

Term Information

Effective Term Spring 2025

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 3262
Course Title Adaptation and Literature
Transcript Abbreviation Adaptation
Course Description Students will study adaptations across media forms (text, film, comic, radio, video game, podcast, etc.) in order to analyze the relationship between form and content, medium and theme, style and substance.
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

Prerequisites and Exclusions

Prerequisites/Corequisites Completion of Writing and Information Literacy GE Foundation course
Exclusions
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 23.0101
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

Traditions, Cultures, and Transformations

Course Details

Course goals or learning objectives/outcomes

- Students will study adaptations and adaptation theories to consider the importance technological media makes in the transmission of culture across time and space, and to different audiences.

Content Topic List

- Adaptation of fiction, narratives, stories
 - Comparative media studies (comics, text, film, television, radio, video game)
 - Mass media and media subcultures
 - Popular Culture in literature and media forms
 - Cultural analysis

Sought Concurrence

No

Attachments

- 3262AdaptationSyllabus.docx: Syllabus
(Syllabus. Owner: Hewitt, Elizabeth A)
- TCTForm_English 3262.pdf: TCT Form
(Other Supporting Documentation. Owner: Hewitt, Elizabeth A)
- CurricularMap_May2024.docx: Curricular Map
(Other Supporting Documentation. Owner: Hewitt, Elizabeth A)
- 3262AdaptationSyllabus_23_Oct_2024.pdf: Revised Syllabus 10/23
(Syllabus. Owner: Higginbotham, Jennifer K)
- CoverLetterEnglish3262Revisions23_October_2024.pdf: Cover Letter Revisions 10/23
(Cover Letter. Owner: Higginbotham, Jennifer K)
- TCTForm_English 3262October23.pdf: Revised TCT Form 10/23
(Other Supporting Documentation. Owner: Higginbotham, Jennifer K)

Comments

- Uploaded revised documents (including cover letter, syllabus, and TCT form) are not able to be opened. Please reupload. *(by Neff, Jennifer on 10/23/2024 09:30 AM)*
- Revised Syllabus and TCT Form attached with October 21 date along with Cover Lett explaining changes. *(by Higginbotham, Jennifer K on 10/21/2024 10:46 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Hewitt, Elizabeth A	05/01/2024 02:59 PM	Submitted for Approval
Approved	Hewitt, Elizabeth A	05/01/2024 02:59 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	05/01/2024 06:13 PM	College Approval
Revision Requested	Neff, Jennifer	09/13/2024 10:48 AM	ASCCAO Approval
Submitted	Higginbotham, Jennifer K	10/21/2024 10:46 AM	Submitted for Approval
Approved	Hewitt, Elizabeth A	10/21/2024 11:25 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/22/2024 03:45 PM	College Approval
Revision Requested	Neff, Jennifer	10/23/2024 09:30 AM	ASCCAO Approval
Submitted	Higginbotham, Jennifer K	10/23/2024 12:46 PM	Submitted for Approval
Pending Approval	Hewitt, Elizabeth A Higginbotham, Jennifer K	10/23/2024 12:46 PM	Unit Approval



Dear ASC Curriculum Committee,

Thank you for your feedback and contingent approval of English 3260: Poetry and Transformation for the GE Theme Traditions, Cultures, and Transformations. The request for revision along with explanations for how they have been addressed are below:

- **Comment:** The reviewing faculty would like to kindly note that there is a small, suspected error in the GEN application form. It appears that the response for English 3262 was erroneously copied-and-pasted into ELO 3.1 above the response for 3260.
- **Contingency:** The reviewing faculty would like to see additional information surrounding how the course will be meeting the Theme-specific ELOs, with attention paid to ELOs 3.1, 4.1, and 4.2. They felt as if the descriptions written in the GE application form and the syllabus did not provide enough information on how the course assignments and in-class activities are going to connect students to the GEN Theme category. They would also like to note that they found the course assignments to be engaging and creative, especially the poetry recommendation assignment, which empowers student experience and preferences.
- **Contingency:** The reviewing faculty ask that a cover letter be submitted that details all change made as a result of their feedback.
- **Recommendation:** The reviewing faculty recommend updating the Student Life – Disability Services statement, as it was recently updated for the 2024-2025 academic year. The most recent version of the statement may be found on the [ASC Curriculum and Assessment Services website](#).

Sincerely,

Jennifer Higginbotham

Director of Undergraduate Studies

Department of English

higginbotham.37@osu.edu

Department of English, Ohio State University
English 3262: Adaptation Across Culture and Media
Spring 2025, 11:10 – 12:30

Instructor:

Email:

Office:

Office Hours:

Course Description: In the beginning, stories were communicated by voice and by pictures. And then came paper, type, the printing press, lithography, mechanical print, board games, film, radio, television, video games, TikTok, etc. etc. These numerous media are often used to tell the same stories: we read *Scarlet Letter* and then watch *Easy A* (or vice versa); we play *Fall Out* and then watch it on tv; we read the comic *Watchman* and watch it first as movie and then as serial tv show.

In thinking about the movement of stories across and between media, we will be familiarizing ourselves with transmedia storytelling and transmedia adaptation. According to Henry Jenkins, transmedia storytelling is “A process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience.” In other words, the same coherent story is spread across multiple media representations. The processes of adaptation can be studied from a transmedia perspective, and critics have used the term transmedia adaptation to refer to both 1) adaptations that cross media more generally or 2) a specific subset of Jenkins definition of transmedia storytelling where a story is adapted into multiple channels. We will cover both cases in this course. Many people who study adaptation recognize that changing from one technology to another, or from one type of audience to another invites many questions about culture, expectation, and reception. In this course, you will study examples of translations and adaptations across communities and media in an effort to answer several important questions:

- Why do some stories continue to circulate across time and cultures?
- Why do creators turn to other media to tell the same story?
- How do media and their unique technologies transform stories?
- How does a Hollywood or other mainstream story become part of fandoms or other subcultures? Is anything lost or gained in this transformation?
- What happens when a story that is created or owned by a specific community is consumed by a mainstream audience?

GE Theme: Traditions, Cultures and Transformations

This course fulfills the general requirements and expected learning outcomes for the GE Theme: Traditions, Cultures and Transformations

Goals

1. Successful students will analyze “Traditions, Cultures, and Transformations” at a more advanced and in-depth level than in the Foundations component.
2. Successful students will integrate approaches to understanding traditions, cultures, and transformations 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.
3. Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
4. Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

Successful students are able to:

- 1.1 Engage in critical and logical thinking about the topic of traditions, cultures, and transformations.
- 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic traditions, cultures, and transformations.
- 2.1 Identify, describe, and synthesize approaches or experiences as they apply to traditions, cultures, and transformations.
- 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.
- 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.
- 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.
- 3.3 Examine the interactions among dominant and sub-cultures.
- 3.4 Explore changes and continuities over time within a culture or society.
- 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, culture
- 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues.

In English 3262, students will learn how stories are adapted, remediated, and transformed across various cultures, spaces, and historical periods. Students will consider the political, ideological, and economic reasons for retelling stories in varying industries and cultures (4.1), and participate in the popular and critical conversations going on around them in social media, academic publications, and critical reviews. For example, the research project asks students to consider the discourse surrounding a particular adaptation from a variety of sources from scholarly to popular. This assignment will demonstrate the impact that adaptation as a phenomenon in popular culture has on narrative storytelling and the discussions surrounding it as well as the impact of individual works as they survive

across time periods as cultures (3.1). Students will compare the adaptation and the adapted text, making their own observations about the differences between the cultures, or the transformations within a single culture (3.4), that produced them, before looking into what the secondary sources tell them about contemporary and historical reception of that narrative across media and culture. The assigned readings, viewings, and lecture material covers issues of representation in adaptation particularly surrounding race and gender (4.2), transformations within a particular culture across the various moments of retelling (3.4), or interactions between mainstream media industries and independent media practices (3.3). For instance, students will discuss how representations of women differ across historical gaps between retellings (Austen adaptations), and those discussions will often become intersectional in terms of race and gender (*Legendborn* by Tracy Deonn). Students will examine the interactions limited by transmedia adaptation among dominant and sub-cultures and consider what kinds of translations occur when narratives cross the boundaries of identity (nationality, gender, ethnicity, race, etc.) that exist between various kinds of audiences.

Required Materials and Where to Find Them (*) Require Purchase)**

Books:

****Legendborn* by Tracy Deonn: ISBN 9781398501874

A Theory of Adaptation by Linda Hutcheon (available through OSU library via ebook)

Film and Television:

Clueless (1995) available through Secure Media Library

Bride & Prejudice (2004) available on Swank

Penny Dreadful screening in class

The Green Knight available on Swank

The Little Mermaid (1989) available on Swank

****The Little Mermaid* (2023) rent through Disney Plus

Spider-man: Into the Spider-verse (2018) available on Swank

****The Last of Us* rent through Max

Only Murders in the Building screening in class

Other:

Bad Women [Podcast](#)

Serial [Podcast](#)

***All other materials provided on Carmen.

Grading

Assignment Name	% of Final Grade
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Major Assignment 1: Scene Analysis	10
Major Assignment 2: Creative Group Project	15
Major Assignment 3: Research Project	25
Journal entries and In-Class Activities	20
Quizzes	15
Participation	15

Major Assignment 1: Scene Analysis

The first major assignment will explore the use of screen media in the adaptations we are discussing in class. Students will have a choice of scene from the works covered so far, and you will be asked to analyze the scene from a technical perspective using the vocabulary covered in lecture. You will then contextualize that analysis in terms of the film as an adaptation. This assignment will include 3-4 pages of written work with some form of visual aid. Details and rubric to be provided on Carmen. This assignment meets ELO 1.1 and 1.2 by giving students the tools to conduct rigorous analysis on adaptations involving screen media.

Major Assignment 2: Creative Group Project

The midterm assignment will be a creative group project asking students to come up with their own adaptation of a popular narrative. You will choose a medium from several prompt options on the assignment page. These will include working in modes such as short stories, homemade films, graphic narratives, TikTok series, Vlogs, other social media, or games. In addition to the adaptation itself, each student will be asked to submit an individual 3-page reflection paper discussing the choices they made as creators. In asking students to become creators, this assignment engages with learning objective 2.2 by giving students the chance to learn from adaptation by participating in those processes and making those decisions themselves.

Major Assignment 3: Research Project, Proposal, and Prewriting

Beginning shortly after the middle of the semester, we will start ramping up to the final project. This project will ask students to join the ongoing discourse surrounding a popular narrative of your choice and the way it has been adapted. You will approach this topic from multiple angles, seeking out both scholarly and popular conversations. Additionally, you will choose the best medium for your work given your audience, argument, and skills. You may choose from forms such as:

- Podcast
- Video Essay
- Traditional Academic Essay
- Digital Presentation

Leading up to the final submission date, you will submit pre-writing assignments that answer a series of questions: Why are you choosing that form to make that argument and for what audience? Who owns criticism and understanding historical events? Who owns popular culture capital? What other factors are you considering as you compile your sources? As the most robust assignment, this work will engage with ELOs 2.1 in deciding what critical approaches best suit their argument and adaptation under study, 3.1 in attending to the ways the adaptation they study addresses contemporary and historical issues, and 3.2 through attention to the specific intervention that media makes in the processes of adaptation both in terms of how stories are told as well as the long-lasting impact that innovations in media have on culture.

Journal Entries and In-Class Activities

Occasionally, you will respond to short writing prompts ahead of class or complete in-class activities such as free-writing or group work. These journal entries meet ELO 2.1 and 2.2 by giving students the chance to synthesize lots of information from the course content or allowing them to reflect on their learning experiences as they go. The prompts of these journal entries will occasionally meet other ELOs, such as issues of representation in adaptation (4.2), transformations within a particular culture (3.4), or interactions between mainstream media industries and independent media practices (3.3), that are covered by the assigned readings and viewings as well as course discussion and lecture material.

Quizzes

There will be short weekly quizzes on the material. These are not meant to trick you; they are meant to help you keep up with the reading and distill some major takeaways.

Participation

Our class will work best if we promote a lively exchange of ideas in the classroom. To that end, students will be assigned discussion roles for class. These can include:

Investigator: Posts discussion questions based on readings and other assigned materials.

First Responder: Comes to class ready to respond to questions raised above.

Curator: Students will post pertinent passages and clips to discuss in class and will be ready to speak about why they chose them.

Half of the participation grade will be determined by these roles, and the other half by attendance. Students will not have roles every week, but they should still endeavor to support their peers by participating in the discussions raised by these efforts. I will give each student a midterm participation grade and a final one.

Grading Scale:

93-100: A	80-82: B–	67-69: D+
90-92: A–	77-79: C+	60-66: D
87-89: B+	73-76: C	Under 60: E
83-86: B	70-72: C–	

Course Schedule

Course Introduction

Week One—Beyond Fidelity

Tuesday January 7: First day of class. No Readings

Thursday January 9: Listen to *Bad Women* Podcast Introduction; Read Hutcheon preface

Week Two—Asking the Right Questions

Tuesday January 14: Read Hutcheon Ch. 1 pg. 1-15

Thursday January 16: Read Hutcheon Ch. 1 pg. 15-32; Watch *Penny Dreadful* Season 1 Episode 1

Week Three—Sensation, Fiction, Non-Fiction

Tuesday January 21: Read White Chapel Murder Investigations (on Carmen)

Thursday January 23: Read Hutcheon Ch. 2 pg. 33-46

Telling to Showing: Austenmania and Arthuriana

Week Four—Introduction to Austenmania

Tuesday January 28: Watch *Clueless*

Tuesday January 30: Read *Emma* excerpts (Carmen)

Week Five—Cultural DNA

Tuesday February 4: Watch *Bride and Prejudice*

Thursday February 6: Read Laird Excerpts (Carmen); Play *Marrying Mr. Darcy* (in-class)

Week Six—Introduction to Arthuriana

Tuesday February 11: Watch *The Green Knight*

Thursday February 13: Read *Legendborn*

Week Seven—Historicizing Adaptation

Tuesday February 18: Read *Legendborn*; Szwydky Excerpts (Carmen)

Tuesday February 20: Read O'Mallory Excerpts (Carmen)

Week Eight—Historicizing Adaptation

Tuesday February 25: Read *Legendborn*

Thursday February 27: Finish *Legendborn*; Read Tennyson Excerpts (Carmen)

Showing to Showing: Disney, Marvel, Franchises

Week Nine—Disney and Fairytales

Tuesday March 4: Read Hutcheon Ch. 2 pg. 46-52; Watch *The Little Mermaid* (1989)

Thursday March 6: “The Little Mermaid” (Anderson story on Carmen)

Spring Break March 10-March 14—No Class

Week Ten—Live Action, Reboots, Representation

Tuesday March 18: *The Little Mermaid* (2023)

Thursday March 20: Read Hutcheon Ch. 3 pg. 79-95; Watch Remakes video (Carmen)

Week Eleven—Marvel

Tuesday March 25: *Into the Spider-verse* (Swank)

Thursday March 27: Read Hutcheon Ch. 4 pg. 113-128; Watch Franchises video (Carmen)

Telling/Showing to Interacting: Adaptation and Play

Week Twelve—Transmedia

Tuesday April 1: Read Jenkins [Transmedia Storytelling 101](#); Play *Marvel's Spiderman: Miles Morales* (in-class DMP)

Thursday April 3: Read Hutcheon Ch. 2 pg. 50-52; Ch. 4 pg. 128-139; Watch *Last of Us* Clips

Week Thirteen—Affordances of Media

Tuesday April 8: Watch *The Last of Us* Season 1 Episode 1

Conclusion: Revisiting Iconic Transformations: White Chapel to True Crime

Thursday April 10: Revisit *Bad Women*. Excerpt *The Five* (Carmen)

Week Fourteen—Genre

Tuesday April 15: *Serial* True Crime Podcast Episode 1

Thursday April 17: Only Murders in the Building Season 1 ep. 1

Week Fifteen—No Class

Final Essay Due at Final Exam Period

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://studentlife.osu.edu/csc/>.

Disability Services: The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

Religious Accommodations: Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential. With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy. If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Office of Institutional Equity](#).

Policy: [Religious Holidays, Holy Days and Observances](#)

Mental Health: As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health

concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

GE Theme course submission worksheet: Traditions, Cultures, & Transformations

Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Traditions, Cultures, & Transformations)

In a sentence or two, explain how this class “fits’ within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

(enter text here)

Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

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

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.

	Course activities and assignments to meet these ELOs
ELO 1.1 Engage in critical and logical thinking.	
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	
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.	

Example responses for proposals within “Citizenship” (from Sociology 3200, Comm 2850, French 2803):

ELO 1.1 Engage in critical and logical thinking.	<i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through: Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration; Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions; Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>
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	<p>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</p> <p>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</p>
<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</p> <p><u>Lecture</u> Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.</p> <p><u>Reading</u> The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</p> <p><u>Discussions</u> Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</p> <p>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</p>
<p>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.</p>	<p>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</p> <p>Some examples of events and sites: The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</p>

	<p><i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i></p> <p><i>The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i></p> <p><i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i></p>
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Goals and ELOs unique to Traditions, Cultures, & Transformations

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

	Course activities and assignments to meet these ELOs
ELO 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.	
ELO 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.	
ELO 3.3 Examine the interactions among dominant and sub-cultures.	
ELO 3.4 Explore changes and continuities over time within a culture or society.	
ELO 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.	
ELO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues	