
Term Information

Effective Term Autumn 2022

General Information

Course Bulletin Listing/Subject Area English
Fiscal Unit/Academic Org English - D0537
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3011.01
Course Title Digital Activism
Transcript Abbreviation DigitalActivism
Course Description This course is both critical and creative. Students will tinker with digital media tools and think about digital media and social change and citizenship within a rich and safe environment, investigating and experimenting with the consequences of humans' relationships with digital media; studio days will afford hands-on guidance in mobilizing digital media for the purpose of protest and activism.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites English 1110
Exclusions
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 23.1399
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

Citizenship for a Diverse and Just World

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students will investigate and experiment with digital media's affordances and constraints—particularly for the ways they do or do not engender social concern, garner attention, mobilize human and monetary resources, and spark social justice.

Content Topic List

- Networks of Citizen Outrage
- Bodily Resistance
- Sonic Resistance
- Disorderly Citizenship and Slacktivism
- Disruption: Constructing an Archive
- Disruption: Advancing a Critique
- Disruption: Building Coalitions

Sought Concurrence

No

Attachments

- DigitalActivism_Syllabus.pdf: Syllabus
(Syllabus. Owner: Lowry, Debra Susan)
- DigitalActivism_CitizenshipThemeForm.pdf: GE Submission Form Citizenship
(Other Supporting Documentation. Owner: Lowry, Debra Susan)
- DigitalActivism_Syllabus.pdf: Revised syllabus (3/30/22)
(Syllabus. Owner: Hewitt, Elizabeth A)
- 3011_ContingencyMemo.docx: Memo re: revisions
(Other Supporting Documentation. Owner: Hewitt, Elizabeth A)

Comments

- Please see Panel feedback email sent 02/11/2022. *(by Hilty, Michael on 02/11/2022 03:06 PM)*

COURSE REQUEST
3011.01 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
04/01/2022

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry, Debra Susan	01/24/2022 02:26 PM	Submitted for Approval
Approved	Lowry, Debra Susan	01/24/2022 02:27 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/25/2022 02:24 PM	College Approval
Revision Requested	Hilty, Michael	02/11/2022 03:06 PM	ASCCAO Approval
Submitted	Hewitt, Elizabeth A	03/30/2022 07:21 PM	Submitted for Approval
Approved	Hewitt, Elizabeth A	03/30/2022 07:22 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/01/2022 03:45 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	04/01/2022 03:45 PM	ASCCAO Approval



To: ASC Panel
From: Christa Teston, Associate Professor of English
Date: March 30, 2022
Re: English 3011 Course Proposal, Contingencies Addressed

In February 2022, an ASC curriculum panel unanimously approved English 3011, “Digital Activism,” with two contingencies. In the revised syllabus attached here, I have addressed both contingencies so that it can continue through the approval process.

Contingency #1 “The Panel asks for more information within the course syllabus about the ad hoc activities and the peer review days and how students can expect to be evaluated.”

My revision: I’ve now added the following two sections to the syllabus:

Ad-hoc Activities

Sometimes I don’t know what you don’t know until we dive into discussing an unfamiliar text or learning a brand new composing technology. In order to close the gap on comprehension of difficult concepts/theories and/or when working with a new digital composing tool, I may ask you to complete one or more 10-20 learning activities that I design on-the-spot. So that you receive credit for doing these additional, ad-hoc learning activities, I’ve assigned 5% of your grade to them, but they will be assessed as complete/incomplete (i.e. if you do the work, you receive full credit).

Peer Review

Several days this semester you are required to participate in peer review. This includes showing up on time and prepared with your own draft of a particular project and then providing guided feedback on another’s draft. I will always provide you with a heuristic that should help you with providing feedback to peers. Typically, we will spend time in class prior to peer review days co-designing that heuristic. So that you receive credit for showing up ready and willing to participate in peer review, I’ve assigned 5% of your grade to peer review, but these days will be assessed as complete/incomplete (i.e. if you do the work, you receive full credit).

Contingency #2 “The Panel requests that the GE Goals, ELOs, and a statement explaining how the course will satisfy the GE ELOs be placed within the syllabus, as this is a requirement of GE courses from the College of Arts and Sciences.”

My revision: I’ve added this information to the syllabus on pp. 1-3.

Digital Activism

English 3011 | Semester YEAR

Course Description

This course is both critical and creative. We will think about and tinker with digital media. Class discussions will provide a rich and safe environment for you to investigate and experiment with the consequences of humans' relationships with digital media; studio days will afford hands-on guidance in mobilizing digital media for the purpose of protest and activism. On the course schedule, therefore, you'll note that Tuesdays are devoted to "thinking" while Thursdays are devoted to "tinkering." Tinkering days provide us with time and space for learning the nuances of a digital media composing technology while applying the theories and concepts we learned earlier in the week.

Because of their networked nature and participatory potential, digital media can be powerful actors in affecting social change and enacting citizenship. We tag, tweet, retweet, swipe left, swipe right, add filters, link, like, follow, friend, and more.

Connections are made. Alliances are forged. Technology, power, and values are wonderfully and frightfully connected. In this class, we will investigate and experiment with digital media's affordances and constraints—particularly for the ways they do or do not engender social concern, garner attention, mobilize human and monetary resources, and spark social justice. This are all valuable ways of performing citizenship.

I anticipate that events in the world will go on happening as they did before this class began. So while the course has overarching learning objectives (listed below), how those objectives are achieved may be modified in response to uprisings, disasters, attacks, and other events of social consequence yet to occur.

Goals and Learning Outcomes

This semester I hope you will use this course to,

- Leverage all available means—oral, print, and digital—to affect social change and build community around a particular problem of social consequence;
- Practice writing as a multimodal, rhetorically based set of skills and abilities that both invite and require humanistic inquiry;

Class Meeting

T/R 11:10-12:20
Denney 312

Instructor

Dr. Christa Teston
Teston.2@osu.edu
506 Denney Hall

Office Hours

T/R 1:15-2:15
& by appointment

- Become comfortable using digital technologies while examining their potentials, problems, and ways they present possibilities for democratic action and may be implicated in unjust systems of power, privilege, and exploitation;
- Archive, document, critique, and resist orders of domination.

Additionally, this course meets the expected learning objectives associated with the General Education Theme “Citizenship for a Just and Diverse World,” which means that you will complete the following goals:

Goal #1. Analyze concepts of citizenship, justice and diversity at a more advanced and in-depth level than in the Foundations component.

Goal #2. Integrate approaches to understanding citizenship for a just and diverse world by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

Goal #3. Explore and analyze a range of perspectives on local, national or global citizenship and apply the knowledge, skills and dispositions that constitute citizenship.

Goal #4. Examine notions of justice amid difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within society, both within the United States and around the world.

As evidence that you’ve achieved these goals, successful students will be expected to do the following:

1.1 Engage in critical and logical thinking about the topic or idea of citizenship for a just and diverse world. For example, in your free-writes and in-class discussions about digital performances of citizenship, you will discuss, explain, support, and justify your interpretation of the assigned texts, which requires skills in analysis and synthesis that relies on critical and logical thinking.

1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of citizenship for a just and diverse world. For example, each week you will be asked not just to leverage the composing affordances of a specific technology (such as Photoshop) for producing artifacts that perform digital activism, but you’ll also be introduced to advanced theoretical lineages that underpin how such a technology affords digital activism (e.g. Radical French feminisms, the "privatization of social responsibility," and critiques of the ways hegemony, decorum, and politeness intersect in dominant discourses around citizenship).

2.1 Identify, describe and synthesize approaches or experiences as they apply to citizenship for a just and diverse world. For example, when you encounter Roberts-Miller’s

Demagoguery and Democracy, you'll be asked to continually connect arguments, themes, and constructs from the book to your experiences with and/or knowledge about what citizenship looks like in the U.S. and under different regimes of power around the world.

2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment and creative work, building on prior experiences to respond to new and challenging contexts. For example, for each of the three major assignments in this class, I will rely on an assessment rubric that facilitates your own self-reflection.

3.1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global and/or historical communities. For example, you will encounter key theories and practices that describe and critique "citizenship" as a construct; you will then be asked to examine how such critiques have implications for how we perform digital activism in specific communities.

3.2 Identify, reflect on and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen. For example, you will identify, reflect on, and apply digital composing skills in a way that enables an intercultural/global sense of citizenship. Notably, though, you will be asked to confront techno-optimistic assumptions about digital activism that seeks to intervene at the global scale.

4.1 Examine, critique and evaluate various expressions and implications of diversity, equity and inclusion, and explore a variety of lived experiences. For example, each assignment asks you to examine, critique, and evaluate what social justice looks like in a digitally-mediate citizenry, especially for the ways digital activism does or does not accomplish its offline goals.

4.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change. For example, each of the three main projects invite you to examine and critique constructs such as justice, difference, and citizenship from an intersectional standpoint—i.e. by understanding how, even in digital spaces, power differentials intersect over time in ways that impede, enable, and/or change what it means to identify as a member of a particular social group.

Required Resources

- Alexander, Jarratt, & Welch's (2018) *Unruly Rhetorics: Protest, Persuasion, and Publics*
- Roberts-Miller's (2017) *Demagoguery & Democracy*
- A storage device (e.g. flash drive and/or portable hard drive)

Trigger Warning

As you might imagine, we will be grappling with some serious if not disturbing content in this class from time to time. Issues related to police brutality, abuse, war, violence, and

discriminatory attitudes or actions may emerge during our discussions, and due to the nature of the class, may at times be displayed on screen. I'll do my best to introduce topics with explicit warnings about the potential for sensitive material and will interrupt any and all discourse I judge to be dismissive, hurtful, hateful, or harmful in any way. There may be times, however, when the window of opportunity for warning and/or interrupting such content simply doesn't exist or lags behind the actual event, itself. You are free to leave the room at any time and will not be shamed or penalized for having done so. Similarly, if you are going to participate in class discussion in such a way that might be potentially triggering or in a way that might allude to sensitive issues, do your best to warn your peers ahead of time. If there is particular content that you know to be triggering and are willing to warn me ahead of time about this, I will do my absolute best to accommodate you.

Assessment

Assignment	Percentage of grade
Class preparation and participation	20%
Ad hoc in-class activities (e.g. on-the-spot, 10-20 minute activities that emerge as potentially useful based on the instructor's sense of students' comprehension)	5%
Peer review days (e.g. coming prepared with the assigned draft and providing useful feedback to one or more peers about their draft)	5%
Project 1. Appropriation	10%
Project 2. Juxtaposition	20%
Project 3. Bad Faith Resistance Campaign	30%
Final presentations	10%

Grade Scale

930-1000: A	870-899: B+	770-799: C+	670-699: D+
900-929: A-	830-869: B	730-769: C	600-669: D
	800-829: B-	700-729: C-	

Assignments

For each item described below, there will be a separate handout that explains in detail how your work will be assessed. Please contact the instructor as soon as possible if you need an extension on an assignment deadline.

Preparation & Participation

Do *all* the reading. Locate connections between readings. Come to class with required drafts. When working collaboratively: be a strong teammate; when providing feedback to a peer about their work: be thorough and generous; when asked to inquire or elaborate about something: be willing to do so. During discussions, do not engage in hateful or hurtful discourse. Be compassionate.

Ad-hoc Activities

Sometimes I don't know what you don't know until we dive into discussing an unfamiliar text or learning a brand new composing technology. In order to close the gap on comprehension of difficult concepts/theories and/or when working with a new digital composing tool, I may ask you to complete one or more 10-20 learning activities that I design on-the-spot. So that you receive credit for doing these additional, ad-hoc learning activities, I've assigned 5% of your grade to them, but they will be assessed as complete/incomplete (i.e. if you do the work, you receive full credit).

Peer Review

Several days this semester you are required to participate in peer review. This includes showing up on time and prepared with your own draft of a particular project and then providing guided feedback on another's draft. I will always provide you with a heuristic that should help you with providing feedback to peers. Typically, we will spend time in class prior to peer review days co-designing that heuristic. So that you receive credit for showing up ready and willing to participate in peer review, I've assigned 5% of your grade to peer review, but these days will be assessed as complete/incomplete (i.e. if you do the work, you receive full credit).

Project 1. Appropriation

Some argue that "all writing involves some degree of theft" (Rice 57). Indeed, the art of appropriation is a powerful rhetorical technique that involves borrowing information, arguments, and ideologies from one domain and deliberately restructuring them in a way that (a) enacts ideological resistance to a dominant discourse of some kind, and (b) generates new possibilities for alternative arguments or ideologies. Appropriations sacrifice print-based clarity for collage-like criticism and problematization. Demonstrate your facility with appropriation by designing a spreadable artifact that might have consequences for how viewers think about a particular issue. The spreadable artifact should respond to the work of others or incorporate previously found material to make new or different arguments.

Project 2. Juxtaposition

Juxtapositions are rhetorical tactics insofar as they "prompt assumptions and inferences" that are "absent" in an already existing argument or narrative (Rice 74). Juxtapositions disturb; they involve organizing spatially a set of seemingly disparate elements and in so doing, discovering new ways of seeing, saying, and being. Juxtaposition sacrifices print-based logics of sequential thinking in exchange for making productive associations between various media—including, but not limited to texts, images, sounds, quotes, figures. Media shape the message (cf. McLuhan). Demonstrate your expertise in juxtaposition by composing a spreadable 60-second mashup of various media that, through its mashing-up, constructs a suasive argument about a particular issue of social consequence.

Project 3. Bad Faith Resistance Campaign

In this final project, you will demonstrate that you've achieved each of the course's learning objectives by designing (and if you so choose, launching) your own "Bad Faith Resistance Campaign" aimed at warding off bad-faith digital activities that attempt to derail democratic participation. Given our experiences over the last several years, it's clear that bots and other bad-faith actors are seemingly omnipresent on Twitter, Facebook, and other social networking spaces. Your job is to help your own small network of friends and family to be able to interrogate the information they encounter and judge its accuracy before spreading it further.

Course Policies

Come to class prepared. Don't be late. Be kind. Do your best. Ask for help.

Late Submissions

You should contact me immediately if you need an extension on a project. Please refer to Carmen for due dates.

Communication Guidelines

When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.

Attendance

Unless you've made arrangements with OSU's Student Advocacy Center, for every class you miss after your third absence, your grade will suffer a 10% reduction.

Class Cancellations

In the unlikely event of class cancelation due to emergency, I will request a note be placed on our classroom's door and I will email you. Following the cancelation, I will contact you via email as soon as possible to let you know what will be expected of you for our next class meeting.

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Resources + Accommodations

Any student who feels they may need an accommodation based on the impact of a disability should contact me to discuss your specific needs and what I can do to make the

class a more supportive learning environment for you. Alternatively (or in addition), you should contact the Office of Student Life, Disability Services at 614-292-3307 (098 Baker Hall, 113 W. 12th Ave.) to coordinate reasonable accommodations. Their website is <http://www.ods.ohio-state.edu/>.

Student Advocacy Center

We are committed to assisting students navigate campus bureaucracy. The Student Advocacy Center empowers students to overcome obstacles to their growth both inside and outside the classroom and to help them maximize their education experience while pursuing their degrees. The SAC is open M-F, 8:00 am to 5:00 pm. You can visit the SAC in person at 1120 Lincoln Tower, call at 614-292-1111, email advocacy at osu dot edu, or visit its website: studentlife.osu.edu/advocacy/

Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here:

<https://contactbuckeyelink.osu.edu/>

Advising resources for students are available here: <http://advising.osu.edu>

Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and

recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

Digital Media Project

The Digital Media Project supports teaching and research in Digital Media Studies by centrally locating state of the art technology and expertise for teachers, students, and scholars in the Department of English. You can check out digital technologies from them, provided you present your student ID. Go to dmp.osu.edu to see their hours of operation.

Mental Health

A recent American College Health Survey found stress, sleep problems, anxiety, depression, interpersonal concerns, death of a significant other and alcohol use among the top ten health impediments to academic performance. As a student you may experience a range of issues like these that can be barriers to learning or impact your ability to participate in daily activities. If you or someone you know is experiencing issues that are negatively impacting you, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614- 292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower.

Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

TUESDAYS / *thinking***THURSDAYS** / *tinkering***Week 1**

Jan 6 & 8

Introductions

- Analyze T. Swift's "You Need to Calm Down," Lizzo's "Good as Hell," Childish Gambino's "This is America"

Discussion/activity: How do digital activists perform citizenship? Case studies: deep fakes, TikTok, Twitter. Conduct "Digital Media Time Capsule" Exercise

Week 2

Jan 14 & 16

Networks of Citizen Outrage

- Unruly Rhetorics* Intro & Afterword

Free write activity: *What is the process of translating the noise of protest into discourses of democratic participation?* (p. 4)

Syllabus banner redesign activity (how to compose pathos-based arguments with Adobe Muse)

Week 3

Jan 21 & 23

Bodily Resistance

- Unruly Rhetorics* Ch. 1
- Introduce Project #1

Free write activity: *Spend five minutes listing and explaining contemporary examples of "conventions of politeness and decorum that mask power."*

Workshop project #1: How to compose evidence-based arguments with Photoshop

Week 4

Jan 28 & 30

Bodily Resistance (cont'd)

- Unruly Rhetorics* Ch. 2
- Discuss fair use, copyright, authorship

Workshop project #1: How to critique and discern accuracy and truth in photoshopped arguments

Week 5

Feb 4 & 6

Sonic Resistance

- Unruly Rhetorics* Ch. 3

Peer review project #1
11:59 pm Friday: Project #1 DUE

Week 6

Feb 11 & 13

Sonic Resistance (cont'd)

- Unruly Rhetorics* Ch. 9
- Introduce Project #2

Workshop project #2: How to compose evidence-based arguments with iMovie

Week 7

Feb 18 & 20

Disorderly Citizenship & Slacktivism

- Unruly Rhetorics* Ch. 6
- Discuss "[Slacktivism Works](#)"

Workshop project #2: How to plan for disseminating digital arguments in already saturated online networks

Week 8

Feb 25 & 27

Disruption: Constructing an Archive

- Unruly Rhetorics* Ch. 8
- Introduce Project #3

Peer review project #2
11:59 pm Friday: Project #2 DUE

Week 9

Mar 3 & 5

- Demagoguery & Democracy* Intro & Ch. 1

Workshop project #3: How to detect a bad faith argument (especially in digital contexts)

SPRING BREAK: NO CLASS

Mar 10 & 12

Week 10**Disruption: Advancing a Critique**

Mar 17 & 19

- *Demagoguery & Democracy* Chs. 2 & 3
- Discuss [technology + refugees](#); [environmental toll of a netflix binge](#)

Workshop project #3: How to curate evidence about a bad faith argument

Week 11
Mar 24 & 26

- *Demagoguery & Democracy* Chs. 4 & 5
- Discuss "[Can Computers be Racist?](#)"; [Politics of search engines](#).

Workshop project #3: How to assemble evidence about or solution to a bad faith argument

Week 12
Mar 31 & Apr 2

Disruption: Building Coalitions

- *Demagoguery & Democracy* Chs. 6 & 7

Workshop project #3: How to enact digital resistance to a bad faith argument through coalition-building

Week 13
Apr 7 & 9

- *Demagoguery & Democracy* Ch. 8

Course conclusion & evaluations

Week 14
Apr 14 & 16

Presentations of Bad Faith Resistance Campaigns

Presentations of Bad Faith Resistance Campaigns

FINAL PROJECTS

11:59 pm _____ : Project #3 DUE

GE THEME COURSES

Overview

Courses that are accepted into the General Education (GE) Themes must meet two sets of Expected Learning Outcomes (ELOs): those common for all GE Themes and one set specific to the content of the Theme. This form begins with the criteria common to all themes and has expandable sections relating to each specific theme.

A course may be accepted into more than one Theme if the ELOs for each theme are met. Courses seeking approval for multiple Themes will complete a submission document for each theme. Courses seeking approval as a 4-credit, Integrative Practices course need to complete a similar submission form for the chosen practice. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

Please enter text in the boxes to describe how your class will meet the ELOs of the Theme to which it applies. Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

Course subject & number

General Expectations of All Themes

GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

Please briefly identify the ways in which this course represents an advanced study of the focal theme. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities. (50-500 words)

Course subject & number

ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

(50-700 words)

Course subject & number

Specific Expectations of Courses in Citizenship

GOAL 1: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

ELO 1.1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

GOAL 2: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

ELO 2.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

2.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)