

**UNIVERSITY OF ARKANSAS
SCHOOL OF SOCIAL WORK
AFRICAN & AFRICAN AMERICAN STUDIES
AAST 499V-004/SCWK 405V-002
AFRICAN AMERICAN PERSPECTIVES OF TRAUMA, LOSS, & RECOVERY
FALL SEMESTER, 2013**

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Office Hours:	By appointment Mondays & Wednesdays 12:30 – 2:30 p.m.	

COURSE INFORMATION

Class Session: Mondays & Wednesdays from 3:05 p.m. to 4:20 p.m. in ASUP 0203

Course Website: <http://learn.uark.edu>

- 1) Many of the supplemental instructional materials for this course will be delivered via Blackboard. Students are expected to regularly check the course website for announcements and other important class information.
- 2) Students are expected to utilize the course website to gain access to the syllabus, weekly lecture note outlines, homework assignments, assignment criteria and evaluation standards, required readings, grades, etc. for comprehensive course experiences and full participation with the course and materials.

EMERGENCY PROCEDURES

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Severe Weather (Tornado Warning):

- Follow the directions of the instructor or emergency personnel
- Seek shelter in the basement or interior room or hallway on the lowest floor, putting as many walls as possible between you and the outside
- If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building
- Stay in the center of the room, away from exterior walls, windows, and doors

Violence / Active Shooter (CADD):

- **CALL- 9-1-1**
- **AVOID-** If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.

- **DENY-** Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.
- **DEFEND-** Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

COURSE DESCRIPTION AND PURPOSE

This special topics course explores dimensions of trauma, loss, and recovery within the lived experiences of African American families in the United States. The 2008 CSWE conceptual framework for trauma-informed social work practice provides the scope for the examination of historical and contemporary trauma-related exposures and methods of recovery affecting the lives of African American children, adults, and families. The course emphasizes Afrocentric, strength-based, intersectional, and developmental perspectives for understanding the impact of trauma across the life cycle. Bio-psycho-social, cultural, and spiritual, dimensions of African American family life and culture provide the basis for exploring trauma-specific risks and the protective sources of resilience and coping behaviors that shape individual, family, and community responses to complex trauma including socioeconomic, political, and legal inequalities.

Essentially, with attention to both content and process, students use four African and African American - centered conceptual frameworks to identify and examine trauma-related experiences from societal, community, familial, and individual perspectives with attention to adaptive and maladaptive coping strategies and intergenerational processes in the experiences of African Americans in North America.

COMPETENCIES, COURSE OBJECTIVES, & PROFESSIONAL PRACTICE BEHAVIORS

Competencies are measurable practice behaviors that are comprised of knowledge, values, and skills (CSWE EPAS, 2008:3). University of Arkansas School of Social Work courses include both a primary competency and a set of collateral competencies. For this course, course objectives are reflective of the advanced social work practice in trauma competencies (CSWE).

Primary Competencies

Course objectives describe the knowledge, values, and skills necessary to achieve competency. The course objectives associated with the primary competencies for Trauma, Loss, and Recovery: African American Perspectives are advanced social work practice in trauma

EPAS Competency #2.1.1 – Identify as a professional social worker and conduct oneself accordingly.

Course Objectives:

1. Represent the social work profession, its mission, and its core values.
2. Commit to the professions enhancement.
3. Commit to own professional conduct and growth.

Practice Behaviors:

1. Know about the impact of direct and vicarious exposure to trauma on the practitioners.
2. Develop and maintain adequate self-care and recognize your strengths and challenges.
3. Know about the impact of traumatic events and provision of services to traumatized populations on organizations and communities.
4. Work to improve the understanding of trauma on organizational culture and communities.

EPAS Competency #2.1.9 – Respond to contexts that shape practice.

Course Objectives:

1. To understand that a reciprocal interaction exists between traumatized systems and traumatized individuals that affect a traumatized system's capacity to effectively respond to the needs of traumatized individuals.
2. To know that contextual factors shape perceptions of and responses to trauma exposure and intervention efforts.
3. To understand that the use of a traumatized-informed practice lens extends the scope of intervention to the social, political, legal, educational, workplace, and family systems contexts in which traumatized individuals operate.

Practice Behaviors:

1. Recognize the interconnectedness of social justice, human rights, and trauma.
2. Recognize the impact that trauma has had across all human experience and history.
3. Know that trauma experiences have implications for how communities, organizations, and individuals function.
4. Assess organizational readiness to incorporate trauma-informed and evidence-based programs and practices
5. Participate in modernization of service delivery appropriate for trauma-exposed individuals and communities.

Collateral Competencies

The following collateral competencies will be addressed in the context of the primary competency. Their achievement will be measured by the degree to which students are able to demonstrate/display relevant practice behaviors and knowledge in the conduct of the primary competency:

EPAS Competency # 2.1.2: Apply social work ethical principles to guide professional practice.

Course Objectives:

1. To adhere to the ethical responsibility to represent oneself as competent only within the boundaries of one's education, training, supervised experience, or other relevant professional experience.
2. To stay abreast of current evidence-informed approaches for working with individuals who have suffered trauma.
3. To demonstrate knowledge and skill in identifying and setting appropriate, interpersonal boundaries in order to promote or enhance physical and emotional safety for clients and client systems.
4. To engage in decision-making that recognizes the fundamental breach of the social contract implicit in client or client systems traumatized by interpersonal violence or human-made disaster.
5. To know how workers' own trauma-related history, clients' experience of trauma, and organizations' history can influence clinical decision-making.

Practice Behaviors:

1. Know the social work values, ethics, roles, and interpersonal boundaries necessary for trauma-informed practice.
2. Recognize the key characteristics of a trauma-informed organization.
3. Adhere to the ethical responsibility to represent yourself as competent only within the boundaries of your education, training, and supervised experience in trauma.
4. Attend to physical and psychological boundaries to promote physical and emotional safety in therapeutic relationships, organizations, and systems of care.
5. Use decision-making practices that take account trauma's fundamental breach of the social contract for clients and client systems.

EPAS Competency # 2.1.3: Apply critical thinking to inform and communicate professional judgments.

Course Objectives:

1. To be knowledgeable about the principles of logic, scientific inquiry, and reasoned discernment.
2. To use critical thinking augmented creativity and curiosity.

3. To recognize critical thinking requires the synthesis and communication of relevant information.
4. To know to how to synthesis relevant theories of trauma and relate them to social work practice.
5. To know how to differentiate and communicate about trauma depending on the target audience, understanding that different audience will need different information in order to appropriately respond to trauma.

Practice behaviors:

1. Know the relevant theories of trauma and recovery.
2. Know the interplay of culture, spirituality, and ethnicity as they relate to the experience of trauma.
3. Know the hierarchies of evidence in trauma-informed practice.
4. Identify levels of evidence in trauma-informed practice.
5. Synthesize and apply relevant theories of trauma and recovery in therapeutic relationships, organizational culture, and systems of care.

EPAS Competency # 2.1.4: Engage in diversity and difference in practice.

Course Objectives:

1. To know that the intersections of race, class, gender, sexual orientation, religion, and national origin results in disproportionate trauma exposure, access to services, and social support resources.
2. To understand that approaches to traumatized clients should avoid blaming the victim so they do not contribute to stereotypes and stigmatization.
3. To understand that disparities produced by disproportionate exposure to trauma evoke client shame and self-blame.
4. To understand that interventions that emphasize strengths, promotive factors, and wellness help to reduce trauma-induced consequences.

Practice Behaviors:

1. Know that not all individuals and communities experience, interpret, or handle trauma events in the same way.
2. Know the reasons that are underneath diversity of responses to trauma.
3. Know that the intersection of race, class, gender, sexual orientation, religion, an national origin results in disproportionate trauma exposure, access to services, and social support resources.
4. Recognize the differential impact of trauma on vulnerable, marginalized people and their communities.
5. Identify the differential help-seeking behaviors of traumatized people and adjust interventions accordingly.
6. Use knowledge about differences to modify assessment and intervention strategies with individuals and communities.

EPAS Competency # 2.1.5: Advance human rights and social and economic justice

Course Objectives:

1. To understand that societal exposure to oppression, social and economic injustice, and denial of fundamental human rights represents a traumatic abuse of power that ruptures expectations of trust and security.
2. To understand that such profound violations of the social contract exacerbate a traumatized client's sense of helplessness and lack of control.
3. To understand that the consequences of marginalization affect help-seeking and access to effective services.

Practice Behaviors:

1. Understand historical and structural oppression and the interconnections of local, national, and global factors, and their role in creating traumatic conditions.
2. Comprehend the dynamics and interconnections of oppression, trauma, violence, and victimization, even when found in helping contexts such as shelters and support systems.
3. Be aware that clients and client systems are entitled to the best available practice.
4. Understand that societal exposure to oppression; social injustice, and denial of fundamental human rights represent a traumatic abuse of power that ruptures expectations of trust and security.
5. Work at the local, national, and global levels to reduce the impact of historical and structural oppression.
6. Promote the application of trauma-informed practice in advocating for justice for victims and perpetrators.
7. Advocate for the inclusion, participation, and voice of diverse people, communities, and organizations affected by trauma.

Competency for trauma-informed social work practice includes the ability to intervene with individuals, families, groups, organizations, and communities.

The basis for trauma-informed social work education rests on an over-arching definition of trauma that:

- transcends the particular type of trauma exposure;
- recognizes that resilience to trauma depends on the balance between protective factors and risk and vulnerability factors;
- provides an understanding of the neurobiological underpinnings of the human stress/survival response;
- uses a developmental perspective to understand trauma's varied impact across the life cycle;
- takes into account the manner in which the intersection of culture, race, gender, religion, and national origin shapes the disproportionate exposure to trauma and the meanings attributed to it; and
- prepares students to attend to the impact of trauma work on themselves and their organizations.

TEXTBOOKS & COURSE READINGS

Assigned readings are required of all students. Students are expected to prepare for class by reading the assigned chapters or articles **prior** to each class session. Students should be prepared to utilize the readings to initiate and participate in class discussions. In addition, students are expected to demonstrate understanding, integration, and application of the required readings in the assignments. Students should be familiar with the content of the required readings even if the material is not discussed in class.

Required Texts

Briere, J. & Scott, C. (2013). *Principles of Trauma Therapy* (2nd edition). Sage.

Logan, S., Denby, R. & Gibson, P. (2007). *Mental Health Care in the African American Community*. Haworth Press.

Martin, E. & Martin, J. (2002). *Spirituality and the Black Helping Tradition in Social Work*. NASW Press.

Alexander, M. (2010). *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*. The New Press.

Additional Required Course Readings

- **Teaching Students About Trauma – Creating Safety in the Classroom**

Cunningham, M. (2004). Teaching Social Workers About Trauma: Reducing the Risks of Vicarious Traumatization in the Classroom. *Journal of Social Work Education*, 40(2), 305 – 317.

Shannon, P.J., Simmelink, J., Im, H., Becher, E., & Crook-Lyon, R.E. (2013, June 3). Exploring the Experiences of Survivor Students in a Course on Trauma Treatment. *Psychological Trauma: Theory, Research, Practice, and Policy*, Advance Online Publication. 1-9. doi; 10.1037/a0032715

Zosky, D.L. (2013). Wounded Healers: Graduate Students with Histories of Trauma in a Family Violence Course. *Journal of Teaching in Social Work*, 33(3), 239-250. doi: 10.1080/08841233.2013.795923

Zubriggen, E.L. (2011). Preventing secondary traumatization in the undergraduate classroom: Lessons from theory and clinical practice. *Psychological Trauma: Theory, Research, and Policy*, 33(3), 223-228. doi: 10.1037/a0024913

- **Race-based Trauma Perspectives**

Bryant-Davis, T. & Ocampo, C. (2005). Racist incident-Based trauma. *The Counseling Psychologist*, 33(4), 479-500. doi: 10.1177/0011000005276465

Carter, R.T., Victoria, R., Vazquez, R., Hall, S, Smith, S, Sant-Barket, S., Bazelais, K., Mazzula, Forsyth, J., Williams, B. (2013). Initial Development of the Race-Based Traumatic Stress Symptom Scale: Assessing the Emotional Impact of Racism. *Psychological Trauma: Theory, Research, Practice, and Policy*, 5(1), 1-9. doi:10.1037/a0025911

Franklin, A.J., Boyd-Franklin, N. & Kelly, S. (2006). Racism and Invisibility: Race-related Stress, Emotional Abuse and Psychological Trauma for People of Color. *Journal of Emotional Abuse*, 6(2/3), 9 – 30. doi: 10.1300/J135v06n02_02

Tummala-Narra, P. (2005). Addressing political and racial terror in the therapeutic relationship. *American Journal of Orthopsychiatry*, 75(1), 19 – 26. doi: 10.10370002-9432.75.1.19

- **Theoretical Frameworks – Culturally-Specific Strengths-based Perspectives**

Leary, J. (2005). Post Traumatic Slave Syndrome. In *Post Traumatic Slave Syndrome: America's Legacy of Enduring Injury and Healing*. (pp. 114 – 143). Milwaukie, OR: Uptone Press.

Freeman, E.M. & Logan, S.L. (2004). Common Heritage and Diversity among Black Families and Communities: An Africentric Research Paradigm. In E. Freeman, & S. Logan (Eds.), *Reconceptualizing the Strengths and Common Heritage of Black Families: Practice, Research, and Policy Issues* (pp. 5 – 24). Springfield, Ill: Charles C. Thomas.

Freeman, E.M. & Logan, S.L. (2004). An Analysis, Integration, and Application of Africentric and Strengths Approaches to Black Families and Communities. In E. Freeman, & S. Logan (Eds.), *Reconceptualizing the Strengths and Common Heritage of Black Families: Practice, Research, and Policy Issues* (pp. 25 - 38). Springfield, Ill: Charles C. Thomas.

Murphy, Y., Hunt, V., Zajicek, A.M., Norris, A., Hamilton, L. (2009). Conceptual Framework for Intersectionality. In *Intersectionality in Social Work: Research, Practice, and Policy* (pp. 7 – 16). Washington, DC: NASW Press.

Waites, C. (Ed.) (2008). Intergenerational Perspective. In C. Waites (Ed.), *Social Work Practice with African-American Families: A Intergenerational Perspective* (pp. 17 – 31). New York: Routledge.

Recommended Texts

- **Writing and Critical Thinking Resources**

American Psychological Association (2009). *Publication Manual of the American Psychological Association* (6th ed.) Washington, DC: Author.

Browne, M.N. & Keeley, S. (2001). *Asking the Right Questions: A Guide to Critical Thinking* (6th ed.) New Jersey: Prentice-Hall.

Szuchman, L.T., & Thomlison, B. (2004). *Writing with Style: APA Style for Social Work* (2nd ed.). Belmont, CA: Brooks/Cole.

- **Student Experiences with Trauma Exposure in Academic Settings**

Black, P.N., Jeffreys, D., Hartley, E.K. (1993). Personal History of Psychosocial Trauma in the Early Life of Social Work and Business Students. *Journal of Social Education*, 29(2), 171 – 180.

Breckenridge, J. & James, K. (2010). Educating Social Work Students in Multifaceted Interventions for Trauma. *Social Work Education*, 29(3), 259-275. doi: 10.1080/02615470902912250

Didham, S. Dromgole, L. Csiernik, R., Karley, M.L. & Hurley, D. (2011). Trauma Exposure and the Social Work Practicum. *Journal of Teaching in Social Work*, 31(5), 523-537. doi: 10.1080/08841233.2011.615261

McKenzie-Mohr, S. (2004). Creating Space for Radical Trauma Theory in Generalist Social Work Education. *Journal of Progressive Human Services*, 15(2), 45 – 55. doi: 10.1300/J059v15n02_03

- **Race-based and Cultural Perspectives of Trauma**

Bryant-Davis, T. (2005). *Thriving in the Wake of Trauma: A Multicultural Guide*. Westport, CT: Greenwood Publishing Group

Carter, R. (2007). Racism and psychological and emotional injury: Recognizing and assessing race-based traumatic stress. *The Counseling Psychologist*, 35(1), 13 – 105.

COURSE POLICIES

Academic Integrity

Students are expected to adhere to the National Association of Social Workers (NASW) Code of Ethics as well as University policies on academic integrity. Students should be familiar with this Code of Ethics and University policies on academic integrity.

All assignments should be prepared specifically for this course, and should not have been used in any other course. **No direct quotes over 40 words are allowed in any paper assignments – all paraphrasing of others' work should be properly referenced.** All student contributions to class discussions should be considered confidential, and should not be revealed outside the confines of the classroom.

Questions about academic responsibility, plagiarism, cheating, etc. will be resolved in accordance with established University regulations. Academic dishonesty is taken very seriously and will not be tolerated in any fashion. All observed and suspected instances will be reported in accordance with university policy. Please visit <http://provost.uark.edu> to familiarize yourself with expectations and policies on academic integrity.

Accommodations

Students who have a special need for accommodations or support to facilitate full inclusion of all aspects of the course should make an appointment with the instructor during the first week of the semester so that necessary classroom adjustments can be made. University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. Please note, you must first verify your eligibility for these through the Center for Educational Access (call 575-3104 or visit <http://cea.uark.edu> for more information on registration procedures).

Available Support

The Enhanced Learning Center (ELC) is a campus-wide academic support service for ALL students enrolled at the University of Arkansas. The ELC provides many services, including tutoring, academic success workshops, academic consultation, and supplemental instruction. All of their services are free. The ELC is located in Gregson Hall, garden level. Visit their facilities or their website at <http://elc.uark.edu> to learn more about their programs and services.

Also, the Counseling and Psychological Clinic (CAPS) offers a range of mental health services (575- 2277).

Note on Fee Structure

According to a new fee structure approved by the Board of Trustees, students are now charged per credit hour for each hour taken: There is no cap on the per credit hour rate. If

a student drops a class in the first week of the classes, the tuition for that class is canceled. Students are encouraged to check the deadline for dropping a class and receiving a 100 % adjustment (for details on the drop/withdrawal deadlines, see the UA Registrar's academic semester calendar at <http://registrar.uark.edu/1672.php>).

Inclement Weather Policy & Class Cancellation

If the university is closed due to inclement weather, we will not have class. Please call the university weather "hotline" at 575-7000 or access the university main webpage (www.uark.edu) for university closing or delay information. Students are expected to use their best judgment in deciding whether they can safely make it to class or not because of weather conditions.

Self-Disclosure Statement

The social worker uses the self as a tool in the helping process and must constantly examine the self to identify barriers to effectiveness. Self-awareness (the accurate perception of one's own actions and feelings, and the effects of one's behavior on others) is emphasized throughout the social work curriculum. Students may be called upon, through exercises, written assignments, and in discussions, to identify and explore their values, beliefs, and life experiences in order to assess their effect on future worker/client interactions. Although students are encouraged, assisted, and expected to engage in the process of self exploration and personal growth, no student will be required to disclose information beyond what is considered by the student to be comfortable and appropriate.

Professional & Respectful Conduct

Students are expected to maintain professional and respectful conduct while in the classroom and group meeting/activities outside of the classroom. This includes respecting the opinions of others and avoiding derogatory or "cutting" statements and body gestures, and refraining from talking while others are talking and working on other assignments while the instructor or others are presenting to the class.

Additionally, although legally Arkansas does not require permission to tape record or videotape, students are not allowed to take pictures of or record (audio or video) the instructor or students during any class meetings, or share information provided in classes, or post on the web any information without expressed and/or written consent.

Electronic Devices

The use of electronic devices (laptops, iPads, kindles, smart phones, etc.) in class is **encouraged for educational purposes** (research, illustration, instruction, note taking, etc.). While cell phones are permitted, students are expected to silence them during class. If an unexpected circumstance arises requiring cell phone attention and action, students are expected to respond with minimal disruption to the class. This policy may be revoked at the discretion of the instructor. The use of electronic devices in class for any other purpose (texting, recording, videotaping, or photographing without written consent, etc.) falls under the guidelines for professional and respectful conduct and will be addressed accordingly.

TEACHING/LEARNING STRATEGIES

The School of Social Work uses a problem-based, active learning approach to teaching, combined with lectures on factual content. One of our goals is to promote student responsibility and engagement through a collaborative approach. A cohesive, respectful, and supportive classroom atmosphere helps students to feel safe in asking questions and contributing actively to discussions. Another goal is to help students understand the relevance of theory and academic material to social work practice. Instructors approach this goal through the use of real practice examples, classroom experiences, or student projects in the practice world that illustrate academic content. The classroom sessions include lecture/discussion, films, activities, group work, and/or problem-solving and analysis. Professional social work practice demands a high degree of personal commitment and use of self. To begin to achieve this end, students are expected to demonstrate their understanding of concepts and ability to use self by regular and constructive class attendance and participation.

Class Participation and Attendance

Attendance and punctuality are evidence of professionalism, and students are expected to arrive on time and remain for the entirety of each class. Students are responsible for securing due dates, reading assignments, etc. in the event they miss a class so that they are adequately prepared for each class. Students missing class (regardless of the circumstances) are expected to ***initiate efforts*** to obtain missed content drawing upon one or more sources such as classmates, blackboard, instructor, etc. The interactive in-class group work and small class size (n=9) contribute to a highly interdependent learning community and require active participation to facilitate our collective learning. Students missing **four** or more classes will receive a failing grade for the course.

Students are expected to prepare for class by completing all assigned readings for a given week **prior** to the beginning of the class. Class time is designed for the discussion, application, and debriefing of information presented in the readings - **NOT** for the instructor to reiterate what is in the readings. Additionally, assigned readings will facilitate both learning the material and applying it in the completion of assignments and processing it in small group debriefings.

The instructor is responsible for keeping sessions focused and for bringing energy and creativity to the learning process. Both students and instructor bring their experiences to the process and are expected to use them constructively. Students are not presumed to be “blank slates”, nor are the instructor incapable of learning from students. The essence of this model is, **we learn from each other, and thus through our collective wisdom and experiences we co-create our learning community**. Students learn from each other as well as from the instructor, and *vice versa*. These are not easy roles, but the payoff is a dynamic, interactive process, which closely resembles the helping process. Professional behavior includes active, constructive participation with the course content *and* process, as well as facilitating the process so that everyone is encouraged to participate.

Appendix A: AAST 499V and SCWK 405V

The evolving guidelines are intended to help facilitate a safe and enjoyable learning community for everyone. Students are encouraged and will have opportunities to add to or modify the guidelines throughout the term:

1. **Commitment** – make my personal growth my highest priority by focusing on what I can learn about my emotions, thoughts, intentions, and myself.
2. **Courage** – stretch myself beyond the limited perspectives of my experiences by taking responsibility for my feelings, experiences, and actions. Practice integrity, and share appropriately.
3. **Conscious Communication and Actions** - strive to make my interactions conscious by acting from the healthiest part of my being, choosing my intention before I speak or act, speaking personally and specifically rather than generally and abstractly (use “I” statements rather than “we” or “you” statements) and letting go of attachment to a particular outcome.

(Source -Adaptation of: Zukav, G. (2010). Spiritual Partnership Guidelines, Seat of the Soul Institute)

4. **Communicate with the intent** to share what you know without trying to control what others are to think or believe.
5. **Listen to the person presenting** an idea rather than formulating your next contribution.
6. **Let go of expectations** of how the discussion should turn out.
7. **Think** in terms of both/and rather than either/or.
8. **Be willing to learn** in public and acknowledge a new insight.
9. **Embrace discomfort and challenge** as opportunities to grow.

(Source – Adaptation of: Schuth, K. (2007). Finding Common Ground: Who Prefers Incivility? Presented at the CSC/UST School of Social Work Faculty Retreat)

COURSE ASSIGNMENTS & EVALUATION

Some readings and assignments will be negotiated with students and announced well in advance. Students will be expected to read the required texts and complete assignments as negotiated. The pacing of the readings as well as the due dates for assignments will be negotiated and a written schedule of due dates, reading assignments and proposed in-class activities will be distributed shortly thereafter.

Appendix A: AAST 499V and SCWK 405V

This collaborative teaching/learning method is consistent with social work ideology and practice related to empowerment. As co-creators of the learning community, students are offered actual experiences of empowerment through the process of negotiating readings, assignments, and due dates.

This format maximizes student input and responsibility to the learning process. It **allows for** flexibility and responsiveness with respect to the unique needs of each class. It **requires** both flexibility and discipline from students **and** the instructor so that the course objectives are accomplished and content is not sacrificed.

This blend of flexibility and accountability may be welcome to some and troublesome to others. It may also seem deceptively "easy" when in fact it requires a high level of commitment from both instructor and students.

<i>Narrative Critique Assignment – Reflection on Assigned Readings/Lectures/Discussion</i> Due: Weekly	15 points each
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Give the title of book/article/discussion and use subheadings to identify each question in your answers please.

- 1. Critical Thinking** - Identify one or two salient arguments/reasons/claims made? Evaluate the information in relation to previously stated arguments/claims, how it fits (or not) with the theoretical frameworks used in class, the course objectives, specific competencies or practice behaviors? Identify alternative points of view (5 points)
- 2. Analysis** – State whether or not you agree with the author’s presentation. Explain your agreement or disagreement with the author ‘s presentation. Provide evidence (existing literature, lived experiences, etc.) to support your position and identify the source of the evidence provided. Assess your position relative to other points of view. (5 points)
- 3. Reflection/Application** - Describe one or two practice implications you can draw from the book/article/discussion that will inform your practice or lived experiences with diversity and difference. Example: applications to other populations; addressing trauma-related experiences, advocacy, social and economic justice, public or organizational policies, community development; shapes, shifts, challenges, supports your personal values, worldview, position, etc. (5 points)

<i>Oral Presentation of Readings</i> Due: Negotiated	30 points
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During the course of the semester, individually or in pairs, students will have an opportunity to present assigned readings from the course to the class using a structured format. The purpose of this assignment is threefold: (1) to give students an opportunity to utilize and expand their presentation skills; (2) to offer the class a diverse array of presenters and presentation styles in the course; and, (3) to solidify student learning of

course materials. Students can choose the content to cover, from assigned readings, based on their interests, availability, or assignment by the instructor.

In addition to the presentation guidelines provided below, all presentations must include a one-page handout outlining major concepts from the reading (s), a group activity, and the facilitation of a five-minute question and answer period. Some form of visual aid (power point, prezi, video clips, poster, white board, etc.) must be used at some point in the presentation. Students must minimally respond to the following questions in the presentation:

1. What are the major concepts discussed in the readings?
2. Who or what populations are affected by the topics discussed?
3. What forms of trauma are identified or addressed by the readings?
4. How have individuals, families, communities, or society responded or adapted based on the forms of trauma identified?
5. What conclusions, positions, “take aways” do the authors offer?
6. What questions remain?

Self-Care Activity Log

Due: Weekly beginning week 4 through 15

15 points each

The purpose of this assignment is to emphasize the importance of self-care and wellness as part of professional development and to support a work/life balance. Empirical studies (included in the readings for this course) recognized the importance of reducing the risk of vicarious traumatization in the classroom. In support of the evidence, students are expected to regularly engage in one or more activities consistently that support stress-reduction, relaxation, and promote health and wellness. Activities may include, yoga, meditation, all forms of stress-reducing exercise, etc. Students are encouraged to work in pairs and/or small groups for this assignment. It can be helpful to have peer support and encouragement as well as a respectful accountability partner (no badgering allowed) along the way. Students are expected to keep a simple activity log documenting the type of activity, day and time, duration of the activity, and brief comments describing your state of mind, feelings before and after the activity.

Activity	Day/Time	Duration	Condition
Cycling	07/17 7:00am	2 hrs.	Busy week prior; ride felt free & exhilarating
Run/walk on treadmill	07/19 10:00pm	45 min	Physically hyped prior; workout felt good; tired afterward & ready to sleep.
Line Dancing	07/29 5:30 pm	1 hr.	Sat most of day; struggled with steps but fun working out with SOTA colleagues

Final Project – Critical Analysis of Text (Literary Work, Film, Oral History Project, etc.)

Due: On or before finals week

45 points

Working individually, in pairs, or small groups (3 – 4 persons) students will have an opportunity to conduct a critical review of a chosen text applying one of the theoretical frameworks used in the class and dimensions of trauma-informed practice for the final project in this course. The primary purpose of the assignment is to demonstrate your understanding of major course concepts and your ability to analyze, evaluate, and apply them. Students are required to use 5 – 7 additional sources to supplement your analysis. Supplemental reference materials used for this assignment must come from academic journals, books, newspapers, database, etc, and NOT Internet websites. After the introductory section of the paper, students are expected to provide a summary description of the text including topics, issues, populations, timeframes, and contexts relevant to the text – essentially provide a summary abstract of the text. This portion of the paper is primarily descriptive. Second, students should identify the main arguments, themes, characters, issues, etc. of the text and the strengths and limitations as you see them supported by evidence from the literature. This section of the paper is analytical. Third, students are expected to choose a specific theoretical framework used in class and assess its utility generally responding the questions outlined in the *Guide to Analyzing Theoretical Perspectives*. Next, students are expected interpret the chosen text using the theoretical framework you assessed and identify the strengths and challenges of your assessment. This section of the paper is analytical and applicatory. Lastly, the paper should include a concluding statement. The conclusion should be clearly stated with relevant connections to the research and arguments made.

Students can analyze a specific biography or memoir of an African American author, political or religious leader, artist, entertainer, activist, etc. or an African American literary work, film, event, or oral history project.

It may be helpful to start this assignment early and acquaint yourself with Donna Daniels, the social work librarian at Mullins. She can guide you in the right direction based on your interests.

Examples of final projects you might consider are listed at the end of the syllabus.

Student Evaluation

Students are expected to complete assignments when they are scheduled. Assignments turned in more than 24 hours after the due date without consultation with the instructor will automatically drop one gradation per day. **All assignments must be typed, double-spaced, using standard 12 point font, and APA guidelines unless otherwise noted or negotiated.** Quality of written work will be judged according to content, writing style, and adherence to APA edition format. All papers must include:

- 1) The 6th Edition of the American Psychological Association (APA) Publication Manual should be used as a reference guide for writing purposes
- 2) Typed, double-spaced, using a clear, readable 12 point font (Times New Roman preferred)
- 3) One-inch margin
- 4) Left margin justification
- 5) Page numbers in upper right hand corner
- 6) APA cover page (includes running head, header, and title of paper)
- 7) Use of headings throughout paper using APA
- 8) Edited for spelling and grammatical errors
- 9) Proper body of paper to include: Introduction, body of text, and conclusion: each paragraph to include an opening sentence and a concluding sentence
- 10) Proper use of citations in references page

Please submit your assignments electronically through the class blackboard site.

Writing is taken into consideration as part of the grading process including grammar, spelling, clarity, organization and use of APA guidelines. Please proofread. Also, consider using to the writing center if you have trouble with any aspect of writing.

Grading

During this course, readings, presentations/discussions, assignments, and application exercises are designed to enable students to fulfill the objectives of the course. The instructor will make every effort to clarify assignments so they are meaningful for students' learning and evaluate performance based on objective criteria based on the assignment.

Grading will be on the letter grade system applying the standards established in the MSW catalog. Grading criteria are those of a graduate level course. The following offers further specification of the grading standards.

- A. Assignments reflect in-depth knowledge and understanding of the course material, present creative or innovative ideas and conceptualizations, utilize extensive use of references that reflect either **depth or scope** in assembling ideas or concepts, and reach a **high level of critical analysis**. However, the assignment reaches **beyond analysis into application, prediction or theorizing**. Here the student presents ideas or concepts worthy of further consideration, debate, and/or publication.
- B. Assignments go beyond the minimum requirements of the assignment. The student demonstrates a thorough knowledge and understanding of the topic, draws on a wide range of references effectively, and engages in analysis of the topic that reflects the **ability to critique the ideas. The content is best characterized as analytical.**
- C. Assignments meet the minimum requirements for the successful completion of the assignment. The student has sufficiently dealt with the question or purpose of the assignment, demonstrates a minimum knowledge and understanding of the topic and has made adequate use of references. **The content of the assignment is best characterized as descriptive.**

(Adapted, A. Barretta-Herman, 1993)

Appendix A: AAST 499V and SCWK 405V

Grading Scale:

Letter Grade	Percentage	Point Range
A	90% - 100%	432 - 480
B	80% - 89%	384 - 431
C	70% - 79%	336 - 383
D	60% - 69%	288 - 335
F	59% or below	287 or below

Calculation of Final Grade:

Assignments	Stakes	Due	Points	% of Final Grade
Narrative Critique – Visual, Audio, Written <ul style="list-style-type: none"> • 15 points x 15 entries • 2 - 3 pages written • 10 -15 min visual/audio 	Low	Weekly	225	15
Oral Presentation of Readings <ul style="list-style-type: none"> • 20 minutes Present • 5 – 10 min Facilitate Discussion 	Medium	Negotiated	30	30
Self-Care Activity Log <ul style="list-style-type: none"> • 15 points x 12 entries 	Low	Weeks 4 -15	180	15
Final Project – Critical Review of Chosen Text (Book, Movie, Literature, Archives, Oral History, etc.) <ul style="list-style-type: none"> • Assessment and Application of African American Theoretical Frameworks 	High	On or Before Finals Week	45	40
TOTAL			480	100

TENTATIVE COURSE SCHEDULE

DATE	TOPICS	READINGS & ASSIGNMENTS
WEEK 1 Monday Aug 26	<ul style="list-style-type: none"> Welcome/Course Overview Review of Syllabus Structure of Class 	<ul style="list-style-type: none"> Introductions Review Syllabus prior to class – come prepared with specific questions & comments
	Teaching Students About Trauma	Creating Safety in the Classroom
Wednesday Aug 28	<ul style="list-style-type: none"> What is Trauma? Classroom Structure in teaching trauma Vicarious and Secondary Trauma Student Experiences of Trauma Self-Care and Coping Strategies Instructional Safe Guards Debriefing – Small Groups 	<ul style="list-style-type: none"> Briere & Scott (2013), Chapter 1 Cunningham, M. (2004) Teaching Social Workers About Trauma Shannon, et .al (2013) Exploring the Experiences of Survivor Students Zosky, D. (2013) Wounded Healers Zurberiggen, E. (2011) Preventing Secondary Traumatization
WEEK 2 Monday Sept 2	Labor Day Holiday	No Class
Wednesday Sept 4	Trauma Effects and Self-Care <ul style="list-style-type: none"> The Effects of Trauma Psychoeducation Distress Reduction 	<ul style="list-style-type: none"> Briere & Scott (2013) Chapter 2 Chapter 5 Chapter 6
WEEK 3 Monday Sept 9	<ul style="list-style-type: none"> Cognitive Processing Emotional Processing Mindfulness-based Interventions Debriefing – Small Groups 	<ul style="list-style-type: none"> Chapter 7 Chapter 8 Chapter 10 Students Create A Personalized Self-Care Portfolio
	Race-based Trauma Perspectives	Radical Trauma Theory
Wednesday Sept 11	<ul style="list-style-type: none"> Racist incidents and trauma Racism and invisibility syndrome Debriefing – Small Groups 	<ul style="list-style-type: none"> Bryant-Davis & Ocampo (2005) Racist Incident-Based Trauma Franklin, et .al (2006). Racism and Invisibility
WEEK 4 Monday Sept 16	<ul style="list-style-type: none"> Political and racial terror Assessing the emotional impact of racism 	<ul style="list-style-type: none"> Tummala-Narra (2005). Addressing political and racial terror in the therapeutic relationship Carter, et .al (2013) Initial Development of the Race-based Traumatic Stress Symptom Scale
	Theoretical Frameworks	Culturally-Specific Strengths-based Perspectives
Wednesday Sept 18	<ul style="list-style-type: none"> Common Heritage Framework Post Traumatic Slave Syndrome 	<ul style="list-style-type: none"> Freedman & Logan (2004) – Chapter 1 Leary (2005) – Chapter 4
WEEK 5 Monday Sept 23	<ul style="list-style-type: none"> Afrocentric Intergenerational Solidarity Perspective Intersectionality Assessment - Strengths & Limitations 	<ul style="list-style-type: none"> Waites (2008) – Chapter 2 Murphy, et .al (2009) - Chapter 1 Theoretical Frameworks
	Historical Experiences of and Responses to Trauma	Slavery, Spirituality, and Freedom Fighting
Wednesday	<ul style="list-style-type: none"> Spirituality and the enslaved Black 	<ul style="list-style-type: none"> Martin & Martin (2002) – Chapters 3

Appendix A: AAST 499V and SCWK 405V

Sept 25	<ul style="list-style-type: none"> helper Debriefing – Small Groups 	
WEEK 6 Monday Sept 30	<ul style="list-style-type: none"> Religion as a tool of oppression Freedom Fighting Psychological residual trauma 	<ul style="list-style-type: none"> Martin & Martin (2002) – Chapter 4 Video – Psychological Residuals of Slavery – Hardy (18 min)
	Historical Experiences & Responses to Trauma	Criminalization, Mass Incarceration & Civil Rights
Wednesday Oct 2	<ul style="list-style-type: none"> The Rebirth of the Caste System The Color of Justice 	Alexander (2010) – Chapters 1 & 3
WEEK 7 Monday Oct 7	<ul style="list-style-type: none"> Women of the civil rights movement 	Video – Standing on My Sister’s Shoulders – Women Make Movies (2002) – 60 min Discussion board (Oct 7 – 11 midnight)
	Historical Overview of Mental Health	African American Mental Health – Contextual Factors
Wednesday Oct 9	<ul style="list-style-type: none"> African American Mental Health Influencing Factors & Frameworks 	<ul style="list-style-type: none"> Logan, Denby, & Gibson (2007) Chapters 1 – 2
WEEK 8 Monday Oct 14	<ul style="list-style-type: none"> Mental health interventions and the Black Community Kinship Care As Mental Health 	<ul style="list-style-type: none"> Logan, Denby, & Gibson (2007) Chapter 3 & 15
Wednesday Oct 16	<ul style="list-style-type: none"> Incarceration and African American Communities 	<ul style="list-style-type: none"> Alexander (2010) – Chapter 4 & 5 Logan, Denby, & Gibson (2007) – Chapter 6
WEEK 9 Monday Oct 21	Fall Break	No Class
	African American Communities	Resiliency, Adaptations, and Issues
Wednesday Oct 23	<ul style="list-style-type: none"> Race Work Community building 	<ul style="list-style-type: none"> Martin & Martin (2002) – Chapter 5 & 6 Logan, Denby & Gibson (2007) Chapter 12

International Institute for Qualitative Methodology
19th Annual Qualitative Health Research Conference
Halifax, Nova Scotia Canada
October 24 – 30, 2013

Oral Presentation – Theoretical Triangulation and Narrative Case Study Analysis as
Complementary Methods in Qualitative Research

WEEK 10 Monday Oct 28	<ul style="list-style-type: none"> Black Indians – the cultural fusion of Native and African Americans 	Video-Black Indians: An American Story (2000) 60 min
Wednesday Oct 30	<ul style="list-style-type: none"> Sexual Assault Prevention 	<ul style="list-style-type: none"> RESPECT (Rape Education Services by Peers Encouraging Conscious Thought) Blackboard discussion (Oct 28 – Nov2)

	African American Individuals & Families	Assessment & Intervention
WEEK 11 Monday Nov 4	<ul style="list-style-type: none"> Assessing Trauma & Posttraumatic Outcomes Depression and Substance Abuse 	<ul style="list-style-type: none"> Brier & Scott (2013) Chapters 3 Logan, Denby, & Gibson (2007) – Chapters 5 & 7
Wednesday Nov 6	<ul style="list-style-type: none"> Trauma Treatment African American Social Workers, 	<ul style="list-style-type: none"> Brier & Scott (2013) Chapter 4 Martin & Martin (2002) Chapters 7 & 8

Appendix A: AAST 499V and SCWK 405V

	Science, Spirituality, & Kinship	
	African American Families & Individuals	Culturally Specific Challenges & Interventions Across the Life Cycle
WEEK 12 Monday Nov 11	<ul style="list-style-type: none"> • African American Children • African American Girls 	<ul style="list-style-type: none"> • Logan, Denby & Gibson (2007) – Chapter 8 • Chapter 9
Wednesday Nov 13	<ul style="list-style-type: none"> • African American Males & Suicide • African American Elderly Supports • Multiethnic Families & Children 	<ul style="list-style-type: none"> • Logan, Denby, & Gibson (2007) – Chapter 10 • Chapter 11 • Chapter 16
	Contemporary Society	Policy & Practice
WEEK 13 Monday Nov 18	<ul style="list-style-type: none"> • Slavery’s Children • Criminal Justice & Advocacy 	<ul style="list-style-type: none"> • DeGruy Leary (2005) – Chapter 5 • Alexander (2013) – Chapter 6
Wednesday Nov 20	<ul style="list-style-type: none"> • Spirituality & Social Work • Mental Health Policy Implications 	<ul style="list-style-type: none"> • Martin & Martin (2002) – Chapter 9 Logan, Denby, & Gibson (2007) – Chapter 13
	African-Centered Approaches	Culturally –Centered Holistic Healing Interventions
WEEK 14 Monday Nov 25	<ul style="list-style-type: none"> • Afrocentric Spirituality Approach • Healing • African-Centered Mental Health Perspective 	<ul style="list-style-type: none"> • Martin & Martin (2002) – Chapter 10 • DeGruy Leary (2005) – Chapter 6 • Logan, Denby & Gibson (2007) – Chapter 20
Wednesday Nov 27	Thanksgiving Break	No Class
	African-Centered Approaches	Hope & Transformation
WEEK 15 Monday Dec 2	<ul style="list-style-type: none"> • Identity & Relational Functioning • African American Males & Rites of Passage • Course Related Topic 	<ul style="list-style-type: none"> • Briere & Scott (2013) – Chapter 9 • Logan, Denby, & Gibson (2007) – Chapter 17 • Student Presentations
Wednesday Dec 4	<ul style="list-style-type: none"> • African American Women-HIV/AIDS • African American Students in Predominately White Universities • The Healing Wisdom of the Ancestors 	<ul style="list-style-type: none"> • Logan, Denby, & Gibson (2007) – Chapter 18 • Chapter 19 • Epilogue
WEEK 16 Monday Dec 9	<ul style="list-style-type: none"> • Challenge the Status Quo 	<ul style="list-style-type: none"> • Video - The Great Debaters – Part I – 124 min
Wednesday Dec 11	<ul style="list-style-type: none"> • Challenge the Status Quo 	<ul style="list-style-type: none"> • Video - The Great Debaters – Part II
Dec 14 - 19	Final Examination Period	

Appendix A: AAST 499V and SCWK 405V

Grading Rubric - Journal Assignment - 15 points

Category	Excellent (5)	Good (4)	Competent (3)	Needs Work (2)
Critical Thinking 30%	<ul style="list-style-type: none"> • Clear, concise identification of salient claims • Thorough, concise, cogent, evaluation relative to existing course materials • Demonstrated understanding of significance of ideas beyond those presented in class or in the assigned text • Thoroughly examines alternative points of view 	<ul style="list-style-type: none"> • Clearly identifies salient claims • Adequate evaluation relative to existing course materials • Adequate demonstration of understanding of significance of ideas reflective those presented in class or in the assigned text • Adequately examines alternative points of view 	<ul style="list-style-type: none"> • Identifies some salient claims • Partial evaluation relative to existing course materials • Partial demonstration of understanding of significance of ideas but does not go much beyond those presented in class or the assigned text • Partially examines alternative points of view 	<ul style="list-style-type: none"> • Fails to clearly identify salient claims • Fails to evaluate relative to existing course materials • Demonstrates no understanding of significance of ideas • Ignores or superficially examines alternative points of view
Analysis 30%	<ul style="list-style-type: none"> • Clear, concise statement of position taken. • Provides thoroughly examined evidence to support position. • Clear, concise identification of source of evidence provided • Thoroughly examines alternative points of view 	<ul style="list-style-type: none"> • Clear, statement of position taken. • Provides adequate examined evidence to support position. • Adequate identification of source of evidence provided • Adequately examines alternative points of view 	<ul style="list-style-type: none"> • Clear, concise statement of position taken. • Partially examined evidence provided to support position. • Partial identification of source of evidence provided • Partially examines alternative points of view 	<ul style="list-style-type: none"> • Fails to clearly state position taken. • Provides little to no evidence to support position. • Fails to identify source of evidence provided • Fails to examine alternative points of view
Reflection Application 30%	<ul style="list-style-type: none"> • Thoroughly identifies tangible practice applications. • Provides clear, concise examples illustrating applications. • Application is imaginative and effective in conveying ideas 	<ul style="list-style-type: none"> • Adequately identifies tangible practice applications. • Provides adequate examples illustrating applications. • Application is effective in conveying ideas but some questions remain 	<ul style="list-style-type: none"> • Partially identifies tangible practice applications but missing key information. • Provides partial or incomplete examples illustrating applications • Application is difficult to understand or use 	<ul style="list-style-type: none"> • Fails to identify tangible practice applications. • Fails to provide examples illustrating applications. • Application is irrelevant or fails to convey ideas
Writing, Audio, Visual Mechanics 10%	<ul style="list-style-type: none"> • Writing is clear, organized, grammatically correct • Vocals are clear and audible • Visuals are clear, audible 	<ul style="list-style-type: none"> • Writing is mostly clear, organized, with minor grammatical errors • Vocals are mostly clear, audible • Visuals are mostly clear, audible 	<ul style="list-style-type: none"> • Writing is partially clear, organized, with a few grammatical errors • Vocals are clear and audible • Visuals are clear, audible 	<ul style="list-style-type: none"> • Writing is unclear, unorganized, several grammatical errors • Vocals are unclear and inaudible • Visuals are unclear, inaudible

Grading Rubric – Oral Presentation – 30 points

	Excellent (30 – 27)	Competent (26 – 24)	Needs Work (23 – 21)
Knowledge, Understanding 30% (9 pts)	The presentation demonstrates a depth of understanding of the major concepts; provides relevant and accurate details supported by the text; goes beyond what is explicitly expected of the assignment. Demonstrates full knowledge of the topic by providing explanations and elaborating on content presented and in response to questions.	The presentation demonstrates a depth of understanding of most of the major concepts; is generally accurate with only minor inaccuracies; does not go much beyond what's presented in the reading and expected in the assignment. Demonstrates adequate knowledge by providing adequate explanations and elaborating on content presented and in response to questions.	The presentation demonstrates little depth in understanding the major concepts; provides inaccurate information; does not extend beyond what is presented in the reading and does not respond fully to the expectations of the assignment. Demonstrates rudimentary understanding of information or little to no knowledge of the topic and cannot answer questions on content presented.
Thinking, Inquiry 20% (6 pts)	The presentation is focused on the major concepts and assignment questions; demonstrates a highly developed analytic awareness of the issues, population, responses to the issues; demonstrates a high level of conceptual ability.	The presentation is somewhat focused on the major concepts and most of the assigned questions; demonstrates some analytic awareness of the issues, population, responses to the issues but the analysis is not always fully developed and/or linked to the major concepts.	The presentation barely identifies the major concepts and answers few of the assigned questions; demonstrates little to no analytic awareness of the issues, population, responses to the issues; analysis lacks development.
Communication 20% (6 pts)	The presentation is imaginative and effective in conveying ideas to the audience. The presenter responds effectively to audience reactions and questions. The information is logical, sequential, and interesting; the audience is engaged.	The presentation techniques used are effective in conveying main ideas, but somewhat unimaginative. Some questions from the audience remain unanswered. The information is mostly logical, sequential and understandable; the audience is adequately engaged.	The presentation fails to capture the interest of the audience and/or is confusing in what is to be communicated. The information is unorganized or hard to follow, some logic but scattered, engages the audience sporadically or not at all.
Use of visual aids 10% (3 pts)	The presentation includes appropriate and easily understood, clear visual aids which the presenter refers to and explains at appropriate moments in the presentation.	The presentation includes appropriate visual aids, but these are too few, in a format that makes them difficult to use or understand, and/or the presenter does not refer to or explain them in the presentation.	The presentation includes no visual aids or visual aids that are inappropriate, and/or too small or unorganized and hard to understand. The presenter makes no mention of them in the presentation.
Presentation Skills 20% (6 pts)	The presenter speaks clearly and loudly enough to be heard; eye contact holds the attention of the audience – seldom looking at notes; a lively tone, gestures, and body language engages the audience.	The presenter speaks clearly and loudly enough to be heard, but tends to drone (monotone), and/or fails to maintain consistent eye contact; gestures, and body language is consistent or effective some times.	The presenter cannot be heard and/or speaks unclearly or cannot be understood. There is little to no attempt to engage the audience through eye contact, gestures, or body language.

Grading Rubric – Final Project - 45 Points

	Exceeds Expectations (41 – 45)	Meets Expectations (36 – 40)	Needs Work (32 – 35)
Content 30% (13.5 pts)	<ul style="list-style-type: none"> Complies with all parts of the assignment. Includes observations, evaluations, conclusions, demonstrations, and/or applications that describe but go beyond description and indicate a high level of innovative and conceptual ability. Exhibits logical reasoning and sensitivity Makes clear an overall purpose. Includes rich and relevant details. Uses sources appropriately to support positions, offer alternative points of view, and substantiate claims made. 	<ul style="list-style-type: none"> Complies with most parts of the assignment. Includes observations, evaluations, conclusions, demonstrations, and/or applications that describe and sometimes go beyond description. Exhibits logical reasoning for the most part, but may contain one or two examples of faulty reasoning. Indicates an overall purpose, though to a less extent than is expected. May include several instances of extraneous detail, but attempts to present relevant details. Integrates sources ethically. 	<ul style="list-style-type: none"> Complies with the main parts of the assignment. Mostly describes and/or provides basic information on the topic. Does not show evidence of logical thinking. Avoids plagiarism, though source use may be problematic (i.e., sources not used to support positions, offer alternative points of view, or substantiate claims, sources chosen do not seem appropriate or credible, over-reliance on sources is apparent, etc.)
Style 20% (9 pts)	<ul style="list-style-type: none"> Demonstrates a scholarly and professional approach to writing. Provides a tone showing a strong understanding of purpose and audience. Demonstrates a variety of sentence lengths, openers, and patterns to avoid redundancy and monotony. Displays accurate and vivid word choices. Includes an engaging and relevant title. Flawlessly conforms to APA style. 	<ul style="list-style-type: none"> Demonstrates a scholarly and professional approach to writing sometimes. Provides a tone that is consistent and appropriate for the audience. Employs some techniques of sentence variety to avoid redundancy and monotony. Displays accurate word choices. Includes a relevant title. Conforms to APA style mostly. 	<ul style="list-style-type: none"> Provides some variety in sentence types, but may seem redundant, and/or monotonous. Includes a title, though the title may seem lackluster or inappropriate. Attempts to conform to APA style but include formatting errors.

Appendix A: AAST 499V and SCWK 405V

<p>Organization 30% (13.5pts)</p>	<ul style="list-style-type: none"> • Has a recognizable thesis, clearly stated. • Has well-constructed paragraphs that are organized around recognizable topics. • All paragraphs move seamlessly from one to the next. • Is arranged in a logical manner, appropriate to the audience, purpose. • Has an effective and engaging introduction. • Has a conclusion that brings the issue full circle, illuminates the overall significance, and provides a sense of closure. 	<ul style="list-style-type: none"> • Is organized from a main idea • Have paragraphs that are organized around recognizable topics. • All paragraphs relate logically to the thesis. • Have transitions between most paragraphs. • Is arranged in a logical manner, appropriate to the audience and purpose, for the most part. • Has an appropriate introduction. • Has an appropriate conclusion. 	<ul style="list-style-type: none"> • Lacks evidence of an attempt to adhere to a main idea. • Paragraphs are somewhat organized around recognizable topics, though main idea may be difficult to discern. • Many or all of paragraphs do not seem to relate to the thesis. • Has an introduction and conclusion, though one or both may need to be strengthened.
<p>Grammar, APA, 20% (9 pts)</p>	<ul style="list-style-type: none"> • Have no serious errors in grammar, punctuation, mechanics, or spelling. 	<ul style="list-style-type: none"> • Has no more than two – three serious errors in grammar, punctuation, mechanics, or spelling 	<ul style="list-style-type: none"> • Have four or more serious errors in grammar, punctuation, mechanics, or spelling.

Suggested Outline for Final Project

Introduction

- Description of the issue, topic, or question to be reviewed – What is the paper about?
- Scope and purpose – What is the purpose of the paper and how is it defined?
- Statement of the objectives of the review – What do you want to accomplish, prove, argue, demonstrate?
- Significance or relevance of the topic - Who is affected by the issue and how?
- Definition of key concepts or theoretical frameworks to be reviewed – What theoretical framework shapes your understanding of the topic/issue?
- Other relevant information introducing the topic/issue – Researcher/Reviewer standpoint – how your biases, worldview, standpoint shape your analysis, for example.

Summary Description of Text – What is the text about?

- Provide a summarized description of the text you are using for your analysis
- Topic/issue
- Population(s)
- Essential features of the text
- Conclusions
- Implications for practice, policy, future research

Major Components – Assessment of Text

- Main arguments, themes, characters, issues
- Strengths and limitations
- Include sources supporting your arguments, claims, etc.

Theoretical Framework – Chose One Theoretical Framework

- Describe the theory using the guide for analyzing theoretical perspectives

Analysis of Text Using Chosen Theory –

- Interpretation of main arguments, themes, characters, and issues - What comes in to focus and what becomes part of the background?
- Strengths & challenges of the assessment – How does using this theory enhance and limit your understanding of the issue/topic/population? What questions remain?

Conclusion

- Summary remarks connected with major arguments, propositions, claims made in the paper.
- Usefulness of the theory chosen to your understanding of the topic/issue/population.

Appendix B: ARHS 3923 H: Images of Women in Rembrandt's Holland

Images of Women in Rembrandt's Holland ARHS 3923H: Honors Colloquium

Spring 2014

Dr. Lynn F. Jacobs
Office hours : T Th 12:30-1:30, and by appointment
e-mail: lynnfiacobs@yahoo.com

575-8635
FNAR 212

This colloquium will examine the wide variety of depictions of women in Dutch art of the seventeenth century, the golden age of Dutch painting. We will consider how women are represented as housewives, maids, prostitutes, potential wives, mothers, and saleswomen, and what meanings were associated with the scenes of women dancing, drinking, writing letters, making music, seeing doctors, and cleaning their homes -- all extremely popular themes in Dutch art of this time. Some of the artists whose works will be studied include Rembrandt, Hals, Vermeer, Pieter de Hooch, Jan Steen, and Ter Borch; special attention will be given to women artists in seventeenth-century Holland, particularly Judith Leyster. Students will have the opportunity to study a specific thematic strand within the imagery of women and to give a presentation of their findings.

Class format: this colloquium will be conducted as a true seminar, which means that the focus will be on class discussion, rather than lectures (although there will be some lectures particularly in Part 2). The readings and study questions are designed to furnish the basis for these discussions, so it is essential that you come to every class having done the reading and having prepared any assigned study questions. In a small colloquium like this every person is an important to the group, and the group depends on you to be there and be prepared.

Requirements: (see schedule for dates)

- 1) short essays (25%)
- 2) mid-term (20%)
- 3) class presentation (20%)
- 4) final paper (25%)
- 5) class participation (10%)

Research Project: Throughout the semester, students will be working on a research project, examining the treatment of a particular theme within Dutch images of women. Topics will be selected at the very beginning of the semester and students will be required to report on their progress (and answer questions about their topic) at various points over the course of the semester. Students will give an oral presentation on their project – and participate in discussion of the topic – in a half class meeting scheduled in the last month of the semester. The project will culminate in a research paper of 12-15 pages due at the end of the semester. More specifics about the project (both the paper and the presentation) will be given in class, and I expect to work closely with each of you to help you as you develop your projects.

Short essays: In addition, students will be required to submit 7 two-page papers answering the two study questions (one page for each question) for the articles/ discussion topics covered in Part 2 of the course. Also note that there are 8 sets of study questions for this section in total, so you are allowed to skip writing on **one** of the articles in this section.

Appendix B: ARHS 3923 H: Images of Women in Rembrandt's Holland

Midterm: there will be a take-home midterm to include essay questions and questions about your research project. There will be no final.

Grading: grading will follow standard grading metrics, specifically

- papers or exams that do all the assigned tasks at an excellent level will receive grades of A; “excellent” essays have more in-depth and/or more perceptive analysis than “good” essays
- papers or exams that do all of the tasks to an adequate or good level will receive grades of B
- papers or exams that do not do all of the assigned tasks or do some of the tasks inadequately (due to errors or serious omissions) will receive grades of C.
- papers or exams that do not significantly address the tasks and/or show little or no understanding of the main concepts will receive D's or F's.
- All graded items must be submitted or an incomplete in the course will be submitted.

Books: Wayne Franits, *Dutch Seventeenth-Century Genre Painting*

Additional readings, on e-reserve posted on the course Blackboard pages and as hard copies on at the Fine Arts Library (1st floor of the Fine Arts Center). Please note that because of the nature of research, you will need to spend time in the actual library and cannot access all materials electronically.

Blackboard page: course materials and images for study will be posted on the course Blackboard page.

ArtStor: You are likely to need this library of images of art in preparing your presentations. As long you are on campus you can enter ARTstor directly through artstor.org; however, if you are off campus must go through our proxy server. The following URL will work:

<http://libinfo.uark.edu/eresources/help.asp?TitleCode=ARTSTOR>

From that URL, click on the title of the database in the black bar and you'll be prompted to enter the uark username and password. You will need to with ARTstor to download images from them.

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Schedule of Classes and Readings

Part 1: Introduction to Images of Women in Dutch Art

1. Jan. 14: Introduction

2. Jan. 16: Background to study of Images of Women

-- read: Joan Kelly-Gadol, "Did Women Have A Renaissance?"

Questions:

- 1) What evidence does Kelly-Gadol provide to show that women in fact experienced a decline in social status during the Renaissance?
- 2) How persuasive are her arguments, and what additional evidence would be helpful for strengthening her conclusions

3. Jan. 21 : Background to Dutch 17th c. Culture

– complete your chapter from Schama, *Embarrassment of Riches*

– Each student will present a short (5-8) oral summary of one chapter of this book in class, and provide the class with a one-paragraph written summary of the main points of the chapter

4. Jan. 23: Interpretation of Dutch Genre I: symbolic interpretations

– Eddy de Jongh, "Realism and Seeming Realism in Seventeenth-Century Dutch Painting," in W. Franits, *Looking at Seventeenth-Century Dutch Art: Realism Reconsidered*, 1-25-, 40 (beginning at section II)-56.

Questions:

- 1) Explain de Jongh's understanding of the 17th century Dutch mentality and how it affects his approach to the interpretation of Dutch genre painting.
- 2) Select one painting analyzed by de Jongh in this essay and explain how de Jongh's interpretation of that painting demonstrates his interpretive method.

5. Jan. 28: Interpretation of Dutch Genre II: realism

– Svetlana Alpers, "Picturing Dutch Culture," in W. Franits, *Looking at Seventeenth-Century Dutch Art: Realism Reconsidered*, 57-67

– Peter Hecht, "Dutch Seventeenth-Century Genre Painting: A Reassessment of Some Current Hypotheses, in W. Franits, *Looking at Seventeenth-Century Dutch Art: Realism Reconsidered*, 88-97.

Questions:

- 1) What is Alpers's approach to interpreting Dutch art and how does it differ from de Jongh's?
- 2) What does Hecht add to the debate between de Jongh and Alpers?

Appendix B: ARHS 3923 H: Images of Women in Rembrandt's Holland

Part 2: Survey of Images of Women in Dutch Genre Painting

6. Jan 30: Haarlem: 1609-1648: Esaias van de Velde, Hals, Buytewech, Dirck Hals, Brouwer, Ostade,
– Franits, 11-51

7. Feb. 4: Good Girl/Bad Girl?

– Frima Fox Hofrichter, “Judith Leyster’s *Proposition* – Between Virtue and Vice,” in Broude and Garrard, *Feminism and Art History: Questioning the Litany*, 173-181
– catalogue entry on the *Proposition*, in *Judith Leyster: A Dutch Master and her World*, 168-173.

Questions:

- 1) Explain Hofrichter’s interpretation of the *Proposition* and the alternative interpretation proposed in the exhibition catalogue.
- 2) Which interpretation is more convincing and why?

8. Feb. 6: Amsterdam, Utrecht and The Hague: 1609-1648: Codde, Duyster, Baburen, ter Brugghen, Honthorst, Duck, Venne
– Franits, 53-92

9. Feb. 11: Bordellos in Netherlandish art

-- N. Salomon, “Early Netherlandish Bordeeltjes and the Construction of Social ‘Realities’”

Questions:

- 1) What are the two traditional interpretations of Dutch bordello scenes and what are Salomon’s main new interpretations of these scenes?
- 2) Can Salomon’s new interpretations provide new ways of looking at Baburen’s *Procuress* in particular, and if so, what new insights do they provide?

10. Feb. 13: Ter Borch and Netscher

– Franits, 95-113.

11. Feb. 18: Ladies in Satin

– Alison Kettering, “Ter Borch’s Ladies in Satin,” in W. Franits, *Looking at Seventeenth-Century Dutch Art: Realism Reconsidered*, 98-115.

Questions:

- 1) How are poetic conventions and social ideals expressed in Ter Borch’s images of ladies in satin?
- 2) How does Kettering think these paintings were read by men, women and informed viewers – and is she justified in drawing distinctions between the readings of these three types of viewers?

12. Feb. 20: Leiden: Dou, van Mieris, Haarlem (later Ostade), Dordrecht (Maes)

– Franits, 135-156

13. Feb. 25: The Dutch Household

– M. Hollander, *The Divided Household of Nicolaes Maes*, *Word and Image* 10 (1994): 138-155.

Questions:

- 1) What are the significances of the handling of space in Maes’s eavesdropper paintings?
- 2) How does the treatment of space in these paintings communicate meaning and serve as a vehicle for commentary on social life?

14. Feb. 27: Delft (Fabritius, de Hooch, Vermeer)

– Franits, 157-174, 235-238..

Appendix B: ARHS 3923 H: Images of Women in Rembrandt's Holland

15. March 4: Vermeer's Women

H. Perry Chapman, "Inside Vermeer's Women," in *Vermeer's Women*, 64-123

Questions:

- 1) Explain Chapman's idea that Vermeer's women embody abstract concepts?
- 2) Demonstrate the strengths and/or weaknesses of Chapman's claims by comparing one Vermeer painting to one work with the same theme by another artist (you could, for example, compare Vermeer's *Woman Holding a Balance* with fig. 54 – but there are other relevant comparisons you could consider).

16. March 6: Amsterdam (Loo, Eeckhout, Metsu) Rotterdam (Sorgh, Ochtervelt)

–Franits, 175-201

17. March 11: The Marketplace

– Linda Stone-Ferrier, "Gabriel Metsu's Vegetable Market at Amsterdam," *Art Bulletin* 71 (1989): 428-452.

Questions:

- 1) What evidence does Stone-Ferrier present to argue that Metsu's market scene conveys pride in Dutch horticulture?
- 2) Has Stone-Ferrier overlooked any additional meanings that might be in the Louvre painting (fig. 2), and what might these be?

18. March 13: Jan Steen

– Franits, 203-214.

19. March 18: The Jan Steen House

– Simon Schama, "The Unruly Realm: Appetite and Restraint in Seventeenth Century Holland," *Daedalus* 108 (1979): 103-123.

Questions:

- 1) What is the problem about understanding Steen's *Dissolute Household* that Schama addresses here?
- 2) How do the cultural values Schama discusses help resolve the question about Steen's painting?

20. March 20: Rembrandt

-- Kahr, *Dutch Painting in the Seventeenth Century*, 89-154.

SPRING BREAK

21. April 1: Rembrandt's *Bathsheba*

-- Alpers and Carroll, "Not Bathsheba, 1. The Painter and the Model, 2. Uriah's Gaze,"

Questions:

- 1) Explain the differences between Alpers's and Carroll's interpretation of Rembrandt's *Bathsheba*.
- 2) Which interpretation is more convincing and why?

Appendix B: ARHS 3923 H: Images of Women in Rembrandt's Holland

Part 3: Student Presentations

22. April 3: – presentations

23. April 8: presentations

24. April 10: guest lecture Wayne Franits: *"A Gilded Cage in a Golden Age? Women in Seventeenth-Century Dutch Art."*

25. April 15: presentation

26. April 17: presentations

27. April 22: presentation

28. April 24: presentations

29. April 29: presentations

30. May 1: presentations

Research papers due: Thursday May 8 at 1 pm

Appendix B: ARHS 3923 H: Images of Women in Rembrandt's Holland

Basic Books on Dutch Art in General

(note: a good number of items on this bibliography are on reserve for this course; some require Interlibrary Loan)

Alpers, Svetlana, *The Art of Describing: Dutch Art in the Seventeenth Century*, 1983.

Fuchs, R. H., *Dutch Painting*, 1978.

Haak, Bob, *The Golden Age: Dutch Painters of the Seventeenth Century*, 1984

Kahr, Madlyn Millner, *Dutch Painting in the Seventeenth Century*, 1978.

Schama, Simon, *The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age*, 1987

Slive, Seymour, *Dutch Painting 1600-1800* (Pelican History of Art), 1995.

Westermann, Mariët, *A Worldly Art: The Dutch Republic 1585-1718*, 1996

Books on Dutch Genre Painting Exhibitions

Art and Home: Dutch Interiors in the Age of Rembrandt, Denver Art Museum and The Newark Museum, 2001: with essays:

- Mariët Westermann, "Costly and Curious: Full of pleasure and home contentment': Making Home in the Dutch Republic," 15-81
- C. Willemijn Fock, "Semblance or Reality? The Domestic Interior in Seventeenth-Century Dutch Genre Painting," 83-101
- Eric Jan Sluiter, "'All striving to adorne their houses with costly peecess': Two Case Studies of Paintings in Wealthy Interiors," 103-127.
- H. Perry Chapman, "Home and the Display of Privacy," 129-152

Frans van Mieris 1635-1681, Mauritshuis, The Hague, 2005.

Gabriel Metsu, by Adriaan E. Waiboer, National Gallery of Ireland, 2010.

Jan Miense Molenaer: Painter of the Dutch Golden Age, by Dennis P. Weller, North Carolina Museum of Art, 2002

Jan Steen: Painter and Storyteller, National Gallery of Art, 1996.

Judith Leyster: A Dutch Master and her World, Worcester Art Museum, 1993.

Masters of Seventeenth Century Dutch Genre Painting, Philadelphia Museum of Art, 1984.

Music and Painting in the Golden Age, Hoogsteder and Hoogsteder, The Hague, 1994.

Appendix B: ARHS 3923 H: Images of Women in Rembrandt's Holland

Pieter de Hooch, 1629-1684, Peter C. Sutton, Dulwich Picture Gallery, 1998.

Museum catalogs

Liedtke, Walter, *Dutch Paintings in the Metropolitan Museum of Art*, 2007

Essay volumes

Images of Women in Seventeenth-Century Dutch Art: Domesticity and the Representation of the Peasant, ed. Patricia Phagan, 1996

– includes essays on Adriaen van Ostade

– including Wayne Franits, "Domesticity, Privacy, Civility, and the Transformation of Adriaen van Ostade's Art," 3-25

E. De Jongh, *Questions of Meaning: Theme and Motif in Dutch Seventeenth-Century Painting*, 2000

– includes: "A Bird's-Eye View of Erotica: Double Entendre in a series of seventeenth-century genre scenes," 21-58

– "To Instruct and Delight," 83-103.

– "The Broom as Signifier: An Iconological Hunch," 193-214.

The Cambridge Companion to Vermeer, ed. Wayne Franits, 2001.

From Revolt to Riches: Culture and History of the Low Countries 1500-1700, ed. Teho Hermans and Reinier Salverda, 1993

– includes, Wayne Franits, "Wily Women? On Sexual Imagery in Dutch Art of the Seventeenth Century," 300-319.

Holländische Genremalerei im 17. Jahrhundert, ed. Henning Bock and Thomas W. Gaehtgens, Berlin 1987

– includes Albert Blankert, "What is Dutch Seventeenth Century Genre Painting? A Definition and its Limitations, 9-32.

William W. Robinson, "The Eavesdroppers and Related Paintings by Nicolaes Maes," 283-3113.

Nanette Salomon, "Jan Steen's Formulation of the Dissolute Household, Sources and Meanings, 315-343.

Arthur Wheelock, "Pentimenti in Vermeer's Paintings: Changes in Style and meaning," 385-412,

Wooncultuur in de Nederlanden: The Art of Home in the Netherlands 1500-1800, Zwolle, 2000

includes

Westermann, Mariët, "Wooncultuur in the Netherlands: A historiography in Progress, 7- 33.

Hochstrasser, Juli Berger, "Imag(in)ing prosperity: Painting and material culture in the 17th-century Dutch Household, 195-235.

H. Perry Chapman, "Women in Vermeer's Home: Mimesis and Ideation," 237-271.

Martha Hollander, "Public and Private Life in the Art of Pieter de Hooch," 273-293.

Wayne Franits, "'For people of fashion': Domestic Imagery and the Art Market in the Dutch Republic," 295-316.

Renaissance Culture and the Everyday, ed. Patricia Fumerton and Simon Hunt, Philadelphia, 1999

Appendix B: ARHS 3923 H: Images of Women in Rembrandt's Holland

– Ann Jensen Adams, "Money and the Regulation of Desire: The Prostitute and the Marketplace in Seventeenth-Century Holland," 229-253.

The Public and Private in Dutch Culture of the Golden Age, ed. Arthur Wheelock and Adele Seeff, Newark
– Alison Kettering, "Gerar ter Borch's Military Men: Masculinity Transformed, 100-119.

Monographs

Robinson, Franklin W., *Gabriel Metsu (1629-1667): A Study of his Place in Dutch Genre Painting of the Golden Age*, New York, 1974.

Rembrandt: the bibliography on Rembrandt is so large that I suggest you consult the exhibition catalog, *Rembrandt's Women*, on hard copy reserve for the course, for specific bibliography on Rembrandt's images of women.

Thematic books:

Durantini, *The Child in Seventeenth-Century Dutch Painting*, Ann Arbor, 1983.

Franits, Wayne, *Paragons of Virtue: Women and Domesticity in Seventeenth-Century Dutch Art*, Cambridge, 1993.

Emblem Books and Primary Sources (note: there are many web sources for these materials, share as you find these)

http://archives.getty.edu/R/RVUYMEAVCRPRLKQL7YUHRM1T6JF8MIT9CYCGQTUMYBHDPPF9AH-01538?func=collections-result&collection_id=1865

Cats, Jacob, *Sinne-en minnebeelden*, 1618 (Emblems of Virtue and Love)

<http://emblems.let.uu.nl/c1627front.html> (1627 edition includes English translation **at** back)

_____. *Spiegel vanden ouden ende nieuwen tijdt*, **1632**.

Hoogstraten, Samuel, *Inleyding tot de hooge schoole der schilderkunst*, 1678, theoretical treatise on art

Houbracken, Arnold, *De groote schouburgh der Nederlandtsche konstschilders en schilderessen* (1718-21, 2nd edition 1753) – biographies of artists

Mander, Karl van, *Het Schilder-Boeck*, 1603 biographies of painters (available in translation by Derry Cook-Radmore et al, 1994-9)

Ripa, Cesare, *Iconologia*, 1644.

Appendix B: ARHS 3923 H: Images of Women in Rembrandt's Holland

Venne, Otto van, *Amorum Emblemata*, 1608.

Visscher, Roemer, *Sinnepoppen*, 1614.

<http://www.let.leidenuniv.nl/Dutch/Renaissance/Facsimiles/VisscherSinnepoppen1614/index.htm>

<http://emblems.let.uu.nl/> Emblem project Utrecht

Topics for Projects

women and drinking
letter writing
playing cards
women peasants
prostitutes
mothers and children
maids
women and dogs
sick women
women and money
cleaning
love gardens
courtship
spinning/sewing
old women
cooking
women in the market place
Old Testament women in Rembrandt
Rembrandt's images of his wife Saskia

(other topics possible but require approval by me)

Milton Syllabus

ENGL 4603H/523/6203, Spring 2017

Class meets Tues 11:00-1:45 in KIMP 321

Dr. Stephens, Office 338 Kimpel

Office hours: Thurs 11:00-1:00

Or by appointment.

E-mail (the fastest way to reach me):

dstephen@uark.edu

(Do not add an "s" after my username.)



Week 1

Tues 17 Jan Introduction to the course, to the Renaissance, And to each other. Discussion of a philosophical question that will set the stage for next week.

Week 2

Tues 24 Jan Come prepared to discuss Paradise Lost Book I.
First short written assignment due via email
Attachment in doc or docx format by 11:00 p.m.
The prompt is on Blackboard. You will
Have a short written assignment due
Almost every week, receiving the prompt
The week before.

Week 3

Tue 31 Jan Come prepared to discuss PL II. Second short written Assignment due in doc or docx format by 11:00 p.m.

Week 4

Tues 7 Feb We're taking a detour away from *Paradise Lost* for today. Come prepared to discuss "On the Morning of Christ's Nativity," the selections from *Areopagitica* listed on Blackboard, the selections from the *Doctrine and Discipline of Divorce* listed on Blackboard, and three sonnets: Sonnet VII "How soon hath Time, the subtle thief of youth," Sonnet XIX "When I consider how my light is spent," and Sonnet XXIII "Methought I saw my late espoused saint."

Week 5

Tues 14 Feb *PL* III. I won't write all the short-assignment due dates in the syllabus; expect one every week unless told otherwise via a Blackboard announcement. I may, however, eventually change the pre-reading assignments to post-reading assignments, which will be due the night before class instead of the week before. I'll let you know in plenty of time if I do so.

Appendix C: ENGL 4603H/5223/6203 Milton Syllabus

Week 6

Tues 21 Feb *PL IV.*

Week 7

Tues 28 Feb *PL V.*

Week 8

MONDAY 6 MAR (NOT TUESDAY): RESEARCH PROJECT DUE TODAY BY noon, SUBMITTED VIA SAFE ASSIGN. See Blackboard for details.

Tues 7 Mar *PL VI.*

Week 9

Tues 14 Mar **MIDTERM EXAM FOR UNDERGRADUATES (and for graduates if class participation has been slack—in which case I will have given you a heads-up).**

Week 10

Tues 21 Mar: **Have a glorious Spring Break!**



Week 11

Tues 28 Mar *PL VII.* **Oral reports.**

Week 12

Tues 4 Apr *PL VIII.* **Oral reports.**

Week 13

Tues 11 Apr *PL IX.* **Oral reports.**

Week 14

Tues 18 Apr *PL X-XI.* Twice the usual reading for today, but you can go through Book XI fairly quickly. **Oral reports.**

Week 15

Tues 25 Apr *PL XII.*

Week 16

MONDAY 1 May (NOT TUESDAY): ORIGINAL LITERARY ESSAY DUE TODAY BY noon VIA SAFE ASSIGN.

Tues 2 May First read the selection from the Biblical Book of Judges (Rosenblatt pp. 451-57), and then read all of *Samson Agonistes* (Rosenblatt pp. 159-204).

Week 17: Exam Week

Tues 9 May, **10:15-12:15 a.m.** in our regular room: **FINAL EXAM FOR UNDERGRADUATES (and for graduates if class participation has been slack, in which case you will have been given a heads-up).**

Nuts and bolts for course begin on the following page.

GENERAL COURSE INFORMATION

Textbooks Required:

Rosenblatt, ed. *Milton's Selected Poetry and Prose*. ISBN 978-0-393-97987-9

Teskey, ed., *Paradise Lost*. ISBN 978-0-393-92428-2

Gibaldi, ed. *MLA Handbook for Writers of Research Papers*. ISBN 978-1-60329-025-8

Description. Milton's *Paradise Lost*, whose story of Eden is so woven into Western culture that we quote it even when we've never read it, perplexes readers with its charismatic Satan, its seemingly petty God, and its smiling tensions between Adam and Eve even before the fall. Prepare to find Milton both enchanting and aggravating—but always awe inspiring. We will seek to understand Milton on his own terms rather than holding him to our own religious or irreligious beliefs. At the same time, we will ask ourselves how, even when we disagree with Milton, his poetry can help us reexamine some of the hardest questions in our modern world: would rule by a benevolent and well-educated autocracy be better than rule by a poorly educated and internally fractured democracy? What is more important in a marriage: emotional attachment; mutual goals or beliefs; mutual activities; or space for independence? What is the dividing line between selfish ambition and the drive to do better—or between self-confidence and self-delusion? How can we know something is harmful and yet still do it? Does the notion that pride is sinful have any useful place in modern society? What is moral innocence—and is it ever compatible with sexual desire? Does the passion for revenge differ from the passion for justice?

We'll read *Paradise Lost*, *Samson Agonistes*, selections of the shorter poetry, and extracts from several of the political tracts, as well as some literary criticism. The format will be mostly discussion, with an occasional lecture. There will be a great emphasis upon class participation, including frequent informal paragraphs written on questions like those above in order to get discussion going (though you will not be graded on your social beliefs, of course). If you expect to leave this class having received one neat set of truths about Milton's work, you'll be sorely disappointed. I will introduce various important critical debates over his work, without necessarily attempting to settle these debates. I will, however, give you the tools to address those debates in your own ways.

GRADE DISTRIBUTION

*****For all assignments mentioned below, see the full instructions on Blackboard.*****

Grade Distribution for Honors Students at the 4000 level

25% Class participation and attendance, including short weekly writing assignments.

10% Research project, 2-3 pages.

20% Original literary essay, 5-7 pages.

5% Oral report on research and literary criticism.

20% Memorization and recitation of 30 consecutive lines of *Paradise Lost*.

20% Midterm.

Final Exam optional. If you take it, I'll average it in with your midterm.

Grade Distribution for Graduate Students at the 5000 level

30% Class participation and attendance, including short weekly writing assignments.

15% Research project, 4-6 pages.

25% Original literary essay, 10-12 pages.

5% Oral report on research and literary criticism.

25% Memorization and recitation of 45 lines of *Paradise Lost* (in one or two chunks, with one of them no fewer than 30 consecutive lines).

Appendix C: ENGL 4603H/5223/6203 Milton Syllabus

Grade Distribution for Graduate Seminar Students at the 6000 Level

30% Class participation and attendance, including short weekly writing assignments.

15% Research project, 5-7 pages.

25% Original literary essay, 15-20 pages.

5% Oral report on research and literary criticism.

25% Memorization and recitation of a total of 60 lines of *Paradise Lost* (in one or two chunks, each no fewer than 30 consecutive lines).

E-mail Requirement. It is a requirement of this course that you check your University e-mail account once a day, to see whether I have sent messages to the class. It is your responsibility to make sure, by communication with other students in the class, that your account is receiving all e-mails and is not, for example, bouncing emails because it is over quota. Once you've all successfully gained access to Blackboard, almost all announcements will go out over Blackboard, but I will still occasionally have to contact individual students by email.

BLACKBOARD WEBSITE REQUIREMENT. It is also a requirement of this class that you check the class Blackboard website once a day, because I will distribute announcements, assignments, supplementary readings, and other information through that website. ► Note that you **must turn off your pop-up blocker** for the site to work. To log onto Blackboard, see the handout titled "Using Blackboard and SafeAssign" that I emailed to you at the beginning of the semester.

Written Assignments. Instructions for all of your longer assignments are either already on Blackboard or will be posted there by the second week of class. Instructions for the short weekly assignments will appear gradually as the semester progresses. All written work for this class except for your first short weekly assignment must be submitted electronically, in .doc or .docx format, **not .pdf**, via SafeAssign. See the handout I emailed you at the beginning of the semester, titled "Using Blackboard and SafeAssign."

Class Participation. "Participation" includes attendance, but it means more than that; it means your engagement with, and investment in, class discussions and activities--including the activity of turning in discussion questions. Your class participation grade will be figured as the *quality* of your participation (for which, see the first sentence of this section) times the *percentage* of days you were present, after excused absences have been subtracted. **Example: if the quality of your participation is 95 and you attend class (after excused absences) only 80% of the time, your class participation grade will be $95 \times 0.80 = 76$. When you don't attend, you're neither benefitting from class discussions nor giving other students the benefit of your own insights, so you get no class participation credit for days you don't attend.** In order to be as generous as possible, I'll count the total number of class days as 30 even if the University cancels some class days, and I'll use absences rather than presences in my calculations. So you can easily figure that missing 6 days (after excused absences) will mean you will have been present 80% of the time. If you earn an 85 for quality and have no unexcused absences, your class participation grade will be 85, but if you have 6 unexcused absences, your class participation grade will plummet to 68. Showing up is half the battle.

You will *absolutely not* be competing with other students for your quality-of-participation grade; in many of my classes, almost everyone makes either a B or an A in class participation, so you don't need to feel that because your neighbor is called on more than you are or makes more brilliant comments, he or she is automatically going to get a higher grade. Nor will it affect your grade if you ask so-called "stupid" questions, so long as they are about things you really want to know. On the other hand, if you show evidence of not having read *and thought about* the assignments or if you seldom speak up, this will

Appendix C: ENGL 4603H/5223/6203 Milton Syllabus

affect your participation grade. If you are truly pathologically shy, come talk to me during office hours now rather than after the fact so we can work something out; I have experience dealing with such things and won't terrorize you. Here's another hint: if you struggle through reading a work of literary theory or criticism and cannot figure out parts of it, don't despair or give up. Instead, scratch away at one or two parts of it to investigate your own confusion, and then phone another student or two to talk about it. You'll learn a great deal more this way than you would simply by giving up and waiting to see what others say about it in class. If it looks as though people aren't treating the reading seriously, I'm not above giving pop quizzes, which will be figured into the class participation grades. If people are keeping up with the reading, pop quizzes will be beneath my dignity and yours.

Attendance. I cannot give classes over during office hours. *If you know you're going to miss a class,* it's best to phone a couple of classmates beforehand to ask them to take careful notes for you and collect handouts for you. See above section on class participation to see how attendance figures into your grade. Student absences resulting from documented illness, family crisis, University-sponsored activities involving scholarship or leadership/participation responsibilities, jury duty or subpoena for court appearance, military duty, and religious observances are excusable according to university rules. You must provide appropriate documentation for any absence for which you wish to be excused—by the third week of the semester for all foreseeable absences and by Dead Day for all unforeseeable absences. During the first week of the semester, you must give to me a list of the religious observances that will affect your attendance. Students who miss the first days of the semester for any reason, including late registration, will not be given participation or attendance credit for days missed, since they will have missed important lectures, discussions, and announcements by then.

Exams. You will be tested over the readings, the lectures, and ideas that come up during discussion. Note that while essays in this class require originality, exams do not. Instead, exams require that you demonstrate your comprehension of what the class has taught you. The midterm exam will have one essay question plus two short-answer questions; the final exam will be similar and will cover only the part of the course since the midterm. The short-answer questions will not be devious or picky; they will be questions asking you to write about one-third to half a page about important events in the plots, explain the significance of key passages that we discussed in class, summarize the important points of Milton's essays, and define important terms or concepts that I emphasized in lectures (by, for example, writing them on the board). Please do not ask me to give you a **makeup exam** unless you have given the Dean of Students, Lisa Summerford, documentation of a visit to the doctor for illness (for yourself or for your child), of attendance at a family member's funeral, or of attendance at the birth of your own child. Makeup exams may have a different format from the regular exams and may thus inadvertently be more difficult, though I will not intentionally make them so.

CONTROVERSIAL CONTENT: CONSIDER THIS BEFORE DECIDING WHETHER TO DROP THE CLASS. This is hardly ever a problem for English majors or graduate students, but please be forewarned: this course may include explicit sexual content, including discussions about sexual acts of which some students may not approve, torture, murder, and controversial religious and political topics. The central purpose of the course, like that of almost all courses in literature, is to learn how the authors of these works thought and wrote about their world, a purpose that can be fulfilled only if we read for understanding rather than reading in order to impose our own values on the texts. If this course content and approach will be a problem for you, please do not take the course. Given that you have now been warned in advance, federal, state, and university policies allow me to require that you engage with all of the course content without further special provisions for your individual religious or moral beliefs. This does not mean that I will attempt to force my personal religious or moral beliefs upon you, only that both you and I must be open-minded enough to listen genuinely to the authors we are reading.

CRUCIAL NOTE ABOUT CITATION AND PLAGIARISM. Use the MLA form of citation. You're literary scholars, so you know this already, but the University wants me to tell you, anyway: any student who plagiarizes--that is, who uses the words, phrases, *or ideas* of any other person or source without clearly documenting this indebtedness (that is, indicating whether the other person is being quoted, paraphrased, or summarized, and also indicating exactly which sentences of the student's essay--*not simply which paragraphs*--contain such material, and also including a bibliography) will fail the class, even if that student is making an A-plus otherwise. When a student ruins his or her career that way, it makes me so sad I feel ill. If you're feeling that desperate, come brainstorm some essay ideas with me during my office hours. But of course, I would love for you to do that even if you aren't feeling desperate. Unless otherwise indicated in an assignment prompt, all work in this class is to be completed on your own, without help, except for the pedagogically challenging help offered by one of the official writing centers on campus. I encourage you to study for exams with other students, however.

Academic Integrity: As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is possible only when intellectual honesty and individual integrity prevail. Each University of Arkansas student is required to be familiar with, and abide by, the University's Academic Integrity Policy, which may be found at <http://provost.uark.edu/academicintegrity/245.php>. Students with questions about how these policies apply to this course or a particular assignment should first read the section of this syllabus titled "Crucial Note About Citation and Plagiarism" and then, if questions remain, immediately contact me in person or via email.

Disabilities. The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. Moreover, the University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Educational Access (contact 479-575-3104 or visit <http://cea.uark.edu> for more information on registration).

Discrimination and Sexual Harassment. Anyone experiencing discrimination and/or sexual harassment while at the university may report it to a complaint officer appointed by the Chancellor. The complaint officer will discuss any situation or event that the complainant considers discriminatory or constitutive of sexual harassment. Reports may be made by the person experiencing the harassment or by a third party, such as a witness to the harassment or someone who is told of the harassment. For more information and to report allegations of discrimination and/or sexual harassment, contact the Office of Equal Opportunity and Compliance, 479-575-4019 (voice) or 479-575-3646 (tdd).

The official policy of the University of Arkansas is that an equal opportunity must be provided to all students: the University of Arkansas does not condone discriminatory treatment of students or staff on the basis of age, disability, ethnic origin, marital status, race, religious commitment, sex, or sexual orientation.

No Recording of Class: Tape-recording and/or any other form of electronic capturing of lectures is expressly forbidden. Be aware that this is a legal matter involving intellectual property rights: State common law and federal copyright law protect my syllabus and lectures. They are my own original expression, and I may record my lectures at the same time that I deliver them in order to secure protection. Whereas you are authorized to take notes in class, thereby creating derivative work from my lectures, the authorization extends only to making one set of notes for your own personal use and no other use. **You are not authorized to record my lectures, to provide your notes to anyone else, or to make any commercial use of them without expressed, prior permission from me.** Persons authorized by the Center for Educational Access to take notes, audio record, or electronically capture lectures will be permitted to do so, but such use still is limited to personal, non-commercial, non-public use. Similarly, you are permitted to reproduce notes for a student in this class who has missed class due to reasons deemed excusable by the University. Use of those notes is restricted to personal, classroom purposes, and they must not be shared for any other purpose.

EMERGENCY PROCEDURES

Severe Weather (e.g. Tornado Warning):

Follow the directions of the teacher or emergency personnel.

Seek **shelter** in the basement or **interior** room or hallway on the **lowest floor**, putting as **many walls** as possible between you and the outside

If you are in a multi-story building, and you cannot get to the lowest floor, pick a hallway in the center of the building

Stay in the center of the room, **away from** exterior walls, **windows**, and doors

Violence (e.g. Active Shooter)

Remember “CADD”:

Call: 9-1-1

Avoid: If possible, self-evacuate to a safe area outside the building. Follow directions of police officers.

Deny: Barricade the door with desk, chairs, bookcases or any items. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet. Remain there until told by police it's safe.

Defend: Use chairs, desks, cell phones or whatever is immediately available to distract and/or defend yourself and others from attack.

Instructions for additional sorts of emergencies can be found at emergency.uark.edu.

Biochemistry II, CHEM 5843/CHEM 4843H
Spring 2015

Professor: Frank Millett, Phone: 575-4999, E-mail: millett@uark.edu
Office Hours: CHEM 243: 1:30 – 2:30 PM, MWF, or by appointment.
Textbook: **Biochemistry**, Berg, Tymoczko, Stryer, 7th Edition
Prerequisites: CHEM 5813 or CHEM 4813H.
Course Goal: In combination with CHEM 5813, to present a comprehensive view of the current state of knowledge of biological molecules and chemical reactions that are required for life.

<u>Week of:</u>	<u>Chapter</u>	<u>Topic</u>
January 12	11, 15	Carbohydrates, Metabolism
January 19	16	Glycolysis, Gluconeogenesis
January 26	17	Citric Acid Cycle
February 2	18	Oxidative Phosphorylation

Exam 1 Thursday, February 5, 7:00 - 9:00 PM CHEM 132

February 9	19	Photosynthesis
February 16	20	Calvin Cycle
February 23	21	Glycogen Metabolism
March 2	22	Fatty Acid Metabolism

Exam 2 Thursday, March 5, 7:00 - 9:00 PM SCEN 407

March 9	23	Amino Acid Catabolism
March 16	24	Biosynthesis of Amino Acids
March 30	4, 5 (pp 139-145)	DNA

Exam 3 Thursday, April 4, 7:00 – 9:00 PM CHEM 132

April 6	28,29	Replication, Transcription
April 13	30	Translation
April 20	31	Regulation in Prokaryotes
April 27	32	Regulation in Eukaryotes

Exam 4 Wednesday May 6, 10:15 – 12:15 AM CHEM 132

Exams: The four exams will involve problem solving, will be weighted equally, and will count 90% of the final grade. No exams will be dropped.

Homework: Homework involving protein modeling and literature searching will be assigned, and count 10% of the final grade. Additional problems will be assigned, but not graded.

Attendance and Inclement Weather: Classes will be held unless the University is closed.

Academic Honesty: Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' which may be found at <http://provost.uark.edu/>

Website: Further information on exams, homework problems, syllabus, etc. is available at [Blackboard](#) on the UA website. Gain access to this site by using your ID.



HONORS COLLOQUIUM
LORD OF THE RING
 WAGNER AND THE WORLD



HIST 3923H / MUSC 4253 / MUSC 3923H / WLLC 3923H
 UNIVERSITY OF ARKANSAS
 FALL 2011
 THURSDAYS, 3:00-5:50
 KIMPEL HALL 201

Professor	Department	Email	Phone	Office	Office Hours
J. Laurence Hare	History	lhare@uark.edu	575-5890	Old Main 511	T/Th 11:00-12:00 W 1:30-3:30
Jennifer Hoyer	German	jhoyer@uark.edu	575-4893	Kimpel 501	M 13.-14.00 W 9.30-10.30 Th 11-12.00
Martin Nedbal	Music	mnedbal@uark.edu	575-4138	Music Building 109	M/W 9:00-10:00 T/Th 1:00-2:00

COURSE DESCRIPTION

This course will introduce students to intellectual inquiry and critical thinking through an interdisciplinary study of Richard Wagner, one of history's most famous, yet problematic figures. Students will study Wagner as a composer, dramatist, aesthete, poet, political commentator, and scholar, while at the same time considering the context of his times and the controversies surrounding his work. The course will explore the connections between Wagner's work and early German nationalism, and its later links to National Socialism in the twentieth century. Along the way, students will become acquainted with the history of Germanic languages in myths, beginning with Runic inscriptions and Gothic incantations, moving through Germanic myths in most medieval Germanic languages, and culminating in a comparative examination of the Siegfried/Bruenilde story arc that Wagner eventually scored and minted as *the* German myth. The course will also deal with the nexus of these legends and Wagner's notorious anti-Semitism.

The course will explore Wagnerian issues through the frame of his monumental operatic tetralogy *The Ring of the Nibelung* and its lasting effects on modern intellectual and cultural imagination. The *Ring Cycle* is a significant object of study due to its continued popularity in every conceivable form of American popular culture, from commercials to Hollywood

Appendix E – HIST 3923H, MUSC 4253 and 3923H, WLLC 3923H – Lord of the Ring blockbusters and Indie films. It therefore provides an ideal bridge for students’ shared cultural backgrounds and new interdisciplinary academic skills.

With Wagner as a unifying theme, students will discover the ways in which the differing perspectives of disciplines such as German studies, history, and musicology can come together to answer shared questions about the development of art and culture within society and politics and about the links between the past and the present.

GOALS OF THE COURSE

Content:

- Through course lectures and selected readings, students will be acquire familiarity with Richard Wagner, his works, his context, and his legacy
- Through careful readings, viewings, and discussions, students will be able to assess the content, themes, and broader significance of Wagner’s *The Ring of the Nibelung*
- The course will cultivate student interest in foreign languages, humanities, and the arts, while establishing a foundation for further studies in these fields.

Skills:

- Through analysis of Wagner’s *Ring* and a discussion of Wagner’s impact on literature and popular culture, students will achieve basic competencies in evaluating and interpreting the content of artworks
- Students will develop critical reading and thinking skills, based on interactions with Wagner’s writings and with other literary works based on Wagner
- By completing a final course project, students will enhance basic research, writing, and presentational skills, from the perspectives of several disciplines

COURSE REQUIREMENTS

I. ***Preparation for Class:*** Our course is more than the time we spend in the classroom. It is therefore essential that you prepare thoroughly each day for class. You can expect to complete a given amount of reading before each class session and to spend additional time preparing daily assignments and conducting research, so be sure to schedule your time accordingly. We expect that you will come to class having carefully read all assigned texts and viewed in advance select performances.

Participation in Class: In the classroom, earning a high participation grade depends on faithful attendance, demonstrating careful preparation, and showing a willingness to contribute to class discussions. If you are clearly unprepared or distract from the learning process (e.g. by sleeping, texting, or exhibiting disruptive behavior), you may be asked to leave and/or counted absent for the day.

Appendix E – HIST 3923H, MUSC 4253 and 3923H, WLLC 3923H – Lord of the Ring

II. **Daily Assignments:** Students will be asked to complete a set of common assignments, including reflective essays based on weekly readings and performance viewings. These will be included in the schedule below and/or announced in class and posted on the blackboard website.

III. **Exams:** There will be two exams in this course: a midterm and a final. The exams will cover the material from the course lectures, readings, viewings, and discussions.

IV. **Final Projects:** Throughout the semester, students will pursue a final project connected to the section in which they are enrolled:

HIST 3923H: Students taking this course for history credit will complete a research project connecting Wagner, his works, and his legacy to a larger historical context. Wherever possible, the project should make use of both primary and secondary sources and attempt to answer a well-defined historical question. The project will yield a paper of approximately 10 pages, and a secondary product such as a podcast, poster presentation, website, etc. Students will be asked to present and/or exhibit their projects at the end of the semester.

MUSC 3923H/MUSC 4523: Students taking this course for music credit will complete a research or analysis project focusing on musical and dramaturgical aspects of the four *Ring* operas. These aspects could include Wagner’s deployment of specific leitmotifs in a particular scene or throughout the whole tetralogy, his interest in a reform of traditional opera, or his musical characterization of characters. Students might also want to work with different approaches to the staging of Wagner’s *Ring*, examining a recent production or historical evidence documenting nineteenth- and twentieth-century productions of the operas. The project should result in a well thought-out and argued research paper (of about 8-10 pages for undergraduate, 10-12 pages for graduate students), which can be accompanied by a set of stage directions or analytical charts.

WLLC 3523H: Students taking this course for WLLC credit will complete a research and analysis project that examines linguistic and literary/textual aspects of Wagner’s work and legacy. This could include, but is not limited to, a study of Germanic languages and mythologies as tools for defining the nation or national narrative; High or Pop Culture as an educational tool; literature and linguistics/semantics as they relate to cultural hegemony or social construction; Wagner’s influence on international literature—thematically or musicologically (i.e. writers who attempt to approximate musical structures in the written word). Students will be asked to produce a written analytical component, complemented by a presentation of material that can take any form so long as it is fitting to the topic. Central to the WLLC section is analysis of German(ic) material in the original language.

NOTE: Undergraduates may, with the approval of the professors, choose to complete a project outside of their discipline. In other words, HIST students may choose to complete the WLLC project.

GRADING

Participation:	10%
Daily Assignments:	20%
Midterm Exam:	20%

Appendix E – HIST 3923H, MUSC 4253 and 3923H, WLLC 3923H – Lord of the Ring

Final Exam:	20%
Final	Project:
30%	

REQUIRED TEXTS

Spencer, Stewart and Barry Millington, eds. *Wagner's Ring of the Nibelung: A Companion*. New York: Thames & Hudson, 1993. ISBN: 9780500281949.

Tolkien, J.R.R. *The Lord of the Rings*. 50th Anniversary ed. New York: Houghton-Mifflin, 2004. ISBN: 9780618640157.

Other course readings will be available for download on the Blackboard website or placed on E-reserve at the Mullins Library.

SYLLABUS

Please note that we reserve the right to make changes to this syllabus, including the schedule of assignments and the selected readings. Lecture topics are also subject to change, and we welcome your feedback on potential topics. We recommend that you refer to the syllabus frequently and make careful note of any changes announced in class.

INCLEMENT WEATHER

In the event of inclement weather, students are asked to monitor closely their email and the blackboard website for updates about the status of class meetings. In general, if weather forces the Razorback Transit System to suspend operations, then class will be canceled.

ACADEMIC INTEGRITY

“As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail. Each University of Arkansas student is required to be familiar with and abide by the University’s ‘Academic Integrity Policy’ which may be found at <http://provost.uark.edu/245.php>. Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.”

Appendix E – HIST 3923H, MUSC 4253 and 3923H, WLLC 3923H – Lord of the Ring
 SCHEDULE OF READINGS, DISCUSSIONS, AND ASSIGNMENTS

DATE	TOPIC AND ASSIGNMENTS
Thursday, August 25th	Wagner’s Life and Works <ul style="list-style-type: none"> • Wagner’s historiography • Introduction to Wagner’s poetics • How to READ an opera Review Syllabus
Thursday, September 1st	Wagner’s Milieu <ul style="list-style-type: none"> • Wagner’s historical context • Introduction to the world of opera <i>Wagner’s Ring of the Nibelung, 7-13; 54-88</i> <i>Das Rheingold, Scene 1 and 2</i>
Thursday, September 8th	Wagner’s Sources <ul style="list-style-type: none"> • Germanic mythology • <i>Das Nibelungenlied</i> and Germany <i>Wagner’s Ring of the Nibelung, 29-32; 88-118</i> Mythology reading on Blackboard <i>Das Rheingold, Scene 3 and 4</i>
Thursday, September 15th	The Valkyries <i>Wagner’s Ring of the Nibelung, 14-24, 119-167</i> <i>Die Walküre, Act I and II</i>
Thursday, September 22nd	No Class - German Studies Association <ul style="list-style-type: none"> • Students arrange individual meetings to discuss independent projects
Thursday, September 29th	Wagner and the Nation <ul style="list-style-type: none"> • Wagner’s revolutionary activism at mid-century • The transformation of German nationalism in the <i>Kaiserreich</i> • <i>Kulturnation Deutschland</i>
Thursday, October 6th	Bayreuth <ul style="list-style-type: none"> • The history of the Bayreuth Festival • The Wagner family at the end of the nineteenth century <i>Wagner’s Ring of the Nibelung, 192-228</i> “Final Report on the Fates and Circumstances” and “The Festival Playhouse at Bayreuth” in <i>Richard Wagner’s Prose Works, Vol. 5</i> , trans. William Ashton Ellis (New York: Broude Brothers, 1966): 309-340. <i>Siegfried, Act I</i>
Thursday, October 13th	Siegfried <i>Wagner’s Ring of the Nibelung, 41-52, 228-276</i> <i>Siegfried, Act II and III</i>
Thursday, October 20th	Midterm Exam
Thursday, October 27th	Wagner and Anti-Semitism <ul style="list-style-type: none"> • The emergence of modern anti-Semitism in Europe • Anti-Semitic themes in Wagner’s art and thought “Judaism in Music” in <i>Richard Wagner’s Prose Works, Vol. 3</i> , trans. William Ashton Ellis (New York: Broude Brothers, 1966): 75-123.

Appendix E – HIST 3923H, MUSC 4253 and 3923H, WLLC 3923H – Lord of the Ring

DATE	TOPIC AND ASSIGNMENTS
Friday, October 28th	Presentation by Dr. Marc Weiner <i>Professor of Germanic Studies, Indiana University</i>
Thursday, November 3rd	Wagner and Nazism <i>Wagner's Ring of the Nibelung, 277-308</i> <i>Götterdämmerung, Act I</i>
Saturday, November 5th	Met HD Telecast of <i>Siegfried</i> at Razorback Cinema
Thursday, November 10th	Wagner and Literature <i>Lord of the Rings (The Return of the King, Book Five; Appendix A, B, D, E)</i>
Thursday, November 17th	Wagner and Popular Culture <i>Wagner's Ring of the Nibelung, 309-351</i> <i>Lord of the Rings (The Return of the King, Book Six; Appendix F)</i> <i>Götterdämmerung, Act II and III</i>
Thursday, November 24th	Thanksgiving - No Class
Thursday, December 1st	Wagner's Legacy <ul style="list-style-type: none"> • The Grand Tours: Castles, Ruins, and the Wagnerian landscape • Performing Wagner in the Postwar Era Student Presentations
Thursday, December 8th	Final Projects Student Presentations
FINAL EXAM	

Appendix F – PHIL 2003H – Honors Intro to Philosophy

Honors Introduction to Philosophy
PHIL 2003H
Professor Oksana Maksymchuk
Spring 2014

Office: Old Main 314 | Office Hours: Tu 3:30 -5:30 P.M. or by appointment | email:
omaksymc@uark.edu

Course Description

This course will introduce students to some major topics and problems in philosophy: the existence of God, the problem of evil, knowledge and reality, personal identity, freedom of the will, moral responsibility, and the foundations of morality. Students will learn to analyze and evaluate arguments of some of the most compelling thinkers in the history of philosophy, and to develop their own philosophical views on these topics.

Text

“Introduction to Philosophy: Classical and Contemporary Readings”, 6TH ed.; Perry, J., Bratman, M. and Fischer, J., editors. (Oxford U Press, 2012.)

Course Objectives

1. As a result of full participation in this class, a student will understand:
 - A variety of important issues and debates from classical and contemporary philosophy.
 - The perspectives of important philosophers in areas of metaphysics, epistemology, and value theory.
2. Students will also cultivate abilities essential for their academic and professional success:
 - Read and analyze texts.
 - Reflect on philosophical arguments and develop critical responses to them.
 - Think philosophically about different issues that arise in his or her own life.
 - Think and write with increased clarity and rigor.

Assignments and Course Requirements

Students will be required to participate in class discussion in a well-informed thoughtful manner. Do all the readings before class, and bring your texts with you! There will be regular open-book quizzes. I also expect you to watch four of the movies I’ve listed on the syllabus (one over each four-week period). Your writing assignments will consist of four short film reports (up to 300 words) and four thesis papers, each no longer than 1200 words (up to four pages). In these thesis papers, you will present the philosophical views we discussed in class and develop your own responses to them. I will distribute a list of suggested paper topics about ten days before a paper is due. If you decide to come up with your own paper topic, email it to me at least five days before the due date. Please include a word count on all of your papers. Papers turned in late will be counted down 1/6 of a grade (from A to A/A-) for each additional day (or part of a day) that they are late. Your lowest thesis paper grade will be weighed at 15% of your grade for the course. I encourage you to read “Writing Philosophy Papers,” pp. 15-17 in your textbook and/or Jim Pryor’s article on writing philosophically at <http://www.jimpryor.net/teaching/guidelines/writing.html> Dare to take risks and to experiment!

Appendix F – PHIL 2003H – Honors Intro to Philosophy

Grade Distribution

Class participation:	10%
Quizzes:	10%
Film reports:	5%
First thesis paper:	15%
Second thesis paper:	20%
Third thesis paper:	20%
Fourth thesis paper:	20%

Students with Disabilities

In compliance with University of Arkansas policy and equal access laws, I am available to discuss appropriate academic accommodations that you may require as a student with a disability. For more information, visit: <http://cea.uark.edu/>

Academic Integrity

Students are expected to comply with University regulations regarding academic integrity. Failure to maintain academic integrity on an assignment will result in a loss of credit for that assignment – at a minimum. I will report any breach of academic integrity. Information about that process can be found here: <http://ethics.uark.edu>.

In-Class Participation and Behavior:

1. The class will be run as a mix of lecture and discussion. Always do the readings **before** you come to class. That way, you will be able to follow the lecture and to make thoughtful contributions to the discussion.
2. Come to class on time.
3. Do not talk in class except when we are having a discussion.
4. Be respectful. Do not interrupt. When you have something to say, raise your hand and wait for your turn to speak.
5. All phones, tablets, etc. must be in the off or silent mode during class. No laptops, ipads, netbooks, etc. may be used in class. To take notes, please use pen and paper.
6. You may not use any recording devices without my prior permission.

Inclement Weather Policy

In the event that the UA declares that its inclement weather policy is in effect, I will send out an email to let you know if our class is meeting. Should the power be out at my house, I will, as a last resort, leave an outgoing message on my office phone ([479-575-8640](tel:479-575-8640)) letting you know if we will be having class.

Emergency Procedures

Many types of emergencies can occur on campus; instructions for specific emergencies such as severe weather, active shooter, or fire can be found at emergency.uark.edu.

Appendix F – PHIL 2003H – Honors Intro to Philosophy

WEEK 1: THE NATURE OF PHILOSOPHY

01/14	Introduction	
01/16	Plato, “Apology: Defense of Socrates”	22-37
	Film: The Matrix	

WEEK 2: GOD AND RELIGION

01/21	St. Anselm, “The Ontological Argument”	42-44
	St. Thomas, “The Existence of God”	44-46
01/23	William Paley, “Natural Theology”	47-51
	Pascal, “The Wager”	52-55

WEEK 3: THE PROBLEM OF EVIL

01/28	Perry, “Dialogue on Good, Evil and the Existence of God”	97-120
01/30	Leibnitz, “God, Evil and the Best of All Possible Worlds”	95-96
	Film: The Seventh Seal	
	<i>First paper topics handed out</i>	
	<i>First film report due 02/02/14 by midnight</i>	

WEEK 4: KNOWLEDGE

02/04	Plato, “Theaetetus”	126-133
02/06	Gettier “Is Justified True Belief Knowledge?”	133-135

First thesis paper due on Feb. 9th by 11:59 P.M.

WEEK 5: SKEPTICISM ABOUT KNOWLEDGE

02/11	Descartes, “Meditations”	136-159
02/13	Grau, “Bad Dreams, Evil Demons, and the Experience Machine”	160-167
	Film: eXistenZ OR Waking Life OR Inception	

WEEK 6: PERSONAL IDENTITY

02/18	Perry, “Dialogue on Personal Identity and Immortality”	312-332
02/20	Williams, “The Self and its Future”	333-343

WEEK 7: PERSONAL IDENTITY

02/25	Parfit, “Personal Identity”	343-356
	Velleman, “So It Goes”	356-368
02/27	Dennett, “Where am I?”	368-376
	Film: Blade Runner OR Moon	
	<i>Second paper topics handed out</i>	
	<i>Second film report due 03/02/14 by midnight</i>	

WEEK 8: FREEDOM OF THE WILL

03/04	Chisholm, “Human Freedom and the Self”	377-384
03/06	Van Inwagen, “The Powers of Rational Beings: Freedom of the Will”	385-397

Second thesis paper due on March 9th by 11:59 P.M.

Appendix F – PHIL 2003H – Honors Intro to Philosophy

WEEK 9: FREEDOM OF THE WILL

03/11	Hume, “Of Liberty and Necessity”	397-407
03/13	Frankfurt, “Freedom of the Will and the Concept of a Person”	430-439

WEEK 10: FREEDOM OF THE WILL AND MORAL RESPONSIBILITY

03/17	Fischer, “Responsiveness and Moral Responsibility”	414-429
03/20	Nagel, “Moral Luck”	440-448

Film: Minority Report OR Lives of Others OR The White Ribbon

Third paper topics handed out

Third film report due 03/23/14 by midnight

WEEK 11: Spring Break

WEEK 12: UTILITARIAN ETHICS

04/01	Bentham, “The Principle of Utility”	457-460
	Mill, “Utilitarianism”	460-476
04/03	Williams, “Utilitarianism and Integrity”	487-495

Third thesis paper due on April 6th by 11:59 P.M.

WEEK 13: KANTIAN ETHICS VS. VIRTUE ETHICS

04/08	Kant, “Groundwork of the Metaphysic of Morals”	504-520
04/10	Hursthouse, “Right Action”	561-571

WEEK 14: UTILITARIANISM VS. KANTIAN ETHICS

04/15	Singer, “Famine, Affluence, and Morality”	495-503
04/17	O’Neill, “Kantian Approaches to Some Famine Problems”	538-543

WEEK 15: JUSTICE AND EQUALITY

04/22	Rawls, “A Theory of Justice”	572-585
04/24	Appiah, “Racisms”	628-638

Film: Code Unknown OR Workingman’s Death

WEEK 16: CHALLENGES TO MORALITY

04/29	Plato, “The Republic”	639-675
05/01	Mackie, “The Subjectivity of Values”	708-720

Fourth paper topics handed out

Film: The Thin Red Line

Fourth film report due 05/04/14 by midnight

Fourth thesis paper due on May 9th by 11:59 P.M.

Phys3113 Analytical Mechanics

Textbook: *Classical Mechanics* by John R. Taylor

Meeting time: Mondays, Wednesdays, Fridays 2-2:50 PM

Meeting place: JBHT 0147

Basic in-class rules: Turn off phones. Stay off the internet. Ask questions. Take notes.
(book material may be different than material covered in the lecture.)

Instructor

Woodrow L. Shew

email: shew@uark.edu

phone: (479) 575-5693

office: Physics 242A

Office hours

Monday 9-10 AM

Tuesday 9-10 AM

Wednesday 10-11 AM

Learning outcomes: By the end of this course you will be able to use Newtonian and Lagrangian methods to calculate the motion of particles and solid bodies when they are acted on by external forces or free to move without forces. Topics will include oscillatory motion, central force problems, two-body orbits, variational calculus, conservation laws, noninertial frames of reference, and chaotic motion.

Grades: Grades will be based on 10 homework assignments, 3 online review quizzes, 2 midterm exams, and the final exam. Only your 9 best homework scores will be used to calculate your final grade. The relative contributions of these are explained in this table (below)

item	how many	points per item	total points	% of grade per item	% of grade total
Homework	9	50	400	3.4%	27%
Review Quizzes	3	20	60	1.3%	4%
Exams 1 & 2	2	300	600	20.55%	41%
Final exam	1	400	400	27.40%	27%

A 85 - 100%

B 70 - 85%

C 60 - 70%

D 50 - 60%

F 0 - 50%

I'll round up if you're at the border (for example, 84.5% is an A while 84.4% is a B).

I will not grade on a curve. My objective is to make sure you learn the concepts of physics. If you do learn them, you get an A. If every student learns them, you all get A's.

Appendix G – PHYS 3113 – Analytical Mechanics

Review quizzes: Before each exam, including the final, you are required to complete an online review quiz. Your answers will be due at midnight prior to the last lecture before the exam, which will be a review lecture. Review quizzes may be given at other times as well. Review quizzes will not be graded for correctness. You get full credit if you simply complete it. I will use your quiz responses to focus my review lecture on topics that many students find difficult.

Homework: Homework will be assigned (almost) every Friday and due at 2 PM (at the beginning of the lecture) on the following Friday. Students are encouraged to work together on homework. Assignments will be posted on the course website. Homework solutions will also be posted on the course website every Friday. Homework will not be accepted (i.e. you get 0 points) if it is turned in after the solutions are posted. Homework problems are your way of assessing your mastery of the material and your problem solving ability. A homework grade of less than 85% is an indication that you have not mastered the material and that more effort on your part is required. Solutions manuals are *not* to be used as an aid to performing homework problems.

Exams: Exams will be held in class. They will be closed-book. In the lecture preceding each exam, I will specify what you may bring to class on exam day (e.g. a calculator, formula sheet). No devices with internet access will be permitted. Phones must be turned off and stay out of your hands during the exam.

Academic Dishonesty: As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and integrity prevail. You are required to be familiar with and abide by the policies of the University (posted [here](#) and [here](#)). I am required to and will enforce these policies.

Inclement Weather: Unless classes have been officially canceled by the University, you are expected to attend all lectures and exams. If you live someplace from which you feel it would be dangerous to travel to the University, email me. If you miss a test for this reason, you will be required to take an alternate test that I will attempt to make of the same difficulty as the missed exam. You are responsible for making the decision to travel in bad weather. Please do not put yourself at risk to attend class.

Illness: If you are ill, please stay home. If you have an extended illness, please contact me and I will make provisions. If you miss a test due to illness and have a doctor's note to attest that you were ill, you will be required to take an alternate test that I will attempt to make of the same difficulty as the missed exam.

A Learner-Centered Syllabus Helps Set the Tone for Learning

Faculty Focus: Higher Ed Teaching Strategies from Magna Publications

July 29th, 2015

<http://www.facultyfocus.com/articles/effective-classroom-management/a-learner-centered-syllabus-helps-set-the-tone-for-learning/>

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At its most basic level, the syllabus is used to communicate information about the course, the instructor, learning objectives, assignments, grading policies, due dates, the university’s academic integrity statement, and, in some cases, an increasingly long list of strongly worded admonitions on what is and isn’t acceptable behavior in the college classroom.

For some faculty, the syllabus is a contract between them and their students, complete with a dotted line where students sign their name indicating they consent to the terms of the agreement. Lolita Paff, an associate professor at Penn State Berks, is a reformed syllabus-as-a-contract believer.

“I will confess, as a former business professional, I did view the syllabus as a contract,” said Paff. “But when you really think about a contract, and you have someone sign a contract that, by nature, sets up an adversarial relationship. The implied message is, ‘I don’t expect that you’re going to live up to this unless I have it in writing.’ That used to be the tone in my classroom—it’s not the tone anymore. That approach doesn’t foster a good learning environment.”

What is a learner-centered syllabus?

Today, Paff takes a more learner-centered approach to her syllabi. A learner-centered syllabus can take many forms, but it often includes one or more of these features:

- **A rationale for course objectives and assignments.** A syllabus can be used to set the stage and the context for the course and where it sits within the discipline. Paff encourages faculty to be intentional about what is and isn’t included in the course, and then share that with students. Why are these assignments a part of the course? Why are we studying this particular topic?
- **Shared decision making.** In some cases, a learner-centered syllabus means allowing students to have some say in course policies and procedures. Depending on the course and the students, Paff allows some flexibility in decision making for assignment weights and options. While first-year students typically won’t have the maturity to make these types of decisions, juniors and seniors can often thrive when given some choice in how they will demonstrate their learning.
- **Warnings of potential pitfalls.** There are often certain components of a course that students find more difficult than others. Giving students a heads-up of what to look out for or behaviors that could impede success (e.g., “You really want to look out for X, and here’s a strategy so that it doesn’t happen.”) can go a long way. “That advice is going to

Appendix H – “A Learner-Centered Syllabus Helps Set the Tone for Learning

be well received by students,” said Paff. “It sets the stage that the teacher really cares about them, not just what’s going to be covered and what’s expected of them, but that you’re in this together.”

- **An opportunity for students to set teacher expectations.** On the first day of class, as Paff goes over the syllabus and outlines her expectations for students, she asks what they expect of her. The students break into groups to discuss past learning experiences and offer up one or two policies that they think will help them learn, which Paff types into a document during the exercise. Throughout the semester, the class revisits the students’ recommendations. “I might say, ‘See, you asked me to provide review sessions, so I’m extending my office hours before the next exam,’” Paff explained. “It’s another opportunity to talk about what we are learning, where we are in the course, what our expectations were for the class, and how are we progressing.”
- **Recommendations for staying on track.** Every syllabus includes a course calendar, but a learner-centered syllabus could also provide guidance on how to tackle specific projects—from how much time something will take to strategies for gathering the necessary resources, Paff said. In addition, students might also need help in evaluating and monitoring their progress throughout the course.

“When it comes to a learner-centered syllabus vs. a traditional syllabus, it’s not really a difference so much in content as it is in tone,” said Paff. “There’s a shift in emphasis from ‘What are we going to cover?’ to ‘How can the course promote learning and intellectual development in students?’ So it’s going to contain roughly the same information, but the language used to convey the policies, procedures, and content is different in order to foster a more engaging and shared learning environment.”

How long should a syllabus be?

One of the big questions faculty have regarding their syllabi centers on length. While there is no hard-and-fast rule about the optimal length of a syllabus, there is often a tendency for policy creep to push the page count higher than necessary as faculty try to anticipate every possible scenario that could occur throughout the semester.

“My syllabi started off at two to three pages, and then as I tried to close every loophole that would develop, it grew, and grew, and grew to the point where I had an entire page on nothing but classroom policies and procedures for missed exams and absences, and how I wanted homework submitted, and it grew to this five-page detailed tome,” said Paff. “Now there’s nothing wrong with a four or five page syllabus, if it serves your purpose and it’s the kind of document that you revisit with students, and it’s one that sets a framework for learning.”

Rather than worry about syllabus length, Paff encourages faculty to think about the tone of the syllabus and the order of the content they’re presenting.

For example, consider the following course description she used in a syllabus years ago:

Econ102 is an introduction to microeconomic analyses and policies. Microeconomic deals with the behavior of individuals and firms and how the behavior is influenced by government policy.

Appendix H – “A Learner-Centered Syllabus Helps Set the Tone for Learning

The principal objective of the course is to enable students to analyze major microeconomic issues, clearly and critically.

Now compare that to the description she uses now:

Why should you want to study microeconomics? Alfred Marshall defined economics as the study of people in the ordinary business of life. Every choice you make, from what time to get up ... whether or not to go to class ... how long to study, or work, or how much to eat, or where to go on Thursday nights ... ALL of it incorporates microeconomic principles. Microeconomics helps us to understand how people and firms make choices, how markets are organized, why and how markets behave differently, and the effects government interventions have in market outcomes. I LOVE this course, and I am hoping that by the end of the semester you will develop a deep appreciation for the subject.

“A lot of times I feel that students think that a course happens at them and they’re not truly engaged and a part of the learning experience,” Paff said. “If the syllabus is structured in a way and the content is delivered in a way that they’re an active part of what happens in the class, and they have some control over how they learn and what they learn, then the random arbitrariness of learning is minimized.”

With a new school year about to begin, take some time to reflect on how you would characterize the tone of your syllabus and what you could do to make it more learner-centered.

Tenure Dossiers: Strategies for Success

Tenure as a Process

Tenure is a process, not an event. It starts the day you come to campus, and you have to be proactive in this process. Each pre-tenure faculty member should take a look at a tenure file to see how a successful file is put together, what documentation is needed, and how to write convincing statements. Begin looking at the Faculty Review Checklist to see what kind of information is required. A good starting place is with the Personal Statement (I.G.):

Personal Statement

This statement should provide (1) a summary of the candidate's philosophy of teaching that includes a listing of accomplishments related to teaching excellence and what the candidate views as needs for further development; and (2) a summary of the candidate's research program, with an analysis of achievements to date and plans for the future. The reader should gather from this statement the candidate's major research thrusts; how the candidate's major works are related; why the candidate believes his/her line of inquiry is important; and his/her contributions to date. Finally, the statement should address the candidate's views on service and institutional building.

If you did not submit a philosophy on teaching and research when you submitted your application material, it's probably a good idea to at least begin thinking about these statements and produce a rough draft.

Know what your rights are when you go into the tenure process. Find out as much as you can about what counts, what is expected. Don't accept the first answer you get – ask many people and triangulate. Find out what recently tenured faculty did. Do not stop there, but keep asking questions along the way. A must-read is the UA Evaluative Criteria document (APS 1405.11) <http://provost.uark.edu/policies/140511.php> which explains the evaluation process, the promotion and tenure process candidate's rights, and other helpful information.

Ensure that you get an annual review with your chair. Again, please refer to the UA Evaluative Criteria document and your department's personnel document. You will gather material for the Resume Update form and submit that to your chair sometime in January (depending on the departmental deadline schedule). You should receive a written record of your annual review from your chair so you have something to work toward in the next year. If the chair writes a "fluff" piece, try to get him or her to fill in specifically what you need to do to improve. Chairs need to write clear expository statements on the evaluation form making sure you understand how you are or are not progressing in each category yearly. There should be no surprises down the line. If your chair does not write an expository statement, ask to meet with him or her. It's your right.

Framing your Tenure Dossier

- ***Factors to consider when writing your personal statements:***
 - The faculty in your department
 - External faculty who will write your review letters. Ten to fifteen faculty from your discipline nationally will be asked to write letters in your support. These outside reviewers are from peer institutions. Five letters are suggested and three letters are the minimum acceptable. You will have a say in this list of external reviewers. Again, refer to the UA Evaluative Criteria document (III.B.8.g.) regarding the procedure and your rights.

- ***Understand the diversity of audiences for your dossier***

You're not just talking to external reviewers but also to your colleagues, those who will be on the college personnel committee, the dean, and central administration who don't know your field. Going into the nitty-gritty of your research in detail won't make arguments with these people.

 - Your statements should convince external people in your field that you know what you are talking about. But understand that many people who are not directly in your sub-discipline will read and evaluate your dossier. They need to be able to understand why your work is important to the field, how it advances knowledge in your field. They will not be able to understand the technical details of your work, and will not appreciate being forced to read about them.
 - Have several people read your personal statements before you submit.

- ***Do not neglect your teaching portfolio***

The teaching portfolio is important! Build it with care, as much care as with your portfolio on research. Many junior faculty don't see the importance of this because they have heard they must concentrate on their research. A strong research record is essential. However, a teaching record that shows you care about teaching well and that you've worked at it is vital.

 - Show the changes you have made to your syllabi over 5 years to document change and evolution. Keep all your teaching evaluations and show how you've responded to them. Keep examples of student papers and projects as examples of what you inspire students to achieve.
 - If you have a challenge in teaching such as a course that is not working well, seek help with it and document what you have done to improve. Working toward improvement looks good in your files. Describe what you did to work on the problem. The Teaching and Faculty Support Center <http://teaching.uark.edu/> is an excellent resource for advice on your teaching.

What can go wrong

- ***Do not wait too long to publish*** (even if you're working on earth-shaking discoveries)
In the sciences, negative decisions on a tenure case are often made because the candidate waited too long to submit the work he or she has done at the UA for publication. Twenty publications from your postdoctoral fellowship don't guarantee a positive decision. Reviewers are looking for what you did here. They will look for evidence that you have become independent of your advisors and have your own research direction. Although it is sometimes unavoidable and it is not always the case, it is possible that a big flurry of submissions right before tenure review could send a red flag to a reviewer that is looking for a consistent pattern of productivity.
- ***Don't view tenure as a terminal event***
To the institution, the act of giving tenure is based on the promise of future productivity. The candidate who regards the tenure process as a terminal event is making a big mistake! You need to map out where your research is going into the future, how you have started down a longer, productive path, and what you will bring to your discipline and your institution in the future.
- ***Submit high quality work***
In disciplines where a book is the coin of the realm, a manuscript that is not published and still has errors in it is a problem. Make sure to submit writing that is of high quality, even if it is not published yet (for example, if it has been accepted, but is not out). Do not submit preliminary work that can reflect badly on you.
- ***Use the tenure clock, not your grants as a timeline***
Often, the grant cycle is problematic for junior faculty. If an enterprising young faculty member submits a proposal in first year for a large, 5 year grant, and gets the grant, the temptation is to use the grant deadlines as the criterion for when to publish results—as if one needs results only for the next grant. But the real clock is the 6 year tenure clock: you need to have papers out well before the 5th year when you submit your tenure file.
- ***Understand the tenure clock***
People hired in midyear get confused about the tenure clock. The clock begins in the fall of each year. If you begin in January, your clock doesn't begin until fall. Take advantage of the additional time.
- ***Carefully think through the unintended consequences of all actions***
For example, while not teaching large classes may be viewed as 'protecting' the faculty member it may also mean less evidence of your undergraduate teaching record. Or, while team-teaching does have value, without careful consideration and explanation it could allow the faculty member to be perceived as a “grader” for the class or may minimize the faculty member's contributions for the class' successes. There can always be unintended consequences for actions that are generally perceived as helpful; for all of your actions be sure to consider what unintended consequences might possibly exist.

Appendix I – Tenure Dossiers: Strategies for Success

- ***Be careful of changing expectations***
When an appointment of a faculty member changes in the course of the 5 years pre-tenure, or an out of the ordinary research leave is given, expectations are that in a semester when you're not teaching you will produce more in research. Changes made at the department level, even when they look like they are helping you, are not always in your best interest. Check out possible consequences regarding tenure if there are any changes to your initial contract.
- ***Be proactive if your department culture is not supportive***
It's like going to doctor—get second opinions! Get feedback on things you need to know about. Ask questions. Do this assertively and nicely.

General tips for success (to work on all along the way!)

- ***Be able to identify your own strengths and weaknesses.***
Have a clear vision of who you are: what kind of researcher and teacher you are. Try to work on your weaknesses and be able to put yourself into an appropriate context regarding both strengths and weaknesses. Failed cases often result from candidates who have unrealistic expectations—they thought they were better than they were, or they started a much bigger project than was possible to accomplish within the 5-year tenure clock.
 - Know who you are and what will be the field that you represent when you come up for tenure. Brand yourself, define yourself for your colleagues, have a 'tag line' or 'elevator speech' that describes what you do. Discuss with your chair and colleagues about how your contribution to the discipline will be defined at tenure.
 - Take one day a year: turn off the telephone, shut off the computer. And think about who you are, where you are going, and how you are going to get there. Write it down.
- ***Be collegial***
You can't just do your own tasks/work/stuff by yourself in your office or your lab—you have to get out and about in the department and the university so that you understand how the university works. You need to know more than just how tenure works.
- Cultures within departments are remarkably different from one another and you need a view outside of your department in order to understand the university as a whole. Some departments have no formal or even informal mentoring; others are very intentional about these processes. Appreciate the culture in your department and understand that it's not the same everywhere. Understanding your departmental traditions and climate can even help you to work to make your department culture more appropriate. Still, if you haven't been assigned a mentor, please request one.
- ***Understand that timing is everything***
Tenure packages go in at the end of 5 years, which is not a lot of time in a scientific research life.

Appendix I – Tenure Dossiers: Strategies for Success

- Focus in part on research projects that will produce results within a 5-year time frame. Do not abandon the important long-term projects, but make sure there is something to show at tenure time.
- Listen to advice early enough so that you have time to change direction should that be necessary.
- Carefully consider the implications of going up for tenure early. Using the entire time you have to get tenure will help you establish a strong record thus making success more likely. Realize that if you go up early and do not get it, even if you then get it at the ‘normal’ time afterwards, your relationship with your colleagues can be damaged. It is not necessary to put yourself through such distress when you could simply be creating an excellent record for your only tenure bid.
- ***Cultivate people—at the UA and externally.***
 - Find ways to educate the senior faculty about your case
 - Make sure you know the important people in your field: get invited to give talks, go to conferences, meet the important people and make sure they know who you are. Go to dinner with prominent guests that come to your department to get to know them. Make sure you have been invited to give talks at conferences and other universities. If necessary, invite yourself.
 - Make your grad students feel that you are supportive, and are helping them in their careers. Make sure they know where you are in the tenure process. Positive comments from grad students go a long way. Middle of the road comments do not help you.
 - Make sure your colleagues internally and externally understand your research at the level that they can articulate the importance of your research. Saying you’re the greatest is not helpful. Saying that your work is essential for making progress in this field and how it does that is important. Make sure people understand what you are doing and that you are engaged in your department, so those not in your discipline are engaged with you in the issues of importance to you.
 - Separate yourself from your advisor and your postdoctoral associates. You need to be able to make the argument that you are prepared for a career of leadership and service.
 - Be known in your community: be nationally recognized, go to national meetings, beg to be invited to give talks if that is what it takes; be assertive.
 - If your department has a graduate program, serve on theses or dissertation committees
- ***Do the right amount of service***
 - Don’t show hostility to service. Just do some of it and know you’ll be asked to do more after tenure.
 - Women often get buried under service which doesn’t leave enough time for research. The trick is to find the sweet spot between being a good citizen and colleague, and not doing more than male colleagues are doing. Talk with your chair about standard expectations—do what is expected and no more. Generally, tenure-track faculty have minimal service expectations.
 - Women are often asked to do very different service things. Don’t do the ones that just need a woman on the project. Do the ones with an intellectual, scientific

component where you'll learn what others on campus do. Choose service that is of interest or strategic value to what you do. Organize a visiting speaker series (gets you to know important people and how the university works) and sit on search committees to connect with colleagues on important issues.

Deal effectively with leaves

- You have legal rights to parental leave and you should know what they are and ensure that the people around you know what they are. Refer to the Family and Medical Leave Act and always consult UA Human Resources: <http://hr.uark.edu/benefits/leave/fmla.php>.
 - Keep your lab and your research going when on parental leave. Make sure you discuss with your chair how much time you're taking, what arrangements there will be for classes, how this affects your tenure clock. Your statements in your dossier and your CV are entirely under your control—this may be where you can address any 'extra' time taken, with the exception of medical leave.
 - If you are applying for a research leave pre-tenure, talk to your chair and understand what the possible ramifications might be. How will the department deal with the fact that you will be away and not teaching? What effect will this have on your tenure? Choose such a leave carefully—it needs to be in line with your intellectual development and “count” toward tenure in some way.
 - If taking an anomalous leave, offer to double up on teaching another semester. This will take any rivalry or resentment out of the 'special' relief you have gotten.
 - If you take a medical leave at any point during your probationary period, be sure to talk with your department chair and dean and receive documentation to ensure you have a clear understanding of the implications. Again, please refer to the UA Evaluative Criteria document if you are considering stopping your probationary clock at any time. See section IV.C. <http://provost.uark.edu/policies/140511.php> which explains the process.
 - Keep asking your chair and committee within the department for advice on leaves and how to communicate about them. Decide if it is advantageous for others to know that you didn't have as much time as someone else to get work done.
- ***What is the process for tenure?***
 - Your tenure material is gathered based on the Faculty Review Checklist (FRC). Your material will follow the specific order of the FRC. Hopefully you will have someone in the department to work with you regarding appropriate content. No later than August 10th you or someone in the department will upload your material to the UA P&T SharePoint site. There will be SharePoint training opportunities and helpful documents regarding the uploading process. The file naming conventions are strict and must be utilized.
 - In early May you will submit names of 3 to 5 appropriate external reviewers to the departmental personnel committee. These will be faculty members from peer institutions with whom you do not have a present or past familial or student/teacher relationship and who lack any apparent or actual conflict of interest. Once the department committee establishes their list, you will see their list of potential reviewers and can strike any 2 reviewers within 5 working days of seeing the list. Some departments ask you to sign a release indicating you do not have a relationship

Appendix I – Tenure Dossiers: Strategies for Success

with any of the outside reviewers and if so to explain that relationship. The final combined lists will have at least one reviewer from your list. You will not see the final list. The completion date for the external reviewers' list is May 10. Typically, the chair of the department or his designee will send letters requesting a thorough review by the external constituents.

- The material that will be sent out to the external reviewers should be ready in early June. From the UA Evaluative Criteria document:

The reviews should be based on the evaluator's knowledge of the complete record of the candidate, including a description of responsibilities with a break-down of teaching, research, and service assignments during the time period being evaluated. Candidates have the right to review the comments/written narrative of the outside reviewers' letters. However, the reviewers' identifying information (letterhead, signature, etc.) will be redacted to provide the reviewer some confidentiality.

You will have the opportunity to respond to these external reviews, if you so choose. This is built into the schedule.

- Beginning in early September, the department reviews your tenure material and outside reviews. The department personnel committee makes a written recommendation indicating their recorded vote. The tenured faculty will review the material and the personnel committee's decision, and, in turn, make its recommendation and recorded vote in writing. The chair then reviews all material and recommendations and makes his/her written recommendation to the dean. Copies of all written recommendations must be given to you. You have a right to respond to any of these recommendations and that response will be added to your material.
- The case goes forward to the faculty-elected College Personnel Committee. They will review all the material including the departmental recommendations and recorded votes. The Personnel Committee then sends their written recommendation and recorded vote to the dean. You will be provided with a copy.
- After reviewing all material, the dean will send a letter to you with his decision, copying your chair. If you do not agree with his decision, you may appeal.
- The dean will then prepare a letter to the provost with his/her recommendation. Your nomination material and all recommendations will be forwarded to the provost no later than December 10th.
- The provost will evaluate the submitted materials and will communicate his/her recommendation to you in writing by January 28th.
- The final recommendations of the chancellor and the Board of Trustees will be sent to you in the spring.
- Appeal processes are built into the schedule at each step of the way.