
		Read: Noah, “Tony Kushner’s Real Source for ‘Lincoln’”
<b>Tuesday</b>	Abraham the Patriarch	
<b>Thursday</b>	Giving Credit: Doris Kearns Goodwin and “Lincoln”	
	<b>Second Short Film Paper Due</b>	

<b>Week 11</b>	<b>Personal Relationships and the Civil War</b>	Film: "Ride with the Devil"
<b>Tuesday</b>	Brother Against Brother	
<b>Thursday</b>	History and "Feel Good" Endings	
<b>Week 12</b>	<b>Reconstruction as a Racist Soap Opera</b>	Film: "Gone with the Wind," Part 2
		Read: Foner, "Why Reconstruction Matters"
<b>Tuesday</b>	The Best Movie Ever Made?	
<b>Thursday</b>	The Real Reconstruction	
<b>Week 13</b>	<b>Ideology in Civil War Films</b>	
<b>Tuesday</b>	Is There a Single Ideology in Civil War Films?	
<b>Thursday</b>	How Have Films Forged Modern American Ideology?	
<b>Week 14</b>	<b>How Do Civil War Films Relate to Today's Problems?</b>	
<b>Tuesday</b>	Did "12 Years a Slave" Change Anyone's Mind?	
<b>Thursday</b>	Do Civil War Films Explain Modern American Values and Beliefs?	
<b>Week 15</b>	<b>Civil War Films and the Future</b>	
<b>Tuesday</b>	Can a "Bio-Pic" of Robert E. Lee Ever Be Filmed?	Read: LaFantasie, "Robert E. Lee"
<b>Thursday</b>	Will Civil War Films Ever Tell the Truth?	
<b>Week 16</b>	<b>Critical Essay Due</b>	