



**COLLEGE COUNCIL**

**AGENDA**

**& ATTACHMENTS**

**TUESDAY, NOVEMBER 7, 2023**

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All meetings begin at 1:40 p.m. and are open to the College Community.

**JOHN JAY COLLEGE OF CRIMINAL JUSTICE**  
**The City University of New York**  
**The College Council**  
**AGENDA**

November 7, 2023 – 1:40 pm

- I. Adoption of the Agenda
- II. Approval of the Minutes of the October 12, 2023 College Council (Attachment A), **Pg.3**
- III. Members of the College Council Committees [Link](#)  
College Council
  - Yarik Munoz will serve as the Interim President of the Student Council
  - Vice-President of the Student Council and Graduate Student Representative positions are currently vacant
  - Jeff Mathews will serve as the Junior Class student representative
  - Jamella Richmond will serve as the Sophomore Class student representativeExecutive Committee of the College Council
  - Yarik Munoz will serve as the student representativeBudget and Planning Committee
  - Yarik Munoz will serve as the Interim President of the Student Council
- IV. Report from the Undergraduate Curriculum and Academic Standards Committee (Attachments B1-B5) – Interim Dean of Academic Programs, Andrew Sidman  
New Courses
  - B1. AST 1XX (101) Cultures and Societies of Asian: Global Issues (FC: World Cultures), **Pg.5**
  - B2. LIT 1XX (104) Whose Stories Get Told? (FC: Creative Expression), **Pg.28**Course Revisions
  - B3. ISP 122 “Those” People: Stereotypes in the U.S.A. (Previously Appd FC: US Exp), **Pg.53**
  - B4. Bulk Revision: SEI Courses (101, 102, 280, 380), **Pg.55**
  - B5. Bulk Revision: COM and DRA Courses, **Pg.57**
- V. New Business
- VI. Announcements:
  - Student Council (Interim President Yarik Munoz)
  - Faculty Senate (President Karen Kaplowitz)
  - HEO Council (President Catherine Alves)
  - Administrative Announcements (President Karol Mason)

# JOHN JAY COLLEGE OF CRIMINAL JUSTICE

## The City University of New York

### MINUTES OF THE COLLEGE COUNCIL

October 12, 2023

The College Council held its second meeting of the 2023-2024 academic year on October 12, 2023. The meeting was called to order at 1:44 p.m. and the following members were present:

In-Person: Charles Stone, Chevy Alford, Gregory Sheppard, Heath Grant, Jonathan Epstein, Karen Kaplowitz, Kate Cauley, Maria (Maki) Habersfeld, Maria Arndt, Mohammad Islam, Ray Patton, Stephen Russell, Susan Pickman, Tarun Banerjee, Todd Stambaugh, Veronica Hendrick, Vicente Lecuna, Tiffany Rodriguez, Catherine Alves, Rulisa Galloway-Perry, Samuel Lopez, Allison Pease, Andrew Sidman, Karol Mason, Janice Johnson-Dias, Angela Crossman\*, Anthony Carpi\*, Helen Keier\*, Patience Yeboah\*.

Remotely: Brian Montes, Elsa-Sofia Morote, Francis Sheehan, Jean Carmalt, Ned Benton\*, Nina Fisher, Catherine Kemp, Zhun Xu, Marie Springer\*, Sung-Suk (Violet) Yu.

Excused: Anru Lee, Elton Beckett, Joseph Maldonado, Peter Diaczuk, Aiisha Qudusi, Yarik Munoz, Savannah Smith, Daniel Oresanya, Aneesa Thomas, Saira Tariq, Janet Winter, Mark Flower, Daniel Matos, Madhura Bandyopadhyay\*, Jennifer Dysart\*.

Absent: Robert Till, Doha Kharma, Najmul Islam.

Guests: Tony Balkissoon, Alexander Bolesta (R), Kathy Killoran, Charlotte Walker-Said.

\* - Alternates

(R)- Remote

- I. Adoption of the Agenda  
The motion was assumed by the chair and approved unanimously.
- II. Approval of the Minutes of the September 18, 2023 College Council  
The motion was made to approve the minutes. The motion was seconded and approved unanimously.
- III. Approval of Members of the College Council Committees  
The motion was made to approve the item. The motion was seconded and approved unanimously.
- IV. Report from the Undergraduate Curriculum and Academic Standards Committee (Attachments B1-B2) – Interim Dean of Academic Programs, Andrew Sidman

**Programs**

The motion was made to adopt item marked B1. New Certificate Program: Cybersecurity Bridge Certificate Program. The motion was seconded and approved unanimously.

**Course Revisions**

The motion was made to adopt item marked B2. Bulk Revision:

TOX 425 Techniques of Analytical Toxicology

TOX 426 Analytical & Quantitative Toxicology

TOX 430 Principles of Pharmacological Toxicology

The motion was seconded and approved unanimously.

V. **Report from the Committee on Graduate Studies (Attachment C1) –Interim Dean of Academic Programs, Andrew Sidman**

The motion was made to adopt item marked C1. PAD 7XX (736) Starting a Not-For-Profit Corporation. The motion was seconded and approved unanimously.

VI. **New Business**

No new business was presented.

The meeting was adjourned at 1:58p.m.

JOHN JAY COLLEGE OF CRIMINAL JUSTICE  
The City University of New York  
Undergraduate Curriculum and Academic Standards Committee

## New Course Proposal Form

Date Submitted: 10/10/2023

When completed, email the proposal form **in one file attachment** for UCASC consideration and scheduling to [kkilloran@jjay.cuny.edu](mailto:kkilloran@jjay.cuny.edu).

1. a. **Department(s) or program(s)** proposing this course: Global Asian Studies Minor Committee

- b. **Name** and contact information of proposer(s):

Name: Anru Lee

Email address(es) alee@jjay.cuny.edu

Phone number(s) (212) 237-8571

Name: Toy-Fung Tung

Email address(es): ttung@jjay.cuny.edu

Phone number(s): 212-237-8705

2. a. **Title of the course: Cultures and Societies in Asia: Global Issues**

- b. **Short title** (not more than 30 characters including spaces to appear on student transcripts and in CUNYFirst schedule): Cultures and Societies in Asia

- c. **Level** of this course      X   100 Level           200 Level           300 Level           400 Level

Please provide a brief rationale for why the course is at the level:

The course requires a range of skills — reading, writing, analytical, meta-cognitive — and texts that make it appropriate for the 100-level. It is designed primarily to introduce beginner-level students to multi-disciplinary Asian Studies and lays a firm foundation for more specialized study at the 200-level.

- d. **Course prefix** to be used (i.e., ENG, SOC, HIS, etc.):   AST

3. **Rationale** for the course (will be submitted to CUNY in the Chancellor's Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

This course is an integral part of the college's continuing effort to make the John Jay curriculum more diverse and inclusive. It is also intended as the gateway course to a new

Global Asian Studies minor. The current curriculum has few courses that directly address the background and experiences of Asians and Asian diasporic communities, despite recent efforts by the faculty to develop such new courses. The heightened intensity of anti-Asian rhetoric and the prevalence of hate crimes against those of Asian ancestry during the COVID-19 pandemic further highlight the importance of learning about the rich political, social, and cultural heritage of Asia and Asians. The contemporary importance of all regions of Asia in the world's political, economic, and cultural life is another compelling reason, along with the career goals of many of our students, who aspire to work in legal, diplomatic, security, and other professions that would benefit from familiarity with Asia. This course is also a direct response to the needs of Asian heritage students at John Jay—now comprising 13-14% of the student population—who have expressed concerns about lacking representation and visibility at the College. (In a broader context, Mayor Adams and the school's Chancellor, David Banks, have expressed their receptiveness to implementing an Asian American curriculum in the New York City public school system, an idea that leaders in Albany believe will help reduce the 'otherness' factor that many believe fuels anti-Asian attacks, NYT 03/06/2022.) This course expands the College's coverage of global cultures with a focus on a particular region, while engaging with current theory and practice in the social sciences and humanities.

4. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

In a global world where Asia is one Internet click away, this course asks 'what is Asia today' and 'who is today's Asian'? We will examine Asia and the Asian from an interdisciplinary perspective, shaped by transnational and cross-cultural exchanges that call for new interpretations of the history, belief systems, literatures, languages, politics, social life, arts, and popular cultures that have traditionally been considered 'Asian' or marked by 'Asian' influence. Global interconnectivity has produced vibrant dynamic socio-cultural contexts, while worldwide migration and immigration have created the need to redefine priorities of political, social and economic justice for diverse populations. Through engagement with new perspectives that put 'the East' in dialogue with the world, students will begin to see beyond narrow stereotypes and generalizations, while gaining the skills to think in informed critical ways about Asia and Asians. By focusing on 'Asian' voices and perspectives, students will gain new insights on how global issues and events—such as wars, colonialization, nation-building, population shifts, racism and gender—are shaping contemporary representations of Asia and Asians.

**Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 201 as prerequisites): N/A

5. Number of:
- a. Class hours      3
  - b. Lab hours        0
  - c. Credits          3

6. Has this course been taught on an **experimental basis**?

☒ No

☐ Yes. If yes, then please provide:

- a. Semester(s) and year(s):
- b. Teacher(s):
- c. Enrollment(s):
- d. Prerequisites(s):

7. **Learning Outcomes** (List three to five only). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program's (major; minor) outcomes?

Students will

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.
- Analyze culture, globalization, or global diversity, and describe an event or process from more than one point of view.
- Analyze the historical development of one or more non-U.S. societies.
- Analyze the significance of one or more major movements that have shaped the world's societies.

9. Will this course be part of any **major(s), minor(s) or program(s)**?

☐ No

☒ Yes

If yes, indicate major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)

Global Asian Studies Minor

10. Will this course be part of JJ's **general education program**?

No ☐

Yes ☒

If yes, please indicate the area:

**Flexible Core:**

A. World Cultures and Global Issues	X
B. U.S Experience in Its Diversity	
C. Creative Expression	
D. Individual and Society	
E. Scientific World	

**Please explain why this course should be part of the selected area.**

This course satisfies the “World Cultures and Global Issues” requirement of the College’s Gen Ed’s flexible core. Asia’s rapidly changing cultural, social and political climate is contributing to the dynamic development of a global economy, geopolitics, and transnational exchanges on many levels. This course emphasizes the globally diverse nature of Asian cultures and societies, as well as the significant interconnections, past and present, between the regions of Asia and the rest of the world. The course materials will be interrogated from a comparative and interdisciplinary standpoint, and students will learn how to use different tools and perspectives to assess issues of global significance that connect Asia with the rest of the world, including, but not limited to history, belief systems, literature, politics, social life, art and popular culture, gender, ethnicity, social mobility, diaspora, migration, immigration, and social justice. Students will engage with a wide variety of primary materials, as well as practice the foundational skills of sound analysis and good argumentative writing.

**11. How will you assess student learning?**

As an entry-level introductory course, this course is designed for cumulative learning in which students receive regular feedback on their progress and have many opportunities to improve. For this reason, students are evaluated on a series of small, scaffolded assignments spaced throughout the semester, rather than a few large exams or research papers at the end of term. Students may find this approach demanding on a weekly basis, but it should alleviate the pressure of midterm and final exam preparation or writing long papers, while offering a more authentic experience of sustained student engagement during the course. Students will also have many opportunities to earn extra credit during the semester.

Student learning will be assessed through regular in-class quizzes, “Keywords Project” entries, and Critical Reflection Essays.

As per the learning goals of this course:

**(1) Gather, interpret, and assess information from a variety of sources and points of view**

Through a series of small scaffolded assignments, students in the class will be engaged in gathering, interpreting, and assessing a range of interdisciplinary texts and other sources to deepen their understanding of Asia as a region and individual Asian cultures and societies. Over the course of the semester and on a weekly basis, students will be given in-class quizzes and assignments on a “Keywords Project,” which will require that they reflect upon, interpret and assess assigned readings from an array of disciplines (such as from anthropology, geography, sociology, political science, literature, cultural studies, and history) that represent different perspectives. For example, class readings in Week 2 expose students to a colonial and imperial experience of Asia that transcends discrete national borders, while engaging historical (temporal) and cultural geographic (spatial) perspectives. Students will be exposed to an interdisciplinary body of literature and cultural productions that addresses contemporary issues of identity, nation, race, class, gender, sexualities, as well as socio-political issues such as migration and mobility. These basic issues will provide them with a framework for understanding both the similarities among Asian polities and communities, because of their shared past and present, and also the

differences among them, due to their distinctive sociocultural traits and historical trajectories. For example, class readings in Weeks 3 and 4 provide case studies on postcolonial (re)constructions in six Asian nations, each of which entails a different dynamic of politico-economic relations, social stratifications, and cultural diversification and thus, each case study embodies a set of identities and a set of meanings unique to the idea of 'nation.'

## (2) Evaluate evidence and arguments critically or analytically

Students will evaluate evidence and arguments critically and analytically in various ways in this course:

- (1) Regular in-class quizzes will require students critically and analytically to examine evidence and arguments presented in the readings and other class materials.
- (2) The Keywords Project, as a weekly assignment, aims to provide students an opportunity to critically engage with the class readings by connecting Keywords (or terms) with social history. Collectively, at the end of the semester, the class will build a glossary of keywords important to the understanding of Asian histories, cultures, and societies. This project could be continued from semester to semester.
- (3) Class discussions will focus on weekly assigned readings and viewings, and students will be prompted to interact with one other, debate the merits of arguments made in the readings, and present arguments of their own based on evidence they can extrapolate from the readings or any other reliable sources.
- (4) Throughout the semester, students will work on 3 Critical Reflection Essays that will engage them in evaluating evidence and arguments critically or analytically on a topic related to this course. Students will also be encouraged to share the main arguments they developed in the Critical Reflection Essays in class. They will be encouraged to present key evidence to support their oral contributions and written arguments.

## (3) Produce well-reasoned written or oral arguments using evidence to support conclusions

Through class discussions, regular in-class quizzes, and written assignments, students will use evidence generated from the class readings and documentaries and their individual (library and/or ethnographic) research to support oral and written arguments about the similarity and diversity of Asian peoples, cultures, societies, and communities. For example, on the basis of Week 2 (Colonialism, Imperialism, and the Quest for Modernity), Week 3 (War, Violence and Memory), and Week 4 (Asia Decolonizes), students will be asked to complete Critical Reflection Essay 1, where they will interrogate foundational issues, such as "what was the lived experience of colonialism and wars in Northeast Asia in the 20th century?," "what were the causes and consequences of these historical events for those nations and individuals involved?," and "how is the region still grappling with the legacies of these events?" This Critical Reflection Essay will ask students to write and think critically about key issues, based on evidence from class readings and films covered in the first weeks of the semester, as well as their own analyses and understandings as developed in class discussions and lower-stakes writing on quizzes.

- (4) Analyze culture, globalization, or global diversity, and describe an event or process from more than one point of view.

Course materials, writing assignments and class discussions for this course will engage students in analyzing Asian cultures and societies in individual national contexts and from transnational perspectives. The similarities and differences among Asian peoples and polities will be examined with comparative social scientific and/or humanistic/literary approaches. For this particular reason, students will be doing close reading on case studies on different issues in different Asian societies. For example, while in Weeks 3 and 4, the class will be discussing post-colonial (re)constructions of various states from

nationalist perspectives, in Week 8 we examine the different perspectives of indigenous peoples on – and the predicaments they face in – the nation-building processes of these nation-states. As another example, while Week 5 focuses on the post-WWII economic development and the ensuing growth of national wealth, Week 6 examines the dark side of this economic development through labor issues (specifically, on female and youth labor) and Week 7 investigates its impact on the environment.

(5) Analyze the historical development of one or more non-U.S. societies.

Ethnographic case studies and cross-cultural data will be contextualized within global historical processes of colonialism and imperialism, capital flows, transnational migrations, and cross-cultural exchanges of information and technology. For example, processes of global capital expansion are fundamental to the understanding of the recent development of Asian societies and polities. In addition to the social and environmental change, the impact of the global capitalist expansion in any given Asian nation will be analyzed within the framework of specific history, customs, practices, and beliefs of that nation. Class readings such as those in Week 9 (Kinship, Family, and Demography), Week 10 (Gender and Sexuality) and Week 13 (Political Culture and Activism) provide concrete case studies for students to closely examine how culture and social organization in a particular national context is both a product of specific political, economic, and social forces and is itself a factor that implicates in the further socio-political development of that particular country.

(6) Analyze the significance of one or more major movements that have shaped the world's societies.

Global expansion of capitalism, technological innovations, and transnational cultural flows are critically examined in this course, as these relate to the development and globalization of Asian cultures, societies and communities. While class readings in Weeks 6 through 10 address the dynamics among different nations within Asia, class readings such as those in Week 11 (Migration and Mobility), Week 12 (Asian Global Cities), and Week 14 (Transnational Asian Culture) require students to look beyond Asia. To answer in-class quizzes and prepare themselves for active participation in class discussion in this part of the semester, students will focus their analyses on the impact of information technology (e.g., social media, streaming services, etc.), which has created a global platform accessible to and accessed by people in many parts of the world. Students will also analyze how the advancement of this technology has facilitated the rise of a global consumer culture, which has not only affected the practices of global cultural productions (such as Japanese manga and anime and K-pop) but has also increasingly been seen as a base for political mobilization and social activism.

12. Did you meet with a librarian to discuss **library resources** for the course?

No \_\_\_\_\_ Yes   X  

If yes, please state the librarian's name   KATHLEEN COLLINS  

Did you check the existing **OER** (Open Educational Resources) to support teaching of this course?

<https://guides.lib.jjay.cuny.edu/oer/ijoeer>  
<https://johnjayoer.commons.gc.cuny.edu/oer-faculty/>

No \_\_\_\_\_ Yes   X

Are there adequate resources in the library to support students' work in the course?  
(Please check all that apply):

☒ OneSearch (the library discovery tool)

☒ eBooks

**Subject specific library databases:**

☒ Academic Search Complete

☐ Gale Reference Sources

☒ NexisUni

☐ PsycInfo

☐ Criminal Justice Abstracts

☒ Sociological Abstracts

Other (list them here) ☐ AnthroSource; Wiley Online Library; JSTOR; Project Muse; EBSCOhost

Are there existing library Research Guides to support your class?

<https://guides.lib.jjay.cuny.edu/>

No ☒

Yes ☐

If you have any acquisitions suggestions (print/electronic/media) for the library list them here (or attach a separate compilation).

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13. **Syllabus – see attached**

14. Date of **Department curriculum committee** approval: September 2023

15. **Faculty - Who** will be assigned to teach this course?

Anru Lee (Anthropology), Toy-Fung Tung (English), and other full-time and experienced and qualified adjunct faculty with an expertise on Asian Studies

16. Is this proposed course **similar to or related to** any course, major, or program offered by any **other department(s)**? How does this course **differ**?

☒ No

☐ Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.

17. Did you **consult** with department(s) or program(s) offering similar or related courses or majors?  
    ☒ Not applicable  
    ☐ No  
    ☐ Yes. If yes, give a short summary of the consultation process and results.
18. Will any course be **withdrawn**, if this course is approved?  
    ☒ No  
    ☐ Yes. If yes, number and name of course(s) to be withdrawn.
19. Approvals: Anru Lee and Toy-Fung Tung, proposed Minor Coordinators

**CUNY Common Core  
Course Submission Form**

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 contact hours unless the college is seeking a waiver for another type of Math or Science course that meets major requirements. Colleges may submit courses to the Course Review Committee at any time. Courses must also receive local campus governance approval for inclusion in the Common Core.

<b>College</b>	John Jay College of Criminal Justice
<b>Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)</b>	AST 1XX
<b>Course Title</b>	Cultures and Societies in Asia: Global Issues
<b>Department(s)</b>	N/A
<b>Discipline</b>	Global Asian Studies
<b>Credits</b>	3
<b>Contact Hours</b>	3
<b>Pre-requisites (if none, enter N/A)</b>	N/A
<b>Co-requisites (if none, enter N/A)</b>	N/A
<b>Catalogue Description</b>	In a global world where Asia is one Internet click away, this course asks ‘what is Asia today’ and ‘who is today’s Asian’? We will examine Asia and the Asian from an interdisciplinary perspective, shaped by transnational and cross-cultural exchanges that call for new interpretations of the history, belief systems, literatures, languages, politics, social life, arts, and popular cultures that have traditionally been considered ‘Asian’ or marked by ‘Asian’ influence. Global interconnectivity has produced vibrant dynamic socio-cultural contexts, while worldwide migration and immigration have created the need to redefine priorities of political, social and economic justice for diverse populations. Through engagement with new perspectives that put ‘the East’ in dialogue with the world, students will begin to see beyond narrow stereotypes and generalizations, while gaining the skills to think in informed critical ways about Asia and Asians. By focusing on ‘Asian’ voices and perspectives, students will gain new insights on how global issues and events—such as wars, colonialization, nation-building, population shifts, racism and gender—are shaping contemporary representations of Asia and Asians.
<b>Special Features (e.g., linked courses)</b>	
<b>Sample Syllabus</b>	Syllabus must be included with submission, 5 pages max recommended
<b>Indicate the status of this course being nominated:</b>	
<input type="checkbox"/> current course <input type="checkbox"/> revision of current course <input checked="" type="checkbox"/> a new course being proposed	

CUNY COMMON CORE Location	
Please check below the area of the Common Core for which the course is being submitted. (Select only one.)	
Required <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematical and Quantitative Reasoning <input type="checkbox"/> Life and Physical Sciences	Flexible <input checked="" type="checkbox"/> World Cultures and Global Issues <input type="checkbox"/> Individual and Society <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Scientific World <input type="checkbox"/> Creative Expression
<b>Learning Outcomes</b> <b>In the left column explain the course assignments and activities that will address the learning outcomes in the right column.</b>	
<b>II. Flexible Core (18 credits)</b> Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.	
<b>A. World Cultures and Global Issues</b>	
A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.	
Through a series of small scaffolded assignments, students in the class will be engaged in gathering, interpreting, and assessing a range of interdisciplinary texts and other sources to deepen their understanding of Asia as a region and individual Asian cultures and societies. Over the course of the semester and on a weekly basis, students will be given in-class quizzes and assignments on a "Keywords Project," which will require that they reflect upon, interpret and assess assigned readings from an array of disciplines (such as from anthropology, geography, sociology, political science, literature, cultural studies, and history) that represent different perspectives. For example, class readings in Week 2 expose students to a colonial and imperial experience of Asia that transcends discrete national borders, while engaging historical (temporal) and cultural geographic (spatial) perspectives. Students will be exposed to an interdisciplinary body of literature and cultural productions that addresses contemporary issues of identity, nation, race, class, gender, sexualities, as well as socio-political issues such as migration and mobility. These basic issues will provide them with a framework for understanding both the similarities among Asian polities and communities, because of their shared past and present, and also the differences among them, due to their distinctive sociocultural traits and historical trajectories. For example, class readings in Weeks 3 and 4 provide case studies on postcolonial	<ul style="list-style-type: none"> <li>Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>

<p>(re)constructions in six Asian nations, each of which entails a different dynamic of politico-economic relations, social stratifications, and cultural diversification and thus, each case study embodies a set of identities and a set of meanings unique to the idea of 'nation.'</p>	
<p>Students will evaluate evidence and arguments critically and analytically in various ways in this course:</p> <p>(1) Regular in-class quizzes will require students critically and analytically to examine evidence and arguments presented in the readings and other class materials.</p> <p>(7) The Keywords Project, as a weekly assignment, aims to provide students an opportunity to critically engage with the class readings by connecting Keywords (or terms) with social history. Collectively, at the end of the semester, the class will build a glossary of keywords important to the understanding of Asian histories, cultures, and societies. This project could be continued from semester to semester.</p> <p>(3) Class discussions will focus on weekly assigned readings and viewings, and students will be prompted to interact with one other, debate the merits of arguments made in the readings, and present arguments of their own based on evidence they can extrapolate from the readings or any other reliable sources.</p> <p>(4) Throughout the semester, students will work on 3 Critical Reflection Essays that will engage them in evaluating evidence and arguments critically or analytically on a topic related to this course. Students will also be encouraged to share the main arguments they developed in the Critical Reflection Essays in class. They will be encouraged to present key evidence to support their oral contributions and written arguments.</p>	<ul style="list-style-type: none"> <li>• Evaluate evidence and arguments critically or analytically.</li> </ul>
<p>Through class discussions, regular in-class quizzes, and written assignments, students will use evidence generated from the class readings and documentaries and their individual (library and/or ethnographic) research to support oral and written arguments about the similarity and diversity of Asian peoples, cultures, societies, and communities. For example, on the basis of Week 2 (Colonialism, Imperialism, and the Quest for Modernity), Week 3 (War, Violence and Memory), and Week 4 (Asia Decolonizes), students will be asked to complete Critical Reflection Essay 1, where they will interrogate foundational issues, such as "what was the lived experience of colonialism and wars in Northeast Asia in the 20th century?," "what were the causes and consequences of these historical events for those</p>	<ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>

<p>nations and individuals involved?,” and “how is the region still grappling with the legacies of these events?” This Critical Reflection Essay will ask students to write and think critically about key issues, based on evidence from class readings and films covered in the first weeks of the semester, as well as their own analyses and understandings as developed in class discussions and lower-stakes writing on quizzes.</p>	
<p>A course in this area (II.A) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>	
<p>Course materials, writing assignments and class discussions for this course will engage students in analyzing Asian cultures and societies in individual national contexts and from transnational perspectives. The similarities and differences among Asian peoples and polities will be examined with comparative social scientific and/or humanistic/literary approaches. For this particular reason, students will be doing close reading on case studies on different issues in different Asian societies. For example, while in Weeks 3 and 4, the class will be discussing post-colonial (re)constructions of various states from nationalist perspectives, in Week 8 we examine the different perspectives of indigenous peoples on – and the predicaments they face in – the nation-building processes of these nation-states. As another example, while Week 5 focuses on the post-WWII economic development and the ensuing growth of national wealth, Week 6 examines the dark side of this economic development through labor issues (specifically, on female and youth labor) and Week 7 investigates its impact on the environment.</p>	<ul style="list-style-type: none"> <li>Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.</li> </ul>
<p>Ethnographic case studies and cross-cultural data will be contextualized within global historical processes of colonialism and imperialism, capital flows, transnational migrations, and cross-cultural exchanges of information and technology. For example, processes of global capital expansion are fundamental to the understanding of the recent development of Asian societies and polities. In addition to the social and environmental change, the impact of the global capitalist expansion in any given Asian nation will be analyzed within the framework of specific history, customs, practices, and beliefs of that nation. Class readings such as those in Week 9 (Kinship, Family, and Demography), Week 10 (Gender and Sexuality) and Week 13 (Political Culture and Activism) provide concrete case studies for students to closely examine how culture and social organization in a particular national context is both a product of specific political, economic, and social forces and is itself a factor that implicates in the further socio-political development of that particular country.</p>	<ul style="list-style-type: none"> <li>Analyze the historical development of one or more non-U.S. societies.</li> </ul>

<p>Global expansion of capitalism, technological innovations, and transnational cultural flows are critically examined in this course, as these relate to the development and globalization of Asian cultures, societies and communities. While class readings in Weeks 6 through 10 address the dynamics among different nations within Asia, class readings such as those in Week 11 (Migration and Mobility), Week 12 (Asian Global Cities), and Week 14 (Transnational Asian Culture) require students to look beyond Asia. To answer in-class quizzes and prepare themselves for active participation in class discussion in this part of the semester, students will focus their analyses on the impact of information technology (e.g., social media, streaming services, etc.), which has created a global platform accessible to and accessed by people in many parts of the world. Students will also analyze how the advancement of this technology has facilitated the rise of a global consumer culture, which has not only affected the practices of global cultural productions (such as Japanese manga and anime and K-pop) but has also increasingly been seen as a base for political mobilization and social activism.</p>	<ul style="list-style-type: none"> <li>• Analyze the significance of one or more major movements that have shaped the world's societies.</li> </ul>
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Department of Anthropology  
 John Jay College of Criminal Justice  
 The City University of New York

## **AST 101 Cultures and Societies in Asia: Global Issues**

Professor: Dr. Anru Lee  
 Class hours: TBA  
 Office hours: TBA  
 Office: L9.63.21NB  
 Telephone: (212) 237-8571  
 Email: alee@jjay.cuny.edu

### **COURSE DESCRIPTION**

In a global world where Asia is one Internet click away, this course asks ‘what is Asia today’ and ‘who is today’s Asian’? We will examine Asia and the Asian from an interdisciplinary perspective, shaped by transnational and cross-cultural exchanges that call for new interpretations of the history, belief systems, literatures, languages, politics, social life, arts, and popular cultures that have traditionally been considered ‘Asian’ or marked by ‘Asian’ influence. Global interconnectivity has produced vibrant dynamic socio-cultural contexts, while worldwide migration and immigration have created the need to redefine priorities of political, social and economic justice for diverse populations. Through engagement with new perspectives that put ‘the East’ in dialogue with the world, students will begin to see beyond narrow stereotypes and generalizations, while gaining the skills to think in informed critical ways about Asia and Asians. By focusing on ‘Asian’ voices and perspectives, students will gain new insights on how global issues and events—such as wars, colonialization, nation-building, population shifts, racism and gender—are shaping contemporary representations of Asia and Asians.

### **LEARNING OBJECTIVES**

Throughout the course, students will learn to:

- Demonstrate knowledge of the traditions and contemporary developments of the sub-regions and major nations of Asia, while identifying their similarities and differences
- Understand the sources and effects of interactions among nations in Asia and the region’s broader interactions with the outside world
- Gain critical skills for approaching Asia’s place in world history and in contemporary global culture that enable one to have an informed perspective about Asia
- Apply the analytical concepts and approaches learned from the course to a wide range of Asia-related issues
- Learn to critique conventional media representations and cultural stereotypes about Asia

Upon the successful completion of this course, students are expected to have achieved the following learning outcomes:

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.
- Analyze culture, globalization, or global diversity, and describe an event or process from more than one point of view.
- Analyze the historical development of one or more non-U.S. societies.
- Analyze the significance of one or more major movements that have shaped the world's societies.

### **REQUIRED TEXTS**

I will post all course-related information on Blackboard. At the beginning of every week, I will post a “weekly folder” on Blackboard, in which you can find assigned articles and/or films for you to read or watch for that week. In conjunction with these class materials, I will also post weekly tasks in the folder with detailed instructions.

### **COURSE REQUIREMENTS**

This course is designed for cumulative learning in which students receive regular feedback on their progress and have many opportunities to improve. For this reason, students are evaluated on a series of small assignments spread out through the semester, rather than a few large exams at the end of the term. Students may find this approach demanding on a weekly basis, but it should alleviate the pressure of midterm and final exam preparation and offer a more authentic reflection of sustained student engagement during the course.

Requirements for this class and the percentage breakdown for the final course grade are as follows, with detailed explanations for each item explained below:

In-class Quizzes	30%
The Keywords Project	40% (5% each)
Critical Reflection Essays (CREs)	30% (10% each)
<b>Total</b>	<b>100%</b>

1. **Class Attendance and Informed Class Participation:** You are expected to be active participants in class discussion. Class discussion is important because: (1) It shows your understanding of the concepts and topic; (2) It helps expand your knowledge of the topic and also helps your classmates better understand the material and to think about topics in different ways; (3) It builds life skills such as public speaking; and (4) It helps build your self-confidence.

Vibrant and engaged class discussion relies on student completion of all required readings prior to class and attendance in every class. As such, you must attend class having completed all reading assignments. You will be expected to engage fully in class discussion, responding thoughtfully to your peers and using ideas and evidence from the readings to frame your contributions.

2. **In-class Quizzes:** Be prepared to take a quiz during the first 5 to 10 minutes of each class period. The quiz is to facilitate our class discussion. It will cover the content discussed in the previous class meeting or relating to the class materials that will be discussed on the day of the quiz.

While there is no penalty directly connected to class absence, be aware that in-class quizzes cannot be made up. If you miss a class, you will miss your chance to take the quiz.

3. **The Keywords Project:** Cultural theorist Raymond Williams defines “keywords” as “significant, binding words in certain activities and their interpretation; they are significant, indicative words in certain forms of thought. Certain uses bound together certain ways of seeing culture and society” (1976: 15). Taking after Williams, our “Keywords Project” aims to provide students an opportunity to critically engage the class readings by connecting keywords (or terms) with social history. Together, at the end of the semester, we will build a list of keywords important to the understanding of Asian histories, cultures, and societies.

Throughout the semester, you will do EIGHT (8) “Keywords Project” assignments. (There will be 13 opportunities for you to choose 8 from.) I will create a weekly “Keywords Project” folder on Blackboard, in which one or two keywords related to the week’s readings will be given. Your task is to identify how the keywords are used by the authors of our class readings and what historical records or ethnographic or literary sources they employed to illustrate the keywords. Each of your “Keywords Project” assignment should be 250-300 words long. All “Keywords Project” assignments are due Mondays. Use the submission link in the weekly folder to submit your work.

4. **Critical Reflection Essays (CREs):** Throughout the semester, you will do 3 Critical Reflection Essays that provide critical analysis and reflections on specific class readings and/or films. These essays are not intended to be a mere summary of the content of the readings or other materials. They are to give you a space to foster your own argument and offer textual evidence related to topics covered in the course. Prior to each of the CRE due dates, I will give you a few “question prompts” to help you develop a focus and think through the specific class materials. Each CRE must be at least 500 words in length.

## **ATTENDANCE**

If you are absent for any class, **it is your responsibility** to contact a classmate for handouts, if any, and any other material that may have been distributed and/or covered in class during your absence. You are, therefore, responsible for any material covered during any missed classes. All students are expected to have at least 1-2 “contact persons” to communicate with in order to obtain information about missed material. It is your responsibility to keep track of any missed classes.

## **PLAGIARISM**

**Plagiarism** is the act of presenting another person’s ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:

- Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source
- Presenting another person's ideas or theories in your own words without acknowledging the source
- Using information that is not common knowledge without acknowledging the source
- Failing to acknowledge collaborators on homework and laboratory assignments

**Internet plagiarism** includes submitting downloaded term papers or part of term papers, paraphrasing or copying information from the Internet without citing the source, and “cutting and pasting” from various sources without proper attribution. (From *John Jay College of Criminal Justice Undergraduate Bulletin*, p. 89)

Students who are unsure how and when to provide documentation are advised to consult with me. The Library has free guides designed to help students with problems of documentation. Plagiarism and cheating are violations of CUNY's policy on academic integrity. By registering in this course, you are promising to abide by all the requirements stated in this policy. Students in breach of this policy are liable to severe penalty, including disciplinary action. See also p. 167 of the *Undergraduate Bulletin* for further explanation.

## **OTHER RESOURCES**

The John Jay Writing Center -- The Writing Center, located in Room 01.68 New Building, is a service that provides free tutoring to students of John Jay. The Center has a staff of trained tutors who work with students to help them become more effective writers, from planning and organizing a paper, to writing and then proofreading it. The Writing Center is a valuable resource for any student of writing, and I encourage you to use it. If you are given a Referral form to the Writing Center, you must attend to get further instruction on the specific items addressed on the form. This is not optional.

### Internet resources –

Oxford English Dictionary Online (John Jay electronic database)

AnthroSource (John Jay electronic database)

American Anthropological Association (<http://www.aaanet.org>)

For Anthropology in the News: <http://anthropology.tamu.edu/news/>

**COURSE SCHEDULE AND ASSIGNMENTS** (Readings are subject to change depending on progress of class.)

Week/Topic	What to Read/Watch
<b>Week 1</b> <b>Introduction: Asia as a Region, Asian Studies as a Discipline</b>	<p><u>Required Reading</u>  Meyer, Milton W. (1997) “Introducing Asia.” In <i>Asia: A Concise History</i>. Pp. 1-31. Lenham, MD: Rowman and Littlefield.</p> <p><u>Recommended Reading</u>  Birch, David, Tony Schirato, and Sanjay Srivastava (2001) “The Idea of Asia.” In <i>Asia: Cultural Politics in the Global Age</i>. Pp. 1-24. New York: Palgrave.</p> <p><u>Film</u>  Watch in Class: “Understanding Asia”  (<a href="https://contentdistribution.mediacorp.sg/products/understanding_asia">https://contentdistribution.mediacorp.sg/products/understanding_asia</a>)</p>
<b>Week 2</b> <b>Colonialism, Imperialism, and the Quest for Modernity</b>	<p><u>Required Reading</u>  1. Schirokauer, Conrad, et al. (1989) <i>A Brief History of Chinese and Japanese Civilizations</i>. 2nd ed. Pp. 483-485 and 488. Boston: Wadsworth.  2. Cwiertka, Katarzyna (2002) “Popularizing a Military Diet in Wartime and Postwar Japan.” <i>Asian Anthropology</i> 1(1): 1-30.</p> <p><u>Recommended Reading</u>  Cheng, Xiaoqing (2007) “The Odd Tenant” &amp; “One Summer Night.” In <i>Sherlock in Shanghai: Stories of Crime and Detection by Cheng Xiaoqing</i>. Translated by Timothy C. Wong. Pp. 94-112 and 195-206. Honolulu: University of Hawai’i Press.</p> <p><u>Film</u>  1. Watch in Class: “Colonial Rule in Southeast Asia”  (<a href="https://www.youtube.com/watch?v=01Ze0DshtIo">https://www.youtube.com/watch?v=01Ze0DshtIo</a>)  2. Watch in Class: “Remnants of the Japanese Colonial Period in Taiwan’s Education System” (<a href="https://www.youtube.com/watch?v=waR5MwKF9Gg">https://www.youtube.com/watch?v=waR5MwKF9Gg</a>)</p>
<b>Week 3</b>	<u>Required Reading</u>

<b>War, Violence, and Memory</b>	<ol style="list-style-type: none"> <li>1. Kenley, David Kenley (2009) “History and Memory: The Role of War Memorials and Museums in China and Japan.” <i>Education about Asia</i> 14(1).</li> <li>2. Kim, Nan (2017) “Impossible Returns.” In <i>Memory, Reconciliation, and Reunions in South Korea: Crossing the Divide</i>. New York: Lexington.</li> <li>3. Kwon, Heonik (2012) “Rethinking Traumas of War.” <i>South East Asia Research</i> 20(2): 227-237.</li> </ol> <p><u>Recommended Reading</u> Demelius, Yoko (2019) “Stories of Kimchi and Zainichi Koreans in Japan.” <i>Anthropology News</i>. December 20. DOI: 10.1111/AN.1331.</p>
<p><u>Week 4</u> <b>Asia Decolonizes: Nation-building, Nationalism, and National Identity</b></p>	<p><u>Required Reading</u></p> <ol style="list-style-type: none"> <li>1. Christopher K. Tong (2022) “‘Hong Kong Is Our Home’: Hong Kongers Twenty-Five Years After the Handover.” <i>Education about Asia</i> 27(3).</li> <li>2. Simon, Scott (2010) “Contesting Formosa: Tragic Remembrance, Urban Space, and National Identity in Taipak.” <i>Identities</i> 10(1).</li> <li>3. Han, Kyung-koo (2011) “The ‘Kimchi Wars’ in Globalizing East Asia: Consuming Class, Gender, Health, and National Identity.” In Laurel Kendall (ed.) <i>Consuming Korean Tradition in Early and Late Modernity</i>. Honolulu: University of Hawaii Press. Pp. 149-164.</li> </ol> <p><u>Recommended Reading</u> Bergstresser, Sara M. (2022) “Baby Milk and Boundary Transgressions at the Hong Kong-Mainland China Interface.” <i>Anthropology News</i> website, November 7.</p>
<p><u>Week 5</u> <b>Social and Economic Change (I): The Rise of East Asian Economies</b></p>	<p><u>Required Reading</u></p> <ol style="list-style-type: none"> <li>1. Vogel, Erza (1993) “A New Wave of Industrialization.” In <i>The Four Little Dragons</i>. Pp. 1-12. Cambridge: Harvard University Press.</li> <li>2. McGreevy, Andrew M. (2018) “Will China Lead the World by Land and Sea? The Belt and Road Initiative.” <i>Education about Asia</i> 23(3).</li> <li>3. Sheridan, Derek (2022) “Pre-Histories of China-Tanzania: Intermediaries, Sub-Empires, and the Use and Abuse of Analogy.” In Lisa Rofel and Carlos Rojas (eds.)</li> </ol>

	<i>New World Orderings: China and the Global South</i> . Pp. 58-74. Durham: Duke University Press.
<b>Week 6</b> <b>Social and Economic Change (II): The Dark Side of Modernity</b>	<u>Required Reading</u> 1. Mills, Mary Beth (1995) "Attack of the Widow Ghosts." In Aihwa Ong and Michael Peletz (eds.) <i>Bewitching Women, Pious Men: Gender and Body Politics in Southeast Asia</i> . Berkeley: University of California Press. 2. Jung, Minwoo (2017) "Precarious Seoul: Urban Inequality and Belonging of Young Adults in South Korea." <i>Positions: asia critique</i> 25(4): 745-767.  <u>Recommended Reading</u> Zhang, Li (2017) "'Battle Over Green Space': Land Disputes, Rights Activism, and Emerging Publics in Urban China." In Brandtstadter & Steinmuller (Eds.) <i>Popular Politics and the Quest for Justice in Contemporary China</i> . Pp.18-33. New York: Routledge.  <u>Film</u> Watch in Person and Discuss in Class: "Parasite" (2019)
<b>Week 7</b> <b>Ecology and Environmental Change</b>	<u>Required Reading</u> 1. McElwee, Pamela (2021) "The Politics of Climate Vulnerability in Asia." <i>Education about Asia</i> 26(1). 2. Cho, Jieun (2020) "Family in the Ruins of Nuclear Risk." <i>Anthropology News</i> . April 29. DOI: 10.1111/AN.1397 3. Ni, Yanping (2022) "Making Waste Visible in Qinghai." <i>Anthropology News</i> . November 18.  <u>Film</u> Watch in Class: "Plastic China" (2017)
<b>Week 8</b> <b>Indigenous Cultures and Societies</b>	<u>Required Reading</u> 1. Lewallen, ann-elise (2017) "Ainu Women and Indigenous Modernity in Settler Colonial Japan." <i>The Asia-Pacific Journal/Japan Focus</i> 15(18). ( <a href="https://apjif.org/2017/18/lewallen.html">https://apjif.org/2017/18/lewallen.html</a> )

	<p>2. Kuan Da-wei (Daya Dakasi) (2021) “Indigenous Traditional Territory and Decolonisation of the Settler State.” In Chia-yuan Huang, Daniel Davies, Dafydd Fell (eds.) <i>Taiwan’s Contemporary Indigenous Peoples</i>. New York and London: Routledge.</p> <p><u>Film:</u> Watch in Person and Discuss in Class: “Ainu: The Way Forward” (2000)</p>
<p><u>Week 9</u> <b>Kinship, Family, and Demography</b></p>	<p><u>Required Reading.</u></p> <ol style="list-style-type: none"> <li>1. Fong, Vanessa L. (2002) “China's One-Child Policy and the Empowerment of Urban Daughters.” <i>American Anthropologist</i> 104(4): 1098-1109.</li> <li>2. Kavedzjia, Iza (2019) “Aging Communities.” In <i>Making Meaningful Lives: Tales from an Aging Japan</i>. Philadelphia: University of Pennsylvania Press.</li> </ol>
<p><u>Week 10</u> <b>Gender and Sexuality</b></p>	<p><u>Required Reading</u></p> <ol style="list-style-type: none"> <li>1. Allison, Anne (1991) "Japanese Mothers and Obentōs: The Lunch-Box as Ideological State Apparatus." <i>Anthropological Quarterly</i> 64(4): 195–208.</li> <li>2. Minwoo Jung (2021) “Imagining Sovereign Futures: The Marriage Equality Movement in Taiwan.” <i>Social Movement Studies</i> DOI: <a href="https://doi.org/10.1080/14742837.2021.2010528">10.1080/14742837.2021.2010528</a></li> </ol>
<p><u>Week 11</u> <b>Migration and Mobility</b></p>	<p><u>Required Reading</u></p> <ol style="list-style-type: none"> <li>1. Parreñas, Rhacel Salazar (2001) “ 'Transgressing the Nation-State: The Partial Citizenship and 'Imagined (Global) Community' of Migrant Filipina Domestic Workers." <i>Signs</i> 26(4): 1129-1154.</li> <li>2. Constable, Nicole (2013) "Migrant Workers, Legal Tactics, and Fragile Family Formation in Hong Kong." <i>Oñati Socio-Legal Series</i> 3(6): 1004-1022.</li> </ol>
<p><u>Week 12</u> <b>Asian Global Cities</b></p>	<p><u>Required Reading</u></p> <ol style="list-style-type: none"> <li>1. Lee, Anru (2021) “Civility and Its Discontents: Subway Etiquette, Civic Values, and Political Subjectivity in Global Taiwan.” <i>Mobilities</i> 16(4): 476-492.</li> </ol>

	<p>2. Ghertner, Asher (2011) “Rule by Aesthetics: World-Class City Making in Delhi” In Roy, Ananya, and Aihwa Ong (eds.) <i>Wordling Cities: Asian Experiments and The Art of Being Global</i>. Oxford: Blackwell.</p> <p><u>Film</u> Watch in Class: “Shenzen: China’s Silicon Valley” (2016)</p>
<p><u>Week 13</u> <b>Political Culture and Activism</b></p>	<p><u>Required Reading</u></p> <ol style="list-style-type: none"> <li>1. Rowan, Ian (2015) “Inside Taiwan’s Sunflower Movement: Twenty-four Days in Student-Occupied Parliament, and the Future of the Region.” <i>Journal of Asian Studies</i> 74(1): 5-21.</li> <li>2. Sopranzetti, Claudio (2017) “Framed by Freedom: Emancipation and Oppression in Post-Fordist Thailand.” <i>Cultural Anthropology</i> 32(1): 68-92.</li> </ol>
<p><u>Week 14</u> <b>Transnational Asian Culture</b></p>	<p><u>Required Reading</u></p> <ol style="list-style-type: none"> <li>1. Napier, Susan (2023) “The World According to Ghibli, or How a Small Japanese Studio Became a Global Phenomenon.” In Alisa Freedman (ed.) <i>Introducing Japanese Popular Culture</i>. Pp. 266-275. <i>New York: Routledge</i>.</li> <li>2. Jung, Eun-young (2015) “New Wave Formations: K-Pop Idols, Social Media, and the Remaking of the Korean Wave.” In Sangjoon Lee and Abe Mark Nornes (eds.) <i>Hallyu 2.0: The Korean Wave in the Age of Social Media</i>. Pp. 73-89. Ann Arbor: University of Michigan Press.</li> </ol> <p><u>Recommended Reading</u> Romano, Aja. (February 26, 2018). “How K-pop became a global phenomenon.” <i>Vox</i> (<a href="https://www.vox.com/culture/2018/2/16/16915672/what-is-kpop-history-explained">https://www.vox.com/culture/2018/2/16/16915672/what-is-kpop-history-explained</a>)</p> <p><u>Film</u>: “K-pop Diplomacy (Al Jazeera English, 2012, 35min) (<a href="http://stream.aljazeera.com/story/201209032008-0022328">http://stream.aljazeera.com/story/201209032008-0022328</a>)</p>
<p><u>Week 15</u> <b>Final Exam Period</b></p>	

### **Instructions for Critical Reflection Essay (CRE) I**

In the past few weeks, we read and discussed articles about the colonial and/or postcolonial experiences of six Asian polities and added entries such as “colonialism,” “postcolonialism,” “memory,” “nation-building,” “national identity,” and “modernity” to our “Keywords Project.” Drawing from what you have learned from these exercises, answer the following questions:

- 1) What does it mean when we say that colonialism did not only involve political and economic control over a colonized territory but also fundamental transformation of the culture and traditions of the colonized people? Give one example from our class reading to illustrate your answer.
- 2) What does it mean when we say that colonialism does not simply affect the colonized people but it also changes the cultural and political life in the colonizers’ own society? Given one example from our class reading to illustrate your answer.
- 3) The impact of colonialism does not end when the colonized people gain independence. Give one example from our class reading to illustrate how a postcolonial society wrestles with its colonial past in its struggle to build a unified national identity in the postcolonial era.

JOHN JAY COLLEGE OF CRIMINAL JUSTICE  
The City University of New York  
Undergraduate Curriculum and Academic Standards Committee

## New Course Proposal Form

Date Submitted: August 17, 2023

When completed, email the proposal form **in one file attachment** for UCASC consideration and scheduling to [kkilloran@jjay.cuny.edu](mailto:kkilloran@jjay.cuny.edu).

1.     a. **Department(s) or program(s)** proposing this course: English
  
- b. **Name** and contact information of proposer(s):
 

Name: Kim Liao and Helen Kapstein  
 Email address(es): [kliao@jjay.cuny.edu](mailto:kliao@jjay.cuny.edu), [hkapstein@jjay.cuny.edu](mailto:hkapstein@jjay.cuny.edu)  
 Phone number(s): 650-387-7849 \_\_\_\_x8591\_\_\_\_\_
  
2.     a. **Title of the course: LIT 1XX: Whose Stories Get Told?**
  
- b. **Short title** (not more than 30 characters including spaces to appear on student transcripts and in CUNYFirst schedule): **Whose Stories Get Told?**
  
- c. **Level** of this course           \_\_X\_\_ 100 Level   \_\_ 200 Level   \_\_ 300 Level   \_\_ 400 Level

Please provide a brief rationale for why the course is at the level:

As an entry point to the English Major (currently under revision) and its minors, this class is situated at the 100 level to introduce first-year students to literary studies, writing, film, and media analysis at the college level. In some ways, it operates as a complementary intro-level reading and literary analysis course as an analog to ENG 101 and ENG 201 in that it sets up basic skills in the discipline—hence the suggested course designation, LIT 102. By offering introductions to close reading, argumentative writing, research, and literary analysis, this course prepares John Jay first-year students for the English Major as well as for writing in other courses and contexts, offering important critical thinking skills and awareness while encouraging students to interrogate unequal power structures and consider the importance of diverse voices.

d. **Course prefix** to be used (i.e., ENG, SOC, HIS, etc.): \_\_\_\_LIT\_\_\_\_

3. **Rationale** for the course (will be submitted to CUNY in the Chancellor’s Report).  
Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

As we reinvent the English Major for the 21st century, we must consider our foundational courses and redefine the study of English to make them responsive, relevant, and representative, in direct pedagogical acknowledgement of John Jay’s Seven Principles for a Culturally Responsive, Inclusive, and Anti-Racist Curriculum.

As such, LIT 102 would act as a highly versatile introductory course—one that could be taught in many different iterations by many different instructors—that invites students into the study of English with a focus on marginalized voices and highlighting BRES in the framework of the English Major. This course emphasizes multiple “englishes”—different ways of speaking, writing, and reading the language and its literatures—rather than a singular, traditional, capital “E” English.

Several English faculty with different specialties (literature, writing, rhetoric, Latinx studies, etc) have collaboratively provided pedagogical frameworks for this course, and we are offering faculty a number of sample syllabi plus multiple illustrative assignments that help satisfy the Learning Outcomes. This gives English Department faculty flexible templates for crafting their own versions of these courses—but always with an eye toward confronting and dismantling the implicit fabric of settler colonialism and systemic racism that has traditionally ghettoized Black, Latinx, Asian, Indigenous, and other stories in the academy.

4. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

This is not your high school English class. This introduction to college-level English challenges assumptions about whose stories get told, whose voices get heard, whose knowledge counts, and who gets to read, write, and do research. Engaging with literature, film, journalism, and more, students explore how different genres speak to one another. Ultimately, this course considers how to leverage the power of English through digital storytelling, persuasive argumentation, and writing for the page and screen.

5. **Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 201 as prerequisites): N/A

6. Number of:

- a. Class hours      3
- b. Lab hours
- c. Credits           3

7. Has this course been taught on an **experimental basis**?

  X   No

       Yes. If yes, then please provide:

- a. Semester(s) and year(s):
- b. Teacher(s):
- c. Enrollment(s):
- d. Prerequisites(s):

8. **Learning Outcomes** (List three to five only). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program's (major; minor) outcomes?

At the completion of this course, students will be able to do the following:

1. Gather, interpret, and assess literary texts across modalities using close reading techniques and appropriate terminology;
2. Compose clear and focused arguments and written and oral expression of ideas using academic and literary conventions;
3. Demonstrate rhetorical awareness of genre differences across media and contexts through analysis, comparison, and production of different genres;
4. Analyze how power structures such as intersectional identities, societal conditions, and historical environments mediate the creation of literary products, dominant narratives, and storytelling.
5. Evaluate how diverse and marginalized voices have contributed to our literary and cultural landscapes.

9. Will this course be part of any **major(s), minor(s) or program(s)**?

       No

  X   Yes

If yes, indicate major(s), minor(s), or program(s) and indicate the part, category, etc.  
(Please be specific)

In addition to its explicit focus on amplifying marginalized voices in the discipline, this course has been designed in order to help fill a lack of offerings available at the 100-level that focus on introducing students to an English major or minor. As the English Department reimagines its Major and its requirements, we anticipate that LIT 1XX will count as a General Education requirement towards degree fulfilment, and will function well in tandem with and as a prequel to the current gateway to the major, LIT 260.

However, since the English Major is currently being thoroughly revised, the exact placement of LIT 1XX within it at this time is still being determined (either as an elective or a foundational requirement). As of now, there are no 100-level courses that count toward the English Major, which is an important consideration as we revise the Major. We hope this course will help address that oversight.

10. Will this course be part of JJ's **general education program**? (remember to fill out the CUNY Common Core Form if part of Required or Flexible Core or the JJ's College Option form)

No \_\_\_\_\_ Yes   X   If yes, please indicate the area:

**Flexible Core:**

A. World Cultures and Global Issues	
B. U.S Experience in Its Diversity	
<b>C. Creative Expression</b>	<b>X</b>
D. Individual and Society	
E. Scientific World	

**Please explain why this course should be part of the selected area.**

As a literature course, LIT 1XX naturally meets the criteria for the Creative Expression area—it will familiarize new college students with literature as a discipline, while also introducing them to related disciplines, as reflected in the English Department's many minors. More specifically, as this course moves through a series of fundamental questions, designed to ignite critical thought in the learner, it encourages all students to

identify their academic interests, concerns, and attitudes, and to express these creatively.

Although LIT 102 has been crafted so as to support multiple iterations of the course, each version will include, as its culminating assignment, an adaptation project in which students will collaborate as they transfer ideas, theories, and skills from one genre or modality to another, such as from novel to film or from short story to play. In this way, in addition to fostering creative expression, the course also works interdisciplinarily.

The questions at the core of this course, that ask about ownership of language, narrative, and critique, are really questions about diversity, which is a core concern of Creative Expression. Students in LIT 1XX will listen to and analyze the multiple voices we hear and stories we tell in our contemporary moment, contextualizing them in histories generative of diversity, such as colonialism, immigration, and slavery.

11. How will you **assess student learning**?

Student learning will be assessed through the completion of a number of writing assignments, ranging in both length and stakes, which will receive instructor and peer feedback, before being revised into final drafts. Assessment for the course will be based on the student's research and writing process, as well as on final written products. Process work for the course includes attendance, homework, low-stakes writing, peer review, and revision. All sections of LIT 1XX will include a collaborative project involving adapting a text from one genre to another or critically reflecting on an adaptation.

12. Did you meet with a librarian to discuss **library resources** for the course?

No \_\_\_\_\_ Yes   X  

If yes, please state the librarian's name   Kathleen Collins  

Did you check the existing **OER** (Open Educational Resources) to support teaching of this course?

<https://guides.lib.jjay.cuny.edu/oer/jjoer>

<https://johnjayoer.commons.gc.cuny.edu/oer-faculty/>

No \_\_\_\_\_ Yes   X  

Are there adequate resources in the library to support students' work in the course?  
(Please check all that apply):

☒ OneSearch (the library discovery tool)

☒ eBooks

**Subject specific library databases:**

☒ Academic Search Complete

☒ Gale Reference Sources

☒ NexisUni

☐ PsycInfo

☐ Criminal Justice Abstracts

☐ Sociological Abstracts

Other (list them here) \_\_\_\_\_

Are there existing library Research Guides to support your class?

<https://guides.lib.jjay.cuny.edu/>

No \_\_\_\_\_

Yes ☒

If you have any acquisitions suggestions (print/electronic/media) for the library list them here (or attach a separate compilation).

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13. **Syllabus – see attached**

14. Date of **Department curriculum committee** approval: August 15, 2023

15. **Faculty - Who** will be assigned to teach this course? Professors Kim Liao, Helen Kapstein, Caroline Reitz, and Erica Burleigh

16. Is this proposed course **similar to or related to** any course, major, or program offered by any **other department(s)**? How does this course **differ**?

☒ No

☐ Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.

This course differs from offerings by other departments since it highlights the study of literature, storytelling, and multimedia texts through the lens of a decolonizing, antiracist pedagogy, highlighting the diverse experiences of authors who have been empowered and disempowered by institutional structures and hierarchies throughout history, while doing this at an accessible, introductory level. This course differs from others offered at the 100-level by LLS, ISP, AFR, and ART in the Creative Expression Gen Ed category as it is not regionally or historically constrained—but rather, it seeks to interrogate power hierarchies in storytelling throughout time periods and across genres in the study of English.

17. Did you **consult** with department(s) or program(s) offering similar or related courses or majors?

☒ Not applicable

☐ No

☐ Yes. If yes, give a short summary of the consultation process and results.

18. Will any course be **withdrawn**, if this course is approved?

☒ No

☐ Yes. If yes, number and name of course(s) to be withdrawn.

19. Approvals: Jean Mills, Chair, Department of English

## CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 contact hours unless the college is seeking a waiver for another type of Math or Science course that meets major requirements. Colleges may submit courses to the Course Review Committee at any time. Courses must also receive local campus governance approval for inclusion in the Common Core.

<b>College</b>	John Jay College of Criminal Justice
<b>Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)</b>	LIT 1XX
<b>Course Title</b>	Whose Stories Get Told?
<b>Department(s)</b>	English
<b>Discipline</b>	
<b>Credits</b>	3
<b>Contact Hours</b>	3
<b>Pre-requisites (if none, enter N/A)</b>	N/A
<b>Co-requisites (if none, enter N/A)</b>	N/A
<b>Catalogue Description</b>	This is not your high school English class. This introduction to college-level English pushes the boundaries, opens up questions, and challenges assumptions about whose stories get told, whose voices get heard, whose knowledge counts, and who gets to read, write, and do research. We'll engage with literature, film, journalism, and more as we ask how these different genres speak to one another. Ultimately, we'll consider how we can leverage the power of English through digital storytelling, persuasive argumentation, and writing for the page and screen.

Special Features (e.g., linked courses)	
Sample Syllabus	Please see attached for sample syllabi.
<p>Indicate the status of this course being nominated:</p> <p><b><u>a new course being proposed</u></b></p>	
<p>CUNY COMMON CORE Location</p> <p>Please check below the area of the Common Core for which the course is being submitted. (Select only one.)</p>	
<p>Required</p> <p>English Composition</p> <p>Mathematical and Quantitative Reasoning</p> <p>Life and Physical Sciences</p>	<p>Flexible</p> <p>World Cultures and Global Issues      Individual and Society</p> <p><b>X Creative Expression</b></p> <p>Scientific World    US Experience in its Diversity</p>

<p>Learning Outcomes</p> <p>In the left column explain the course assignments and activities that will address the learning outcomes in the right column.</p>
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<p><b>II. Flexible Core (18 credits)</b></p> <p>Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.</p>
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<p><b>B. Creative Expression</b></p> <p>A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.</p>
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Course Assignments and Activities	LIT 1XX Learning Outcome	Creative Expression Pathways Outcome
<p>In LIT 1XX, a focus on comparative points of view and a multiplicity of voices is a major priority from the very first assignment. In the sample syllabus, this assignment, “Decoding Racial and Cultural Codes,” asks students to gather examples of racial and cultural codes that they have encountered in class readings, in artistic/musical/literary artifacts, and in their daily life. Then, students evaluate and draw conclusions about these racial and cultural codes and how meaning is transmitted to an audience through storytelling, genre production, and rhetorical persuasion. In so doing, they consider multiple points of view, cultural capital, and the biases and power structures implicit in these codes of language, speaking, and storytelling.</p> <p>In another example assignment, the Comparative Essay Analyzing the Arguments of two Authors Writing About Code Switching, students compare two examples of code meshing or switching from the course readings and their own research, making an argument about language, culture, and power using claims/evidence/warrants.</p>	<p>Gather, interpret, and assess literary texts using close reading techniques and appropriate terminology;</p>	<p><b>Gather, interpret, and assess information from a variety of sources and points of view.</b></p>
<p>In the second assignment in the sample syllabus, the Comparative Essay, students critically analyze arguments from class readings in informal assignments that ask them to summarize and analyze the arguments stated by each other, as well as draft their own research questions to learn more about these issues. Then, students compare two arguments in an essay, drawing conclusions and making critical insights using close reading techniques and evidence from the texts and other sources.</p>	<p>Demonstrate rhetorical awareness of genre differences across media and contexts through analysis, comparison, and production of different genres;</p> <p>Analyze how power structures such as intersectional identities, societal conditions, and historical environments mediate the creation of literary products, dominant narratives, and storytelling.</p> <p>Evaluate how diverse and marginalized voices have contributed to our literary and cultural landscapes.</p>	<p><b>Evaluate evidence and arguments critically or analytically.</b></p>

Throughout the course, evidence-based argumentation is a focus. This will be evaluated in both written and oral assignments. For instance, in the sample syllabus, the essay near the end of the second assignment, the Comparative Code Meshing/Switching Essay, asks students to compare two arguments from class texts and incorporate additional evidence from their own research to make well-reasoned arguments. They must support these arguments with specific evidence and quotes from the texts they are evaluating.	Compose clear and focused arguments and written and oral expression of ideas using academic and literary conventions;	<b>Produce well-reasoned written or oral arguments using evidence to support conclusions.</b>
	A course in this area (II.B) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:	
Nearly every assignment asks students to identify and apply fundamental concepts and methods of literary analysis, writing studies, and creative writing to the texts and multimedia works being studied in the class. For example, the third assignment, the Creative Adaptation and Analytic Commentary Assignment, asks students to both apply literary analysis to the study of texts, film, and creative adaptations of literature <i>and</i> to produce their own attempt at this genre using these storytelling techniques.	<p>Demonstrate rhetorical awareness of genre differences across media and contexts through analysis, comparison, and production of different genres;</p> <p>Gather, interpret, and assess literary texts using close reading techniques and appropriate terminology;</p> <p>Compose clear and focused arguments and written and oral expression of ideas using academic and literary conventions;</p>	<b>Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.</b>
As a BRESI-funded course, all of the readings, writing assignments, and pedagogy underlying this course seeks to question how power structures like slavery, immigration, and the disenfranchisement of indigenous populations and minority groups has shaped cultural and literary landscapes. For example, assignments like the Decoding Racial and Cultural Codes address this directly, by considering how histories of immigration, slavery, and colonization and marginalization of indigenous communities affect language use, vernaculars,	<p>Analyze how power structures such as intersectional identities, societal conditions, and historical environments mediate the creation of literary products, dominant narratives, and storytelling.</p> <p>Evaluate how diverse and marginalized voices have contributed to our literary and cultural landscapes.</p>	<b>Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</b>

power, and storytelling.		
<p>LIT 1XX asks questions about who creates content and how, whose experiences are thereby conveyed, and who is empowered to interpret those artistic products. For example, the Code Switching/Meshing essay and accompanying creative piece asks students to evaluate how the intersection of power structures and identities mediates relationships to storytelling, authorship, publishing, and canonization of literary works—especially by marginalized authors who have been disenfranchised based on their race, ethnicity, class, gender, sexual orientation, or other factors. The Creative Adaptation and Analytic Commentary Assignment also highlights those aspects of society and draws student awareness to understand these shifting dynamics, as students are asked to adapt a literary text focused on these issues into a screenplay or teleplay, or adapt a TV show teleplay or film screenplay into prose. As they do this, students must consider how life is mediated by issues of race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation, and how to render these effects to an audience through evocative language and appropriate genre conventions.</p>	<p>Demonstrate rhetorical awareness of genre differences across media and contexts through analysis, comparison, and production of different genres;</p> <p>Evaluate how diverse and marginalized voices have contributed to our literary and cultural landscapes.</p>	<p><b>Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</b></p>

## Sample Syllabus:

### LIT 1XX-01: Whose Stories Get Told?

An in-person hybrid course that uses Zoom and Blackboard.

Instructor: Professor TBA  
 Office Hours: English Dept Office TBA, Dates/Times TBA  
 Email: TBA  
 Phone: TBA

### Course Description

This is not your high school English class. This introduction to college-level English pushes the boundaries, opens up questions, and challenges assumptions about whose stories get told, whose voices get heard, whose knowledge counts, and who gets to read, write, and do research. We'll engage with literature, film, journalism, and more as we ask how these different genres speak to one another. Ultimately, we'll consider how we can leverage the power of English through digital storytelling, persuasive argumentation, and writing for the page and screen.

### Texts

- All course content will be provided in Blackboard (Bb).
- As a reference for all academic citation styles, grammar, style, editing, and formatting, please bookmark and consult the MLA Guide at **Purdue's Online Writing Lab** (<https://owl.english.purdue.edu/owl/>).

### Learning Objectives

At the completion of this course, students will be able to do the following:

1. Gather, interpret, and assess literary texts using close reading techniques and appropriate terminology;
2. Compose clear and focused arguments and written and oral expression of ideas using academic and literary conventions;
3. Demonstrate rhetorical awareness of genre differences across media and contexts through analysis, comparison, and production of different genres;
4. Analyze how power structures such as intersectional identities, societal conditions, and historical environments mediate the creation of literary products, dominant narratives, and storytelling.

- Evaluate how diverse and marginalized voices have contributed to our literary and cultural landscapes.

## Framework of Course Assignments & Grading Breakdown

This course examines three primary issues of English study—close reading of texts, argumentation, and exploration of different storytelling genres—through a number of linked short assignments that build into larger finished products. Each writing unit unfolds like constructing an apartment building: each small homework assignment or research task is like adding the next level of the building, which will allow you to go higher up into the sky. For each major assignment, I will provide you with an overview with the description, instructions, my expectations for you, and some advice about how to get started.

The framework of assignments and their contribution to your course grade is as follows:

Each Unit's Assignments with Point Values	Learning Outcomes Mastered	Framing Questions	Point Total
<b>Unit 1: “What is a Text? Who is Speaking?”</b> <b>20% of Course Grade</b> <ul style="list-style-type: none"> <li>Reading Response 1</li> <li>Reading Response 2 15 points per response</li> <li>Blog Post About Identity and Power: 20 points</li> <li>Close Reading Activity: 50 points</li> <li>Decoding Racial and Cultural Codes Piece: 100 points               <ul style="list-style-type: none"> <li>Rough Draft</li> <li>Final Draft</li> </ul> </li> </ul>	<b>Gather, interpret, and assess</b> literary texts using close reading techniques and appropriate terminology;  <b>Analyze</b> how power structures such as intersectional identities, societal conditions, and historical environments mediate the creation of literary products, dominant narratives, and storytelling.  <b>Evaluate</b> how diverse and marginalized voices have contributed to our literary and cultural landscape.	<b>Whose class is this?</b>  <b>Whose books and texts are worthy of analysis?</b>  <b>Whose voices get heard?</b>  <b>Whose stories get told?</b>	<b>200 Total Points</b>
<b>Unit 2: “How Do We Make Arguments?”</b> <b>25% of Course Grade</b> <ul style="list-style-type: none"> <li>Reading Response 3: 20 points</li> <li>Comparative Essay Analyzing the Arguments of two Authors Writing About Code Switching: 100 points</li> <li>Code Switching/Code Meshing Creative Piece: 130 points               <ul style="list-style-type: none"> <li>Rough Draft</li> <li>Revision Plan</li> <li>Final Draft</li> <li>Cover Letter Commentary</li> </ul> </li> </ul>	<b>Gather, interpret, and assess</b> literary texts using close reading techniques and appropriate terminology;  <b>Compose</b> clear and focused arguments and written and oral expression of ideas using academic and literary conventions;  <b>Analyze</b> how power structures such as intersectional identities, societal conditions, and historical environments mediate the creation of literary products, dominant narratives, and storytelling.	<b>Whose arguments are persuasive?</b>  <b>Whose research gets amplified?</b>  <b>Whose E/english(es) get spoken?</b>  <b>Whose disciplines and theoretical frameworks are valued?</b>	<b>250 Total Points</b>

<b>Unit 3: “How Does Storytelling Change with Genre?”</b> <b>30% of Course Grade</b> <ul style="list-style-type: none"> <li>2-page Critique of Adaptation: 75 points</li> <li>Creative Adaptation Project of a TV Show/Film/Short Story/Novel Excerpt: 150 points <ul style="list-style-type: none"> <li>Rough Draft</li> <li>Peer Review Feedback to Group Members</li> <li>Revision Plan</li> <li>Final Draft</li> <li>Cover Letter Commentary</li> </ul> </li> <li>Final Reflection on Whose Stories Get Told, and How, and Why: 75 points</li> </ul>	<b>Demonstrate</b> rhetorical awareness of genre differences across media and contexts through analysis, comparison, and production of different genres;  <b>Analyze</b> how power structures such as intersectional identities, societal conditions, and historical environments mediate the creation of literary products, dominant narratives, and storytelling.  <b>Evaluate</b> how diverse and marginalized voices have contributed to our literary and cultural landscape.	<b>Whose genres are read, watched, seen, and heard?</b>  <b>Whose retellings matter?</b>  <b>Whose media is valued?</b>  <b>Whose adaptations are created, and how, and why?</b>	<b>300 Total Points</b>

**Class Attendance, Participation, Visiting the Writing Center, Discussion Board Posts, Peer Review, and Journal Entries – 25% (250 Points)**

**Participation Grade:** This involves attendance, completion of homework, class participation, and reflections on your writing process. This also involves Peer Review letters and revision work that you will do towards the completion of each assignment. These are easy points to earn towards your final grade: if you do your homework and keep up with short weekly assignments, your Participation Grade will reflect that!

**Writing Center Requirement:** You will be required to attend either 2 Writing Center workshops or attend 2 one-on-one tutoring sessions that complement and enhance the work we do in our class. The Writing Center website is <http://jjcweb.jjay.cuny.edu/writing/homepage.htm>.

**NOTE:** Once you fulfill your Writing Center Requirement, I'll also offer extra credit if you attend Writing Center tutoring appointments as you revise your writing for this class.

Below is a guideline of how numerical grades translate to letter grades. If at any time you have a question about your grade in the class, please bring it to my attention immediately.

	B+ 87-89	C+ 77-79	D+ 67-69
A 93-100	B 83-86	C 73-76	D 63-66
A- 90-92	B- 80-82	C- 70-72	D- 60-62

## Blackboard

This class requires that you use Blackboard (Bb) to get readings and course videos, join discussions, conduct peer review, and perform other informal activities that will help you build your formal written drafts of each assignment. All of our readings and assignments will be posted in Bb, and you'll submit this process work for your Participation Grade via Blackboard Discussion Boards, Blogs, and Assignments. Please be sure that you obtain the information/passwords et cetera needed to access our Bb course. **Without consistent Bb access, it will be impossible for you to keep up with the class.**

**Remember, turning in writing on Blackboard will be HOW YOU EARN A GRADE for this course.**  
Simply logging in and looking around IS NOT sufficient, and will earn you no credit.

## Zoom Office Hours

At any point in the semester, you are welcome to meet with me during my office hours on Zoom to discuss any questions or additional ideas you may have about assignments, course content, your revision process, or your grade. My Zoom room is always open during these times; you don't need an appointment! If you ask to set up an appointment, I'll suggest my office hours times first, but there's flexibility.

## Email

***With no exceptions, you must use your John Jay email for this course.***

Moreover, since your John Jay email is synched with our Blackboard course, all announcements made through Bb will be delivered to you via your John Jay email account. If you do not use your JJ email, you will miss out on important class information.

Email is how I will communicate with you with reminders about assignments, individualized feedback on drafts, and additional resources to help you! To be an effective member of the John Jay College community, you should get in the habit of checking your professional email at least once every single day.

You are welcome to email me in an appropriate manner. I typically respond to email within 24 hours on weekdays, but it sometimes takes me 48 hours. I do not respond to email on weekends.

## Policies

## Attendance

A hybrid course is like a peanut butter and jelly sandwich: both components (in-person and online) are so important that missing out on one just kills the deliciousness. As such, it is imperative to 1) attend in-person classes where we will do hands-on activities and 2) complete each week's written (and reading and viewing) tasks on Blackboard.

**Your attendance and participation grade is based on doing BOTH of these things, not simply coming to class or simply completing online assignments.**

Our weekly in-person meetings will offer you strategies for beginning each week's reading and writing tasks, and will help you build a friendly and productive community of writing scholars. **In-person class attendance and writing center attendance ARE mandatory components of your grade.** If you miss class for any reason, it is YOUR JOB to contact me, explain the situation, and ask for and complete the make-up assignment in order to earn your participation points for that day.

### **Late Work**

Any missed homework or short assignments (such as Peer Review, etc.) will negatively affect your Participation Grade. Additionally, since every assignment builds to the final project, missing deadlines will only make the next assignment more difficult. Don't fall behind – completing homework and short assignments is the easiest way to get points for a good grade! I will not comment on late Working Drafts, so you are missing out on valuable feedback.

**Any late Final Drafts will be subject to a full letter grade deduction if turned in by the following week. I do not accept Final Drafts for credit beyond one week late.**

**If you fall more than two weeks behind in the course, you are unlikely to pass. If you find yourself more than two weeks behind in our course AT ANY POINT IN THE SEMESTER, please contact me IMMEDIATELY so I can help you catch up and stay on track.**

### **Disability Accommodations**

At John Jay, we are committed to making college as accessible as possible to all students. The John Jay Office of Accessibility Services offers a wide range of services designed to encourage independence and self-advocacy and promote learning in an open and hospitable environment throughout the campus. These services are intended to allow qualified students to reach their education goals through the program's comprehensive support services. If you need any accommodations in this regard, please let me know as soon as you can, ideally during the first two weeks of class, and we'll discuss accommodations. Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS) 1233N (212-237-8144). For additional information, please feel free to check out the OAS website at <https://www.jjay.cuny.edu/accessibility>.

### **Academic Integrity**

Our John Jay College community expects that you will compose your projects ethically, meaning that if you use the work of others you cite that work, and that all work in this course is original, composed for the first time for this course by you, and is entirely your own, to the degree that anything we write is entirely our own. This includes not using work produced by others or by AI tools. All students enrolled at John Jay College are expected to maintain the highest standards of academic honesty.

### **Plagiarism**

In her article entitled "Plagiarisms, Authorships, and the Academic Death Penalty," Rebecca Moore Howard describes plagiarism, particularly in writing courses, as "the representation of a source's words or ideas as one's own" (799)<sup>[1]</sup>. Unintentional plagiarism, which can manifest itself as "non-attribution" or as "patchwriting," may result from either "a student's inexperience with conventions of academic writing," or even from "a student's unfamiliarity with the words and ideas of a source text" (799). We will address ways

to avoid the unintentional plagiarism that can sometimes play a substantial transitional role in developing as a writer.

Intentional plagiarism is a serious offense that will not be tolerated. This could include buying, borrowing or otherwise obtaining written materials and submitting them as your own; or it could also include forms of non-attribution that use others' words with the intent to deceive.

John Jay College's official statement on plagiarism as is follows:

Plagiarism is the presentation of someone else's ideas, words, or artistic, scientific, or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. (John Jay College of Criminal Justice Undergraduate Bulletin, <http://www.jjay.cuny.edu/academics/654.php> , see Chapter IV Academic Standards)

We will spend extensive time in this class helping you to cite the words of others appropriately in the creation of your own original texts, in order to give credit to the ideas of others and to gain credibility as an academic writer. If you ever have any questions or concerns about plagiarism, please ask me.

### Course Schedule

*- subject to change -*

**\*\*unless otherwise specified, all assignments should be turned in on Blackboard as posts or assignments until the Reflective ePortfolios are ready to be submitted.\*\***

#### **Week One**

**In-Person Class: Wed 1/25**      **Introduction to the Course and Intro to Unit 1: What is a Text? Who is Speaking? How Do Racial Codes Affect How We Interpret Texts?**

Watch This by Tues 1/31:      Chimamanda Ngozi Adichie: "TED Talk: The Danger of a Single Story"

Read This by Tues 1/31:      Toni Morrison, "Recitatif"

**Write This by Tues 1/31:**      **Reading Response 1: Write at least 3+ paragraphs responding to the Morrison short story with 1 paragraph of summary, 1 paragraph of your own reflection, and 1 paragraph where you choose a quote and respond to what makes it powerful to read.**

#### **Week Two**

**In-Person Class: Wed 2/1**      **Close Reading Strategies: Digging into the Meaning, Tone, and Language of a Text. Considering Context and Historical Framing**

Read This by Tues 2/7:      Zadie Smith, "The Genius of Toni Morrison's Only Short Story"

- Write This by Tues 2/7:**
- 1) **Reading Response 2:** Write at least 3+ paragraphs responding to the Smith critical essay with 1 paragraph of summary, 1 paragraph of your own reflection, and 1 paragraph where you choose a quote and respond to what makes Smith's argument powerful.
  - 2) **Blog Post about Identity, Belonging, Family, Cultural Positioning, and Power:** at least 4+ paragraphs reflecting on issues of racial and cultural codes in your own life. What codes can you read fluently, and which are foreign to you?

### **Week Three**

**In-Person Class: Wed 2/8**      **Writing Effective Close Readings: Examining Models and Using Specific and Effective Terminology**  
**Watch Excerpt of *Summer of Soul***

**Read This by Tues 2/14:**      1) Sylvan Barnet & William Cain, "The Writer as Reader," 2) Harvard University Writing Center, "How To Do a Close Reading"

**Write This by Tues 2/14:**      **Close Reading Activity of 2 Passages from one of the texts, at least 3 pages (1,500+ words, no introductions or conclusions required)**

### **Week Four**

**In-Person Class: Wed 2/15**      **Writing About Racial Codes in a Personal Narrative, Critical Essay, or Creative Piece**

**Read This by Tues 2/21:**      Sylvan Barnet & William Cain, "Two Forms of Criticism: Explication and Analysis"

**Write This by Tues 2/21:**      **1st Draft of Decoding Racial and Cultural Codes Piece – Critical or Creative – in which you explicitly or implicitly refer to racial codes that you've experienced, observed, and interrogated (3-4 pages, 1,500-2,000 words)**

### **Week Five**

**In-Person Class: Wed 2/22**      **Intro to Unit 2: How Do We Make Arguments? Whose English(es) Matter? How is Power Expressed Through Language?**

**Read This by Tues 2/28:**      1) Chi Luu, "Black English Matters," 2) James Baldwin, "If Black English Isn't a Language, Then Tell Me What Is"

**Write This by Tues 2/28:**      **Reading Response 3: : Write at least 3+ paragraphs responding to the Baldwin OR Luu reading with 1 paragraph of summary – identifying the author's argument, 1 paragraph of your analysis of the author's argument, along with your own insights and reflections, and 2**

paragraphs where you choose one or more specific quotes and respond to what is powerful or problematic about this argument.

### Week Six

**In-Person Class: Wed 3/1**

**Analyzing Claims and Evidence as We Consider Translingual Texts, Code-Switching, and Language Choices in Texts**

Read This by Tues 3/7:  
“Rappers

1) Vershawn Ashanti Young, “Nah, We Straight,” 2) Dylan Green, “Are Rejecting Code Switching”

**Write This by Tues 3/7:**

**Final Draft Decoding Racial and Cultural Codes Piece (3-4 pages, 1,500-2,500 words)**

Bring in 3 examples of different dialects, code switches, or vernaculars (in TikTok videos, songs, poems, Instagram, literature, pop culture, etc)

### Week Seven

**In-Person Class: Wed 3/8**

**Crafting Arguments Using Evidence  
Watch Excerpts of *Sorry to Bother You***

Read This by Tues 3/14:

1) Watch Key and Peele excerpts, 2) Anthony Cook, “‘Key & Peele’ Is Ending. Here Are A Few Of Its Code Switch-iest Moments”

**Write This by Tues 3/14:**

**In a 2-3 page essay of at least 5-6 paragraphs, COMPARE two examples of code meshing or switching, making an argument about language, culture, and power using claims/evidence/warrants. Consider Baldwin, Young, and Luu.**

### Week Eight

**In-Person Class: Wed 3/15**

**Making Conscious Choices about Code Switching and Code Meshing: Storytelling with Linguistic Choices**

Read This by Tues 3/21:

Excerpts of Claudia Rankine’s *Citizen*

**Write This by Tues 3/21:**

**1st Draft of a Creative Code Switching Piece (a poem, song, story, essay, or personal narrative) – in which you code switch or code mesh, with accompanying cover letter (commentary to the reader) explaining why you made the choices you did**

### Week Nine

**In-Person Class: Wed 3/22**

**Peer Review Workshop in Class, Reading Drafts Aloud  
Watch excerpts of *Citizen* performed in class**

Read This by Tues 3/28:

Donald Murray, “The Maker’s Eye: Revising Your Own Manuscripts”

**Write This by Tues 3/28:**      **Revision Plan**

### **Week Ten**

**In-Person Class: Wed 3/29**      **Intro to Unit 3: How Does Storytelling Change With Genre? What is English in the Age of TikTok? Adapting Texts to the Screen**

Watch This by Tues 4/4:      Excerpt of *Underground Railroad* (TV show)

Read This by Tues 4/4:      Colson Whitehead, excerpt of *Underground Railroad*

**Write This by Tues 4/4:**      **Final Draft of Creative Code Switching Piece with Cover Letter Commentary**

### **Weeks Eleven & Twelve:**

**SPRING BREAK Wed 4/5 – Thurs 4/13: No In-Person Class!**

Watch This by Tues 4/18:      A TV show or film of your choice that you are thinking of adapting

Read This by Tues 4/18:      A short story or novel excerpt of your choice that you are thinking of adapting

**Write This by Tues 4/18:**      **Write a 2-page critique or commentary of one adaptation pair (the Rankine or Whitehead or another Black-voiced narrative adaptation pair, like *Black Panther*, etc) analyzing the following: genre conventions and formal features of each ‘text’ with specific examples, along with your own insights and reflections, and 2-3 paragraphs where you choose one or more specific quotes or scenes and respond to what is powerful or interesting about this poem, story, text, film, or TV show.**

### **Week Thirteen**

**In-Person Class: Wed 4/19**      **Close Reading and Close Watching ONE Scene: Analyzing Adaptations. In-class improves of dramatic scenes!**

Read This by Tues 4/25:      Selected Critical Reviews/Commentary of *Citizen* and *Underground Railroad*

**Write This by Tues 4/25:**      **First Draft of Your Own Creative Adaptation (4-8 pages for the final draft, get as far as you can for the first draft) OR First Draft of Analytical Commentary of an Adaptation from Class OR your own Choice (3-5 pages for the final draft, get as far as you can in the first draft)**

### **Week Fourteen**

**In-Person Class: Wed 5/3**      **Drafting Your Adaptation or Critique: Creative vs. Critical Writing**

**Write This by Tues 5/9:** 1) Peer Review Response to Group Members' Drafts, 2) 1-page Revision Plan

### **Week Fifteen**

**In-Person Class: Wed 5/10** Revising Your Adaptations and Critiques

**Write This by Tues 5/16:** Final Draft of Unit 3: Creative Adaptation or Analytical Critique Due! (4-8 pages for Creative Adaptation, 3-5 pages for Analytical Critique)

### **Week Sixteen**

**Final Exam Date TBA** A Dramatic and Critical Reading of Adaptations and Critiques!!

**Write This by Wed 5/17:** Final Reflection on Whose Stories Get Told, and How, and Why Due (2-3 pages in lieu of a final exam as a letter to future students)

## Example Assignment Breakdown

### **Unit 1: What is a Text? Who is Speaking**

**Whose class is this? Whose books and texts are worthy of analysis? Whose voices get heard? Whose stories get told?**

#### **Descriptions of Assignments and Due Dates:**

**XX/XX**

#### **Reading Response 1:**

Write at least 3+ paragraphs responding to the Morrison short story with 1 paragraph of summary (overview of the main ideas, themes, and subplots of the piece), 1 paragraph of your own reflection, and 1 paragraph where you choose a quote and respond to what makes it powerful to read.

**XX/XX**

#### **Reading Response 2:**

Write at least 3+ paragraphs responding to the Smith critical essay with 1 paragraph of summary, 1 paragraph of your own reflection, and 1 paragraph where you choose a quote and respond to what makes Smith's argument powerful.

**XX/XX**

#### **Blog Post about Identity, Belonging, Family, Cultural Positioning, and Power:**

Write at least 4+ paragraphs reflecting on issues of racial and cultural codes in your own life. What codes can you read fluently, and which are foreign to you?

**XX/XX**

#### **Close Reading/Looking Activity of 2 Passages from one of the texts or the film, at least 3 pages (1,500+ words, no introductions or conclusions required)**

Pre-writing: Begin by choosing a passage from one of the course texts or a scene from *Summer of Soul*—which has plenty of detail to work with. [A passage is a scene or episode, a conversation, or some other unit of text that hangs together. Think carefully about where it makes sense to begin and end. It should be no less than a paragraph and no more than a page.]

The Activity: Do a close reading of that passage in which you use evidence from it to support an original claim about its meaning. Per the "How to do a close reading" guide, your claim should illuminate something that might not otherwise be obvious about the

passage—something that we can only uncover by doing a close reading. Thus, you're not just interested in listing details or summarizing what the passage says; you're trying to show why certain details are significant as part of a sustained argument.

**XX/XX      1st Draft of Decoding Racial and Cultural Codes Piece**

In a critical essay or creative personal reflective piece, observe and explain racial codes that you've experienced, observed, and interrogated, and how they affect interpretation of art, literature, culture, and social norms.

First drafts should be 3-4 pages, i.e., 1,500-2,000 words.

**XX/XX      Final Draft Decoding Racial and Cultural Codes Piece**  
**3-4 pages, 1,500-2,500 words**

**Grading Breakdown: 200 total points for the assignment**

<b>Reading Response 1:</b>	<b>15 points</b>
<b>Reading Response 2:</b>	<b>15 points</b>
<b>Blog Post about Identity and Power:</b>	<b>20 points</b>
<b>Close Reading Activity:</b>	<b>50 points</b>
<b>Decoding Racial and Cultural Codes Rough Draft:</b>	<b>25 points</b>
<b>Decoding Racial and Cultural Codes Final Draft:</b>	<b>75 points</b>

Sample Rubric for Unit 1:

### Unit 1 Rubric: What is a Text? Who is Speaking?

Student Name:

#### **Components of Evaluation:**

1. Responds to assignment by authoring a critical essay or creative reflective piece observing and exploring how racial or cultural codes affect the interpretation of art, literature, and cultural and social norms.	
2. Gathers, interprets, and assesses literary texts using close reading techniques and appropriate terminology.	
3. Analyze how power structures such as intersectional identities, societal conditions, and historical environments mediate the creation of literary products, dominant narratives, and storytelling.	
4. Evaluates how diverse and marginalized voices have contributed to our literary and cultural landscape.	
5. Effectively uses language, style, appropriate grammar, and MLA citations.	

key: + notes strong, particularly notable; ✓ notes good, satisfactory; - notes weak, insufficient, to focus on

#### **Grade Breakdown & Comments:**

Prewriting (Reading Responses, Blog Post, Close Reading): \_\_\_\_ out of 100 points

Working Draft Decoding Cultural Codes Piece: \_\_\_\_ out of 25 points

Final Draft Decoding Cultural Codes Piece: \_\_\_\_ out of 75 points

**Final Unit 1 Grade:** \_\_\_\_ / 200

JOHN JAY COLLEGE OF CRIMINAL JUSTICE  
The City University of New York  
Undergraduate Curriculum and Academic Standards Committee

## Course Revision Form

This form should be used for revisions to course titles, prefixes/numbers, course descriptions, and/or prerequisites. For small course content changes please also submit a syllabus.

(Please note: for significant content changes you may be asked to complete a New Course Proposal Form). **For inclusion in the CUNY Pathways General Education program at John Jay please include a syllabus and the CUNY Common Core or John Jay College Option Form.**

Date Submitted: 9/5/2023

1. Name of Department or Program: Interdisciplinary Studies

2. Contact information of proposer(s):

Name(s): Nina Rose Fischer  
Email(s): nfischer@jjay.cuny.edu  
Phone number(s): 7187754485

3. Current number and title of course: **ISP122 "Those People" Stereotypes in the U.S.A.**

4. Current course description:

This course examines the origins, history and psychosocial effects of stereotypes as they are represented in our national culture. Through analysis of representations of group difference in literature, art, drama and film, students will explore the nature of American stereotypes and the many ways they reflect and shape the political, social, and cultural landscape in the U.S.

a. Number of credits: 3

b. Number of class hours (please specify if the course has lab hours): 3

c. Current prerequisites: NONE. "Open only to incoming freshmen students in the ISP program"

5. Describe the nature of the revision (what are you changing?):

We need to remove the course restriction at the catalog level in CunyFirst by removing the "Open only to incoming freshmen students in the ISP program" language.

6. Rationale for the proposed change(s): To make the class accessible to other class standings and departments including sophomores, juniors, and seniors

7. Text of proposed revisions (use NA, not applicable, where appropriate):

a. Revised course description: N/A

b. Revised course title: N/A

c. Revised short title (the original can be found on CUNYFirst, max of 30 characters including spaces!): N/A

d. Revised learning outcomes N/A

e. Revised assignments and activities related to revised outcomes: N/A

f. Revised number of credits: N/A

g. Revised number of hours: N/A

h. Revised prerequisites: NONE. ~~"Open only to incoming freshmen students in the ISP program"~~

8. Enrollment in past semesters: N/A

9a. Will this course be offered as part of the new JJ General Education program (CUNY Common Core or College Option)?

Already approved for the Flexible Core: US Experience in its Diversity area.

10. Does this change affect any other departments?

☒ No ☐ Yes (if so what consultation has taken place)?

11. Date of Department or Program Curriculum Committee approval: 8/31/23

12. Name of Department Chair(s) or Program Coordinator(s) approving this revision proposal:

Dr. Susannah Crowder

**JOHN JAY COLLEGE OF CRIMINAL JUSTICE**  
**The City University of New York**  
**Undergraduate Curriculum and Academic Standards Committee**

## Course Revision Form

This form should be used for revisions to course titles, prefixes/numbers, course descriptions, and/or prerequisites. For small course content changes please also submit a syllabus. (Please note: for significant content changes you may be asked to complete a New Course Proposal Form). **For inclusion in the CUNY Pathways General Education program at John Jay please include a syllabus and the CUNY Common Core or John Jay College Option Form.**

Date Submitted: September 27, 2023

1. Name of Department or Program: Social Entrepreneurship and Innovation Minor

2. Contact information of proposer(s):

Name(s): Charlotte Walker-Said  
 Email(s): [cwalker-said@jjay.cuny.edu](mailto:cwalker-said@jjay.cuny.edu)  
 Phone number(s): 212-237-8758

3. Current number and title of courses:

**SEI 101 Social Entrepreneurship: Past, Present and Future**  
**SEI 102 Introduction to Business and Entrepreneurship**  
**SEI 280 Selected Topics in Social Entrepreneurship**  
**SEI 380 Selected Topics in Social Entrepreneurship**

4. Current course description: Varies, can be found in the UG Bulletin at: [John Jay College - SEI - Social Entrepreneurship and Innovation \(smartcatalogiq.com\)](http://www.smartcatalogiq.com/en/jay-college/sei-social-entrepreneurship-and-innovation)

a. Number of credits: 3

b. Number of class hours (please specify if the course has lab hours): 3

c. Current prerequisites:

SEI 101 – None  
 SEI 102 – None  
 SEI 280 – ENG 101  
 SEI 380 – ENG 201 and SEI 101

5. Describe the nature of the revision (what are you changing?): We are moving these four courses from the Africana Studies Department to the Political Science Department.

6. Rationale for the proposed change(s): The faculty member who originated and oversees the Social Entrepreneurship Programs is moving to the Political Science Department so the courses

associated with her need to be moved as well.

7. Text of proposed revisions (use NA, not applicable, where appropriate):

- a. Revised course description: N/A
- b. Revised course title: N/A
- c. Revised short title (the original can be found on CUNYFirst, max of 30 characters including spaces!): N/A
- d. Revised learning outcomes: N/A
- e. Revised assignments and activities related to revised outcomes: N/A
- f. Revised number of credits: N/A
- g. Revised number of hours: N/A
- h. Revised prerequisites: N/A
- i. Other: **These courses are being moved from the AFR-JJC academic organization on CUNYFirst to the GOV-JJC academic organization.**

8. Enrollment in past semesters: SEI 101 and 102 have been fully enrolled since they have been offered. The Selected Topics class is only offered occasionally.

9a. Will this course be offered as part of the new JJ General Education program (CUNY Common Core or College Option)?

SEI 101 Social Entrepreneurship: Past, Present and Future is already part of the College Option: Learning from the Past Area.

10. Does this change affect any other departments?

☐ No ☒ Yes (if so what consultation has taken place)?

The Department of Africana Studies supports this change of academic organization for these courses.

11. Date of Department or Program Curriculum Committee approval: September 26, 2023

12. Name of Department Chair(s) or Program Coordinator(s) approving this revision proposal:  
Charlotte Walker-Said, Minor and Program Coordinator.

**JOHN JAY COLLEGE OF CRIMINAL JUSTICE**  
**The City University of New York**  
**Undergraduate Curriculum and Academic Standards Committee**

## Course Revision Form

This form should be used for revisions to course titles, prefixes/numbers, course descriptions, and/or prerequisites. For small course content changes please also submit a syllabus.

(Please note: for significant content changes you may be asked to complete a New Course Proposal Form). **For inclusion in the CUNY Pathways General Education program at John Jay please include a syllabus and the CUNY Common Core or John Jay College Option Form.**

Date Submitted: September 27, 2023

1. Name of Department or Program: English

2. Contact information of proposer(s):

Name(s): Jean Mills

Email(s): [jmills@jjay.cuny.edu](mailto:jmills@jjay.cuny.edu)

Phone number(s):

3. Current number and title of courses: **Bulk Request for all COM & DRA Courses** (see list below)

4. Current course description: Varies, can be found in the UG Bulletin at: [John Jay College - COM-Communication \(smartcatalogiq.com\)](http://John Jay College - COM-Communication (smartcatalogiq.com)) and [John Jay College - DRA-Drama \(smartcatalogiq.com\)](http://John Jay College - DRA-Drama (smartcatalogiq.com))

a. Number of credits: 3

b. Number of class hours (please specify if the course has lab hours): 3

c. Current prerequisites: Varies, but not relevant to this revision

5. Describe the nature of the revision (what are you changing?): All courses listed under the COM and DRA prefixes are being moved to the English Department academic organization. Experimental courses and courses that are no longer offered are being inactivated.

6. Rationale for the proposed change(s): As of August 28, 2023, the Department of Communication and Theatre Arts has been closed. The English Department is interested in offering these courses and has taken over governance of the Theatre Arts Minor.

7. Text of proposed revisions (use NA, not applicable, where appropriate):

a. Revised course description: N/A

b. Revised course title: N/A

c. Revised short title: N/A

- d. Revised learning outcomes: N/A
- e. Revised assignments and activities related to revised outcomes: N/A
- f. Revised number of credits: N/A
- g. Revised number of hours: N/A
- h. Revised prerequisites: N/A
- i. Other: **These courses are being moved from the COM-JJC academic organization on CUNYFirst to the ENG-JJC academic organization.**

8. Enrollment in past semesters: Varies

9a. Will this course be offered as part of the new JJ General Education program (CUNY Common Core or College Option)?

Several of the courses are part of the Gen Ed Program, see list below noted with asterisks.

10. Does this change affect any other departments?

☒ No ☐ Yes (if so what consultation has taken place)?

11. Date of Department or Program Curriculum Committee approval: September 2023

12. Name of Department Chair(s) or Program Coordinator(s) approving this revision proposal:  
Jean Mills, English Department Chair

<b>Active COM &amp; DRA Courses in CUNYFirst</b>				
Tuesday, September 26, 2023				
		*Denotes Gen Ed courses		
<b>Prefix</b>	<b>Number</b>	<b>Course Title</b>	<b>In Bulletin</b>	<b>Registrar Action</b>
COM	101	Communication Skills 101	YES	Inactivate
COM	102	Communication Skills 102	YES	Inactivate
COM	103	Communic Skills 3	NO	Inactivate
COM	110	Techniques of College Learning	YES	Keep Active for College Now
COM	112	Communication Skills Transfer Credit	NO	
COM	113	Oral Communication*	YES	
COM	115	Social Encounters: Understanding Interpersonal Communication*	YES	
COM	120	Computer Competence and information Literacy	YES	
COM	128	Justice and the Outsider*	YES	
COM	131	Self, Media and Society	NO	
COM	155	Justice & Communication in Civic Life*	YES	
COM	189	Independent Study	NO	Inactivate
COM	190	Computer & Info Lit.	NO	Inactivate - Experimental
COM	191	Propaganda And Media	NO	Inactivate - Experimental
COM	192	Hate Speech	NO	Inactivate - Experimental
COM	193	Academic Skills	NO	Inactivate - Experimental
COM	197	Strategy For Success	NO	Inactivate - Experimental
COM	199	Media Literacy	NO	Inactivate - Experimental
COM	201	Argumentation and Debate*	YES	
COM	204	Group Discussion and Conference Techniques	YES	
COM	213	The Impact of the Mass Media on the Administration of Justice	YES	Cross-listed with LAW
COM	218	Managerial Communication	YES	
COM	250	Persuasion*	YES	
COM	285	Courtroom Communication	YES	
COM	289	Independent Study 200-level	YES	
COM	385	Faculty Mentored Research Experience in Communication	YES	
COM	389	Independent Study 300-level	YES	
COM	489	Independent Study 400-level	YES	
DRA	110	Introduction to Theatre*	YES	
DRA	115	Improvisational Theatre	YES	
DRA	185	Drama in Production	YES	
DRA	190	Sociodrama	NO	Inactivate - Experimental
DRA	191	Performance of Gender	NO	Inactivate - Experimental
DRA	192	Theatr Artist @ Work	NO	Inactivate - Experimental
DRA	193	Reader'S Theater	NO	Inactivate - Experimental

DRA	194	Amer Queer Cinema	NO	Inactivate - Experimental
DRA	198	Latino Image In Film	NO	Keep Active - Offered
DRA	199	Self Media & Society	NO	Inactivate – Experimental
DRA	201	Introduction to Playwriting	YES	
DRA	205	Contemporary Theatre	YES	
DRA	207	Stagecraft	NO	
DRA	209	Voice and Diction for the Professional	YES	
DRA	212	History of the Theater from Ancient Greece to the Restoration	YES	
DRA	213	Acting I	YES	
DRA	214	Acting II	YES	
DRA	215	Improvitational Theatre	NO	
DRA	217	Theatre of the Americas since 1960*	YES	Cross-listed with LLS & SPA, offered by LLS
DRA	222	History of the Drama II	YES	
DRA	225	Criminal Justice in the Theatre*	YES	
DRA	227	Drama Forum	NO	Inactivate
DRA	230	African-American Theatre	YES	Moved to AFR, cross-list dropped, inactivate
DRA	233	Sociodrama I	YES	
DRA	243	Black Female Sexuality in Film	YES	
DRA	245	Women in Theatre	YES	
DRA	247	Gender on Stage and Screen	YES	
DRA	289	Independent Study 200-level	YES	
DRA	290	Film Criticism	NO	Inactivate - Experimental
DRA	291	Video Production Basics	NO	Inactivate - Experimental
DRA	292	Tv Production Intern	NO	Inactivate - Experimental
DRA	293	Mime And Mask	NO	Inactivate - Experimental
DRA	294	Play Writing	NO	Inactivate - Experimental
DRA	295	Drama In Productn II	NO	Inactivate - Experimental
DRA	297	Blk. Fem Sexuality in Film	NO	Inactivate - Experimental
DRA	299	Sociodrama Ensemble	NO	Inactivate - Experimental
DRA	301	Directing	YES	
DRA	310	Topics in Theatre	YES	
DRA	315	Theatre of the Oppressed	YES	
DRA	325	Drama Techniques in Crisis Intervention	YES	
DRA	333	Sociodrama II	NO	
DRA	385	Faculty Mentored Research Experience in Drama	YES	
DRA	389	Independent Study 300-level	YES	
DRA	392	Tv Productn Intern 2	NO	Inactivate - Experimental
DRA	395	Drama In Productn	NO	Inactivate - Experimental
DRA	399	Sociodrama Ensemble	NO	Inactivate - Experimental
DRA	401	Tech Cris Intvntn	NO	
DRA	489	Independent Study 400-level	YES	
DRA	490	Practicum Prod Mgmt	NO	



